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From the President

Just a few days ago most of us had the privilege of participating in Easter Vigil celebrations in which women, men, and children were joined to the paschal mystery of Christ through the sacraments of initiation. They were plunged into the waters of rebirth, anointed and sealed with the Spirit, and admitted to the eucharistic feast. Members of our communities raised their voices in joyful acclamations and songs of praise as the power of Christ's death and resurrection was once again made present in our midst and in the lives of the newly initiated.

This paschal season provides us with a marvelous opportunity to reflect on the place of Christian initiation in the life of the church and in the liturgical life of our communities. Celebrated at the heart of the liturgical year, the sacraments of initiation present both a point of reference and a mandate for pastoral musicians and for all those who prepare and celebrate the liturgy. I would like to suggest that concern for initiation is an integral part of pastoral music ministry in four ways.

First, music has an important role in evangelization. There are numerous stories of people whose hearts have been opened to God's grace for the first time or in a new way by experiencing the beauty of music. One year, for example, I received a letter during Easter week from a woman who had come to Mass on Easter Sunday and was so moved by the robust singing of the assembly and the choir that she returned to the active practice of her faith. At the end of a long and demanding Easter Triduum, all of us were tired, but we found the

strength even on Easter Sunday morning to sing and to play with conviction and spirit. Little could we know that in our song the message of death and life was being proclaimed in such a way that hearts were moved.

Music also plays an important role in the formation of disciples. As catechumens gather in our midst each Sunday for the liturgy of the word, our choices for the acclamations, psalms, and songs help to shape and nurture their faith. In addition to good preaching and effective proclamation, good music is an essential element in the ongoing formation of catechumens. This aspect of our ministry requires thoughtful selection of hymn texts and the choice of musical settings that allow for active participation. It demands that cantors proclaim the texts of the psalm in a way that the other members of the assembly can understand them easily and reflect on them in their hearts. The Sunday liturgy is the primary setting for the continuing formation not only of catechumens but of the faithful as well. Since "the whole initiation rite must bear a markedly paschal character" (RCIA, no. 8), the liturgy and its songs are to prepare and nourish disciples for a life in union with the dying and rising of Jesus. Catechumens and faithful alike sing to a God whose power is even now transforming our lives.

Music provides one of the primary modes of expression for the liturgical celebrations of initiation and of the entire sacramental and public prayer life of the community. Well-chosen and familiar responses, acclamations, and songs enable the assembly to participate actively in the Rite of Acceptance into the Order of Catechumens several times each year; in the Rite of Sending on or around the First Sunday of Lent; in the celebration of the Scrutinies on the Third, Fourth, and Fifth Sundays of Lent; and, finally, in the celebration of the sacraments of initiation at the Easter Vigil. Since our first national convention in Scranton in 1978, NPM has articulated the principle that "musical liturgy is normative." Nowhere is this principle more evident than in good celebrations of the initiation rites.

Finally, disciples of Jesus are called to embrace the mission of Christ in the world. The song of the liturgy summons us, shapes us, transforms us, and ultimately sends us forth. While the music of worship puts us in touch with the mystery of God, it also puts us in touch with a world in need of God's compassion and justice. Our song at worship should prepare us for our song in the "liturgy of the world" (to use Karl Rahner's expression).

During this Easter Season, may you and your communities know the joy of the new life that Christ has gained for us in his dying and rising. May your joyful songs help others to hear the good news of Christ in a new way, to deepen their conversion, and to take a more active share in his work of bringing God's peace, justice, and love to the world.

J. Michael Meehan
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Cover: Rev. Paul Turner baptizes a neophyte. This photo and other photos in this
issue courtesy of the North American Forum on the Catechumenate. Additional
photos courtesy of the Office for Prayer and Worship of the Archdiocese of
Milwaukee, Wisconsin.
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 inculcating our liturgy challenges us to find ways to celebrate the transcultural vision of the church as a world community.

April-May 2002 • Pastoral Music
Get Even More Practical

I am in total agreement with Julie Ciurleo from Duluth who wrote in to complain that NPM needs to “get practical” in addressing the real needs of both liturgists and musicians in today’s parishes (“Readers’ Response, Pastoral Music 26:2 (December-January 2002), 5).

Granted, we need to know what the Church, her theologians, and experts are thinking and saying regarding worship. Yes, we need the “eggheads,” but we also need to hear from people like us who serve in parishes where the “rubber meets the road.” Issues such as dealing with pastors, parishioners, parish staffs, and others who may have different opinions and outlooks regarding the importance of liturgy/music. While there are many good stories and accomplishments, there are also many horror stories of frustrations leading to turnovers in parishes. I am sure there are people who are hurting and need healing and renewal... and to know that they are not alone.

Might I suggest that you offer a column where people like us can tell our stories and write about practical concerns. Let’s hear the good and the bad, what worked, what didn’t. Let’s share our thoughts and hopes as we try to live out the call of the Second Vatican Council to achieve full and conscious worship. Let’s welcome everyone (clergy and lay alike) to share their thoughts and stories. Let’s all learn and grow from each other.

Joseph Mangone, Jr.
Fort Worth, Texas

Fostering the Hours

Having pored over the December-January issue of our journal, I begin to wonder what the thrust of our publication really is?

The “Fifth Instruction” will eventually be sorted out by the powers that happen to be at the moment and who do not now seem to be particularly interested in the voice of the people. But have we already forgotten what Vatican II clarified for us? Why are we not seeing the Liturgy of the Hours promoted in all cathedral churches (at least)? Why is a
No Blurred Lines

It has come to my attention that in your publication, Pastoral Music, you continue to use the phrase “singing a new church” or “bringing about a new church.” Surely this cannot mean what it says. You cannot be insinuating that we are to do our best as pastoral musicians to create a new and better church.

Whether or not this is what you intend to convey, it is how it is coming across. I would beg you all first to change the first challenge [append to] your mission statement, which asks us to keep on singning a new church. The Church we have at present, a Church of perfect doctrine, a Church of apostolic succession is good enough for me.

In your recent edition of Pastoral Music [February-March 2002], you had an article written by Dr. Ronald Doiron. In this article, Dr. Doiron speaks of some “dawning of the age of the laity.” He also speaks about how the eucharistic feast have become more reliant on the laity. This could easily mislead one to think that, without the laity, there could be no eucharistic feast. This is not only very untrue but also causes greater confusion of roles, what Pope John Paul II calls “the clericalization of the laity, and the laicization of the clergy.”

The entire article reeks of the heresy the Holy Father just addressed: calling the downturn of priests a blessing in disguise to open up more doors to the laity.

Please, dear friends, let us deal with our mission of providing strong, straightforward, singable, and theologically sound hymns that the congregation can sing without much trouble. We are not ministers, for ministers are those who carry out a sacramental duty, and therefore must be ordained. Most of us are laymen who have been charged with the duty of providing music for the congregation.

The lines have already been blurred, let’s not blur them any further.

Adam Schwend
Sherwood, Oregon

To clarify some language used in our publications: We use phrases such as “singing a new church” in the same way that the Catechism of the Catholic Church describes the church as “at once holy and always in need of purification” (#827), and, borrowing from St. Augustine, saying that the church “will receive its perfection only in the glory of heaven,” at the time of Christ’s glorious return” (#769). If those things are true, then the church is indeed ecclesial semper reformanda, always being reformed, always made new, in imitation of the One whom St. Augustine called “Beauty ever ancient, ever new.”

Far from denigrating the key role of the clergy in the church and at worship, NPM has made extraordinary efforts to support the ministry of clergy as well as of lay ministers. The phrase “age of the laity” has been borrowed from other documents not to name a lay vs. clergy division but to describe the recovery of an understanding, rooted in baptism, of the place of the lay faithful in the church. Rejecting the caricature of lay people as those who “pray, pay, and obey,” the church’s own documents affirm a role for the lay faithful in the mission and governance of the church. Lay people by baptism “are made sharers in their particular way in the priestly, prophetic, and kingly office of Christ, and have their own part to play in the mission of the whole Christian people in the Church and in the world” (Catechism, #897). And, except under extraordinary circumstances, at least one participating person—usually a lay person—is required in addition to the priest for the licit celebration of Mass (see General Instruction of the Roman Missal 2000, #254).

Finally, the work of leading sung prayer is indeed described as a ministry and an office in the General Instruction 2000, under the heading of “special ministries,” and the Catechism describes lay people as exercising “different kinds of ministries according to the grace and charisms which the Lord has been pleased to bestow on them” (#510).

Gordon E. Truitt, Editor

Responses Welcome

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

Discount Deadlines Approaching

The deadline for parish and chapter group discounts for all three conventions is May 1. NPM is pleased to offer discounts to its member parishes who send five or more people from the parish to one of this year’s regional conventions (from 5% off the member advance rate to as much as 30% off, depending on the number of registrants). Details of the parish discount may be found in the box on this page. Chapter groups of ten or more who register together by May 1 may receive a discount ranging from 10% off the member advance fee to as much as 30% off. NPM chapter directors have received special registration forms in the mail. Please contact your local chapter for additional information.

The advance registration deadline for the Region III Convention in Anaheim, California, is May 24. The deadlines to gain the advance registration discount for the other two conventions fall in June. Deadlines for the clergy-musician duo discount are the same as the advance registration deadlines for each convention.

Anaheim

What’s that hotel name? The Hyatt

Regency Alicante, site of the Region III Convention, has changed its name to the Hyatt Regency Orange County. This new name may be unfamiliar to shuttle and cab drivers bringing you from the airport, so make sure you remember both the old and the new names.

Welcome to the world church. According to the 2000 U.S. Census, the total population of the United States is 281,421,906. In its data, the U.S. Census Bureau identified 132 “race” or “ethnic” groups in that population, including 78 American Indian and Alaska Native tribes (reflecting 39 individual tribes), and 39 Hispanic or Latino groups. The

Parish Group Discounts: Regional Conventions 2002

NPM is pleased to offer discounts to member parishes that send five or more people from the parish as full conference participants at the same NPM 2002 Regional Convention. The schedule below outlines parish savings for convention registration based on advance member registration fees. Full information about each convention is in the convention brochure.

Anaheim and Rochester

Members advance fee (1-4 participants) .... $195 each
5-9 participants (5% discount) ................. $186 each
10-19 participants (10% discount) ............ $176 each
Up to a 30% discount for 30 or more participants

Omaha

Members advance fee (1-4 participants) .... $215 each
Fee in Omaha includes two meals and an ice cream social.
5-9 participants (5% discount) ................. $204 each
10-19 participants (10% discount) ............ $194 each
Up to a 30% discount for 30 or more participants

Stipulations
1. Parish must have a current NPM Parish membership.
2. Parish discount is limited to members of one parish—no grouping of parishes permitted.
3. A registration form, with complete information filled out, must be enclosed for each and every participant.
4. No discount on daily, companion, or child registrations.
5. Only one discount per participant (i.e., the parish group discount cannot be combined with the chapter or clergy/musician duo discount).
6. All convention registration forms and fees must be mailed together in one envelope.
   (Note: Housing reservations are mailed under separate cover to the housing facility listed on the housing reservation form.)
7. Registrations must be postmarked on or before May 1.
8. No additions may be made to the group’s discounted registration once the registrations are mailed to NPM.

Mail completed registration forms with payment on or before May 1 to:
NPM Convention Registration, PO Box 4207, Silver Spring, MD 20914-4207.

Pastoral Music • April-May 2002
Godfrey Leo Diekmann, OSB, 1908–2002

Leo Diekmann was born in Roscoe, Minnesota, on April 7, 1908. The sixth of eight children, he traveled widely as an adult, but he rarely stayed away from home for very long. He was educated at St. John’s Preparatory School and University in Collegeville, and, following his older brother Conrad, he joined the Benedictine community there in 1926, taking the name Godfrey. After theological studies at Sant’ Anselmo, Rome, Godfrey was ordained to the presbyterate in 1931. Awarded a doctorate in sacred theology in 1933, he returned to Collegeville to teach patristics and liturgy. Though he taught in other programs around the nation and as far away as Rome and Jerusalem, Godfrey always returned to Collegeville.

Following the example of his mentor and brother Benedictine, Virgil Michel, Godfrey became involved in the Benedictine Liturgical Conference, the foundation for the National (later, North American) Liturgical Conference. At Michel’s death in 1938, Godfrey became the editor of Orate Fratres, the journal that later changed its name to Worship. He also spoke at the annual North American Liturgical Week, and he used his popularity as a retreat leader for clergy (Roman Catholic and Protestant) to promote the liturgical movement and, eventually, liturgical reform, especially the use of vernaculars.

Invited to serve as a consultant for the preparatory liturgy commission and then, at the second session of the Second Vatican Council, as a peritus, Godfrey helped to draft Sacrosanctum Concilium. Later, as a member of the Consilium, he helped to introduce the first postconciliar changes in liturgical practice. While in Rome, he was a moving force in developing what came to be the International Commission on English in the Liturgy, and, back in the United States, Godfrey served as a consultant to the U.S. Bishops’ Committee on the Liturgy.

Ecumenism was another major interest of Godfrey’s. During the council, he stayed close to and in conversation with the Protestant observers. He helped to found Collegeville’s Institute for Ecumenical and Cultural Research (1967), and he was a founding scholar-in-residence at the Ecumenical Institute, Tantur, Jerusalem (1971). He was also an avid participant in the national Lutheran-Roman Catholic Dialogue.

Convinced that liturgy models Christian behavior, Godfrey insisted on a personal involvement in issues of justice and peace. He was present at the March on Washington in 1963, when the Rev. Martin Luther King, Jr., declared: “I have a dream . . .,” which Godfrey later described to Sister Kathleen Hughes, scj, as “one of the greatest moments of truth in my life.” He also took part in the 1965 civil rights march in Selma, Alabama.

Dom Godfrey’s life work was honored by multiple honorary doctorates and by awards from the Catholic Theological Society of America (1965), the North American Academy of Liturgy (1977), the Notre Dame Center for Pastoral Liturgy (1981), and by the Virgil Michel Citation from St. John’s Abbey and University and The Liturgical Press (1988).

Sadly, the National Association of Pastoral Musicians was never able to get Godfrey Diekmann to speak at our conventions, though he did participate in the 1990 Regional Convention in Chicago, and he wrote only one article for Pastoral Music: “The Church as a Community of Prayer” (3:5, June–July 1979). But his own love for music—especially for music in the liturgy—made Godfrey a supporter of our work, if only at a distance.

In fact, as Kathleen Hughes reports in her biography of Godfrey, The Monk’s Tale (Collegeville: The Liturgical Press, 1991), in the 1985 edition of his annual Christmas letter to friends and family, Godfrey used this metaphor to describe his experience of God:

I’ve come to the conclusion in recent months that God is beautiful music; more concretely, God is melody. (An exhilarating thought. I hope it’s not too unorthodox!) . . . Is that what Clement of Alexandria had in mind when he wrote that the Word, the Logos, is not just a prose word, but the New Song; and we and all redeemed creation find the very meaning of our existence in being able now to be a part of that new song. God is Beauty, and music through the ages has been called the most “spiritual” or “divine” of the arts.

In the last sentence of her biography, Sister Kathleen comments: “If God is melody, Godfrey Leo Diekmann has been one of God’s most supple instruments.” “And,” she added during his funeral, “our orchestra will not be the same without him.”

Dom Godfrey died “at home” in Collegeville on February 22, 2002, and the Mass of Christian Burial was celebrated on February 27.
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census form listed seven Asian categories (including “other”) and four Hawaiian or Pacific Island categories. One-third of all Californians, according to the census data, are of Hispanic or Latino background—mostly Mexican. There are one million more people of Asian or Asian-American descent in California than of African-American descent, but these two minority populations combined just match the five million other Californians who are of some other ethnic background. Together, the minorities just about match the twenty million members of the majority “white” population in California. The parishes of our host diocese, the Diocese of Orange, celebrate Sunday Mass in English and Spanish, of course, but they also celebrate in a variety of other languages, from Arabic to Vietnamese. Indicating the major language and cultural groups it serves, the diocese included four languages in the logo for its twenty-fifth anniversary in 2001: English, Spanish, Vietnamese, and Korean.

Is it any wonder, then, that our gathering in Anaheim (June 25–28) will focus on the multicultural nature of the U.S. Catholic Church? The lessons that the church in California is learning will soon be of great importance to all the local churches in this country, for the Catholic Church in the United States is quickly becoming the world church. Communities in the western states are forming Samoan choirs; churches in the south-west are welcoming growing Vietnamese communities; and churches in the east are developing or expanding ethnic centers for minority communities.

These plenum sessions will be reinforced by breakouts that explore various aspects of multicultural liturgy. Presenters include Mary Jane Leslie (A–6, B–6, C–6, D–6), the Whiteheads (A–14), Sister Kathleen Schinhoven, csp (C–11, D–11), and Steven Van Wyse (D–14). There is also a special Día de Ministerio Hispano (Domingo, 23 de junio) con la Misa en español. And an invitational hearing session for Asian and Pacific Rim Musicians (Sunday, June 23) will provide important input to NPM’s new Standing Committee for Asian and Pacific Rim Musicians, chaired by Rev. Ricky Manalo, csp.

And don’t forget our own diversity! Within our association, we have division boards and standing committees serving the interests of eighteen special groups. At the Anaheim Convention, we are offering breakout sessions for adult choir directors and directors of children’s choirs, cantors, organists, pianists, young pastoral musicians and those who work with youth, clergy, ensemble musicians, campus ministers, liturgists, those working on church design and the placement of music ministers, music educators, and
those responsible for leading music ministries.

Forty years ago, as the baby boomer generation in the United States was exploding into teenage, Sammy Cahn wrote the lyrics for “The Second Time Around,” in which he groused that “Love, like youth, is wasted on the young.” Toward the end of the sixties, young people began chanting: “Don’t trust anyone over thirty.” Currently, one-third of the U.S. population is below the age of twenty-five, according to the 2000 Census, though only about fifteen percent of the Catholic population in the U.S. is younger than twenty-five. There is still deep distrust across the generation gap, even in the church. How do older Catholics share what they’ve learned with younger people, and how do they learn new lessons from the young? How do youth leaders learn to trust those who are older than their own generation, and how do older people, especially those in charge, learn to trust younger people with less experience? A special panel, facilitated by Dr. J. Michael McMahon, will explore those questions on Thursday afternoon, just before we are led in evening prayer by the young people at our gathering.

The advance registration deadline for this convention is May 24. Register by that date and save $15.00 from the late/on site fee.

Omaha

Hotel minus 1. An additional 1 was inadvertently added to the address of the Doubletree Hotel in the Region II brochure. The correct address is Doubletree Hotel, 1616 Dodge Street, Omaha, NE 68102. Please note the correction when you send in your hotel form.

Breaking down barriers. The National Association of Pastoral Musicians has only one requirement for membership—a willingness to pay a membership fee. Our mission statement calls us a membership organization for all those “devoted to serving the life and mission of the Church through fostering the art of musical liturgy.” In our membership brochure, we present ourselves as an association “for professionals, for volunteers, and for everyone who cares about the liturgical life of the church.” Our meetings, schools, and publications invite people into dialogue, so that we may learn from one another and support each other in the task we share of glorifying God and becoming a vehicle by which God sanctifies the world. The Region II Convention in Omaha (July 9–12) takes shape as a living expression of the “ecumenical” nature of our association. Each of the plenum sessions includes a dialogue between two presenters, and each of those presentations is in dialogue with a ritual event that precedes it. So, following the opening event at St. Cecilia Cathedral on Tuesday, Rev. Msgr. M. Francis Mannion and Dr. Nathan D. Mitchell will reflect on the nature of sung worship and why, if Catholics can’t sing (as Thomas Day famously claimed a decade ago), our churches today are filled with music, especially singing. Immediately following evening prayer on Wednesday at Creighton University, Rev. Roc O’Connor, sj, and Dr. Wendy M. Wright will tackle some of the poles of the Christian tradition (immanent and transcendent, human and divine, one and many) through their appearance in musical discipleship. The third dialogue, after morning prayer on Thursday, brings together Rev. John B. Foley, sj, and Dr. James Savage to explore how the varieties of repertoire and musical style might bring us together instead of pushing us apart.

As at the Anaheim Convention, we will address the barriers and the need for dialogue between older Catholics, who need to entrust the church to the younger generations, and youth and their leaders, who need to learn to trust those who are older than their own generation, so that they can be mentored into a wider and richer understanding and practice of the faith that we share. We are modeling that dialogue in song in Omaha, especially on Wednesday, with concerts at Girls and Boys Town by the National Catholic Youth Choir and the Benilde-St. Margaret High School Concert Choir. A special set of workshops will also offer mentoring skills for directors of children’s choirs (A–3, B–3, and C–3).

The dialogue continues in our special interest groups in breakout sessions designed for organists, clergy, ensemble members, conductors, choir directors, people working in small and rural parishes, people working in multicultural communities, liturgists, and those responsible for leading music ministries. In Omaha, we are also offering a continuing forum on the formation of liturgical ministers at the parish and diocesan levels and through NPM’s certification program (A–1, B–1, C–1). There are also “Liturgy 101” sessions (A–10, B–10, C–10) and sessions on advanced liturgy concerns that feature several of the plenum presenters: Msgr. Francis Mannion (A–11), Dr. Nathan Mitchell (B–11), and Rev. John Foley, sj (C–11). A series of advanced music workshops draws on the talents of Mr. Greg Labus (A–12), Dr. James Savage—another plenum presenter (B–12), and Dr. John Romer (C–12). Explore issues in the General Instruction of the Roman Missal 2000 in workshops A–13 and B–13.

The advance registration deadline for this convention is June 7. Register by that date and save $15.00 from the late/on site fee.

Rochester

Save the last dance. Janet Vogt will be unable to join us in Rochester, so Donna Anderle and Mark Friedman will present the third session in our 2002 Dance Institute, Ritual Movement and Dance for Worship (C–14).

Partners in the pastoral mystery. Thirty-seven years ago, our bishops in council named the role of the church in the world: It is to be the voice and presence that reveals human nature in all its glory. In the Pastoral Constitution on the Church in the Modern World, the bishops at Vatican II called us to this vision: “Since Christ died for all, and since all human beings are in fact called to one and the same destiny, which is divine, we must hold that the Holy Spirit offers to all the possibility of being made partners, in a way known to God, in the pastoral mystery.” We are to be such a voice of hope, the bishops noted prophetically, even at a time when “we have not yet seen the last of bitter political, social, and economic hostility, and racial and ideological antagonism . . .” The call to be this voice of hope, especially to the alienated and marginalized as well as to younger generations, is the challenge examined and celebrated at the Region I Convention in Rochester, New York (July 30–August 2).

Liturgy, as the summit and font of our shared life, is the place where we should find the strongest expression of “Christ in [us], the hope of glory” (Col. 1:27). Our plenum speakers help us to find the sources of that hope in our worship. Bishop Donald W. Trautman examines our current liturgical practice and the latest documents to find the voices of hope that will help us not only to persevere but to be a sign of hope for our world. Rev. Edward B. Foley, CAPUCHIN, helps us experience our music as spirit.
prayer, and epiclesis. Sister Jamie Phelps, OS, places our worship in its social context. What voices cry out to us in hope? Which do we hear? Which do we ignore? Are there links between the hope that is in us and the hopeful voices in our society?

