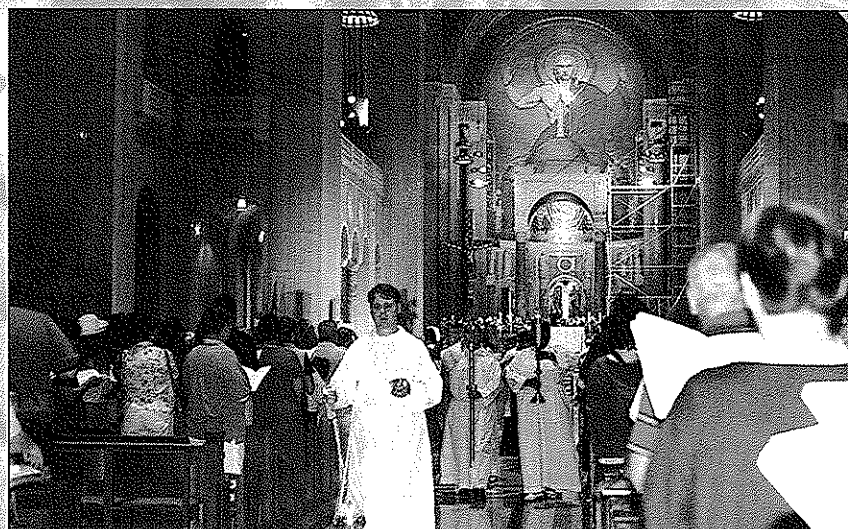
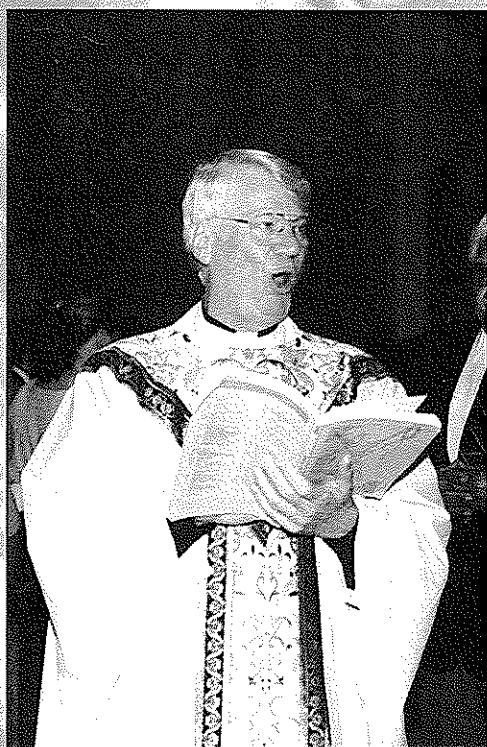
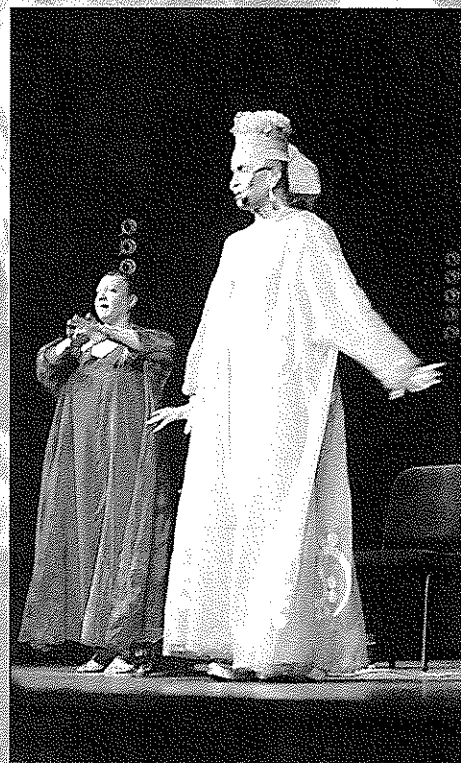


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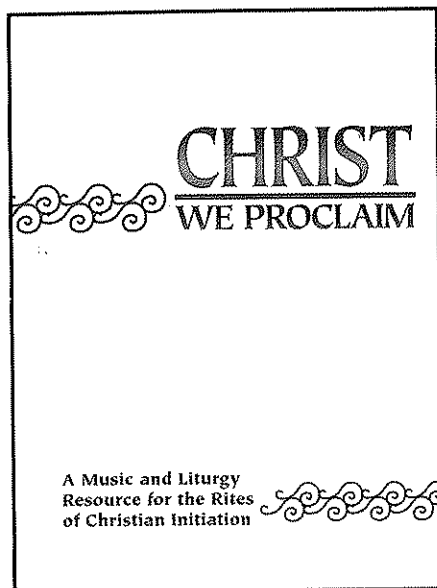


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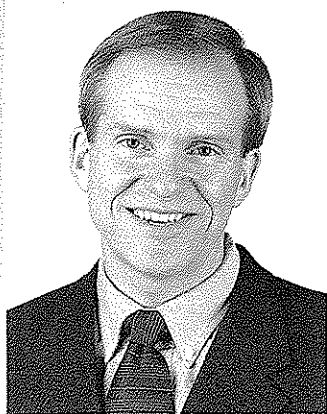
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From the President

Musical Liturgy Transforms

By October, pastoral musicians—like most Americans—have pretty well settled into their fall routine. The schedule of Masses, choir rehearsals, parish meetings, and special events sets the tempo for our lives. At the beginning of a new program year for our dioceses, chapters, parishes, schools, and other communities, this issue of Pastoral Music is a twofold gift. First, it brings back the memory of our national convention and the joy of gathering with others committed to the ministry of music and worship. Second, it unfolds a theme that lies at the foundation of all that we do: Musical liturgy transforms.

What a wonderful convention we enjoyed this year in Washington, DC! What could be more moving than a gathering of musicians singing together? We sang at liturgies, workshops, plenum sessions, showcases, meals, and special events. We sang in churches and hotel ballrooms, on buses and subways, in lobbies and stairways. We sang at the National Shrine and even at the Kennedy Center. Singing our prayer is what we do best, and we did it this year with extraordinary vigor.

This year's convention celebrated with gratitude the twenty-fifth anniversary of the Association and the twenty-five years of service given to NPM by our founding president, Father Virgil Funk. In the pages of this magazine, you will find pictures and texts from the many convention events where these milestones were remembered, especially the Opening Event, the Twenty-Fifth Anniversary Banquet, and the Convention Eucharist. Check out the rap song created for the banquet by Fr. Ed Foley, and see if you can teach it to your choir!

At our first national convention in Scranton, we gathered around the theme "Musical Liturgy Is Normative." At this, our twenty-fifth anniversary convention, we proclaimed that "musical liturgy transforms." Pastoral musicians have experienced this truth in many ways. We have witnessed the transformation of individuals, families, parishes, and communities in liturgical celebrations where voices are joined in sacramental rituals. We believe passionately that the world itself is to be transformed by that Spirit who comes to draw all people together in one great song of praise. In word and gesture, song and symbol, the power of God is unleashed among us "for the life of the world."

The theme of transformation that we celebrated at this year's convention might best be summed up in the hymn text that appears on this page. Commissioned for our anniversary celebration, Dr. Herman Stuempfle's text is inspired by the journey of two disciples in the midst of their disappointment and loss, when they met Jesus on the road to Emmaus in their companionship, in the breaking open of God's word, and most especially in the breaking of bread.

May you be surprised by God's grace on your journey during the coming year, and may your communities be transformed anew in the celebration of musical liturgy!

J. Michael McMahon

On Emmaus' Road

Who are you who walk in sorrow
Down Emmaus' barren road,
Hearts distraught and hope defeated,
Bent beneath grief's crushing load?
Nameless mourners, we will join
you,
We who also mourn our dead,
We have stood by graves unyielding
Eaten death's bare, bitter bread.

Who is this who joins our journey,
Walking with us, stride by stride?
Unknown Stranger, can you fathom
Depths of grief for one who died?
Then the wonder! When we told you
How our dreams to dust have
turned,
Then you opened wide the Scriptures
Till our hearts within us burned!

Who are you? Our hearts are opened
In the breaking of the bread—
Christ the victim, now the victor
Living, risen from the dead!
Great Companion on our journey,
Still surprise us with your grace!
Make each day a new Emmaus;
On our hearts your image trace!

Who are we who travel with you
On our way through life to death?
Women, men, the young, the aging,
Wakened by the Spirit's breath!
At the font you claim and name us,
Born of water and the Word.
At the table still you feed us,
Host us as our Risen Lord!

"Alleluia! Alleluia!" is the Easter
hymn we sing!
Take our life, our joy, our worship
As the gift of love we bring.
You have formed us all one people
Called from ev'ry land and race.
Make your church your servant
Body,
Sent to share your healing grace!

Text: Herman Stuempfle, b. 1923, © 2001,
National Association of Pastoral Musicians
Tune: HOLY MANNA 8787 D,
William Moore, fl. 1830

PASTORAL Music

Pastoral Music

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Contents

Readers' Response 5 NPM Honors 8 Association News 10

Musical Liturgy Transforms . . . You! 21
BY RAYMOND EAST

In Tribute to Virgil 24
BY RONALD BRASSARD, ELAINE RENDLER, ROBERT J. BATASTINI, AND FRIENDS

The Church in the Next Twenty-Five Years: Challenges of Diversity 27
BY LOURDES SHEEHAN, *RSM*

He Gave Us NPM 31
BY EDWARD FOLEY, *CAPUCHIN*

My NPM Story 34
BY JOANNE JOHNSON, PATTY HUGHES, AND JAMES KOSNIK

Stewards of the Mysteries of God 37
BY JOHN GALLEN, *SJ*, ELAINE RENDLER, EDWARD FOLEY, *CAPUCHIN*, JAN MICHAEL JONCAS, AND NATHAN MITCHELL

Silver and Gold . . . and Diamond 47
BY LUCIEN DEISS, *C.S.SP.*

Passing on the Mystery of Our Faith 48
BY BISHOP ALLEN J. VIGNERON

There Is More to Do Than We Have Done 49
BY VIRGIL C. FUNK

COMMENTARY
Musical Liturgy Transforms 74
BY THE PARTICIPANTS

Professional Concerns 51 Hotline 55
Reviews 65 Calendar 71

Cover. Clockwise from upper left: Teen choristers from Catholic Central High School, Grand Rapids, MI, sing at a music educators' workshop; members of Sweet Honey in the Rock at a special performance in the John F. Kennedy Center for the Performing Arts; procession at the closing Eucharist; Rev. Virgil C. Funk. Cover photos by Eileen Ballone. Additional photos in this issue by Eileen Ballone, Joyce Bladen, and Gordon E. Truitt.

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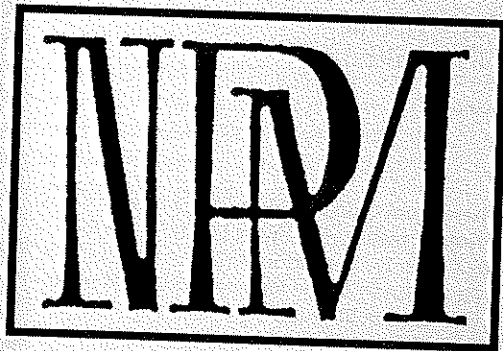
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National Association of Pastoral Musicians Mission Statement

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.

Readers' Response

A Fine Exposition

Dr. Swain's article, "Creativity and Tradition" [*Pastoral Music* 25:6 (August-September 2001)] was a very fine exposition of the tension between these two important poles of liturgical music. His explanation of the importance of serious musical study should be required reading for the "three chords and a cloud of dust" songwriters often heard in today's church.

The inability of some modern musicians to connect with the church's history seems to be based largely on the presumption that history began the day they were born. They ignore the tradition of the church at their peril, but it is unfortunately the people in the pew who suffer most.

Thomas More Scott
Chagrin Falls, OH

Better Suited for Academics

In my opinion, Joseph Swain's article, "Creativity and Tradition," might have been better suited for an academic publi-

cation than one called *Pastoral Music*. The author states that parishes must "choose between music labeled 'traditional' and popular or 'praise' music..." (The latter term is foreign to Roman Catholic liturgical usage.) In the eclectic musical/liturgical environment of twenty-first-century parishes, the choice is not a bleak either/or but, rather, reflects the pastoral judgment that Swain does not mention but which is called for by the church's liturgical documents. The liturgical judgment—for instance, the suitability of Palestrina when the voice of the assembly is primary—has also been ignored.

Music in Catholic Worship puts it thus: "Does music in the celebration enable these people to express their faith in this place, in this age, in this culture?" (MCW, 39). It continues: "The signs of the celebration must be accepted and received as meaningful for a genuinely human faith experience for these specific worshippers... No set of rubrics or regulations of itself will ever achieve a truly pastoral celebration of the sacramental rites" (MCW, 41).

Twenty-first-century liturgy cannot

be the musty museum of a single tradition, however fine. (We tried that; it didn't work.) For example, through-composed eucharistic hymns were once traditional music for communion; but since the Second Vatican Council restored the practice of receiving communion in the hand and under both species, music is needed that does not require assembly members to carry a hymnal as they come forward. Contemporary composers have responded with verse-refrain forms in which a brief, easily memorized refrain is sung by the assembly, with verses sung by choir or cantor. Form follows function, and the explosion of new forms such as Taizé-style ostinatos bears witness to the creative response of modern composers to the needs of contemporary liturgy.

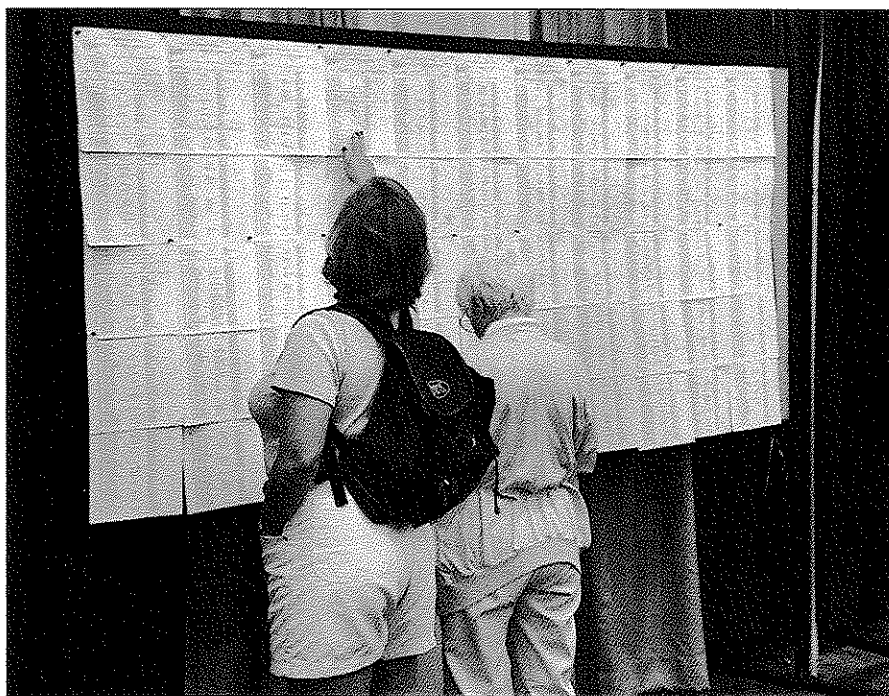
Swain says "one fashionable song after another fades into oblivion as newcomers arrive..." Yet Bach and Mozart were the writers of the "praise" music of their day—the popular liturgical melodies. What further wonders might Bach have produced had he not been limited to the "officially" approved hymns!

To consign the "Celtic Alleluia" to the outer darkness because it has four Alleluias rather than the "traditional" Trinitarian three is puzzling in the extreme. Tradition is a support, not a strait-jacket. Swain's rather extreme position reminds me of T.H. White's *The Once and Future King*, in which Merlin teaches the young Arthur how to be a king by changing him into a fish, an eagle, an ant: Over the entrance to the ceaselessly buzzing anthill is the sign, "Everything not forbidden is compulsory."

M. D. Ridge
Norfolk, VA

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: npmedit@npm.org.



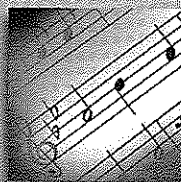
September 11, 2001

Hear my prayer, O LORD;
let my cry come to you.
Do not hide your face from me
on the day of my distress.
Incline your ear to me;
answer me speedily on the day when I call.

For my days pass away like smoke,
and my bones burn like a furnace.
My heart is stricken and withered like grass;
I am too wasted to eat my bread.
Because of my loud groaning
my bones stick to my skin.
I am like an owl of the wilderness,
like a little owl of the waste places.
I lie awake;
I am like a lonely dove on the housetop.
All day long my enemies taunt me;
those who deride me use my name for a curse.
For I eat ashes like bread,
and mingle tears with my drink,
because of your indignation and anger;
for you have lifted me up
and thrown me aside.
My days are like an evening shadow;
I wither away like grass.

But you, O LORD, are enthroned for ever;
your name endures to all generations.

Psalm 102:1-12



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Sister Joseph Marie, S.C.C.

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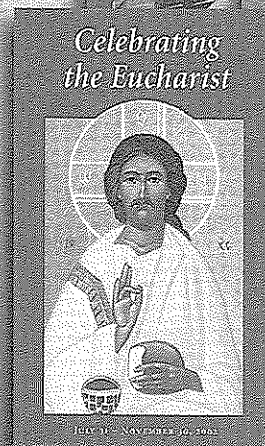
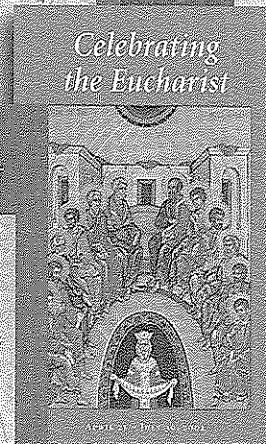
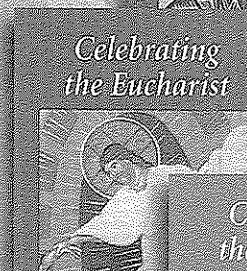
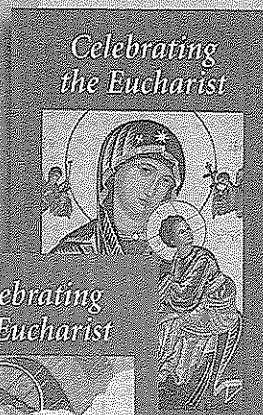


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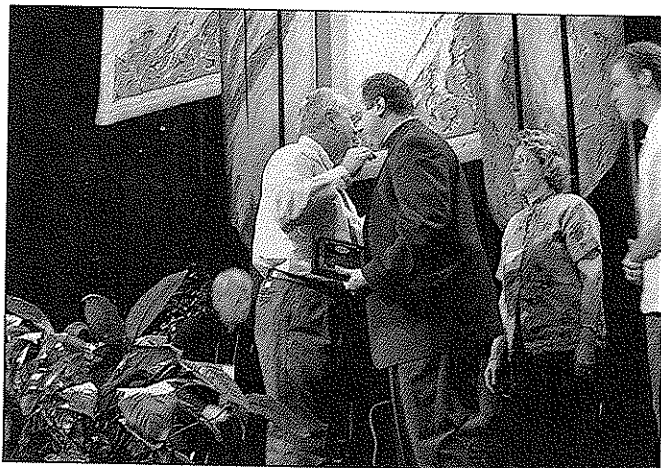
Rev. Virgil C. Funk, Jr.
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Pastoral Musician of the Year

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Los Angeles, California

NPM Chapter of the Year

Providence, Rhode Island



Mr. Richard Gibala, of the NPM Council of Chapters, congratulates Father Gabriel Pivarnik, OP, and other members of the Providence Chapter, as they receive the award in memory of Bill O'Neill, longtime Chapter director.

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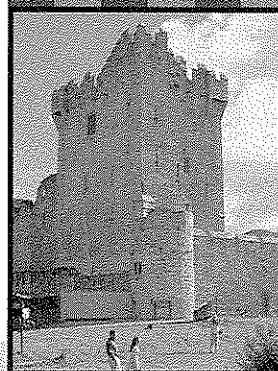
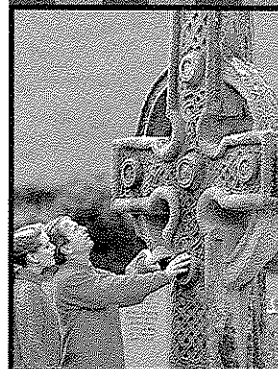
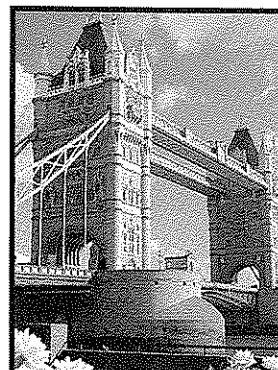


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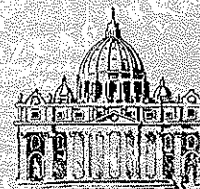
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Association News

Convention & Schools Update

25th Anniversary Convention

More than 4,700 NPM members and friends gathered in Washington, DC, at the beginning of July to celebrate the transforming power of musical liturgy and to honor Rev. Virgil Funk, NPM founder, president, and CEO, on the occasion of his retirement. Our most elaborate convention ever, though it did not draw quite as many people as our previous two national conventions, the week-long gathering was the joint effort of a core committee and volunteers from three neighboring dioceses: the Archdioceses of Washington and Baltimore and the Diocese of Arlington. Their efforts were well-received: Participants gave the convention an overall rating of 4.3 out of 5—our highest mark for national conventions, matching the evaluation for the two previous nationals in Pittsburgh (1999) and Indianapolis (1997).

All of the special events received high marks (4.0 or better), from the pre-convention visit to the Holocaust Museum and the Night Tour of Washington through the Monday evening "Night Rainbow," which included the National Catholic Handbell Festival; Tuesday's performance of *Like Winter Waiting* and the Kennedy Center performances by Sweet Honey in the Rock; the events at sites near the National Mall on the Fourth of July; and Thursday afternoon's performances, which included the concert by the Twenty-Fifth Anniversary Honors Choir at the National Cathedral. "Rock the Hill," after the Independence Day fireworks, seems to have set off some fireworks of its own: It received a rating of 4.7.

Two of the major or "plenum" presentations also received ratings of 4.7—extremely high for this part of a convention program. Both of these, interestingly enough, involved large doses of singing (and humor): Dr. Horace Boyer and the team presentation by Rev. John Gallen, sj, Dr. Elaine Rendler, Rev. Edward Foley,

CAPUCHIN, Rev. J. Michael Joncas, and Dr. Nathan Mitchell. Msgr. Ray East's "homily" during the Opening Event came close (4.5), and Sister Lourdes Sheen was also well received.

We used five hotels to house convention participants, 125 buses to move ourselves to 26 sites around the city, and we had a sit-down banquet for 1,300 people. Verbal comments at the end of the convention suggested that many people experienced these days together as a kind of wrap-up for NPM's first twenty-five years, giving closure to this phase of our Association's life. At the same time, through events like Rock the Hill, they sensed the beginning of something new. Clearly, many participants were very pleased with what we have become, and they look forward to the next step on our shared journey.

Schools 2001

At eight sites around the country this summer, forty-two staff members worked with 482 participants in NPM schools and institutes. The largest group of participants came to the Cantor Express Weekend in Albuquerque, NM. In fact, the four cantor programs drew nearly half of all the participants in these summer programs. The next-most popular programs were the School for Guitarists in Erlanger, KY, and the Pastoral Liturgy Institute in Philadelphia, PA: Each drew fifty-six participants. The other two schools were programs for choir directors: the Choir Director Institute in Tampa, FL, drew twenty-seven people; and the School for Organists-Choir Directors in Worcester, MA, attracted forty-three.

Participants in the cantor programs found them "well-balanced for the neophyte and veteran cantor." In fact, one participant wrote, "I witnessed mentoring occurring between and among the participants with different skill levels." Involvement led people to "highly recommend" the program to all cantors because it helped this year's attendees "be more prayerful," begin to "realize the

responsibility and importance of being a cantor," sing "with more heart," and renew their "dedication to this ministry."

Similar comments came from those who attended the Choir Director Institute this summer. They found it "awesome" and "exquisite." The School for Organists-Choir Directors gave participants "inspiration and encouragement"; it was "outstanding. I spent my own money on this! It was worth every penny!" "Thank you so much," one participant wrote, "for such a wonderful, inspiring week." Those who went to the Pastoral Liturgy Institute focused on the "great prayer experiences" during the week. They also praised the "excellent content" and "solid information," finding the program to be "a great refresher course in liturgy."

Farewell to "Mr. Cantor"

James Hansen has served as the faculty coordinator and master teacher for NPM Cantor Schools since the first "School for Cantoring" began at Huntington Seminary in Rockville Center, NY, on July 11, 1983. When this year's final "Cantor Express Weekend" ended in Villa Maria, PA, on August 19, Jim finally retired as the leader of NPM's summer cantor programs. Over the course of these nineteen years, Jim has shared his talent, insight, and wisdom with participants in more than eighty-five NPM summer cantor programs held at more than seventy locations across the United States. In recent years, he has shared the leadership of those programs with his wife, Melanie Coddington. In addition to his work in these concentrated summer programs, Jim has also served as a facilitator for cantor workshops at our conventions and in the liturgical ministry of cantor at NPM conventions and other gatherings, most recently during the memorial service at the Twenty-Fifth Anniversary Convention in Washington, DC. His book *Cantor Basics* (The Pastoral Press) is a standard resource for training new cantors.

NPM is grateful beyond measure for the gift of Jim Hansen's ministry under our auspices. We wish him well as he continues his current work as the director of the Office of Spiritual Development Services for the Diocese of Marquette in Michigan's Upper Great Lakes.

Thanks to Allen Organ

The Allen Organ Company, this year's recipient of NPM's Music Industry Award, was our "knight in shining armor" for this summer's Organist-Choir Director School, July 16-20, in Worcester, MA. In a generous act far beyond the norm, they provided all five of the instruments that we needed for that program. In previous years, the required instruments for our organist and organist-choir director programs have been provided by several organ companies, but, this year, the other companies were unable to provide instruments for this program. Thanks again to Allen Organ for this generous service.

Conventions 2002

Committees are already hard at work preparing next year's regional conventions. We will have three opportunities to gather in convention in 2002. Here are the dates, places, and themes for those gatherings:

June 25-28, Anaheim, California
"See, I Make All Things New" (Rev. 21:5)

July 9-12, Omaha, Nebraska
"We Give You Glory As We Sing: Holy, Holy, Holy"

July 30-August 2,
Rochester, New York
Voices of Hope

Look for further details about the programs for these conventions in the December-January issue of *Pastoral Music*.

Members Update

NPM Council

The thirty-seven-member NPM Council met on July 6 and 7, beginning its deliberations with a review of the previous year through reports from the various groups represented on the council.



NPM Board and Council meet after the National Convention in Washington, DC.

There are five newly forming national committees, each of which is chaired by one of the elected members of the council:

- Certification: Ann Labounsky, Pittsburgh, PA
- Music Industry: John Wright, Chicago, IL
- Publications: Peter Finn, Washington, DC
- Membership: Michael Silhavy, St. Paul, MN
- Finances: Tony Varas, Lafayette, IN

Each of these committees is to work closely with a member of the national staff to evaluate the work of NPM and to help set directions for the future. In addition to the reports from these new committees, the Council heard about the work of the fourteen standing committees, the NPM Council of Chapters, the Director of Music Ministries Division, the Music Educators Division, and the national staff. Fr. Virgil Funk presented a report to the Council on the new *General Instruction of the Roman Missal 2000* and its implications for music in the liturgy.

The council elected two new members to the NPM Board of Directors, replacing Dr. John Romeri and Sister Mary Jo Quinn. The new board members are Dr. Michael Connolly (Portland, OR) and Ms Jean McLaughlin (Toledo, OH).

The Council spent most of the meeting discussing goals that the board might consider adopting over the next two years, especially as it prepares a strategic plan for the future of NPM. Council members divided themselves into groups to propose goals in six different areas: certification, youth, schools, conventions, the image of NPM, and local/diocesan

relationships. Among the recommendations offered were:

- development of a cohesive certification track at conventions;
- a youth rate for membership and convention registration;
- academic credit, CEUs, or credit toward certification in conjunction with the NPM schools;
- evaluation of the NPM convention model;
- an update of the visual image of the association both in its publications and on the web site;
- identification and training of mentors in local dioceses for training of pastoral musicians.

NPM Board

The summer meeting of the NPM Board of Directors took place on July 1 and again on July 7 and 8 in conjunction with the national convention in Washington, DC. Members of the board expressed their profound gratitude to Father Virgil Funk for his vision and leadership during his twenty-five years as president. Thanks were also extended to Dr. John Romeri, outgoing chair, and to Sister Mary Jo Quinn, who has completed two full terms. The board welcomed NPM's new president, Dr. J. Michael McMahon, and formally approved a letter of agreement with him.

The board engaged in a wide-ranging discussion of various issues facing the Association in the future, including the recommendations offered by the NPM Council (see previous item). Members agreed that NPM should develop a strategic plan to respond to the needs of pastoral musicians, to increase their effectiveness in ministry, and to advance

the renewal of the church and the world through musical liturgy. The board is exploring issues of affiliation with other organizations and agreed to pursue the development of a leadership program for musicians in small parishes, especially in rural areas. The board also agreed that, after twelve years, the time has come for NPM to raise its dues to keep up with the rising expenses of running the Association and to provide for continuing development of programs.

Fees Increase

For the first time in more than twelve years, NPM will increase its membership and subscription fees. During the 1990s, despite rising costs for printing, phone service, computers, and most other aspects of running the Association, we were able to hold fees at the level introduced on June 1, 1989. Now, however, we need to change fee schedules in order to keep providing the level of service

that our members have come to expect. Beginning on January 1, 2002, the cost of membership and subscriptions will rise about twenty percent. The basic two-part membership (clergy and musician), for example, will go from \$66 per year to \$83, and the cost of a yearly subscription to the magazine (with no member benefits) will rise from \$24 to \$30.

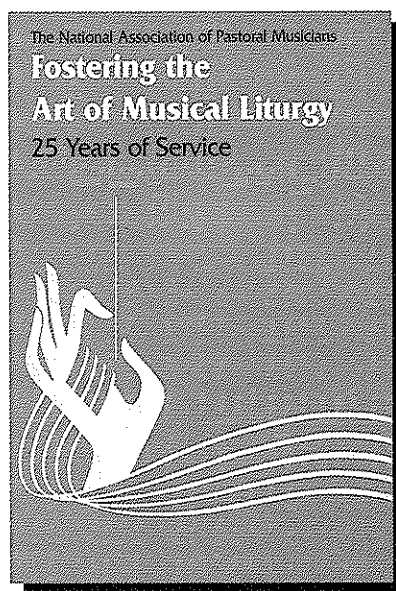
Scholarship Winners

This year, through the generosity of its members and friends, NPM was able to distribute \$14,000 in scholarships. Of this amount, \$9,000 in NPM Scholarships and the Rensselaer Challenge Grant were created from funds collected at last year's regional conventions. Other scholarships include the Funk Family Scholarship (\$1,000); the GIA Pastoral Musician Scholarship (\$1,500), from funds donated by GIA Publications, Inc.; the MuSonics Corporation Scholarship (\$1,500), donated by the MuSonics Corporation of Golden, CO; and the combined Rene Dosogne Memorial Scholarship and the Elaine Rendler-Georgetown Community Chorale Scholarship (\$1,000). Mr. Dosogne was a noted church musician in the Chicago area and a faculty member at DePaul University School of Music; his family established a scholarship fund in his memory in 1987. Dr. Rendler, an author, composer, and clinician, is currently a teacher and campus minister at George Mason University in Fairfax, VA. She also serves as the choral conductor for the Georgetown Community Chorale.

