

NATIONAL ASSOCIATION
OF
PASTORAL MUSICIANS

June-July 2002

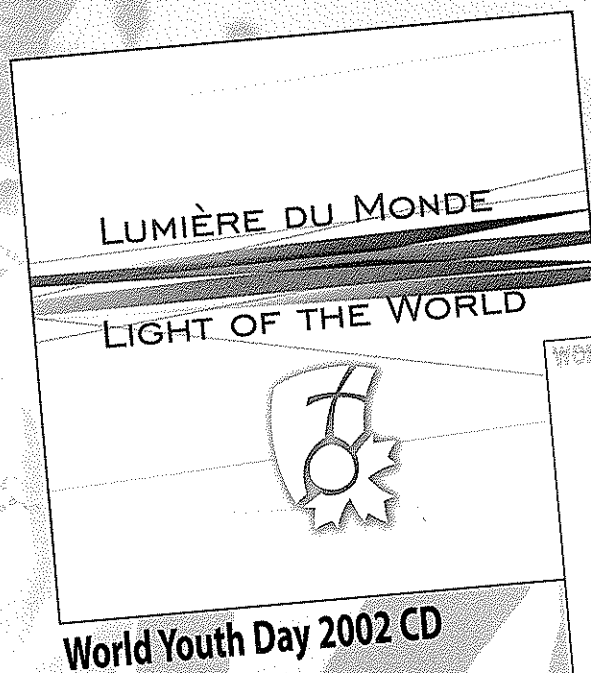
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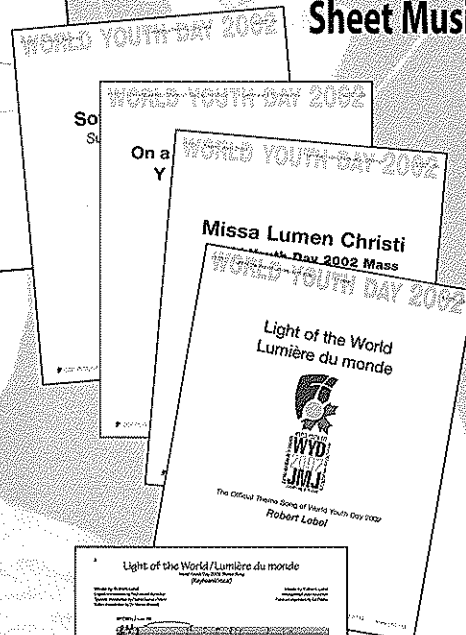
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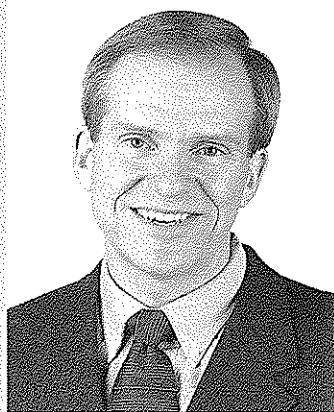
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From the President

Dear Members:

On the following pages you will find the annual report of the National Association of Pastoral Musicians, reflecting the activities of NPM for the year 2001.

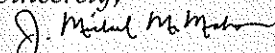
During our twenty-fifth anniversary year, we gathered for a grand celebration at our national convention in Washington, DC. We celebrated the marvelous gifts that NPM has produced for the church in the United States. We also honored and bade farewell to NPM's founder and first president, Father Virgil Funk.

Unfortunately, 2001 was a difficult year for the association financially. The convention itself drew nearly 1,000 fewer participants than had been expected, and so it generated far less income than anticipated. Running this year's convention was more costly than usual, in large part because of higher costs in Washington, DC. Staff expenses were also higher than expected this year because of illness, pregnancy, and transitions. In all, we suffered an operating deficit of more than \$335,000.

Until this year, NPM has depended for its financial support almost exclusively on membership dues and program revenues. While membership remains strong and participation in our programs is at a high level, costs continue to rise. Because the resources that we've relied on are no longer adequate to support the association and its programs, we have established a President's Development Council (PDC) to assist in identifying new sources of income. Father Ron Brassard, a long-time member and leader of NPM, will serve as the first chairperson of the PDC. He and other members of this group will explore a variety of approaches to funding the work of NPM, such as grants and gifts from foundations and other donors to help us develop exciting new programs. During the coming year we will also be inaugurating an NPM Annual Fund to provide a firm foundation for the work that we do. We are confident that you, our members, want to support this important work and will help with your financial contributions.

There is still a great deal of work to be done to foster the art of musical liturgy. The role of NPM in promoting full, conscious, and active participation in sung worship is as vital today as it was at the time of our founding in 1976. We need to continue providing for pastoral musicians opportunities for mutual support and continuing education through our chapters, divisions, sections, conventions, schools, institutes, workshops, and publications.

Thank you for your commitment to sung worship and for your continued support of NPM.

Sincerely,

J. Michael McMahon
President

Annual Report to the Membership

FOR THE YEAR JANUARY 1 TO DECEMBER 31, 2001

Membership

The year 2001 saw overall membership remain steady, with a strong increase of membership in the Director of Music Ministries Division (DMMD).

	December 31, 2000	December 31, 2001
Total Membership	9,251	9,223
Divisions		
DMMD	670	731
Music Educators	236	224
Sections		
African American Musicians		102
Campus Ministers		128
Cantors		2,046
Choir Directors		2,252
Clergy		1,458
Ensemble Musicians		1,227
Hispanic Musicians		184
Musicians in the Military		34
Organists		1,900
Pianists		95
Responsible for Leadership in Music Ministry		2,221
Seminary Music Educators		25
Youth		595
Eastern Church Musicians		<i>in formation</i>
Asian/Pacific Rim Musicians		<i>in formation</i>
Pastoral Liturgists		<i>in formation</i>

Education

Conventions

Attendance at this year's national convention in Washington showed a drop of more than ten percent from the 1999 national convention in Pittsburgh, yet attendance remained ahead of participation in the 1997 national convention.

2001	National Convention (Washington, DC)	4,680
2000	Regional Conventions	3,664
1999	National Convention (Pittsburgh, PA)	5,227
1998	Regional Conventions	3,784
1997	National Convention (Indianapolis, IN)	4,409

Schools and Institutes

NPM is continuing to expand the number of schools and institutes and enrollment in those programs. In 2002 we have planned for 19 such programs, more than double the number held in 2001.

2001	9 Schools and Institutes	Total Attendance	667
2000	12 Schools and Institutes	Total Attendance	555

The National Association of Pastoral Musicians is by far the largest association serving those interested in and leading worship in the Catholic Church in the United States.

NPM is becoming of greater service to the multicultural church in the United States through our cultural- and language-oriented sections. We are also strengthening our service beyond music ministry through the addition of the new Section for Pastoral Liturgists.

Annually, we gather the largest group of people interested in promoting sound liturgy as the summit and fount of church life.

We offer remarkably varied summer educational programming.

Pastoral Music remains a strong resource for our membership and for others in the church here in the U.S. and around the world. We receive frequent requests for permission to reprint articles from our journal.

Membership dues provided thirty-two percent of total revenue for 2001. Registration fees for our convention and schools provided fifty-four percent.

Chapters

Growth in the number of chapters has remained strong. NPM chapters are now active in more than forty percent of U.S. dioceses, an increase of more than fifty percent in the past two years.

2001	74	(59 permanent, 14 temporary)
2000	65	(53 permanent, 11 temporary)
1999	46	(42 permanent, 4 temporary)

Publications

This year NPM Publications prepared and distributed *The Director of Music Ministries in the Parish: Work and Remuneration—A Statement and Worksheet*. This new booklet continues the series of practical resources associated with the development of the director of music ministries position in parishes. NPM Publications also prepared and produced *Fostering the Art of Musical Liturgy: 25 Years of Service*, the commemorative anniversary volume first distributed at the Twenty-Fifth Anniversary Convention in 2001.

We are planning a new direction for *Pastoral Music Notebook* as a way to communicate among the sections and to alert the whole association about important developments within the view of particular sections.

Finances

NPM experienced a deficit of more than \$335,000 in 2001, due to lower than expected convention attendance, higher than expected convention costs, and unforeseen but necessary administrative expenses. In response to the 2001 deficit, NPM has reduced its administrative budget, raised its dues for the first time in twelve years, and begun several fundraising efforts, including the NPM Annual Fund.

	2001	2000
Revenue		
Membership and Publications	\$ 385,549	\$ 408,957
Conventions	857,525	495,645
Schools	188,039	195,888
Advertising and Exhibits	211,461	165,240
Administration	20,429	15,196
Total Revenue	1,663,003	1,280,926
Expenses		
Membership and Publications	\$ 477,117	\$ 447,148
Conventions	692,388	333,376
Schools	213,924	161,649
Advertising and Exhibits	151,306	117,970
Administration	463,957	376,619
Total Expenditures	1,998,692	1,436,762
SURPLUS (DEFICIT)	(335,689)	(155,836)

PASTORAL Music

Pastoral Music

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Membership Information: Regular Parish Membership in NPM (clergy and musician, both included as members): \$83 per year. \$40 of this amount is for subscriptions to *Pastoral Music* for one year. Single Parish Membership (one member): \$59 per year. \$20 of this amount is for a subscription to *Pastoral Music*. Youth Membership: \$25, benefits equivalent to individual membership. Group membership rates are available. *Membership rates in effect as of January 1, 2002.*

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National Association of Pastoral Musicians Mission Statement

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

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Mr. John Wright, *Music Industry* (2002)
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Mr. Robert Frenzel, *Ensemble Musicians*
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Dr. Paul Ford, *Seminary Music Educators*
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Mr. Steve Petrunak, *Youth*
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Mr. J. Michael Thompson, *Eastern Church Musicians (ad hoc)*
Mr. Bruce Croteau, *Pastoral Liturgists (ad hoc)*
Rev. Ricky Manalo, *cse, Asian and Pacific Rim Musicians (ad hoc)*

Ex-Officio Representatives

Mr. Charles Gardner, *Board of Directors Chair*
Mr. Richard Gibala, *Council of Chapters Chair*
Mr. James Wickman, *DMMD Division President*
Sister Katherine Hendel, *BVM, NPM Mus-Ed Division President*
Dr. Gordon E. Truitt, *NPM Staff Representative*

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

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 worshipping community.

We are challenged to ongoing formation.

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

We are challenged to be an Association.

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

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

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

PRAYER FOR PRIESTS

Praise to you,
Father of our Lord Jesus Christ,
for in your infinite love
you care for your people
by the ministry of priests.

May their faithful service
bring lasting good to your Church
and great happiness to them.
Help them to do what is right,
that by their teaching and living
we may grow in the knowledge of
your love.

As our priests instruct your
people,
enlighten them with the wisdom
of Christ the Teacher.

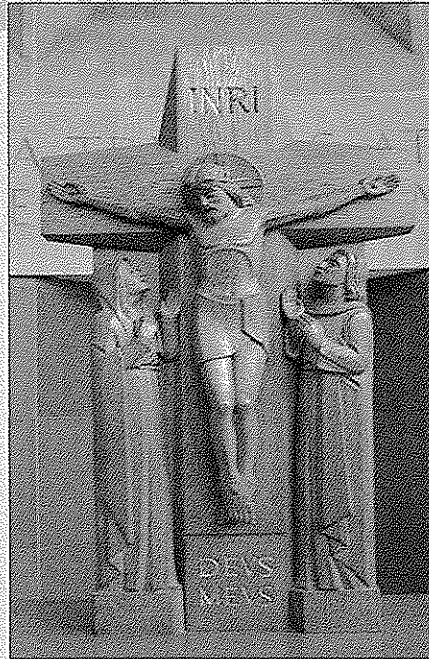
As they preach your Word
and celebrate the sacraments,
sanctify them with the holiness of
Christ the High Priest.

As they face weakness, suffering
and discouragement,
strengthen them with the grace of
Christ the Life-Giver.

As they work for peace, unity,
and healing in your Church,
uphold them with the courage of
Christ the Reconciler.

Giver of all good gifts,
make the ministry of our priests
a spiritual offering pleasing
to you,
through Jesus Christ, our Lord.
Amen.

Imprimatur given by John F. Kinney,
Bishop of Saint Cloud, March 19, 2002.
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Sacristy cross, Cathedral of Mary Our
Queen, Baltimore, Maryland.

PRAYER FOR THE CHURCH

From the depths I call to you,
LORD, hear my cry.
Catch the sound of my voice
raised up, pleading.

If you record our sins,
LORD, who could survive?
But because you forgive
we stand in awe.

I trust in God's word,
I trust in the LORD.
More than sentries for dawn
I watch for the LORD.

More than sentries for dawn,
let Israel watch.
The LORD will bring mercy
and grant full pardon.
The LORD will free Israel
from all its sins.

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PRAYER FOR VICTIMS

Loving and merciful God,
you have brought us together
in the name of your Son
to receive mercy and grace,
healing and comfort
in our time of need.

Open our eyes to see
the pain and suffering
caused by the abusive behavior
of some members of our church.
Enlighten our minds
to understand its

devastating impact
on the lives of these victims,
on the lives of their families
and friends,
and on the church itself.