The first workshop in each breakout session, led by Rev. Paul Colloton, OS, and Sister Cynthia Serjak, RSM, links directly to the plenum presentations (A-1, B-1, C-1, D-1). Another workshop series offers an opportunity for deep spiritual reflection on our ministry as a voice of hope (A-12, B-12, C-12, D-12). Other sessions focus on various aspects of liturgical practice or on the needs of organists (beginning and advanced), choir directors, cantors, ensemble musicians, clergy, ministers in multicultural communities, youth and those who work with youth, those responsible for leading music ministries, and liturgical dancers.

We will celebrate the hope that we find in our children at the Children's Choir Festival Concert on Tuesday morning, and we will have an opportunity to explore the hope that we find in each other through sectional meetings on Tuesday afternoon, just before the formal opening of the convention.

The advance registration deadline for this convention is June 28. Register by that date and save $15.00 from the late/onsite fee.

**Special Days for Special People**

**Music Educators’ Days.** Since music educators prepare the next generation of leaders for sung worship and strong members of our singing assemblies, we are offering special programs before each of this year's conventions that assist with developing the practical skills and resources music teachers need for working with children's liturgy and for enhancing music education programs in school and church. Each program takes place on a Monday, from 9:00 am to 4:00 pm. The dates for these special programs are June 24 (Anaheim), July 8 (Omaha), and July 29 (Rochester). For additional information see the convention brochures, Catholic Music Educator Newsletter, and the Music Educator page at the NPM website: www.npm.org.

**Hispanic Day: Día de Ministerio Hispano.** Anaheim, California, Domingo, 23 de junio, 12:30 a 6:30 PM. Aprende, celebre, e identifique las necesidades básicas para el ministerio de música litúrgica en una clima hispano bilingüe.

Regístrate para el “Día” en la forma de inscripción para la convención en Anaheim.

**NPM Awards 2002**

We are delighted that the recipient of this year's Jubilate Deo Award will be Rev. Lawrence Heiman, C.P.P.S. A priest in the Society of the Precious Blood, Father Heiman is the founder and first director of the Rensselaer Program of Church Music and Liturgy at St. Joseph's College, Rensselaer, Indiana, which began operations in 1960. He was also a founding member of the NPM Board of Directors, and he has served for decades as the Calendar editor for Pastoral Music.

Father Heiman has been an enthusiastic supporter of our association from its beginning and a faithful witness to the importance of quality music in the liturgy and of the need for trained musicians to serve sung liturgy.

Three of our members will be honored this year as Pastoral Musicians of the Year. Sister Mary Alice O'Connor, CJS, a member of the Sisters of Saint Joseph of Carondelet, has taught choral music and piano (elementary through college level) in the dioceses of Albany and Syracuse, New York, and has served as parish music director, music director for her religious community, and as a member of the diocesan liturgical commission. She is currently assistant professor and faculty adviser in undergraduate music education and for the master of liturgical music degree program in the Benjamin T. Rome School of Music at The Catholic University of America, Washington, DC. Sister Mary Alice will be honored by the association in Rochester.

Dr. James Savage, director of music ministries at St. James Cathedral, Seattle, Washington, and distinguished visiting artist at the University of Washington, will receive this honor in Omaha. Ms Mary Frances Reza, a workshop presenter and consultant in Hispanic liturgical music for Oregon Catholic Press, a member of the executive board for the Institute of Hispanic Liturgy, and a promoter of the NPM Hispanic Section will receive the Pastoral Musician Award in Anaheim.

Koinonia Awards will be presented to the local coordinators of our three regional conventions and to the chapters that served as our hosts. The three coordinators are Ms Virginia Miller (Rochester), Rev. Ronald Neecker (Omaha), and Dr. Patricia McCallam (Anaheim).

**Schools Update**

General Instruction Seminar: Register Now!

In cooperation with three host dioceses, NPM is offering a one-day seminar: General Instruction of the Roman Missal—Opportunities and Challenges. At each location, an experienced pastoral liturgist and an expert in liturgical law will team up to help participants develop an appropriate methodology for education about and pastoral application of the new General Instruction, due to go into effect when the latest edition of the Missale Continuado on page fifteen

April-May 2002 • Pastoral Music
SCHOOLS AND INSTITUTES
We Have One Nearby for You and Your Parish . . .

CANTOR
May 31–June 2 .......... Louisiana
July 19–21 ............. Wisconsin
August 2–4 .......... Indiana
August 16–18 .......... Massachusetts
August 20–21 .......... Michigan

CHOIR DIRECTOR
August 12–16 .......... Ohio

ORGANIST-CHOIR DIRECTOR
June 10–14 .......... Wisconsin

CHILDREN'S CHOIR DIRECTOR
July 24–26 .......... Illinois

GUITARISTS
June 17–21 .......... Kentucky
July 15–19 .......... California

HANDBELL CHOIR DIRECTOR
August 14–16 .......... Ohio

PASTORAL LITURGY
June 5–8 .......... Florida

PASTORAL LITURGY EXPRESS
August 23–25 .......... New Mexico

GENERAL INSTRUCTION 2000
April 19 .......... Arizona
May 3 .......... Illinois
May 31 .......... Pennsylvania

EASTERN CHURCH MUSICIAN
June 3–7 .......... District of Columbia

GREGORIAN CHANT
June 10–12 .......... New York

Use the form on the next page to register or register online at www/npm.org

For a complete brochure for any of these programs, contact the National Association of Pastoral Musicians
225 Sheridan Street, NW • Washington, DC 20011-1452
Phone: (202) 723-5800 • Fax: (202) 723-2262
E-mail: npmeducate/npm.org

Pastoral programs for all leaders of worship
**NPM Schools 2002 Advance Registration Form**

1. Please type or print clearly; check appropriate boxes.

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<th>or</th>
<th>New Member (see box below)</th>
<th>Non-Member</th>
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**Title**

**Name**

(e.g. Ms., Mr., Rev.)

**Name for Badge**

**Street Address**

**City**

**State/Prov.**

**Zip**

**Phone:** (______)  **Fax:** (______)  **E-mail:**

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2. Select your program; check box at left.

*Early-bird rates available until 30 days before program.*

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3. **Total Fees & Payment:**

| Program Registration Fee (from listing above) | $________ |
| Textbooks (required for these programs):
  PASTORAL LITURGY INSTITUTE
  The Liturgy Documents (Vol. I, third edition): $15
  SCHOOL FOR GUITARISTS
  The Pastoral Guitarist: $27 |
| Check enclosed payable to NPM in USA dollars |
| I authorize NPM to charge my [ ] MasterCard  [ ] VISA |
| Card Number ________________________ Exp. Date ______ |
| Cardholder Signature ____________________________ |

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Mail form with payment to: NPM Schools and Institutes, PO Box 4207, Silver Spring, MD 20914-4207.
Fax—credit cards only—to (202) 723-2262. Register online—credit cards only—at www.npm.org.
Romanum is printed. This program is for directors of music ministries and liturgy; clergy; diocesan worship and music offices and commissions; seminary faculties; formation directors; liturgy committee members; and all who teach, prepare, and lead Catholic liturgy. It will be offered on April 19 (Phoenix, Arizona), May 3 (Chicago, Illinois), and May 31 (Philadelphia, Pennsylvania). The distinguished faculty includes Rev. Paul Colloton, C.M. (Phoenix and Philadelphia), Rev. John Huels, C.S.M., J.C.D. (Phoenix), Dr. J. Michael McMahon, C.M. (Chicago), and Ms Amy Jill Strickland, J.C.L. (Chicago and Philadelphia).

Even if you miss the early bird deadline for the discount fee (April 3 for Phoenix and Chicago, April 30 for Philadelphia), you can still register at the regular rate ($100, lunch included) for this important and practical program. Use the all-schools registration form in this issue of Pastoral Music (page 14) or call for a descriptive brochure. (202) 723-5800. You can also register online at www.npm.org.

Learn from the Best

Each year, NPM’s schools and institutes bring together some of the nation’s best pastoral scholars and practitioners as faculty for our summer programs. This year’s faculty is no exception. Here, in alphabetical order, are brief biographies for many of the outstanding people who are staffing our 2002 schools.

Laetitia Blain: School for Organists-Choir Directors. A singer, recording artist, conductor, composer, voice teacher, clinician, and former musician-in-residence at Boston College, Ms Blain serves as music associate at Our Lady of Sorrows, Sharon, Massachusetts. She also conducts the Boston College Madrigals and the University Choir.

David Bridge: School for Eastern Church Musicians. Mr. Bridge is the director of music at Our Lady of Fatima Church, Hopewell Township, Pennsylvania.

Melanie Coddington: Cantor Express. The current editor of The Liturgical Singer, Ms Coddington is a cantor, clinician, and voice teacher in Marquette, Michigan, who was trained in pastoral care at the Medical College of Virginia.

Paul H. Colloton, C.M.: General Instruction

On February 10, Dr. McMahon led a retreat for the Rockville Centre NPM Chapter. Chapter officers, pictured with Dr. McMahon (second from left) include (left to right): Sister Sheila Browne, RSM, Ms Helen Rocklein, Ms Deb Voytovich, Ms Rosa Matos, and Mr. Paul Eschenauer.

Seminar, School for Children’s Choir Directors, Choir Director Institute, School for Handbell Choir Directors. Rev. Dr. Colloton, NPM’s director of continuing education, is a liturgist, musician, and presbyter in the Order of Preachers with more than thirty years experience in ministry and catechesis.

Paul Covino: Pastoral Liturgy Institute. Mr. Covino, an associate chaplain and the director of liturgy at the College of the Holy Cross, Worcester, Massachusetts, works with parishes, dioceses, and national organizations as a workshop leader and liturgical coordinator. The author of articles in liturgical journals, he is the editor of Celebrating Marriage.

Veronica Fareri: School for Children’s Choir Directors. Ms Fareri serves as a pastoral musician at St. Robert Bellarmine Parish, Omaha, Nebraska.

Bobby Fisher: School for Guitarists. Mr. Fisher is the music director at St. Agnes Church, Fort Wright, Kentucky. A musician, composer, actor, and clinician, he has served as program director for NPM’s Schools for Guitarists since 1988. He is also the author of The Pastoral Guitarist and the video The Liturgical Guitarist.

Renee Forrest: School for Children’s Choir Directors. Ms Forrest is the director of liturgy and pastoral music at Our Lady Queen of Peace Parish in Madison, Wisconsin, where she directs two children’s choirs. Recently retired from a thirty-three-year career as an elementary general music specialist in the Madison public schools, she has contributed to the “Strategies for Teaching” series published by MENC, The National Association for Music Education.

Paul French: Choir Director Institute. Mr. French is the director of music at Our Lady of Mt. Carmel Church, Chicago, Illinois; he is also a composer and conductor.

Rebecca Gaugham: School for Organists-Choir Directors. Ms Gaugham, a vocal and children’s workshop clinician, is the director of music ministries at St. Gerard Parish, Farmington, Michigan.

Peter M. Ghilioni: Pastoral Liturgy Institute. Mr. Ghilioni is an assistant chaplain and director of liturgical music at the College of the Holy Cross, Worcester, Massachusetts. Previously he served for ten years as the director of the Office of Prayer and Worship for the Archdiocese of Milwaukee, Wisconsin.

Rob Glover: Choir Director Institute. Director of liturgical music at the Church of St. Therese of Deephaven, Minnesota, Mr. Glover is also a clinician, pianist, organist, arranger, and composer.

Carol S. Grady: Cantor Express. A cantor
and soprano soloist in the Diocese of Grand Rapids, Michigan, Ms Grady runs the diocesan School of Cantor Training.

Lee Gwozdz: School for Children’s Choir Directors. Mr. Gwozdz is the director of music at Corpus Christi Cathedral in Corpus Christi, Texas, and a member of the NPM-DMD Board of Directors.

John Huels, o.s.m.: General Instruction Seminar. Rev. Dr. Huels is vice-dean and professor of canon law at St. Paul University in Ottawa, Ontario, Canada. He serves as a canonical advisor on liturgy and ecumenism for the Canadian Conference of Catholic Bishops.

Bob Hurd: School for Guitarists. Mr. Hurd teaches at St. Patrick Seminary, Menlo Park, California. He has served as a teacher, composer, and liturgist in a variety of pastoral and academic settings.

James Kosnik: School for Organists-Choir Directors. Dr. Kosnik is a professor of organ and fine arts at Old Dominion University, Norfolk, Virginia, and the organist and choir director for St. Andrew Episcopal Church, Norfolk. A frequent recitalist and national workshop clinician, he is also a member of the Liturgical Organists Consortium.

Jesse Manibusan: School for Guitarists. Mr. Manibusan is a composer and clinician with Oregon Catholic Press.

Jean McLaughlin: School for Handbell Choir Directors. The director of music at St. Joan of Arc Parish, Toledo, Ohio, Ms McLaughlin has worked closely with handbell manufacturers and music publishers to promote the development of handbell choirs.

J. Michael McMahon: General Instruction Seminar, Pastoral Liturgy Express, School for Organists-Choir Directors. A long-time parish director of liturgy and music ministries, Dr. McMahon is currently the president of the National Association of Pastoral Musicians.

Carol Perry, su: Choir Director Institute. Sister Carol is the resident Bible scholar at Marble Collegiate Church and coordinator of noontime Bible studies, Rockefeller Center and Wall Street, New York, New York.

Steve Petrunak: School for Guitarists. Mr. Petrunak, director of music at St. Blase Parish, Sterling Heights, Michigan, is a composer, recording artist, and clinician.

Mary Prete: Pastoral Liturgy Institute. Ms Prete is the general manager for World Library Publications and a pastoral musician serving in the Chicago area.

Elaine Rendler: Pastoral Liturgy Institute. Dr. Rendler is a musician, teacher, author, and clinician as well as director of music at St. Robert Bellarmine Chapel at George Mason University, Fairfax, Virginia. She is also adjunct professor of music theory at George Mason and at Shenandoah University Conservatory and director of the Georgetown Chorale, Washington, DC.

Jaime Rickert: School for Guitarists. Mr. Rickert, pastoral associate at St. Ann Church, Ossining, New York, is a recording artist and composer.

Joe Simmons: Cantor Express. Mr. Simmons is a cantor, recording artist, clinician, and retreat leader in New York City, and he has taught vocal performance at New York University. He chairs the NPM Standing Committee for Cantor Programs.

Anthony Sorgie: Gregorian Chant School. A presbyter of the Archdiocese of New York, Father Sorgie is on the staff of the Church of St. James the Apostle in Carmel, New York. He previously served as long-time director and professor of liturgical music at St. Joseph Seminary, Dunwoodie.

Amy Jill Strickland: General Instruction Seminar. Ms Strickland, a judge in the Metropolitan Tribunal for the Archdiocese of Boston, is an author of articles in scholarly and pastoral journals on liturgical law, ecumenism, and marriage.

Rob Strusinski: Choir Director Institute. Mr. Strusinski is the director of chapel music and the liturgical choir at the University of St. Thomas in St. Paul, Minnesota, where he is also on the arts faculty.

J. Michael Thompson: School for Eastern Church Musicians, Gregorian Chant School. Mr. Thompson, founder of the Schola Cantorum of St. Peter the Apostle and a published composer, is professor of liturgical chant at the Byzantine Catholic Seminary in Pittsburgh, Pennsylvania, and head of the Metropolitan Cantor Institute for the Byzantine Catholic
Eparchy of Pittsburgh.

Janet Vogt: School for Guitarists. Ms Vogt is co-music director at St. John Fisher Church, Cincinnati, OH. She is also a composer, recording artist, and clinician for Oregon Catholic Press and an educational keyboard editor for the Lorenz Corporation.

Deadlines Are Near

Deadlines for the early bird discount for the first of the NPM summer schools are fast approaching. April 31 is the deadline for the Cantor Express School in Baton Rouge, Louisiana. Deadlines arriving in May include May 3: School for Eastern Church Musicians; May 5: Pastoral Liturgy Institute; May 10: School for Organists-Choir Directors and for the Gregorian Chant School; and May 17: School for Guitarists in Erlanger, Kentucky.

Register soon: Don’t miss out on $50 savings off the regular NPM member fee for these schools! You may use the schools registration form found in this issue (page 14) or you can register with a credit card online at www.npm.org. For a full descriptive brochure for any of the NPM schools and institutes, contact the National Office. Phone: (202) 723-5800; fax: (202) 723-2262; e-mail: npmsing@npm.org.

Meetings and Reports

New Saints in the Americas

Pope John Paul II and cardinals gathered at the Vatican on February 26 formally approved the canonization of nine new saints, including two new saints for the Americas: Mexico’s Juan Diego, and the patron of Guatemala, Pedro de San Jose de Betancour (or Betancur).

Juan Diego Cualtlatlatzin was a conquered Aztec, living under the control of the Spanish Audiencia near the ruins of the Aztec capital Tenochtitlan, now renamed Mexico City, when he had a vision in the winter of 1531. At the hill of Tepeyac, a woman with Aztec features and speaking Nahuat—the local language—identified herself as the Mother of God and sent Juan Diego to Bishop Zumárraga, asking that a church be built on that spot. During a second visit to the bishop, Juan Diego opened his cloak to show some roses he had picked at the site and found on the cloak the image of the woman he had seen—Nuestra Señora de Guadalupe. Juan Diego will be canonized by the Holy Father (if he is physically able to make the trip) in Mexico City on July 30.

Arriving penniless in Guatemala City in the mid-seventeenth century, Pedro stood in breadlines and finally found

work in a factory that also employed convict labor. Becoming a member of the lay Third Order of St. Francis, Pedro began working in his spare time to establish institutions for the poor, including a convalescent hospital, an orphanage, a school, and an oratory. He arranged for early-morning Masses on Sunday at which the poor, in their ragged clothing, would not be embarrassed to appear. Because of his care for children, the sick, and the homeless, Pedro became known as the “Mother of Guatemala” by the time of his death in 1667. Pedro will be declared a saint of the church by Pope John Paul II in Guatemala on July 31.

Other saints to be canonized in the coming months include the Italian Capuchin Padre Pio and Father Josemaria Escriva de Balaguer, founder of Opus Dei. Blessed Padre Pio will be canonized on June 16, and the ceremony for the declaration of St. Josemaria Escriva will be October 6. The five others will be canonized together at the Vatican on May 19.

Michael Mathis Award

The Center for Pastoral Liturgy at the University of Notre Dame has chosen Rev. Gerard Austin, or, as the recipient of this year’s Michael Mathis Award. Father Austin, currently a professor at the Rice School for Pastoral Ministry and formerly professor of theology at The Catholic University of America, will accept the award during the Center’s pastoral liturgy conference, June 17-20.
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THE INITIATION EXPERIENCE INSTITUTES present the compelling vision and pastoral skills to implement the initiation process and emphasize the relationship of good liturgy to good catechesis.

BEGINNINGS & BEYOND INSTITUTE
- June 9-14, 2002, Archdiocese of St. Paul and Minneapolis (MN)
- June 9-14, 2002, Archdiocese of Kansas (KS) & Diocese of Kansas City-St. Joseph (MO)
- June 16-20, 2002, Merrimack College, North Andover (MA)
- July 7-12, 2002, Catholic Theological Union, Chicago (IL)
- July 14-19, 2002, Diocese of Orlando (FL)
- July 28-August 2, 2002, Diocese of Orange (CA)
- August 4-9, 2002, Diocese of Stockton (CA)
- August 11-16, 2002, Diocese of Calgary (CAN)
- August 25-30, 2002, Archdiocese of St. John's, Newfoundland (CAN) - with a family focus
- June 1-6, 2003, Diocese of Green Bay (WI)
- June 8-13, 2003, Diocese of Phoenix (AZ)
- July 20-25, 2003, Diocese of Orange (CA)

BEGINNINGS “PLUS” INSTITUTE
- June 27-30, 2002, Archdiocese of Santa Fe (NM) - Bilingual
- July 11-14, 2002, Diocese of San Jose (CA) & Diocese of Monterey (CA) - Bilingual
- September 26-29, 2002, Diocese of Wheeling-Charleston ( WV)

BEGINNINGS INSTITUTE
- February 1-3, 2002, Catholic Theological Union, Chicago (IL) - with an African-American focus
- May 17-19, 2002, Diocese of San Diego (CA) - Spanish
- August 1-3, 2002, Diocese of Portland (ME) - with a rural focus
- September 27-29, 2002, Diocese of Orange (CA) - Spanish

INITIATION IN RURAL AND SMALL PARISHES
- Diocese of Alexandria (LA) - February 2, 2002
- Diocese of Saginaw (MI) - February 23, 2002

THE FOCUS ON INITIATION INSTITUTES concentrate on specific aspects of initiation using presentations, celebrations of the rites, and small group discussions. It is preferable that they follow the Initiation Experience Institutes.

PRECELEBRATION
- September 27-29, 2002, Diocese of Springfield (MA) & Diocese of Worcester (MA)

CATECHUMENATE

PURIFICATION AND ENLIGHTENMENT

MYSTAGOGY
- May 1-6, 2002, Diocese of St. John, New Brunswick (CAN)
- June 21-23, 2002, Archdiocese of Los Angeles (CA)
- August 8-10, 2002, Diocese of Charlotte (NC)
- October 24-26, 2002, Archdiocese of Cincinnati (OH)

CHILDREN AND CHRISTIAN INITIATION
- June 13-15, 2002, Diocese of Amarillo (TX)
- June 20-22, 2003, Diocese of Austin (TX)

CONCERNING THE BAPTIZED
- April 25-27, 2002, Diocese of Buffalo (NY)
- June 20-22, 2002, Diocese of Rockville Centre (NY)
- July 19-21, 2002, Diocese of Lafayette (LA)
- August 9-11, 2002, Archdiocese of Seattle (WA)
- October 11-14, 2002, Archdiocese of St. Louis (MO)
- July 13-15, 2003, Diocese of Orlando (FL)
- July 27-29, 2003 Diocese of Baton Rouge (LA)

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- October 10-12, 2002, Mercy Center, Burlington (CA)

FURTHERING THE INITIATION EXPERIENCE
- September 25-28, 2002, Diocese of Toledo (OH)

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RITE OF CHRISTIAN INITIATION OF ADULTS & SMALL CHRISTIAN COMMUNITIES
- July 11-13, 2002, Diocese of Erie (PA)

THE RECONCILIATION EXPERIENCE INSTITUTE explores the faces of alienation and methods of reaching out to the alienated. Examines theological, pastoral, and psychological implicants of reconciliation. Celebrate liturgical rites.

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- June 6-8, 2002, Diocese of Colorado Springs (CO)

FOURTH INTERNATIONAL CONVOCATION
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How We've Done It In Milwaukee, Wisconsin

A Restoration "Not without Difficulty"

BY DEAN W. DANIELS

On entering the Cathedral of St. John the Evangelist in Milwaukee, a visitor encounters two memorial plaques. The first one is dated 1935 and was affixed to the vestibule wall after a devastating fire. The second plaque honors the cathedral renovation of 2001 and reads:

This Cathedral was restored, not without difficulty, exactly according to the norms of liturgical renewal established by Vatican Council II and solemnly and joyously inaugurated and rededicated on February 9, 2002, by the Archbishop and Ordinary, Rembert G. Weakland, O.S.B.

"Not without difficulty..." Anyone who followed the renovation of this historic cathedral will recognize this as an understatement. Controversy regarding the renovation was generated by a small group of people who thought, first, that the historical and artistic beauty of the cathedral would be forever destroyed. Their second concern was for the liturgical integrity of the renovated worship space. They even hired a canon lawyer in Rome to take their case to Vatican officials. Archbishop Weakland and Bishop Sklba flew to Rome in the early summer of 2001 to discuss the renovation with Roman congregations and to clarify the plans. On their return, the renovation continued.