William Atwood is the director of music and organist at Immaculate Conception Church and St. Casimir Church—linked parishes sharing a team of pastoral administrators—in Terryville, CT. In addition to playing the organ for weekend liturgies, he also directs the choirs, trains and coordinates cantors, and oversees all aspects of the joint music program. Mr. Atwood recently earned his bachelor's in organ performance *magna cum laude* from the Hartt School of Music, University of Hartford, and he will use the Rene Dosogne-Elaine Rendler Scholarship to pursue a master's in sacred music at Westminster Choir College in Princeton, NJ.

Joe Dudzinski has worked for five years at St. Elizabeth Parish in Rockville, MD, where Father Virgil Funk is a frequent weekend presider at the liturgy, and where several of Father Funk's fam-

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—	PS01001a	How Liturgy Transforms - Msgr. Raymond East
—	PS01001b	NPM Convention Opening Event
—	PS01002	Tues Morning Prayer / Wed Morning Prayer / Thurs Morning Prayer
—	PS01003	The Church in the Next 25 Years: Challenges of Diversity - Sister Lourdes Sheehan
—	PS01004	Singing a Brand New Song! - Dr. Horace Boyer
—	PS01005	Wednesday Evening Choral Prayer (RSCM) - Mr. Ben Hutto
—	PS01006	Stewards of the Mysteries of God - Rev E Foley, Dr E Rendler, Rev J Gallen, Rev J Joncas, Dr N Mitchell
—	PS01007	Divine Liturgy - Holy Family
—	PS01008	Convention Euchrist
—	PS01009	1st National Handbell Festival - Donna Kinsey, Jean McLaughlin
CONCURRENT SESSIONS Tuesday, July 3 - 10:45-12:00pm		
—	PS01012	A-1 Liturgical Prayer -- 25 Years of Change - Rev. Virgil Funk
—	PS01013	A-3 How Firm a Foundation: Gathering and Word - Dr. Elaine Rendler
—	PS01014	A-5 New Books for a New Millennium - Rev. James Moroney, Rev. Eric Diskin
—	PS01015	A-6 The Organ Suite Revisited - Dr. Haig Mardirosian
—	PS01017	A-9 Just Add Water...Instant Helpful Hints for the Choral Conductor - Dr. Paul French
—	PS01018	A-10 The Responsorial Psalm: Prepare It, Sing It, Live It, Part 1 - Sister Kathleen Harmon
—	PS01019	A-11 The Structure and Movement of Breathing - Barbara Conable
—	PS01020	A-12 Staying Out of The Ruts, Part 1 - Robert Frenzel
—	PS01021	A-14 Not Just a Bag of Tricks: Vocal and Choral Techniques for Children - Lee Gwozdz
—	PS01022	A-15 Achieving Full-Time Results on a Part-Time Basis - Charles Andersen, John Cantanzaro
—	PS01023	A-16 Anatomy of Choral Preparation - Richard Proulx
—	PS01024	A-17 Children, Sacraments, and Song - David Anderson, Robert Piercy
—	PS01025	A-18 Why Do People Sing? - Rev. John Bell
—	PS01026	A-22 Integrating Youth into Parish Worship - Tom Tomaszek, Rev. James Bessert

Qty	Tape #	Session Title/Speaker(s)
—	PS01027	A-23 Chant for the Assembly - Greg Labus
—	PS01028	A-24 MUSIC and RCIA: Get the Rites - Right! - Christopher Walker
—	PS01029	A-28 Reading, 'Rite-ing', and Rhythm: Life on Campus - Stephen Steinbeiser
—	PS01031	A-30 Putting the Polish on a Diamond in the Rough - Sister Mary Jo Quinn
—	PS01032	A-31 Cathedral Music in America - Donald Fellows
—	PS01034	A-33 Catechesis for and Reflection upon the Rites of Acceptance/ Welcoming, Part 1 - Rose Bennett, Loyes Spayde
—	PS01035	A-34 Death in Eastern Christian Theology - Rev. Michael Hayduk
DURING THE LUNCH HOUR Tuesday, July 3, 1:30-2:30		
—	PS01140	F-1 Chant for the Departed: The Panichyda - J. Michael Thompson
—	PS01141	F-2 Parastas and Panakhya: Requiem Observances in the Ukrainian Catholic Church - Joseph Roll
CONCURRENT SESSIONS Tuesday, July 3 - 3:00-4:15pm		
—	PS01036	B-1 Ritual Transformations: Para- digms, Patterns, People -Rev. J. Michael Joncas
—	PS01037	B-2 Evening Prayer in the Parish - Transformation - Margaret Hettinger
—	PS01038	B-3 Preparing to Celebrate: Planning the Year - Rev. John Gallen
—	PS01040	B-5 Pastoral Introduction to the Order of the Mass - Rev. Kenneth Martin, Rev. Juan J. Sosa
—	PS01041	B-6 Jean Langlais: The Man and His Music - Dr. Ann Labounsky
—	PS01042	B-8 Making Music: Teaching Renaissance Style - Kent Trille
—	PS01043	B-9 Small Choral Ensembles--A Positive Approach - Robert Batastini
—	PS01044	B-10 Empowering the Occasional Community: The Cantor's Role - Mary Prete
—	PS01045	B-11 Authentic Voice in Ministry - Joe Simmons
—	PS01046	B-12 Staying Out of the Ruts, Part 2 - Richard Reed
—	PS01048	B-14 The Successful Children's Choir Program - Lee Gwozdz
—	PS01049	B-15 Job Creep - John Catanzaro, Charles Andersen
—	PS01050	B-17 Sacred Musicals for the High School/Middle School Program - Dennis Rybicki

Qty	Tape #	Session Title/Speaker(s)
—	PS01051	B-18 Putting Them at Ease for Congregational Singing - Christopher Walker
—	PS01052	B-22 When a Lay Person Presides – Stephen Obarski
—	PS01053	B-23 Chant: A Graded Approach - Robert Gallagher
—	PS01054	B27 Presider's Movement with Style and Grace - Rev. Robert Oldershaw
—	PS01056	B-29 Advanced Improvements by Fixing the Basics - Gary DeKler
—	PS01058	B-32 RCIA: Vital Celebrations for Your Parish - Sister Sheila Browne
—	PS01059	B-33 Catechesis for and Reflection Upon the Scrutinies, Part 2 – Rose Bennett, Loyes Spayde
—	PS01060	B-34 Choral Repertoire for Divine Liturgy, Part 1 - Dr. Vladimir Morosan
CONCURRENT SESSIONS		
Wednesday, July 4 - 10:45am-12:00pm		
—	PS01061	C-1 On Beauty and Being Just – Dr. Nathan Mitchell
—	PS01062	C-2 Celebrating the Rite, Part 1 – Rev. Tom Caroluzza, Rev. Robert Duggan
—	PS01063	C-3 How Firm a Foundation: Eucharist - Dr. Elaine Rendler
—	PS01064	C-5 Multicultural Liturgy – Rev. Juan J. Sosa, Rev. J. Glenn Murray, Rev. Rick Manalo
—	PS01065	C-6 Extemporization: The Liturgical Organist's Bread and Butter – Drew Rutz
—	PS01067	C-8 The Musician's Soul, Part 2 - James Jordan
—	PS01068	C-9 Choral Music from Around the World - Dr. Carol Hunter
—	PS01069	C-10 The Responsorial Psalm: Prepare It, Sing It, Live It, Part 2 - Sister Kathleen Harmon
—	PS01070	C-11 Miracle In Minutes - Frances Brockington
—	PS01071	C-12 Getting The Most Out of Your Ensemble - Gerard Chiusano
—	PS01072	C-13 The Use of the Synthesizer - Nicholas Palmer
—	PS01073	C-14 Children's Choirs in the Liturgy - Michael Wustrow
—	PS01074	C-15 On Fire or Burned Out? – Mary Beth Kunde-Anderson
—	PS01076	C-18 Congregational Song: What Have We Learned...and Had to Unlearn – Dr. Gordon Truitt, Carole Truitt
—	PS01077	C-20 The Multi-Cultural Parish Celebrates as One - Pedro Rubalcava
—	PS01078	C-23 The Singing Presider, Part 1 - Rev. Robert Stoeckig

Qty	Tape #	Session Title/Speaker(s)
—	PS01079	C-24 Arranging for Handbells - Michael Hellman
—	PS01080	C-25 Hymn Playing and Transposition for Church Pianists - Stephen Peet
—	PS01081	C-27 Text Requirements – Rev. James Moroney
—	PS01082	C-28 Standards in Repertoire: Confirmation - Rev. James Chepponis
—	PS01083	C-29 Expeditionary Liturgy – Rev. Mike Biewend
—	PS01084	C-30 Teaching the Assembly New Music, Part 1 - Dr. Carol Doran
—	PS01085	C-31 Leadership Do's and Don'ts; How to Manage the Unmanageable - Anne Ketzer
—	PS01086	C-32 Parish Celebrations – Dr. Dennis Fleisher
—	PS01087	C-33 An Overview of Liturgical Catechesis, Part 1 - Mary Birmingham
—	PS01088	C-34 Structure and Variations in Byzantine Funerals – Rev. Michael Hayduk
DURING THE LUNCH HOUR		
Wednesday July 4 - 1:30-2:30pm		
—	PS01142	G-1 Chant For the Departed: The Panichyda – J. Michael Thompson
—	PS01143	G-2 Parastas and Panakhyda: Requiem Observances in the Ukrainian Catholic Church – Joseph Roll
CONCURRENT SESSIONS		
Wednesday, July 4 - 3:00-4:15pm		
—	PS01089	D-1 Transformative Power of Music 200-2000 - James Savage
—	PS01090	D-2 Celebrating the Rite, Part 2 – Rev. Robert Duggan, Rev. Tom Caroluzza
—	PS01091	D-3 Documents – How Do You Read Them? - Rev. John Gallen
—	PS01092	D-5 Ritual and Musical Implications – Rev. J. Glenn Murray, Rev. James Chepponis
—	PS01093	D-6 How to Organize a Concert Series – Dr. Donald Sutherland
—	PS01094	D-7 Feet Don't Fail Me Now! An Intro to the Organ for Pianists, Part 2 - Alan Hommerding
—	PS01095	D-8 Making It Musical: Teaching Contemporary Styles - Kent Tritle
—	PS01097	D-11 Heathful Singing and the Changing Voice – Francis Brockington
—	PS01098	D-12 Beyond Mediocrity: Effective Ensemble Leadership - Steve Petrunak
—	PS01099	D-14 Choosing Repertoire for Children's Choirs - Michael Wustrow
—	PS01100	D-15 Volunteers -- Can We Talk? - Anne Ketzer

Qty	Tape #	Session Title/Speaker(s)
—	PS01101	D-18 From Beer and Pizza to Bread and Wine - Michael Templeton
—	PS01102	D-20 Popular Religiosity – Rev. Juan Sosa
—	PS01103	D-22 When a Lay Person Presides - Stephen Obarski
—	PS01104	D-23 The Singing Presider, Part 2 - Rev. Robert Stoeckig
—	PS01105	D-25 Let's Get Engaged! - Richard Robinson
—	PS01106	D-26 Describing Liturgical Spirituality in Compositions - Rev. John Foley
—	PS01107	D-27 Chanting in English Transforms - Dr. Paul Ford
—	PS01108	D-28 Advent-Cycle A: Standards in Repertoire - William Brislin
—	PS01109	D-29 Me? Play Percussion? No Need to Panic - Dan Walt
—	PS01110	D-32 Bury Me by My Kinspeople - Jim Hansen
—	PS01111	D-33 Liturgy of the Hours with Children – David Anderson, Robert Piercy
—	PS01112	D-34 Choral Repertoire for the Divine Liturgy - Dr. Vladimir Morosan
—	PS01113	D-39 'Made in America' – Maria Manzo

CONCURRENT SESSIONS

Thursday, July 5 - 10:45am-12:00pm

—	PS01114	E-1 All At Once the Music Changed - Rev. John Foley
—	PS01115	E-2 Celebrating a Meaningful Triduum - Rev. Lawrence Madden
—	PS01116	E-3 Planning and Preparation: Making Liturgy Beautiful – Rev. Richard Fragomeni
—	PS01117	E-4 NPM Chapter and its Diocese: Models that Work - Mark Ignatovich
—	PS01118	E-5 Interwinded Actions of Liturgy and Art – Rev. Stephen Happel, Rev. Ron Brassard
—	PS01121	E-10 The Responsorial Psalm: Prepare It, Sing It, Live It, Part 3 - Sister Kathleen Harmon
—	PS01122	E-11 Do You Mean What You Sing? - Mary Lynn Pleczkowski
—	PS01123	E-12 Achieving Blend in Liturgical Music - Kevin Keil
—	PS01124	E-14 Fundamentals of Building a Children's Choir Program – David Nastal
—	PS01125	E-15 You Want a Liturgy for When? – Terri Pastura
—	PS01126	E-18 Making Beautiful Music Together? Campus Ministry as a Parish and in Dialogue with Parish – Don Gianella

Qty	Tape #	Session Title/Speaker(s)
—	PS01127	E-19 'Get Your Business Fixed' – Lynnē Gray, Msgr. Raymond East & Friends
—	PS01128	E-20 Bilingual Bridge-building – Peter Kolar, Norma Garcia
—	PS01129	E-22 Musical Aspects of GIRM - Rev. Ronald Krisman
—	PS01130	E-23 A Eucharistic Liturgy - J. Michael Thompson
—	PS01131	E-24 Handbell Choirs – Repertoire and Liturgical Use - Jeffery Honore
—	PS01132	E-26 The Word of God in Song Texts as a Source of Faith Formation – Robert Batastini, Alan Hommerding, Kelly Dobbs Mickus
—	PS01133	E-28 Advent-Cycle A: Standards in Repertoire - William Brislin
—	PS01135	E-30 Teaching the Assembly New Music, Part 2 - Dr. Carol Doran
—	PS01136	E-32 Celebrating Catholic Weddings - Paul Covino
—	PS01137	E-33 An Experience of Liturgical Catechesis, Part 2 - Mary Birmingham
—	PS01138	E-34 Practical Details in Byzantine Funerals – Rev. Michael Hayduk
—	PS01139	E-40 DMMD Institute Performance – Holiday Organ Recital – Doug Major / Dr. Paul Salamunovich

DURING THE LUNCH HOUR

Thursday, July 5 – 1:30-2:30pm

—	PS01144	H-1 Chant for the Departed: The Panichyda – J. Michael Thompson
—	PS01145	H-2 Parastas and Panakhya: Requiem Observances in the Ukrainian Catholic Church – Joseph Roll

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<input type="checkbox"/>	PS01139CD	E-40 DMMD Institute Performance Holiday Organ Recital – Doug Major / Dr. Paul Salamunovich

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ily members are parishioners. It became a somewhat personal moment, then, when Joe was told that the review panel had awarded him the \$1,000 Funk Family Scholarship for 2001.

A native of Erie, PA, Mr. Dudzinski moved to the Washington, DC, area in 1988 to earn a master's in liturgical studies at The Catholic University of America. For the next twelve years he worked full-time as a musician and liturgist in several parishes in the archdiocese. Now a full-time graduate student of choral conducting at George Mason University in Fairfax, VA, Joe hopes to continue after graduation working part-time in pastoral music while also working in college choral studies and with a community chorus. His skill as a community chorus co-conductor was evident at the 1999 NPM National Convention in Pittsburgh, when the Dignity Washington Choir won an (unofficial) second place in the choral festival.

Greg Homza, the recipient of this year's \$3,000 NPM Scholarship, is the director of music and the liturgy coordinator for St. Vincent de Paul Parish, Bedford, IN. The influence of key pastoral musicians in his life—especially his father, Eli, and Robert Schaefer, director of music at St. James Cathedral, Orlando, FL—profoundly influenced his decision to learn the 'cello. While he was working on his bachelor's degree in 'cello at Indiana University (completed in 1999), he decided to take organ lessons for fun. As his organ studies progressed, however, and he thought of the example of the church musicians that he had met, he began to understand that his true calling is pastoral music. In the summer of 2000, he passed both the NPM-AGO Service Playing Examination and the AGO Colleague Examination. Now halfway through his master's degree in organ and church music (with a cognate in choral conducting) at Indiana University, Bloomington, Greg hopes to remain in Bloomington to complete a doctorate. He hopes one day to serve as a director of music ministries for a cathedral or a diocese in which he could share his knowledge of and love for music with pastoral musicians who have not had the benefit of formal training.

Scott Montgomery has been a church musician for more than thirteen years; he is currently serving as organist for

Holy Cross Church in Champaign, IL. He will use the \$1,500 MuSonics Corporation Scholarship for studies toward an organ performance degree at the University of Illinois. The recipient of numerous competition awards, Scott has performed organ concerts in the Midwest and at AGO regional and national conventions. This summer, traveling with colleagues and his professor from the University of Illinois, Scott had the privilege of playing seventeenth century instruments in northern Germany.

Anna Belle O'Shea will use the GIA Pastoral Musician Scholarship to continue her studies toward a master's degree in the Church Music and Liturgy Program at St. Joseph College, Rensselaer, IN. Now that the college has added a new emphasis on ensemble musicians, she will be able to pursue her degree using the flute as her main instrument. Anna Belle has played flute for liturgies throughout the United States as well as in Europe, and she has recorded more than a dozen albums of contemporary and traditional sacred music. An active member of NPM, serving as a workshop clinician and liturgical musician at regional and national conventions, she is currently a freelance liturgical flutist in the Chicagoland area, and she serves on the central music staff of the Archdiocese of Chicago. For twelve years, Anna Belle was principal flutist for the Indiana Symphony; she is currently the co-music director of Flutes Unlimited, a fifty-member flute choir which recorded its first compact disc of sacred music in 2000.

Michael Steimel is the recipient of the \$1,000 Rensselaer Challenge Grant. Mr. Steimel is currently the director of worship at Sacred Heart Church in West Des Moines, IA, where he oversees all parish liturgical ministries. He is a graduate of Loras College and previously did graduate work at the University of Iowa.

Walter Stout, the director of music and organist for the Church of St. Mary in Tulsa, OK, is the recipient of this year's \$5,000 NPM Scholarship. Music ministry captured his heart when he was eight years old; he held his first position in



music ministry at the age of fifteen. Though he currently serves a dynamic parish with 1,850 families and a parish school, he has served churches with membership as small as twelve. Walter earned a master's de-



gree in music (organ) from the University of Tulsa in 1994, and he began working on a doctorate at the University of North Texas in the following year. Though he put his educational plans on hold when he accepted the position at St. Mary Parish, he has been accepted into the doctoral program at the University of Oklahoma, Norman, for the fall semester. He will use the NPM Scholarship for the usual costs—tuition, fees, books, and music purchases—plus the cost of commuting to Norman twice a week from Tulsa (approximately 500 miles).

Scholarships 2002

Due to the generosity of participants in this year's Anniversary Convention, NPM is able to offer \$8,000 in NPM scholarships and grants, plus an additional \$9,000 in scholarships from other sources.

The NPM scholarships include the Members' Scholarship (\$5,000), the NPM Koinonia/Board of Directors Scholarship (\$2,000), and the Rensselaer Challenge Grant (\$1,000, administered by the Rensselaer Program of Church Music and Liturgy at Saint Joseph's College).

The other scholarships include the Funk Family Memorial Scholarship (\$1,000); the Rene Dosogne-Elaine Rendler/Georgetown Chorale Scholarship (\$1,000); the MuSonics Corporation Scholarship (\$2,000); the Paluch Foundation/WLP Scholarship (\$2,000); the GIA Pastoral Musician Scholarship (\$1,500); and the OCP Scholarship (\$1,500).

The due date for applications for these 2002 scholarships is March 1, 2002. For additional details, see the ad on page eighteen.

Military Music Ministers: Up and Running

Though the need for an NPM standing committee focused on the specialized needs of the military parish was first identified in 1993, it was only mini-

mally active until the fall of 1999, when Col. J. C. Cantrell was appointed as chair. Col. Cantrell has been a music minister for more than thirty years, including his more-than-twenty-year military career at Air Force, Navy, and Army parishes around the world.

The NPM Section for Military Music Ministers has as its purpose "to provide a forum for military parishes to identify with and be served by NPM." To that end, a first priority of the standing committee has been to establish contacts at military parishes in the U.S. and overseas. Through these contacts, the committee can provide experience-based informational assistance on hosting workshops, acting as liaison with clinicians, and providing liturgy planning support.

Major achievements of the committee

in the previous eighteen months include the development of a charter; establishment of a network of regional representatives; and arranging workshops at military bases around the world, including bases in Germany, Japan, the United Kingdom, and the United States.

The number one tool to achieve all of this has been the Internet. To be added to the e-mail distribution list, contact Col. Cantrell at J_C_Cantrell@hotmail.com, or visit the committee's website, <http://www.npm.org/military>. It is accessible directly or through the main NPM page. Ultimately, the website will contain links to resources and information including liturgy plans and workshop schedules. If you work with military or Veteran's Administration chapels or parishes in any capacity, contact Col. Cantrell to get on the e-mail list, to offer suggestions of

issues that need to be addressed, or to find out about setting up a workshop in your area.

Keep in Mind

Ted Heppner, a longtime member of the Association, died at the age of fifty on August 12 after collapsing while bicycling in Glencoe, IL; he was an avid long-distance cyclist who had twice been on AIDS charity rides between Minneapolis and Chicago. Ted had served as the director of music and liturgy at Sacred Heart Church in Winnetka for twenty-one years, and he helped that parish choir to become one of the most popular choirs in the Archdiocese of Chicago. Many of the choir members under his direction were current or former professional musicians. Mr. Heppner's funeral was celebrated at Sacred Heart on Monday, August 20.

James Dunlop Crichton, British liturgist and ecumenist, died of a heart attack at the age of ninety-four on Sunday, September 2. A prolific writer of works that popularized the background and meaning of the post-conciliar liturgical reform, Monsignor Crichton continued writing until the time of his death. J. D. Crichton was a member of England's National Liturgical Commission and National Ecumenical Commission. For twenty years, he edited *Liturgy/Life and Worship*. He lectured widely in the United Kingdom, the United States, and Canada. For his work on the liturgy, Monsignor Crichton was named a prelate of honor by the Holy See, and he was awarded an honorary doctorate from the Pontifical Institute of Liturgy, Sant' Anselmo, Rome.

We pray with the psalmist: "Not to us, LORD, not to us, but to your name give the glory for the sake of your love and your truth . . . You who fear God, trust in the LORD, who is your help and your shield. God remembers us and will bless us, pouring blessing on the children of Israel."

Help Shape the Future

Include NPM in your hopes and dreams for the future with a bequest for our programs in your will. A will describes how you want your possessions used to shape the future, but your intentions will be honored only if you have a properly executed will. For information about establishing scholarship funds or

NPM Scholarships 2002

to assist with the cost of educational formation for pastoral musicians

\$17,000 in Scholarships Available:

- \$5,000 NPM Members' Scholarship
- \$2,000 NPM Koinonia/Board of Directors Scholarship
- \$1,000 Funk Family Memorial Scholarship
- \$1,000 Dosogne/Rendler-Georgetown Chorale Scholarship
- \$2,000 MuSonics Corporation Scholarship
- \$2,000 Paluch Foundation/WLP Scholarship
- \$1,500 GIA Pastoral Musician Scholarship
- \$1,500 OCP Scholarship
- \$1,000 Rensselaer Challenge Grant

Program administered by the Rensselaer Program of Church Music and Liturgy at Saint Joseph College, Rensselaer, Indiana

Eligibility Requirements

Applicant must be an NPM member enrolled full-time or part-time in a graduate or undergraduate degree program of studies related to the field of pastoral music. Applicant must intend to work at least two years in the field of pastoral music following graduation/program completion. Scholarship funds may be applied *only* to registration, tuition, fees, or books. Scholarship is awarded for one year *only*; recipient may re-apply, but renewal is not automatic.

Application Deadline: March 1, 2002

For application or additional information contact:

National Association of Pastoral Musicians

225 Sheridan Street, NW • Washington, DC 20011-1452

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Meetings & Reports

New Music Director at National Shrine

Dr. Leo Nestor, who directed the NPM Honors Choir during the closing Eucharist at the Basilica of the National Shrine of the Immaculate Conception for NPM's 2001 Convention, has left his position as the Shrine's director of music, moving across the street to the campus of The Catholic University of America, to become a professor of music. He has been succeeded at the Shrine by Peter Latona, who becomes the National Shrine's fourth director of music. Latona, who came to the National Shrine in 1997 as assistant director of music, has a doctorate in organ performance from the Manhattan School of Music and a master's degree in music from Yale University.

Looking for an Instrument

The Roman Catholic Parish of the Nativity of Jesus in Magadan, in the Kolyma Region of Siberia, is building the first Catholic church in this area of the Russian Federation near the site of Soviet-era slave labor camps that housed thousands of musicians, performers, and artists. Ironically, because of the great number of musicians and artists housed nearby, Magadan became one of the great cultural centers of the Soviet Union. The American Catholic priests in Magadan—Fathers Michael Shields of the Archdiocese of Anchorage and David Means of the Archdiocese of St. Louis—want to include in the new church a concert organ to honor all the musicians who worked and died in this region. They hope to have the church completed and the organ installed by Christmas 2002, when they will offer the first in a series of free organ concerts to honor all the survivors of the camps. To assist with the purchase of this instrument, send donations to: Archdiocese of Anchorage, Mis-

sion to Magadan—Organ Fund, 225 Cordova Street, Anchorage, AK 99501. Contact the priests directly by e-mail at FrMike@kolyma.ru.

OCP Offers Parish Grants

Oregon Catholic Press has begun a grant program to help U.S. parishes enhance worship. The OCP Parish Grant Program will award five \$10,000 grants, five \$5,000 grants, and fifty \$1,000 grants to selected parishes from a fund established to help parishes seeking to improve some aspect of parish music and/or liturgy. Grants will be made yearly, though the number and size of the grants may vary. The due date for applications for this year's grants is October 31, 2001. Application forms and additional information are available on the OCP web page: www.ocp.org. Or write: OCP Parish Grants, Oregon Catholic Press, 5536 NE Hassalo, Portland, OR 97213.

Sacred Spaces Conference: Call for Participation

In conjunction with the exhibition *Sacred Spaces: Building and Remembering Sites of Worship in the Nineteenth Century*, the College of the Holy Cross, Worcester, MA, is sponsoring a national conference on "Sacred Spaces: Legacy and Responsibility," April 5-7, 2002. The coordinators are soliciting round tables, papers, and musical performances on three themes: American piety of the nineteenth century; historic buildings as contemporary worship spaces—use, transformation, and mission; and pre-1900 worship music and present practice.

Suggested music topics include: Profile of a religious denomination and its musical practice in the nineteenth century; ties between American and European congregations and their influence on music; worship music indoors and out; the influence of the space; American composers of religious music; European composers favored by specific denominations; contemporary performance practice of pre-1900 worship music.

Deadline for abstracts is November 30, 2001; acceptances will be announced by January 15, 2002. Please address one-page abstracts with brief curriculum vitae to: *Sacred Spaces: Legacy and Responsibility*, Attention Nym Cooke, Department of Music, College of the Holy Cross, Worcester, MA 01620-2395. Phone: (508) 793-3504; fax: (508) 793-3636, marked "Attn: Nym Cooke, Music Department."

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Entrance procession for the Convention Eucharist at the Basilica of the National Shrine of the Immaculate Conception.

Twenty-Fifth Anniversary Convention: **Musical Liturgy Transforms**

Musical Liturgy Transforms . . . You!

BY RAYMOND EAST

Giving glory to God, who is worthy to be praised, I want to greet all of the saints gathered in this jubilee celebration, this Twenty-Fifth Anniversary Convention of the National Association of Pastoral Musicians, held in Washington, DC. I am proud to be a member of NPM. I joined twelve years ago, because I believe that NPM does three things exceedingly well. First, it was founded to bring pastors and musicians—those entrusted with the ministry of music—together in a creative, collaborative relationship. Second, it was founded as an open association, willing to welcome guitarists and organists, cathedral musicians and volunteers from rural parishes, those with doctorates and those with minimal training, and people serving Hispanic, African-American, Asian-American, and even European-American communities. Third, it was founded with a view to music's role beyond the liturgy, beyond the walls of the church, as a transformative power in society.

Transformed Ministry

On that first point, the invitation to a collaborative ministerial relationship, I want to stress relationship because this is the keystone of our gathering. It was the vision of Virgil Funk and others twenty-five years ago that we would become a circle of friends committed in our relationship to our Creator and to the beloved Son, Jesus, who loves us with an everlasting love. In our covenant relationship with him, he sends us out to be his disciples.

Rev. Msgr. Raymond East is the pastor of Nativity Parish, Washington, DC. This article is based on his presentation at the 25th Anniversary Convention in Washington, DC. Monsignor East was assisted in this presentation by Mr. Marvin Ford, minister of music at Nativity Parish, Mr. Jesse Manibusan, and Mr. Ken Canedo. An audiotape that includes the full presentation, #PS01001a, is available from ACTS (see ad in this issue).

I want to talk for a moment about transformation, especially about the transformed musician who is a transformed minister. When I first started in the ministry of music, I was in San Diego, a little kid in the children's choir. It was a great beginning, but back in those days the minister of music was often the religious sister who was playing the organ in the church balcony miles away from the sanctuary, and the relationship between the musician and the pastor consisted, in my parish, of Monsignor barking directions at Sister Mary Catherine. Somehow, it all worked, and I have fond memories of the beautiful high Masses and the Requiems that we sang. Even under those circumstances, that relationship with the music transformed us.

It was on a sleepy Sunday, the first day of the week, that the first two music ministers were transformed by singing the good news. Luke tells the story in his twenty-fourth chapter: They were on their way from the site of the crucifixion and the memory of the cross, going away, going back to work again. These two people, maybe a woman and a man, maybe husband and wife, were on their way back home when a stranger walked up to them. Their eyes were kept from recognizing him, but their hearts were soon to recognize him in the breaking open of the word. As God opened their ears, their hearts burned as they listened to the stranger explaining the Scriptures to them. And then, when they finally had to stop, the stranger seemed to be going on further, but they begged him: "No, stay with us. It is almost evening." And so, Luke tells us, "he went in to stay with them. When he was at table with them, he took the bread, blessed and broke it, and gave it to them. Then their eyes were opened, and they recognized him" in the breaking of the bread.