Touch our hearts
with your tender compassion,
and convert us to yourself.
Grant us the grace and courage
to forgive those who have hurt us
and to ask forgiveness of those
we have harmed.

Where sin has divided
and scattered,
may your love make one again.
Where sin has brought weakness
and hurt,
may your power heal
and strengthen.
Where sin has brought death,
may your Spirit raise to life.

We ask this through Christ
our Lord.
Amen.

Adapted slightly from the text prayed by
Most Reverend John G. Vlazny,
Archbishop of Portland, December 10,
2000. Used with permission.

Association News

Conventions Update

Advance Registration? It's Here!

One advance registration deadline is past, but you can still register for two of this summer's conventions at a discounted rate. The advance registration deadline for the Region III Convention in Anaheim, California, was on May 24. Not to worry! Even though you may have missed that deadline, you may still register for the Anaheim Convention (June 25-28). *Send your registration form today to:* NPM, PO Box 4207, Silver Spring, MD 20914-4207 *or register online at* www.npm.org. If you haven't submitted a registration form by June 10, however, please register onsite.

You can still receive the member advance rate discount for the other two conventions. The advance registration deadline for Region II, Omaha, Nebraska, is June 7. The deadline for Region I, Rochester, New York, is June 28.

These are also the dates for even greater savings for NPM member clergy and musician from the same parish registering together. Save an additional \$20 per person off the advance registration fee!

If you need a brochure for any of the 2002 NPM conventions, call the National Office today: (202) 723-5800; e-mail: npmsing@npm.org. Or register online at our secure site: www.npm.org.

Schools Update

General Instruction Seminars: A Hit

The three one-day seminars on the new *General Instruction of the Roman Missal* that NPM offered in conjunction with the Diocese of Phoenix and the Archdioceses of Chicago and Philadelphia have been extremely well received. More than sixty people participated in Phoenix and nearly two hundred attended the session in Chicago. As we go to press, we antici-

Día del Ministerio de Música Hispana Hispanic Music Ministry Day

Aprendamos, celebremos, e indentifiquemos las necesidades básicas para el ministerio de la música hispana en la liturgia.

Domingo, 23 de junio de 2002 • June 23, 2002

La Parroquia de San Columban

10801 Sanford • Garden Grove, California 92640

12:30 PM – 6:30 PM

Costo: \$25 por persona*

* Por favor, no deje que el costo haga imposible su asistencia. Hable con el párroco de su parroquia para ayuda. Please do not let cost keep you from attending. See your parish pastor for assistance.

❖ Santa Misa

❖ Discusión Litúrgica

—Dirigida por Jaime Cortez, Peter Kolar, Donna Peña, y la Hna. Elena Platas

❖ Descanso

—Una oportunidad para poder conocer a otros participantes

—Habrá materiales y recursos nuevos para la música y la liturgia de venta por las casas publicadoras GIA, OCP, y WLP

❖ Sesiones – los distintos enfoques serán:

1. La Música para los Ritos Litúrgicos
2. La Estructura de la Misa
3. Desarrollando la Capacidad Musical

Jaime Cortez compositor, arreglista y cantante respetado, sacó su bachillerato en composición musical en la Universidad de Arizona State; actualmente es Director musical en la Parroquia de Santa Brígida en Mesa, Arizona.

Peter Kolar pianista; compositor y arreglista, es Editor de Música y Publicaciones Hispanas para World Library Publications, y Director de Música en la Parroquia Santa Cruz/ICM en Chicago, Illinois.

Donna Peña compositora y cantante, es muy reconocida por sus contribuciones a la música hispana en la liturgia; ella reside en Inver Grove Heights, Minnesota.

Información: National Association of Pastoral Musicians

Teléfono: (202) 723-5800

Tela (Web): www.npm.org

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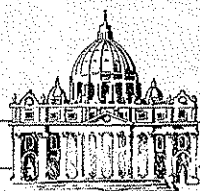
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pate about 150 people in Philadelphia. Rev. Paul Colloton, OP, D.Min., and Rev. John Huels, OSM, J.C.D., offered the presentations in Phoenix, and Dr. J. Michael McMahon and Ms Amy Jill Strickland led the workshop in Chicago. Father Colloton and Ms Strickland teamed up for the session in Philadelphia.

Word about this successful program is spreading to other regions: NPM has been approached by several other dioceses and archdioceses to offer a similar program in the fall and the winter.

Calling Early Birds: Deadlines Are Here

The early bird deadlines for the remaining NPM 2002 schools and institutes fall in June and late July. Remember, even if the early bird deadline has passed, you can still attend a program, but at the regular rate. Here are the upcoming deadlines for our summer programs:

- June 17 Guitar School, Menlo Park, California (July 15-19)
- June 19 Cantor Express, Green Bay, Wisconsin (July 19-21)
- June 24 Children's Choir Director School, Belleville, Illinois (July 24-26)
- July 2 Cantor Express, Rensselaer, Indiana (August 2-4)
- July 12 Choir Director Institute, Lakeside, Ohio (August 12-16)
- July 15 Handbell Choir Director School, Lakeside, Ohio (August 14-16)
- July 16 Cantor Express, Holyoke, Massachusetts (August 16-18)
- July 22 Cantor Express, Detroit, Michigan (August 20-21)
- July 23 Pastoral Liturgy Express, Albuquerque, New Mexico (August 23-25)

If you need a brochure for any of these schools, contact the National Office today. Phone: (202) 723-5800; e-mail: npmssing@npm.org. Or register online at www.npm.org.

There's Still Room for You

Our summer programs have generated a lot of interest, and several of them have almost reached capacity, but there is still room for you in the remaining programs. Don't miss out on the opportunity to participate in these proven, practical, and rich educational experiences.

Members Update

Annual Report

This issue contains an annual report to the members: See pages two through four for this report and the introductory letter from Dr. Michael McMahon. The report contains information about the members' participation in the association's divisions, sections, and chapters and in our annual educational programs. It also reports on our financial status. Please give some time to considering the financial status of our association.

Keep in Mind

Xavier Rynne, who was actually Rev. Francis X. Murphy, C.S.S.R., died at the age of eighty-seven in Annapolis, Maryland, on April 11 from complications following cancer surgery. While he was a peritus at the Second Vatican Council, Father Murphy used a pen name derived from his middle name and his mother's maiden name to send sixteen letters to the *New Yorker* (they were later published in a book and just reprinted in 1999). The letters described the inner workings of the council and put flesh on many of the names featured in news stories about the council. Father Murphy adopted the pen name for fear of reprisal, since the letters exposed some of the backroom maneuvering of powerful figures at the Vatican. Though many people suspected the true identity of Xavier Rynne, Father Murphy did not confirm the rumors until the late 1980s. Born in the Bronx, Francis Xavier Murphy was ordained to the presbyterate in 1940. He served as a chaplain to the mishipmen at the Naval Academy in Annapolis, briefly served in parish ministry in New York, was an army chaplain for eight years, and taught moral theology in Rome for twelve years, including the years of the Second Vatican Council. After several other assignments, he moved to St. Mary Parish in Annapolis in 1985, where he spent his final years and where his funeral Mass was celebrated on April 15.

Peter Mazar, editor at Liturgy Training Publications and, for a time, at World Library Publications, died from complications following surgery related to cancer on Monday, April 22. After a difficult year in which Peter suffered the loss of his father, the fading health of his mother, and cancer surgery for his partner, Barry, he was diagnosed with fast-moving lymphoma. He was forty-nine years old. Peter

served as an editor at LTP for about fifteen years, shaping some of the key annual publications on which many communities rely for liturgy preparation and liturgically based education. Among them were the *Sourcebook for Sundays and Seasons*, *At Home with the Word*, and *Children's Daily Prayer*. He was the author of two books about decorating the church and preparing liturgical and seasonal decorations for classrooms. Peter's funeral Mass was celebrated at St. Monica Church in Chicago on April 27.

We pray for these teachers: Faithful God, we humbly ask for your mercy for your servants who worked so generously to spread the Good News: Grant them the reward of their labors and bring them safely to your promised land.

A Will That Works

NPM has available *How to Make a Will That Works*, a pamphlet that describes how to design a well-thought-out will that works in concert with other estate planning tools. Your intentions for the future will be honored only if you have a properly executed will. To receive a copy of this pamphlet and find out how to include NPM in your hopes and dreams for the future, contact the National Office, 225 Sheridan Street, NW, Washington, DC 20011-1452. Phone: (202) 723-5800; fax: (202) 723-2262; e-mail: npmasst@npm.org.

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Did you know that NPM offers a specially discounted youth membership? Available to anyone younger than twenty-one, this membership (\$25 per year) offers the same benefits as an individual NPM membership, including all publications and the members' discount on convention and school registration. Membership in the association also makes it possible for young pastoral musicians to apply for the various scholarships that NPM offers.

Meetings and Reports

Spirit and Truth Awards

Four members of the Notre Dame Center's Liturgy Network will be honored during the June pastoral liturgy conference at Notre Dame (June 17-20)

Continued on page thirteen

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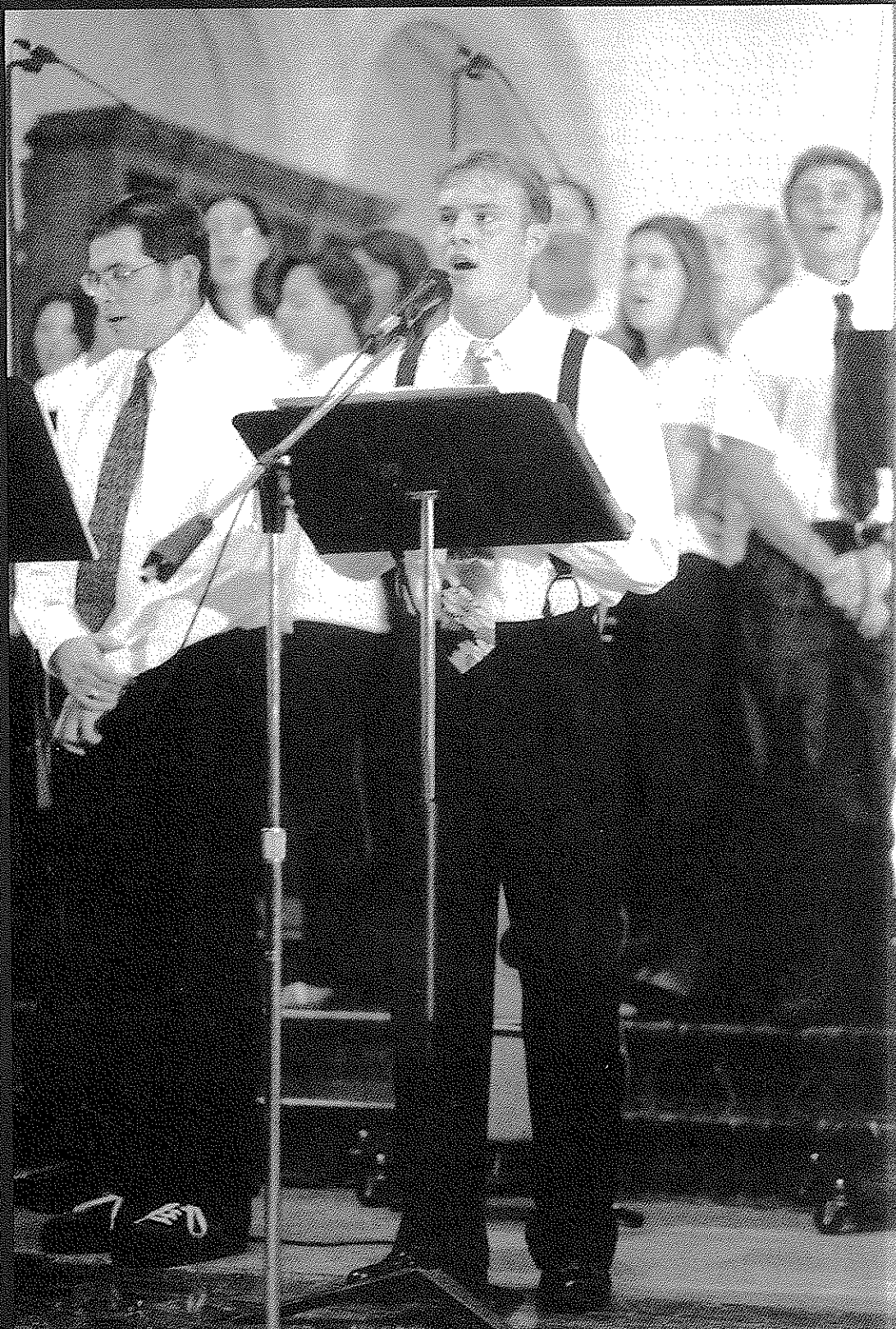


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Songleader and choir at the University of San Diego

Campus Ministry: Singing at the Crossroads

At the Crossroads of Academy and Church: Campus Ministry and the Liturgical Year

BY DONALD A. GIANNELLA

As part of a recent comprehensive campus review in preparation for Middle States Accreditation, each of the areas of campus ministry at Villanova began a systematic review of its responsibilities. The newly formed liturgy team, therefore, reviewed all things liturgical. We benchmarked, sometimes we even prayed, and, finally, we enunciated a set of working principles. One sentence, buried in a policy statement to guide our liturgical calendar, clarified for us an important emphasis for campus ministry in general and the liturgical ministry in particular: "Liturgical preparation and decision making will focus primarily around the *academic calendar and the Sundays and liturgical seasons associated with that calendar.*"

At first, this statement may seem to have our responsibility upside-down. The church's calendar, of course, guides liturgical life, yet the strong engine of the September-to-June academic calendar leaves behind it a strong wake. College students who form the bulk of our assemblies are not with us for the crowns of the liturgical year's calendar, Easter and Christmas. Does that mean that our campus liturgical cycle throws out Lent, Advent, and Winter and Summer Ordinary Time or recreates Easter or Christmas on more "convenient" dates? No, nor should we bemoan the absence of celebrations of the great feasts on campus. Instead, at least at Villanova, we have more realistically anchored these great spans of liturgical life to the academic cycle that lives and moves and has *our* being. Rather than shackle ourselves to a fruitless meandering life in the desert without the sustaining feasts, we have found ways through the conflict of academic and liturgical calendars to springs of living water. Our place at the university has been renewed by these efforts. More importantly, our pivotal role within the community of the church outside the university's gates has been emphasized in that simple sentence about the academic calendar

and the cycle of feasts and seasons, which opened our eyes to the awesome responsibility for the future inherent in each ministerial moment. We let the celebration begin!