A “Triduum” of Liturgies

Although seating in the cathedral was increased by about two hundred places as part of the renovation, it became clear that even this enlarged space would not suffice for the number of people who wanted to participate in the dedication of our central worship space. In order to facilitate the greatest number of worshipers participating in the dedication, therefore, a planning team created a “triduum” of liturgies. The liturgies designed to dedicate the cathedral spanned the time from vespers on Friday evening, February 8, at which the presbyterate
and diocesan communities gathered with the Central Office staffs, to a closing vespers liturgy on Sunday evening, February 10, which was open to the public.

On Friday evening, Auxiliary Bishop Richard Sklba blessed the new immersion font located at the entrance to the cathedral worship space, signifying the primary initiation sacrament of baptism. Then, before the word of God was proclaimed for the first time in the new space, the ambo was lavishly anointed with sacred chrism. During his homily that evening, Bishop Sklba commented as he looked around: “What a beautiful church...and the building is gorgeous too.”

The next morning, more than one thousand people gathered for the Dedication Eucharist. Parish representatives, ritually sent forth by their local parish communities on the previous Sunday, processed into the new space and encircled the altar as the liturgy began. Archbishop Weakland’s homily described the dedication liturgy as celebrating the rituals of adult initiation not with people but with the building. In accord with the Rite for the Dedication of a Church and an Altar, he pointed out, the building was sprinkled with holy water, the altar and walls were anointed with chrism, and the space was presented with lighted candles as the archbishop proclaimed: “Light of Christ, shine forth in the Church and bring all nations to the fullness of truth.” The entire assembly—clergy and lay alike—were invited to come forward and reverence with a kiss the newly anointed altar. This was the first time, in fact, that the laity of the archdiocese had been invited to reverence the altar this way. Finally, from that altar, for the first time, the people of the archdiocese received the living bread and saving cup of Christ. The Sunday celebrations on the next day were attended by more than four thousand people, as an additional Sunday morning Eucharist was added to the two regularly scheduled for the cathedral parish community.

Multifaceted Music

Music for the event was varied and eclectic, representing the multifaceted liturgical music of the archdiocese in its worship. Selections ranged from standard hymnody, such as “All People That On Earth Do Dwell” (Old Hundredth), to Ambrosian chant for the dedication and anointing of the altar (Christus vincit! Christus regnat! Christus imperat!—Christ
is victorious! Christ is reigning! Christ prevails!), to “Amen. El Cuerpo De Cristo” by John Schiavone. The singing of the Lamb of God employed the many languages of this multiethnic community: English, Spanish, Vietnamese, Polish, Italian, and German. To accompany this important rite in the life of this archdiocese, a choir was assembled that comprised the cathedral parish choir, the archdiocesan choir, and music directors from the parishes, directed by our cathedral music director, Michael Batcho. A full orchestra accompanied the assembly and choir.

Only Part of the Project

An important postscript to this description of our dedication is in order: The cathedral worship space is only one part of the entire Cathedral Project. The next phase of the project includes the Cathedral Ministry Center. This center will include the “Beyond the Door” ministry, which will provide a warm, dignified, and inviting place where the area homeless and urban poor are fed on a daily basis. The St. Vincent de Paul Society will expand, and Catholic Charities will set up a mental health and alcohol and drug-abuse counseling clinic. This special building will also house the archdiocesan AIDS ministry, Alcoholics Anonymous, and AL-ANON counseling and support groups. The old convent will become a community assessment and service center for homeless women and children.

After all, the cathedral is the principal or “mother” church of the archdiocese, and, as such, is an image of the holiness and catholicity to which the local church is called.

A two-hour video of the Dedication Liturgy is available for $10 from the Archdiocese of Milwaukee Communication Department. To order a copy of the video, send a check for $10 with your request, name, and mailing address to:

Archdiocese of Milwaukee
Communication Office
3501 S. Lake Drive
PO Box 070912
Milwaukee, WI 53207-0912

Requests will be processed within two weeks. If you have any questions about the video, please feel free to call the Communication Office at (414) 769-3504.

Pastoral Music • April-May 2002
Waters of Life, Sing Praise
A Snapshot of Pastoral Practice: The National Study of Adult Initiation

By Jim Schellman

Contemporary western social scientists generally consider the time-span of a generation to be about twenty-five years—the average time between the birth of one generation and the point at which it begins to produce the next. The Rite of Christian Initiation of Adults appeared in its Latin edition in 1973 and in the various vernacular editions soon after. (The first English edition was issued in 1974.) We have therefore just finished a “first-generation” experience of this rite, one intensified by the appearance of a revised English edition in the United States in 1988. Many parishes have a decade or more of pastoral experience implementing the rite; other communities trace their practice back to the first edition of the mid-1970s.

Anecdotal accounts of parish and diocesan experience with this ritual renewal of the catechumenate throughout the United States have been mostly positive, sometimes overwhelmingly so. Often these accounts have stressed the critical role of the liturgical celebrations in the initiation process, especially when experienced with good ritual music that encourages full community participation. A recent national study confirms this.

A Snapshot of Pastoral Practice

In the late 1990s the bishops of the U.S., with the assistance of The North American Forum on the Catechumenate, carried out a three-year study of how the Rite of Christian Initiation of Adults was being implemented pastorally. As a result, the Roman Catholic community in the United States now has a remarkable snapshot of the first-generation effort with the restored catechumenate in the context of U.S. culture.

The results of the study are available in a report entitled Journey to the Fullness of Life (Washington, DC: USCCB, Publication No. 5-392). This report offers an overview of the process of the study, summaries of the findings, and brief reports from the five sponsoring committees of the bishops’ conference (evangelization, ecumenical and inter-religious affairs, education, liturgy, and pastoral practices).

I hope that this brief sampling of that report will whet the appetite of pastoral ministers—musicians among them—to study the full report. It will help us all consider where we are in our present pastoral implementation of the Rite of Christian Initiation of Adults and the high stakes involved in where we envision being in another twenty-five years.

Handle with Care

Information in Journey to the Fullness of Life was gathered from five sources:

- a survey of people initiated through the Rite of Christian Initiation of Adults,
- regional consultations with diocesan and parish leaders,
- a telephone survey of people who withdrew from the process,
- a survey of the bishops of the United States,
- a gathering of statistics on the rite from diocesan offices.

There is not scope here to lay out the fascinating and distinctive findings from each of these sources of information. I want to concentrate instead on what they seem to suggest for future directions and pastoral effort. Some of these directions emerge from the study itself; others build on them and come from my own and others’ pastoral experience with the rite. But before elaborating on future directions, I would like to emphasize the need to read the report with care. It suggests a number of cautions about how to read the results from the surveys, the consultations, and the diocesan statistics.

For example, the responses from diocesan offices rep-
resent about fifty-five percent of the Latin Rite dioceses in the U.S., that is, a little more than half of the 177 dioceses of the Latin Rite. While this is a fairly strong level of participation, given the task, it represents just half of the reality. Some of the diocesan offices consulted their parishes, some did not, and others supplemented their parish responses with additional sources of information. This variety makes for obvious difficulty in comparing and weighing the results from the dioceses.

Again, the dioceses that took part tended to be larger than the average U.S. diocese (in numbers of Catholics). We might conjecture that these dioceses have greater resources in personnel and finances—resources that made it more possible for them to contribute to the study than the dioceses that did not. One must also wonder whether a similar dynamic may have played out among the parishes. Are parishes with fewer resources sufficiently represented in the report? This is a particular concern for such studies as they seek to capture the great variety of experiences in the ethnic and cultural communities of U.S. Catholicism. Such diversity seems to have been better caught in this study through the survey of those who completed the process of initiation and through the regional consultations.

Finally, much can be gleaned from the ninety-four percent response from the bishop ordinaries of Latin Rite dioceses in the United States—a remarkable achievement by any standard. By contrast, the challenging telephone survey of those who withdrew from the process achieved two-thirds of its goal, just over 100 successful calls against a goal of 150. The information gleaned is important, as will be seen, but the numbers upon which it rests suggest the need for further research attempts.

The Next Twenty-Five Years

Bearing these interpretive cautions in mind, let us look at where the results seem to direct our energies during the next generation of work with the Rite of Christian Initiation of Adults.

Embedded in Parish Life. As an activity of the parish as a whole, initiation is always happening. This is most visible at the parish Sunday Eucharist, when the community celebrates the liturgy of the word with these newcomers to the faith community who are working through or have recently come through the process of initiation. But it is also revealed in all the other aspects of parish life that either take in or fail to take in these newcomers to the faith as they are formed in the Catholic way of discipleship in the Lord. In short, just as families are always forming their children, so too our parishes are always forming these new disciples. They watch and listen to those of us who are “older in the faith,” take us in, and mirror what we think being the Body of Christ means.

Another way of putting this is that the strengths and weaknesses of the first generation of work with the Rite of Christian Initiation of Adults identified in this national study are the strengths and weaknesses of contemporary Catholic parish life in the United States. One mirrors the other. If, for example, the regular formation of these people is felt to be weak or incomplete, we can look for explanation to several elements of pastoral life in the parish. Is the Sunday Eucharist a faith-filled and hungry gathering of the parish community at the Table of the Word—the sacrament for the catechumens as they prepare to come to the table? Is Christ palpably present in this weekly assembly of his resurrected Body, the church? Are mission and outreach active attitudes and activities of our members? The new life in Christ which we are begetting in large measure reflects the quality of the life of the community that does the begetting.

Centrality of Liturgy and the Liturgical Year. Another example of the intimate connection between the kind of parishes we are and the kind of new life we engender is found in our parishes’ experience of the liturgical year. Is this our true calendar: the cycle of hours, days, and seasons in which our Catholic people are sacramentally (that is, really) learning to experience the paschal dying and rising of their Lord in the very realities of their lives? If not, then we should not be surprised if some of our catechumens seem lacking in their grasp of some of the elements of Catholic life and teaching. Does our parish life—and therefore our practice of the catechumenate—regularly take a vacation during the summer months? Does our liturgical year, in fact, follow the school year: Are our inquirers normally accepted into the catechumenate in the fall and brought to the Easter sacraments at the following Easter Vigil?

Approximately three-quarters of our parishes, according to the survey, continue to follow a process that takes less than one year. The wisdom of the church, however, as expressed in the ritual patterns laid out in the ritual books for the Eucharist and the Liturgy of the Hours as well as in the Rite of Christian Initiation of Adults, is that the full paschal mystery of the Lord is revealed and experienced through the cycle of living and celebrating which is the liturgical year. This is why the rite presumes that the period of the catechumenate (from the Rite of Acceptance to the Rite of Election) extends over no less than one full
liturgical year. Adequate time is of the essence, allowing our newcomers to this way of life and its lived teachings to mature in their relationship with Christ. Many of our parishes report awareness of this in principle, but most still do not grasp it in practice. Experience shows that a full-year catechumenate, once experienced, makes going back to the partial-year practice unlikely.

If we had any doubts about the centrality of the liturgy and the liturgical year in this process, we need only remember that many of those who come to us report that they do so because they were first touched by the liturgy. Again and again the evidence is that parishes with vibrant initiation processes have vibrant, musical liturgy that invites the assembly into an experience of its indispensable role with its catechumens and candidates. Skilled pastoral musicians are a key ingredient in the success of such liturgical vitality. Whether acknowledged or not, they are immediately involved as ministers in the process of initiation through their regular involvement in the Sunday Eucharist. This is the primary vehicle of the community’s formation of its apprentice members.

Evangelization. The key question concerning evangelization is whether our parishes live with a sense of mission or are more concerned with the maintenance of activities and programs. In embracing the initiation process, in other words, is their concern membership rather than discipleship? The focus will be on membership in the narrow sense if the community’s vision is turned inward on itself. It will be about discipleship—about making new lovers and followers of the Lord—if the vision is directed outward to apostolic mission in the larger world its members inhabit.

The evidence is that parishes are attracting inquirers because of increasing outreach activities. An indispensable part of the success of this outreach is personal contact and invitation. And, once more, the attraction that some particular liturgical experience had for a number of those who decided to inquire about the Catholic way of life shows that the liturgy is itself a means of evangelization.

There are two major indicators in the study that point to our need to keep growing in the vision and practice of evangelization. First, four of five people coming to us are already, in a way, among us. They report that they come to the initiation process because they are married to a Catholic spouse. In a sense, then, they are already in the vestibule of our household of faith; we are already touch-

The strengths and weaknesses ... identified in this national study are the strengths and weaknesses of contemporary Catholic parish life in the United States.
if they listen carefully, they will often discover a Spirit-driven hunger for God in these colleagues and friends.

Ecumenism. The study reveals some blurring of distinctions between the already baptized (candidates) and the unbaptized (catechumens) in pastoral practice. The ecumenical gains among Christians in the last few decades must not be compromised or squandered by the ways in which we treat our fellow believers who wish to be received into full communion. Remember the principle that the strengths and weaknesses of our ways of doing initiation are the strengths and weaknesses of our parish life. Could it be that this blurring of distinctions in some places reflects a lack of the renewed understanding of baptismal dignity among Roman Catholics in our time? The complement of this renewal is an appreciation and acceptance of the baptism of other Christians. This is a great gain after several hundred years of misunderstanding and pain. We must continue to build on it.

An issue that may be even more fundamental must still be addressed. Some parishes still do not grasp the distinction that the rite makes between catechized and uncatechized candidates. At the very earliest moments in which an already baptized Christian inquires about a closer relationship, the leaders of the initiation process must work with the candidate in discerning the next steps. In the mind of the rite, only uncatechized candidates belong anywhere near a catechumenate-like process adapted for their sakes. Catechized Christians, especially those who are fully practicing members of their local congregations, are to be brought to the eucharistic table as soon as possible, with only what is necessary to complete their understanding of the Roman Catholic Church. There are stories of such catechized people walking away from us because of the demand that they take part in an extended process of formation with the uncatechized.

As many of the bishops who responded to the study confirmed, this rite holds the promise of renewing our parishes and dioceses.

Overwhelmingly Positive

Liturgical musicians and other pastoral ministers should take great heart from the overwhelmingly positive assessment of the first generation of implementation of the Rite of Christian Initiation of Adults. As many of the bishops who responded to the study confirmed, this rite holds the promise of renewing our parishes and dioceses—and much of that renewal is already happening. We need only keep faith with the vision of the rite as it forms communities immersed in the realities of evangelization leading to initiation and driving us to mission. The Spirit of the living God will supply the rest.
Initiation Takes Place “within the Community of the Faithful.” Really?

BY NELSON BONENT

Christian initiation is not an easy ministry. Those who work in adult initiation are very aware of the many challenges that this process presents. How can we get more people to help in this ministry? How can we get a bigger team? How can we educate and form the people who want to minister with us? How can we celebrate wonderful and meaningful rituals? What do we do with those people who come in February when we “started” in August? How can we achieve an ongoing process? How can we get the assembly more involved? This article will look into some of these challenges, especially the challenge of getting the assembly more involved in the process of Christian initiation. We will see what the Rite of Christian Initiation of Adults has to say about such involvement and offer some ideas about bringing to fruition the goals that the rituals text describes.

Because of the clear challenge posed in the rite, initiation ministers are always concerned about and challenged to involve the assembly more. Such involvement is not only important, it is essential: Initiation is the responsibility of everyone in the community because it is a communal act. Paragraph four of the rite states: “The initiation of catechumens is a gradual process that takes place within the community of the faithful . . .” Throughout the rite, the whole community is called to reflect on and continue its own conversion along with those who are going through the process.

Initiation is the responsibility of everyone in the community because it is a communal act.

But the rite is not only set within community life: Paragraph nine states that Christian initiation is the responsibility of all the baptized. In other words, everyone in the community should have a role in the process. Like the Eucharist, the process of initiation calls for full, conscious, and active participation by all of those who are already initiated members of the faith community. The ritual identifies some specific ministries for those who make up the assembly, and it describes additional ways that other members of the assembly can get involved in initiation.

Three Theological Implications

Paragraph seven of the General Introduction to the Rite of Christian Initiation of Adults provides a good starting point for building the foundation for communal participation in the initiation process. In this synopsis of the four continuous periods of Christian initiation, we see three theological implications for the assembly. First, it is the assembly as the “people of God” that passes on the faith; second, it is the assembly that initiates; and third, Christian initiation is manifested in a common faith. Let’s look at each of these for a moment.

The “people of God” pass on the faith. I like to say sometimes to people that Jesus was a “party animal,” though I say this about Jesus with much reverence. While Jesus was preaching and living his message, he did it all in community: He chose a group of men (“the apostles”) and women (“the women”) as his closest companions. He would expand this central group by direct invitation: He told Zacchaeus that he was going to eat at his house; he allowed a woman to wash and dry his feet; he sat at a well with a Samaritan woman and discussed life events, making her feel like a worthwhile person and revealing his identity to her; he gave miraculous sight to a man born blind. All these people were touched by Jesus Christ; in turn, in their own way, they passed on their faith to others. The Samaritan woman returned to her village and proclaimed Jesus as the messiah; Zacchaeus changed his ways. As members of the assembly who have been touched by Jesus, we are called to pass on the faith just like the Samaritan woman or Zacchaeus.

The assembly initiates. John the Baptist preached and baptized publicly in the river Jordan; Jesus commissioned his followers to go and baptize in the name of the Father, the Son, and the Holy Spirit. Like the Eucharist and all the other sacraments, Christian initiation is a public event, not a private event. It is the act of the whole assembly. As the Catechism of the Catholic Church affirms, liturgy is an act of the “whole Christ” (no. 1136): in the celebration of the sacraments it is the whole assembly that is the liturgist (leitourgos) (no. 1141). The assembly, therefore, should be present and active at the moment of initiation for anyone, adult or child.

Christian initiation is manifested in a common faith.

Mr. Nelson Bonet, a consultant for the catechumenate in the Archdiocese of Miami, Florida, is a team member and a board member for The North American Forum on the Catechumenate.

Pastoral Music • April-May 2002
I have no doubt that Zacchaeus and the Samaritan woman had a common faith: Jesus Christ is the Lord, the savior. As baptized Christians, we share this faith with them; we are called to be Christ-like; we believe in one God. These are among some of our basic beliefs. I tell people with whom I minister that if I only had one session with a group, I would present the creed. All our central beliefs are summarized in the creed. We need to have one common faith. We will see how formational and educational moments are of the essence for those who make up the initiation team as well as the assembly that team represents.

Pastoral Implications

Paragraph seven of the General Introduction also suggests three pastoral implications of the initiation process for the assembly. First, the “people of God” need preparation to assume their proper role. They need to understand, they need to know what is going on; second, members of the assembly need to assume their proper roles; third, everyone should work together in the process of initiation.

The assembly needs information and preparation. There are a couple of simple things we can do to prepare people for their role as initiators. First, use the parish bulletin: This is a good vehicle to help prepare the assembly to be the initiating “people of God.” Small, concise paragraphs explain what is happening in the process, especially when a ritual is coming up. The bulletin can be used not only to make people aware of an upcoming ritual on a particular Sunday, but it can also be used as a catechetical and evangelizing tool. We want the “people of God” to be as prepared as possible. We want the assembly to know as much as possible about what will be celebrated and what is happening with those in the process.

Another tool to prepare the assembly is the pulpit. Many parishes provide time at Sunday Mass for announcements. It would be extremely helpful for someone to stand in front of the community and explain what is happening in the process, especially when a ritual moment will soon be celebrated. About three to four weeks before the ritual is to be celebrated, a clear (brief) explanation of that rite and its place in the initiation process can help people understand not only what will be celebrated but also how those to be initiated are preparing to celebrate the ritual and what the assembly’s role is in this process.

These are just two examples of ways to help the people of God better understand and know more of what is going on. Part of our challenge as initiation ministers is to find better ways to form and inform the assembly.

Ministers within the assembly need to take up their proper roles. As I stated earlier, the ritual text is specific about some ministries that make up part of the assembly’s responsibility for initiation. It is good for everyone to be aware of what is asked of each of us and of others so that we can be better ministers.

The head of each diocese is the bishop. Each bishop is responsible for the formation of all Catholics in his diocese, but, as paragraph twelve states, he needs help. We need to provide that help and to take charge of this formation process under the direction of the bishop. The bishop has certain things he should do personally, such as preside as the main ordained celebrant at the diocesan Rite of Election and at a neophyte Mass of Thanksgiving during the period of mystagogy. At these times, particularly, the personal presence and expressed interest of the bishop helps the process.

One of the greatest challenges to full implementation of adult initiation that you may hear about from initiation ministers throughout North America is the lack of support from the pastor. Paragraphs thirteen and fourteen describe the role of the parish priest, and there are three aspects of that role worth highlighting. First, the priest should be involved in the process. This doesn’t mean he needs to do it all, but he does need to know about and be aware of what is happening in the process. Second, the pastor is responsible for the formation of all in the parish, just as the bishop is for all in the diocese, so the pastor is responsible for the formation of catechumens and candidates in his parish. Though he does not have to provide that formation personally, the pastor should be actively...
involved in the formation process. Lastly, the priest needs to share the responsibility with all who are baptized. How many times have we heard that "Father does such a wonderful job"? The priest is very visible, but it is also true that Father can't do everything. It is our responsibility as members of the baptized assembly to form ourselves in order better to be able to minister to those seeking admittance to this assembly. Father has a very important role in forming the whole assembly to be an initiating community.

The sponsor role is mentioned in paragraph ten. A sponsor should be someone from the parish community who knows what is happening and who lives his or her life in fidelity to the gospel. The sponsor should at least be aware of what is happening throughout the process of initiation at the parish level and should offer as witness to the catechumen a life in which the sponsor is personally responsible and good. This is the kind of person who should walk with the catechumen through this journey and beyond its ritual completion.

Deacons are mentioned in paragraph fifteen. Since deacons are dedicated by definition to service, I find it very beneficial to work with a deacon who is aware of and knows the initiation ministry. They can be of great help.

Catechist (paragraph sixteen) is a very important role in the assembly. There are certain things to look for in a catechist who works with initiation. Such people should be prepared for the role and know the church, its history, the liturgical year, symbols, and traditions. We are not looking for a theologian but for someone who is knowledgeable and prepared. Second, we need a catechist who is willing to be continuously formed in the role: We are always learning. Finally, we want a person who does not think that information is the only thing involved in formation, who does not think that conversion is judged academically, and who does not have all the answers. This is a journey of conversion for which the catechist is a guide, not a course for which the catechist is a teacher. It would be great if the catechist is a good listener. When we picture a catechist, we may have an image of someone who is always giving out information, but the process of initiation requires, at times, that a catechist listen.

All together now. All of these ministers form part of the assembly. We need to get these ministries to work together. If they do, then it is easier to get the rest of the assembly more involved.

Other Ministries within the Assembly

The worshiping assembly is served by other ministers, who are not mentioned directly in the ritual text for initiation, but who still have an important role to play in the process. Like the whole assembly, these ministers need to be aware of their initiating role and to become
involved with the catechumenate process.

First, of course, there are the liturgists and musicians. These are people with whom the initiation ministers need to be in close contact. Do we dialogue with each other, especially before the rituals? I do not mean five minutes before a Sunday liturgy; the liturgist and musician need to know what the Rite of Christian Initiation of Adults is all about. Good liturgy and good music are essential in this process. Music should enhance the ritual (and there are times when music is the ritual), but as with all liturgy, music should not take over the ritual.