Church, that transformation which began at a eucharistic table in the town of Emmaus—a town we can no longer even locate on the map—is the story of our own recognition of Jesus and of the ministry that he calls us to. We are called to get up from the meal, go back to the

cross, go back to the place of crucifixion, go back to the Upper Room, rejoin the disciples waiting for the Holy Spirit, and then spread the Good News of Christ as God sends us forth. I praise God that twenty-five years ago this Association began by saying yes to that ministry of music.

This ministry of music has changed my life; it has transformed my ministry. When I first went to Nativity Church three years ago, the first person to welcome me was Brother Marvin Ford, our music minister. We were there on the First Sunday of Advent, and he was playing piano with the gospel choir in a dark corner of the church, all the way in the back. It became essential, I realized, to bring him and the choir out of the shadows and into the sanctuary, because in the Black church it is essential that the pastor and the musician be in dialogue with each other, co-ministering throughout the whole Mass and other services. Finally, Marvin got so close that I could see him, and every time I lifted up the Eucharist, the Body and Blood of Christ, I would look in his eyes and say: "Behold the Body of Christ, the Blood of Christ. Take, eat and drink, for this is my Body and my Blood." I would do this with a tear in my eye, for Marvin is the son and the grandson of Baptist ministers, and, at that time, he was not yet a member of our communion. This past Easter, however, he became a full member of the church and now sits at the eucharistic table. And our relationship, though it has had its ups and downs (though mostly wonderful ups), is a co-ministry, a co-partnering that was envisioned by NPM. That's the model of ministry that NPM espouses and promotes as a way to bring others to the banquet of life.

In this gathering, we are called to this same ministry of welcome. In the songs we sing, the prayers we pray, and the workshops we attend, Jesus is walking with us, passing by. We need to invite him in, these days and every day, so that our hearts may burn within us and our eyes may be opened, so that we may

come to know him and recognize him in the breaking of the bread.

Transformed Parish

A second transformation takes place when we take our place in the worldwide church and realize that God speaks in many languages, many cultures, many instruments, many musical forms. Then music in the liturgy—musical liturgy—can transform our parish worship. When we took the Nativity Parish Choir to the 1999 NPM Convention in Pittsburgh, we listened to John Bell, who was in the circle of friends at Pittsburgh. He opened a world of music to our choir and our parish, and we came to understand, as we listened to that music, that our parish was not open to the world at our doorstep. Ever since our African-American parish started to open its doors to sisters and brothers in our community, newly arrived, in many instances, from thirty-two other nations, we have tried to be transformed in our worship, though that transformation has been painful at times. John Bell taught us to open our ears and our hearts, to be transformed as a parish, to sing songs in the key of life from around the world. Ever since that meeting, hymns from Korea, chants from Africa, drums and dancing from Nigeria, songs from the Caribbean have filled our sanctuary.

I believe that God wants to transform our parishes, our colleges and universities, our military chapels—wherever God's people gather for prayer. Just as God opened our eyes and hearts at Nativity to welcome Jesus' presence in our newly arrived sisters and brothers, so God is opening the minds and hearts of all of us to recognize the presence among us of a God who embraces people of all cultures, especially cultures which we have so sadly ignored or taken for granted, failed to welcome into our institutions and our churches. God opens our lips, so that we can stretch them around new songs—new to us, but many with old traditions and ancient roots—in languages that we had never sung before. God opens our minds and our hearts and our ears to bring Pentecost to all.

A proof that musical liturgy transforms the parish happened yesterday, at St. Thomas the Apostle Parish, near the site of this convention. NPM members arriving early for the convention joined that community and filled the church at every Mass. The parishioners said things like this: "Your presence transformed our parish." "We've never had Mass like this before; the whole church was singing." "This is better than Christmas or Easter!" And my favorite: "We wish it could be like this all the time." Well, Church, it can be like that all the time! You do make a difference!

Transformed World

There is a third and final transformation to which we're called. It's an important one: not only to be transformed ourselves, to grow in our own sense of responsibility and ministry, to grow in our musicianship and our skills as we become servant-leaders in the house of God; not only to open our communities to the sounds of God's praise that sing in rhythms and tones and words unfamiliar to us; but to recognize and act on the insight that music ministry can transform our world.

I went to the hospital the other day because the mother of one of my parishioners had called. She was waiting for someone to visit her and to sing a song before she died. So we held hands in the ICU, dodging all the medical equipment, and sang a song about the blood of Jesus touching us and making us whole. She died shortly after and went home to the Lord. It was clear that she was waiting to hear and sing that song before she died. Music transforms us in all the moments of our life. It attends us at baptisms and bar mitzvahs; music is present when we marry and commit ourselves in relationships. Music is present at all the key moments of our journey in faith, and music is there when we die.

Our ministry has to go out into the streets, far beyond the doors of our ca-



thedrals and our parish churches. When Leonard Bernstein's *Mass* celebrated the opening of the John F. Kennedy Center for the Performing Arts, on the birthday of the Blessed Mother, September 8, 1971, it was a transforming moment in American musical theater. Not only did Bernstein's *Mass* bridge musical styles and traditions—something that our Association tries to do—but Bernstein's brilliant, insightful, iconoclastic book and score blew us away. It transformed us; it took us back to the medieval mystery plays, to a time when liturgy, word, and Eucharist spilled from the cathedrals into the streets of Europe. That was the birthplace of modern theater.

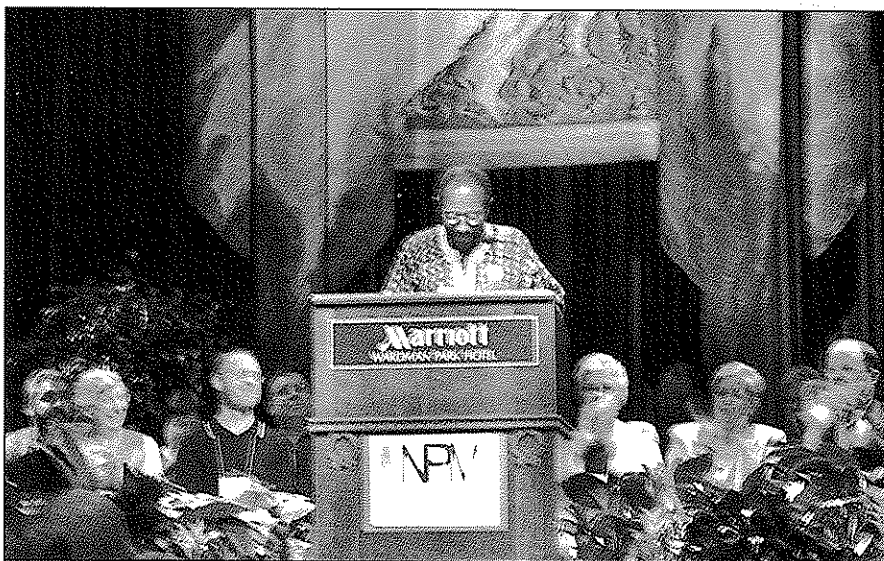
Though built primarily on the rites and texts of the Latin Mass, Bernstein's *Mass* also used elements of the Divine Liturgy of the Eastern Churches—a reminder to us that the church must breathe with two lungs, east and west, or we will develop spiritual emphysema. His composition used the Mass liturgy as the matrix for revolutionary change. It tore down the stage curtain separating secular from sacred and thrust the divine liturgy into daily life: not just Jew and Christian, Protestant and Catholic, Orthodox and Eastern Churches in communion with Rome, but we, as a broken world, a broken people, were transformed by a simple song: "Lauda laude . . . God loves all simple things, for God is the simplest of all."

I believe this song, the simple song that we sing, has the power to transform the world. And it will, if you give God permission to allow Jesus to pass by and to stay with you. It will, if you allow God in all that you do to open your eyes, to recognize Jesus in the bread that is broken and shared. It will, if you allow God to speak to our young people, who are part of our circle of friends, as co-ministers of music with us. It will, if you allow the transforming power of songs and traditions from the Hispanic, African, and Asian communities and from the indigenous peoples on this continent to blend with chants ancient and ever new.

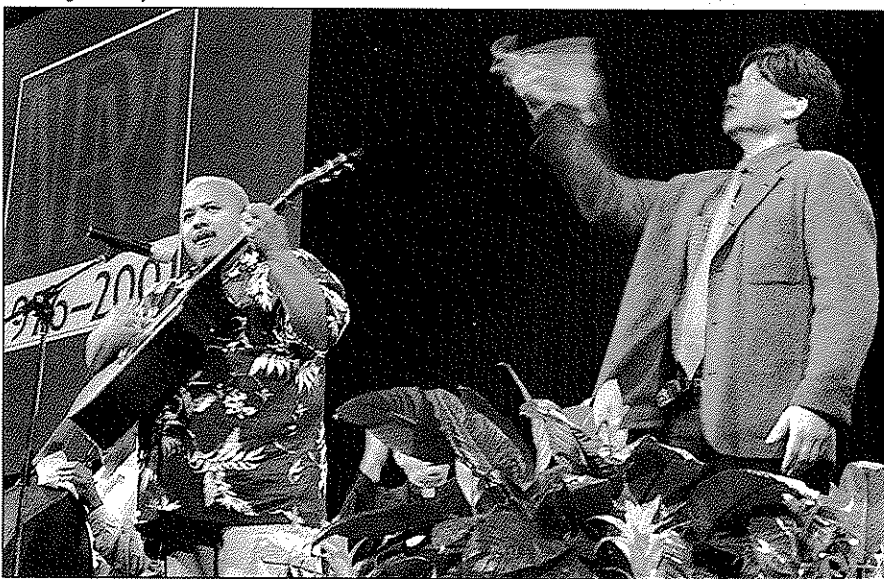
If you allow God to come and put on your lips a simple song, then I believe that we will experience a new Pentecost, and the fire of that Pentecost will transform us and our parishes and the world with the words of a new song that we have been singing since the risen Lord walked with two people on the road to Emmaus and revealed himself in the word and in the breaking of the bread.



Father Funk addresses the crowd at the Opening Event.



Monsignor Ray East



Jesse Manibusan and Ken Canedo assist with Monsignor East's presentation.

In Tribute to Virgil

BY RONALD BRASSARD, ELAINE RENDLER,
ROBERT J. BATASTINI, AND FRIENDS

Let us be clear: We are not opening this convention by replaying the final scene from *Goodbye, Mr. Chips*. There is no chorus of "In the Evening of My Life" swelling in the background.

Anyone who has even a passing knowledge of this organization and its founder knows that there are many more chapters left to the story of this man named Virgil. But this is a moment of change, a time of transition. This is an occasion both to remember the past and take the next step into the future.

The Association's Board of Directors wanted to begin this wonderful gathering with a moment of serious tribute not to the CEO of NPM but to the person whose talents and whose genuineness made it all happen. These next few moments are not about the organization. They are about Virgil C. Funk. They are about a singular individual who means so much to so many of us. We asked a small group of individuals to write down their thoughts, their recollections, their tribute to Virgil Funk. From the words crafted by these individuals, we have created the following tribute that we now share with you.

Rev. Ron Brassard, pastor of Immaculate Conception Parish, Cranston, RI, chairs the NPM Standing Committee for the Clergy. Dr. Elaine Rendler, a practicing pastoral musician and campus minister at George Mason University in Fairfax, VA, is a columnist for Today's Liturgy, a clinician, and an author. Mr. Robert J. Batastini is vice-president and senior editor for GIA Publications, Chicago, and emeritus director of music at St. Joseph Church, Downers Grove, IL. At the request of the NPM Board of Directors, they presented a special tribute to Father Virgil Funk during the opening event of the Twenty-Fifth Anniversary Convention. An audio recording of the full presentation, on the same tape as Msgr. East's address, #PS01001a, is available from ACTS (see ad in this issue).

Voices of Friends

"A phone rings in my seminary dorm room a quarter-century ago. When I pick up the receiver I hear a slightly drawling voice: 'This is Virgil Funk. We're starting a new magazine for people involved in church music ministry, and your name has been given to me as someone who might do reviews for us. Are you willing?' This would prove to be emblematic of our future contacts. Virgil is never at rest; there always seem to be about a thousand projects going through his mind at once. Virgil is never shy to ask people to make a contribution. And Virgil is willing to risk, to take a chance on people without major reputations or successful histories and give them a platform to engage a wider public. For twenty-five years Virgil has given his gifts to the National Association of Pastoral Musicians. God grant him blessings in proportion to his generosity."

Mike Joncas

"Relentless cheer. No one parties better than pastoral musicians. A quick walk-through of the hotel lobby at any NPM convention, and one will see frivolity both contained and boisterous—just like Virgil. 'Koinonia' is not a distant Greek noun, but a living reality in the life of NPM. There is no room for dourness. Virgil, of course, can be despondent or sulky, but not for long. Somewhere in his head is the tenet that there is tomorrow, and tomorrow means hope, and hope means that it is too early to despair, as Monika Hellwig teaches. Cheer, respect, adaptation: All reach confluence in a bunch of pastoral musicians who can be goofy and profound, fumbling and graceful, despondent and hopeful—just what one would expect from an organization whose founder and leader is Virgil Funk."

Tom Conry

"In Virgil's mind, and in practice, few things are more important than family. Throughout the triumphs, tragedies, celebrations, and commemorations of my

life Virgil has always remembered the importance of family. When my mother died, Virgil dropped everything to come to Pennsylvania to co-preside at her funeral. And later, during my son's health crisis, Virgil not only freely granted me the leave I needed to provide the necessary care, but he led the NPM staff in offering prayers, love, and support. This is why I say that Virgil has been more than a boss. In every way he has been a true friend and a true blessing in my life."

Lisa Tarker

"Over these considerable years, I have continued to experience Virgil's pastoral intelligence, his generous friendship, and his keen sense that all knowledge is for service. I have been a better person for knowing him as a teacher, a colleague, a friend."

"Still, a most curious aspect of Virgil's identity has plagued me. To the best of my knowledge, I never have been told what the 'C' stands for in Virgil C. Funk. I am partial to litanies, so I have devised an exercise whereby one might choose the most appropriate appellation:

Virgil Courageous, Virgil Catalytic,
Virgil Cheerful, Virgil Creative,
Virgil Classical, Virgil Compelling,
Virgil Colorful, Virgil Cultured,
Virgil Charming, Virgil Convivial,
Virgil Curious, Virgil Conciliatory,
Virgil Chivalrous, Virgil Contemplative,
Virgil Coherent, Virgil Conversant,
Virgil Charismatic, Virgil Complex,
Virgil Considerate, Virgil Chatty,
Virgil Confident, Virgil Charitable,
Virgil Cordial, Virgil Candid,
Virgil Compassionate, Virgil Cool."

Jim Hansen

"Virgil has the capability to adjust and to shape and reshape an arena where the musician is cultivated and forged into a minister—sometimes with a tug or a shove—but the outcome is the same: the formation of musicians who will serve

the church's liturgy. Sometimes it takes a little longer than usual, but Virgil never loses contact and never dismisses. Adaptation is only possible by tenacity."

Fred Moleck

"Virgil is fundamentally a pastoral person. Is there a person alive who knows more about us in our work as ministers of music than Virgil? It is precisely his ability to relate to us in human, caring terms that he relates to us in our ministerial work. Simply put, he cares for us."

Marie Kremer

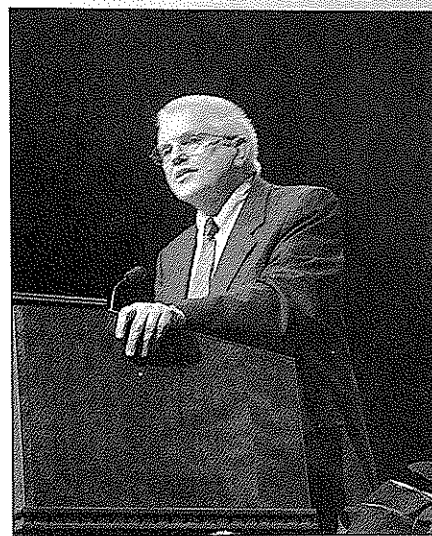
"Many of us have experienced the phenomenon of tension within parish communities, with the lines drawn between those with differing tastes in music. Over these twenty-five years, Virgil has taught us that we *cannot* say 'yes' to our fellow Christian, if we refuse to sing his or her song. He has shown us that we need to set aside taste judgments and sing another's song, even when we cannot fully make it our own."

Bob Batastini

"The thing about Virgil that I admire and that has been formative for me is that he is usually unafraid. This is a rare thing. No wonder Jesus thought to advise us so often, 'Do not be afraid.' Along with this, in some way, Virgil has been able to avoid taking most things person-



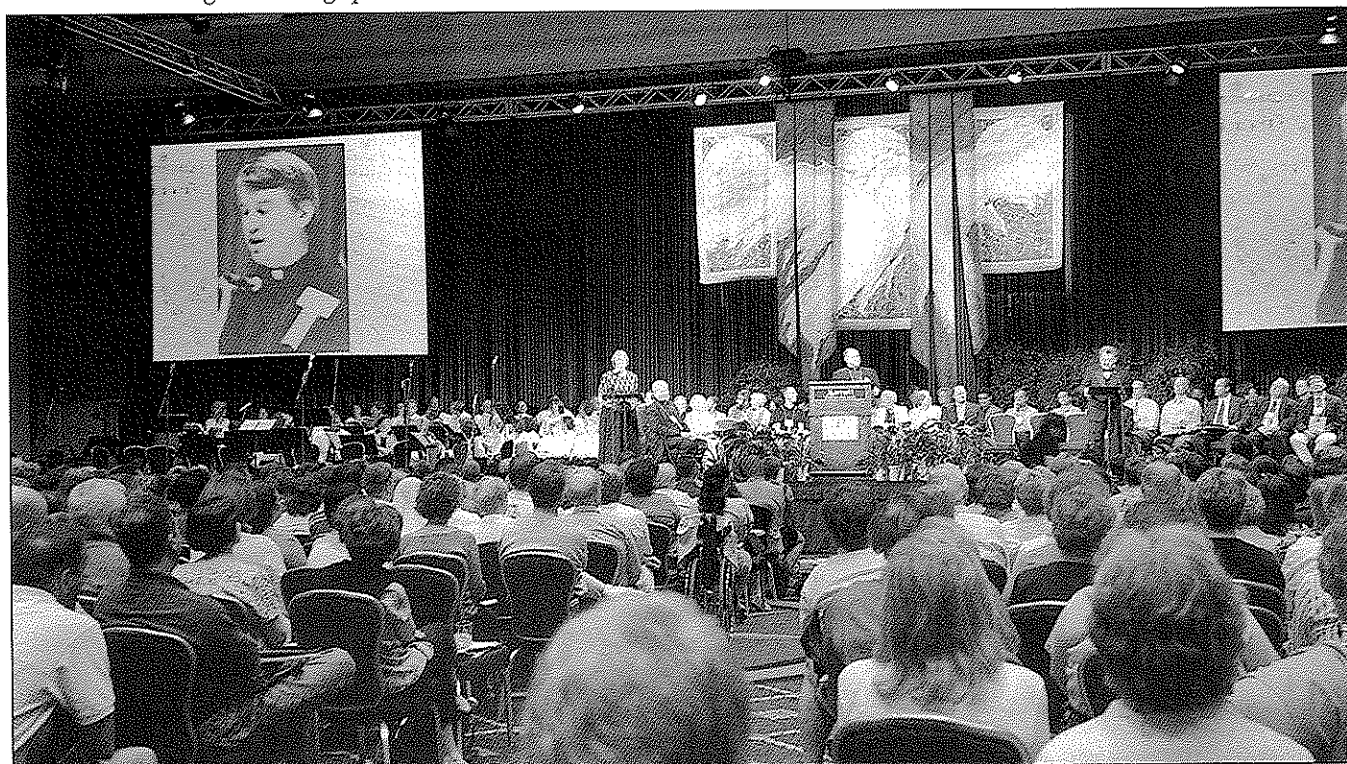
Sister Kate Hendel (left), NPM Mus-Ed Board Chair, honors Donna Kinsey as Catholic Music Educator of the Year.



Frank Brownstead, Pastoral Musician of the Year.



Above: Registration. Right: Alice Spidle, one of the local volunteers, tests a handbell.



During the opening event, (l.-r.) Elaine Rendler, Ron Brassard, and Bob Batastini honor Father Virgil Funk (seated to Elaine's left).

ally. This may seem like a funny thing to mention, but this quality allows for friendship in a unique way, and the new day is always a new day."

Frank Brownstead

"Whenever I think of Virgil Funk I see him in motion. That's how I know Virgil—as a man on the move, always searching, ever probing, questioning, testing, seeking. Even in 'repose' (a word that probably doesn't exist in Virgil's personal lexicon), he is still moving: His *mind* is moving, his *imagination* is moving. Virgil is not a typical 'mover and shaker' (though he has certainly been know to move the occasional mountain and to shake up the complacent); he is not a typical 'CEO.' He *likes* motion, *likes* roller coasters, *likes* coloring outside the lines. Truly, Virgil 'plays well with others.' He was willing to take risks—huge risks—in the service of something most people either wouldn't or couldn't see, namely, that *we become what we sing*, that making music at God's table makes a crucial difference to who we are as God's people."

Nathan Mitchell

"For Virgil, every moment is filled with potential."

Teresita Espinosa, CSJ

"I thank you for your open-mindedness, for your interest and encouragement . . . for your acceptance. I hold you in such high esteem."

Gloria Weyman

"I remember a man who combined professional creativity with personal car-

ing, who transformed not only our liturgical music but the people who make it and play it and sing it, who never seemed discouraged by difficulties, who delighted in helping so many of us, like myself, who are less gifted."

Walter Burghardt, SJ

"Virgil Funk has been a gift to this church that we love and well deserves the love that is being lavished upon him."

Bishop Ken Untener

"My relationship with the New World has a name: Virgil Funk. Three features are imprinted in my mind. First, the perfect graciousness of his welcome and his unfailing spirit of service. Next, his conscientiousness where liturgical music is concerned, his tireless open-mindedness concerning its evolutions, and his competence in diffusing them, thanks to NPM. Third, the human and spiritual profoundness that would show through the manner in which he celebrates or animates the liturgy. To this I wish to add the good fortune which made me become one of his friends. For all of this, I give thanks, together with all those who, on this day, will express their gratitude to him."

Joseph Gelineau, SJ

"What I love best about Virgil—what has touched my own life and the lives of so many others—is that whenever the world is ready to throw us away, whenever our failings are more evident than our strengths, Virgil has been there. Virgil has been there believing in us when nobody else would. And he has been there over and over again. And at each one of

those moments he has gently reminded us that this is not the end . . . only the beginning of a new chapter."

Rev. Ron Brassard

It is impossible to pay tribute to Virgil without remembering those who are no longer with us but who would speak to us of Virgil's friendship and of his support. We remember names like Gene Walsh, Erik Routley, Sister Theophane Hytrek, Sister Jane Marie Perot, Michael Hay, Alexander Peloquin, Leon Roberts, Sue Seid Martin, Sister Thea Bowman, Omer Westendorf, Ray Brown, Bob Hovda, Robert Kreutz, Ralph Keifer.

Ending Where We Began

We end this tribute by returning to the place where we began or, better said, to the people with whom we began. Elaine found a litany with which to describe Virgil: She used words like preacher and presider, teacher and confidant. And these, she said, could be summed up in the word "shepherd." For Virgil has indeed been a faithful shepherd to us. He has gathered us and led us. He has guided us to justice and righteousness. He has anointed our spirits through these years together with lifelong friendships, stimulating and challenging words, beautiful music, poetry, and dance. Indeed our cup overflows.

Virgil, in the name of the Board and in the name of everyone here, we begin this convention by paying tribute to you. We love, admire, and care for you; we offer you the gift of our gratitude for who you are and for what you have given to us.

Thank you, Virgil. Thank you.



Father James Chepponis (standing) leads a discussion during the Clergy Section meeting.

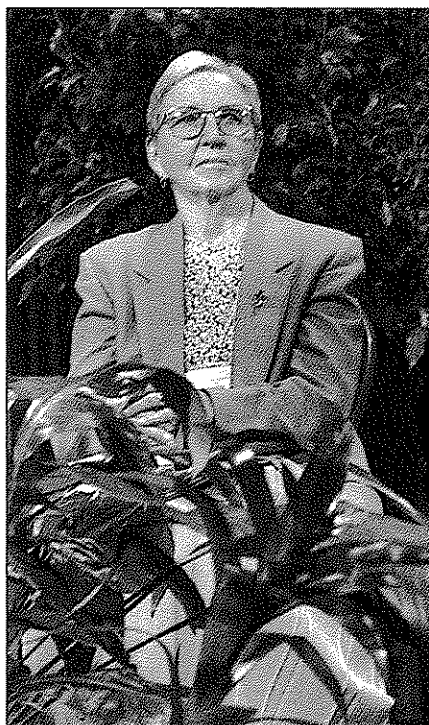
The Church in the Next Twenty-Five Years: Challenges of Diversity

BY LOURDES SHEEHAN, RSM

Looking back over the previous twenty-five years has been an exercise that is both moving and enriching for me. In 1976, I was superintendent of schools for the Diocese of Richmond—your founding president and I are blessed to have experienced church in that Vatican II diocese during those “Camelot” times. Many of you will remember that the bishops’ pastoral *To Teach As Jesus Did* had just been published, and dioceses were attempting to implement the ideal of “total Catholic education.” In the reorganization associated with that effort, the Richmond office was titled “Christian Education and Formation” and included parish religious education, schools, and worship. Most members of that 1976 staff are still involved in some version of pastoral ministry today. I think all would agree that, while the times were exciting, there were some difficult issues. You know the truth of the statement that “hindsight provides twenty-twenty vision,” so let me remind you of a few of the events which have occurred in the United States and in our church during these twenty-five years and then offer some observations based on hindsight.

During these years, the United States has had six presidents: Ford, Carter, Reagan, George Bush, Clinton, and George W. Bush. The population of this country has increased from 218 million to 265 million. The median family income in 1976 was \$12,686; in 1996 it had increased to \$35,492 in current dollars; and the cost of a first class stamp rose from thirteen to thirty-four cents. AIDS

Sister Lourdes Sheehan, RSM, is an associate general secretary at the United States Conference of Catholic Bishops, Washington, DC. This article is based on her presentation at the 25th Anniversary Convention in Washington, DC. An audiotape of the full presentation, #PS01003, is available from ACTS (see ad in this issue).



Sister Lourdes Sheehan, RSM

was first identified in 1981, the same year in which the first female was appointed to the U.S. Supreme Court, which, ten years later received only the second African-American Justice in its long history. In 1976, the U.S. Supreme Court ruled that the death penalty was not cruel and unusual punishment; by 2001 we had heard many voices, including those in leadership in our church, speaking strongly against capital punishment, especially in the Timothy McVeigh case.

Within the Catholic Church, these post-Vatican Council II years have seen many changes. In 1977, the Church in the United States finally received formal permission for the option of receiving communion in the hand; in 1978, after years of consultation, the national catechetical directory *Sharing the Light of Faith* was published, and the first Call to Action conference took place. The following year, 1979, will be remembered for the

three popes who all served the Church in a span of three months: Paul VI, John Paul I, and John Paul II. Our current pope, known as the most traveled pope, has brought the Vatican to the world, including several visits to the U.S., and has offered a special outreach to youth through the World Youth Days.

The 1980s and '90s were decades in which a number of church documents issued by U.S. bishops and by the Vatican served as signs of the times: *Called and Gifted: American Catholic Laity* (1980), the new *Code of Canon Law* (1983), *The Challenge of Peace*, *Hispanic Presence: Challenge and Commitment*, *What We Have Seen and Heard*, a pastoral letter from African-American bishops; and *Economic Justice for All*. In addition, many documents from the Vatican addressed education and catechesis, among them especially the *Catechism of the Catholic Church* and the *General Directory for Catechesis*, which have encouraged the U.S. bishops to begin preparing a catechism for adults and a national directory for catechesis (both of which will deal with the multiculturalism and diversity in this country.)

These were also the years when many of our friends and colleagues divorced, resigned from active priestly ministry, and left religious life; when pastoral ministers were involved in or witnessed differences in parish communities over implementation of the decrees stemming from Vatican II; and when schools and non-school religious education programs were arguing over parish priorities especially regarding funding. These were even years when some parishioners didn't like “guitar” Masses!

Our Present Experience of Church

Our present experience of church depends on many factors and is probably quite personal, influenced by each one's position on the enneagram or the Myers-

Briggs personality type and on variables such as one's state in life, where one lives, one's age, and how one experiences service to the church and the people of God. How we would describe this experience might be affected by the newspapers and magazines that we read, whether we page through the *National Catholic Reporter* or the *Wanderer* or the *Register* or look at the articles in *Crisis*, *America*, or *Commonweal*.

All of our present experiences are greatly influenced by our attitudes and decisions made as a result of prior events and opportunities. My previous experiences have left me an optimistic person who really believes that I have influence on and can control only one person's attitude—my own—so I strive not to allow someone else's negativity or anger to infect me. My present experience, I believe, is related to past decisions that I have made. I ask you to remember that my experience is filtered through my optimism, but, as I describe where I stand at present, I invite you to reflect on your own experience as well as on your own "filters."

Admitting that my genuinely positive experience of church is influenced by my current position at the United

States Conference of Catholic Bishops as well as by my life as a Sister of Mercy, I want to underscore the profound influence of previous choices that I made. Here is just one example of what I mean: I believe that I have been offered the opportunity to work with the USCCB's offices and committees involved with public policy issues (e.g., education and catechesis, social development and world

Some issues . . . invite us to look beyond the liturgy to wider aspects of human life and to make the necessary connections between our worship and the rest of our lives.

peace, migrants and refugees, pro-life, communications, government liaison, and general counsel) because of what I learned in my years in Catholic education and catechesis. Early in the previous twenty-five years, I made a conscious decision to continue in Catholic education, when many of my colleagues chose other ministries and thought that those

of us who stayed in education just had not yet seen the light! I believe that my gifts are of better service to the church in areas where I can use influence to change systems and improve lives through education than by direct service. I've been privileged to know and work with dedicated people who have mentored me. I have truly stood on the shoulders of some giants in U.S. Catholic education and catechesis. Other people have made different choices, and so their present experience of church is very different from mine.