Celebrating Who We Are

Our campus-oriented scheme is tied closely to the vibrant parish life swirling around us—and within us as a campus community—since the university's chapel is also the canonically established parish church of St. Thomas of Villanova. We haven't broken down the liturgical distinctions which developed over the years, that is, parish-staffed and -ministered liturgies on Sunday mornings and campus-ministry-staffed and -ministered liturgies on Sunday evenings. The distinction has both offered examples and developed our approach to liturgical celebration and formation as described in our policy statement: "Provide experience and training at the university level which will form leaders for the parishes of the Church of tomorrow." We have embraced this sentence from Vatican II's *Decree on the Apostolate of Lay People*: "The parish offers an outstanding example of community, for it gathers into a unity all the human diversities that are found there and inserts them into the universality of the Church."¹

Whom do we serve? The 1985 U.S. Bishops' pastoral letter on campus ministry paints that answer in broad strokes: "Campus ministry gathers the Catholics on campus for prayer, worship, and learning in order that they might bring the light of the Gospel to illumine the concerns and hopes of the academic community."² Reflecting on that statement, we asked: "Of all the constituencies we serve, which is *primary*?" When we began to look at ourselves as members of a wider reality than the campus community, that is, the Church with a capital "C," we answered the question by focusing on those who have no other ecclesial options while they are on campus. In our case, they are the current students who live, learn, and work here but who go home for holidays. Ultimately, they will settle someplace other than this campus and seek out not the chapel in the middle of the campus but the parish church around the corner.

Mr. Donald A. Giannella is the associate director of campus ministry at Villanova University, Villanova, Pennsylvania, with primary responsibility for pastoral music on the campus liturgy team. Previously he served as coordinator of liturgy and music and lecturer at St. Joseph's University in Philadelphia.

How Do We Serve?

Campus ministry at Villanova is dedicated to what we call a "transfiguration ministry." That is, we shape "mountain" experiences that help students (and ministers) see reality in a new way. This is the pastoral light-filled joy (and cloud-shrouded fear) of our present ministerial moment, but it must have at its core the notion that this "moment" will end. The students will come down from the mountain of their college years. This sacred responsibility of our ministry demands that we offer the students more than a booklet identifying "young-adult-friendly" parishes or places to find a midnight Mass on the Third Sunday of Advent. It means that we have to help our students know the difficulties of being "gathered into a unity... and inserted into the universality of the Church."³ Students need to feel good about and be cared for in their ministry *now* and gain wisdom and skills to take with them on their way *then*. As pastoral ministers and educators, we have to be the ones who facilitate the best experience possible while they're here and then tell them to go! This requirement to move on should be understood by both professional ministers and students from the *get-go*.

Public Presence and Service

Campus ministry gathers the Catholics on campus for prayer, worship, and learning in order that they might bring the light of the Gospel to illumine the concerns and hopes of the academic community. All the members of the Church on campus are called, according to their own gifts, to share in this ministry, guided by the professional campus ministers. "The work of campus ministry requires continual evaluation of traditional methods of ministry and also new approaches which are licitly and responsibly employed. These latter can be highly appropriate in the campus setting, where there exists an audience receptive to the kind of sound innovation which may in the future prove beneficial to the larger Catholic community." Such creativity has produced great diversity in organization, style, and approach, as campus ministers strive to form a searching, believing, loving, worshipping Catholic presence on campus. With this diversity in mind, campus ministry can be defined as the public presence and service through which properly prepared baptized persons are empowered by the Spirit to use their talents and gifts on behalf of the Church in order to be sign and instrument of the kingdom in the academic world. The eye of faith discerns campus ministry where commitment to Christ and care for the academic world meet in purposeful activity to serve and realize the kingdom of God.

An excerpt from paragraph twenty-one of Empowered by the Spirit: Campus Ministry Faces the Future, a pastoral letter on campus ministry issued by the National (now, U.S.) Conference of Catholic Bishops, November 15, 1985.

Here are some assumptions that shape our "mountain" calendar:

- Sunday is the day on which we encourage the entire campus to celebrate as one community of faith (at 6:00, 8:00, and 10:00 PM in the Church of St. Thomas of Villanova).
- We are "in" and not simply "in dialogue with" the culture.

Our Mountain Calendar

Our liturgical year incorporates some events and celebrations unique to a university campus. Here are brief descriptions of some of those occasions as well as the ways in which they fit into the church's liturgical calendar.

In the Beginning. Our school year opens with three ministerial/liturgical events.

New Student Orientation. This is the place where the most vital upperclass leaders and new members of the community are "checking us out." A wonderfully celebrated Mass is certainly called for. We end the whole orientation program with a leader-led service of commitment which ritualizes the new students' entrance into the campus culture. We've used a service of readings (scriptural and non-scriptural) and light following a modified evening prayer format. We light the church's paschal candle in the middle of a darkened sports pavilion (our church is too small for this event) and we hand out tapers to all the participants. The final result smacks a bit of the service of light at the Easter Vigil.

Welcome Back Liturgy. Ours is celebrated on the first Sunday of the fall semester (usually the last Sunday of August or the Sunday after Labor Day). We celebrate the "Mass on the grass" in our "church without walls," since this is a large-event Mass which takes place outside. In its celebration and by its example, this event heralds the fact that Mass is the norm around here.

Founders Day. In Jesuit schools, this means a day that includes the Mass of the Holy Spirit. It is an occasion to celebrate the university's mission and identity, so it should include pomp, circumstance, and ritual (eucharistic or non-eucharistic). It also helps participation to relax the pomp a bit by doing things like campus parades of organizations and a campus-wide picnic at which everyone eats together (the dining halls are closed or their service is curtailed).

In the Midst. Throughout the course of the year there are several events unique to campus life as well as special ways of celebrating the church's liturgical cycle on campus.

Fall Break Service Commissioning. At either the Sunday liturgies prior to the fall break or at an evening prayer experience in the week leading up to it, we gather the students, faculty, and staff to ground their service experience ritually.



Opening liturgy for freshman orientation

Remembering the Departed. A campus evening prayer in the middle of November celebrates the lives of those who have gone before us in faith during the previous year. Books of Remembrance kept in different areas of the campus are brought to the liturgy each Sunday of November. We also use a version of the Litany of the Saints in place of the general intercessions for each Sunday of November to evoke the names in those books within our community prayer.

Hunger and Homelessness Awareness. During the time immediately before Thanksgiving, we offer lay-led evening prayer with this twin focus. We also hold a fast day that ends with interfaith prayer.

Advent is a perfect opportunity for weekly evening prayer experiences. Call them evening Advent music reflections and fashion evening prayer with an emphasis on seasonal music, including some Christmas items that do not emphasize "babe-in-the manger" scenes. We also end the fall semester with an "event" liturgy in a place which can accommodate the whole community, and we cancel the regular schedule in the church. Advent is a time for creative use of seasonal pastoral music that respects the current season *and* capitalizes on rampant Christmas fantasizing in the midst of exams. We don't re-create Christmas Midnight Mass at this "event" liturgy, but we also don't pretend that Jesus isn't born yet. Of course, the requisite Advent exam period reconciliation service is always a hit.

AIDS Awareness. When campus life resumes after the

Christmas break, the church's liturgical cycle is usually fairly quiet until the beginning of Lent. It might be possible, sometime near Valentine's Day, to offer evening prayer or a series of rituals utilizing pieces of the AIDS quilt accompanied by personal reflections and witness.

Lent: Ash Wednesday. Since the first day of Lent is not a holy day of obligation, it presents a great opportunity to celebrate a morning or evening prayer experience while

This is the pastoral light-filled joy (and cloud-shrouded fear) of our present ministerial moment . . .

sharing ashes (and dealing with large crowds). It can also be the beginning of a weekly Wednesday Lenten experience—perhaps a communal Stations of the Cross. We invite students, faculty, and staff to give personal life-grounding witness to different traditional stations. Students understand the notion of "doing something constructive" for Lent. Make this something constructive.

Adult Initiation. If you have catechumens or candidates from the campus going through the stages of preparation for initiation or welcome at Easter, and if you are not associated with a parish (as we are), you might arrange with a local parish to have the ritual elements of the initiation process take place for those people from the

campus within the campus worshipping community. So, for those who are just beginning the process, you could celebrate the Rite of Welcome when students return from Christmas break. Those who are at the final stages of preparation would participate in the diocesan Rite of Election at the cathedral. Do all the Lenten rituals (including dismissals) in the context of campus Sunday celebrations. The sacraments of initiation might be celebrated at a student's home parish, or, when appropriate, initiation or welcome into full communion could take place at a campus liturgy during the Easter Season. Check with diocesan policies regarding confirmation.

Spring Break Service Commissioning. We offer in the spring a program similar to the one offered in the fall.

Holy Week: Passion Sunday. This liturgy will set the tone for a solemn and meaningful Holy Week, even if the students will not be present for the Triduum liturgies. We have hospitality ministers distribute the palms in residence halls and around campus, inviting students to take the palm branches to the campus evening liturgy. Groups of students carrying palm branches "in procession" across campus (and along busy streets) to liturgy are a sight to behold. Make sure that this distribution of palms is ac-

Students don't stop being members of the church when they go home for holidays or complete their sojourn on campus.

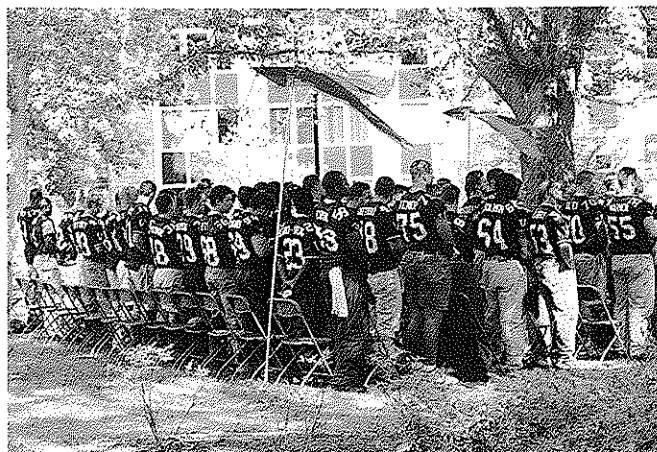
companied by an article in the student newspaper and included in a campus wide e-mail or voice mail notification. Don't forget the Holy Week reconciliation service; we celebrate ours on the day after Passion Sunday and announce it at the end of that very moving and meaningful liturgy.

At the End. The end of a school year offers additional occasions for special celebrations which, while not geared to the church's liturgical year, still might take place within the festive context of the Easter Season (which usually extends to and beyond the end of the spring semester).

Last Sunday of the Semester. This is another large "event" Mass for us. See the description of the "Welcome Back Mass" for its scope and venue. We incorporate in this liturgy an opportunity for undergraduate students not here for graduation to "reverence" the seniors and send them on their way.

Senior Week Mass. This liturgy takes place on Sunday night at the beginning of Senior Week. We ask the senior ministers and student leaders to prepare a liturgy to celebrate with their peers. Unfortunately, the pressures and emotions of baccalaureate weekend often preclude this opportunity.

Baccalaureate. This event is a co-central component of commencement weekend. We make sure to include the baccalaureate liturgy program in the university's official commencement booklet.



The football team at Mass on St. Thomas of Villanova Day

Present and Future

Ironically, a campus schedule that does not force compliance with the liturgical year actually teaches more effectively the notion of the student's place within the church and the rhythm and flow of the church's life. It reverences the liturgical year more faithfully than other approaches because it affirms that students don't stop being members of the church when they go home for holidays or complete their four-year sojourn (or longer) on campus.

As I write this article, the mass media are screaming about pedophilia in the Catholic Church. Reaction to current revelations, for many people, is almost rocking the foundations of the church. The way we deal with this crisis on campus is a reminder of our commitment and belief that each student who passes through our ministry has the potential to be transformative in the church—here "on the mountain" and "out there," beyond the campus gates. Our role, as campus ministers, is to hear and heed the cry of the student etched into a text of a commitment song with which we are so familiar: "Take, O take me as I am; summon out what I shall be—set your seal upon my heart and live in me."⁴

The present and future of the church are at stake in our ministry. We campus ministers have nothing less and nothing more to do than to seize the moment.