Other liturgical ministers should also be called on to work with catechumens in areas of service. Lectors, for example, may provide strong witness about what it feels like to become the voice of the Scriptures for the assembly. Communion ministers might describe the experiences of serving as the vehicles of Christ’s sacramental presence and of bringing communion to the sick and homebound, extending the sacramental presence of Christ beyond the walls of the church building to these other members of the worshiping assembly.

The charismatic group in the parish is a good source for recruitment. For whatever reason, charismatic groups attract people. How many of them might be in need of their sacraments of initiation? The charismatic group is also a good source of prayer for the catechumens during their journey.

Pastoral council members make good sponsors. These people are usually parish leaders. What better sponsor pool to draw from than the community’s leadership team? Members of the Men’s Club or the Women’s Guild are also potential sponsors.

Good liturgy and good music are essential in this process.

The elderly and the sick of the parish can be of great help. They can help with phone calls that need to be made, and you can be sure that the elderly will make the phone calls. These people would also make great prayer partners.

Small faith-based communities such as those formed for Renew 2000 could be another source from which to invite people into the initiation process. The format for these small communities is similar to that we follow in the process of Christian initiation.

The Cursillo movement can help with retreats, reflections, or prayers.

In other words, there are many resources within our own parishes to help us with initiation. It is our duty to go out and make the process more accessible and make it possible for members of the assembly to get involved. We need to provide times for formation whenever we can. I have mentioned the parish bulletin and taking time at Sunday liturgy to explain the process and to invite participation. We should also be providing workshops and courses to educate and form the people of God in this ministry. We can set up a workshop specifically for sponsors; such programs work, especially if they are planned well. You can set up a social and invite all the people already mentioned—including those who don’t belong to a specific ministry—so that they get to know the catechumens and candidates on a more personal level. We can also invite the catechumens and candidates to parish functions to help accomplish the same thing.

Building on the Basics

It is not easy to get individual members of the assembly involved in the specific ministries associated with initiation. But, if we stay true to the spirit of the Rite of Christian Initiation of Adults, that all the baptized have a responsibility, then we will work to put in place the foundation stones of assembly participation in Sunday Mass. This is the first way that the assembly is involved in initiation: full, conscious, and active participation in our weekly liturgy as “their right and duty by reason of their baptism” (Constitution on the Sacred Liturgy, no. 14). From that shared experience, they can then begin to understand that all of the sacraments—and especially the process of initiation—are the acts of the whole assembly.

On this strong foundation, we can build our invitation to more specific involvement with the catechumens. Of course, we have the duty to provide formational opportunities to the assembly and to continue working to make everyone aware that we are in this together. Many times it seems such a daunting task that we might want to stop struggling to involve more people and stop moving forward. No! We need to keep the vision focused. We continue to look for ways, rooted in the church’s vision of liturgy as our corporate act, to get more people involved and to get the ministries working as one, not as separate entities. We are in this together; we are one church.

I hope these words will encourage all of us to continue to strive for more assembly participation. Don’t forget that it is through educational and formation moments that we are going to involve more people. The more people know about and are aware of, the more they are willing to be of help. Participation is always a challenge, but it is a challenge we can meet together.
Music and Adult Initiation: A Brief History

BY JERRY GALIPEAU

Curiously enough, there is no specific mention of music for the various rites of the initiation process in Journey to the Fullness of Life, the report on the U.S. implementation of the Rite of Christian Initiation of Adults (hereafter, the rite). However, the celebration of the liturgy is mentioned in several of the committee reports. Interestingly, it is the Bishops' Committee on Evangelization that commented extensively on the potential power of the liturgy:

The liturgy is especially crucial in attracting these men and women to the Church. The Catholic Church's foremost response to their desire for spiritual fulfillment and community is the liturgy, especially Sunday Eucharist. The liturgy is often the first opportunity to evangelize and catechize future disciples. Effective liturgical celebration and preaching is therefore a prime instrument for evangelizing potential inquirers as well as people already in the RCIA process. The public celebrations of the RCIA itself also play a key role in attracting inquirers, as parish ministers note that the witness of catechumens and candidates before the eucharistic assembly is often a factor in drawing others to follow in their path.

Since music is part of the fabric of the celebration of the church's liturgy, music's share in the evangelizing power of the liturgy cannot be underestimated. In describing the first period of the initiation process, the period of Evangelization and Precatechumenate, the rite has this to say: "[P]עתfully and constantly the living God is proclaimed and Jesus Christ whom he has sent for the salvation of all. Thus those who are not yet Christians, their hearts opened by the Holy Spirit, may believe and be freely converted to the Lord and commit themselves sincerely to him" (RCIA, no. 36). Most pastoral musicians would agree that music has the power to reach deeply the heart of the believer. This is no less true for those who are seeking a relationship with the living God for the first time. How we celebrate our liturgies can have a tremendous impact on our mission of evangelization. Pastoral music in general can support (or hinder) the parish's mission of evangelization. This, perhaps, is the greatest thing that the rite has taught us about the function of liturgical music in the fourteen short years since its implementation.

Music Currently Available

Before 1988, many parishes across the country used provisional texts of the adult initiation rite and experimented with existing musical resources for the various initiation stages, processes, and celebrations. The North American Forum on the Catechumenate began its training institutes on the initiation rites in the early 1980s. These institutes were staffed by many prominent theologians, pastors, catechists, liturgists, and musicians. The institutes provided fertile ground for the germination and growth of much new ritual music as well as new catechetical methods.

Dr. Jerry Galipeau is worship resources editor at World Library Publications, Schiller Park, Illinois. He has served as director of liturgy and music at parishes in Florida and Illinois, and he is a former chair of The North American Forum on the Catechumenate and a frequent team member for Forum's institutes. His compositions are published by World Library, and his solo piano recording, Shall We Gather, is published by ACTA Publications, Chicago.

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The final text of the rite was officially promulgated for use in the United States beginning on September 1, 1988. Almost immediately thereafter, the first collection of music specifically written for adult initiation was published by GIA. This collection, *Who Calls You by Name*, by David Haas, became instantly popular in parishes that had begun implementing the rite. There was a stunning difference between this collection and previous music collections from GIA or any other music publisher. *Who Calls You by Name* was, for the most part, a collection of ritual music. This meant that many pieces were short and acclamatory in nature, which made their accessibility for the average parish almost instantaneous. Haas’s work as a liturgist and musician at training institutes sponsored by The North American Forum on the Catechumenate was a proving ground for much of this music. The principles behind this collection have continued to drive other attempts to compose ritual music for the rite. *Who Calls You by Name, Volume II*, published some years later, filled in some of the gaps missed by the earlier collection. These two collections continue to provide pastoral musicians with a wealth of ritual music to be used in the celebration of the various rites. Also from GIA, Marty Haugen’s collection *Up from the Waters* contains several pieces that have proved useful for the various rites.

Oregon Catholic Press has just released *Christ We Proclaim*, a new music and liturgy resource for the rites of Christian initiation, edited by Christopher Walker. Walker, like Haas, has for years worked with The North American Forum on the Catechumenate. Much of Walker’s music, composed when he was a musician on Forum’s institutes, is included in this extensive collection. The introductory material presents principles and criteria for planning the celebrations of the various rites. Relying almost exclusively on OCP’s repertoire, this resource offers musical suggestions for each of the ritual moments in a variety of styles. For parishes that have used OCP’s material over the years, this resource will be of great value in the planning of the celebrations of the rites.

World Library Publications began including the rituals and ritual music for the initiation rites in the 1994 edition of their *We Celebrate* worship resource. Once again, the ritual music is short, acclamatory, and accessible. WLP continues to refine their resources to include new settings and composers. WLP is scheduled to release a collection of music for the rite in time for the International Convocation of the North American Forum on the Catechumenate to be held in Baltimore in November 2002. This resource will include time-tested ritual music from WLP’s various missal programs as well as new music for the RCIA.

The contributions made by these composers and publishers, as well as by others, have done much to restore the concept of ritual music to its rightful place in Roman Catholic church music. Most of the music called for in the rite is short, repetitive, and acclamatory. There are some opportunities for more extensive pieces, but, for the most part, it is this ritual music that forms the core of repertoire for the ritual celebrations.

**Important Lessons Learned**

Many pastoral musicians have learned much from the music that has been published thus far for the initiation rites. Many have become quite successful experimenting with ritual music in their own pastoral settings. Using the three criteria outlined in *Music in Catholic Worship*, many pastoral musicians are finding that the music that is part of the heart and soul of their communities can be easily adapted to the celebration of the rites.

In the early 1990s, I was the pastoral musician in a large parish on Florida’s East Coast. The majority of the parishioners were retired and fairly set in their liturgical ways. The parish leadership was anxious to implement the adult initiation process and looked to me to provide vigor and excitement to the various initiation rites. This was a challenge. These were parishioners who were what I refer to as “watch watchers.” Anything added to the liturgy, especially something new, was immediately suspect. I knew that bringing the rites to this parish required good

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pastoral judgment. In previous parishes, I had experienced success with new music for initiation. For this parish, however, I decided to use only music that the people knew and loved. During the Rite of Acceptance, when it came time for the signing of the senses with the cross, we positioned the catechumens and their sponsors throughout the aisles of the church. Rather than choosing a new piece of music written specifically for that moment, I decided to use the first phrase of the venerable “Holy God, We Praise thy Name.” After the first signation, we sang the line in C major. I modulated up a half step for each of the signations, playing softly but rhythmically beneath the presider’s spoken ritual words, so that by the time we reached the final signation the music was strongly serving the ritual.

There were a number of principles at work in this celebration. First, the music was well-known to the parishioners. This is critical for good celebration of these rites. A well-intentioned music director can single-handedly sabotage the celebration of the rite by using several new pieces of music during one celebration. We must remember that, even if the parish has celebrated the rite for several years, not all parishioners are at all the Masses—as many of us are. One of the great things the implementation of the initiation rite has taught us is that we can use pieces of pieces of music, well known to our assemblies, with great efficacy in the rituals.

The Future

Given the fact that liturgical movements take much time to become a definitive part of church practice, we must admit that the revised Rite of Christian Initiation of Adults is still in early infancy. Most of the ritual music composed during the previous two decades has been primarily for English texts and of the contemporary or folk idioms. What is needed now is ritual music that is accessible to the various cultures that make up the church in the United States. Ritual music composed specifically for use in Spanish-speaking communities—as well as bilingual (English-Spanish) communities—is sorely needed, as is music composed in an African-American genre. Music of a more “traditional” variety is also needed, as well as music that is accessible in places where musical resources are limited. With the growing number of Asian Catholics, accompanied by their growing numbers of catechumens, specific music for their celebration of the rites must be developed. Pastoral musicians in all of these communities who have experimented with music for the rites would serve the church well by sharing these resources with other similar parishes and consider submitting their music to publishers for editorial review.
Singing the Rites of Initiation Today

BY J. MICHAEL MCMAHON

In his 1989 article providing music suggestions for the various rituals of the Rite of Christian Initiation of Adults, David Haas referred to the role of music as "liturgical glue." As an integral part of the liturgical action and joined to the liturgical texts, music is unmatched in its ability to support the rite and to enable the participation of the assembly.

Rites of the Catechumenate

The material presented here is intended as a practical resource for pastoral musicians who prepare music for the rites of initiation celebrated at the Sunday liturgy:

- Rite of Acceptance into the Order of Catechumens (several times during the year);
- Rite of Sending Catechumens for the Rite of Election (on or around the First Sunday of Lent);
- Scrutinies (Third, Fourth, and Fifth Sundays of Lent);
- Celebration of the Sacraments of Initiation (Easter Vigil).

There are many other ritual celebrations within the process of initiation where music plays an equally important role: celebrations of the Word of God during the catechumenate period; presentations of the Creed and Lord's Prayer; and the preparation rites of Holy Saturday. Pastoral musicians should also be involved in the preparation for these celebrations as well, so that music may perform its role as an integral element—as "liturgical glue."

Rites for Baptized Candidates

There are also a number of adapted rites that can be used with baptized Catholic candidates preparing to complete their initiation through the sacraments of initiation or with baptized candidates from other ecclesial communities who are preparing to be received into the full communion of the Catholic Church. Combined rites are also provided in the ritual book that may be used when both catechumens (unbaptized) and candidates (baptized) are present at the same liturgical celebration.

While they are based on the rites provided for use with catechumens, these celebrations have been adapted in such a way that they affirm and respect the baptismal dignity of the candidates. Pastoral musicians must likewise take into account that baptized candidates are already one with us, even if not fully. At least some of the acclamations, responses, and songs used in these rites should express this unity, for example, the numerous settings of "There Is One Lord."

Collections of Musical Resources

Several collections of music resources for the rituals of adult initiation have been published in recent years, including:

- Who Calls You by Name: Music for Christian Initiation, by David Haas et al. (GLA, 1988, 1991). Most of the music in these quite extensive collections is by Haas himself, with acclamations, litanies, responses, and songs for most of the ritual moments of the initiation process.
- Rite of Christian Initiation of Adults: Musical Settings, by Lynn Trapp (MorningStar Music, 1991). Trapp has written twelve extremely useful responses that provide music for most of the major moments of the initiation rites.
- Christ We Proclaim: A Music and Liturgy Resource for the Rites of Christian Initiation, by Christopher Walker (OCP, 2001). In this impressively comprehensive resource, Walker presents not only his own compositions, but also a detailed outline of each rite, along with musical suggestions from a variety of sources.

Suggestions for the Rites

All the suggestions below are drawn from hymnals and service books currently in use in the United States and Canada. One or more of the collections cited above may provide a helpful supplement to the material suggested here, but many of the books listed here already provide good musical resources for the celebration of the initiation rites:

- BB Breaking Bread 2002 (OCP)
- CBW Catholic Book of Worship III (CCCB, 1994)

Dr. J. Michael McMahon is the president and CEO of the National Association of Pastoral Musicians and a team member for institutes of The North American Forum on the Catechumenate.

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I Heard the Voice of Jesus Say  GC 646/ MI-BB 511/RS 768/WC 835/WOR 607/WS 553
I Will Choose Christ  GP 459/MI-BB 390 Journeysong  GP 581
Psalm 63: My Soul Is Thirsting
Psalm 100: We Are His People
Wherever He Leads, I'll Go  RS 810

Acclamations for the Introductory Rites

Blessed Be God, Who Chose You  CBW 4A, 4B/WC 210/WS 31
We Stand with You  RS 216
We Praise You  RS 217

Acclamation for Signing with the Cross

By This Sign  BB 38/GP 448/WC 211/ WS 32
Christ Will Be Your Strength  CBW 2A/ GC 811/RS 220

Glory and Praise to You  RS 221/WC 722/WS 33
In the Cross of Christ  RS 221

Entry
See also suggestions for gathering, above.

Psalm 34: Come, My Children
Psalm 122: I Rejoiced
Those Who Seek Your Face  BB 39/GP 447

Responsorial Psalm
If the readings of the day are used, the psalm of the day or an appropriate seasonal psalm should be sung. When the texts of the ritual Mass are used, the appointed psalm is Psalm 33, using the refrain, “Happy the people the Lord has chosen to be his own.”

Intercessions for the Catechumens
After the homily and after the optional presentation of a Bible, the intercessions for the catechumens are sung or said. When sung, it may be most appropriate to use a familiar response.

Dismissal
Go Now in Peace  RS 225, 226
May the Word of God  GP 13/MI-BB 648
We Send You Forth  WC 213/WS 35

Parish Rite of Sending Catechumens for the Rite of Election

Signing of the Book of the Elect
In some dioceses the Book of the Elect is signed at the parish prior to the celebration of the Rite of Election. In this case, one of the following would be appropriate during the signing.

Rite of Acceptance into the Order of Catechumens

Gathering
When the community gathers at some place outside the church, it may be most suitable to choose a song with a simple refrain or one that can be sung easily without instrumental accompaniment. When it is not possible for the community to gather outside, any song expressing longing for God or joy in gathering in the name of Christ would be appropriate.

All Are Welcome  GC 753/RS 846/WC 861/WS 565
All People That on Earth Do Dwell CBW 578/GC 747/GP 535/MI-BB 301/RS 849/WC 879/WOR 669, 670/WS 593
All the Earth (Deiss) MI-BB 483/WC 881/WS 590
God Is My Great Desire  WOR 581
I Have Loved You  GC 504/GP 710/MI-BB 566/RS 641

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Those Who Seek Your Face  BB 39/GP 447
Who Calls You by Name  CBW 618/RS 231/WC 609/WS 394
You Chosen Ones  WC 216/WS 36
You Have Called Us  MI-BB 642

Intercessions for the Catechumens and Dismissal
  See suggestions for the Rite of Acceptance into the Catechumenate, above.

SCRUTINIES

Intercessions for the Elect  WC 218/WS 38
Three Litanies for the Scrutinies  WC 219/WS 39

Song after the Exorcism Rite

First Scrutiny
Come to the Water  GC 502/GP 706/MI-BB 567
Come to the Waters  CBW 359
Drink Living Water/Tomen Agua Viva  GP 93
Flow River Flow  GP 455/MI-BB 647
Healing River  GC 584/RS 715
River of Glory  GP 454/MI-BB 654
There Is a Well/Un Pozo Hay  GP 452
Wade in the Water  GC 812/GP 456/MI-BB 646

Second Scrutiny
Amazing Grace, v 1  CBW 480/GC 612/GP 615/MI-BB 455/RS 737/WC 657/WOR 583/WS 438
Awake, O Sleeper  RS 650, 729/WC 780
I Am the Light of the World  GC 510/GP 658/MI-BB 557
I Want to Walk as a Child of the Light GC 507/RS 651/WC 776/WS 512
Jesus Christ, Inner Light  GP 661/MI-BB 561
Psalm 27: The Lord Is My Light
The Lord Is My Light GC 605/GP 486,659/MI-BB 667/RS 649,732

Third Scrutiny
For You Are My God, vss 3-4  CBW 483/GC 616/GP 612/MI-BB 454
I Am the Bread of Life, vss 4-5  GC 828/MI-BB 321/RS 931/WC 624/WOR 738
We Shall Rise Again  GC 772/RS 872

General
Amazing Grace  CBW 480/GC 612/GP 615/MI-BB 455/RS 737/WC 657/WOR 583
From Ashes to the Living Font  WC 220/WS 40
God of All Power  RS 232
Lead Me, Guide Me  GC 574/RS 712/WC 770/WS 498
Precious Lord, Take My Hand  MI-BB 676/RS 754/WC 831/WS 558d
Psalm 6: Return, O Lord
Psalm 32: I Turn to You

Publishers

Canadian Conference of Catholic Bishops (CCCB)
Publications Service
90 Parent Avenue
Ottawa, Ontario K1N 7B1
Canada
(613) 241-9461

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

MorningStar Music Publishers
1727 Larkin Williams Road
Fenton, MO 63026-2024
(800) 647-2117
www.morningstarmusic.com

OCP Publications
5536 N.E. Hassalo
Portland, OR 97213
(800) 548-8749
www.ocp.org

World Library Publications (WLP)
3825 N. Willow Road
PO Box 2703
Schiller Park, IL 60176-0703
(800) 621-5197
www.wlp-jspaluch.com

Psalm 51: Create a Clean Heart
Psalm 116: I Will Walk in the Presence of the Lord
Psalm 130: With the Lord There Is Mercy
Psalm 139: Guide Me, Lord
Remember Your Love  GC 881/GP 474/MI-BB 630/RS 550
There’s a Wideness in God’s Mercy  CBW 443/GC 626/GP 639/MI-BB 436/RS 742/WC 659/WOR 595, 596/WS 433
Those Who Seek Your Face  BB 44/GP 447

Dismissal
  See suggestions for the Rite of Acceptance into the Catechumenate, above.

CELEBRATION OF THE SACRAMENTS OF INITIATION

Litany of the Saints

BB 33, 711
CBW 86
GC 795, 796

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Regional Conventions 2002

Region I
Rochester, New York
July 30–August 2

Region II
Omaha, Nebraska
July 9–12

Region III
Anaheim, California
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James and Evelyn Whitehead
Tom Conry

Musical Celebration
Anonymous Four
Liturical Organists Consortium
L.A. Children's Chorale
Cathedral Youth Choirs—Corpus Christi, Texas
Singing the Rites
Continued from page thirty-six

Song between Baptism and Confirmation

A song between baptism and confirmation may be appropriate if there is to be some delay between baptism and confirmation (e.g., reception of baptized candidates into full communion), or if there is a procession from the font to another place in the church. See also suggestions for the Rite of Sprinkling, below.

A Living Hope  CBW 613
Baptized in Water  CBW 614/GC 798/RS 904/WS 606/WS 397
Blessed Be God, Who Chose You in Christ  RS 905
I’ve Just Come from the Fountain  WC 607
One Lord  GP 453/MI-BB 653
Through the Mystery of Death  GP 451
Water and Spirit  WC 604
We Are God’s Work of Art  GC 808/RS 901
We Have Been Baptized in Christ  GP 460
You Are God’s Work of Art  CBW 4E
You Have Put on Christ  CBW 4F/GP 458/MI-BB 645, 657/RS 979/WS 611, 612, 613/WOR 835/WS 119

Song for Confirmation

A song during the rite of confirmation may be appropriate if there are a number of candidates to be confirmed.

Come, Holy Spirit  BB 195, 197/WS 387
Envia Tu Espiritu  GC 459/GP 407/MI-BB 497
Gift of God  WC 600/WS 403
Send Us Your Spirit  CBW 414/GC 470/MI-BB 498/RS 612
Veni Sancte Spiritus  BB 199/CBW 419/GC 463/GP 403/MI-BB 501/RS 615/WOR 473

Song for the Sprinkling of the Assembly

Alleluia, Give Us Living Water  MI-BB 87
Come to the River  MI-BB 655
Flow River Flow  GP 455/MI-BB 647
I Saw Water Flowing  BB 36/WC 325/WS 238
If We Have Died to Ourselves  GC 154/RS 315
Lord Jesus, from Your Wounded Side  RS 380/WOR 271
One Lord  GP 453/MI-BB 653
River of Glory  GP 454/MI-BB 654
Send Us Flowing Water, Lord  WC 323/WS 236
Song over the Waters  GC 585/RS 855
Springs of Water  GP 90/RS 377/WC 324/WS 237
This Is Our Faith  WC 598/WS 405
Wade in the Water  GC 812/GP 456/MI-BB 646
Water of Life/Agua de Vida  BB 1/GP 78, 91/MI-BB 909
Waters of Life  WC 326/WS 120
We Shall Draw Water  GP 288/MI-BB 824
With Joy You Shall Draw  BB 641/CBW 237/GC 148
You Will Draw Water  RS 204/WS 327

Note

Adapt the Rite? Of Course! But . . .

BY PAUL TURNER

Adaptations are integral to the Rite of Christian Initiation of Adults. Some of these were foreseen and implemented by episcopal conferences. Other changes happen in parishes subtly and effortlessly or creatively and complexly. Some of these surface in Journey to the Fullness of Life: A Report on the Implementation of the Rite of Christian Initiation of Adults in the United States (see, e.g., page 18). Which adaptations have succeeded? What still needs to be done? Here are a few ideas.

Scrutinies

Journey to the Fullness of Life says parish adaptations include “accommodating the use of B and C cycle readings in Lent” and “adapting the scrutinies to cultural or personal contexts.” The precise meaning of that first phrase is not clear, but it seems to refer to the adaptation of ritual texts, especially the litanies and exorcisms of the scrutinies, to the Scripture readings in Years B and C of the three-year Sunday lectionary cycle.