Preparing for the Challenges of the Next Twenty-Five Years

There is no way that you and I can begin to predict all of the challenges that will offer great opportunities for pastoral ministers in the next twenty-five years, nor do I think that I would want to be able to predict the future. But, in the belief that events in the present might point to some aspects of future developments, I looked at several separate items that crossed my desk in the past few weeks, to see if I could at least identify some general categories of emerging is-



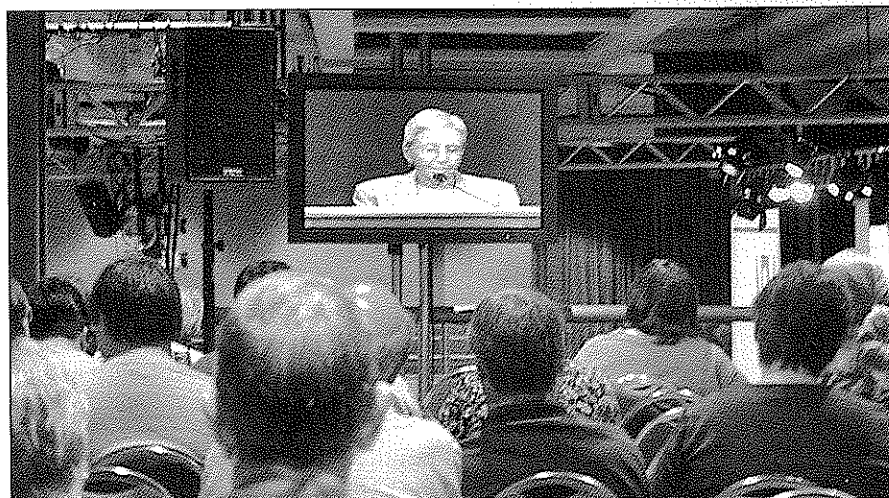
Musicians "Rock the Hill" on the Fourth of July.

sues with their challenges and then suggest some responses. I found five such general categories; some of them affect your work as pastoral musicians directly, some indirectly. Some invite us to look beyond the liturgy to wider aspects of human life and to make the necessary connections between our worship and the rest of our lives.

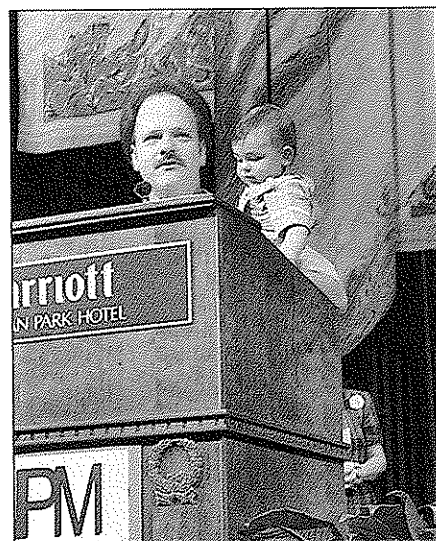
The first of these general categories concerns **ethical and moral issues** such as embryonic stem cell research, cloning and genetic engineering, and capital punishment. There is no doubt that technology will continue to improve and research will advance and there will be other similar issues to address. Because these are very emotionally charged matters, each of us needs to understand and respect the foundational principle on which the church takes her stand. It is a faith statement that not only grounds our attitude toward life but also our belief in the sacramental nature of creation: "Human life is sacred because from its beginning it involves the creative action of God and it remains for ever in a special relationship with the Creator, who is its sole end. God alone is the Lord of life from its beginning until its end: no one can under any circumstances claim for himself the right directly to destroy an innocent human being" (*Catechism of the Catholic Church* #2258).

The second category concerns **diversity of the U.S. population**, especially issues related to migrants and refugees. As the United States welcomes new populations from many lands, many of those people will soon be joining our parishes and attending our schools. Issues of language, culture, and inculturation will move to the fore in the liturgy as in the rest of the church's life.

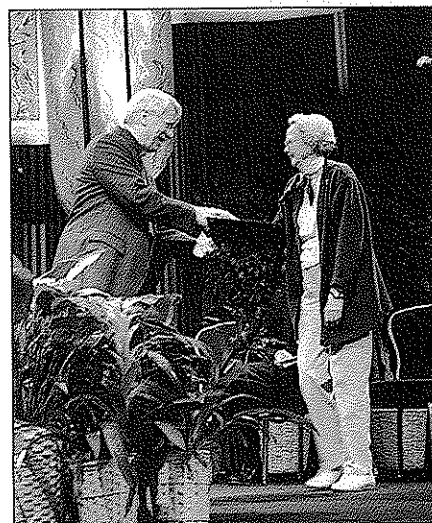
The third set of issues may be grouped under **education**, broadly defined. Who has the responsibility in shaping our educational system? What is the role of federal government, and how shall we treat the kinds of political pressure that will be facing us? In the matter of religious education, should there be a national catechetical series at the elementary and secondary levels? Who will shape what such materials have to say about the liturgy and about the role of music in worship? Will they affirm that musical liturgy is not only normative but also transformative? Since the sacraments are founded in ordinary human experience and the transformation of those experiences in light of the Gospel, how shall we deal with the growing diversi-



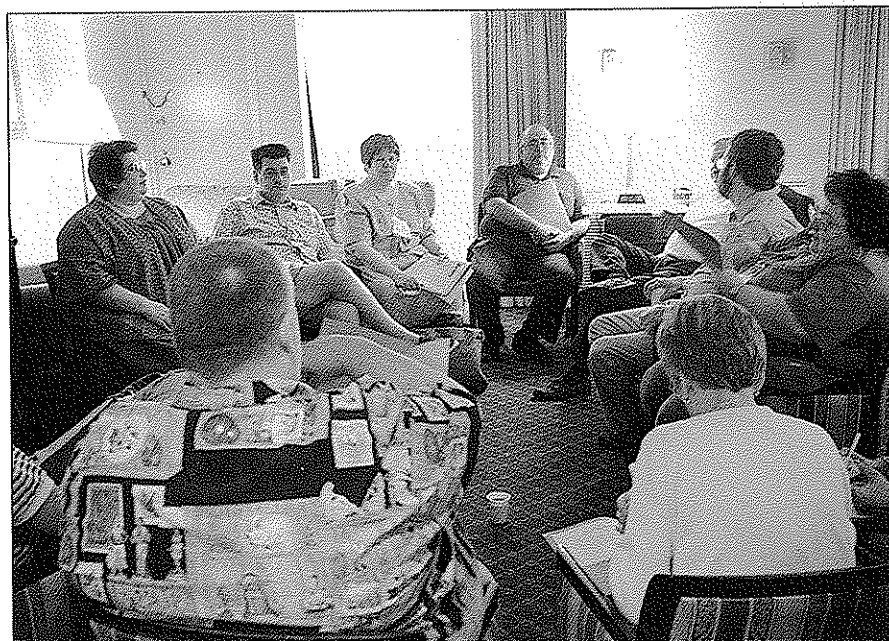
The view from overflow seating in the ballroom balconies.



John Miller—and Alex—accept the award as DMMD Member of the Year.



Father Funk congratulates Donna Swanson, recipient of the NPM-AGO Service Playing Certificate.



An early-morning meeting of the Section Standing Committee for those Responsible for Music Ministry.

ties of life styles? How will our understanding of Christian marriage as a sacrament be affected, for example, by the current "definition of marriage project"? There is some movement toward encouraging an amendment to the U.S. Constitution defining marriage as a permanent union between one man and one woman. How should the church respond to or be involved in such a project?

Fourth among my general categories is a collection of **world issues**. We are a world church; our general intercessions each Sunday bring our world to our at-

(prepared for pastors and religious educators), and the continuing challenge of finding appropriate inclusive language. Related matters include the declining number of ordained clergy and the increasing size of the Catholic population, with the impact of both on our understanding that we are a eucharistic people. Other issues, not directly related to pastoral liturgy but influencing our vision of the church and its role in society, are the academic *mandatum* required in Catholic universities and ethical and religious directives for health care, with an impact on the identity and integrity of health care offered under the auspices of the Catholic Church.

How do we deal with such large matters?

tention and to the Lord in prayer. What are we to make of Northern Ireland, the Israeli-Palestinian Crisis, and concern over global climate changes?

The fifth category concerns issues that are **internal to the church**. Here, shaping the future, are such specifically liturgical matters as the recent approval of the second (weekday) volume of the *Lectionary for Mass*, the bishops' statement on the *Real Presence of Jesus Christ in the Eucharist: Basic Questions and Answers*

Responding to the Challenges, Helping Our Successors

How do we deal with such large matters? How do we respond to them in our roles as pastoral musicians, liturgists, clergy, and educators? I have no great, sweeping answers to these questions, but I do have seven time-tested suggestions to make.

First, there is no substitute for education. We need to have correct information ourselves, and we need to know how to process that information prop-

erly. In order to provide the appropriate education for an increasing number of lay ministers serving our communities, we need lay ministry formation programs.

Second, while respecting the role of personal conscience, each of us needs to be certain that our own consciences are well-formed.

Third, when we teach in the name of the church, we must teach what the church teaches, not our personal preferences.

Fourth, if we call ourselves pastoral ministers, then I believe that we have the responsibility to serve as role models for others.

Fifth, we must be willing to mentor others. Each of us should make a commitment to identify and help prepare someone who could take a position similar to ours in a parish, school, diocese, or national organization.

Sixth, each of us must believe that, individually and corporately, we can make a difference.

Seventh, and most important, we must each be confident in the presence of Jesus in our life.

Jesus Just Smiles

My thoughts on facing the next twenty-five years might best be summed up in a reflection that I found in Jesuit Mark Link's *Mission 2000: Praying Scripture in a Contemporary Way*. It's called "Pedal."

At first, I sat in front, Jesus in the rear.
I couldn't see him, but I knew he was there.
I'd feel his help when the road got steep.
Then, one day Jesus and I changed seats.

Suddenly everything went topsy-turvy.
When I was in control, the ride was predictable—even boring.
But when Jesus took over, it got wild!
I could hardly hold on.

"This is madness," I cried out.
But Jesus just smiled—and said,
"Pedal!"
And so I learned to shut up and pedal—and trust my bike companion.

Oh, there are still times
when I get scared and I'm ready to quit.
But Jesus turns around, touches my hand,
smiles, and says, "Pedal!"



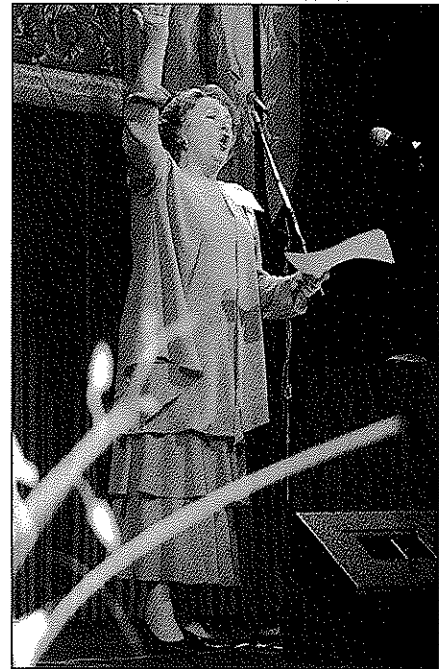
A choir performs at the Washington Hebrew Congregation for "Bring Me Your Tired, Your Poor," a joint program in which NPM members participated with the American Conference of Cantors and the Guild of Temple Musicians.

He Gave Us NPM

BY EDWARD FOLEY, CAPUCHIN

During the Anniversary Banquet, assuming appropriate ritual vesture, Father Edward Foley offered this "rap" as a tribute to Father Virgil Funk. Father Foley would like the readers of Pastoral Music to know that the text is written in four, so that the ictus falls at the beginning of each line.

It's a
priv'ledge, it's a pleasure, it's an easy slam dunk, to stand up
here before you now and sing of Virgil the Funk. He's our
founder and our president, our banker and friend, who has
come home to this capital to bring to an end, not his
leadership, his vision or that unrelenting pace, but the
platform for his leading which must find a new place. So it's a
monumental moment both for him and for us, 'cause he's
stepping down and that's the reason for all the fuss. But be-
fore he steps aside, no longer our CEO, we need to
take a public moment to make sure that he knows, that we're
grateful, we're thankful, and just a bit sad, 'cause he
gave us church musicians the best forum we've had.



Nancy Bannister leads banquet participants in "singing through the years" of our liturgical repertoire.



The Diocesan Choir of Nassau, The Bahamas, under the direction of Andrew Curry, entertains during the Anniversary Banquet.

Refrain:

He gave us NPM, he gave us NPM,
He gave us NPM, he gave us NPM.

A
social worker, priest with gifts of entrepreneurship, something
moved him years ago to turn to musical worship. While he

plays no instrument nor sings with marked musicality, it
does not mean he could not make his dream a reality. With

Jane Marie Perrot he teamed despite some derision; to-
gether they gave birth to what's a powerful vision. It was

NPM, it was NPM,
It was NPM, it was NPM.

Unlike
other groups whose names right here we won't even mention, they
gave us quite a string of monumental conventions. In

'78, remember Scranton was great; then in
'79 we thought Chicago divine. There was

Minneapolis, Cincinnati, and not just the adroit knew that
they should make it to the bash they threw in Detroit. With

Eugene Walsh and Kavanagh and dear Lucien Diess, Alice
Parker, Gelineau, and Nathan Mitchell no less. And



Dr. Marie Kremer, of the NPM Board of Directors, cuts one of twenty-five anniversary cakes.



Robert Batastini (piano) and Christopher Walker lead participants in a musical roast, using texts specially composed by Gabe Huck.

How 'bout those bishops, like Untener and Trautman. He showed us in this forum that we can't lead without . . .

Weakland, Pilarchik, and Roger Mahony:
Churchmen who believe reform is clearly no b'loney. A-

part from all the regional and national conventions, consider other ventures just too numerous to mention.

Publications, pamphlets, books, the T-shirts, and mugs. The only thing he hasn't sold are NPM rugs. There were

cantor schools and choir schools and DMMD; to the amateurs and pros he sang, "Be all you can be!" But

most of all, despite the shtick and marketing jive, he clearly helped to keep the promise of the Council alive, promoting

lay participation,
cross communication,
lively celebration, with
lyric modulation,
respectful conversation, spread across the generations, as a proper preparation for the worship revelation that's the source of transformation for the church, for the world, for the church, for the world.

Refrain:

He gave us NPM, he gave us NPM
He gave us NPM, he gave us NPM.

Now my
tribute's been deployed, some of
you have been annoyed, my career has been destroyed, but maybe I'm just paranoid, so the

time has now arrived to end this
rhythm that's so contrived and move from
geriatric rapping to some
serious hand clapping, for

him whom we honor, before he's a goner, for
Virgil, you da man who concocted this plan to give us

NPM, he gave us NPM,
He gave us NPM, he gave us NPM.

HE made us NPM, he made us NPM.
HE made us NPM, he made us NPM.

We now are NPM, we now are NPM.
We now are NPM, we now are NPM.
Thank you, Virgil: It's a rap!



Father Funk leads the 1,300-voice "banquet choir" in singing the "Hallelujah" chorus.



Musicians for the NPM President's reception (l-r): Lewis Powers, Katherine Chrishon, and Monica Melendez.

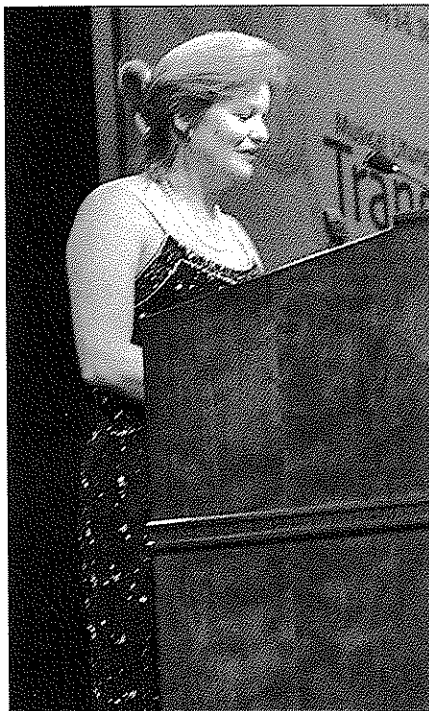
My NPM Story

BY JOANNE JOHNSON, PATTY HUGHES, AND JAMES KOSNIK

My first experience with NPM was at cantor school. I had been singing at my parish for approximately a year; I was recruited because I was a confident singer and could read music. I enjoyed cantoring because it was something I could do for the church, and do fairly well. Then I went to school: Jim Hansen intimidated me into believing that the role of cantor was much more than I thought it was; Tom Conry convinced me that I should know much more about the psalms and texts I was proclaiming; and Francis Brockington showed me that I could be a much better singer than I was. The transition that occurred in me during that week was this: Pastoral music was no longer something to do; it was something I wanted to become. That was my prayer as I drove home.

God answers prayers. Very soon after cantor school, I found myself directing a brand new NPM chapter, which is an intimidating place to be for a volunteer cantor of a mid-size parish. It was during that early chapter formation that I gained some of the best friends I could ever ask for. The pastoral musicians in our diocese held me up, gave me encouragement, and worked with me to create a strong, healthy chapter. I saw how the presence of an NPM chapter in our diocese changed the atmosphere among the musicians: They began to work together, to support one another. We hosted each other's choirs for concerts. We covered for one another for vacations and emergencies. We ministered to each other

During the Anniversary Banquet, three members of the Association reflected on their experience of NPM. Joanne Johnson is a cantor and the children's choir director at St. Paul Parish in Tampa, FL; Patty Hughes is a pastoral musician in Indianapolis, IN, temporarily retired from full-time work as a director of music ministries to complete a doctorate in music; and Dr. James Kosnik is professor of organ and fine arts at Old Dominion University, Norfolk, VA, choir director for St. Andrew's Episcopal Church in Norfolk, and a master teacher for the NPM schools for organists.



Joanne Johnson

when there were weddings and funerals among our number. We became friends . . . a circle of friends.

Not being a full-time (or even a part-time) parish musician in those first years, I had to pay my own way to conventions. It hasn't been easy, but somehow I managed to attend them. Besides the learning opportunities that exist at the conventions, as a chapter director I found the conventions to be a comforting time to meet with other directors and with Rick Gibala, our chapter coordinator. The circle of friends expanded. The next thing I knew, I was helping Rick in supporting other chapters with another wonderful group of people: the NPM Council of Chapters.

I was gradually becoming that pastoral musician I had prayed about back in cantor school. With the help of an NPM scholarship, I went back to college, this time studying music. I continued to work as a cantor and began directing a few children's choirs as well. I hosted two NPM institutes in our diocese and continued my work with the chapter and the Chapter Council. And, if that wasn't

enough, I was asked to work on the core committee for the NPM Regional Convention in Orlando last summer, which I thoroughly enjoyed. Looking back to cantor school, I realize that my life has changed considerably, and my call to ministry continues to grow.

Today, if someone were to ask me who I am and what I do, I would proudly say, "I am a pastoral musician," and, because of NPM and its influence in my life, I understand what that means. I'm not a great instrumentalist or choir director or composer. I'm not even eligible to be a member of the DMMD or the RMM. I'm still working on my first college degree. But I acknowledge the ministry God has called me to, and I work as hard as I can to be worthy of that call. That is all NPM asks of its members. That's all it takes to be a part of this unified yet wonderfully diverse circle of friends.

Joanne Johnson

Although I've been "playing in church" (as my mother was fond of saying) for forty-two years, the best part of playing was the day that I discovered NPM and actually began to become a pastoral musician. I wouldn't say that I was exactly an overnight sensation, but NPM provided an opportunity to know more, do more, be more. It's a scary notion to think what direction my life might have taken if I were still just "playing around" in the worship spaces of the U.S.! What I would have missed, besides the joy of serving the worshiping assemblies of eleven different parishes, is the opportunity to participate in the transformation of people's lives in Christ. This vision that NPM articulated for me is a vision of church as one that names the assembly as its primary symbol, that cherishes every word proclaimed in a native tongue, that sings its prayer and prays its song, and a church that invites us to celebrate Eucharist, to vow Eucharist, and then to *become* Eucharist to one another.

NPM opened this world to me—and graciously invited me in—in the late seventies, when an overworked presbyter

of an overgrown parish became exhausted by my many questions and suggested that I check out a magazine that's about pastoral music. "I know it's about more than music," he said, "and the articles seem to have good data. Some 'pastoral music people' write it," he advised me, "and there's a complimentary copy on the desk in the parish office."

The rest is ancient history now, as I bless Father Gervase for shoohing me right into the waiting arms of NPM. I located that issue of *Pastoral Music*, which led me to the wonders of *Music in Catholic Worship*, which led me to *Sacrosanctum Concilium*, then back to the *Lectionary* and the *Sacramentary*. You could call that first contact with *Pastoral Music* the beginning of a pretty serious "affair" with the National Association of Pastoral Musicians! At last, I had a basis for making musical and liturgical decisions and for reflecting upon them. I loved liturgy and music and the people of God. NPM took me to its heart and poured out what I needed to know to become an authentic pastoral musician, folding ministry into music.

I really spread my wings by 1982: I drove forty miles and paid two dollars to sit among fifty other people and soak up the guitar-playing gifts of a certain Father Joncas. I loved the huge packet of resources that he gave us, which suggested seasonal psalms for use at Mass plus some hand-notated compositions that he had brought to share. He mentioned that we should all go to the next NPM convention, and I silently hoped that he'd draw a larger crowd there than here. (He struck me as being very bright and a good pastoral musician. Too bad more folks didn't know about him, I thought.)

NPM has meant quality publications; thousands of hours spent in vibrant, educational workshops; and unique, supportive opportunities to listen to, question, and interact *collaboratively* with musicians, composers, theologians, liturgists, artists, historians, authors, spirituality experts, and every sort of minister in the church—volunteer as well as professional. From a bishop who plays the piano to the feisty and articulate Nathan Mitchell or the gentle Joseph Gelineau, from the tender spirituality of José Hobday to everlasting Tom Conry, Marty Haugen, Michael Joncas, Elaine Rendler, and David Haas (to name but a few); from Edward Foley's wisdom to Virgil Funk's epitome of a pastoral person—NPM has opened pastoral musi-



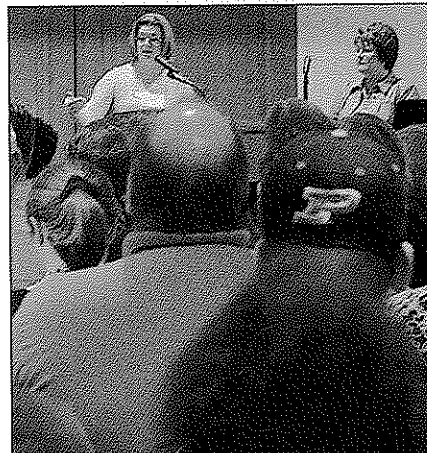
Sweet Honey in the Rock



Donna Kinsey conducts the choir for the First National Catholic Handbell Festival.



Dr. Horace Clarence Boyer



Leisa Anslinger and Kate Cuddy lead a workshop on music with youth.



Dr. Vincent Lawrence leads music educators in a classroom exercise.

chianship to me and literally pushed me through that hospitable door!

Besides growing a little older, NPM and I have been growing a bit wiser, too. I attribute the fact that I earned a master's degree in pastoral studies in 1997 directly to the influence of the NPM, and, most recently as director of music and liturgy at a large parish in Indianapolis, I found support and sustenance for leadership in the DMMD and at the annual colloquia that NPM sponsors on leadership and liturgy.

This acclamation wouldn't be complete unless I mentioned my current avocation: Thanks to the curiosity, conviction, and challenge that NPM aroused in me, I am feverishly working on a thesis-project to complete a doctorate of ministry (with a liturgy concentration) at the Catholic Theological Union in Chicago. Thank you and *Alleluia* to NPM for encouraging me to become as good a professional minister and pastoral musician as I can possibly be. Thank you and *Alleluia* for setting the standards and for welcoming me into a world of sung worship, firmly and uniquely motivated by loving attention to the word, music, song, culture, tradition, and experience of the assembly. Thank you and *Alleluia* for smiling on people like me—people who volunteer, people who care, people who end up working long hours “in the trenches” of ministry. Thank you and *Alleluia*, NPM, for defending everything from our salaries to our social lives (and our right to enjoy one), and for the constant reminders that still—after a quar-

ter-century—we are first people of prayer, next people of grace and wisdom, and always people with gifts to share. And after this triple *Alleluia*, as liturgically appropriate, I offer in behalf of all pastoral musicians (let the people of God sing it!), a heartfelt *Amen*.

Patty Hughes

In 1988, I had the opportunity to attend the NPM regional convention while I was visiting my family and friends in Buffalo, New York. Father Virgil asked me, at that Buffalo Regional Convention, if I would be interested in becoming the program coordinator for a brand-new program: the NPM School for Organists. He sent me to Kansas City to observe an NPM Choir School conducted by Elaine Rendler and Oliver Doublerly. One evening, after we finished dancing a liturgical conga line with most of the participants in that school, singing “Soon and Very Soon” at two o'clock in the morning, I knew I had found my true vocation as an NPM program coordinator and teacher!

In 1993, at the NPM National Convention in St. Louis, I was accidentally assigned to make two appearances at exactly the same time—one was in a session of a repertoire class, the other was as the organist for the convention performance of the *Requiem* by John Rutter. Barry Bobb, the vice president of Concordia Publishing House, was kind enough to lead the repertoire session. He was so impressed with the enthusiasm, interest, and eagerness of the NPM participants at that

workshop and with their desire for new, practical organ music for the liturgy that he asked me to become the editor of a new Concordia series, *Laudate*. As many of you know, the sixth volume of this series, which features African-American and Hispanic organ music, was just published for this convention. I thank NPM for trying to put me in two places at the same time!

In 1996, at the Stamford Regional Convention, I had a conversation with Mary Prete (before she became senior editor at World Library Publications) about the possibility of recording organ music composed by our greatest Catholic organists, such as Cesar Franck, Charles Tournemire, Louis Vierne, and Olivier Messiaen. Thanks to World Library, Father Virgil, and Peter Bahou of Peter's Way, the Liturgical Organists Consortium, of which I'm a member, has recorded three CDs, won a “Golden Ear” award for best recording, and been broadcast nationally on *Pipedreams*.

I have had the opportunity to see my colleagues, such as John Miller, soar to the highest levels of our profession by achieving the AGO Fellowship Certificate, succeeding at the Guild's highest and most difficult exam. I have seen many of us take and (thank goodness!) pass the exam for the NPM-AGO Service Playing Certificate. Most of all, though, I thank NPM for the spirit of its members, who work so hard, though often not very well compensated, for the ministry of sacred music, week in and week out.

James Kosnik



Dr. Michael Jothen leads the massed children's choir at the concert concluding the NPM Children's Choir Festival.

Stewards of the Mysteries of God

BY JOHN GALLEN, SJ, ELAINE RENDLER,
EDWARD FOLEY, CAPUCHIN, JAN MICHAEL JONCAS,
AND NATHAN MITCHELL

Evoking images and major themes used at our previous national and regional conventions, five presenters who have been influential in shaping the Association's vision reflected in this presentation on key ideas that have shaped our development for the past twenty-five years, and they each offered suggestions for directions we might take in the future. An audiotape of the full presentation, #PS01006, is available from ACTS (see ad in this issue).

Musical Liturgy Is Normative

BY JOHN GALLEN, SJ

In our first convention, twenty-five years ago in Scranton, gathered under the affirmation that "Musical Liturgy Is Normative," we moved through a process together, a process that laid out a path of discovery that turned on a whole bundle of lights for us. In a way, we were admitting that we had really been in the dark. When the lights turned on, as they did one by one or sometimes in a great flash of several all at once, the darkness began to scatter, and a new vision started to take shape. The clue—the heart of the vision—was linked to our use of language. We noticed that we were dynamically engaged and were being tossed about in the very unfolding of a new reality, and our struggle to describe it in language opened the door to the reality itself.

As this new reality unfolded, in the first half of the twentieth century, we found ourselves talking in stages about liturgy: We were continually alerting each other to new insights, new visions, new depths of liturgical prayer. Scholarship, for example, was a big source of developing insight. In Belgium and France and Germany, the study of the

history of the liturgy became a revelation that relativized so many absolutes that had been tenaciously harbored in the church of the West. Sometimes the apparent absolutes were, in fact, ridiculously trivial. For example, when an American Jesuit, Gerald Ellard, who had gotten a doctorate in liturgy in Munich in 1938, published a book titled *Evening Mass*, the gasp of horror and shock that greeted his proposal was largely sparked by church law of the time that required a eucharistic fast from food and drink from the midnight before any Mass. So, believing that this law was permanent and unchangeable, and imagining therefore that Jesus must have granted a dispensation from the fast to the apostles at the Last Supper that permitted, for this one exception, reception of holy bread and wine so late in the evening, the scandalized faithful announced in response to Ellard's proposal, "Not in our lifetime!" Father Ellard was regarded by many as an unreal dreamer, and everyone knows how out of touch Jesuits are with liturgy! But Father Ellard did, in fact, understand that the Sabbath was made for humanity, not humanity for the Sabbath. He was not willing to allow the tail of canon law to wag the dog of liturgy itself.

Other scholarly insights were even more troublesome yet even more life-giving, and we are still, historically, very close to those insights. Catholics had finally turned to the legitimate study of the Bible in those years, encouraged to do so by the 1943 encyclical of Pius XII, *Divino Afflante Spiritu*, and they were able to grasp, without having their faith threatened, that maybe there weren't really any historically verifiable Magi tramping around the back streets of Bethlehem. They were even more chastened as they considered the possibility that Jesus was, in fact, probably born in Nazareth, not Bethlehem. But what did matter much, much more than such historical insights was what French New Testament scholars opened up to us about the kingdom of God and the central reality of the paschal mystery. What the death

and rising of Jesus Christ meant was, in fact, the death and rising of the world with him. And, making the connection between Scripture and worship, people came to understand that liturgy is that event which acts out in community what God is doing in the world to heal, transform, rescue, and make new, as all men and women rise with Christ and ascend with him.

If liturgy is that central to life, we saw, then it would take something as dramatic as the Second Vatican Council to address the gap between a holy yet outmoded form of liturgy and the continually unfolding holy experience of Christ in the world. Fifteen years after the council published the *Constitution on the Sacred Liturgy* in 1963, we gathered in Scranton to inaugurate our new association of liturgical dreamers, people who were passionate about dying and rising with Christ and finding out how to act that out together. "Celebration" is our word for that common action. The community celebration acts out—all of us together—what God is doing: the gift of divine presence and action in our midst. We have reason to be passionate! Christ is the reason. The love of the Bridegroom for us, the bride, simply takes our breath away. We gasp, and we cannot stop gasping as we cry out: "Christ has died, Christ is risen, Christ will come again!"

So then, in Scranton, we paid a lot of attention to the language that we used as part of this action and to describe this action. We knew, indeed we proclaimed, that the cry of prayer that offered praise and thanksgiving to the God of mystery was necessarily totally linked to music. Music is the poetry, par excellence, of our prayer. And so, we said, first of all, that it was critical to pay attention to liturgy *and* music. And that's exactly how we said it for years: liturgy *and* music. This kind of talk, utterly sincere, nonetheless allowed the possibility that music was somehow not exactly liturgy. Or, to put it another way, music was something that people did *during*

Rev. John Gallen, SJ, a presbyter of the New York Province of the Society of Jesus, is a liturgist, author, and lecturer.



J. Michael Joncas, Elaine Rendler, Edward Foley, John Gallen, and Nathan Mitchell

the liturgy. First there was the liturgy, then there was the music that we did during the liturgy.

But the *Constitution on the Sacred Liturgy*, fifteen years before that gathering, had not been at all content with this kind of talk. None of this liturgy *and* music! Music, said the Constitution, *is* liturgy. Music isn't something that people do *during* the liturgy. Music itself is liturgy. As the Constitution puts it, music "forms a necessary or integral part of the solemn liturgy" (# 112). So, accepting this conciliar vision, we had to change our language. No longer could we speak of liturgy and music. Now we began to talk about "liturgical music" because this was a phrase that gave proper respect to the reality: "Liturgical music" describes the integral piece that music is in the liturgy. Music is a piece of liturgy. (Parenthetically, it is helpful to recall that the *Constitution on the Sacred Liturgy* made the same point about the homily, pointing out that it is itself liturgy, not something that happens at the liturgy.)