Notes

1. Second Vatican Council, *Decree on the Apostolate of Lay People* (*Apostolicam actuositatem*), #10.

2. National (now U.S.) Conference of Catholic Bishops, *Empowered by the Spirit: Campus Ministry Faces the Future* (Washington, DC: USCCB, 1985), # 21.

3. *Decree on the Apostolate of Lay People*, #10.

4. John L. Bell, "Take, O Take Me as I Am," from *Two Songs of Commitment*, ©1995, Wild Goose Resource Group, Iona Community Pearce Institute, Glasgow, Scotland.

The Stance of Admiration: Music in Campus Liturgy

BY STEVEN C. WARNER

Several years ago, I heard these words on the radio: "We can save any relationship, if we can just find the spark of admiration." Since that time I have often thought about them. The words are significant because much of what we do in liturgy involves relationships, and much of what a choral director should strive for is modeling admiration. A generation later at Notre Dame, it seems like this is a good description of my labors with the Folk Choir.

The text I just quoted came from a counseling specialist; the topic was broken relationships and how they might be repaired. Here, again, there was much to ponder, for our trust relationship with God was broken long ago and is in constant need of renewal. And while we know that God always finds something to love in us, it is a daily fact that we have to work hard at loving ourselves and loving the rest of creation. In the opinion of the counselor, much is gained by fanning that spark of admiration into a flame of love.

That the liturgy is about loving is beautifully expressed in *Music in Catholic Worship*. There is no mistaking the relational truths found in our ritual expression: The words of *Music in Catholic Worship* are honest, human, and forthright:

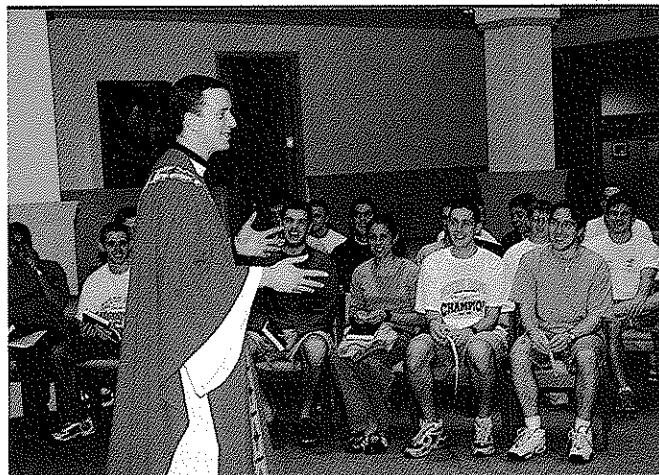
People in love make signs of love, not only to express their love but also to deepen it. Love never expressed, dies. Christians' love for Christ and for one another and Christians' faith in Christ and in one another must be expressed in the signs and symbols of celebration or they will die.¹

A choral director, especially one working with music in campus liturgy, should always be at the forefront of this expression of Christian love. It is a love kindled by admiration. And it is a love that knows no barriers and no exclusion—a love that is totally catholic.

Ways to Enter the Dialogue

Each of the world's cultures has had its own musical

Mr. Steven C. Warner is the director and founder of the Notre Dame Folk Choir. He has been a staff member with the Office of Campus Ministry at the University of Notre Dame du Lac in Indiana for twenty-two years.



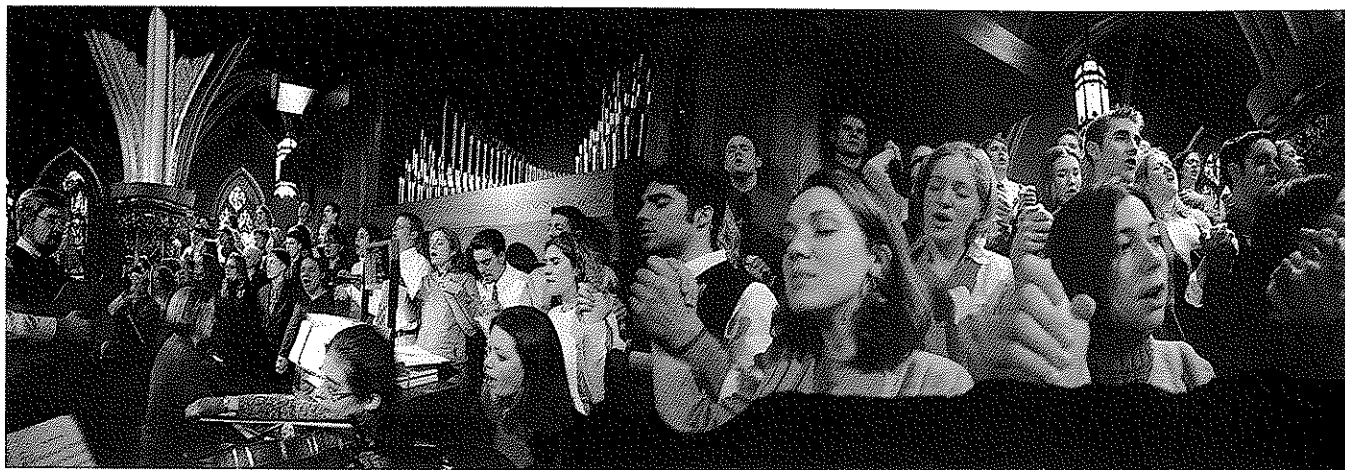
Homily at a dorm Mass at the University of Notre Dame

way—its own language, so to speak—for getting at this dialogue of divine love. Whether it be Eurocentric or Latino, African or African-American, cathedral or folk, or a combination of any or all of these or other approaches, these musical languages are all doing the same thing: trying to get at that mysterious relationship of divine love. It is a relationship borne out of their own histories, their own unique joys and lamentations. And each culture has had a particular voice to add to this divine dialogue.

Three of these dialogues, experienced over the past twenty years, are shared in these paragraphs as ways of reflecting on approaches to liturgical music on campus. They have been joyful encounters, opportunities to find out how certain families and communities express their longing for God. This has also been a journey of admiration.

Ireland. The Folk Choir made its first trip to Ireland in 1988. We sang in places both prestigious (the Pro-Cathedral in Dublin) and humble (the high-rise tenements of Ballymon, on the outskirts of Dublin). In addition to singing on that first journey, we went to learn and to listen. We wanted to hear what the Irish had done with sacred song since Vatican II and how the people of that land expressed the mystery of their own unique relationship with God.

We spent a formative week in Carlow, which then housed the Irish Institute for Liturgy. There, we learned



The Notre Dame Folk Choir sings in the choir loft at the University's Basilica of the Sacred Heart. Photo by Eileen Klee Sweeney.

that not only had Fintan O'Carroll written the "Celtic Alleluia," but he'd also written three complete psalm cycles for the liturgical year. We learned some of the Irish language. We admired the lilt—and the lament—of that people.

Ten years later, back on our fifth visit, we stayed in a seminary in the south of Ireland. We were hosted by a local bishop, who led us on retreat one blustery evening. "Listen to the wind outside," he said. And indeed, it was howling like a legendary Irish banshee! "Listen carefully, and you will hear the voices of those who still lament the hardship of this land. Millions have died here of starvation. Listen carefully, and you will hear their voices."

We listened intently. We heard their voices in old Irish/Latin laments like "Deus Meus, Adiuva Me" ("My God, Save Me"). We heard their yearning in "A Íosa Mhic Muire" ("To Jesus, Through Mary"). And we heard their triumph over despair in "Padraig Aspaill" ("Patrick, Apostle") and in the resurrection-lilt of "Christ Be Near at Either Hand." We took all these songs home with us, the songs of Sean O'Riada, Pat Ahearn, T. C. Kelley, and Noirín ní Ríán, and made them part of our own expression. It was an act of admiration for a land and a people we had come to love.

Through Irish places and history, our students now understand a bit of how these people relate to their God. In Derry, the choir has looked down on walls drenched with injustice. In Glenstal Abbey other walls have whispered Gregorian and Irish plainchant. In Boha Mór, a sorrowful procession led the grief-stricken back to Galway City. And in Monaghan, St. MacArtan's renewed cathedral illustrated an inspired wedding of wood and color and stone. When we sing this music we brought back with us, moments come back like scents that trigger old memories. And all the more, we are caught up in admiration. We've admired how the Irish have taken their yearnings and their sorrows, their dyings and risings, and brought them before their Maker.

Guadalupe. A generation ago, Notre Dame began to

make concerted efforts to recruit and then welcome minority students to her campus. The Hispanic/Latino population at the university is now near ten percent and growing. In conjunction with this change in our campus community, we looked at the liturgical year, asking how we might en flesh the traditions of this new family in our midst. The result was the beginning of Guadalupe traditions on campus.

For the first celebration of this important feast, the Folk Choir joined with *Coro Primavera de Nuestra Señora*, a student-led Hispanic choir on campus. But we reached an impasse soon in our labors. The Folk Choir had become used to choral octavos: We have a vast choral library, created over time, partly in response to early criticisms when we ourselves sang without sheet music. *Coro Primavera*, on the other hand, has always sung by rote, with their entire repertoire passed on annually from one group to the next.

So the music director and I met for a series of lunches. We agreed that at the core of our collaboration was a mutual respect for each other's styles. Meeting with the Folk Choir, I told them of the historical roots of learning music by ear, a process that was at the heart of the "folk" experience (for which they were named!). And *Coro's* director met with her ensemble. She expressed to them what they might gain from learning to read new music. She picked a few carefully chosen pieces, and the group began integrating these, with printed music, into their own repertoire.

When we next combined in rehearsal, a gradual transformation began to take place. There were no "judgment calls" on either style of learning. We were there to enjoy, to find common ways to sing of the *alegría*, the joy, that is *Guadalupana*.

And what is that joy? What have we gained from learning the repertoire of the people of Mexico and their love of the Virgin of Guadalupe? This is what we've learned: How wonderful it is to sing music that is unabashedly romantic, expressing endearments as fluidly as

they roll off the tongue. We've learned more of the colors of stringed instruments, such as the playful but massive foundations supplied by the *guitarron*. The lovely vocal harmonies, invitingly offered in thirds, are wonderful too, in that they allow one to enter into and adopt the song. Our repertoire for singing to the *Virgencita* has quadrupled, as has the number of ways we too can call her our own.

But perhaps more than any of this, the experience of bilingual music has now become standard fare in *all* our liturgies, far beyond December twelfth. For how could anyone, after tasting such joy, keep it confined to only one day? Now, after singing these songs, we appreciate them with wider eyes. And we want to integrate that joy, that *alegría*, into the rest of the liturgical year.

Gethsemani. Why would a group of fifty college students, saturated in pop culture, travel into the Knob Country of Kentucky to stand in the dark of the evening, taste of the incense, and sing their *Salves* with a bunch of older men?

Here is what my choir said to me: "I wanted to know silence." "Because we had sung music written there [some of it was written expressly for us] and I wanted to know the place." "I went because it was mysterious." "I read *The Seven Storey Mountain* and wanted to know more." "I went because the rest of the choir was going, so it seemed like a cool thing to do." These were some of their reasons, but I had my own reasons to take them to the Monastery of Our Lady of Gethsemani.

An Understanding Ear, a Reconciling Touch

Prayerful liturgies enable us to praise God with full hearts and create a sense of belonging, as well as nourish people for a life of service. Members are known by name and newcomers are welcomed. Unity of faith is celebrated while legitimate pluralism is recognized. Individuals find both support and challenge and can share their joys and sorrows. The members hunger for justice and have the courage to fight the dehumanizing tendencies in the culture. The community knows the sorrows of life but remains a people of hope . . .

By working toward the dream of genuine community, campus ministry unleashes human potential and contributes to the common struggle against the forces of alienation. A Church serious about building community reminds others of the beauty and nobility of a life lived in harmony and peace. The baptized who experience acceptance, healing, and empowerment in the faith community are better prepared to bring an understanding ear, a reconciling touch, and an encouraging voice to alienated persons on campus.

Excerpts from paragraphs thirty-seven and thirty-eight of Empowered by the Spirit: Campus Ministry Faces the Future, a pastoral letter on campus ministry issued by the National (now, U.S.) Conference of Catholic Bishops, November 15, 1985.

Fifteen years ago, I first stood in that church, as night enveloped the Knobs, and watched intently as the candles were lit before the icon of the Blessed Mother. I listened, transfixed, as I heard Father Chrysogonus's rendition of *Hail Holy Queen* for the first time. I had never heard such music—and not only while the song was being sung. For such was the strength of this hymn of praise that it was present in the silence, both before it began and long after it was finished.

So now I take my students there every few years. I encourage them to make the trip, that they may understand how music is present both before and after the singing. I take them that they might know more about silence—perhaps they might appreciate singing all the more if they first understand the gift of pure silence first. How can singers respect the act of creating song until they truly appreciate that which goes before it? And how critical is it, in this world saturated by sound, to savor that which steals into the heart at the very end of a piece of music: that instant prepared for by song but only experienced in the hush that follows. This is, perhaps, one of the deeper mysteries for the musician to comprehend. And it is the gift shared with us through our brethren at the Abbey of Gethsemani.