Go to any three parishes on the Third, Fourth, and Fifth Sundays of Lent, and you will probably see the scrutinies celebrated in three different ways. Texts, postures, and gestures vary considerably from place to place. That may not be all bad, but it makes one wonder how well the ritual text conveys the meaning of the scrutiny and how well catechumenate teams understand it.

The various texts for the scrutinies are currently linked to the Scriptures for each Sunday. During Years B and C of the three-year cycle, parishes may read the assigned texts for Year A on Lenten Sundays Three, Four, and Five. Now, this permission is valid for any parish in any year at any Mass, whether or not there are elect in that parish, but the permission was certainly included in the Lectionary for Mass with the scrutinies in mind. It allows each year’s elect to hear the Gospels of the woman at the well, the man born blind, and the raising of Lazarus because, as the Introduction the Lectionary for Mass says, “these Gospels are of major importance in regard to Christian initiation” (no. 97).

Although this permission was meant to be helpful, not everyone has welcomed it. Homilists have balked at preparing different talks for the same weekend, and musicians have complained about the need to prepare a different repertoire. Liturgy planners have bewailed the loss of a few Year B and C readings.1 This reticence to let go of the B and C readings has spawned the rewriting of some parish scrutiny prayers. The intercessions and exorcisms already come with two versions, but one of them draws on imagery from each week’s Year A Gospel. This has inspired some people to compose scrutiny texts that blend with the readings for years B and C. But such adaptations ignore the fact that the B and C readings fulfill Lent’s second purpose, the renewal of the entire Christian community.2 The best readings for the scrutinies are always those for Year A.

Journey to the Fullness of Life mentions other adaptations for the scrutinies, more necessary ones made for “cultural or personal contexts.” The intercessions especially should meet the personal needs of the elect. In some cases, though, adaptations have overemphasized the negative purpose of the scrutinies at the expense of the positive one. They stress the sin and ignore the grace redeeming it.3

Cultural adaptations may alter the posture and gesture of the elect, the arrangement of the elect and sponsors in the sanctuary and nave, the music to be sung, and the ministers to be involved.

It is popular to adapt the scrutinies. Good adaptations are made with one eye on the tradition and meaning of the rite, and the other eye on the cultural and personal needs of the elect.

Inclusive Language

Many parishes change liturgical texts so that they are more gender-inclusive. Normally such change pertains to the “horizontal” language of the texts—what they say about the community—but sometimes communities change the “vertical” language as well—references to the Deity. Although examples of gender-neutral Deity language can easily be found in the Sacramentary’s prayers (“Almighty God,” for example), Roman liturgical texts consistently use the masculine pronoun to refer to God.

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Regarding gender-inclusive terms for the community, though, the liturgical documents are uneven. One of the sources most benign about these terms is the Rite of Christian Initiation of Adults. Expressions like "brothers and sisters" and "friends" can be found where formerly one would have seen "brothers."

It is not clear from Journey to the Fullness of Life just which texts parishes are choosing to make their inclusive language adaptations. Such changes probably happen more often in texts from the Lectionary and Sacramentary, since the translations in those books follow other principles of translation than the ones that guided the translation of the initiation rites.

Multiculturalism

Another broad category of adaptation reported in the bishops' document is for the sake of multicultural communities. Communities in the United States find in their midst an increasing diversity of cultures. The differences, once a source of fear and division, are becoming more a source of strength and celebration.

Consider the diversity of languages, for example. At a typical diocesan rite of election one can expect to hear readings and intercessions in more than one language. Often a printed program includes English translations for the assembly, but complete programs that include the other languages used in the rite are rare. There is, in other words, a presumption that everyone speaks—and prays and sings—English, but some members of the community also speak other languages—which the native English-speakers do not understand. Americans are widely igno-

rant of foreign (i.e., non-English) languages. We may have had a year or two of another language in high school, but our ears are not trained to hear that language nor our eyes to read it. We may be able to say, "I have a pen" or "There is the window," but liturgical texts require more complex grammar. The most loving action an American can do to promote multiculturalism is to learn well a language other than English.

Which adaptations have succeeded? What still needs to be done?

Music is universal in its appeal, even if the texts set to that music are not immediately understood. Americans enjoy music from other countries almost as much as we enjoy ethnic foods. Some Hispanic liturgical music, for example, is crossing over into predominantly Anglo assemblies. Music's universal appeal can bind a diverse community.

The world of multicultural symbols could be further developed. As one example in the United States, the rite of acceptance envisions that the catechumens receive a cross, but dioceses may decide on the use of some other symbol as well (see the rite, nos. 74 and 3255). Creative discussion at the local level may generate ideas for additional signs of inclusion.

Dress also deserves some discussion. The traditional Catholic baptism calls for clothing the newly baptized in a white garment. A white garment has special significance in many Scripture texts as the uniform of those who
inhabit the reign of God. But in some cultures, where white may be a sign of mourning rather than celebration (as in some Asian nations), another color might better signify new life and community. Today the color may conform to local custom, or the rite may be omitted altogether (see the rite, no. 227). The rite permits such options to the benefit of multiculturalism but to the loss of Scriptural allusions in our ritual action.

Other Adaptations for Future Development

These adaptations are either permitted by the rite or are happening under the pressure of pastoral need or pastoral sensitivity. Other adaptations to the rite will need to be considered for the future development of the initiation rites. Not all of these appear in the examples mentioned in Journey to the Fullness of Life, but they merit concern.

The catechetical group. The group of people who constitute what some parishes call the “catechumenate” may, in fact, include few or no true catechumens at all. Many “catechumenate” processes welcome along with unbaptized persons people who have been baptized in another Christian faith and baptized Catholics seeking more formation. A simpler process should be developed for the formation and ritual inclusion of those who are already baptized.

The length of time for preparation. Many parishes run catechumens and candidates through the same nine-month program: They start in the fall and conclude at Easter. But the time may vary for each person—indeed, it should, according to the rite (no. 76)—and candidates may be received at any time of year. While such accommodations are not adaptations of the ritual, they are adaptations of current practice to make that practice conform to the requirements of the rite.

Catechetical method. In the United States, a skilled catechist is part teacher and part facilitator; in some other cultures, participants come expecting only to listen. Even Jesus did not begin the Sermon on the Mount by dividing the crowd into small groups to reflect on their experience of poverty! But we regularly make such divisions, presuming that small-group reflection is of benefit to all the participants. In fact, of course, people do not all learn the same way. The catechist needs to be prepared with a bag of tools to help everyone be formed in the Christian way of life. Again, such practice is in conformity with the rite, which affirms that “nothing...can be settled a priori” (no. 76), but it will require modification of current practice in at least some parishes.

Participation of the assembly. Parish leaders wish there was more for the assembly to do in the catechumenate rites. Local innovations include the addition of acclamations and gestures, but inclusion of the assembly may have as much to do with consciousness of the rites’ meaning as with active participation in the ritual.

Combined rites. The framers of the Rite of Christian Initiation of Adults for use in the United States included a series of rituals for baptized candidates parallel to those for catechumens (Part II§4). But the additional combined rites (Appendix I), though an official part of the ritual, adapt these adaptations, and they blur the distinction between the baptized and the unbaptized. Reforming the permitted adaptations might make these distinctions clearer.

Music. Composers are still publishing new music to accompany the rites. We have the interesting but time-consuming task of sorting through the available music, deciding what to sing and waiting to see what works. Other articles in this issue certainly will help with that task.

Vocabulary. Those who restored the catechumenate retained the ancient titles for the rituals. But everyone keeps wondering: Haven’t we got better words? “Scrutiny” is so offensive that some ministers skip the ritual altogether. Calling this ritual an “exorcism” won’t help. The word “candidate” has multiple meanings. “Mystagogia” (or “mystagogia,” as some texts insist) is a word that evokes blank stares and puzzled expressions. How can parishes implement the catechumenate when its vocabulary is so obscure? The flat acronym “RCIA” has more sticking power than tar but is a consummately inexpressive title for the mysteries of initiation. The Methodist Church down the street from my last parish used to advertise something they called “New Members.” I’m not a Methodist, but I know what that means.

Still Figuring It Out

The work of adaptation must continue. The revised rites of initiation are so new that we are still figuring out what works, what doesn’t, and what will benefit from adaptation. Parishes have a good ritual in the existing rite of adult initiation. If they also have serious spiritual searchers, an assembly that cares about newcomers, and a creative imagination rooted in the church’s tradition yet open to society’s symbols, then good adaptations of this good rite will happen.

Notes

1. The most common and erroneous complaint is: “People would never hear the story of the Prodigal Son on Sunday.” Yes, they would: That Gospel text appears twice during Year C—on the Fourth Sunday of Lent and the Twenty-Fourth Sunday in Ordinary Time.

2. The General Norms of the Liturgical Year and the Calendar describe the season of Lent as a time in which “the liturgy prepares the catechumens for the celebration of the paschal mystery by the several stages of Christian initiation: it also prepares the faithful, who recall their baptism and do penance in preparation for Easter” (no. 27).

3. The Rite of Christian Initiation of Adults says: “The scrutinies are meant to uncover, then heal all that is weak, defective, or sinful in the hearts of the elect; to bring out, then strengthen all that is upright, strong, and good” (no. 141).

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Mystagogical: The Weakest Link?

BY MARY BIRMINGHAM

Which baptismal creed is more evocative: the one from St. John Lateran in the box on this page or the following statement, which says basically the same thing: "Through the waters of this font, baptism sanctifies, cleanses sin, makes a person a new creation in Christ, and makes that person a member of the communion of saints?" Certainly the more evocative description of baptism is the one that invites—no, compels—the listener more deeply into mystery, that is, the poetic baptismal meditation inscribed on the ancient fifth century font in Rome. The ancients understood mystagogy as the process of leading a recently initiated person into the sacred. The ancient poetic reflection on baptism's effect is mystagogical: it plunges us into those sacred waters. Poetry and imagination spark our conscious and unconscious memory; saving grace is remembered and made present. Meaning is revealed, and transformation beckons.

Perhaps the reason why the Committee on Education of the U.S. Conference of Catholic Bishops identified the period of mystagogy as "the weakest aspect of RCIA as implemented in this country," in its response to the findings of Journey to the Fullness of Life (USCCB, 2000), is directly related to the fact that few of us speak of sacraments anymore in such rich poetic language. Perhaps mystagogy has failed (if it really has) because we fail to understand it. Perhaps we still don our "programmatic" bonnets and fail to see mystagogy as a way of life, a liturgical theology in practice.

The word "mystagogy" comes from the Greek word 

μυαγω which meant "to teach a doctrine or to initiate into the mysteries." In the church's early centuries, mystagogy was understood on several levels. It included preparation for the sacred mysteries, the celebration of the mysteries, and subsequent reflection on the mysteries already celebrated. For the great Greek Christian teachers, mystagogy was the celebration of the sacraments, particularly baptism and Eucharist. It also included an oral or written explanation of the mysteries contained in Scripture and in

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Fourth century inscription on the baptismal font of the Church of St. John Lateran, Rome.
the celebration of liturgy.²

St. John Chrysostom regarded baptism and Eucharist as mystagogy *par excellence*. John insisted that the rites themselves illuminated the neophytes, enlightening them to the truths of faith. John’s homilies were less intended to explain the initiation rites and more for the purpose of arousing the moral conviction to live the Christian life. Very often mystagogy-as-commentary took place after baptism because Church leaders believed that converts to Christianity were incapable of understanding the church’s teaching on Eucharist until they had experienced the sacrament for themselves. The experience itself was a vehicle into mystery. The architects of the revised rite of adult initiation set out to restore the ancient tradition of mystagogy, which had virtually disappeared as a result of the legalization of Christianity in the fourth century and the subsequent disintegration of the catechumenate.

**Mystagogy As Process**

While mystagogy is identified as one of the *periods* in the process of initiation, it is first and foremost a *process*—a theological method. As a process, mystagogy prepares people to encounter the sacramental mysteries in the celebration of the sacraments. It prepares people to enter fully and consciously into the sacramental celebration and to reflect “out of this experience” (Rite of Christian Initiation of Adults, no. 245) on the paschal mystery of Christ and sacred mysteries embodied within those sacraments. Mystagogy is not a one-time event; it should be the way we approach liturgy for the rest of our lives: preparation for liturgy, celebration of liturgy, reflection on liturgy, meaning gleaned from liturgy, transformation invited by liturgy. Edward Foley makes that point when he insists that mystagogy has less to do with chronology—whether or not it is a post-ritual event in the initiation process—and more to do with “entering into the mystery that respects both personal experience as well as the ‘event’ nature of the worship.”³

Relegating mystagogy merely to a post-event experience defines it too narrowly; it also has a preparatory role in enabling a greater entry into mystery. For example, a Pre-Cana catechist in a marriage preparation session might convey the church’s teaching regarding conjugal love by
quoting the church’s teaching: “Conjugal love involves a totality, in which all the elements of the person enter ... It aims at a deeply personal unity, a unity that, beyond union in one flesh, leads to forming one heart and soul ...” (Catechism of the Catholic Church, no. 1643). Those are beautiful words that reveal truth, and the couples engaged in marriage preparation might reflect on the meaning of those words for their lives. However, only through experience of conjugal love and reflection on that experience will the fullness of meaning of those words be brought to bear—and not once but again and again. Meaning is expressed in the event itself. The preparatory catechesis for marriage, therefore, serves in its mystagogical aspect to heighten couples’ expectations—to prepare them to “notice” the truth inherent in so intimate an encounter. Preparatory catechesis heightens our awareness to notice—to awaken to—the action of God in God’s intimate encounter with us through the liturgy and the sacraments.

Mystagogy celebrates and recalls the stories, symbols, gestures, music, and ritual actions of any liturgy and leads the neophyte—along with the entire community—more deeply into the paschal mystery of Christ. It is a thread that is woven through the process of formation from the very beginning. Foley reminds us that, “as currently conceived, the catechumenate is not an updated version of ‘convert instruction’ but a radically different approach to initiation based upon an experience of faith, theological reflection, and Lectionary catechesis. It is essentially mystagogical.” Not only is the catechumenate mystagogical, but by its nature it is liturgical.

A neophyte once commented to me: “I will never leave a celebration of liturgy without asking the questions: ‘What did I experience? How was God revealed through the experience? What does the experience teach about God, the church, myself? What does it mean? In what way does it invite me live a transformed life? What am I willing to do about it?’” Her comment was not the result of her participation in the fourth period of the adult initiation process but of the mystagogy that began the moment she entered the process of initiation. St. John Chrysostom’s understanding of mystagogy—the celebration of rites followed by reflection and the challenge to live the moral life—was certainly this woman’s experience.

Soaked to the bone, Michael emerged from the font, crying: “Fifty years of sin washed away!” His experience of full immersion led him to reflect on his understanding of baptism. “I felt like my sins were scrubbed off in those waters. A person could die in there. In a sense, I did die—I died to the person I once was. I feel like I was born all over again—new life in Christ—a baby, really. I will never be the same. I don’t ever want to go back to the old patterns of living. Thank God the community was waiting to welcome me. I am really going to need them.” Michael could have written the words inscribed in St. John Lateran: “Sinners sink beneath the sacred surf that swallows age and spits up youth. Sinners here scour sin away down to innocence, ...” Michael’s experience was mystagogy.

Abundant, life-giving waters revealed the truth of baptism to Michael; all that remained was for him to express it and live it.

People Becoming Mystagogues

The period of mystagogy, coinciding with the Easter Season, is the time set aside by the church for reflection on the paschal mystery celebrated and made present. The primary locus for this mystagogy is Sunday Eucharist. This period is not just the agenda of the newly initiated, it is the agenda of the entire community. The rite reminds us that this period is “a time for the community and the neophytes together to grow in deepening their grasp of the paschal mystery and in making it a part of their lives through meditation on the Gospel [especially through the Easter homilies], sharing in the Eucharist, and doing the works of charity” (RCIA, no. 244). Note that the community is mentioned first, not the neophyte: Easter mystagogy is the community’s agenda. The entire Easter Season is set aside for such reflection. The ritual, the gestures, the sung and spoken prayer, the symbols, and the music reflect this paschal focus and are mystagogical. The Fifty Days robustly celebrated is mystagogy in the fullest sense of the
word. It takes all seven weeks of the Easter Season to proclaim and profess the Easter story in its entirety. The purpose of the Easter Season homilies is to break open the Easter event, to help it interpret people’s lives, to invite people more deeply into the cycle of death and resurrection, and to invite transformation—to inspire concrete action. Sunday homilies are mystagogues when they seek to accomplish that goal not just during the Easter Season but throughout the liturgical year.

The liturgy celebrates and makes us present to the life of Christ as it unfolds in the liturgical cycle and our sacramental symbols. The liturgist who is attentive to preparing liturgy that invites worship and full participation, resplendent with robust symbols that reveal the One to whom they point, is a mystagogue.

Music is integral to the worship experience (Constitution on the Sacred Liturgy, no. 112). Music punctuates our creed, and it is anamnesis (making memory present). Music remembers the paschal mystery, the stories, the creeds, the sacraments, and the symbols, and it makes us present to them in a way words cannot. The liturgical musician is a mystagogue.

Music remembers the paschal mystery, the stories, . . . and the symbols, and it makes us present to them in a way words cannot. The liturgical musician is a mystagogue.

The liturgy makes present the Easter sacrifice, especially focused during the Great Fifty Days, and celebrates truth. Catechesis celebrates that truth, draws from the ritual celebration, and expresses its reality and implications. The catechist is a mystagogue when he or she leads neophytes and catechumens more deeply into the paschal mystery through their experience of God in the liturgy.

The people in the community are mystagogues when they worship and celebrate the paschal mystery, when they profess what they believe, and when they put their belief into action in the world.

As for practical concerns of the period of mystagogy, perhaps we have become so “program-oriented” that unless there is a scheduled series of events called “Mystagogy,” we fear that it is not happening in the parish. Nowhere does the rite insist that neophytes meet for a weekly session during the Easter Season. While some parishes meet every week for paschal reflection, others do not. The question is not, therefore, when the neophytes meet; the question is whether they are celebrating and reflecting on the paschal mystery, the Easter Gospels, and whether they are living the Gospel mission in their lives.

Perhaps meeting during this final period of the initiation process is appropriate and necessary, but perhaps not. Perhaps if the parish were busy about the church’s agenda of the Easter Season, intentional gatherings of neophytes might not be necessary. My parish meets once with neophytes to reflect mystagogically on the celebration of the Triduum and then a couple of times during the Easter Season to break open mystagogically the sacraments celebrated at the Easter Vigil and to reflect on the Gospel. Neophytes gather periodically for the first year to continue their reflection on the implications of living the eucharistic life.

Happening under Our Noses

Perhaps mystagogy is not the “weakest aspect” of the adult initiation process, after all. Perhaps it is happening right under our noses, and we are blind to it. Perhaps we are looking for a program, and all we see is a way of life, and it confuses us. One way to gauge whether or not that claim is true is to ask ourselves some questions that might hint at mystagogy’s presence in our midst. Is there good liturgy in your parish, with full, conscious and active participation by the assembly? Are the symbols robust? Has liturgical catechesis (mystagogical catechesis) been the context of formation throughout the catechumenate? Are the Fifty Days celebrated well—ritual, prayer, gesture, symbol, and music? Do the Easter Season homilies lead the community more deeply into the paschal mystery? Do they help make the appropriate life connections? Are the neophytes participating in Sunday Eucharist? Are they still active in the life of the community? Do they share life with other Christians? Are they a visible sign of new life in the community—are they a presence in the assembly (perhaps donning their baptismal garment and carrying their candle in procession)? Are they mentioned in the church’s prayer? Is there opportunity to reflect mystagogically on their experience of the Triduum and the sacraments leading to a transformed life? Is the neophyte living the eucharistic life as evidenced by works of charity? (Of course, such charitable living should have been taking place from the very beginning of the initiation journey.) If the answer to these questions is yes, then mystagogy is alive and well in our parishes. We need only plug into its ongoing rhythm.

Notes

4. Ibid.
5. That is why the Sundays between Easter and Pentecost are referred to as the Sundays of Easter, not the Sundays after Easter.
6. What did you see, hear, taste, touch, smell? How do feel about it? How do you understand it? What did your experience teach you about God, the sacraments, the church, yourself? How are you changed as a result? What are you willing to do about it?
Choral Recitative

The following items are all from MorningStar Music Publishers.

Gabriel’s Message. Arr. Gabriel Near. SATB and organ. Aureole Editions, #AE98, $1.50. This fine arrangement is based on the ancient Latin hymn setting of the sequence for Pentecost. The choral writing features a wide variety of textures (unison, paired voices, SATB) with a modal accomplishment that provides additional timbral and textural interest. Near avoids the awkwardness of strictly metered settings with insightful metric changes. Both English and Latin texts are underlaid throughout.

Crucifixus. Michael Larkin. SATB and keyboard. #MSM-50-3503, $1.00. This solidly crafted and accessible motet uses a short Latin incipit from the text of the creed and an English text from Isaiah (“Surely he has borne...”). The voices are accompanied throughout, as they first present the texts in alternation then use them in counterpoint with each other. The harmonization is logical and straightforward with wonderful expressive dissonances created by the interplay of lines and texts.

I Want to Walk as a Child of the Light. Kathleen Thomerson, arr. Paul Manz. SATB and organ, opt. congregation. St. Louis Cathedral Choral Series, #MSM-60-9019, $1.50. This is a straightforward arrangement of Kathleen Thomerson’s Houston, a favorite with choirs and congregations of various Christian denominations. Manz retains much of Thomerson’s original harmonization in the solid choral writing and complementary accompaniment. Textural variety and growth is achieved with an a cappella middle verse and a soaring descant over unison voices for the final verse.

Lost in the Night. Arr. Michael Burkhardt. SATB and organ. #MSM-60-7013, $1.25. Here is a lovely arrangement of a haunting Finnish folk tune; the English translation of the Finnish text is by Olav Lee. The opening verse utilizes a cappella voices featuring a unison presentation of the tune over a sung ostinato. Subsequent verses use various textures including accompanied unison voices, a cappella SATB voices, and unison voices with descant.

O God, You Know Us Through and Through. Randall Sensmeier. Two-part mixed voices, descants, and keyboard. #G-5101, $1.30. This is an attractive setting of an eloquent Herman Stuempele text adapted from Psalm 139. Sensmeier creates interesting timbres and textures with only two parts throughout the four verses, crafting excellent material for smaller ensembles.

Jesus, Lead the Way. Arr. Richard Proulx. SATB, organ, opt. brass quartet and timpani. #G-5370, $1.40. Proulx’s setting captures the sturdy character of the Moravian hymn tune (ROCHELLE OR SEELENBRATIGAM) as well as the steadfast spirit of the text. Choral textures vary from unison to four parts and include imitative treatment of the tune. Brass and organ accompaniments provide support and imaginative re-harmonizations.

Come, Thou Holy Spirit, Come. Arr. Gerald Near. SATB chorus and organ. Aureole Editions, #AE98, $1.50. This fine arrangement is based on the ancient Latin hymn setting of the sequence for Pentecost. The choral writing features a wide variety of textures (unison, paired voices, SATB) with a modal accomplishment that provides additional timbral and textural interest. Near avoids the awkwardness of strictly metered settings with insightful metric changes. Both English and Latin texts are underlaid throughout.