The convention at Scranton, we might say, was put together on the basis of our new and developing understanding that music is indeed liturgy and deserves a lot of attention because it is this important. It is not a decoration at the liturgy; it is the real thing. Liturgical music is true liturgy. Musicians and pastors, the

heart of NPM, were called together in Scranton to address liturgical music.

A lot of lights had been going on already, driving the darkness away. And then, at Scranton, in an instant, there was a new and unexpected flash of light: a breakthrough, a new vision that reshaped our language once more. We had already moved beyond speaking about liturgy and music to speak inspiringly of liturgical music. Now we were moving again, a new step, a new stage. There's an even better way to put it, we discovered, and here it is: *musical liturgy*. To speak of musical liturgy is to move way beyond liturgical music, because the undeniable implication of this new advance in language suggests that liturgy is at its best when it is musical, shining in all the poetry that music embodies. To speak of musical liturgy is to take a much more radical position than to speak of liturgical music because we are asserting that liturgy ought to be musical because it opens up new richness in the cry of praise and thanksgiving, giving it new and more wonderful scope. In other words, musical liturgy is what liturgy ought to be. Musical liturgy is normative.

If we affirm together that musical liturgy is normative, what we're saying is that our goal and ideal for the celebration of liturgy is to express the prayer of our hearts in musical poetry. In the con-

crete, that means a list of things to do, a collection of tasks in the liturgy, and, in the liturgical renewal, an additional collection of tasks that demand our attention if we want to make musical liturgy the norm in practice. Let me mention just one.

I want to point to the need to address the rich potential that the eucharistic prayer holds for us. Here again, the insights of scholarship make an enormous contribution. Relatively recent scholarship can contribute to what I call the "liberation of the eucharistic prayer." It can liberate the eucharistic prayer especially by showing how, in the primitive Eucharist, what you and I and all the rest of the world refer to as the "consecration" or, in updated language, the "institution narrative," was, it would appear in the first instance, actually part of the liturgy of the word. When new Christians gathered on the first day of the week to share their experience of this new transforming power in their lives, they linked the experience, of course, to the story of Jesus, and especially to his passion, death, and rising. As they told the story of these events, they included the story of the Last Supper and the institution narrative. After this telling of the story—the liturgy of the word—they went to the table to share the Supper of

the Lord. It was then that the eucharistic prayer was proclaimed. Since the story of the meal had already taken place, there was none of the preoccupation with the "consecration" in the eucharistic prayer that developed later in the history of the liturgy. The prayer was more readily recognized for what it is: a proclamation of praise and thanksgiving and the invocation (*epiclesis*) that God transform the people and the gifts they bring by the pouring out of the Holy Spirit. It is the whole blessing prayer that is transformative, consecrative.

Once the eucharistic prayer stands liberated, free of preoccupations over the consecration and all the sometimes spurious discussion about real presence linked to it, then we can be ready to address this prayer once again, especially in terms of musical liturgy for the whole assembly. I am not suggesting that the institution narrative be removed from the eucharistic prayer, only that it be put in proper context so that we might involve the entire assembly much more completely—and musically—in the eucharistic prayer. There are many tasks before us. I suggest this one task is major, as we continue together, and with joy, to shape our prayer where musical liturgy is normative.

Claim Your Art

BY ELAINE RENDLER

It was clear to all of us who were at the first meeting of this Association in Scranton in 1978 that NPM is more than an organization: It is a movement. The whole is greater than the sum of the parts. I think that this fact is partly the inspiration of the Holy Spirit and the recognition by us music makers that this is a gathering of very unique people—but in Scranton, we didn't quite know what that meant. Since Scranton, we have learned not only that music is a handmaiden but that it is an indispensable handmaiden. The energy at Scranton propelled us to meetings in Chicago and then Detroit.

The Third National NPM Convention was held in Detroit in 1981, and the theme of that convention was "Claim

Dr. Elaine Rendler, a practicing pastoral musician and campus minister at George Mason University in Fairfax, VA, is a columnist for Today's Liturgy, a clinician, and an author.



Concert by the DMMD Institute Choir, directed by Dr. Paul Salamunovich, at the Cathedral Church of St. Peter and St. Paul (Washington National Cathedral).

Your Art." At the time, I was finishing up my doctoral degree in organ at The Catholic University of America. Having studied organ with Alexander McCurdy of the Curtis Institute in Philadelphia and Conrad Bernier of CUA and, for my doctorate, with Daniel Roth, now of St. Sulpice, Paris, I was well prepared for the organ world. But I wanted to study liturgy too. Why, I wasn't sure . . . just a hunch . . . or a grace. At that time, at Catholic University, liturgy courses were part of the canon law department and the theology department. So I minored in liturgy and took classes with Eugene Walsh, Gerard Austin, and Johannes Quasten. I was getting myself prepared for the liturgy world, even though it was clear then that music and liturgy were clearly two separate worlds for the average academic music student.

One of the questions that the "Claim Your Art" convention attempted to address was: What makes all of us unique from other musicians who were and who are involved in church music? On a personal level, it was "Claim Your Art" that got me thinking about putting together the two worlds that I was preparing for as a student. What this theme did for me as a *pastoral* musician was to shift my focus from being solely a traditional performer of church music to also accepting the challenge of a different kind of discipline: embracing the call of the Vatican II renewal by making the active participation of the assembly in worship through sung prayer a *priority* . . . as it must be if we are to call ourselves pastoral musicians. At the time, "Claim Your Art" called us to promote the reform of the liturgy based on article fourteen of the *Constitution on the Sacred Liturgy*: "This full and active participation by all the people is the aim to be considered above all else." The most rewarding sound to the pastoral musician would be the sound of the assembly singing. We had always been told that music was the handmaiden of the liturgy; suddenly, we were challenged to become not only handmaidens but also midwives of the Vatican II renewal.

Twenty years after that convention in Detroit, we are realizing how much we've learned about the importance of texts and melodies in our faith tradition. Listening to music is not the same as singing it. Listening does not leave an imprint on the brain in the same way singing does. In nursing homes, long after patients have forgotten their

children's names and their own names, they are able to call to mind and sometimes even sing the worship music of their childhood. My father, who lived the last five-and-a-half years of his life as a severe stroke patient, could not speak but was able to sing "Holy God"—to sing *all the words!* Through our liturgical song, we imprint our faith permanently in the spirit of the faithful and even of the "not so faithful." They may leave the church, but they don't forget the songs.

"Claim Your Art" also implied that if we were to make sung prayer a priority, then we had to deal with a constantly evolving repertoire whose primary purpose was to implement a renewed liturgy—a liturgy in which people no longer watch other people worship for them but respond in words, song, and a not-yet-fully-realized dream of movement in worship. This renewed liturgy would be one in which a group of individuals would be turned into a believing community, one where the people of God would eventually claim their own role as celebrators, once again taking seriously

What makes all of us unique from other musicians who were and who are involved in church music?

their *baptismal* call to be a priestly people to the world. On this planet Earth, where people are literally dying every day for proclaiming their faith, where people are not permitted the freedom to worship, what a privilege it is to be engaged in this kind of liberation as a life work.

Aesthetically, shaping this renewed liturgy would be a nasty job, we knew, but somebody had to do it! Week after week, year after year, it has been pastoral musicians who have instructed the assembly and enabled their song. More often than not, it has been pastoral musicians who moved our people from silence to participation, from private devotions during Mass to praying together in song, from mumbling to singing, from devotional texts to liturgical texts.

The wisdom of "Claim Your Art" has yet to be fully understood in all its aspects. It may still seem to some like a call for participation for participation's sake, that the goal of the renewal was to get the people singing. What has become clearer, however, in the years since Detroit, is that our vocation is to participate in a

very unique and privileged way in the continuing formation and transformation of the assembly. I'm talking about the ongoing process of the conversion of our people and ourselves. It was at this very point that some of us decided that we would stop apologizing to the academic musicians—especially to our beloved and revered professors—and jump in and do what had to be done: deal with assembly music as an instrument of conversion, formation, and transformation and bring it to musical and spiritual maturity. One implication of claiming our art is that the work we do is not inferior or less demanding than any other musical vocation, because the goal of our musical vocation is to transform a people into a holy people.

The Detroit convention actually had a double focus. The first was the claiming of our unique art; the second was an emphasis on the "art" of what we were claiming. There were two offshoots to the seed planted by that title: 1) What pastoral musicians are about is a unique art form, and 2) that art form requires a unique kind of artistry. What we know now is that music at liturgy has its own form because it only exists in relation to liturgical celebration, which is a living, changing, and growing thing. We know now that pastoral music is not art for art's sake; neither is it about "plugging our favorite classical or contemporary repertoire into the liturgy" in the name of "only the best for God." It is about serving worship, which is changing in the light of wisdom, scholarship, pastoral need, and the feast of the day. Actually, until recently, we thought this description described "authentic liturgy." Recent documents seem to suggest otherwise, but, we can only hope, the best is yet to come—although it doesn't look like it's going to be ready for next fall's harvest. (Do not give up on the inspiration of the Second Vatican Council. Remember: Whenever 2,500 Catholic bishops agree on anything, it has to be the work of the Holy Spirit!)

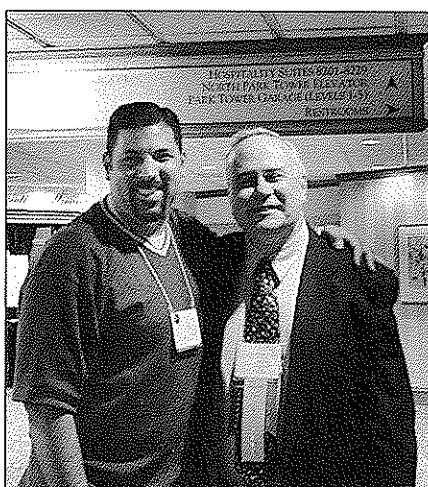
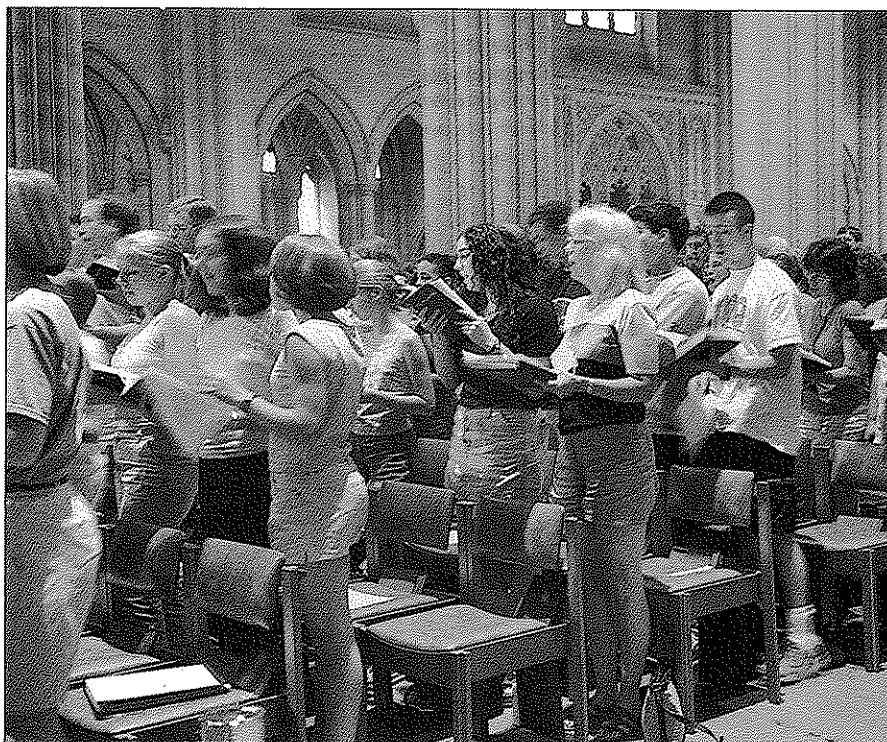
Our musical-liturgical efforts will only be as strong as our weakest link. I pray that that weakest link not be our musicianship. More than ever before, we are called on to use every ounce of musicianship that's in us to celebrate the sacred mysteries. Whether our task is to accompany a hymn, write an arrangement, compose music for the rites, improvise while the priest finishes the sprinkling rite, play an inspiring postlude, sing the

psalm, conduct musicians, instrumentalists, and the rest of the assembly, or make good musical choices, we must first of all develop our musical craft. "Claim Your Art" called us to become aware that we are uniquely who we are and that we do what we do because we have been given the gift of music. It is our charism to serve the community through our music and not the opposite. It is absolutely essential that we be thoroughly steeped not only in liturgical knowledge but in musical craft as well. Let us refresh our thoughts from paragraph six of *Music in Catholic Worship*: "Good celebrations foster and nourish faith. Poor celebrations may weaken and destroy it."

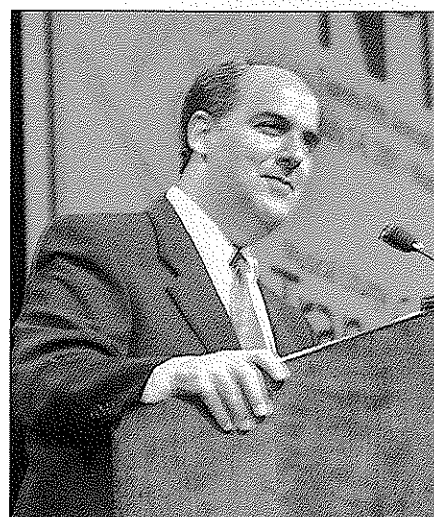
If you don't believe that statement, think about the parish where the organist considers it a good day when she or he plays three out of four sharps, or where the cantor confuses performance and ministry, or where the only tempo is s-l-o-w. You may say that these things don't happen, but trust me, your parish (where they never happen) is not the only parish.

When I began music ministry—a name that didn't even exist at the time—my primary task as organist at Sunday low Mass was to play preludes and postludes and to provide music during the collection and during the distribution of holy communion. It was my "job" to use music as a way of maintaining a reverential ambiance throughout the worship space. You might say that my ministry motto at that time was "better silence through organ music." By the time of "Claim Your Art," a new world of compositional styles, forms, and instrumentation was being created. "Eclectic" was the buzzword for progressive pastoral musicians. For many, the traditional role of the musician was now expanding. New musical ministers were arising or resurrecting: the cantor, the flutist, the drummer, the guitarist, the "folk leader." Using the piano was a novel idea in most Catholic churches back then. Musicians were expected to have piano, organ, choral, liturgical, and computer skills, and to offer all those skills to parishes for not much money.

Looking back on the enormity of the challenge faced by pastoral musicians at the time of "Claim Your Art," and looking at where we are today, where most of those challenges are now *normative*, I have great hope for what is possible. What we have achieved in the intervening years is a much clearer definition of



Mr. Jon Rania (l), Director of Music for the Diocese of Camden, NJ, greets Rick Gibala, convention chair.



Dr. John Romeri, chair of the NPM Board of Directors.



who we are and why we are unique. We are part of an era in church music that will take two hundred years to mature, if previous eras are any indication, but look how far we've come so quickly. It gives me great hope and excitement for what is yet to come. Now, if you look at the names of the presenters, whom I love, you might notice that we could afford to get a few more women making presentations like this . . .

From Sacred Music to Mystagogy

BY EDWARD FOLEY, CAPUCHIN

Definitions are difficult and dangerous, as I discovered during the previous decade, when I spent a considerable amount of energy editing a dictionary on worship music. Attempting to define terms in ways that would be accessible across Christianity and Judaism by specialists and non-specialists, I found out, is a frustrating venture. Still, that frustration was occasionally ameliorated by colleagues who submitted non-denominational as well as specifically Catholic definitions that never made it into the dictionary. Here are some of the suggestions that do not deal with music:

Jesuits. An order of priests known for their ability to found colleges with good basketball teams.

Leap of faith. Bungee jumping with a Bible.

Pew. A medieval torture device still found in Catholic churches.

Slam-dunk. A rough baptism.

Ushers. The only people in the parish who don't know the seating capacity of a pew. (See pew.)

Women's groups. The source of all power in the church.

They also sent me some musical definitions that could be used across denominational lines:

Basso continuo. When the conductor cannot get them to stop.

Concerto grosso. An accordion concerto.

Rev. Edward Foley, CAPUCHIN, is professor of liturgy and music at the Catholic Theological Union, Chicago, IL, and the general editor of *Worship Music: A Concise Dictionary*.

Contralto. An alto who's been convicted.

Dominant. In a choral relationship, usually the soprano.

Score. Basses three, tenors nothing.

Even among musical definitions, however, there are some that have specifically Catholic overtones:

Cantus firmus. A singer in good physical condition as opposed, e.g., to the cantus flabius.

Choir. A group of people whose singing allows the rest of the congregation to lip-sync.

Entrance procession. The ceremonial formation at the beginning of a Mass consisting of the altar servers, the celebrant, and late parishioners looking for seats.

Riff. What happens when somebody takes your personal copy of *Gather Comprehensive*.

Definitions can be difficult; sometimes they can be useful. At the onset of the liturgical renewal, before NPM came into being, there were some terms with definitions that are still in use. Their continuing presence reminds us, in light of our subsequent experience, that we have to make some distinctions. (For the following, I am relying on the work of Joseph Gelineau, SJ). There is, then, *religious music*, a very broad term defined as any kind of music perceived to have an implicit or explicit religious theme. *Church music* is any music employed during any era within worship. This is simply music used in the setting of worship, not necessarily music attached to the worship.

When NPM was born in 1976, there were two other phrases that had been in use whose definitions, once considered fairly fixed, were beginning to evolve. One of these was *sacred music* (*musica sacra*); the other was *liturgical music*. Some people may be surprised to find out that every official document of the Roman Catholic Church coming from the Vatican talks about *musica sacra* and not about "liturgical music." The official term is "sacred music"—the preferred Roman Catholic term, used throughout the universal church, for music composed for the celebration of divine worship.

One of the reasons why the U.S. bishops produced a document on "liturgical music" (*Liturgical Music Today*, 1982) is that the term "sacred music" is problematic in English. As used today, "sacred music" refers to such wildly diverse com-

positions as the Verdi *Requiem*, which was never composed for use in the liturgy, and *cantigas* from the fifteenth century, which were never performed in the liturgy. In common use in English, "sacred music" is actually a generic term for what Gelineau has described as "religious music," applied especially to compositions that are considered "art music." That's why, in English-speaking countries, at least, there was a move toward using the phrase "liturgical music." This is a later term than *musica sacra*; it did not come into prominence until the 1960s, though we can find the term in the literature of the nineteenth century. This term can be defined as music united with the liturgical action, which derives its full meaning from the liturgical action and not simply from its liturgical setting. This is a very important point which Gelineau taught us back in 1964 in *Voices and Instruments in Christian Worship* (trans. Clifford Howell; Collegeville, MN: The Liturgical Press). Here he made that key distinction between music that is in the liturgy and music that is of the liturgy.

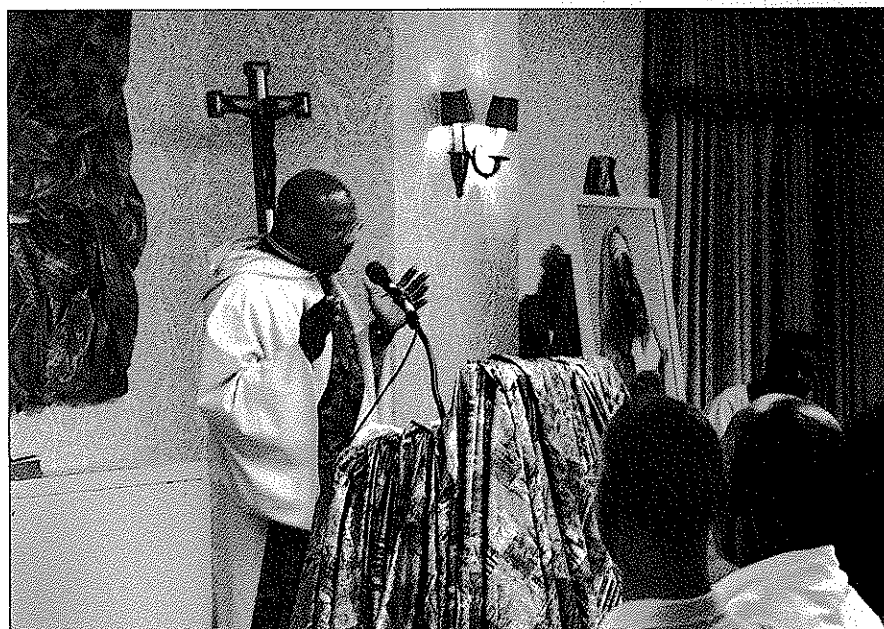
Holiness is an aspect of music's liturgical function, its role in the action, not how pretty it is, or how much I like it, or how long it's been in the treasury of sacred music.

The advance in adopting this phrase and its meaning, moving to "liturgical music" and away from "sacred music," is that it cleared up the ambiguity. It distinguished liturgical music from "church music" and from "religious music" or "sacred music" in its ambiguous use in English. Liturgical music is, in fact, an advance over all these other terms. It also highlights that the *Constitution on the Sacred Liturgy* (often, like many major theologians, more talked about than read), changed the standard for judging the quality of music. Pius X, in *Tra le sollecitudini* (1903), named musical *quality* as the standard for judging the holiness of music. Sixty years later, the *Constitution on the Sacred Liturgy* moved to a functional definition of music's holiness. Some people think that "functional" means "mechanistic," but, as it has been used in Catholic theology, "functional" means something else entirely. Thomas Aquinas's whole philosophical and theo-

logical system, for example, is based on a functional understanding of how things operate. And that's what the Constitution said about judging the holiness of music: "Therefore sacred music will be the more holy the more closely it is joined to the liturgical rite" (#112). Holiness is an aspect of music's liturgical function, its role in the action, not how pretty it is, or how much I like it, or how long it's been in the treasury of sacred music. Does it connect with the action? That's the functional definition adopted in the *Constitution on the Sacred Liturgy*.

Building on the insight of the Constitution, we soon began playing with a new image: "Christian ritual music," which we borrowed from our European counterparts, especially Joseph Gelineau and Bernard Huijbers and others working with them. They suggested that, since "ritual music" is a scientific term, borrowed from the discipline of ethnomusicology, it is a kind of language that underscores the functional integrity of music with some ritual event. This standard is still being unfolded and applied; it requires that musicians ask themselves, week after week, how much of the music that is in the liturgy is actually of the liturgy. That's why Christian ritual music is a lens that allows us to emphasize the priority of the ritual. It is the liturgy, after all, that is the font and summit of the church's life. This lens also sets the compositional parameters for the artist: We have to sing the liturgy, not some personally appealing song in a liturgical setting.

I would suggest that one of the ways we might think about authentic ritual Christian liturgical music is that it is fundamentally mystagogical. Right now, we have a very narrow understanding of mystagogy, and part of this is because, while they have done wonderful things with mystagogy, the *Rite of Christian Initiation of Adults* and its practical implementation have inappropriately narrowed that term. Mystagogy is not essentially post-ritual reflection; it is not something that happens after the ritual. The ancients teach us that people did mystagogy before the liturgy; as pastoral musicians, you do mystagogy during the liturgy. It's not essentially a matter of when mystagogy is done; it is rather a matter of how it is done. Mystagogy is, in fact, a from-the-bottom-up privileged form of believers' theologizing. It is, from my perspective, the only authentic liturgical theological method—mystagogy is



Deacon Robert White, St. Augustine Parish, Washington, DC, testifies during the African-American revival.



The choir sings during John Foley's *Like Winter Waiting*.

theologizing in, from, and through the rites.

Such liturgical mystagogy has identifiable characteristics. The starting point is the ritual, not my personal taste. It takes seriously people's contextual, communal experience of the ritual, not just personal experience of the ritual. It is more affective than cognitive; it's embodied, not dead from the neck down. It is for the transformation of the world, not merely of the church. After all, as we hear in the Gospel according to John, it is not because of love for the church that God sent the only-begotten, but because "God so loved the world" (John 3:16). Singing the music of the liturgy, in other words, is singing the ritual mystagogically.

As a kid, like many of you, I was a chorister: I knew the requiem better than I knew most of the jingles from the Mickey Mouse Club. I knew a lot of sacred music, but I hadn't yet experienced the mystagogical power of Christian ritual music. Then, I remember, I was at a liturgy in 1968, and I remember walking to communion as someone sang Father Clarence Rivers's "God Is Love." And I discovered the mystagogical power of music.

And, it is told, the students asked the rabbi, "Why is it, Rabbi, that in days past God appeared to Moses and Miriam, to Abraham and Sarah, to Esther and Judith and Ruth, but, in this day, God appears to no one?" And the rabbi said, "It is because, in this day, no one is able to bow low enough." Ritual music teaches us to bow low to the ritual, so that we might make music through Christ our Lord.

The Song of the Assembly

BY JAN MICHAEL JONCAS

Twenty-five years ago we were both enthusiastic and naive about the song of the assembly. To that point in the Roman Rite we had had only a decade's experience in singing vernacular texts during formal liturgy. Some believed, at that point, that the assembly's song should be limited to *recto tono* dia-

Rev. Jan Michael Joncas, a presbyter of the Archdiocese of St. Paul-Minneapolis, is an assistant professor of theology at the University of St. Thomas in St. Paul, MN.

logues ("The Lord be with you" / "And also with you") or melodic snippets in longer compositions ("Glory to God!"), lest the assembly's untrained voices intrude on the glory of the choir's motets and anthems. Others held that unless the assembly sang the latest pop tunes with their ideological broadsides during the liturgy, our worship would not be relevant; the liturgical renewal would hang "blowin' in the wind." Over the next quarter century we stumblingly learned to prize the sound of congregational singing in Catholic worship and to recognize both its possibilities and its limitations.

Today we are blessed with an explosion of metrical hymnody intended first and foremost for congregational singing. These hymns have allowed us to "lift high the cross" and "satisfy our hungry hearts with gift of finest wheat"; they have "gathered us in" and "sent us forth with God's blessing." But we have also learned that our assemblies can pray with a variety of musical genres. Today our assemblies acclaim with the marchlike rhythms of Proulx's *Community Mass* and the modal vigor of Haugen's *Mass of Creation*. We perform litanies, not only the ancient chant of the Latin Litany of the Saints but also singing with the serenity of Becker's "Litany of the Saints" or chanting what my friend David Haas calls the "American General Intercessions": "We really, really want it, so give it to us now!" (All right, that's a joke!) Today our assemblies meditate through mantras from Toolan's "Jesus Christ, Jesus Christ, yesterday, today, and forever" to Berthier's "Laudate Dominum." Our assemblies take the inspired words of biblical psalms and canticles on their lips and into their hearts with Deiss's "Grant to us, O Lord, a heart renewed" and John Foley's "The Lord hears the cry of the poor." Today some assemblies even amaze us by moving beyond unison singing into the simple polyphony of "Jubilate Deo omnis terra" rounds and "Jesus, remember me" harmonies. While pundits proclaimed that Catholics can't sing, our assemblies were busy finding their voice.

Though we thank God today for blessing this development, we also need to face some trends that may dull or silence our hard-won assembly song. Here I will name just a few: (1) over-reliance on sound enhancement technology ("those who have the microphone have the power") that overwhelms congregational singing; (2) sound-deadening building techniques ("carpets and tiles and paint,

oh my") that undercut congregational singing; (3) consumerist marketing by which music becomes a commodity purchased for pleasure rather than a gift to be created and shared; (4) individualist attitudes by which my right to a private acoustic space (e.g., a Sony Walkman) outweighs the common good and discourages common song; (5) repertoire and musical performance more designed to "edify" or "witness to" the assembly than to enable and encourage sung prayer; and, perhaps most challenging of all, (6) resistance to multi-linguistic, multi-cultural assemblies that demand new patterns of faithsongs.

In spite of the pernicious effects of these trends, I remain optimistic. I have learned two fundamental truths in the last twenty-five years: (1) if a community has nothing to sing about, all the gimmicks in the world can't coax them into making a peep, and (2) if a community has something to sing about, all the obstacles in the world can't keep them quiet. Brothers and sisters, stewards of the mysteries of God, we have something to sing about: "Since Love is Lord of heaven and earth, how can we keep from singing?"

How Can We Keep from Singing?

BY NATHAN D. MITCHELL

We often say that ritual consists of word and deed, language and gesture, the heart's hunger for God and the body's response. I want to draw your attention not to what liturgy "says" but to what it "does." One of the principal things liturgy "does" is to make musical art, to make musical gestures. In worship, music isn't some exotic "import" parachuted into the assembly like moon rocks or a soil sample from Pluto (though it may sound like that, Sunday to Sunday, in some congregations). In Christian worship, the making of ritual necessarily includes the making of music. In short, "making music" is one of the things that Christian worship (as art, gesture, and ritual) is all "about."

Dr. Nathan D. Mitchell is the associate director for research at the Notre Dame Center for Pastoral Liturgy and the editor of and a writer for Assembly and Liturgy Digest.

Both music and ritual qualify as arts: Music is audible art that subverts the steady stream of the world's noise through the creative disruptions of beat, rhythm, pitch, and timbre; ritual is the art of reading the world as meaning rather than matter, as mystery rather than manners. As *art*, both music and ritual are subversive, disruptive, revolutionary; they refuse to allow "business as usual." "Business as usual," after all, is a rifle shot, a muffled cry, the ragged rasp of breath in the sleeper's throat, the gaseous snort of a city bus, the midnight screech of cats in estrus, the morning's cascade of windchime and birdsong. Music both orders and disorders all this "noise," producing an audibly *different* arrangement, an evocative outburst that makes us "prick up our ears" and pay attention—with the heart and not only with the head. Ditto for ritual. Ritual doesn't abandon the world; it *rearranges* it as rehearsal for the kingdom, as practice for the supper of the Lamb, where God and we sit at table together—each as host, each as guest of the other. Ritual and music share common ground as art because both are born of body, breath, bone, blood, and beating hearts.

But as *arts*, ritual and music also do something more: They are bodily acts that bear witness to a reality, a presence, a being, a mystery, a "something" *beyond* what the body can sense, in *excess* of what the body can feel and know. Ritual and music are born as revolution, but they mature as excess, as promiscuity. What could be more promiscuous than Bach's D-minor fugue or a papal Mass in St. Peter's? Both are excessive, lavish (almost embarrassing) displays of pomp and panache, rhythm and rite, sound and scent, color and choreography. Ritual and music don't necessarily make *obscene* gestures, but they do make excessive, promiscuous gestures. And yet, the depth of that "excess" remains inaudible, invisible. Paradoxically, ritual and music are excessive, *audible* arts that make *inaudible* gestures.