Learning Admiration

In twenty years, we have sung in many venues, from state prisons to cathedrals, from small country churches to mega-parishes of the suburbs. Yet, everywhere we go, it is admiration that forges the staves, marks the rhythms, closes the consonants, and keeps the pitches true. Whether we are learning Rachmaninoff's *Bogoroditse Devo* or a Marian anthem by Jan Michael Joncas, whether we are plunging into Irish pronunciations or learning a new pentatonic hymn tune, the labors are the same. The choral director's work is a work of love, and it all begins with the stance of admiration.

Writing with love and admiration, our bishops got it right. They got it right in 1972, when they first shared these words with the faithful:

When all strive with one accord to make the Mass a prayer, a sharing and a celebration of Faith, the result is unity. Styles of music, choices of instruments, forms of celebration—all converge in a single purpose: that men and women of faith may proclaim and share that faith in prayer and Christ may grow among us all.²

Notes

1. Bishops' Committee on the Liturgy, National (now U.S.) Conference of Catholic Bishops, *Music in Catholic Worship*, revised edition, 1983 (Washington, DC: USCCB, 1983), # 4.

2. *Ibid.*, # 84.

Campus Music Ministry and Departments of Music: A Higher Calling for Those in Higher Education

BY MARIE RUBIS BAUER

From the late nineteenth to the early twentieth century, the Catholic Church as well as other churches founded numerous campus ministries in educational institutions across America. The Newman Center movement was central to the Catholic effort to reconnect the church with the heart of the university. As the U.S. Bishops' pastoral letter *Empowered by the Spirit* points out, "The Church joins its voice with others in promoting the ideal of educating the whole person, and the Church can work with higher education in improving the human community and establishing a culture that enables all human beings to reach their full potential."¹

Creating an environment for collaboration between church and university is about establishing and nurturing a relationship. This article explores the general nature of campus ministry's role in higher education as it relates specifically to music departments. The efforts in forming such a relationship must come from both sides, and both must seek to know themselves and the other better.

There are probably as many styles of collaboration as there are campus ministries. The diverse styles of these ministries are determined, at least in part, by the kind of educational institution with which they are associated. They run the gamut from those associated with state institutions to ministries at Catholic institutions and at other religious and private schools. Music ministries fill different spiritual and musical needs depending on the nature of the institution to which they are connected. But in all of these situations campus ministry has at least one common goal: to serve as a spiritual community for young adults during some of the most formative years of their lives.

Campus ministers have the formidable but rewarding task of walking hand-in-hand with students as they ma-

ture into full adult members of both the church and the society. As the bishops have noted:

Campus ministry has the task of enabling Catholics to achieve a more adult appropriation of their faith so that they can live in greater communion with God and the Church, give more effective witness to the Gospel, and face the challenges to belief that exist in the academic world . . . The experience of Christian community on campus is important to the life of the whole Church. Students who have such a positive experience and are taught their responsibilities to the larger Church will continue to be a very valuable resource for family, parish, and diocesan life when they leave school. Campus ministers can prepare for this by maintaining good ties with local parishes and giving students the opportunity to be of service there.²

Hence, campus ministry is about Catholic Christian life "here and now," but it also helps students prepare for full parish life "there and then."

Ministry Models and Music Departments

What impact do these various models have on the interaction between music ministries and music departments? Whether at a state- or church-based institution, at a formative time in students' lives, it is important that a campus ministry program provide a variety of rich cultural experiences. Because of the flexible and diverse nature of the university, many possibilities for such experiences exist that are not available in parish life. Time for such experience is also available on most campuses: When students enter the workforce and develop routines of family and adult life, time becomes restricted. While in their university years, students are both flexible and eager to learn. The potential for growth in these years must not be wasted.

In addition, many university communities are often highly concentrated multicultural enclaves. This diversity should be reflected in liturgical planning and in the experiences offered to students. International students

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Photo by Gary Payne

are often in need of a structured, safe place far from home, and they may offer a significant contribution by sharing their traditions with fellow students.

Through humanities curricular requirements, university students are engaged in academic study and exploration of history and culture. Those studies may also be connected to a deeper experience of the students' own Catholic traditions. While the church has proclaimed its heritage of liturgical music as a "treasure of inestimable value,"³ we often ignore that treasury when it comes to forming and informing our youth.

Students majoring in music may appreciate seeing, in campus liturgy and in other venues, the practical application of the material they have learned in their music history courses. This, in turn, brings them into a close spiritual connection with the heritage of the church that is not explored at the academic level. Practically, this means that, in making the effort to include music majors among the resource persons for liturgical music leadership, campus music ministers should themselves be aware of and receptive to the repertoire that music majors deal with on a daily basis. In my experience, this invitation to music majors has contributed a great deal to the worship life of the whole assembly while giving those who study music academically the ability to connect their university life with their spiritual life. When campus liturgies include chant, traditional hymnody, polyphony, and multicultural music alongside contemporary offerings, this rich inclusion helps students internalize and experience a broader vision of the communion of saints that they profess on a regular basis.

The practical talents of budding conductors and performers may also serve the community as students are invited to connect their work with their faith lives by serving as leaders of ensembles. One way to enhance this practical application of classroom learning is to help these leaders understand the principles of pastoral-liturgical

music as outlined in the documents of the church. Rather than forcing students to take on the full responsibility of a music ministry and learn "on the job," campus music ministers can invite students to work side-by-side with an experienced pastoral-liturgical musician who can guide them and be there to assist the formation process. We owe it to those who have a charism in music ministry to form them completely for service, and we owe it to the other members of our campus worshiping assemblies to provide solid leadership that can model, teach, and prepare musicians for full and active parish life.

Pudding, Proved, Should Be Respected

While it is a common assumption that students don't have time to invest in one more activity, that assumption is disproved by experience. The proof is in the pudding: Students flock to ministries that on a consistent basis invest in offerings with high quality and integrity. Organizational, pastoral, liturgical, and especially musical skills are as essential to the leaders of campus music ministry as to the parish musician. The same repertoire selection guidelines proposed in *Liturgical Music Today* and *Music in Catholic Worship* apply to campus music ministry as well as to other gatherings of the Catholic Christian community. While music majors with whom I spoke were often saturated with musical commitments, they would in general consider participating in venues that they found valuable. Invitations to participate in music ministry, therefore, must be seen by students to be worthwhile both spiritually and musically.

Opportunities for continuing education, once students are engaged in campus music ministry, are offered through the certification program of the Catholic Campus Ministry Association⁴ and through NPM.⁵ Competent leadership, well-versed in musicianship, pastoral ministry, and liturgy, will be respected and will attract more active participation. Likewise, it is important for just compensation to be offered in order to support the work and growth of leadership in campus ministry.

Those who study and practice music at the university level must be respected as artists. In his *Letter to Artists*, promulgated on Easter Sunday 1999, Pope John Paul II encouraged church leaders to pursue an honest effort to explore with musicians and other artists how best to use their gifts. He wrote: "I appeal especially to you, Christian artists: I wish to remind each of you that, beyond functional considerations, the close alliance that has always existed between the Gospel and art means that you are invited to use your creative intuition to enter into the heart of the mystery of the Incarnate God and at the same time into the [human] mystery."⁶ How do we evangelize those in artistic fields at the university and deliver this message to them?

Impact on—and of—Music Majors

First, we need to ask how music majors are (or may be)

affected by participation in campus ministry. If the program is properly constructed, music majors will go through a process of growth and even of conversion. Opportunities for growth are particularly rich during university years, and university campuses are fertile fields for growth. Like all such experiences, growth in understanding and practicing music ministry is a process of formation that involves conversion from a former position. In learning, we encounter difficult challenges to our former way of being, and such challenges are met by discovering new ways of being and acting. New and rich experiences like these are appropriate and available in a university community. Of course, such growth does not happen in isolation, but in friendship—or, better, in a *mentoring* relationship. The church has long recognized the value of mentoring. Appreciation for a mentoring relationship (also known as discipleship) is expressed throughout the Gospels, but one most notable example is provided in Luke 24, as Jesus walked with the disciples on the road to Emmaus. (Such a mentoring relationship is reflected in our current adult initiation process.) By their very nature, faculties form a stable pool of mentors who may be engaged to support individual students in their desires to go deeper into a topic or a pattern of behavior. Appropriate formation should also be extended by the campus ministry staff to faculty members, that they might experience the church's support of their vocation as a whole and be shown how their areas of expertise might apply to the church's life and worship. Finally, peer campus ministers provide support to one another.

The church has long recognized the value of mentoring.

We might also ask how music majors affect community life through the campus ministry. Campus ministers must be conscious of the community that they serve. Competence, knowledge of subject, and continuing education are all critical for the campus minister in order to achieve and maintain the respect of the university community. Campus ministries that have strong elements of education and spiritual growth will partner with the university at a more credible level than those that focus exclusively on social activities. A rounded formation of the "whole person" should be a goal of campus music ministry, as it reflects the general goal of higher education. Practically, music selections should reflect a broad range of styles, exposing the community to broader ideas and providing for students a vast palette of experiences in liturgy.

In its vision statement, the Catholic Campus Ministry Association (CCMA) expresses its aspiration "to be the unifying leader of campus ministry regarded for establishing and advancing standards of professional competency for campus ministers; facilitating mentor relationships between new and experienced campus ministers; providing professional and spiritual development of cam-



Vigil in memory of September 11 at St. Edward University, Austin, Texas.

pus ministers; identifying and promoting successful programs as models for emulation; and advocating the role of campus ministry in the Catholic Church and higher education."⁷ In articulating these challenges, the CCMA has sought to implement responses to four elements of the Bishop's Pastoral Plan for Ministry to Young Adults through the following goals: 1) to connect young adults with Jesus Christ; 2) to connect young adults with the church; 3) to connect young adults with the mission of the church in the world; 4) to connect young adults with a peer community.⁸ The CCMA provides many services to support and provide resources valuable to the campus minister.

Forging Connections

How do these goals help campus music ministers relate to music departments? Campus ministries need to connect with music majors *where they are*. It is important to be aware of the life that a music major (or a music professor) leads and to plan incorporation into the community's liturgical life accordingly. So, for example, a non-traditional time for rehearsal in preparation for music ministry may present less of a conflict in schedule for music majors who want to serve the community this way. Invite musicians to bring to rehearsal music that they have been studying in lessons or classes, to discern whether these might be appropriate for use in the liturgy. When music is not appropriate for liturgy, consider forming a venue through which musicians may share their talents—these opportunities might include recitals sponsored by campus ministry, extended preludes before liturgy, or at prayer services. Let music majors know you are interested in what they have to offer.

Many campus ministries have been frustrated by the low participation of music majors in general, but there are

successful models. Father Jerry Volz, the campus chaplain at Emporia State campus ministry in Kansas joined a university chorus. Through the associations he formed while singing, he has been able to invite music majors to participate in the campus ministry. The chapel at Emporia State is also open and available to music students for practice and for recitals.

Another example of such outreach is the Liturgy Arts Group that serves the community of Boston College by "sharing its special gift of music at the regular weekend liturgies and also for special events on campus. With song and instruments, the Liturgy Arts Group provides a wide repertoire of music to enliven and enrich the experience of worship."⁹ At the University of Iowa, Joe Mattingly developed a special extended program that combines music, spiritual reflection, and service. This program is attracting music majors who haven't participated on a regular basis. And students in music and fine art at the University of North Carolina were invited to a special evening of reflection and prayer during Lent. These are just a few examples of the kind of creative connection that is possible between campus music ministry and the music department.

Father Vince Krische, director and chaplain of the St. Lawrence Catholic Campus Center at the University of Kansas for more than twenty-five years, recently explained a radical shift in his own thinking about campus ministry music that occurred about fifteen years ago. Through discussions with faculty and others in the community, he made the startling discovery that music in Catholic campus ministry was not generally respected by the music department. His response was to establish and invest in a music ministry that would gain the respect of those at the university and one that would rival the quality of music offered through the department of music. This vision has taken many years to realize, but it is rooted

in challenges set forth by the church.

Over the years, the music ministry at St. Lawrence has involved up to 140 students in various ensembles, as cantors, in ambassador tours, in courses of study in liturgical music, in scholarships, and in internships for those exploring music ministry as a profession. Father Krische has also emphasized the importance of establishing a financial base that will free a ministry program to make programming choices. It is important for campus ministry to gain the support of the whole church for its mission, including sufficient support at the diocesan level. When one considers the importance of forming the future leaders of society, there is no better investment. CCMA offers seminars for ministries to explore development goals and methods of gaining financial funding.

What Is at Stake?

What is at stake for the future if we do not make the effort to collaborate with music departments, to make a place for those who are artists, and to welcome them fully into the church? First, we are missing an opportunity for the entire community's enrichment. Second, we are not really exploring the diversity of gifts if we shape music ministries that do not include and help nurture music students. There must be a further effort to reach out to those who choose music as a career path and to create a place where leaders in the field of music can find a home. Finally, as campus ministers, we need to be partners with the university's music departments as well as prophets for those in music who have much to offer the church. In so doing, we might make it possible for all people to know Christ more fully through the creativity and gifts they offer to the world and through the charisms of those who are his Body.