Morris. SATB and keyboard. #G-4608, $1.20. This is a setting of an engaging Herman Stuempele text in which the Cana miracle is transposed to the present time through rich images of water and wine. The arrangement follows the strophic organization and progression of the text. Choral textures (mostly two-part) are simple, accessible, and nicely varied, with further interest generated by changes in the rhythmic figures of the accompaniment.

Two Songs of Commitment: Take Me, Take Me As I Am; In Love You Summon. John Bell. SATB voices. #G-5285, $1.00. Here are two elegant choral jewels with texts that speak to dedication and commitment. Bell’s notes describe a variety of possible liturgical uses. The settings employ simple melodic and harmonic materials in a homorhythmic choral texture and are designed to be learned quickly and repeated in the manner of a Taizé ostinato or mantra.

How Lovely Is Your Dwelling Place. Timothy Valentine, s., Choir, cantor, congregation, guitar, and keyboard with opt. C instrument and cello. #G-4820, $1.00. In this solid and interesting setting of Psalm 84, the refrain features three choral parts which can work with either mixed or equal voices. The selected verses are set strophically for unison or solo voices with attractive key shifts.

Jesus. Arr. Daniel Meyer. SAB voices. #G-4912, $1.30. Meyer has created a haunting arrangement of the hymn tune LONDON PRIDE. The three-part arrangement, with its modal harmonizations and open sonorities, is perfectly suited to the insistent Christocentric text. The choral writing is logical and economical throughout, making it rewarding music for ensembles of every size.

Communion Rite: Look Beyond. Adapt. Gary Daigle. Congregation, cantor, choir, and accompaniment. #G-5005, $1.20. Daigle has used the Dames’ familiar “Look Beyond the Bread You Eat” as the basis for this arrangement designed to pro-
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vide continuous music from the fraction rite through the communion procession. The harmonic changes of the original are borrowed to create a chant-like setting of the Lamb of God with dialogue among cantor, choir, and the rest of the assembly. An instrumental vamp connects this to “Look Beyond,” presented in a fresh three-part arrangement enhanced with optional woodwinds.

**Bringer of Light.** Kathy Powell. Choir, congregation, piano, guitar, opt. flute. #G-4860, $1.40. Powell’s original text and attractive setting are ideally suited for either gathering or sending during Advent. The congregation’s refrain will be easily learned: It sings well. Choral verses provide variety but can be learned by all with repeated use.

**Joy to the World.** Arr. Dolores Hruby. Concertato for SATB voices, congregation, organ, and brass quartet. #G-4834, $1.40. The realistic scope of this attractive arrangement makes it suitable for use when performance and budget resources are modest or limited. The brass parts are solid and attractive, effectively accompanying a variety of accessible choral textures.

**One Gift the Magi Bore.** Sally Ann Morris. SATB voices, solo voice, and keyboard. #G-5035, $1.30. With this fine setting of a Thomas Troeger text, Morris provides a welcome alternative to the often-hackneyed Epiphany repertoire. The alluring changes of meter and harmonic shifts are evocative of the exotic Magi. Two accompanied verses for unison voices lead to the beautifully crafted a cappella third and fourth strophes, creating a textural progression that matches the exegetical development of the text.

**A Fair Babe Lies Aborning.** Jean Warren Nichols. Unison voices, keyboard, opt. C instrument. #G-4797, $1.30. A delightful original text and straightforward setting make this ideal for children’s ensembles, but, as the publisher’s “Not for Children Only” series title suggests, adults will love to listen (and, perhaps, sing), too. The melodic and harmonic materials are simple and direct throughout the verses. The optional C instrument provides timbral and textural interest.

**When Blossoms Flowered ’Mid the Snows.** Pietro Yon, arr. Randall Sensmeier. Unison voices and keyboard. #G-5204, $1.00. Yon’s beloved pastorale is presented simply with a clear supporting accompaniment using the original harmonization.

**The Word.** John Bell. SATB voices and organ. #G-5426, $1.00. The eloquent original text is based on John 1 and is set with quiet intensity. A soft pedal ostinato and solo obbligato are found in the accompaniment for the first and third verses; these alternate with four-part a cappella texture in the second and fourth verses. Here is attractive and well-crafted music with a text that calls us back to the source of the season. 

Rudy Maroczi

These selections are from various publishers.

**We Should Glory.** Gerard Chiusano. SATB, OCP, #10884, $1.00. This little gem is based on the entrance antiphon for Holy Thursday: It would make a perfect prelude to the Holy Thursday Mass of the Lord’s Supper. Well within the grasp of most choirs, it captures the mood of the text with good choral writing. Highly recommended.

**Comfort, Comfort Now My People.** Genevan Psalter, arr. Richard Proulx. SAB voices, percussion. Augusl Editions, #AE110, $1.30. This dancelike setting of the original text and tune is arranged for SAB choir and light percussion. Proulx has created a setting that is sure to please large and small choirs as well as the assemblies they serve. Basically this is a two-voice (SB) hymn anthem with only four measures where the women divide. There is nothing difficult here, just charming music that serves the tune and text. If your parish knows this hymn, use this setting to alternate verses with the choir and the congregation. It’s also useful as a choral prelude. Junior high and high school choirs will also find this setting very useful and effective. Don’t miss this one!

**Creator of the Stars of Night.** Arr. Michael Burkhardt. Unison, handbells, viola. MorningStar, #MMS-50-0402, $1.25. Once again, Burkhardt has shown himself to be a creative arranger of hymn tunes. The choral line is the unison melody of the familiar Advent chant; verse three employs an optional organum a fifth below the melody. The very easy handbell part calls for seven players and thirteen bells. On verse two, the viola plays the chant “Of the Father’s Love Begotten” as the choir continues with “Conditor Alme Siderum.” The final verse finds the viola entering again, this time with a canon at the fifth. Like “Comfort, Comfort Now My People,” this would make good prelude music when the hymn is to be sung by the assembly. In addition, the easy unison line makes it perfect for children and small choirs; it is a good easy-to-learn piece for choirs of all shapes and sizes. It is also perfect for a left-footed organist: The organist only plays the Eb pedal on the first and last verse.

**Savior of the Nations, Come.** David Cherven. SATB voices, congregation, trumpet, and organ. Concordia, #98-3625, $1.60. This is a big concertato using all eight verses of the well-loved Advent hymn; it is excellent for Advent concerts or Lessons and Carols or as a prelude before the Christmas Eve liturgies. You need a good organ and an excellent organist to perform this rousing setting, though the congregation, choir, and trumpet will find this setting easy.

**Ave Maria.** James Byer. SATB voices, unaccompanied. MorningStar, #MMS-50-076, $1.00. Three pages of beautiful SATB a cappella writing make this a wonderful addition to the many good settings of this beloved text. The harmony is homophonic, and the motet is in a somewhat AAAB and coda form, making it easy to learn and giving it a cohesive feel. This fine setting is reminiscent of Stravinsky’s “Pater Noster.” If you’re looking for a new sound to express an old text, this one deserves your attention.

**Gabriel’s Message.** Arr. Power. SSA voices and organ. Concordia, #98-3634, $1.25. Originally set for SATB voices, this new arrangement is for SSA. Using the beautiful Basque carol that has become so popular in recent years, the arranger has made a worthwhile setting for the good treble choir; the last verse calls for a descant over the three-part harmony. The accompaniment will give a good organist plenty to do. Don’t miss the SATB setting if your tenors and basses feel left out: The elegant mixed-voice arrangement has been a best-seller for years.

**Peace Came to Earth.** Richard Jeffrey, arr. Mark Keliner. SATB voices, congregation, keyboard, handbells, flute, guitar. MorningStar, #MMS-50-1086, $1.50. Mark Keliner has arranged for “contemporary” musical forces Richard Jeffrey’s lovely setting of the words of Jaroslav Vajda’s Christmas poem. Contemporary choirs
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or groups who sing SATB music will find this a welcome addition to the repertoire, as will parish musicians who combine choirs and music groups at Christmastime. A lovely instrumental interlude using the refrain from "Angels We Have Heard on High" brings a very nice touch to this setting.

O Tree of Beauty. Linda Cable Shute. SATB voices and organ. Kjos, #8959, $1.30. If this anthem is any indication of the compositional skill and good musical taste of Ms Shute, we should all be on the lookout for other works she has composed. This setting of the text by Fortunatus is strong, straightforward, and accessible; the average church choir would find this piece a welcome addition to Holy Week, Palm Sunday, Christ the King, Lent, and any other time or feast at which the theme of the cross is found in the Scriptures. The tune is first set in unison; verse two is S2B; verse three is SATB; and the final verse is given a descent (not very high). To provide just the right touch of variety, verse three is in B minor, while the other verses are in D. The organ part is superbly written. Give this one a look!

Kyrie Eleison. Charles Callahan. Cantor, choir, congregation, and organ. MorningStar, #MSM-80-977, $1.25. This is a well-written setting that would be a good addition to the Lenten repertoire. It gives everyone a chance to be heard in a very effective way.

Communion Antiphons for the Lenten Season. James Biery. MorningStar, #MSM-80-835, $4.00. Here is well-crafted music for the Lenten Season. The texts for each Sunday of the three-year cycle are taken from the Graduale Romanum. The creative pastoral musician will find many ways to use these short pieces. Biery gives a whole page of excellent suggestions about how, where, and when these antiphons may be used with and without congregational singing, with or without verses. Musicians looking for some new and fresh (and very liturgical) works will find a wealth of material in this little collection.

God’s Right Hand and Holy Arm. K. L. Scott. SATB voices, congregation, brass, timpani, handbells. MorningStar, #MSM-50-4026A, $1.50. Like so much of Scott’s music, this composition is good and usable. Whilenot breaking any new ground, it is appealing and festive. The congregation’s refrain is easy and winsome: “God’s right hand and holy arm have won the victory.” The text is drawn from several Scripture passages—Psalms, Paul, and Luke. While you can call out all your music resources to perform this piece, it could also be done with cantor, congregation, and keyboard alone. Very useful for combined choirs singing at the Easter liturgies: mostly unison and two-part; only two of the ten pages are SATB.

O for a Heart to Praise My God. Robert Wetzler. SATB voices unaccompanied. AMS, #AM833, $1.30. Robert Wetzler is a name we have come to know and trust as a composer and publisher. This short, easy anthem setting Charles Wesley’s text is sure to become a favorite for those who sing it as well as those who hear it. The text is general and can fit with many Scripture passages through the liturgical year. Very lovely and useful.

Lead on, Eternal Sovereign. Gustav Holst, arr. Hal Hopson. H. W. Gray, #CCMR9903, $1.40. The hymn tune Thaxted is becoming very popular, and rightly so: It is exquisitely. Hal Hopson has treated the tune very well in this arrangement so that choirs of all sizes and talents will be able to handle it. It just about sings itself! The text will certainly touch the hearts of all in light of the events of September 11, 2001. The second stanza reads: “Lead on, eternal Sov’reign, we follow not with fear, for in each human conflict your words of strength we hear.” And stanza three proclaims: “Lead on, eternal Sov’reign, till sin’s fierce war shall cease, and all your saints together will sing a hymn of peace.” This composition would be ideal for Christ the King and for celebrations that focus on justice, peace, and commitment to Christ. Highly recommended.

All Will Be Well. Steven Warner. SATB, guitar. World Library, #7206, $1.65. This mantra, based on the words of Julian of Norwich, is beautiful and moving. Like “Lead on, Eternal Sovereign,” it speaks to us as we face our world’s current situation. The very short and simple refrain and verses may be sung with congregation, cantor, and guitar; they are also set for keyboard, strings, and C instrument. Useful in all manner of musical settings and liturgical settings; great for retreats and prayer services. Don’t miss this fine little piece.

Tim Dyksinski

Organ Recitative

The following items are all from Concordia Publishing House.

Partita on When in Our Music God Is Glorified. William H. Bates. #97-6875, $12.00. This splendid set of variations should not be overlooked. This is a notoriously difficult tune to set, but Mr. Bates has delivered seven very clear, fresh movements. Particularly well done are the “Trio” in the style of Bach and the de Grigny evocation in the “Récit en taille.”

Five Preludes of Praise. John Behnke. #97-6889, $9.00. Dr. Behnke, of Concordia University, never disappoints. This work includes settings of LAUDA ANIMA; POTS DAM; WONDERFUL LOVE; LORT GOTT DEN HERREN, IHR; and PEACE. The pieces are by turns vigorous, lyrical, uplifting; they are always well worked out and idiomatic. Highly recommended.

Choral Preludes and Postludes for Manuals. Charles Callahan, ed. Volume I. #97-6874, $11.00. Volume II. #97-6908, $11.00. Charles Callahan—well-known composer of original works for the organ—changes hats for these two volumes of Baroque chorale preludes. The collections include works by Armsdorff, J. S. Bach, Kaufman, Albrechtsberger, Fischer, Walther, Kuhnau, Telemann, Zachau, Buxtehude, and Pachelbel. Mr. Callahan carefully notes all editorial material, which helps to make his clean, readable editions models of their kind.

Six Hymn Improvisations. Kevin Hildebrand. Set 1. #97-6763, $11.00. Set 2. #97-6886, $11.00. Although Mr. Hildebrand’s settings tend to be formulaic in nature, they are well composed. The settings in Set 1 include ACH, WAS SOLL ICH SÜNDEN MACHEN; EBBENZER; GOTT SEI DANK; GOTT SEI GELIEBT UND GEBENDEIET; IN DIE IST FREUDE; and MISSIONARY HYMN. Those in Set 2 include BACHOFEN; BELMONC; ERHALT UNS, HERRE; FAREWW CASTLE; KING’S LYNN; and NUN FREUT EUCH.

Eight. Charles W. Ore. #97-6882, $15.00. Professor Ore’s volume contains eight pieces that constitute a suite: “Entrance,” “Flight,” “Diversion,” “Procession,” “Excursion,” “Procession II,” “Diversion II,” “Exit.” This is very effective writing, as one would expect from such a prolific and well-known composer. These works (non-chorale based) are not always easy,
but certainly they are well worth the effort spent in learning them.

**Eleven Hymn Preludes**, Kevin J. Sadowski. #97-6883, $11.00. Mr. Sadowski’s name appears often in this journal, and with good reason. One cannot go wrong with anything composed by Sadowski. The writing is very secure and idiomatic. This collection includes particularly noteworthy settings of several lesser-known tunes, including BEATUS VIR, ES IST GEWISSELM, MEINEN JESU LASS ICH NIEHT, and ROYAL OAK.

**Partita on “On This Day the Earth Shall Ring,”** Kevin J. Sadowski. #97-6911, $8.00.

**Partita on “The Angel Gabriel from Heaven Came” (Gabriel’s Message).** #97-6910, $9.00. As noted above, one cannot go wrong with anything composed by Sadowski, and these examples of his work continue to impress. In fact, these two partitas are available in plenty of time for you to prepare them for your Christmas Midnight Mass prelude!

*Craig Cramer*

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**Book Reviews**

**The Compact Guide to World Religions**


The events of the past year have caused great interest in many of the world’s other religions. Here is a good and practical book, usable in many ways in parishes. Working with a fine team, Halverson examines in a fair and simple way Islam, Buddhism, Hinduism, Taoism, Judaism, Secularism, New Age, and other faiths and ideologies. This is not a work of great scholarship, if scholarship means footnotes and cross-references. Rather it is a practical explanation of other religions, with an excellent use of charts and diagrams.

While the book is fair, it is also a work mostly by Protestant Christians, with a definite pro-Christian leaning, including a chapter entitled, “Is Jesus the Only Way to Know God?” This bias, however, does not detract from the basic excellence of the book. It is a five on my scale of seven, and a valuable tool in today’s world.

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**Evangelism in America, from Tents to TV**


Another valuable tool for developing an understanding of some current trends is this older but still accurate book. Packard is a poet, novelist, playwright, and the founder and editor of the *New York Quarterly*. He is the great-grandson of the evangelist Dwight L. Moody as well as the descendent of other evangelical figures. As his motive for writing what is a fair and balanced study, he offers this: “I wanted . . . to understand why our American society should be so peculiarly susceptible to this practice of Evangelism, and what the phenomenon may mean to ourselves and to our world.”

After a brief history of Evangelism, from its biblical beginnings down through the centuries, Packard explores in depth the American preachers and evangelists of the nineteenth and twentieth centuries. He studies his own ancestors, Dwight L. Moody, as well as Billy Sunday, Aimee Semple McPherson, Father Divine, Jerry Falwell, Jimmy Swaggart, Pat Robertson, Billy Graham, Jim Jones, and many others.

For Catholics this is often new material—a look at people whose names and faces we sometimes recognize, but whose tradition is totally unknown (or nearly so). Packard writes in such a way that this world opens to us with clarity. I recommend this book to study groups anxious to understand the people in the church down the street: where they come from and what they believe. I wish it were available in an updated edition, but it is still valuable. It is a strong five on my scale of seven.

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**Ugly As Sin**


This new book on church art and architecture is not a very nice book. Rose has degrees in architecture and art and is the editor of *St. Joseph Messenger* and *Saint Catherine Review*. In this book, he shows himself to be on a crusade against the architecture of the past thirty years of Catholicism.

Rose’s most important point is that so many churches built in the last thirty years are ugly. It is difficult to argue with that: Many are ugly. But in his mind it is the attempt of modern designers to make them suitable for liturgy which has made them ugly, and he is a firm opponent of much that has happened in liturgy in the past several decades.

My difficulty with Rose’s book is that, for every place where he is correct in his observations, he has comments and observations that reflect a theology—or, more accurately, a piety—which is not that of the revised rites of Vatican II. He is not a theologian, not a liturgist, not a pastor; he is a man with good artful taste who also happens to be a nostalgic Catholic. He correctly identifies the situation of ugly churches, but he misses the real causes for the problem that he laments.

Rose vents much of his anger at the statement *Environment and Art in Catholic Worship* and at a small group of influential liturgical designers. He has written extensively in magazines about his dislike of the 1978 publication from the Bishops’ Committee on the Liturgy, but his criticism here is relentless and grossly unfair.

This book rates only a two on my seven-point scale, and I do not recommend it to anyone looking for a good, objective church architecture guide. However, I will agree that, when he gets down out of his own pulpit and functions as a legitimate art and architecture critic, Rose has some good things to say. If you choose to read this work, read it with a full bag of salt.

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**Theology and the Arts: Encountering God through Music, Art, and Rhetoric**


A much better and more objective book on art and architecture than the one by Michael Rose is this work by Richard Viladesau, a Roman-trained priest of the Diocese of Rockville Centre, presently a professor at Fordham University. He makes a simple point: Beauty is a means of divine revelation, and art is the human mediation that both enables and limits its revelatory power.

The book is divided into five major chapters, each with four to six sections. The chapter headings include, “God and the Beautiful: Art as a Way to God,” “Art as a Theological Text,” and “Theology, Aesthetics, and the Art of Preaching.” This is not an easy or simple study; its value is that Viladesau uses his doctorate

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in theology to bring out the deep theological and spiritual dimensions of art, and he truly sees art as a means of touching the divine.

The central chapters are followed by a discography of illustrative musical works and a list of Internet sites of sacred art and art history resources which complement and complete the text.

While the book is heavy, it would be a great resource to anyone thinking of building or renovating a church building. It earns a six on my scale of seven.

The Matthew Passion:
A Text for Voices


This is a pleasant book. Mr. Reeves identifies himself as an internationally known author, poet, composer, and broadcaster who lives and works in Toronto, Ontario. He has written a different and unique work.

Inspired by the powerful musical settings of Saint Matthew's account of Christ's passion and death, especially that of Johann Sebastian Bach, Reeves has written twenty-one powerful verse meditations reflecting on the Passion itself, the cities of Europe where he has heard the Passion, other biblical passages, and a variety of other topics.

With its title and subtitle, I picked up the book expecting a musical score for singing the Passion. Instead I found a series of compositions which should be read aloud arising out of the Passion narrative yet accurately reflecting it. Between each longer passage is a comment on Bach's work itself, also masterfully written.

This is a simple, short book but one that is very good, very valuable. It rates a strong six on my scale of seven.

W. Thomas Faucher

About Reviewers

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

Mr. Tim Dyksinski is the diocesan director of music for the Diocese of Galveston-Houston, Texas.

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Rev. W. Thomas Faucher, a priest of the Diocese of Boise, Idaho, currently serves as judicial vicar for the Diocese of Baker, Oregon. He is also the book review editor for Pastoral Music.

Mr. Rudy Marcoczi is assistant professor of music theory at the Chicago Musical College of Roosevelt University; he also works as a musician for University Ministry at Loyola University, Chicago.

H. W. Gray—see Warner Bros. Publications.


MorningStar Music Publishers, 1727 Larkin Williams Road, Fenton, MO 63026-2024. Phone: (800) 647-2117; web: morningstarmusic.com.

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


Paulist Press, 997 Macarthur Boulevard, Mahwah, NJ 07420. Phone: (201) 825-7300; web: www.paulist.org.

Sophia Institute Press, PO Box 5284, Manchester, NH 03108. Phone: (800) 888-9344; web: www.sophiaiinstitute.com.


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

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W. Thomas Faucher

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That's exactly what congregations in Oklahoma City and Rockford did when they commissioned John-Paul Buzard Pipe Organ Builders for their instruments! A Buzard pipe organ has instilled joy and love of church music in these three young choristers, and will continue to inspire worship for many generations.
The Choir at Prayer

"I will sing to the Lord all my life, make music to my God while I live. May my thoughts be pleasing to him. I find my joy in the Lord." Psalm 104:33-34

Certainly reflecting on the "choir at prayer" is the easiest topic to address of all the groups in this series on ministerial spirituality. Let's explore the many ways that we and our choir might be about prayer.

In its documents, (especially the Constitution on the Sacred Liturgy, paragraph 112), the church tells us that music has the highest place among the arts serving worship, since music alone uses the word of God. How better still, therefore, that we who serve as its ministers sing this word in community and not merely read it within our choir or ensemble. St. Augustine reminds us that when we sing well, we pray twice: Jesus tells us that where two or more are gathered in his name, he is there in the midst of them. Choirs answer to all of these invitations: gathered in the name of Christ, singing well, as ministers of the word. How blesst we are to be called to be these perfect instruments of prayer... or do we find ourselves so called?

Sometimes, within the busyness of our choir rehearsals and preparation for worship, prayer is the farthest thing from our minds. There are times, in fact, when madness and mayhem are the thoughts of the day, and there are certain rehearsals or performances that might lead us to temporary insanity! The reality is that we find ourselves dealing with everything from "I can't find my music" to "I don't like this piece" to "my robe is missing" to "I'm sorry, but I am away for Holy Week"—and such wild goings-on are hardly the stuff that leads to prayer. Once we find everyone's robe, perfect the notes, fix the choral blend, and purify the vowels, we can often be out of time and energy. Just getting a choral piece to move from notes on a page to making music is difficult enough: How can we move all of this insanity from music to prayer?
We Have the Tools

We have the tools to make and guide this move. Whether we choose compositions from the great treasures of the master composers or a gem by one of today’s composers, selecting great texts is the place to begin. Using the texts of each wonderful anthem and hymn is the perfect way to bring our group to prayer. Of course, we must choose carefully the best of texts and the finest translations—texts that will indeed call our choirs and the rest of our assemblies to prayer. The texts we choose, like a well-crafted homily, can further break open the word of God and make any given Sunday’s readings come alive. Great texts must touch the deep recesses of the heart and must be able to bring us to new insight with each repetition throughout our liturgical cycle.

By using our texts as instruments of prayer, we will not only lead our ensembles to prayer but will, no doubt, lead them to better performances as well. (Remember Augustine’s insight: People who sing well pray twice.)