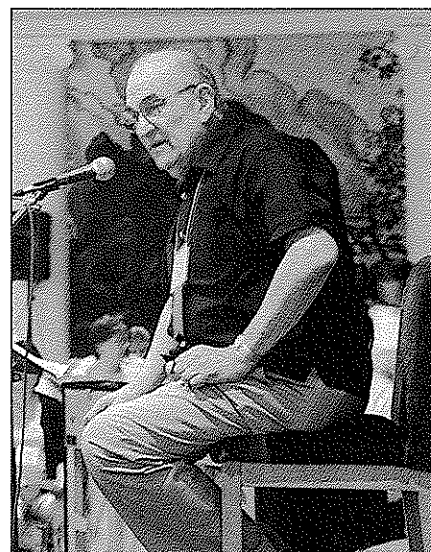
So what kind of "inaudible" gestures do our ritual and music make, and where do those gestures come from, and where do they intend to lead us? In an illuminating essay entitled "Music, Music," the French philosopher Jean-Francois Lyotard notes that the genius of music—the enigma of music—lies not in what it "says" (not in its audible bellowing and braying) but in what it allows us to hear *beyond* the babble,



Organist and choir from St. Patrick Parish, Rockville, MD, lead Thursday morning prayer.



J. Michael Thompson meets with the Section for Eastern Church Musicians.



Dr. Paul Salamunovich



St. Joseph's Choir from Vancouver, WA, sings music "made in America."

beneath the audible. Music is parturition: It labors like a woman giving birth, struggling to open up "a passageway through which something can happen that has not yet happened, a child, one's past, . . . a musical phrase."¹ The composer's task is to open the passage. Ultimately, music's source isn't sound (an engine's roar, or breath passing through an ebony tube, or a column of air vibrating in a lead pipe), it's a "gesture" made *before* and *beyond* sound. So what should we call this source, this "gesture" that music makes before and beyond sound? "Sonorous depth?" "Sonorous horizon?" "Sonorous scent?" A "language beneath and beyond languages?" Perhaps we should name it as T. S. Eliot did: "Music heard so deeply / That it is not heard at all, but you are the music / While the music lasts"?²

Perhaps the source, the "gesture" we're looking for is that deep language, that "word beneath and beyond our words," to which *ritual* connects us, to which *musical art* connects us, so that, together, like ivory and ebony, music and ritual create that unique harmony which is the sound of all God's people in every time and place coming together in faith, prayer, and worship. Pascal Quignard, who wrote the novel *All the World's Mornings*, suggests that music's deep source may be *lamentation*, that cry of primal fear and terror we utter whenever we are threatened by nullity and

loss—the cry with which we first greet the world.³ Ours is, after all, a species deeply and inescapably afraid, haunted by fears carried on our breath, carved on our bones, inscribed on our body. Music arises, perhaps, from this fear. Isn't all music a rattling, a drumming, a beating, a bellowing? Perhaps beneath these acoustic conventions of audible art lies lamentation, a deep sadness, our fear of loss and abandonment, a common terror that causes us first to moan, then to cry out, and then to organize into groups. Art is, after all, a cry against extinction, against the bondage of time, against the ending of the waltz, the fading of the rose, the dying of the light. We are forever afraid of being annihilated, wiped out, cut down, cut out, cut off.

Music and ritual do not try to express this fear directly, yet it is always somehow *heard*, a "mute" within our music, sorrow's shadow in the bright joy of Mozart. And there is something more. Beneath and beyond the fear of loss, the lamentation that breathes in all our music and ritual, there lives *affect*, the ability not merely to have emotions but to *feel* them, to name them and claim them as our own. Affection, as Aristotle noted, is what animals do. If fear and lamentation are the twin sources of that mute groaning that gives rise to the hymn of humanity, affection is what carries us forward. As Lyotard writes, "Music labors to give birth to what is audible in the inaudible

breath. It strives to put it into phrases . . . Every sonorous phrase, even the simplest, announces that there will be another phrase, that it is not yet over . . . Every phrase asks to be honored by [another] . . . phrase. [So] [t]he phrase goes out toward you and asks you for a phrase"⁴—a *reponse*, not an "answer" but a moving forward. And what happens? "A community is born, polyphonic even in plainsong, enchanted by sonorous apparitions even within the war of counterpoint. The community forgets the anonymous horde moaning with the terror of [loss, extinction]. [Still,] [t]he community . . . does not efface the horde."⁵ As community we keep coming into God's holy presence, still bearing the marks, the wounds, of our passion, still panting with horror, yet knowing that on God's right sits Bach, on God's left sits Beethoven, and on God's lap sits Mozart.

Notes

1. Jean-Francois Lyotard, "Music, Music," in *Postmodern Fables*, translated by Georges van den Abbeele (Minneapolis, MN: University of Minnesota Press, 1997), 218.

2. T. S. Eliot, "The Dry Salvages," Section V, in *Four Quartets* (New York, NY: Harcourt Brace Jovanovich, Publishers, 1971), 44.

3. See Lyotard, "Music, Music," 221-26, for an extended quotation from Quignard's work.

4. Lyotard, "Music, Music," 229.

5. *Ibid.*



The Diocesan Choir of Nassau, The Bahamas, performs under the direction of Andrew Curry.

Silver and Gold . . . and Diamond

BY LUCIEN DEISS, C.S.S.P.

Father Deiss was scheduled to present his reflections during World Library Publications' "Silver and Gold: An Anniversary Celebration" on Monday evening, July 2. Unfortunately, a re-occurrence of malaria symptoms kept him in Paris, so his text was read by Gloria Weyman, his long-time collaborator. This is a slightly edited version of Father Deiss's remarks.

We are celebrating both silver and gold anniversaries. I am going to add to those another one, which I will call diamond. First: the silver. I want to congratulate and thank Father Virgil Funk on the twenty-fifth anniversary of the National Association of Pastoral Musicians. He has given the church a wonderful organization; he has given musicians, liturgists, and a variety of artists many opportunities to present their knowledge and talents.

Now, the gold, the fiftieth anniversary of World Library Publications. I want to congratulate World Library and the J. S. Paluch Company for their fifty years of work for the church. Believe me when I say that this company truly should be proud of their accomplishments. They have developed a wonderful staff dedicated to serving our beloved church. Of course, much of the company's success is due to their love and devotion in doing the best possible work for the Lord.

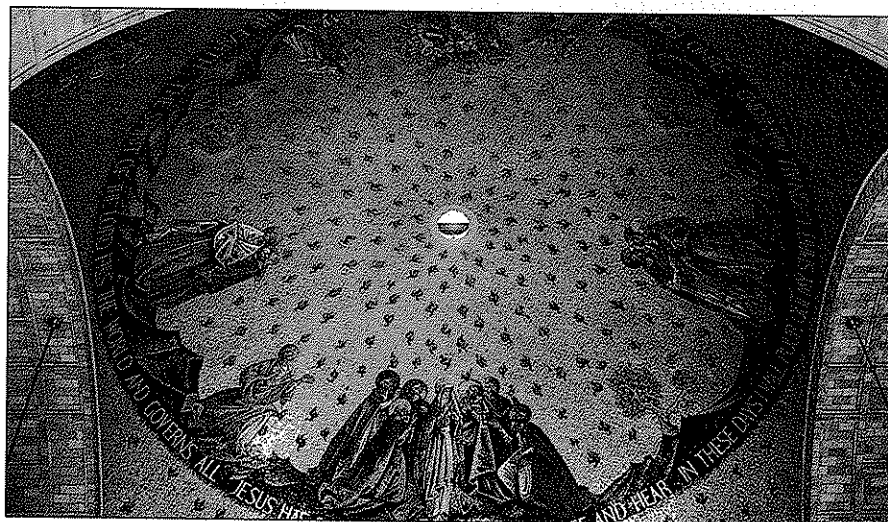
Thirty-four years ago, I was invited to America by Omer Westendorf, the founder of the World Library of Sacred Music, to give workshops and to have my music published. Some of you may occasionally have sung my songs. I hope so. It was at that time that I met my American partner, Gloria Weyman. She is known as the pioneer of liturgical dance. When I told her that I also wanted to thank her in this address, she said, "No, that is not necessary. You do not

need to thank me." Most of you probably know that I *almost always* do what she says, so now I am in a difficult position. She says, "Do not thank me," but I want to thank her. It has been a wonderful "marriage" for thirty-four years. She does not like when I say that, because she thinks that people will misunderstand what I am saying. I do not know why she does not like the word "marriage": I am talking about the marriage of my music and her liturgical dance! I cannot have any other kind of marriage, of course, so I do not know what Gloria may be thinking. Truly, my years working and publishing with World Library have been golden for me, and I am truly appreciative.

**Sometimes we are discouraged,
but we must still keep going.
The Holy Spirit will lead us:
Have faith in her!**

And now, the diamond—the most important celebration this evening. You—all of you—are the diamonds that sparkle on the horizon. I want to express my thanks to you, the American people: clergy, religious, artists, liturgists, dancers, and parishioners—all. You are to be

complimented for the work that you do, not just for the American church, but for the universal church. I am a missionary priest, a priest of the Holy Ghost order, and I have traveled all over the world. I can tell you in all honesty that you have the *best* liturgical music, the *best* liturgy, the *best* homilies (well, maybe not always the best homilies), and, of course, the *best* dances. You are truly the most dedicated, gracious, and well-educated representatives of our church today. I am proud and humble that I have had the opportunity to work quite often in your beautiful country. You are a most generous and God-loving people. You may not know it, but the majority of the world loves, respects, and, yes, sometimes envies you. Whenever there is a catastrophe anywhere in the world—famine, flood, earthquake, whatever—you can be assured that the Americans will be the first to help. You Americans have a great spirit, and you have accomplished more than you realize. The church must progress; we cannot turn back. Keep going for the Lord! Keep your spirit! Sometimes we are discouraged, but we must still keep going. The Holy Spirit will lead us: Have faith in her! The eyes of the world are on you: Keep going for the Lord. Don't forget, you are the diamonds. May God bless you all, and God bless your great America!



Central dome, Basilica of the National Shrine, dedicated to the Holy Spirit

Father Lucien Deiss, C.S.S.P., a French priest-member of the Congregation of the Holy Ghost, is a composer, Scripture scholar, and liturgist. He has served as a missionary and as a member of the post-conciliar Consilium on the Liturgy.

Passing on the Mystery of Our Faith

BY BISHOP ALLEN J. VIGNERON

I want to use this brief time to do two things. First, on behalf of the chair of our committee, Archbishop Oscar Lipscomb, and all the other members of the committee, I am here to express appreciation to you and to all those who work with you in the ministry of liturgical music for all that you do so that the song of praise of Jesus Christ and the members of his Body may be lifted up to the Father. We want to offer a special word of appreciation, on this twenty-fifth anniversary of the Association, to Father Virgil Funk, whom I have come to know and develop great appreciation for in our service together. I have found him to be a very wise man, and, when he speaks, I am grateful for the light that he shares. Congratulations from the BCL, Father Funk!

The second thing that I want to do is say a few words about the decision of the Bishops' Committee on the Liturgy to re-establish its Subcommittee on Liturgical Music: the occasion for that decision, one of the principal tasks of the new subcommittee, membership, and three strategic doctrinal principles that will govern our work.

The need for the BCL to re-establish its Subcommittee on Liturgical Music became apparent during the full committee's work of reviewing the third *editio typica* of the *General Instruction of the Roman Missal*, as we were preparing a draft of the revised appendix to be used in the churches of the Roman Rite in the United States. This new edition of the *General Instruction* continues to direct the bishops' conferences, as have earlier versions of the document, to establish particular norms for the suitability of texts

Bishop Allen J. Vigneron, auxiliary bishop of the Archdiocese of Detroit, is the rector and president of Detroit's Sacred Heart Seminary. He chairs the re-established Subcommittee on Music of the USCCB Committee on the Liturgy. An audio recording of his remarks is contained on tape #PS01006, available from ACTS (see ad in this issue).



to be sung by the people in addition to those texts found in the *Roman Missal*. To do a good job on this, it became clear, there needs to be a subcommittee on liturgical music. At our June meeting in Atlanta, the full assembly of bishops confirmed that the whole body of bishops wants special attention given to that task.

The task for the subcommittee has only been generically outlined by the chair of the BCL and the other members,

Our work is dedicated to the integrity of our faith, which, after all, is the whole point of the important value of your service as pastoral musicians.

but one of the important things that we need to take up, I believe, is the development of an instrument for examining sung texts in the liturgy and a process for that review. We need a very wise and well-reasoned approach to evaluating texts; that is why the committee will be composed of bishops and experts. Father Funk has generously agreed to be part of this committee, and other members will also be announced as the committee takes shape.

Finally, in my task as a leader of this subcommittee, I want to describe three strategic liturgical-doctrinal principles for our work. First: The action in which the people of God participate in the liturgy has a particular specificity. It's not just any kind of action; it is the act of the incarnate Son's self-giving to his eternal Father in the Spirit, that is, the action of

the liturgy is the Passover. Full, active participation in the liturgy, therefore, has to be marked by that same specificity. The foundation for that view is in the *Constitution on the Sacred Liturgy*, no. 7.

Second: The sacramental-liturgical ecology shares in the ecology of salvation history. As *Dei verbum*, the *Dogmatic Constitution on Divine Revelation*, says, in God's revelation words and deeds are correlative. That is an important point to be kept in mind as we look at texts to be sung.

Third: The liturgy is the principal mode or means by which the revelation of God in Jesus Christ is handed on from one generation of the Christian people to the next. So there is a very obvious connection between the sacred Scripture and the sacred liturgy that needs to be kept in mind in the work of our subcommittee.

It is important to outline these principles, I believe, lest you think that the work of the subcommittee is driven by any kind of ideology. Our work is dedicated to the integrity of our faith, which, after all, is the whole point of the important value of your service as pastoral musicians. You have an indispensable role to play as hands and means in passing on the mystery of faith who is Jesus Christ. That is really the exalted dignity of your work. I praise you for it, I thank you for it, and I look forward to cooperating with your leadership in my role as chair of the subcommittee. I know that all the bishops of the United States are grateful for the many ways in which you serve in the ministry of the sacred liturgy. Thank you.

October-November 2001 • Pastoral Music

There Is More to Do Than We Have Done

BY VIRGIL C. FUNK

Haven't we all been on a journey at some time, downcast at a disaster in our lives? These disciples on the way to Emmaus, perhaps a husband-and-wife team of missionaries, deserving of being honored by Copland's "Fanfare for the Common [People]," are downcast about the death of their friend. Like Mary, they have sung their *Magnificat* in praise of God's liberation, but today they are downcast. "Haven't you heard what happened to him?" they anxiously ask the stranger who joins them.

I know some church musicians who have been on that road! They find themselves walking it when they get word of a friend with cancer . . . or learn of their own illness. News like that bursts in our consciousness and turns everything upside down. I know some church ministers who are downcast because they mourn the loss of a vision of pastoral ministry. They feel the poetry leaving their life, the mystery being stolen by the scientific community, the fragmentation and exhaustion of continuing the work when there are so few other ministers.

Oh, yes, I've been on that road myself:

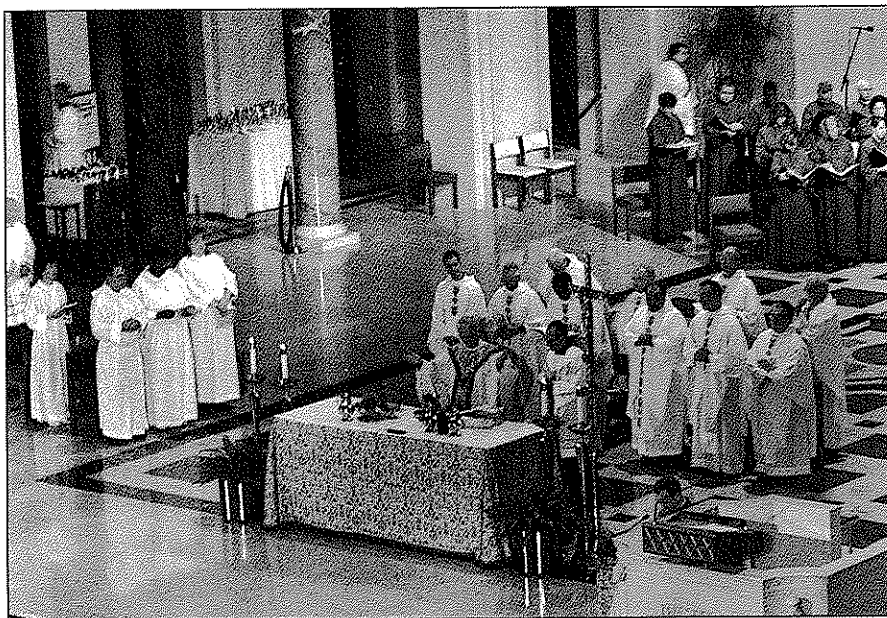
Nameless mourners, we will join you,
We who also mourn our dead.
We have stood by graves unyielding,
Eaten death's bare, bitter bread.¹

And haven't we experienced the gift of a friend walking with us on our journey? At this twenty-fifth anniversary of NPM, I think of Jane Marie and Bill Detweiler and Tom Wilson and Gordon Truitt and Nancy Bannister and Paul Lagoy and Lisa Tarker and all the staff

Rev. Virgil C. Funk, presbyter of the Diocese of Richmond, is the founder and first president/CEO of the National Association of Pastoral Musicians. He preached this homily at the closing liturgy of NPM's 25th Anniversary Convention. An audio recording of this homily is part of cassette #PS01008, available from ACTS (see ad in this issue).



Dr. Mary Beth Bennett



who walked alongside me for so many years.

Explaining the Scriptures, telling the stories: There are so many of you, it brings tears to my eyes. Mary Prete and Marie Kremer, Frank Brownstead and Bob Batastini, Peter Bahou and Dave Island: You know the danger is not naming them all. How many of you have walked down this road . . . my teachers and mentors, Gene Walsh and Ray Brown, of course, but also every one of you. Today we remember companions on the journey.

Who is the Body of Christ for you? Who walks down this road with you? What thanks swells up in your heart to hear their stories in your ears? All these people who have been the Anointed One of God for me:

Who is this who joins our journey,
Walking with us stride by stride.
Unknown stranger, can you fathom
Depths of grief for one who died?

I want to ask the question: Does any companion or any mentor truly know the answer to the deepest questions in my soul? Can you fathom the depths of my grief?

Haven't we all gotten glimpses of God? On the journey aren't there moments when the music comes together and, suddenly, it lifts off the page? Something human stirs deep inside me then, and I feel as if I transcend myself. I get outside of myself because everything seems to come together. It's more than an intellectual "aha": This is a full-bore human "aha." Everything seems

to be at one, everything seems unified. It's a moment of ecstasy. It doesn't happen very often—but it happens. We're in love. We're fully engaged as humans. We're transported free of ourselves. If this is what happens when we have just a glimpse, just a snippet of the divine, what will the full measure of God be like face-to-face? I can't imagine.

Then the wonder! When we told you
How our dreams to dust have turned.
Then you opened wide the Scriptures
Till our hearts within us burned.

That's it! Were not our hearts burning within us, when we experienced that moment of grace—in music, in life, in love?

Haven't we, on this journey, come to recognize him in the breaking of the bread? *Fractio panis*, wine poured out: What a central symbol of our religious belief. We are willing to break ourselves for one another, we are willing to pour out ourselves to renew the covenant relationship with our God. It's our agreement. We will be like him who broke himself and poured himself out in death, even to death on the cross, so that we might have life, eternal life.

Who in this room, on this journey, has not been transformed by Jesus in the breaking of the bread? Our parents who gave themselves for us: "God is here as we God's people." They transformed us in the breaking of the bread. Our partners who put up with our pettiness, our addictions, our smallness, our meanness: They transform us in the breaking of the bread. Who dares to claim to walk on the Emmaus road without breaking them-

selves for others, giving to the very end in love? We set free and let each other live, become bread of grace, wine of life eternal.

Remember the rededication of the holy Temple of Jerusalem. The divine presence of God was not present when the elders blessed the Temple, nor when the priests did, nor when the king blessed the temple. But when the musicians finally entered the Temple, then the holy cloud—the divine presence—entered the Temple (2 Chron 5:13-14).

The demands made by our music spring from the ultimate goal of this music, which is to make manifest and make real a new humanity in the risen Jesus. Music's truth and its worth are not only measured by its capacity to arouse active participation, nor by its aesthetic cultural value, nor by its long history of acceptance in the church, nor by its popular success. Our music gains its worth because it allows the disciples of Jesus—the believers—to cry out the *Kyrie, eleison* of the oppressed. It allows us to sing the *Alleluias* of those restored to life, those who recognized him in the breaking of the bread. Music gains its worth because it allows us to uphold the *Maranatha* of the faithful in the hope of the coming of the Kingdom. It is what we do when we break this bread. But the new canticle will not be achieved in its fullness until people of every race, language, and culture have joined their voices to ours.

NPM, there is more to do than we have all ready done. We gather at this table to renew our covenant and begin the task anew, to "live as children of the light. Produce justice and truth. Sing praise to the Lord with all your hearts. Defer to one another out of reverence for Christ" (see Eph 5:8-21). We are transformed in the breaking of the bread. Who are we? Who are you? We are the ones whose hearts are opened in the breaking of the bread.

Note

1. The quotations in this homily are taken from "On Emmaus' Road," a text by Herman Stuempfle commissioned for the 25th Anniversary Convention of the National Association of Pastoral Musicians, © 2001, NPM. The tune is HOLY MANNA; a setting by John Ferguson was also commissioned for the Anniversary Convention. The hymn was used at the preparation of gifts following Father Funk's homily at the closing Eucharist.

Professional Concerns

BY DAN MILLER

Prayer and the Religious Educator

This article concerns the role of prayer in the life and ministry of the religious educator¹ and explores the teacher's task in relationship to the liturgy of the church, especially the Sunday Eucharist. In particular, I want to consider the religious educator as *pray-er*. My concern is the spirit of prayerfulness that forms us and informs all that we do as catechists. I believe that by viewing the catechist through this particular lens, we will better understand five issues at the heart of catechesis: the identity, central task, and witness of catechists; the connection between catechesis and liturgy; and the goal of catechesis.

Who We Are and What We Do

Identity: When catechists recognize themselves as pray-ers they acknowledge and claim their truest identity as human beings and as Catholic Christians. Doing so accentuates the unique dignity of their calling and emphasizes the special charge that is given to them. To name oneself pray-er is to locate oneself explicitly in relationship to God. Before it is anything else, prayer is the humble acknowledgment that it is in God that "we live and move and have our being" (Acts 17:28). To pray is to be intimately and consciously connected to

Dan Miller is the pastoral minister for adult initiation and spiritual formation at St. John Vianney Church in Hacienda Heights, CA. He is working on his doctorate at the Claremont School of Theology. This article, presented by the Director of Music Ministries Division of NPM, is part of a series designed to look at the variety of approaches and visions (liturgical and pastoral) of those who celebrate and plan liturgy in an effort to open dialogue and foster greater understanding of what those who plan and celebrate bring to the experience.

God, "to be open to every impulse of grace which is to be found in the world,"² and to respond wholeheartedly to a God who in Jesus is disclosed as extravagantly gracious. Put simply, to pray is to be in love with God, to be alive and grateful to a God who is madly, deeply, and passionately in love with us and with all of creation. In the first place, then, catechists are those who pray.

Central Task: As pray-ers, catechists are called to give form to the dual revelation of who God is and of who they—and those entrusted to them—are in the eye of God. Gifted catechists are those who continue to grow in their awareness and acceptance of the profound truth stated by Thomas Merton: "To say that I am made in the image and likeness of God is to say that love is the reason for my existence, for God is love. Love is my true identity. Selflessness is my true self. Love is my true character. Love is my name."³

In prayer, personal and liturgical, we discover our real identity and learn the awesome benediction of our name. To conceive of the religious educator as pray-er reminds them that their central vocation is to help others discover that God cherishes them and that, consequently, love is the reason for their existence, that love is their authentic, original name. The most effective catechists are those who develop the ability to invite others into the truth of this mystery. It is this truth of God's prodigal love and of our belovedness that Jesus lived proclaiming, died embodying, rose from the dead affirming, and ascended into heaven insuring. This is the good news catechists are charged to pass on. To be a pray-er is to be a lover. To be a lover is to respond gratefully to God and kindheartedly toward others. The purpose of our ministry as religious educators is not to graduate students but to cultivate and commission Christians, that is, passionate and compassionate lovers.

Witness: When it comes to catechesis, the best way to send a message is to become that message. Such teachers' self-identity is integrally and necessarily related to what they do and how they do it.

It is as pray-ers that catechists learn the essential content, method, and chief end of their calling: to be sacraments of love. Maria Harris stresses that "teaching is the *incarnation* of subject matter."⁴ This means dressing-in-our-flesh the subject in which we partake, and for Christians—especially Christian catechists—that subject is always one thing: love.

In 1975 Pope Paul VI asserted that people are more willing to listen to witnesses than to teachers, and that when they do listen to teachers it is because they are witnesses.⁵ The eminent Rabbi Abraham Heschel insists that it is *textpeople*, not *textbooks*, that make the deepest impression on learners.⁶ More memorable than specific content and longer lasting than the best curriculum is the teacher whose passionate presence conveys that God is love, whose way of being convinces every person that he or she is the fruit and object of that love, and whose example confirms that faith is the response to the knowledge and acceptance of our belovedness.

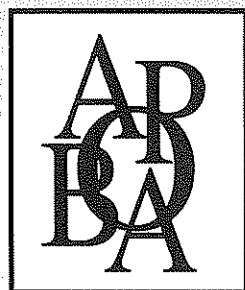
Making Connections

The connection between catechesis and liturgy is engagement. Vietnamese monk Thich Nhat Hanh coined the term "engaged Buddhism" when the monks used their spiritual practices to confront the injustices in their country in the 1960s. The aim of Catholic catechesis is "engaged Catholicism," though this is a redundancy. To be a follower of Jesus requires engagement. The often quoted trinity of adjectives—"full, active, and conscious"—signals the central liturgical shift from spectating to participating that characterizes not only the vision of Vatican II but the core truth of Christian discipleship. When catechists recall their identity as pray-ers, they avoid reducing learners to mere receptacles of information and remember instead that they are also pray-ers and participants. Four ways catechists can engender pray-ers and participants and connect catechesis with liturgy are the practices of silence, wonder, gratefulness, and compassion.



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Silence. American culture devalues silence. Calls to "Be quiet!" and "Shut up!" and statements like "children are meant to be seen, not heard" all belie an underlying antipathy toward silence. Public and parochial schools offer courses in speech and communication, but who fosters the love of silence, the capacity to listen deeply? Who introduces others to the world of communion? What about that place "too deep for words" where we hear not only the song of the mockingbird and the green movement of the wind in the trees but also the still small voice of God? As pray-ers, catechists are charged with teaching others to listen. Only catechists who themselves have found the pearl of great price in God's plea, "Be still and know that I am God" (Ps. 46:11), can hope to cultivate prayerful silence in others. When we take the time to offer people opportunities for prayerful silence, the eventual results are attentiveness, peacefulness, and reverence.

Wonder. Catechists should remember the warning of Rabbi Heschel: Humankind "will not perish for want of information; but only for want of appreciation. The beginning of our happiness lies in the understanding that life without wonder is not worth living." Catholic catechists especially have the responsibility to be witnesses for wonder and to teach others that everything bears within it the capacity to evoke awe and to offer a hint of the Holy. Any activity thoughtfully prepared that invites people to look, listen, smell, taste, and touch with care encourages a sacramental view and experience of life.

Wonder is the primal quality of the religious person. Because it is not an emotion that appears unpredictably, but a willing and conscious response to a given reality, wonder can be cultivated and learned. It is rooted in a posture of humility and childlike delight. The pedagogical logic, as poet Mary Oliver knows, lies in the fact that "if you notice anything/ it leads you to notice/ more/ and more."⁸ For persons of faith, looking leads to noticing, noticing leads to beholding, beholding leads to wonder, and wonder is the gateway to gratefulness and praise.

Gratefulness. Catechists invite gratefulness. The attitude most foreign to authentic human living is that of taking things for granted. Therefore, catechists are charged with cultivating gratefulness. Authentic living happens when we learn what to do with wonder and awe. When moved to wonder by the slow

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elegance of a moonrise or the story told in the hand of an old woman, when in the reverent response of awe the sense of mystery is experienced as the presence of God, when consumed by the precious giftedness of all life we realize that the gifts shower forth from a *giver*, then a sense of indebtedness manifests itself as grateful worship, as eucharist, as praise.

Compassion. Images of God as judgmental, punitive, or distant help to create people who are fearful, angry, begrudgingly dutiful, and apathetic. Conversely, when we imagine God as freely engaged and compassionately involved with humanity and creation, when we come to know and experience the passionate love of God incarnate in Jesus, the appropriate response is to extend that care to others. Love evokes love. It is the catechists' task not only to show forth this God of compassion and concern but also to encourage and practice the fitting response: loving sympathy and active care toward others. Like silence, wonder, and gratefulness, compassion must be practiced in order to be

learned, and learned in order to live as Jesus commanded: "Love one another" (John 13:34).

Doxology, Not Doctrine

"The goal of catechesis is doxology not doctrine."⁹ When religious educators envision themselves foremost as those who pray, they naturally understand the relationship between catechesis and liturgy. They understand their charge is to form pray-ers, not merely to instruct students. The assertion of Nathan Mitchell quoted at the beginning of this paragraph should be engraved over the door of every room where religious education occurs and engraved on the heart (or, if you fancy the vogue, tattooed on the arm) of every catechist. What distinguishes *Catholicism 101* at the university from the catechesis that occurs in parishes or other faith communities is precisely the presence of faith and the community of believers who "gather regularly to praise and thank God, to remember and make present God's great deeds, to offer common prayer, [and] to realize and celebrate the kingdom of peace and justice."¹⁰

Catechesis both presumes faith and nurtures and stimulates faith. Rooted in the awareness of being loved unconditionally, faith has the innate inclination to move toward its source. Praise is the fullest expression of our movement toward our God of love. The trajectory of evangelization and catechesis naturally propels us toward liturgy, that is, toward thanks and praise. Worship is the result of experiencing the deep, dizzy-making love of God and of realizing that the nobility of our lives resides in the fullness of our response. Since "to praise is to feel God's concern" and to make those concerns our own, true praise never deteriorates into a private affair but instead compels us to take the liturgy to the world in the form of prophetic sympathy and compassion.¹¹

The Greatest Downfall

Some commentators claim that contemporary catechesis flounders because it is all warm fuzzies and construction paper instead of a systematic instruction in the tradition. But the greatest downfall of our catechesis is simply the failure to communicate clearly with conviction, to young and old alike, the depth of God's love, that Jesus is the fullest expression of that love, and that our re-

sponse to that love gives meaning, dignity, and life to our existence. The actualization of our humanness as Christians lies in our willingness to wonder, to give thanks and praise, to extend mercy to others, and to re-create the world with God. The catechetical challenge is a microcosm of the universal human predicament: to decrease the incongruity between the divine gratuity of being and the paucity of the human response, to learn to live in a way that is compatible with the gift of abundant life. When catechists evaluate themselves they should ask, "Am I creating an apprenticeship in wonder and awe, gratefulness and praise, sympathy and justice, creativity and communion?"