Notes

1. National (now the United States) Conference of Catholic Bishops, *Empowered by the Spirit: Campus Ministry Faces the Future*, A Pastoral Letter on Campus Ministry (Washington, DC: U.S. Conference of Catholic Bishops, 1985), #13.
2. *Ibid.*, #45.
3. Second Vatican Council, *Sacrosanctum Concilium, Constitution on the Sacred Liturgy* (Vatican City: December 4, 1963), 112.
4. Information about the Catholic Campus Ministry Association may be found at www.ccmanet.org.
5. NPM offers schools to help young musicians develop their skills, young organist master classes, and several certification programs: a basic organist certificate, a service playing certificate offered jointly with the AGO, and a mentoring program for certification as a director of music ministries. Other certification programs are in development.
6. *Letter of His Holiness Pope John Paul II to Artists* (Vatican City, 1999), #14.
7. CCMA Vision Statement.
8. See *ibid.*
9. This description by Kate Leavey, campus minister, comes from the website for the Boston College Campus Ministry.

Four Short Years to Prepare Them to Meet You

BY ANNETTE WELSH

He came from Singapore; his name was Eujin. He was a tall and handsome young man, only seventeen when I first laid eyes on him. A talented singer, he could sight-read almost any piece of music and improvise harmonies on just about any song. He played piano, learned music quickly, never forgot a part, and generally just loved making music. He was a good musician, and I was happy that he had chosen to join the Founders Chapel Choir at the University of San Diego. There was another notable thing about Eujin: He seemed to be perpetually sullen and unhappy. One of the causes of this sullenness, I thought, was the fact that I could never get his name pronounced correctly. There were always about forty to fifty students moving into and out of the choir, and names are not my strong suit. I would pronounce his name as "Eeejin," and he would promptly but not too kindly pronounce it correctly: "YOUjin." Still,

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despite my best efforts, he always seemed to be in a bad mood. I kept trying to break this mood: I introduced him to the other students in the choir; I asked certain kind and friendly students to work on a quartet piece with him or to work with him on a special project or duet. Deep inside, I knew, there was another Eujin.

One day, when we were preparing for a special liturgy I called him "Eeejin" again. He had had it. He said, in a very exasperated voice: "My name is YOUjin, YOU-JIN!" (You can be sure that I never mispronounced his name again!)

We worked together on Sunday liturgies, special liturgies, and Advent liturgies. We traveled through the season of Lent, through the scrutinies, and into Easter and initiation sacraments, and, finally, the baccalaureate liturgy came and went. The students hugged goodbye with promises of letters and phone calls, and there was Eujin right in the middle of them. I wondered if his hard shell were beginning to crack.

About a month later, I received the letter. It came from



Photo by Gary Payne

Eujin. He wanted to apologize for being rude and unfriendly all year. He wanted to thank me for hanging in there with him and not giving up on him. He explained that in August of the previous year he had left Singapore: his house, nanny, dog, mom, dad, sister, friends, his homeland, and everything he held dear. He was terribly homesick and unhappy when he arrived at the University of San Diego. The choir had made all the difference for him. The friends he had met in the Founders Chapel Choir were his closest friends. He had found a "home" in the choir, a home that would be his for only four short years.

Students Like Eujin

In many ways, the students who arrive at USD every fall are like Eujin. They come from around the world, from every ethnic background and every religious tradition. They are diverse in every way imaginable, yet they have the greatest thing in common: They leave everything that is familiar and come to a new place to start over again. They come expecting adventure, yet they fear so much of what is ahead of them. They begin as teenagers who are leaving home, most of them for the first time, on a journey to discover who it is that they really are. They will, for the first time, be totally responsible for their grades, actions, choice of friends, weekend plans, and priorities. No one will tell them to eat their vegetables, to be home by midnight, or to change into something more suitable. No one will tell them to go to church.

In a university setting a common topic of conversation is the one involving the students' major. In my position at USD, I major in "recruitment"! Recruitment is ongoing, challenging, and takes much energy, but, when successful, it bears the fruits of diversity and freshness. Every spring, one-fourth of the choir graduates. These are the students who know all the music. They know how to set up the sound system and where to find all of the equipment. They know all about the orientation Mass, the Red

The choir had made all the difference for him. The friends he had met in the Founders Chapel Choir were his closest friends.

Mass, the Founder's Day Mass, and the alumni Mass. They know where to go, what time to be there, and what to wear. They are ready to take on the world when they graduate, and I cry tears of gladness, triumph, and sorrow at their departure.

Every fall, one-fourth of the choir is made up of students who come fresh to USD from around the world. God only knows what their repertoire is. They are tentative and insecure. They don't know each other, don't know where anything is; in short, they are my little lost lambs. Combine the lost lambs and the remnant from last year and you have a choir that looks like Julie, Angie, Stephen, and Javier.



Julie is a sophomore. With a fantastic voice, she is a versatile singer and an excellent vocalist. She learns music quickly, can harmonize to any song, and is good at improvisation. She is the one student, in fact, who knows every song we sing. She is always happy to sing and is the first to volunteer for a solo.

Angie is a junior and has always enjoyed singing. She doesn't read music, sings only the melody, and would rather walk the plank than sing a solo. She always arrives early at rehearsals and performances, ready to carry music stands, microphones, and chairs to their respective places.

Stephen is a new senior who plays the guitar. He has never played in a church ensemble before. Occasionally he marches to his own drumbeat, however measured and far away! He is not sure where he fits in, but he tries tentatively to bring new music into the group. He is quiet and reverent in church, but I have also seen him with his friends, and then he should be Jay Leno's sidekick.

Javier plays French horn and does a little percussion. He originally thought that there would be no place for him in a church ensemble. He thinks that he has a terrible voice, but I have heard him sing, and it is not altogether unfortunate. He brings great rhythm and a little reggae with his percussion as well as beauty and reverence with his French horn.

These ensemble members have come from show choirs, concert choirs, symphonic and concert bands, folk groups, traditional choirs, and teen choirs. Though they each struggle to find their place, the choir would not be so beautiful without their varied talents, personalities, and abilities. They are as diverse in musical talent and repertoire as they are in nation, culture, and race, and they are all wonderful.

Accepting and Experiencing Diversity

When I was asked to write this article about how campus music ministry at universities and colleges helps to prepare students to enter parish life as adults, I realized, not for the first time, that parishes and universities face similar challenges in this respect. The first challenge at USD is to find out who these students are. The first time we see the incoming freshmen is at the new student-parent Mass during orientation. There are approximately 1,200 students in each freshman class. The students who apply and are accepted to USD are talented and experienced, with average GPA scores of 3.73 and average SAT scores of 1170. This year's freshman class consisted of students of whom forty-four percent were in the top tenth of their high school class. Eighty percent were in the top quarter of their high school class. We have students from all fifty states and from sixty-two countries, including Austria, Canada, Germany, India, Mexico, Panama, Peru, Saudi Arabia, Singapore, the United Arab Emirates, and the United Kingdom. The incoming class includes former ASB presidents, club officers, and sports women and men. They have all been leaders at their high schools, in short, and they come ready to learn who they are and who they will become. They are ready to create, and they are ready to lead.

As I look out over this sea of faces each year, I want to make sure that these students receive the invitation to take part in all the diverse experiences waiting for them at USD. For my part, in particular, I want to invite all of the musicians—no matter where they come from, no matter their musical talent or background—to join the Founders Chapel Choir. I am faced annually with the challenge of recruitment. This challenge is not unlike the one faced by music directors in parishes across the nation. We all need to find out who the potential music ministers are and then extend them the invitation to begin the next phase in their journey.

At USD we have four short years to offer the students opportunities for growth, leadership, and, most importantly, ownership of their faith. Mark Peters, an associate university minister at the University of San Diego, puts the challenge this way: "We must remember that a primary role in the religious formation of the college students is to equip and empower them to be leaders in their parishes. College students should leave our universities expecting to establish and maintain new ministries that will meet their unique needs and the needs of the larger community that they are rejoining."

As the students journey through their college years, they have many choices to make. They can decide to be part of any number of activities and programs. There are sports, clubs, Greek life, student associations, and dorm activities to choose among. In addition, I want to make sure they know that there are many university ministry opportunities available to them.

One such marvelous opportunity for students at USD is the Founders Chapel Choir. In this choir the students

are asked to participate fully in the church's liturgical year. They sing and play their instruments for all of the Sunday liturgies, the feast days, and special University celebrations. They learn to work as a team, to pray with each other and pray for each other. They can be involved in the women's ensemble or the men's ensemble; they can be trained as cantors and section leaders. There are opportunities for internships in the choir. One student is chosen each year to become the student director. In other words, the choir provides many opportunities for growth. Some students take advantage of every opportunity, others decide to pursue different opportunities. Many become better singers; most become better leaders.

By the time the Founders Chapel Choir members graduate from the university, they are all more educated in liturgy and liturgical music. Each student's musical repertoire is expanded. They learn songs from many publishers and various composers. They appreciate many different forms and styles of music. They become familiar with music from Catholic tradition and from around the world. They learn each other's songs. Mostly, these students discover who they are and what talents they have to offer. They are not the same people who arrived on campus four years before with their parents, luggage, CD players, and computers. They are God's new creation. They have been formed by their education, experiences, and the community of professors, friends, classmates, and mentors. They leave ready for the next leg of the journey—the journey out into their world. They look forward to the next adventure with some trepidation but with much excitement and with so much to offer the world.

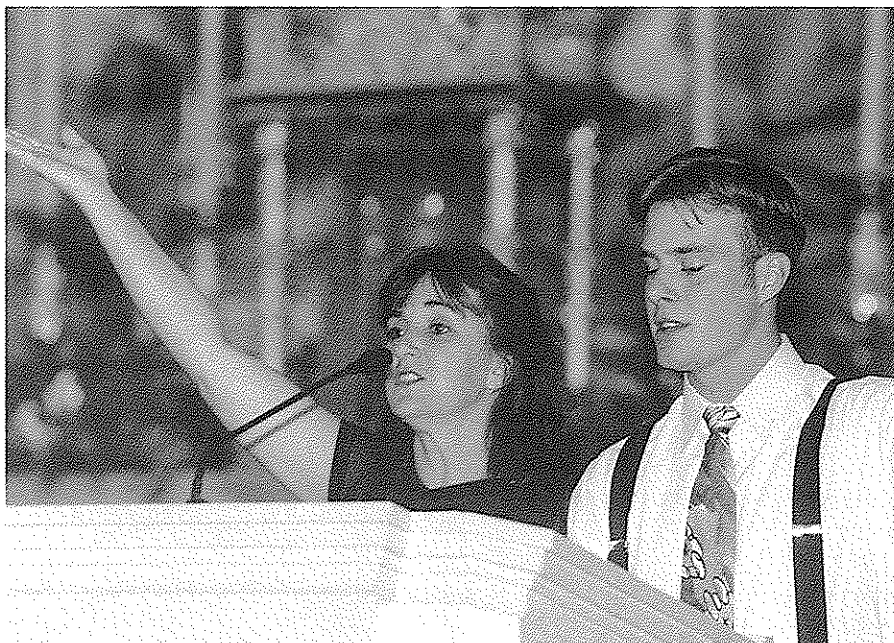
The opportunities in university ministry at USD are abundant and varied. The students could be busy (and often are) twenty-four hours a day without even going to class. Music students may take part in retreats, Bible studies, and faith sharing groups. There are opportunities to learn about the Catholic faith in the process of adult initiation, in confirmation preparation, and in their academic schedules. The students may be trained as ministers of the Word, altar, Eucharist, and hospitality. In addition, they may be involved in community service and social justice programs. Scott Drain, another association university minister at USD, notes: "The diversity that students experience through their social justice activities can open them up to a wider variety of parish experiences after graduation. By learning to find God in a variety of environments, our graduates will be more willing to seek out these experiences after their time with us."

From Us to You

These students, whom we send to you after graduation, are the young adults who then look to find their place in parish life and in their world. They may have just taken a position in a business in your city and are again finding themselves far from what was home. They may have just

graduated from a local university or perhaps have returned to what they knew to be home. Many students do not return to the parish of their parents but instead look for a parish that they can call their own. They have been challenged at USD to depart and find their place, their vocation. They are ready, willing, and able to serve. Mary Kruer, of the university ministry, explains: "My foundational goals in training students to be liturgical ministers are to instill in them an awareness of their calling and their giftedness for service and to empower them with the tools and the confidence to serve as liturgical ministers in any parish after they leave USD."

These are the young adults who will walk into your church and go to one or two Masses. They may appraise the musical group within one short liturgy. They will ask themselves several questions in this discernment time. "Is this a music group of which I want to be a part?" "Does this music group want new members?" "This group already has a guitarist, singer, and pianist; I wonder if they would want my talents?" In every case, the graduates who enter the doors of the church see, hear, and appraise the music program. They listen to the homily and read the bulletin. They decide if this is a place where they can feel at home, meet other Catholic Christians, use their



There are Eujins, Julies, Angies, Stephens, Javiers, and Joes sitting in every assembly of every parish.

leadership skills, musical talents, and continue their Catholic Christian life journey. The challenges for the parish are like those faced by university ministers when these same talented individuals arrived on campus as freshman: How do parishes discover who is in their midst? How do they invite and welcome these young adults into the next phases of their adulthood? How do they bring in new talent, new ideas, and new energy with welcome arms?