Selecting great texts is the place to begin.

Let’s help our choir become a parish prayer group that just happens to sing. Rather than being content to watch choir members dart under their chairs when we ask for someone to lead the choir in prayer, we must equip our folks with the tools for prayer and help them see that prayer is exactly what this choir is all about. When the entire choir sees itself as leaders of prayer, the members can enhance their personal prayer as well.

In addition to using the texts of anthems and hymns as sources for prayer, there are several books of sample prayers that can also be used by choirs:

*Choir Prayers*, Jeanne Hunt, Pastoral Press (OCP), 6012QA;
*More Choir Prayers*, Jeanne Hunt, Pastoral Press (OCP), 6036QA;
With *Every Note I Sing*, David Haas, GIA, G-4392;
*I Will Sing Forever*, David Haas, GIA, G-5649;
*Come Lord Jesus*, Lucien Deliss, c.s.s.p. WLP, 7828.

Praying together can become powerful: praying for our needs, the sick in our choir and parish, and the needs of our world; praying in thanksgiving for a new choir baby; praying for our catechumens or even for a Triduum well sung and prayed—these are the needs and wants of the group. The members requesting prayers may be very comforted to know that these intentions will find their way into the personal prayers of each of the members. It just could be that the choir will not only be known as a good parish choral ensemble but also as an excellent prayer group from which prayers can be requested. I am always gratified to hear that someone has asked the choir to pray for a sick child or an aging husband about to undergo surgery. It means that people really see the choir in the fullness of their role as music ministers.

From the Director

This prayer mentality rarely comes from within the group; the leadership comes from the director. As the “pastoral associate” in the field of music—a title which many of us hold and many others fulfill, though without the title—it is our job to bring this dimension of prayer into our choir rooms. We are also the ones who have to begin leading a general choir prayer said by all choirs before liturgy. Whether someone is a member of the “traditional choir,” the “contemporary ensemble,” the children’s choir, or the bell choir, it is the desire for the beauty of good music and prayer that unites us. The ultimate goal we all seek is bringing the beauty of our song into the lives of our assemblies as sincere prayer. To accomplish that, we must be people of prayer. It is, after all, only as people of prayer that “with angels and archangels and the whole company of heaven we sing the unending hymn of . . . praise: Holy, holy, holy.”

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Calendar

Conferences and Schools

ARIZONA

Phoenix
April 19

CALIFORNIA

Anaheim
June 25–28

Los Angeles
June 24–30
Gregorian Chant Session using interpretative principles of Dom Eugene Cardine, O.S. Instructor: Rev. Columbia Kelly, O.S. Place: Claremont Seminary. Phone: (626) 332-8465; e-mail: rnfowells@earthlink.net.

Mento Park
July 15–19
NPM School for Guitarists. For information and brochures contact NPM at (202) 723-5800; website: www.npm.org.

DISTRICT OF COLUMBIA

Washington
June 3–7
School for Eastern Church Musicians at The Catholic University of America. For information and brochures, contact NPM at (202) 723-5800; website: www.npm.org.

Washington
June 24–July 12
The Benjamin T. Rome School of Music at The Catholic University of America presents summer workshop studies courses in school and church music. Presenters include: Nancy Fazio, Scott Turkington, and Rev. Dr. Robert A. Skeris. Contact: Rev. Dr. Robert A. Skeris, Director, International Center for Ward Method Studies, Catholic University of America, The Benjamin T. Rome School of Music, Washington, DC 20064. Phone: (202) 319-5414/5420. Fax: (202) 319-6280.

FLORIDA

Tampa
June 5–8
NPM Pastoral Liturgy Institute at St. Leo Abbey Retreat Center. For information and brochures, contact NPM at (202) 723-5800; website: www.npm.org.

ILLINOIS

Belleville
July 24–26
NPM School for Children’s Choir Directors at Shrine of Our Lady of the Snows, Belleville. For information and brochures, contact NPM at (202) 723-5800; website: www.npm.org.

Chicago
May 3

Chicago
May 30–June 2
The National Association for Lay Ministry Annual Conference. Theme: Together in God’s Service. Keynote by Bishop Ken Untener; other major speakers include John E. Linnan, c.sv., Dr. Maria Pilar Aquino, and Sister Marie Chin, r.s.m. Workshops sessions, prayer together, banquet. Place: Radisson Hotel O’Hare. For additional information, contact NALM at (773) 241-6050; web: www.nalm.org.

INDIANA

Notre Dame
June 17–20
The Notre Dame Center for Pastoral Liturgy presents the Thirtieth Annual Pastoral Liturgy Conference. Theme: Made, Not Born: The Promise and Challenge of Christian Initiation. Speakers include Gerard Austin, c.s.; Susan K. Wood, c.s.; and Gordon W. Lathrop. Contact: Center for Pastoral Liturgy, 1224 Hesburgh Library, Notre Dame, IN 46556. Phone: (574) 631-5436; e-mail: ndcpl1@nd.edu; fax: (574) 631-8553.

Rensselaer
June 18–24
The Rensselaer Program of Church Music and Liturgy, Saint Joseph’s College, presents Gregorian Chant Institute 2002 with Rev. Larry Heimann, c.p.p.s. Interpretation and chant (directing chant) in the light of recently analyzed manuscript evidence. Contact: Rev. Larry Heimann, c.p.p.s., Saint Joseph’s College, PO Box 815, Rensselaer, IN 47978. Phone: (219) 866-6627; e-mail: lheimann@saintjoe.edu; fax: (219) 866-6100.

Rensselaer
June 27–July 6
Saint Joseph’s College presents the Forty-Third Annual Summer Session of the Rensselaer Program of Church Music and Liturgy. Graduate, undergraduate, and certificate sequences. Director: Rev. Keith Branson, c.p.p.s. For information and brochures, contact Rev. Timothy McFarland, c.p.p.s., Saint Joseph’s College, PO Box 841, Rensselaer, IN 47978. Phone: (219) 866-6115 or (800) 447-8781; e-mail: churchmusic@saintjoe.edu; fax: (219) 866-6230.

LOUISIANA

Baton Rouge
May 31–June 2
NPM Cantor Express at Bishop Robert E. Tracy Center, Baton Rouge. For information and brochures, contact NPM at (202) 723-5800; website: www.npm.org.

KENTUCKY

Erlanger
June 17–21
NPM School for Guitarists at Marydale Retreat Center, Erlanger. For information and brochures, contact NPM at (202) 723-5800; website: www.npm.org.

MINNESOTA

Collegeville
June 17–July 26
Saint John’s School of Theology and Seminary, Collegeville, presents summer courses in psalmody/hymnody (June 17–July 5); advanced choral conducting (July 8–26); and liturgical music composition (July 8–19). Contact: Saint John’s School of Theology and Seminary, Saint John’s University, PO Box 7288, Collegeville, MN 56321-7288. Phone: (800) 361-8318 or (320) 363-2102; e-mail: mbanken@csbsju.edu; fax: (320) 363-3145.

Collegeville
June 23–July 11
Saint John’s School of Theology and Seminary, Collegeville, presents The Third Annual National Catholic Youth Choir with Dr. Axel Theimer. For Catholic students entering
COMING HOME ‘02
retreats with Jeanne Cotter

Since 1995 Jeanne has conducted powerful retreats in her native homeland of Minnesota. Located near Cambridge, Minnesota, the spacious retreat house is an “A-frame” cedar log cabin that is secluded on 90 acres of forest. The home offers each participant his or her own private guest room, walking and hiking trails and, weather permitting, canoeing! The days at the cabin include intense music and spiritual curriculum, excellent fresh foods, and retreat activities. For keyboardists, the cabin features a complete music lab with full-size key, touch-sensitive keyboards! With artist Jeanne Cotter, unlock a creative potential you never thought possible. In the intimate environment of no more than a dozen participants, you will find renewal, introspection, personal growth, and fun! We call these special retreats “Coming Home”.

COMING HOME ‘02

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JUNE 22-27 YOUR TRUE VOICE - A Retreat for Singers (cantors, choir members; for the beginning through professional singer)

JUNE 29-JULY 4 YOUR TRUE VOICE - Same as June 22 retreat, just different dates!

JULY 6-11 WITH OPEN HANDS 2 - An Intermediate Level Keyboard Improvisation Retreat (for pianists, organists, and keyboardists)

JULY 13-18 WITH OPEN HANDS 3 - An Advanced Level Keyboard Improvisation Retreat (for pianists, organists, and keyboardists who have previously completed With Open Hands 2)

JULY 20-25 WITH OPEN HANDS 1 - An Introductory Level Keyboard Improvisation Retreat (for pianists, organists, and keyboardists)

JULY 27-AUG 1 YOUR TRUE VOICE - Same as June 22 retreat, just different dates!

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St. Paul
July 23–28
Music Ministry Alive! Fourth Annual Summer Music Ministry Institute for Young Adults and Adult Leaders. Youth track for musically gifted students entering tenth grade through second year of college. Adult track for adult music directors, teachers, and others who form youth into music leadership roles. Seventeen-member team under the leadership of David Haas. Place: College of Saint Catherine, St. Paul. Contact: Music Ministry Alive! 1595 Blackhawk Lake Drive, Eagan, MN 55122. Phone: (952) 250-2100; e-mail: mmasssong@aol.com; fax: (651) 594-1368.

NEBRASKA

Omaha
July 9–12
NPM Region II Convention at Doubletree Hotel, Omaha. Theme: Proclaiming Your Glory as We Sing Holy, Holy, Holy! Speakers include Rev. Magr. Francis Mannion, Dr. Nathan Mitchell, Rev. Roe O’Connor, Sr. Dr. Wendy Wright, Rev. John Foley, Sr. Dr. James Savage, and Rev. Rodney Adams. For information and brochures, contact NPM at (202) 723-5800; website: www.npm.org.

NEW JERSEY

Princeton
June 30–August 3
Westminster Choir College presents summer programs for high school and middle school musicians. Contact: Office of Continuing Education, Westminster Choir College of Rider University, 101 Walnut Lane, Princeton, NJ 08540-3859. Phone: (609) 924-7416, ext. 227.

NEW YORK

Buffalo
June 10–12
NPM Gregorian Chant School at Christ the King Seminary, Buffalo. For information and brochures, contact NPM at (202) 723-5800; website: www.npm.org.

Rochester
July 30–August 2
NPM Region I Convention at Riverside Convention Center, Rochester. Theme: Voices of Hope. Speakers include Bishop Donald Trautman, Bishop Matthew Clark, Rev. Edward Foley, CAPUCHIN, Sister Jamie Phelps. For information and brochures, contact NPM at (202) 723-5800; website: www.npm.org.

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PENNSYLVANIA

Philadelphia
May 31

VIRGINIA

Front Royal
June 18-23
Christendom College, in collaboration with the Church Music Association of America, presents The Twelfth Annual Summer Music Colloquium. Theme: Liturgical Music and the Restoration of the Sacred. Focus: Gregorian Chant, polyphony, and the theology of worship and of its music. Faculty includes Rev. Robert Skeris and Rev. James Aylward. Contact: Dr. Kurt Peterack, 134 Christendom Drive, Front Royal, Virginia 22630. Phone: (540) 636-2000; e-mail: kpeterrack@cs.com; fax: (540) 636-1655.

WISCONSIN

Green Bay
July 19-21
NPM Cantor Express at Norbertine Center for Spirituality. For information and brochures, contact NPM at (202) 723-5800; website: www.npm.org.

Milwaukee
June 10-14
NPM School for Organists-Choir Directors at Archbishop Cousins Catholic Center, Milwaukee. For information and brochures, contact NPM at (202) 723-5800; website: www.npm.org.

Concerts and Festivals

MASSACHUSETTS

Lenox
May 26
Joyful Noise, Inc., hosts Salute to America with Chorus Angelicus, Gaudeamus, the Battell Chamber Orchestra, the New England Brass Band, and a full fife and drum corps. Place: Ozawa Hall at Tanglewood. Call toll-free for tickets: (888) 788-8882; for additional information, phone (860) 496-8841.

Orleans
May 18
Pentecost Concert by Gloriae Dei Cantores with Vox Caeli Sinfonia at the Church of the Transfiguration, Rock Harbor, features the Easter portion of Handel's Messiah. For information and reservations call (508) 240-2400.

PENNSYLVANIA

Pittsburgh
May 17 and 19
Music in a Great Space presents organist Frederick Swann in his farewell tour. Organ concert on Friday; Mr. Swann will join the Shadyside Chancel Choir and the Shadyside Choral Society for a performance of Felix Mendelssohn's Elijah on Sunday. May 19. Contact: Music in a Great Space, Shadyside Presbyterian Church, 5121 Westminster Place, Pittsburgh, PA 15232. Phone: (412) 682-4300; web: www.shadysidepres.org.

RHODE ISLAND

Portsmouth
May 23
St. Barnabas Church and the Providence NPM Chapter will host The University of Notre Dame Folk Choir for an evening concert of song, prayer, and praise. For additional information, phone (401) 683-1343.

OVERSEAS

ENGLAND, SCOTLAND, AND WALES

Birmingham et al.
July 20-29
Musical Tour of England, Scotland, and Wales led by Christopher Walker and Bernadette Farrell. To include National Network Pastoral Musicians Conference at Birmingham, England. Sponsored by Oregon Catholic Press in collaboration with Catholic Travel Centre. Contact: Catholic Travel Centre, 4444 Riverside Drive, Suite 301, Burbank, CA 91505. Phone: (800) 553-5233; e-mail: info@GoCatholicTravel.com.

GERMANY

Kitzingen am Main
May 3-12
International Seiler Piano Festival and (May 6-11) International Master Classes for Pianists in Italian, English, and Russian. Contact: Ed. Seiler Pianofortefabrik GmbH & Co., Schwarzacher Straße 40, 97318 Kitzingen, Germany. E-mail: info@seiler-pianos.de; web: www.seiler-pianos.de.

IRELAND

Dublin et al.
June 28 - July 7
Singing Tour of Ireland with Grayson Warren Brown. To include Irish Church Musicians Association Annual Conference in Dublin. Contact: Catholic Travel Centre, 4444 Riverside Drive, Suite 301, Burbank, CA 91505. Phone: (800) 553-5233; e-mail: info@GoCatholicTravel.com.

Please send information for Calendar to Rev. Larry Heiman, c.s.s., PO Box 815, Rensselaer, IN 47978. Phone: (219) 866-6272; fax: (219) 866-6100; e-mail: lheiman@saintjoe.edu.

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Hotline

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

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

Positions Available

ALABAMA

Director of Music Ministries. St. Columba Catholic Church, 2700 Main Street, Dothan, AL 36301. Phone: (334) 793-5802; fax: (334) 792-2816; e-mail: saintcolumba@ala.net. Full-time director of music ministries needed for active parish with approximately 850 families and Holtkamp (tracker) pipe organ. Responsibilities: enhancement of liturgical music program. Requirements: experience in Catholic parish setting, degree in music, strong choral, organ, people skills. Salary commensurate with education and experience. Apply to Search Committee. HLP-5838.

ARIZONA

Director of Liturgy and Music. St. Gregory Catholic Church, 3424 N. 18th Avenue, Phoenix, AZ 85015. Fax: (602) 264-4489. Vibrant parish in central Phoenix, staffed by priests of the Congregation of the Holy Cross, is seeking a full-time director of liturgy and music. Under the direction of the pastor, this individual will direct and coordinate all liturgical activity of our multicultural community as well as plan and provide music for all liturgical celebrations. Qualifications include a bachelor’s degree in liturgy and music or commensurate experience, proficiency in keyboard and voice, and a commitment to the spiritual growth of our community. Please send cover letter, résumé, and salary requirements to Fr. John Dougherty, C.S.C. HLP-5836.

CALIFORNIA

Assistant Director of Music Ministry/Organist. St. James Church, 124 N. Pacific Coast Highway, Redondo Beach, CA 90277. Fax: (310) 379-5552. Large Roman Catholic church is seeking a music minister to accompany three weekend liturgies and weekly adult choir rehearsals as well as provide music for special parish services, funerals, and weddings. Qualifications: advanced proficiency in classic and contemporary keyboard (organ and piano as well as strong sight-reading ability), cantoring abilities, and knowledge and appreciation of Catholic liturgy. Salary: $16,000, additional stipend for weddings and funerals. Salary negotiable contingent on experience and ability. Send résumé Attn: Kimberly Wargo. HLP-5823.

CONNECTICUT

Choir Director or Choir Director/Organist. Avon Congregational Church, Avon, CT. Phone: days (860) 297-0035, evenings: (860) 673-2104; web: www.avon-church.org. Director for adult and adult bell choirs, open September 2002. Select and plan music, conduct rehearsals and performances. Two weekend rehearsals, one Sunday morning service. Collaborate with co-director, an accomplished organist and pianist. Collaborate with and advise two volunteer directors for youth and youth bell choirs. Participate in Avon Ecumenical Musicians Association (one or two ecumenical services per year, bimonthly meetings). Position supported by volunteer administrator. Attend informal monthly (or less) music committee meetings. Attend ad-hoc planning meetings of directors. Twelve to fifteen hours per week, September through third week in June. $9,000 per year. Call co-director-organist Sue Smith at above numbers. Applications considered for choir director or choir director-organist for $18,000 per year. HLP-5828.

DISTRICT OF COLUMBIA


FLORIDA

Director of Music. St. Augustine Church, 375 N. Sunset Drive, Casselberry, FL 32707. Central Florida parish seeking qualified person to direct music ministry. Responsibilities include weekend liturgies, developing and directing choirs.

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and cantors. Candidate must be experienced in Catholic liturgy, have good voice, ability to play piano and organ. Résumé to Rev. Michael Hughes. HLP-5821.

**Director of Music.** St. Richard Catholic Church, 7500 SW 152nd St, Miami, FL 33157. E-mail: pater2000@hotmail.com. Full-time position. Competency in organ and keyboard, choral conducting, vocal and cantor training ability. Awareness of Catholic liturgy and rites expected. A degree in music preferred with credentials in liturgy and liturgical music. Benefits package offered. Position open to creative, skilled pastoral musician in love with the Catholic liturgy. Salary competitive. Send résumé with three recent references to Pastor at above address or e-mail. HLP-5834.

**ILLINOIS**

**Director of Liturgical Music.** SS Cyril and Methodius Parish, 608 Sobieski Street, Lemont, IL 60439. Phone: (630) 257-2776; fax: (630) 257-9372; e-mail: larryatcm@aol.com. Requires an understanding of Catholic liturgy and ability to work collaboratively with staff and volunteers. Candidate must be self-motivated and creative. Previous experience with liturgical music and strong keyboard and choral skills are necessary. Bachelor’s degree in music/liturgy or its equivalent. Responsibilities include planning music for parish liturgies, continuing adult choir development, organizing a children’s choir, continuing formation of liturgical musicians, and assisting with children’s liturgies: day school and R.E. special liturgies, funerals, and weddings. Salary commensurate with education and experience. Send inquiries or résumés to Fr. Larry Lisowski by mail, fax, or e-mail. HLP-5843.

**Music Director.** St. Michael Church, 315 W. Illinois Street, Wheaton, IL 60187. Fax: (630) 665-6820. Large parish in the western suburbs of Chicago is seeking a full-time music director. Responsibilities include direction of both traditional and contemporary adult choirs, teen and children’s choirs, and giving direction to the bell choir. Additional duties include training of cantors and serving as organist for weddings and funerals. Must have excellent musical credentials, a working knowledge of the liturgy of the Catholic Church as well as collaborative skills with staff and committees. Salary commensurate with experience and education and includes full benefits. Send résumé to Pat Komar, Parish Administrator. HLP-5847.

**Director of Music Ministry.** Maternity BVM Parish, 308 East Marsile, Bourbonnais, IL 60914. Fax: (815) 933-8289; e-mail: maternitybvm1847@yahoo.com. Progressive 1,000-household parish seeking experienced, musically competent Catholic. Strong skills in choir development and conducting; organ and keyboard excellence; vocal and cantor development, well organized; incorporate traditional and contemporary styles of worship; music degree preferred. Work collaboratively with parish team for weekend and school liturgies, holy days, funerals, weddings; mentor and develop other talented musicians; direct adult and children’s choirs and other musical groups. One hour south of Chicago. Available July 1. Send résumé and two references to Catherine Burke, Search Committee Chairperson. More information call (815) 935-2390. HLP-5855.

**INDIANA**

**Minister of Music.** St. Joseph Catholic Church, 1020 Kundek Street, Jasper, IN 47546. Phone: (812) 482-1805; fax: (812) 482-1814; web: www.saintjosephpjasper.com. Full-time position with program of adult, youth, children’s, and handbell choirs, including concerts. Organist duties on 1995 Holkamp pipe organ featured on cover and page forty-two of September 1996 issue of The American Organist. Liturgy planning and administrative duties included. Compensation commensurate with experience and education in mid-20s to mid-30s. Full benefits. Advanced degree preferred. Jasper, community of 12,000, is located within seventy miles of Louisville, KY, Bloomington (home of Indiana University School of Music), and Evansville, IN. Submit résumé to Music Search Committee. HLP-5835.

**KENTUCKY**

**Parish Liturgist/Music Director.** St. Thomas More Catholic Church, 5645 Blandville Road, Paducah, KY 42001. Phone: (270) 534-9000. Parish of 825 households seeks a qualified person to oversee all aspects of the community’s worship and music. Responsibilities include: administration (coordinate all persons in liturgical ministry); worship (direct the process of liturgy preparation, see that liturgical laws and norms of the church are followed); music (direct all members of the assembly in their ministry of music); education (keep the parish informed of developments in liturgical theology and requirements of liturgical law and practice). Prefer applicant with academic background in both liturgy and music as well as parish, cathedral, and/or diocesan experience. Send résumé to Search Committee, c/o Jim Tidwell. HLP-5818.

**MARYLAND**

**Youth Choir Director.** Fourth Presbyterian Church, 5500 River Road, Bethesda, MD 20816. Phone: (301) 320-3600. Part-time position (approximately six hours per week) to establish and direct a youth choir. Qualifications include a bachelor’s degree in music (master’s degree in choral conducting preferred), extensive experience in conducting junior and/or senior high choirs, and strong knowledge of sacred literature. Salary commensurate with qualifications and experience. To apply, please submit a formal letter of interest, a statement of faith and philosophy of music ministry, a résumé, three letters of recommendation, and any supportive material such as video or audio excerpts to Douglas Mears, Music Director. For more information, e-mail Dr. Mears at dmears@4thpres.org. HLP-5826.

**Organist.** St. Ignatius Parish, Oxon Hill. Small Roman Catholic parish in Prince Georges County. Pipe organ; salary competitive. Please fax résumé to (301) 567-0156. HLP-5829.

**Director of Music Ministry.** St. Isaac Jogues Church, 9215 Old Harford Road, Baltimore, MD 21234. Fax (410) 882-1484; e-mail ptryon@sij.org. Friendly, suburban parish of 2,100 families seeks enthusiastic, creative full-time director of music ministry. Responsibilities include recruiting and directing choir; recruiting and training volunteer cantors and musicians; providing music for weekend liturgies; selecting and scheduling liturgical music for parish Masses, sacramental celebrations; collaborating with liturgy committee and staff. Qualifications: music degree preferred; experience with Roman Catholic liturgical music; proficient organ or piano and choral directing skills; familiarity with traditional and contemporary liturgical music; willing-

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ness to work with volunteers; strong organizational skills. Send résumé and references to Music Search Committee. HLP-5841.