In the end, the quality of our catechesis and the effectiveness of our teaching will be measured not by how many students we have informed well but by how many Christians we have formed well as people of praise, not by how many experts we produce but by how many lovers we give to the world.

Notes

1. In this paper I use the terms religious educator, catechist, and teacher synonymously. Similarly, although aware of the differences, I use the terms religious education, catechesis, and faith formation interchangeably.
2. Lawrence S. Cunningham, *The Catholic Faith: An Introduction* (New York, NY: Paulist Press, 1987), 14.
3. Thomas Merton, *New Seeds of Contemplation* (New York, NY: New Directions Books, 1961), 60.
4. Maria Harris, *Teaching and Religious Imagination: An Essay in the Theology of Teaching* (San Francisco, CA: Harper Collins Publishers, 1987), 41.
5. Pope Paul VI, *Evangelii nuntiandi: On Evangelization in the Modern World* (1975), no. 41.
6. Abraham Joshua Heschel, *The Insecurity of Freedom: Essays on Human Existence* (New York, NY: Schocken Books, 1966), 237.
7. Abraham Joshua Heschel, *God in Search of Man: A Philosophy of Judaism* (New York, NY: The Noonday Press—Farrar, Straus and Giroux, 1955), 46.
8. Mary Oliver, "The Moths" in *New and Selected Poems* (Boston, MA: Beacon Press, reprint edition, 1993), 132.
9. Nathan Mitchell, conversation with the author, July 18, 2001.
10. "Environment and Art in Catholic Worship," no. 9, in *The Liturgy Documents: A Parish Resource* (Chicago, IL: Liturgy Training Publications, 1991).
11. Abraham Joshua Heschel, *Quest for God: Studies in Prayer and Symbolism* (New York, NY: Crossroad, 1986), 18.



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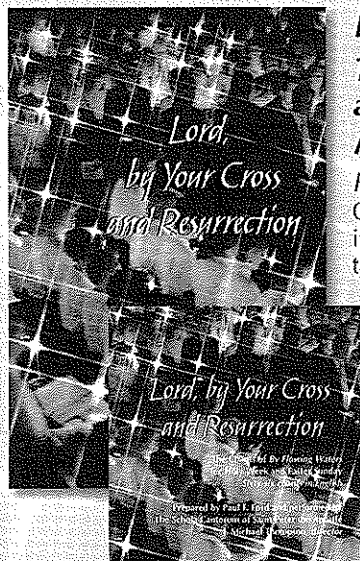
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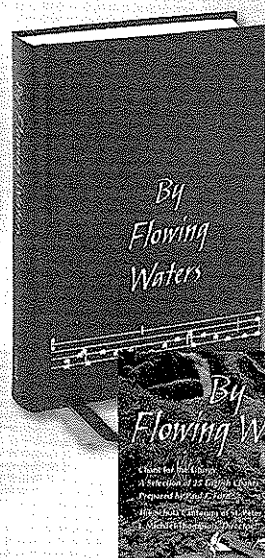
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MICHIGAN

Music Director-Organist. Our Lady of Victory Church, 770 Thayer Boulevard, Northville, MI 48167. (248) 349-2621. Suburban Detroit parish of 2,200 families seeks full-time candidate with excellent liturgical, organ, piano, and conducting skills. Master's preferred. Five weekend Masses, holy days, seasonal liturgies, weddings, funerals; oversee cantor program; rehearse adult and children's choir weekly. Salary \$40,000

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Director of Liturgical Music. Saint Jude of the Lake Catholic Church, 700 Mahtomedi Avenue, Mahtomedi, MN 55115. Web: www.stjudeofthelake.org. 1,100-household Twin Cities suburban parish seeks individual well-versed in liturgical music with strong keyboard and choral directing skills. Experience and interest in working with adult, children, and handbell choirs. Work closely with pastor and liturgy committee for all aspects of parish liturgies, including planning music for weekday, weekend, and holy day celebrations; assist with preparation for baptism, marriage, and funerals; coordinate liturgical ministers as needed. Full-time position with competitive salary and benefits. Letters of inquiry and résumés should be sent to Father Jon Shelley. HLP-5735.

Director of Music. St. Francis Church. 412 N. 8th Street, Brainerd, MN 56401. Phone: (218) 829-8753; fax: (218) 829-

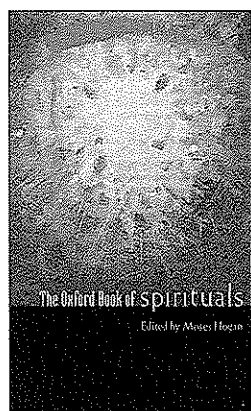
2514; e-mail: stfran@brainerd.net. Full-time position for 1,200-family parish in lakes and vacation area in central Minnesota. Responsibilities include directing adult, youth, and bell choirs; preparing cantors; and conducting mid-week choir practices for music at four weekend liturgies. Additional fees available for music at approximately thirty weddings and fifty funerals per year. Requires knowledge of Catholic liturgy; ability to work collaboratively with staff, pastor, and volunteers; conducting, piano, organ, and voice skills. Johnson pipe organ, Young Chang grand piano, and electronic piano. Competitive salary (with benefits) commensurate with experience and/or credentials. Send cover letter and résumé to Search Committee. HLP-5749.

NEW JERSEY

Music Minister Part-Time. Corpus Christi Church, 234 Southern Boulevard, Chatham, NJ 07928. Fax: (973) 635-5518. Seeking an accomplished musician and choir director to oversee all aspects of liturgical music three-quarter-time; a member of the parish liturgy committee

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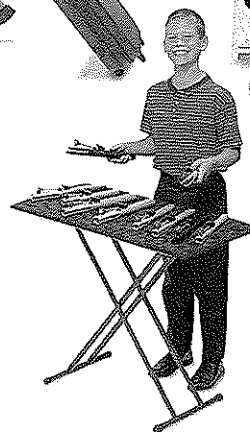
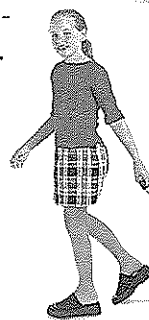
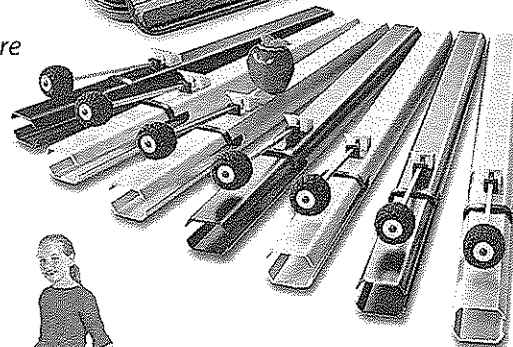
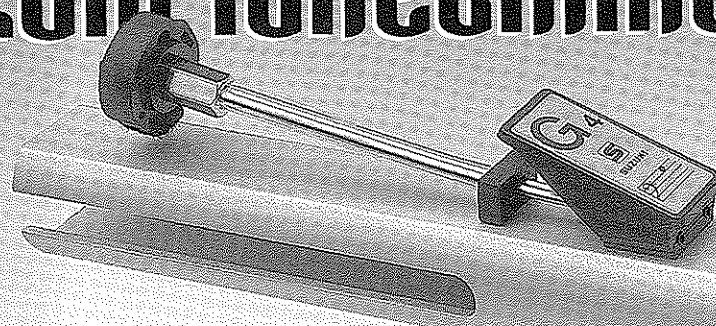
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and part of the planning of all liturgies that include music. This person also arranges for all music personnel for parish liturgies, providing instruction and rehearsal as necessary. Direct the adult choir and oversee the work of the organist and directors of various parish choirs. Must have a knowledge and appreciation of the Catholic liturgical tradition and current practices. Must have a good knowledge of quality repertoire to stimulate congregational and choir participation. Academic credentials with minimum of master's degree, Associate of the American Guild of Organists, or equivalent. Fax or send résumé with references to Ms. Roseann McDonough, Parish Coordinator. HLP-5736.

Part-Time Organist. Corpus Christi Church, 234 Southern Boulevard, Chatham, NJ 07928. Fax: (973) 635-5518. Accomplished organist will play organ at one Saturday evening and two Sunday morning services. One of these services will include the adult choir. The organist will work under the parish music minister and also participate in adult choir rehearsal. Services not involving the adult choir would include working with a cantor. Occasional playing at weddings and funerals is also required. Fax or send résumé with references to Ms. Roseann McDonough, Parish Coordinator. HLP-5737.

Director of Music and Liturgy. St. Bernard of Clairvaux Parish, 368 Sumner Avenue, Plainfield, NJ 07062. Phone: (908) 756-3393; fax: (908) 756-3059; e-mail: stbnrds@bellatlantic.net. Full-time position for a diverse, lively, 650-household parish. Responsibilities: playing organ and piano for four weekend liturgies, directing two choirs (traditional and gospel); scheduling and training cantors; teaching four weekly preschool music classes; liturgy planning with committee; coordinating liturgical ministers. Competitive salary with full benefits. Additional compensation through approximately forty funerals and ten weddings annually. HLP-5739.

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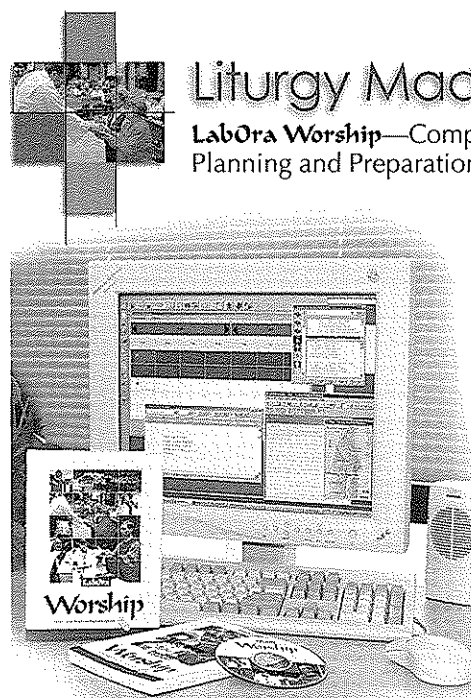
director), and a contemporary ensemble. Professional cantors. Full staff responsibilities. Weddings and funerals extra. Ruffatti pipe organ III/46 (1995). Roman Catholic liturgical experience and master's level music or liturgy degree preferred. Send résumé and inquiries to Rev. Joseph Schlafer, Pastor. HLP-5738.

Associate University Minister. St. Bonaventure University seeks applicants for a full-time associate university minister whose primary responsibility will be the liturgical life of the university. Strong music skills with liturgical experience needed. Duties include planning and scheduling all liturgical services, preparing liturgical ministers, and leading the music ministry. The ideal candidate for this position will have excellent interpersonal skills, working collaboratively with members of the university ministry team and other members of the university community. A master's degree in liturgical music, liturgy, or equivalent required. Send résumé and cover letter to Sister Anne Dougherty, OSF, Vice-President for University Ministries, PO Box AR, St. Bonaventure, NY 14778, or

call (716) 375-2600 for further information. Application deadline is August 31, 2001. HLP-5740.

OHIO

Director of Music Ministry. St. John Vianney Church, 7575 Bellflower Road, Mentor, OH 44040. Phone: (440) 255-0600. Full-time staff position available in a 3,600-family parish with a new church building in progress. Requirements: good understanding of Catholic liturgy, skills in music theory and applied music (preferably degreed), keyboard and vocal competency. Pastoral skills to engage the parish in both traditional and contemporary sung worship, coordinate music ministers, invite talent, and communicate with staff, parish committees, etc. Responsible for coordinating parish music program: choirs, cantors, and musicians; six Masses; weddings, funerals, special liturgies, and sacramental celebrations. Salary and benefits commensurate with experience and training. Send résumé and references to Music Search Committee. HLP-5741.



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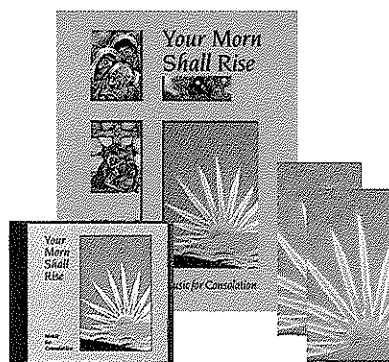
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Director of Music Ministry. Our Lady of Guadalupe Church, 9080 Shepard Road, Macedonia, OH 44056. Phone: (330) 468-2194; fax: (330) 468-2196; email: frtrask@usa.net. Young, vibrant parish of 1,700+ families is looking for a full-time director of music ministry for a well-established music program. Responsibilities include planning liturgical celebrations; cantor program (eight+), junior cantor program (six+); training and directing the adult choir (thirty-five+ voices, one compact disc recording); training and directing the Royal School of Church Music Program (twenty+ voices); Compline Schola, Bereavement Choir, instrumentalist; as well as serving as organist for weekend liturgies, holy days, weddings, and funerals. Recording project and touring projects are also possibilities. Candidate must have knowledge of Catholic liturgy and must be able to work collaboratively with pastor, staff, and volunteers. A minimum of a bachelor's degree in music and/or music and liturgy is required. Salary commensurate with experience. Send résumé and references to Music Committee. HLP-5742.

TEXAS

Director of Liturgy and Music. St. Monica Church, 9933 Midway Road, Dallas, TX 75220. Large Dallas-area parish seeks creative professional to help develop and maintain a music program in our multicultural parish. Knowledge of Catholic liturgy and music for a wide range of styles. Develop and direct a children's choir, Life Teen Mass music program, and special feasts and school liturgies. Bachelor's in music, knowledge of music in Catholic liturgy, ability to work collaboratively with staff and volunteers, computer literate with experience of music composition software. Competitive salary and benefits. Send résumé to Business Manager or e-mail to bussms@cathdal.org. HLP-5743.

VIRGINIA

Part-Time Music Minister. Catholic Student Center, Mary Washington College, 1614 College Avenue, Fredericksburg, VA 22401. Phone: (540) 373-6746; fax: (540) 373-4875. The Catholic Student Association at Mary Washington College needs a part-time music minister to coordinate music for Sunday Masses. Experience with both traditional and contemporary Catholic music needed plus coordination of instruments and

voices. Send résumé to Father Peterson, Y.A., or e-mail: FatherJ@mwc.edu. HLP-5744.

Music/Liturgy Director. Holy Trinity Catholic Church, 155 West Government Avenue, Norfolk, VA 23503. Fax: (757) 490-8749. 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 monthly concert series. Salary commensurate with experience and in accordance with diocesan salary guidelines. Diocesan benefits included. Submit résumé, cover letter, and references to Father Wayne Ball at above address or e-mail: Wball@richmonddiocese.org. HLP-5745.

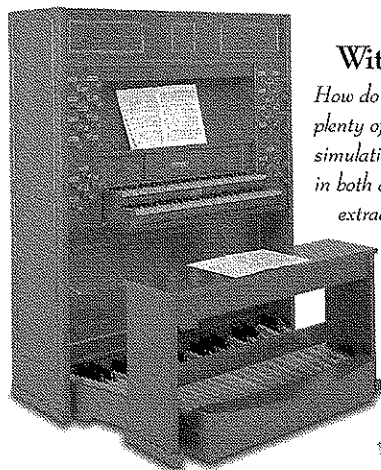
Music Minister. St. John Neumann, 2480 Batterson, Powhatan, VA 23139. Sixteen-to-twenty-hours-per-week position in growing parish (new church, great acoustically, seats 500) in Powhatan (Richmond area). BS/BA in related field, knowledge of Catholic ritual and liturgy. Organ, keyboard, vocal/choral, and good interpersonal skills; hymnody, chant,

contemporary. Two choirs, adult and praise. Cantors at each of three weekend liturgies. Kawai grand piano; small vintage mechanical action organ in our immediate plans. Several instrumentalists in parish. Competitive package. Contact Search Committee. Phone: (804) 598-3754 (days); fax: (804) 598-1467, or e-mail: sjun_powva@juno.com. HLP-5746.

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Looking to Relocate to LA Area. Jake Hill, 6818 West Avenue, San Antonio, TX 78213. Phone: (210) 340-2547; e-mail: yourjakeness@yahoo.com. Excellent credentials, references. Graduate of the Boston Archdiocesan Choir School, scholarship student in classical organ at New England Conservatory of Music at sixteen, excellent arranging skills. Have served Catholic churches in Boston and San Antonio as music director, choir director, organist, keyboardist, and band director/arranger. Well-versed in LifeTeen and its music. Passion for great liturgy and a need for excellence in worship. CD of San Antonio choir (contemporary repertoire) available. HLP-5756.

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Reviews

Children's Choir Recitative

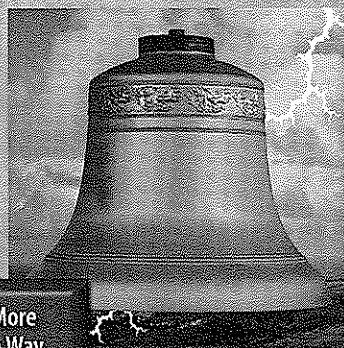
Of the Father's Love Begotten. Michael Connolly. Two-part (divisi) and hand drum. World Library Publications, #8679, \$1.15. New music for Christmas is always plentiful, but this arrangement offers something very different. Based on the Latin chant *Divinum mysterium*, this a cappella piece begins with an English text set to the chant tune, followed by verses two to four in a two-part rhythmic adaptation of the chant melody. The harmonies for each verse are the same, and there is a simple hand drum part that creates a renaissance feel to the piece. The ending is a very clever three-part echo based on the final notes of the chant. This composition works well as a communion anthem or as a processional for a Christmas concert. Highly recommended.

Regina Coeli. Michael Connolly. Two-part a cappella. World Library Publications, #8678, \$1.00. One might think that an a cappella piece during the Easter Season might not be very useful, but think again! Verse one is in Latin; the other four verses are in English. The chant melody is used in its original form with the first verse and is then set to a 6/8 meter: The rhythmic melody that results is a delight for both singer and listener. After so much music that proclaims the resurrection theme with trumpets and loud rejoicing, here is a beautiful, artistic contrast. Medium difficulty.

Blest Be the Name of the Lord. David Brazzeal. Unison and two-part with piano. Choristers Guild, #CGA810, 95¢. The text of this piece is taken from the books of Job, Luke, and the Acts of the Apostles. The three verses focus, respectively, on the story of Job, the Annunciation, and

the story of Paul and Silas. The refrain and verses are very syncopated (calypso style), and the simple, well-crafted, two-part harmony does not have any voice crossing, even though the range of the two parts is very similar, with the harmony mostly in thirds. A good piece.

Christ's Own Body. Margaret R. Tucker. Unison, opt. two-part, keyboard, opt. handbells or chimes. Choristers Guild, #CGA801, \$1.30. With a text based on a prayer of St. Teresa of Avila, this anthem states in a profound but simple way that we are to do the work of Christ on earth. This is a quiet piece, suitable for any liturgy commissioning ministers or for first communions, baptisms, and similar events. The three-verse anthem, unison throughout with an optional two-part ending, is suitable for a younger, less experienced choir. It is a good piece to use for teaching stepwise motion, with



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many phrases taking the form of an ascending scale. With an unusually good combination of text and tune, this composition is highly recommended.

Nova, Nova! *Michael Bedford. Unison, keyboard, opt. flute and tambourine. Choristers Guild, #CGA838, \$1.20.* The Annunciation story (Fourth Sunday of Advent) is set to a dance-like triple meter, using a pure minor scale (Ionian Mode). "Nova" ("News") is a very accessible piece that has the rhythmic drive—in a renaissance style—to make this a favorite with the choristers. The tessitura of the piece, especially in the refrain, is very useful for teaching young singers to use the head voice. Highly recommended.

What Can We Bring? *Mark Patterson. Unison, piano. Choristers Guild, #CGA836, \$1.40.* This Christmas text feels like a "new millennium" version of the Christina Rossetti poem "In the Bleak Midwinter." A very simple, straightforward anthem, this composition will work well with a younger (early elementary) choir. Each of the three verses has a different melody, and the feel throughout is very calm and reflective. The piano part does not double the melody, which is also a good aspect of this work.

Sing Alleluia to the Lord. *Douglas E. Wagner. Two-part, keyboard. Choristers Guild, #CGA813, \$1.20.* The Easter Season will sparkle with this simple praise anthem that uses ABA form with a healthy dose of syncopation. This piece will be a favorite with singers because of the syncopation and a clever counter-melody. The eighth-note rest at the beginning of most phrases gives directors a great opportunity to teach proper breathing technique.

Sing to the Lord a New Song. *J. David Moore. Two-part, handbells, organ. Mark Foster Music, #YS311, \$1.60.* Experienced choirs will enjoy this setting of Psalms 98 and 96. The sometimes dissonant chord progressions are used well to underscore a melody that has a large number of fourths and fifths (an "angular" sound). A good choice for choirs looking for a challenge, though the alto part is low for

grade school singers: It goes down to a low g.

How Can I Keep from Singing? *Jane R. Fjeldsted. SSAA a cappella. Jackman Music Corporation, #392-00812, \$1.15.* A beautiful, intricate, lush arrangement of the well-known Southern folk hymn, this challenging piece is very useful for an advanced high school or adult women's ensemble. Most notable among its challenges are the intricate rhythms, cross rhythms, and intervals added to a key change—no small feat with an a cappella piece! But this piece is worth the effort.

You Will Keep in Perfect Peace. *Kenneth T. Kosche. Two-part, keyboard. Concordia Publishing House, #98-3506, \$1.25.* There are few settings of this Isaiah 26 text for treble voices. This setting is done in the baroque style, with the more important syllables emphasized by sixteenth-note passages. The "A" section appears first in unison, then in two parts. The "B" section appears first in a call-and-response form between the two parts, then in a simple two-part harmony version, with the second part a third below the melody.

Sing to God a Simple Song. *John Leavitt. SATB and/or two-part, piano, opt. two octaves of handbells. Concordia Publishing House, #98-3520, \$1.25.* A simple text, simple melody, and logical harmonic progression make this an ideal piece for a beginning choir. If the two-part canon at the end proves too challenging for your choir, it can be done in unison.

Blessing Be and Glory to the Living One. *David Cherwien. Unison and two-part, organ, and two C instruments. Augsburg Fortress Publishers, #11-10918, \$1.60.* Susan and David Cherwien have combined forces to write a wonderful text and tune for the Easter Season. The lilting 6/8 meter gives a playful and joyous feeling to the three-verse text. Verses one and two are unison, and verse three has a soprano descant that is very easy. The two C instruments and an extended introduction help to put this piece near the top of the list when you consider new anthems for Easter Sunday or the Easter Season.

Children's Prayer. *German tune, arr. Robert Leaf. Unison and two-part, keyboard. AMSI, #788, \$1.10.* Consider this piece for use at a choir commissioning or as a quiet post-communion meditation. The

text of this simple three-verse setting, in which verses two and three use the same two-part harmony, addresses God as Father to emphasize our parent-child relationship to the Creator. The beauty of this piece is its simplicity, and the nine-note range (middle c to d') makes it suitable for a younger choir.

Arise, Shine. *Kenneth Kosche. Unison, keyboard. Triune Music, #10/2174K, \$1.25.* Mr. Kosche has produced a baroque-style anthem perfect for the younger children's choir. There is just enough repetition that the piece practically teaches itself; the accompaniment doubles the melody only when needed. The text is Isaiah 60:1-3 ("Arise, shine, for thy light has come"). The middle section of the ABA form is slower and more legato, the beginning and the end more rhythmic. A perfect composition for Epiphany: easy and impressive at the same time!

God's Holy House. *Robert Lau. Unison and two-part, keyboard. Triune Music, #10/2176K, \$1.25.* This composer is known for writing texts that are straightforward and melodies that are high quality. This text is perfect for a church dedication, though musically it has the qualities more of a meditation piece than of a piece filled with triumph and joy. The optional second part is a very simple obbligato in the refrain of this two-verse anthem.

Gloria in Excelsis Deo. *Mark Friedman, arr. Mark Barnard. Three-part choir, keyboard, guitar, three trumpets, cantor, congregation. OCP Publications, #11039, \$1.35.* This piece, with its Christmas text, offers many performance possibilities: unison choir, cantor and two-part choir, or three-part choir. Add the instruments of your choice! The refrain is printed in a box that can be reprinted for the congregation. The performance notes (always a welcome addition) highlight this piece as a blend of the old and new: the traditional Latin text and the driving rhythm of the music, so characteristic of our musical culture today. Break out of the traditional Christmas mold and give this piece a try!

The Lord's My Shepherd. *Malcolm Archer. Two-part voice and organ. RSCM/GIA, #G-4645, \$1.20.* Using the tune BROTHER JAMES' AIR, this English composer has included several different organ variations under the four verses of unison singing and the fifth verse with a descant. The text is Psalm 23. The accompa-

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niment is a bit challenging, but the singing is easy. Highly recommended.

Michael Wustrow

Books

Jean Langlais: The Man and His Music

Ann Labounsky. Amadeus Press, 2000.
393 pages. \$34.95.

This is an unusual but necessary book, one that explores the profound influences and challenging obstacles that shaped the complex and highly artistic life of Jean Langlais, the famous blind organist, composer, teacher, and a musical conscience for Catholic Church music.

A man of deep Catholic religious conviction, Langlais experienced the overwhelming disruption of the post-Vatican II liturgical reform and felt betrayed by the diminution and, in many cases, annihilation of centuries of magnificent music that was, literally, thrown out of wor-

ship. He certainly advocated the call for *aggiornamento* and congregational participation; in fact, he composed Masses with vernacular texts that included the possibility of congregational song. What disturbed him, however, was the wholesale destruction, in many places, of high musical standards, worthy tradition, and quality.

Of course, Langlais never considered his physical blindness an obstacle in any of his occupations or, for that matter, his avocations. We know him best as a composer for his prodigious amount of great organ music, much of it based on his creed that Gregorian chant was a great foundation not only for musical composition but also for improvisation, at which he was an ultimate master. What may come as a surprise to many readers is the amount of first-rate music he composed for chorus, orchestra, piano, chamber groups, art songs (sacred and secular), cantatas, and concerti. In fact, he composed for just about every musical form except opera. These are worthy artistic contributions, though he was not alone in his diversity. One may observe a similar diversity in many of his predecessors

and contemporaries: Dupré, Widor, Messiaen, and many others. It was simply a part of being a total musician.

The fact that Langlais was quite the ladies' man may also come as a shock to some people. He had occasional affairs as well as mistresses while keeping his marriage going; in fact, his wife knew about many of his escapades, yet he managed to keep all of this from his children. Later in life, when they learned about his infidelities, there was a serious breach between father and children.

Ann Labounsky has written a first-rate biography of a complex individual. Her credentials for the task are impeccable: Langlais's student, his "eyes" on several American tours, and the subject's love for her. Their relationship is not the heart of the book, however. This is an authorized biography, so full of details that it seems as if the writer could tell us what happened every day. This is a very fine book with a nice sense of flow and clarity. It would be hard to surpass what will quite possibly become the most complete and thorough account of this unique personality and artist. The author beautifully weaves together Langlais's com-

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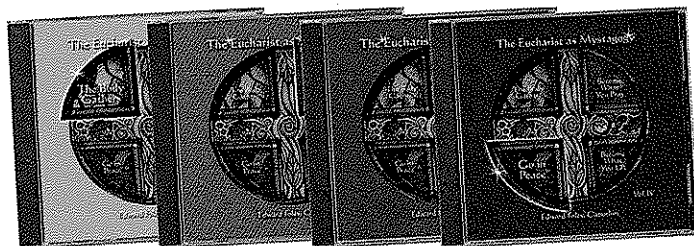
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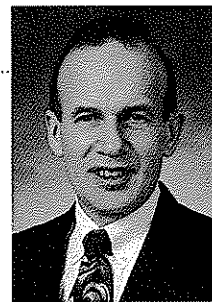
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*Even funky rap ... see page 31

positional techniques (many works are analyzed for performers), his teachers, travels, the musical life of Paris, and the details of a fascinating artistic and personal life.

In addition to the main story, there is a list of Langlais's students—a veritable who's who from all over the world. Americans, in particular, flocked to him. The text of a treatise that Langlais wrote on teaching blind people is also included, as is an excellent chronological list of works (prodigious in quantity as well as quality). The notes for the fifteen chapters are quite complete, and there is a good bibliography. All of this is available at a very reasonable price. Very highly recommended. And it should also be noted that Ann Labounsky, in another tribute to her subject, has recorded the complete Langlais organ music for Musical Heritage Society.

The Comprehensive Catalogue of Duet Literature for Female Voices

Marilyn Stephanie Mercedes Newman.

Scarecrow Press, 1999. 572 pages. \$75.00.

This must be the ultimate word on just about everything composed for women's voices as duets; I cannot imagine that the author has left anything undiscovered in the range of its subject matter: sacred and secular vocal chamber duets with keyboard accompaniment composed between 1820 and 1995. What makes this work valuable and of interest to Catholic church musicians is the excellent set of references to music of fine quality that would, in many instances, be liturgically appropriate. This could be a great help to those with women's choirs, to those looking for opportunities for the women's sections of a mixed-voice choir to sing, and to soloists.