This invitation can and should take on a multifaceted approach, but that is the subject for another discussion. Still, that point brings to mind a student whom I met this year. His name is Joe and he plays guitar. Joe comes from a small city north of San Diego. He responded to an invitation to play for the Founders Chapel at the Alcala Bazaar. The Alcala Bazaar is an event at USD where all the clubs, teams, and groups have tables set out on the main thoroughfare of the university. There are music, pizza, and giveaways. It is a fun day during which the new

students can walk up and down the street and view many of the opportunities waiting for them at USD.

Joe came to the choir table and met some of the choir members. They greeted him warmly, and he signed up. He said something briefly about not being sure if his music would fit in here. I didn't pay much attention to that; I told him that everyone was welcome and gave him the details of the first rehearsal. I was excited to have Joe join our group. He came to the first rehearsal, but told me afterwards that he was not sure that he would fit in. This time I heard him, and I asked the right questions. I found out that he not only plays the guitar, but he sings. And he plays Spanish guitar, acoustic guitar, and electric guitar. What he had meant, in his hesitation, was that he had a lot of talent and ideas to offer, but he was unsure whether he would be able to use his talents with freedom and creativity.

Since that first meeting, Joe has brought much to the music group. He has brought ideas, led the guitarists and bassists in sectionals, done liturgies on his own, and led small groups. I continue to watch and to seek ways to challenge and motivate him in his own ministry. He is a blessing and a gift to all of the Founders Chapel Choir and the Founders Community, but he will be with us for only four short years.

There are Eujins, Julies, Angies, Stephens, Javiers, and Joes sitting in every assembly of every parish. These graduates, depending on their job search, may find themselves in the same area as the college they attended, or they may have returned home to seek employment, or they may find themselves in a new and unfamiliar city. They are talented, musical, and good-hearted, and they are ready for the next adventure. They have been trained, educated, and challenged to find their place in the world. They are new and marvelous creations, and they will be looking for a parish. I sincerely hope they find yours.



Why We Sing

We sing because singing does something to words that nothing else can do. It gets them into our memory and into our hearts. Singing makes a text memorable and gets it into the rhythm of our living: into our heartbeat and our breathing and our walking, sitting, and standing.

Singing gets words into our hearts and our minds even better than listening does. No matter how good the preacher is, few people go home humming the homily, because it's something that we *listen to*, not something that we do. Lots of people go to concerts to listen to their favorite singers, or they turn on the radio in the car or at home, or they put on their portable CD players when they go walking or jogging. But pretty soon, even without realizing it, they find themselves singing along with certain songs. The words become part of them; they can recall these texts even if they can't recall the words of our creed or of the Declaration of Independence.

Music has a power to make words and events memorable. Studies have shown that musical memory is rooted in several parts of the brain, reaching across even the left-brain and right-brain divide. That makes it hard to forget music that we've learned and the words set to that music. Such rooting also helps to explain why we keep recalling certain tunes, even when we don't want to, and why it's so hard to get such tunes out of our heads: Our own brain's activity keeps running across these tunes and playing them for us.

So we sing at Mass and at other liturgical celebrations in order to remember, in order to recall what it is that we're all about as Christians. We sing to get the meaning of our liturgy into our hearts and minds and the rhythm of our lives. Singing is so powerful that people with dementia and Alzheimer's disease can remember and sing the songs of their childhood, even when they've forgotten

their own names or the names of their children. Singing is so powerful that stroke patients can sing a statement or a request even when they can't speak.

Why We Sing What We Sing

Since music has such power to make things memorable for us, we sing certain texts at Mass to help us get them into our minds and hearts, and we sing at certain times so that music reinforces our memory of the actions as well as the words. Through our singing, we claim these words and these actions as ours and as important in our lives.

It's especially important that the congregation sings at Mass when the Scriptures are proclaimed and when we join in the Eucharistic Prayer. We sing a verse of the psalm to remind ourselves that the Scriptures belong to all of us and that we are all called to know and live the Scriptures. We sing *Alleluia* to welcome the Gospel reading because this text tells us about Jesus, whose life and resurrection we share and whose act of self-offering we are called to imitate. We sing at least three times during the Eucharistic Prayer: at the Holy, at the memorial acclamation, and at the final *Amen*. We sing the Holy to acclaim the God who has done such marvelous things for us, and we unite our song with all of creation (we join our song to that of "the angels and archangels and the whole company of heaven"). We sing the memorial acclamation ("Christ has died" or another text) to remind ourselves of the mystery at the heart of our faith: It is in Christ that we are made whole and united to God. It is through his resurrection that we will enter, finally and completely, into heavenly union with God. We sing *Amen* at the end of the prayer to signal our agreement with what the priest has prayed in our names and to acknowledge that we want to live as dedicated a life as Jesus Christ lived,

Refrain



faithful to the will of the Father. (This simple word is the most important text that we sing each week!)

We also sing each time there's a procession at Mass. We do this to remind ourselves that we are on pilgrimage, that we are headed toward a heavenly home, but we're not there yet. These are the songs of our journey from God, with God, and toward God: They get the words of faith and hope and love into our very being for the times when the journey becomes hard and the road rough. So we sing at the entrance of the ministers, at the presentation of the gifts, and at communion—each time someone recalls our journey by movement through the community, we sing. We even sing while we're in procession at communion, because this moment, as we move toward communion with Christ in the sacrament, is a model of our whole life, of our journey with and in Christ. By singing, we claim this action in all its richness.

We may sing at other times as well, at Mass and at other celebrations. Often, these additional times are also journey moments, times associated with our pilgrimage as God's people. At Mass, we may sing as we leave church, going out to be the body of Christ in service to the world. At weddings, we might sing after the bride and groom exchange vows and rings, as they begin their journey in the sacrament together. At funerals, we sing at the final commendation and farewell, as this person's body begins its journey to its final resting place and as the spirit journeys to full union with God. At confirmations and ordinations, we sing for the Spirit to be with those who are beginning a new phase of their pilgrimage and their service to the church.

Whether the song is praise or petition, we sing to get that text into our hearts and to express the emotions that garb our faith. We sing because faith and hope and the love rooted in them are the most important things in life. Singing, the ancient Christian teachers said, is something that belongs to lovers. It's not something we do to pretty up the liturgy; it's something we do because singing, like love, is an act that helps us find out where we belong and where we're going.

Singing calls us to focus our attention on what we're doing, more than anything else we might do. It makes us use our minds to attend to the words and the melody; it causes us to bring our whole body to this action of singing: We use our lungs, and our diaphragm, and our vocal cavity, and our voice, and even our back and our legs and arms if we're going to sing well. Such singing, such attention, such total involvement was also commended by the ancient teachers. There is an old proverb that says: "Someone who sings well prays twice."

Should You Sing?

The answer, obviously, is yes. God gave us voices with which to sing. We may not ever have had the chance to develop those voices, but they are God's gift. People who study music have learned that there are very few people who cannot sing. They may not be able to sing the melody, but they are usually singing in harmony with it, in some way. Very few people who can hear and speak are truly tone-deaf. Those who do not have a voice to sing—those who are also unable to speak—still participate in the congregation's song. If we sing well, if we sing out strongly, they will feel the sound vibrations through their bodies. Those who have hearing impairments also participate in the song this way. In fact, when we are in the middle of a singing congregation, all of us participate in the song in this same way, because our bodies are designed to feel and receive sound waves, which are then interpreted by our ears and our minds.

Singing is too important to be left to the cantor, the choir, or other song leaders. Their job is to invite us into the song, to invite us to use this great gift of song to get our faith into our blood and our bones and our hearts and our minds. Singing is the first and most fundamental act of worship, the first ritual act that we can do. Singing—chanting—was the way the Scriptures were first proclaimed in the church; it was the first way that the Eucharistic Prayer was prayed, and it is the best way to pray it today, according to the *Roman Missal*. All the congregational responses were sung for a thousand years, and we have been encouraged for nearly a century, by popes and bishops, to return to that practice.

Singing the liturgy is so important that it is the one ritual act included in every description of the heavenly liturgy by the author of the Book of Revelation. There, at the end of the New Testament, this final book of the Bible gives us images of the liturgy of saints and angels. We read about the living creatures who sing without ceasing: "Holy, holy, holy." We are given a picture of the twenty-four elders gathered around the throne of God, singing: "You are worthy, our Lord and God, to receive glory and honor and power..." We learn that the prayers of the saints take the form of song to Christ the Lamb: "Worthy is the Lamb that was slain..." The prayers of the whole creation reach heaven in the form of song: "To the one seated on the throne and to the Lamb/be blessing and honor and glory and might/for ever and ever. Amen!"

Calendar

Concerts and Festivals

MARYLAND

Buckeystown
June 15-16

Workshop and Concert featuring Tom Kendzia. Place: St. Joseph-on-Carrollton Manor, Buckeystown. Contact Cindy Kindl at (301) 694-8248; e-mail: ckindl@hotmail.com.

MASSACHUSETTS

Orleans
June 15

Second Anniversary of the Dedication Concert. Place: Church of the Transfiguration, Rock Harbor. Featuring the Gloriam Dei Cantores and the Vox Caeli Sinfonia in Mendelssohn's *Elijah*. Contact: Artes Gloriam Dei Foundation, PO Box 2831, Orleans, MA 02653. Phone: (508) 255-3999; e-mail: gda@gdaf.org; web: www.gdaf.org.

Conferences and Schools

CALIFORNIA

Anaheim

June 25-28

NPM Region III Convention at The Hyatt Regency Orange County. Theme: *Behold, I Make All Things New*. Focus: The new age of the liturgy with its multicultural communities and the ongoing renewal in the church. Principal speakers: Rev. J-Glenn Murray, SJ, Dr. James D. Whitehead and Dr. Evelyn Eaton Whitehead, and Tom Conry. For more information contact NPM at (202) 723-5800; website: www.npm.org.

Anaheim

July 13-18

Christian Booksellers Association Convention. Contact (949) 493-0292.

Redondo Beach

June 28

Exploration of products and resources available from J. S. Paluch and World Library Publications. Presented by Joe Mattingly, the Newman Singers of the University of Iowa, and Jerry Galipeau. Place: St. Lawrence Parish, Redondo Beach. Contact Kevin at (626) 484-9918.

San Rafael

June 23-July 6

San Francisco Early Music Society: Baroque Music and Dance. Place: Dominican University, San Rafael. The SFEMS is also sponsoring a week at Dominican University on Medieval and Renaissance music, July 7-13. Contact: Anna Carol Dudley, SFEMS, PO Box 10151, Berkeley, CA 94709. Phone: (510) 527-3748; e-mail: acdudly@earthlink.net; web: www.sfems.org.

DISTRICT OF COLUMBIA

Washington

June 24-July 12

Summer Workshop Ward Method Study Courses. Sponsored by the Center for Ward Method Studies. Presenters include Nancy Fazio (course one), Scott Turkington (course two), and Rev. Robert A. Skeris (course four). For additional information, contact: Center for Ward Method Studies, The Benjamin T. Rome School of Music, The Catholic University of America, Washington, DC 20064.

Washington

June 26-July 2

Washington National Cathedral Course for Young Men and Women. Sponsored by the Royal School of Church Music in America. Contact Rod Harbin at (202) 277-9609; e-mail: rodman726@hotmail.com.

Washington

July 16-21

New England Course for Girls and Adults. Sponsored by the Royal School of Church Music in America. Contact Iain Quinn at (860) 527-8133; e-mail: office@Trinityhartford.org.

Washington

July 22-28

Washington National Cathedral Course for Advanced Treble Boy and Girl Choristers. Sponsored by the Royal School of Church Music in America. Contact Neil Weston at (301) 587-8046; e-mail: neilweston@graceepiscopalchurch.org.

INDIANA

St. Meinrad

June 10-14, 24-28

Youth Liturgical Leadership Conference: "One Bread, One Cup." Theme: Forming the young church of today in the theology, ministry, and spirituality of the church's gather-

ing prayer. June 10-14: Presentations by Bobby Fisher and Ken Kanedo. June 24-28: Presentations by Mark Friedman and Janet Vogt. Place: St. Meinrad School of Theology. Contact: Robert Fiduccia. Phone: (800) MEINRAD.

KENTUCKY

Louisville

July 8-14

Louisville Course for Boys, Teen Boys, and Adults. Sponsored by the Royal School of Church Music in America. Contact Jim Rightmyer at (502) 228-1176, ext. 115; e-mail: jimr@stfrancisinthefields.org.

MINNESOTA

Collegeville

July 8-26

Advanced Choral Conducting Course with Dr. Leo C. Nestor, Justine Bayard Ward Professor of Music at The Benjamin T. Rome School of Music of The Catholic University of America. Contact: Sister Mary Beth Banken, OSB, at (800) 361-8318; e-mail: mbanken@csbsju.edu.