Director of Liturgy and Music. St. Elizabeth Church, 917 Montrose Road, Rockville, MD 20852. Fax: (301) 861-3066; e-mail: jmackfarlane100@vaticanii.net; web: www.StElizabethChurchMD.org. St. Elizabeth's is a progressive, welcoming, suburban parish (1,500 families) in Rockville, MD, eight miles outside of Washington, DC. Warm, supportive staff. Large grade school (530 students). Looking for someone steeped in Vatican II. Position available after May 1. Qualifications: keyboard skills, choral directing skills, people skills, creativity, singing ability and experience, person of faith, advanced degree preferred. Responsibilities: liturgical planning, weekend liturgies, developing and directing choirs and cantors, funerals, weddings. Salary competitive and commensurate with education and experience. Benefits included. Send letter/ résumé and salary requirements to above address. HLP-5848.

Organist-Associate Director of Music. St. Catherine Labouré Roman Catholic Church, 11801 Claridge Road, Wheaton, MD 20902. Phone: (301) 946-3636. Part-time position available April 1, 2002; salary: $26,000; résumés accepted until position filled. Parish of 3,500 families; three services, two rehearsals. Current instrument: two-manual four-division Rodgers. Initial preparations for a new installation underway. Seeking skilled musician with knowledge of the Roman Rite, skills in service playing, liturgical improvisation, and experience accompanying choral literatures. Possibility for extra stipends from weddings, funerals, and special services. For more information, contact the Office of Music at (301) 946-8080. HLP-5836.

MICHIGAN

Director of Music. St. Mary Catholic Church, 157 High Street, Williamstown, MI 48895. Phone: (517) 655-2620; fax: (517) 655-3933; e-mail: ekp@aol.com. Full-time position for 850-family mid-Michigan parish. Requires understanding of Catholic liturgy; ability to work collaboratively with staff and volunteers; piano, organ, and vocal proficiency essential; manage budget, music library (World Library—We Celebrate), and equipment (Allen computer two-manual organ and Kawai grand piano). Responsibilities include planning, scheduling all liturgies; accompanying well-established adult choir and cantors; directing and rehearsing junior choir, handbell ensemble, and folk group; assisting parish school and religious education liturgies; three weekend Masses, special liturgies, funerals, weddings, and serve as member of worship commission. Bachelor's degree in music/liturgy or music education preferred. Competitive salary and benefits. Accepting résumés and reference lists until March 31 or until filled. Send to Rev. Thomas Thompson. HLP-5820.

Music Director. The Roman Catholic Diocese of Lansing currently has three full-time and several part-time positions for music directors available at parishes in the diocese. Salaries are competitive, and full-time positions include other benefits. For more information, please contact Dr. Timothy Flynn, Diocesan Music Consultant, at (517) 342-2480. HLP-5844.

Director of Music and Liturgy. St. John Catholic Church, 209 N. Hacker Road, Howell, MI 48843. Phone: (517) 546-7200; fax: (517) 546-0403; e-mail: fg wither@gmail.com. Full-time position. Instruments: Allen digital organ and Kawai grand piano. Responsibilities: musician/cantor at four weekend liturgies; choir director of three choirs (adult, children, and contemporary); musician at weddings and funerals; provide music training for children in religious education; coordinate the worship committee and liturgical ministers. Qualifications: effective communication and people skills; proficient piano, organ, and choral directing skills; good knowledge of liturgical music and Catholic liturgy. Competitive salary commensurate with experience and qualifications. Full benefits if needed. Position available July 1, 2002. Please send résumé to Fr. Francis George. HLP-5850.

MISSOURI

Coordinator of Worship. St. Thomas More Parish, 11822 Holmes Road, Kansas City, MO 64131. Phone: (816) 942-2492; e-mail: lorit@stmkc.com. Large suburban parish with a strong music program is seeking a full-time coordinator. We are looking for a person with a good background in liturgy, with good motivational and organizational skills, who can function as a pastoral associate, plan liturgies, continue the development of the worship program, and coordinate several hundred persons who minister in worship. Respond to Search Committee. HLP-5824.

Director of Music Ministry. Nativity of Mary Parish, 10017 E. 36th Terrace, Independence, MO 64052. E-mail: nativityofmary@worldnet.att.net. Community in the process of designing a new worship space seeks director of music ministry. This position requires keyboard skills as well as choral and vocal abilities. Seeking a degreed musician or pastoral equivalent who will develop choir and cantors in liturgical worship. Collaborative working relationship with pastor, staff, and liturgy committee. Compensation commensurate with background and diocesan salary scale. Send résumé and references to Search Committee. HLP-5854.

NEW JERSEY

Music Teacher. St. Joan of Arc School, 101 Evans Road, Marlton, NJ 08053. Phone: (856) 983-0774; fax: (856) 83-3278. Seeking qualified full-time classroom music teacher for grades K-8. Prepare and provide music for school liturgies, prayer services, and other musical events. Piano and organ required, guitar preferred. HLP-5814.

Director of Liturgy and Music. Our Lady of Mt. Carmel Parish, 178 W. White Horse Pike, Berlin, NJ 08009. Phone: (609) 767-2653. Large (2,200 families) suburban parish, South Jersey community twenty-five minutes from Philadelphia, is searching for a full-time director steeped in the spirit of Vatican II. Position available July 2002. Important qualifications include: BA in music; knowledge of and ability in keyboard and organ; familiarity with liturgical documents of Vatican II; some training in the implementation of sound liturgical practices; liturgy planning; ability to work collaboratively; good communication skills; high energy. The opportunity to teach music in our parish school (ten hours per week) is also available. Call to request a full job description. Send cover letter and résumé to Fr. Fred Voltaggio. HLP-5815.

Music Director-Organist. Church of Christ the King, PO Box 368, New Vernon, NJ 07976. Fax: (973) 267-7070; e-mail: Paddy428@aol.com. Morris County, NJ,

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New Mexico

Liturgist-Musician. Aquinas Newman Center, 1815 Las Lomas Road NE, Albuquerque, NM 87106. E-mail: aquinasnew@aol.com. New staff position in vibrant university parish: full-time liturgist with keyboard proficiency. Theology degree required, MA preferable, emphasis in liturgy, and knowledge of the RCIA process and rites. Responsibilities include: overall supervision of liturgy, working with existing liturgy committee, recruitment and training of volunteer ministers, working with established choirs. Competitive salary and benefits. Position available July 1, 2002. Full job description available on request. Send letter of interest, résumé, and three references to Fr. Robert Keller, or. HLP-5837.

New York

Music Director. Immaculate Conception Church, 113 N. Geneva Street, Ithaca, NY 14850. Fax: (607) 273-0185. 1,600-family parish in the Finger Lakes region of NY State seeks a creative, faith-filled, energetic, dedicated music director (twenty hours per week). Choral directing experience required; knowledge of Catholic liturgy strongly preferred. Responsibilities: direct adult and youth choirs; train and supervise cantors; ensure appropriate music for liturgical celebrations; work closely with pastor, liturgical minister, and organist; participate in all aspects of music ministry. Music degree required; keyboard skills necessary. Position available Feb 1 or later. Send or fax résumé to: Lynn Kingston, Business Manager. HLP-5813.

Director of Music-Organist. St. Frances de Chantal Roman Catholic Church, 190 Hollywood Avenue, Bronx, NY 10465. Phone: (718) 792-5500; fax: (718) 792-1824; e-mail: SfdChantal@aol.com. Full-time position for parish of 2,500+ families. Responsibilities include planning music for all parish liturgies; playing organ at four weekend Masses, funerals, and weddings; directing adult and children’s choirs; working with cantors and clergy. Candidate should have strong organ, voice, and directing skills and possess collaborative skills with clergy and church staff. Advanced degree in organ preferred along with working knowledge of Roman Catholic liturgical music. Three-manual, thirty-seven-rank Wicks organ; Peragallo scheduled to refurbish organ and build new console. Salary, including benefits, commensurate with experience and education. Send, fax, or e-mail résumé and three references to Msgr. Leslie J. Ivers, Pastor. HLP-5816.

Spanish Choir. St. Raymond Church, Bronx, New York. Phone: (718) 792-4044, ext. 256; fax: (718) 863-8509; e-mail: straymondsmusic@aol.com. We are looking for a person to organize and accompany the Spanish choir for one service per week and two bimonthly rehearsals. Previously, a volunteer has filled this ministry. Please send résumé to the attention of Mr. Christopher Reilly, Director of Music, via fax or e-mail. A letter of recommendation from previous employer is preferred though not required. Previous experience in this ministry and proficiency in Spanish required. Position available immediately. HLP-5825.

Musician. Dominican Convent, 175 Route 340, Sparkill, NY 10976. Motherhouse community of Dominican Sisters seeks musician to fill quarter-time position. Keyboard skills necessary. New worship space recently dedicated. Small house schola for Sunday and special liturgies. Experience with elderly community a plus. Responsibilities include planning and providing ritual music for liturgies with house community. Send résumé to Sr. Joanne Deas, or, Administrator. HLP-5845.

North Carolina

Organist. E-mail: Ghaynes@coastalnet.com. Jarvis Memorial United Methodist Church, Greenville, NC, seeks part-time organist-accompanist to support traditional and eclectic music ministry. Attendance of approximately 700. Two services, two main service choirs. Tellers organ (Penn.): three manuals, forty-three ranks. Yamaha seven foot grand piano. Successful candidate will demonstrate a personal faith in Christ; be able to provide quality, appropriate service music; and be able to support in a variety of styles and situations including hymn-singing, weddings, and funerals and in classical-to-popular sacred choral music. Salary $10-12,000 based on experience and negotiated duties (the music ministry currently includes eleven vocal and instrumental ensembles). Greenville is home to East Carolina University. E-mail for information. HLP-5839.

Ohio

Liturgist-Musician. St. Mary Catholic Church, 707 Jefferson Avenue, Defiance, OH 43512. Web: www.defnet.com/~smarys. Full-time position in welcoming community of worship and service. Must be willing and able to work in a model of collaborative leadership and provide direction for active parish liturgical commission. Candidate should be self-motivated; flexible; knowledgeable of Catholic liturgy; skilled in organ-piano accompaniment; and able to provide direction to choirs, musicians, and liturgical ministry teams. May consider two separate positions of liturgical minister and music minister in some combination as full- or part-time staff, depending on qualifications. Position open summer 2002 (sooner by agreement). Competitive salary and benefits based on experience and education. Cover letter, résumé, and references to Rev. Timothy M. Kummerer. HLP-5846.

Pennsylvania

Music Director. St. James the Apostle, PO Box 207, New Bedford, PA 16140. Fax: (724) 964-1108. St. James Parish is a Roman Catholic parish of the Diocese of Pittsburgh, located on Route 422 West between Youngstown, Ohio, and New Castle, Pennsylvania. Three weekend liturgies (Saturday evening 6:00 pm, Sunday 8:00 and 10:45 am); adult choir; bell choir (teens and older); availability for funerals and weddings preferred. Salary and benefits commensurate with experience and availability. Please send résumés to above address. HLP-5831.

Director of Music/Organist. Saint Joseph Church, PO Box 2012, Mechanicsburg, PA 17055. Phone: (717) 766-9433; fax: (717) 795-9123. Large parish, five miles west of Harrisburg, seeks full-time musician to take over and expand a well-established program. Understanding of Catholic liturgy essential. Strong organ and vocal skills required. Allen four-
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manual organ. Responsibilities include planning liturgies, four weekend liturgies, holy days, sacraments; adult choir of forty; weddings and funerals provide additional compensation. Detailed job description upon request. Position available after 8/15/02. Degree preferred. Salary and benefits very competitive. Please send résumé to Rev. Chester P. Snyder at above address. HLP-5852.

SOUTH CAROLINA

Director of Music and Liturgy. Saint Peter Catholic Church, 1529 Assembly Street, PO Box 1896, Columbia, SC 29201. Web: www.visitsstpeters.org. Multicultural parish of 1,000+ families and elementary school seeks full-time director of music and liturgy. Proficiency in voice, organ-keyboard (Peragallo III/36 2002 installation), choral directing, and Catholic liturgy. Responsibilities: music selection, cantor recruitment and training. Opportunities: working in a beautiful, restored, historical church near the University of South Carolina, ability to expand or develop reputable music program, promote growth of parish music ministry. Salary competitive and commensurate with experience. Benefits included. CV and references by 4/30/02. HLP-5822.

Director of Music Ministry. St. Peter Catholic Church, 70 Lady’s Island Drive, Beaufort, SC 29902. E-mail: stpetes@stpetes-church.org; fax: (843) 522-0667; web: www.stpetes-church.org. Beautiful sea island near the ocean. Full-time staff position for active parish of 1,300 families. Immediate opening to start as soon as possible. Requires a person of faith, preferably one experienced in Catholic liturgy. Excellent vocal and organ skills required. Responsible for adult choir, must recruit and train other musicians and cantors. Needs to be a flexible person and one who can work collaboratively with pastor and other ministries. Responsibilities include, but are not limited to, Sunday liturgies, weddings, funerals, and holy days. Good benefits and salary. Send résumé to Karen S. Widenhouse, Business Manager. HLP-5853.

Director of Music Ministries. St. Andrew Catholic Church, 503 37th Avenue, North Myrtle Beach, SC 29577. Full-time position available for qualified musician/choral director in a L200 household dynamic community located on the Atlantic coastline in the heart of the golfing capital of the world. Weekly worshipping community with large percentage of visitors. The ideal candidate should have strong choral, keyboard, and leadership skills as well as a keen interest in developing a multi-faceted liturgical program for adult and youth choirs. Graduate degree preferred. Competitive salary and benefits. Send résumé to DMM Search Committee at above address. HLP-5851.

VIRGINIA

Music/Worship Minister. Fairmount Christian Church, 6502 Creighton Road, Mechanicsville, VA 23111-5355. Full-time position in growing congregation located outside Richmond, Virginia. Applicant must exhibit skills in planning and leading worship services, growing an active music ministry, and directing or overseeing a variety of choirs and vocal and instrumental ensembles. Fairmount averages 650-750 in worship each Sunday and is in the midst of a $4 million expansion project which includes a theatrical production component. Salary is based on experience. Please forward a résumé and letter to Harry Gill at above address or e-mail him at HRGill@aol.com. HLP-5827.

Director of Music. Saint Benedict Church, 206 North Belmont Avenue, Richmond, VA 23221. Phone: (804) 254-8810; e-mail: jkauffmann@saintbenedict parish.org. Full-time for 1,000-family parish with elementary and middle school. Highly liturgical parish seeks to further musical program. Three weekend Masses and Holy Day celebrations; develop and direct multiple choir programs; train cantors; work with various instrumentalists. Candidate must be an accomplished organist/choir director; have excellent organizational skills; and ability to work collaboratively with pastor, staff, and volunteers. Master’s degree in music or equivalent experience preferred. Two-manual, nineteen-rank Moeller organ; four octaves of Schulmerich handbells available. Competitive salary commensurate with experience: $45,000+ with full benefits. Additional stipends for weddings and funerals. Position open immediately. Send résumé and organ repertoire list by June 1, 2002, to Rev. James Kauffmann. HLP-5840.

WASHINGTON

Director of Music Ministries. St. Joseph Catholic Church, 520 S. Garfield Avenue, Kennewick, WA 99336. Phone: (509) 586-3820; fax: (509) 586-3558. 1,100-family parish needs full-time music director. Traditional Catholic repertoire is selected from wide genre including contemporary, classical, Gregorian chant, and Latin. Director leads chancel choir, children’s chorus, and ensembles; provides liturgical recommendations in liaison with school music teacher. New church, under construction, has three-manual Allen Renaissance-350. Organist available for choir. Director will have sufficient liturgical knowledge to choose music appropriate to Mass parts and liturgical season. Bachelor’s degree in music (master’s preferred) or equivalent. Choral direction and keyboard skills required. Salary DOE. HLP-5817.

Available

Seeking Parish. Experienced musician, strong on keyboards, seeks parish in Kentucky or southern Indiana. Have experience teaching music in Catholic schools, training cantors, leading adult choirs and children’s choirs, and working with Hispanic choirs. I am willing to relocate early this summer for full-time position. E-mail: ChoirMistress@aol.com. HLP-5812.

Relocating to Boston, MA. Available June 2002. Liturgist-liturgical musician holding MA in liturgical music. Experience includes development of handbell choir, children’s choruses, ritual development in new worship space. For résumé or more information, send e-mail to kjvbs@yahoo.com. HLP-5819.

Free Hymnals. Worship, third edition, (pew edition only) hymnals in good condition are available for the cost of shipping. Please contact Tom Koester, music director, by e-mail: koestert@archmil.org. HLP-5833.
2002 EDUCATION CALENDAR

Schools & Institutes

Cantor Express School
May 31–June 2  Baton Rouge, LA
July 19–21  Green Bay, WI
August 2–4  Rensselaer, IN
August 16–18  Holyoke, MA
August 20–21  Detroit, MI

Choir Director Institute
August 12–16  Lakeside, OH

Handbell Choir Directors
August 14–16  Lakeside, OH

Organist-Choir Directors
June 10–14  Milwaukee, WI

School for Guitarists
June 17–21  Erlanger, KY
July 15–19  Menlo Park, CA

Pastoral Liturgy Institute
June 5–8  Tampa, FL

Pastoral Liturgy Express
August 23–25  Albuquerque, NM

Children’s Choir Director
July 24–26  Belleville, IL

Eastern Church Musicians
June 3–7  Washington, DC

Gregorian Chant School
June 10–12  Buffalo, NY

GIRM One-Day Seminar
April 19  Phoenix, AZ
May 3  Chicago, IL
May 31  Philadelphia, PA

Spring and Summer at a Glance

April
19  General Instruction Seminar
   Phoenix, AZ

May
3  General Instruction Seminar
   Chicago, IL
31  General Instruction Seminar
   Philadelphia, PA
31–Jun 2  Cantor Express
   Baton Rouge, LA

June
3–7  Eastern Church Musicians
   Washington, DC
5–8  Pastoral Liturgy Institute
   Tampa, FL
10–12  Gregorian Chant School
   Buffalo, NY
10–14  Organist-Choir Directors
   Milwaukee, WI
17–21  School for Guitarists
   Erlanger, KY
25–28  Region III Convention
   Anaheim, CA

July
9–12  Region II Convention
   Omaha, NE
15–19  School for Guitarists
   Menlo Park, CA
19–21  Cantor Express
   Green Bay, WI
24–26  Children’s Choir Directors
   Belleville, IL
30–A2  Region I Convention
   Rochester, NY

August
2–4  Cantor Express
   Rensselaer, IN
12–16  Choir Director Institute
   Lakeside, OH
14–16  Handbell Choir Directors
   Lakeside, OH
16–18  Cantor Express
   Holyoke, MA
20–21  Cantor Express
   Detroit, MI
23–25  Pastoral Liturgy Express
   Albuquerque, NM

Region I Convention
Rochester, New York
July 30–August 2
Voices of Hope

Region II Convention
Omaha, Nebraska
July 9–12
Proclaiming Your Glory
AS WE SING: Holy, Holy, Holy!

Region III Convention
Anaheim, California
June 25–28
“Behold, I Make All Things New”

Mark Your Calendar Today

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Opening Doors

By Victoria M. Tufano

At the Rite of Acceptance, at least as the ritual text envisions this moment, the community and those who are becoming catechumens meet outside the door of the church. There the candidates for acceptance are questioned about why they have come, and there they accept the gospel and receive the sign of the cross publicly for the first time. Only after these rites have taken place are they publicly invited to enter the door of the church to join the community in listening to the word of God. Passing through this door is a ritual of great significance; the new catechumens are indeed crossing a threshold in their lives.

The fact of the matter, though, is that each of these candidates has walked through this door before. For many of them, the first time they entered the door to a church was long before they called the parish office to ask how to become a Catholic. Each day, someone who is seeking answers to questions about God, about life and death, about Christianity, about Catholicism, about any number of things pulls open the door of a Catholic church to see what answers can be found there. Often, these seekers come to Mass. What do they find?

If their testimony is any indication, they often find something quite wonderful. Many catechumens report that one thing that attracted them to the Catholic Church was the beauty of the liturgy. They often find that the various ritual elements—the music, the silence, the processions, the gestures, the incense, the vesture, the furnishings, the art—point to something beyond themselves. These things speak to them, somehow, of God.

That’s not news to us, of course. It’s why we do these things. It’s why we fuss about these things. It’s why we read and write and argue and go to conferences about these things.

But it’s news to them. Good news.

It may be the first time that someone seeking truth encounters the proclamation of God’s word, or that someone grieving hears the promise of eternal life. Perhaps it is the first time that they’ve heard a word of hope, or of peace, or of love in a difficult time. Perhaps it is the first time that someone whose instincts drive that person to seek justice for the poor or to care about the environment hears those concerns spoken of—or sung of—as God’s concerns.

It is common nowadays, when the phrase “liturgical catechesis” flows effortlessly off the tongue, to note that the liturgy catechizes. But the liturgy also evangelizes. It proclaims the basic and primary message of God revealed in the person of Jesus Christ, dead and risen, through the power of the Holy Spirit. It proclaims this message not only to those whom we presume will be
there: the baptized believers already on mission in the world. It proclaims this also to those hearing it for the first time: the catechumens; the already identified inquirers; the seekers who have opened the church door for the first time; and yes, the baptized, Catholic or not, churchgoers or not, who for whatever reason never heard it—or never really heard it—before.

The liturgy evangelizes. It speaks good news to those who are seeking it.

What Does That Demand?

What does that demand of us who are leaders and ministers of the assembly? What attitudes must form and inform our work? These questions could be the beginning of a long and fruitful discussion. In the limited space that I have been allotted, I will propose three answers.

First, we must recognize the dignity of our own baptism and continually build up and reverence that dignity in the assembly. That may seem like a paradox when considering how the liturgy speaks to the unevangelized, but evangelization, like liturgy, is primarily the work of Christ through his body, the church. It is the body of Christ, head and members, ministers and people, who evangelize. While the music, the silence, the processions, the gestures, the incense, the vesture, the furnishings, and the art may attract people to the church, it is the presence of Christ in the people that will deepen that attraction into a relationship with the living God.

And so, second, we must lead and support the assembly in taking on its ministry. Of course this means that we encourage full, conscious, and active participation in the liturgical act. But it also means that we encourage congruence between the liturgy and our life in the world.

One of the most challenging things I ever heard anyone say is that nothing should be prayed about in liturgy that the assembly is not ministering to in other ways. Again, this may seem to beg the question of evangelization, but how can we expect anyone to believe the good news that we proclaim if we are not living that good news ourselves? How will we introduce anyone to Christ, who is the Way, the Truth, and the Life, if his way is not our way of life? Why would anyone listen to the word that we proclaim if it doesn’t seem to make a difference in the way we live?

It is the presence of Christ in the people that will deepen attraction into a relationship with the living God.

Third, hospitality must be the hallmark of everything we do. Of course that means that the people at the doors have a friendly smile and a welcoming word. But more importantly it means that no one is excluded because the stairs can’t be navigated by someone using crutches or a wheelchair, or because they have no way of finding what page the Gloria is on. But most importantly, it means that there is space for the seeker and the newcomer. Our parishes and our liturgies should never be finished products. We should always be a work in progress. This doesn’t mean that we are constantly tinkering with our committees or reinventing our common prayer. But it does mean that we should, as the sisters used to say at our school dances, leave some room for the Holy Spirit.

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