Although the index of song titles runs to 109 pages, the items are not listed as sacred or secular. This provides an opportunity for the enterprising vocal soloist, cantor, or choir director to search through the listing to find appropriate music. Among the composers, to name but a few, one will find Jan Bender, Brahms, Fauré, Franck, Gounod, Healy Willan, and Max Reger. There is an ex-

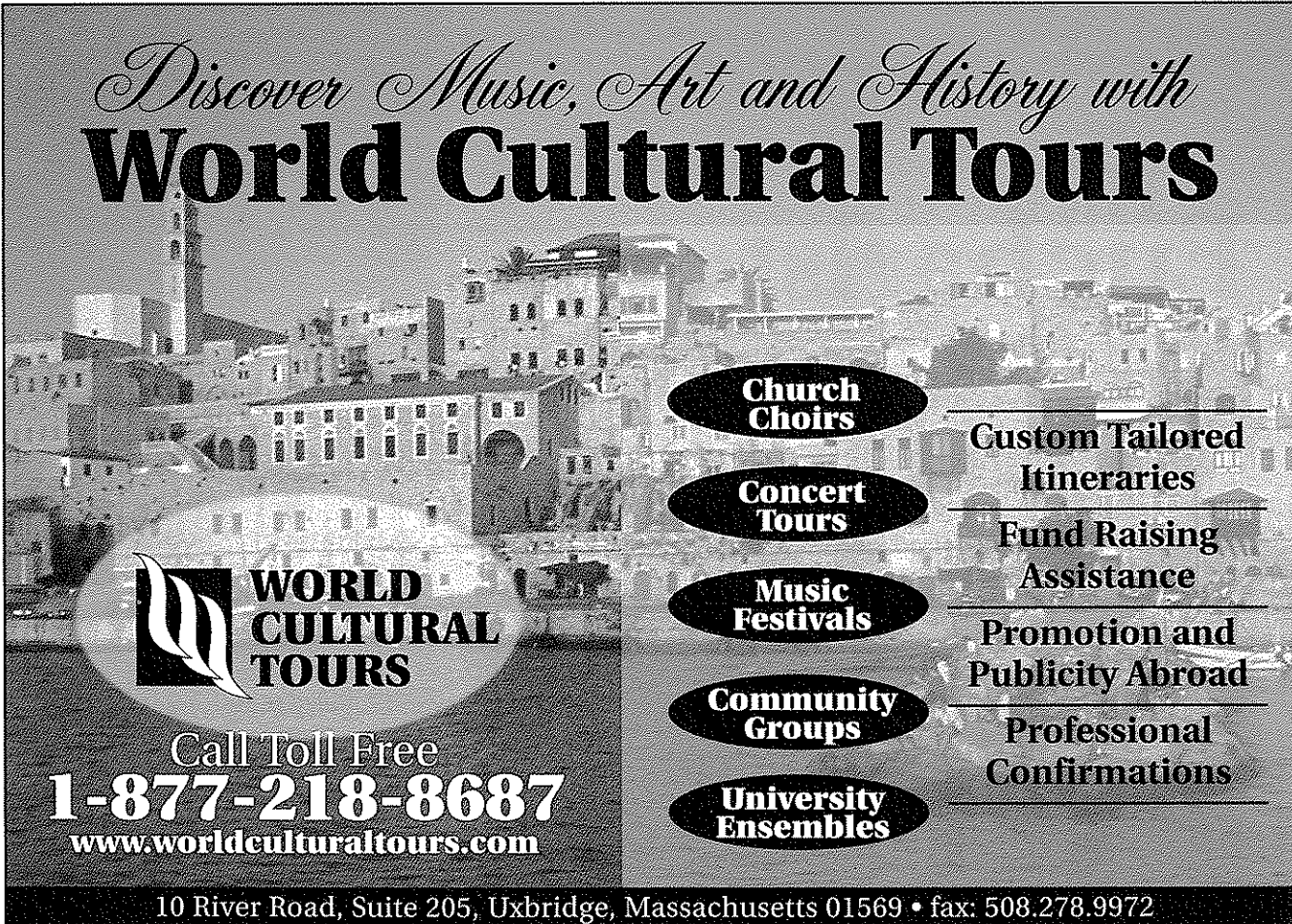
cellent bibliography as well as lists of composers, women composers, entries by voice specification (e.g., S.S.), composers by published language (which "national" churches will find helpful), accompaniments other than piano (lots of good ideas here), publishers, and contents of anthologies (a very considerate inclusion!). One wishes, however, that Professor Newman had translated some titles into English from, e.g., Czech.

This is a very useful reference work for any library. It will be invaluable to voice teachers, choirs, and musicologists. Many church musicians will also find it an excellent tool for locating and developing creative repertoire. Highly recommended.

A History of American Catholic Hymnals since Vatican II

Brother Donald Bocciardi, SM. GIA Publications, 2001. 161 pages. \$24.95.

Since the publication in 1976 and 1982 of books by Vincent Higginson about pre-Vatican II American Catholic hym-



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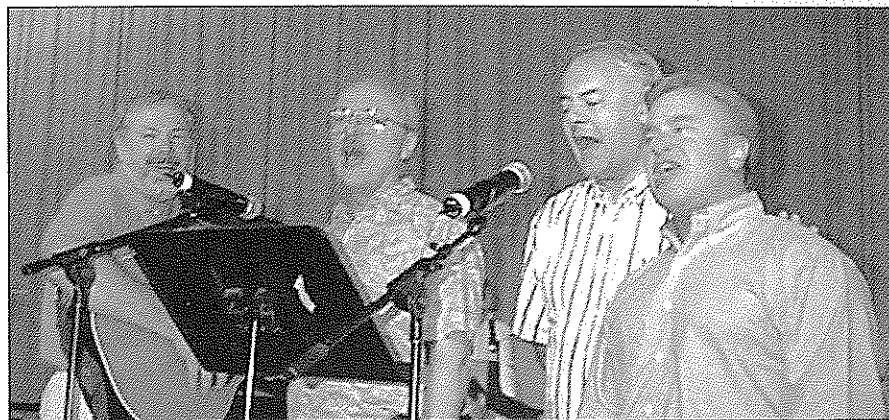
nals and hymnody, there has been an important need for a book that would explore the same subject matter since Vatican II. Brother Bocciardi has met that need, providing a well-written and quite thorough survey which is very rewarding in many ways. He divides these years into six sections, each covering a certain period, each with a good overview followed by the list of hymnals within that time frame.

One is flabbergasted to discover that more than seventy-one American Catholic hymnals have been printed between the years just prior to the Second Vatican Council (anticipating the vernacular and liturgical changes) and the present. Most Protestant denominations have one hymnal, though that resource may have been revised several times in these years; Catholics have had seventy-one! In addition to the richness of the resources on which we have drawn, of course, this large number also represents the turmoil, confusion, and conflicting musical positions that have been part of this same period.

Brother Bocciardi offers a succinct but helpful explanation of the purpose of each hymnal and its place in history. Some of these books are now mere historical footnotes, not in popular use or, for that matter, in any use at all. Some of the hymnals and hymns, once so popular, are gone and mostly forgotten as songs for liturgy. Few people today, for example, can remember singing "If I Had a Hammer" or "Where Have All the Flowers Gone" in church. But they did serve a purpose, and they share a common denominator in their purpose: to involve the congregation and to include the vernacular.

The quality of these books is, of course, uneven. Perhaps the most encouraging aspect of the work is the list of Catholic composers whose works are found in contemporary Protestant hymnals, including those writing so-called "folk music." One is indeed impressed at the number of names. Of course, most Catholic hymnals now contain many Protestant hymns—something unthinkable before Vatican II. We embrace Marty Haugen, of Lutheran background, as "one of our own."

It is interesting to note the small start that has been made toward providing African-American and Hispanic-American hymnals. More needs to be done for these communities, certainly, and publishers should not forget other (older) foreign language communities in the U.S.



Reunion: The St. Louis Jesuits sing together during the NPM/OCP Circle of Friends event.

as well as newer groups of Americans: Cambodians, French Canadians, new immigrants from Portugal, and so on.

In a work like this, there will always be something left out. So, for example, while Bocciardi begins his study with the *Liber Usualis*—the most important pre-Vatican II choir and congregation music book—he does not include the excellent *Gregorian Missal* (1990) which is so useful, since it includes the readings and all the texts in English. In fact, since our common heritage, in the years before the Council, was Gregorian chant and Latin hymns, one gets the feeling that the author might have felt the impact of chant in his youth, though he gives it less than universal due in his book. In addition to *By Flowing Waters*, there have been chant books published since 1963 with Latin as well as vernacular texts—and, if they are intended for use by the congregation, they may be considered hymnals. Not everyone who buys and uses these books is a nostalgia buff, just as some of those worldwide who have bought the four million copies of the 1994 recording *Chant* by Spain's Benedictine Monks of Santo Domingo are looking for something more than an antiquarian collection of music.

Several intriguing statements are left without conclusion. For example, Brother Bocciardi reports on the legal suit by FEL against the Archdiocese of Chicago for \$30,000,000 for copyright infringement, but he doesn't give us the final resolution of that suit. (As reported in *Pastoral Music* 16:2 [December-January 1992], FEL won the suit against Chicago in 1984, receiving \$190,400 dollars in compensatory damages and \$3,000,000 in punitive damages, though the punitive damage award was overturned on appeal in 1985.) He also voices his suspicion that George Gershwin "got some of his tunes from the Tenebrae Service," especially tunes in *Porgy and Bess*. Studies have shown

that Gershwin was inspired by Jewish cantorial art, but no one else has made the connection Bocciardi has, nor can they, until he specifies the tunes he has in mind.

Such cavils aside, this is a necessary book, one that is well written and useful. It deserves a place on your active library shelf.

The Chamber Organ in Britain, 1600-1830

Michael I. Wilson. Ashgate Publishing, 2001. 275 pages. \$79.95.

This fine book—a new edition of an earlier (1968) work—is both an informative guide to English organ builders and their special artistry and an enjoyable travelogue. The main part of the book describes more than 196 organs, from the oldest extant example of 1602 to the works of Henry Willis (1821-1901). Wilson provides information about each instrument's stop list, provenance, aesthetics (e.g., cases inspired by Chippendale), case design, carvings and ornamented work, and present location. This part of the book can be read in sequence, or one can go to information for a particular location. The descriptions may encourage readers to visit and, where possible, to play some of these fascinating works of art. While it is not likely that Queen Elizabeth II will welcome visitors to perform on the organs at Buckingham Palace, some other instruments are more accessible, including those in the United States and other locations in and outside Britain. A beautiful set of twenty-one high-quality plates illustrates some of these instruments. There are good reference notes and resources with the descriptions of each organ as well as a fine bibliography and a brief history of the

development and use of the chamber organ.

This could have been a dull, pedantic, and complex book. Instead, it is one of the best books in many years on the history of organ building. In fact, this new edition is almost a new book. One need only look at the gorgeous Chippendale-style organ chest on the dust jacket to want to open the book and explore it . . . and then find it difficult to close. Though the price may seem high, the

book is well worth the price, and it is highly recommended.

William Tortolano

About Reviewers

Dr. William Tortolano is professor emeritus of fine arts/music at St. Michael's College, Colchester, VT.

Mr. Michael Wustrow is co-director of

music at St. Agnes Cathedral, Rockville Centre, NY.

Publishers

Amadeus Press—see *Timber Press*.

AMSI (Art Masters Studio, Inc.), 3706 East 34th Street, Minneapolis, MN 55406-2702. Phone: (612) 724-1258; e-mail: bobwetz@earthlink.net.

Ashgate Publishing Co., Old Post Road, Brookfield, VT 05036.

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

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Concordia Publishing House, 3558 S. Jefferson Avenue, St. Louis, MO 63118-3968. Phone: (800) 325-3040; web: www.cph.org.

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

Jackman Music Corporation—see *Presser*.

Lorenz Corporation, 501 E. 3rd Street, Dayton, OH 45402-2165. Phone: (800) 444-1144; web: www.lorenz.com.

OCP Publications (Oregon Catholic Press), 5536 NE Hassalo, Portland, OR 97213. Phone: (800) 548-8749; web: www.ocp.org.

Theodore Presser Co., 1 Presser Place, Bryn Mawr, PA 19010-3490. Phone: (610) 527-4242; web: www.presser.com.

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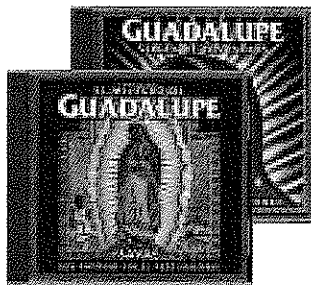
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Calendar

Conferences and Retreats

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MONTREAL AND QUEBEC
October 20-26

Continuing Education Program, a familiarization tour specially designed for choral directors. Sponsored by Peter's Way International, Ltd. Contact: Peter's Way, 25 South Service Road, Suite 240, Jericho, NY 11753-1065. Phone: (800) 443-6018 or (800) 225-7662; fax: (614) 717-0347; e-mail: ptrsway@coil.com.

HAWAII
HILO
November 1-4 or 8-11

Big Island Liturgy and Arts Conference at Malia Puka O Kalani Church. Contact Kathy Babayan at (800) 935-9338.

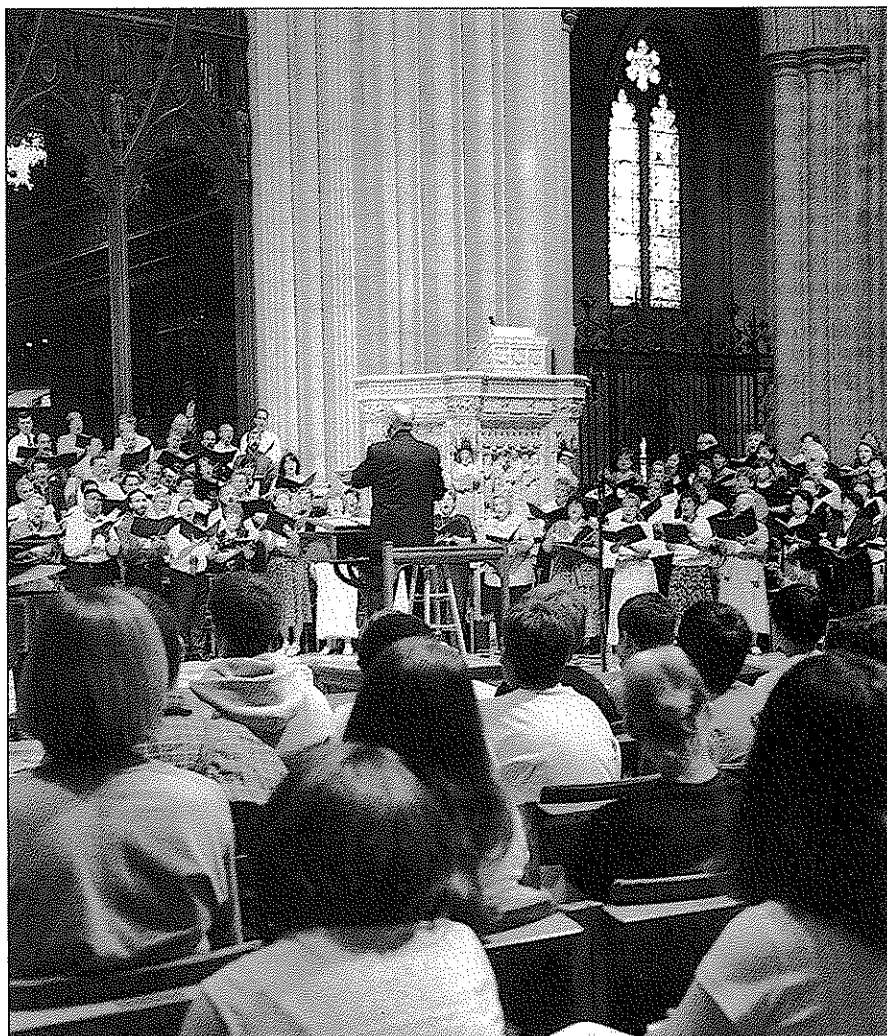
ILLINOIS
WHEATON
October 19-20

Fourth Annual International Church Pianists' Institute. Sponsored by the Wheaton Conservatory of Music. Faculty: Don Wyrzten, William Phemister, John Lane, Jr., Gail Smith, Jan Sanborn, John Fawcett. Place: Barrows Auditorium, Billy Graham Center, Wheaton College. Contact: Church Pianists' Institute, Wheaton College Conservatory, Wheaton, IL 60187. Phone: (630) 752-5832; web: www.wheaton.edu/conservatory.

INDIANA
NOTRE DAME
October 21-23

Cathedrals for a New Century: Church Architecture at the Beginning of the Third Millennium. In response to the USCCB document *Built of Living Stones*, dealing with Catholic worship and church architecture. Focus: the nature and function of a cathedral. Special questions: What has been successful/unsuccessful? What are the implications for future building and renovation projects? Featured speakers: Professor Lawrence Cunningham, Bishop Blase Cupich, Allan Greenberg, Rev. Richard Vosko, Brother William Woeger, FSC. Organized by the Institute for Church Life and the Institute for Scholarship in the Liberal Arts. Contact: Center for Continuing Education, McKenna Hall, PO Box 1008, Notre Dame, IN 46556.

Pastoral Music • October-November 2001



Dr. Paul Salamunovich directs the DMMD Institute Choir at the National Cathedral.

MASSACHUSETTS
BOSTON
October 7-10

Twenty-Eighth Annual Convention, American Institute of Organbuilders: A Boston Odyssey. Organ concerts, exhibits, workshops, professional gatherings. Place: Rolling Green Ramada Inn and Conference Center, Andover. Contact: Robert Sullivan, Registrar, 606 17th Street NW, Canton, OH 44703. Phone: (330) 452-7411.

MICHIGAN
GRAND RAPIDS
October 17

Workshop: Sacraments and the Liturgical

Year. For individuals and liturgical teams, with a focus primarily on the Eucharist. Presenter: Rev. Jim Kowalski. Place: Dominican Center at Marywood. Contact: Dominican Center at Marywood, 2025 East Fulton Street, Grand Rapids, MI 49503-3895. Phone: (616) 454-1241; fax: (616) 454-2861; web: www.dominicancenter.com.

GRAND RAPIDS
November 7 and 14

Workshop: Parish Prayer and Personal Devotion. Explore basic as well as alternative forms of liturgical prayer and additional resources for parish prayer and devotion. Presenter: Sister Diane Zerfas, OP. Place: Dominican Center at Marywood. Contact: Dominican Center

at Marywood, 2025 East Fulton Street, Grand Rapids, MI 49503-3895. Phone: (616) 454-1241; fax: (616) 454-2861; web: www.dominicancenter.com.

GRAND RAPIDS
November 10

Workshop: Become What You Pray. A challenging program on eucharistic prayer as it is lived out in Christian spirituality. Presenter: Edward Foley, CAPUCHIN. Place: Dominican Center at Marywood. Contact: Dominican

Center at Marywood, 2025 East Fulton Street, Grand Rapids, MI 49503-3895. Phone: (616) 454-1241; fax: (616) 454-2861; web: www.dominicancenter.com.

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Vece at (410) 732-4796.

NORTH CAROLINA
CHARLOTTE
October 12-13

Concert and workshop at Christ Lutheran Church featuring David Haas and Lori True. Contact Mark Glaeser at (704) 849-8892.

WYOMING
CHEYENNE
October 12-14

Sacred Music on the Prairie: A Festival for Church Musicians. Presenters: Dr. Lynn Trapp, Chery Anderson, Bob McCray, Most Rev. David Ricken, Charmaine Coppom. Place: St. Mary's Cathedral, Cheyenne. Contact Patrick Stolz at (307) 635-9261, ext. 21. Web: www.stmarycathedral.com.

Overseas

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MUNICH, SALZBURG, VIENNA
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SPAIN
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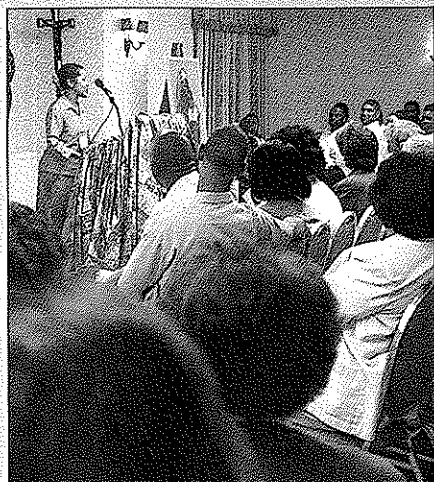
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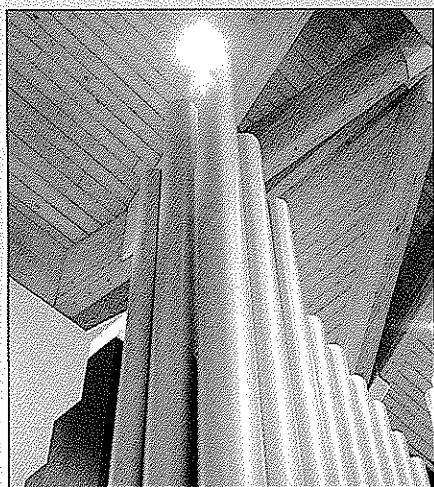
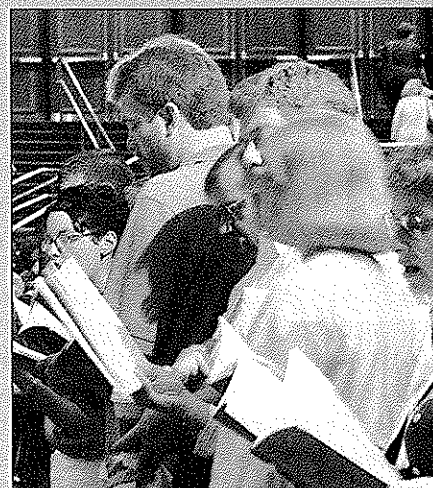


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July 9-12 Omaha, Nebraska

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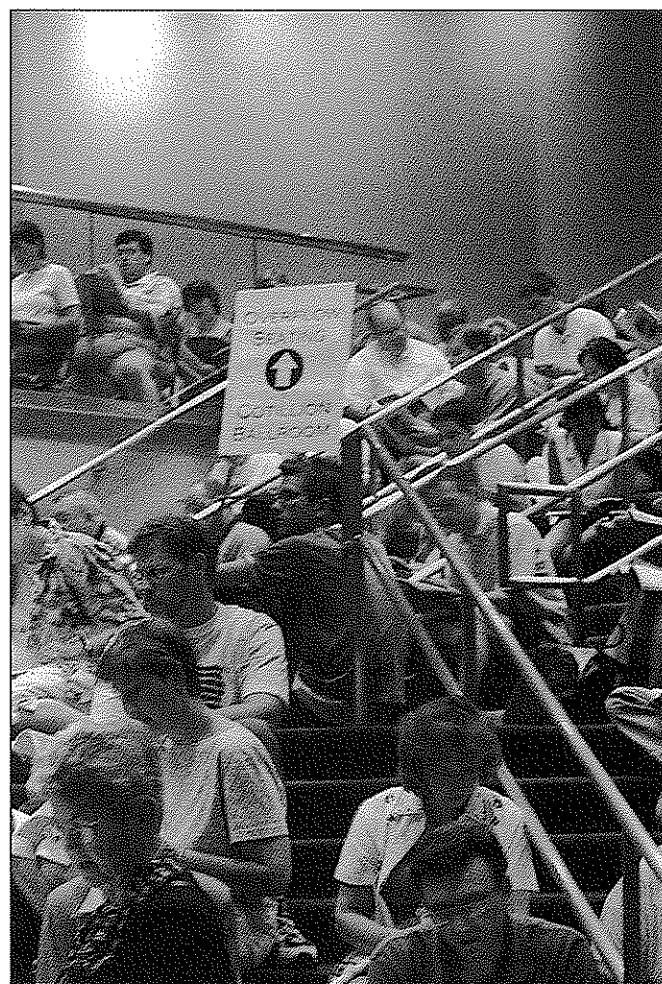
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Additional details will be available early in 2002. Full brochures will be mailed to all NPM members and subscribers by January 31, and information will be posted on the NPM website: www.npm.org.

Musical Liturgy Transforms

BY THE PARTICIPANTS

The major benefit I received from this convention is... great resources... new ideas... the music... a major infusion of joy and affirmation... empowerment... confidence boost, confirming what I already know... education... a wonderful celebration of NPM's twenty-five years... the emphasis placed on the "new face of the church"... continued inspiration to be the best musician I can be... being aware of the issues that I carry in my ministry... affirmation from my brother priests and fellow musicians... affirmation of my importance and mission as a pastoral musician... for this English pastoral musician, a fascinating overview of the American Catholic Church at prayer and the use of liturgical music in America... hearing authoritative, learned speakers... opportunities to meet and interact with major composers, artists, and clinicians... women as keynote speakers and in key roles... the opportunity to get away from the day-to-day... contacts for ministry support... rejuvenation... camaraderie... the opportunity to share NPM with four of my music ministers who have never been to an NPM event before... NPM's first African-American revival... I got my business fixed!... valuable professional feedback at the first composers' forum... support and acknowledgement that our church is on the right track regarding "contemporary" worship while preserving theologically correct forms... learning how contemporary music and liturgy do not enhance the sacredness of the Roman Catholic liturgy but belittle it... the love of music as part of the liturgy... a better sense of the wide range of Catholic music... a realization of the bigger church and our cultural diversity... realizing how fortunate our parish is to have such a forward-moving and forward-thinking pastor and director of music ministries... being in this enormous group of enthusiastic, committed musicians... being part of the chief organization for renewal in this country... meeting old friends... meeting Kay and Diane from Montana and my sister from Wisconsin... a chance to thank Virgil and congratulate Michael... the anniversary banquet... singing all those great hymns with so many wonderful voices... wonderful concerts... working with the NPM Board and Council... getting to know the organization better... finally finding the division where I belong... recognizing that we are truly touched and blessed by music that uplifts and moves us, no matter how our "church fathers" direct and reprimand us... help in restoring faith in humanity... Taizé prayer... the closing Eucharist... networking... learning specific ways to improve our celebrations of adult initiation and the Triduum... expert choir direction from Dr. Paul Salamunovich... Sweet Honey... Rock the Hill... meeting the St. Louis Jesuits... Ed Foley's sessions on mystagogy... James Jordan... Joe Mattingly... Elaine Rendler... Leo Nestor's choir... SAVAE... vespers at the National Cathedral... the Hovda lectures... outstanding evening events... witnessing the youth participation... the Holocaust Museum tour... breakouts (good balance of skill building and nourishing our spirits)... showcases and exhibits... practical tools, music, and handouts to take back and use... cantor training... instruction on handbells... information on the use of





piano and keyboard in liturgy . . . challenge to competence in my craft . . . practical help with composing . . . learning that the composers who junked up our liturgies for twenty years have finally matured and learned to recognize quality . . . hearing the wonderful voices of those who guided the renewal of American RC worship over the previous twenty-five years . . . fresh, refreshing, and new insights . . . variety . . . humility . . . exposure to new music and a truly revitalized Catholic experience . . . seeing original scores at the Library of Congress . . . beautiful music, warm fellowship, and hard-working volunteers . . . sightseeing . . . the convention totes . . . more walking than I've done before . . . just being here.

At future conventions, we should have more/better . . . ways to help new members figure out registration . . . accommodations for handicapped members . . . integrity (doing what the plenary speakers and breakout sessions suggest—culturally diverse, intergenerational inclusive prayer) . . . balance . . . liturgy . . . Taizé prayer . . . liturgical dance . . . qualified ministers (particularly cantors) at all liturgies . . . contemporary music and instrumentation at liturgies . . . daily Mass . . . opportunities for confession . . . ceremonies . . . diversity at morning prayer . . . midday prayer (for those who do not rise early) . . . evening prayer . . . prayer for AIDS victims . . . prayer . . . progressive/experimental ritual . . . banners . . . water rites . . . places

for personal prayer (a prayer room to “rest along the way”) . . . opening events with the sign of the cross . . . revivals . . . music . . . public domain music . . . classical and folk resources . . . exciting music . . . Gospel music . . . visible African-American presence in NPM . . . opportunities to sing . . . SATB at liturgy . . . guitars and percussion . . . handbells . . . female musicians and composers . . . gatherings for gay and lesbian members . . . pre-arranged Chapter activities . . . opportunities for Anglican/Episcopalian participants to gather . . . visible hospitality (e.g., greeters at plenum sessions) . . . wonderful cultural experiences in local host cities (e.g., the Kennedy Center) . . . opportunities to use great new music at prayer time . . . open-mindedness . . . singing in pickup choirs by sections . . . people who are focused on Christ in their music . . . creativity in working with music and the Word . . . stops on the organ crawl . . . “hot topic” plenum sessions . . . substantial keynote speakers . . . use of large screens during plenum sessions . . . Hovda lectures . . . dialogue between clergy and musicians discussing common problems . . . breakout sessions . . . sessions for accompanists . . . sessions for guitarists . . . for pianists . . . for smaller choirs . . . for children's choirs . . . for clergy . . . for clergy and musicians together . . . for musicians in the military . . . for musicians working in inner-city communities . . . for liturgists . . . for Hispanic musicians and parishes . . . for Asian-American musicians and parishes . . . for those involved in music but not in a leadership role (choir members) . . . for music educators

... for Orff instruments ... for environment artists ... for beginners ... for youth (not just about youth) ... on liturgical dance ... on getting congregations to participate ... on scholarly topics ... on ecumenical concerns ... on sign-singing ... on music for funerals, weddings, first communions ... sessions with prayer and readings interspersed ... sessions for cantors, the largest non-paid, non-professional section ... advanced cantor sessions ... sessions on the Vatican II reforms for the "clueless" generation ... sessions on spirituality ... on music and mental illness ... stimulating, challenging events for DMMD members ... sessions that get different categories of NPM members together to discuss issues and ideas ... skill sessions ... sessions with international content, particularly Canadian ... jam sessions ... handouts for everyone present at a session ... handouts available for sessions we have to miss ... video and audio taping of sessions and performances ... showcase music for organists ... variety of music at showcases ... youth involvement ... discounts for youth ... ecumenical emphasis ... Sweet Honey ... Grayson Warren Brown ... David Haas ... Marty Haugen ... Frances Brockington ... Christopher Walker ... Jan Michael Joncas ... John Ferguson ... Jeanne Cotter ... Ray East ... Tom Booth ... Ron Doiron ... John Bell ... St. Louis Jesuits ... Music of the Americas ... liturgical catechesis enfleshing music ... nighttime events that don't require busing ... ways to connect with people from one's region, state, or section ... readable name tags ... recording of concerts, e.g., the Honors Choir concert ... consideration of those who give their time to the Honors Choir ... transportation to major events ... free shuttle service ... daycare ... opportunities to gather socially at lower cost (maybe a pizza party for youth) ... reasonably priced eating places ... exhibits ... room for exhibits ... exhibit hours ... time ... time for

lunch ... for sightseeing ... time to travel between events ... to process information ... to sit down ... space ... seating space ... more of the same.

And less/fewer ... high church ... informal worship ... chant at morning prayer ... page turns in the music section of the program for morning prayer ... women presiding at morning prayer ... liturgy-as-entertainment ... prelude music before Mass ... talking during the events ... political stance and agenda posturing ... promotion of personal issues ... ego ... pornographic magazines used as jokes ... "insider" jokes ... plenum sessions ... long morning plenums sessions ... breakout sessions ... showcases at the same time as other breakouts ... sound bleed between adjoining sessions ... of the same "fluff" (many workshops are too general) ... breakout speakers who don't stick to the description of their sessions ... boring presenters ... special treatment for DMMD ... activities that overlap ... esoteric, self-promoting events ... rooms that are too small ... Sweet Honey ... Hispanic music ... slow, stodgy music ... Gospel music ... organ music ... trendy, pop-style music ... brass ... music at each organ crawl stop ... large-scale reading sessions ... showcases featuring music far beyond reasonable expectations for a volunteer church choir ... old faces ... stuffiness in keynote speakers ... unprepared speakers ... expensive anniversary banquets ... church bashing ... pastor bashing ... crowds ... fewer overheads and more Powerpoint ... free time between events ... time to sleep ... costly convention sites ... air conditioning ... industry-driven events ... waiting in lines ... awards given at liturgy ... ringing cell phones ... incorrect directions ... busing to events ... walking ... walking uphill ... rain ... conventions sites with hot weather ... gripping.



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Spokane, **Washington**
St. Andrew's Roman Catholic Church
Rochester, **Michigan**
First Baptist Church
North Augusta, **South Carolina**
Pioneer Congregational Church
Sacramento, **California**
St. Joseph Roman Catholic Church
Gretna, **Louisiana**
Packer Church, Lehigh University
Bethlehem, **Pennsylvania**
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Tampa, **Florida**
Filadelfia Church
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Eden Lutheran Church
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Ragersville United Church of Christ
Sugar creek, **Ohio**
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St. Patrick's Roman Catholic Church
Palm Beach Gardens, **Florida**
Church Street United Methodist Church
Selma, **Alabama**
LaGrave Avenue Christian Reformed Church
Grand Rapids, **Michigan** (pictured)



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

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