Collegeville

July 11-13

Conference on Diverse Ministries: Common Mission, A Theological Reappraisal of Contemporary Catholic Ministry. Sponsored by St. John's School of Theology-Seminary, Collegeville. Presenters: Zeni Fox, Richard Gaillardetz, David Power, OMI, Elissa Rinere, CP, Susan Wood, SCL. Contact: Linda Schreiber, Diverse Ministries Conference, Saint John's School of Theology-Seminary, St. John's University, PO Box 7288, Collegeville, MN 56321-7288.

St. Paul

July 23-28

Music Ministry Alive! Place: College of St. Catherine, St. Paul. Contact: Emmaus Center at (651) 994-1366.

MISSISSIPPI

Jackson

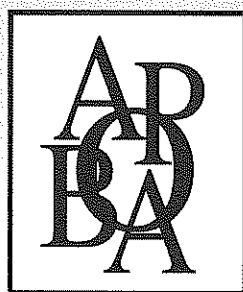
June 16-21

Association of Anglican Musicians Conference: "O Taste and See: A Holy Extravagance." Worship, reading sessions, workshops. Contact Ellen Johnston at (662) 844-9734; e-mail: ellenj@dixie-net.com.



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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. Msgr. Francis Mannion, Dr. Nathan Mitchell, Rev. Roc O'Connor, SJ, Dr. Wendy Wright, Rev. John Foley, SJ, Dr. James Savage, and Rev. Rodney Adams. For information and brochures, contact NPM at (202) 723-5800; website: www.npm.org.

NEW YORK

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.

NORTH CAROLINA

Winston-Salem

July 14-18

Eightieth Annual Conference of The Hymn Society in the United States and Canada. Theme: *Celebrating the Local Voice in Congregational Song*. Plenary presentations, sectional presentations, workshops, and a progressive dinner and hymnsing. Place: Wake Forest University, Winston-Salem. Contact: The Hymn Society, Boston University School of Theology, 745 Commonwealth Avenue, Boston, MA 02215-1401. Phone: (800) 843-4966; web: www.hymnsociety.org.

PENNSYLVANIA

Wilkes-Barre

July 22-28

King's College Course for Girls, Boys, and Adults. Sponsored by the Royal School of Church Music in America. Contact Rev. Linda Rosengren at (904) 388-2681; e-mail: L-Rosen@bellsouth.net.

SOUTH CAROLINA

Charleston

July 22-28

Carolina Course for Boys, Young Men, and Adults. Sponsored by the Royal School of Church Music in America. Contact Dr. Scott Bennett at (843) 723-2695; e-mail: sbennett@gracechurchcharleston.org.

Moncks Corner

July 11-13

Conference on Diverse Ministries: Common Mission, A Theological Reappraisal of Con-

Continued on page forty

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Brigham Young University, PROVO, UTAH

Carnegie Hall, NEW YORK, NEW YORK

Pensacola Christian College, PENSACOLA, FLORIDA

Ricks College, REXBURG, IDAHO

St. Ignatius Loyola Cathedral, WEST PALM BEACH, FLORIDA

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Regional Ministry!

Region III: Anaheim, California

"Behold, I Make All Things New" (Rev. 21:5)

June 25-28, 2002

OCP Showcase:

Tuesday, June 25 at 4:00 p.m.

Featuring OCP composers:

Tom Conry, Jaime Cortez,
Bobby Fisher and Ricky Manalo

Region II: Omaha, Nebraska

"Proclaiming Your Glory as We Sing Holy, Holy, Holy!"

July 9-12, 2002

OCP Showcase:

Thursday, July 11 at 1:30 p.m.

Featuring OCP composers:

John Foley and Roc O'Connor

Region I: Rochester, New York

"Voices of Hope"

July 30-August 2, 2002

OCP Showcase:

Wednesday, July 31 at 1:00 p.m.

Featuring OCP artists:

Donna Anderle, Gerard Chiusano,
Mark Friedman and Ricky Manalo

For additional information, contact National Pastoral Musicians Directly at (202) 723-5800

OR Write NPM, 225 Sheridan St. NW, Washington, D.C., 20011

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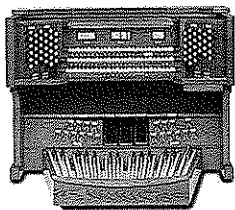
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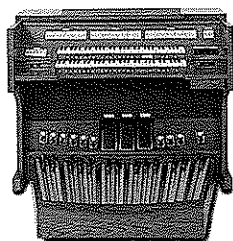
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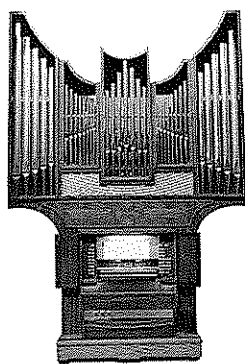
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Calendar

Continued from page thirty-seven

temporary Catholic Ministry, sponsored by St. John's School of Theology-Seminary, Collegeville, MN. Presenters: Michael Downey, Aurelie Hagstrom, Kenan Osbourne, OFM, Thomas Rausch, SJ, and Kevin Seasoltz, OSB. Contact: Linda Schreiber, Diverse Ministries Conference, St. John's School of Theology-Seminary, St. John's University, PO Box 7288, Collegeville, MN 56321-7288.

WISCONSIN

Hales Corners

July 29-31

Leo Dehon Summer Institute: "In God's Image." Presenters include Rev. Dirk Ficca, Dr. Gina Hens-Piazza, Dr. Amy-Jill Levine, Rev. Dr. Thomas L. Knoebel, and Sister Clare Wagner, OP. Contact: Ms Rose M. Stinefast, Director, Dept. of Continuing Education, Sacred Heart School of Theology, 7335 S. Highway 100, PO Box 429, Hales Corners, WI 53130-0429. Phone: (414) 529-6974; e-mail: rstinefast@shst.edu; web: www.shst.edu.

Retreats

CANADA

Nova Scotia

June 18-27

Workshop/Retreat Experience featuring Brother Michael O'Neill McGrath, OSB. Place: Bethany Retreat Center. Contact Sister Catherine McFarlane at (902) 863-4726.

MINNESOTA

Cambridge

June 15-20

Mind, Body, Spirit Retreat with Jeanne Cotter. Contact Mythic Rain at (888) 698-7362; e-mail: Mythicrain@aol.com.

Cambridge

June 22-27, June 29-July 4

Your True Voice Retreat with Jeanne Cotter. Contact Mythic Rain at (888) 698-7362; e-mail: Mythicrain@aol.com.

Overseas

ITALY

Assisi

July 2-20

Assisi Music Festival of Concerts, Masses, and Lectures at various locations in Assisi, featuring Cantori di Assisi with Padre Maurizio Verde. Contact: Gregory Scime, Director of the Festival, Festival Choir, Box 53, Summit, NJ 07902. E-mail: assisi festival@yahoo.com; web: www.assisifestival.com.

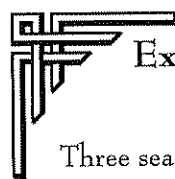
UNITED KINGDOM

Birmingham

July 25-28

Fourth National Network of Pastoral Musicians Conference: "Crossing Borders, Coming Home." Place: Newman College, Birmingham. Presenters include Marian Tolley, John Bell, Lavinia Byrne, Marty Haugen, Jaime Cortez, Richard Hubbard, Christopher Walker, Bernadette Farrell, Margaret Rizza, Chris O'Hara, Jo Boyce, Stephen Dean, Paul Inwood, Gary O'Neill, and Andrew Maries. Contact: Susan Dean, 30 North Terrace, Mildenhall, Suffolk IP28 7AB, UK. Phone: 01638 716579.

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



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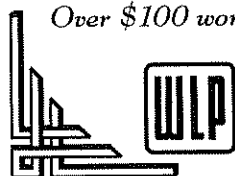
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Hotline

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 in the next available issues of *Pastoral Music* and *Notebook*), and it appears on the web page—www.npm.org—for two months (updated on the fifteenth of each month). The cost is \$20 to members, \$30 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.

The Membership Department provides this service at the National Office. Ads may be submitted by e-mail to npmem@npm.org, faxed to (202) 723-2262, or mailed to: Hotline Ads, 225 Sheridan Street, NW, Washington, DC 20011-1452. When submitting your ad, please include both your membership number and the name of the person/institution to whom the invoice should be mailed.

Positions Available

ARIZONA

Worship Leader. Camelback Bible Church, 3900 E. Stanford Drive, Paradise Valley, AZ, 85253-7598. Phone: (602) 955-6370. Full-time worship leader to oversee the development and direction of the church's worship ministry, which includes adult choirs (2), youth and children choirs (3), handbells, and ensembles. Allen Renaissance three-manual, Steinway seven-foot piano, and harpsichord. A committed Christian who is grounded in traditional church worship/music with an evangelical focus. Two Sunday services and special services; the church sanctuary has exceptional acous-

tics. Advanced degree required; prefer biblical/theological training. Minimum salary \$55,000, benefits. Position open immediately and until filled. Send résumés and copies of several bulletins of church positions to Philip Martens at the church address. HLP-5873.

Director of Choir/Music. Church of the Resurrection, 3201 South Evergreen Road, Tempe, AZ 85282. Fax: (480) 756-1501; e-mail: parishinfo@resurrectionaz.org. Established, vibrant parish with more than 1,200 families is seeking a full-time (will consider part-time) director of choir/music to direct a formal choir of 50+ members, coordinate music at other liturgies, and assist with liturgical planning. Must be proficient in choral conducting and have knowledge of Catholic liturgy and music. Responsibilities include planning liturgies, rehearsing and directing the choir, training cantors, consulting with other musicians and staff in planning. Qualifications include bachelor's degree in music, liturgy, or commensurate experience. Please send cover letter, résumé, and salary requirements to Fr. Fred Adamson. HLP-5905.

CALIFORNIA

Associate Director for Parish Resourcing. Office of Worship, Diocese of Sacramento, 2110 Broadway, Sacramento, CA 95818-2541. Phone: (916) 733-0221; fax: (916) 733-0224. The associate director (a full-time position) supports the mission of the Office of Worship, with primary responsibility for pastoral outreach, by providing guidance and resources to parish communities in the areas of liturgical formation and enrichment. This individual will take a lead role in the organization and presentation of regional and diocese-wide formation events. This position requires university-level liturgical study plus five years experience in parish or diocesan liturgical leadership, including formation responsibilities. A bilingual (Spanish/English) individual is highly desired. Interested individuals are invited to send a résumé to the above

address. HLP-5892.

Director of Music Ministry. St. Maximilian Kolbe Catholic Church, 5801 Kanan Road, Westlake Village, CA 91362. Phone: (818) 991-3915, ext. 101; fax: (818) 991-7152; e-mail: vtomkovicz@stmaxchurch.org. Full-time position northwest of Los Angeles for director of adult, youth, and children's choirs. Piano accompaniment. Salary \$32K to \$45K, depending on education and experience. Opportunity to develop music programs in a new parish of 2,000 families; attract, promote, and produce outside programs for the parish and surrounding community; work with liturgy team to create unique prayerful experiences that appeal to and involve the entire parish. Call, fax, or e-mail your résumé no later than July 1, 2002, to Vince Tomkovicz, Parish Manager. Position will be filled August 1, 2002. HLP-5904.

COLORADO

Music Director. St. Peter Catholic Church, PO Box 827, Monument, CO 80132. Growing parish, 1,000+ families, is looking for a part-time music director, twenty hours per week. Requires a BA in music with strong keyboard skills, ability to work collaboratively, and a lived knowledge of Catholic worship. Responsible for rehearsing, directing, and helping accompany choir for four weekend Masses and other scheduled parish liturgies. Good communication, administrative, and team-building skills required. Salary range \$16,000–\$18,000 DOE. Send résumé, cover letter, references, and salary requirements to Pastor at above address. HLP-5894.

CONNECTICUT

Organist/Director of Music. Church of St. Dunstan, RC, 1345 Manchester Road, Glastonbury, CT 06033. Phone: (860) 633-3317; fax (860) 659-8611; e-mail: Stdunstanchurch@aol.com. Suburban parish (1,400 families) has part-time position available 6/1/02. One Saturday,

three Sunday Masses. Adult, youth, and children's choirs. Salary competitive. Contact Rev. William L. Traxl. HLP-5878.

DISTRICT OF COLUMBIA

Organist/Pianist. Walter Reed Army Medical Center Hospital Chapel, 16th Street, NW, Washington, DC. Responsibilities: Minister of music for two Sunday morning worship services (one general Protestant and one Roman Catholic). No choral responsibilities. Chapel seats eighty people and has pipe organ, piano, and electronic keyboard. Contact Dr. Peter M. Zawadsky, Director of Music: (301) 926-4130 (home) or (301) 251-6991 (work). HLP-5869.

Coordinator of Liturgical Music. Georgetown University Office of Campus Ministry. Contact: Human Resources, Box E, 37th and O Streets, NW, Washington, DC 20057-1263. Full-time, ten-month position. Requires sensitivity to role of music in worship (congregational singing rather than performance-focused) in variety of musical traditions; primary competence in Roman Catholic liturgical music (pre- and post-Vatican Council II); sensitivity to various Protestant worship traditions; willingness to work with students, guiding and calling them to leadership. Conflict of commitments clause will be enforced part of contract. Requires master's or equivalent in pastoral music; Ph.D. or equivalent preferred. Salary, benefits competitive, commensurate with qualifications. Position dependent on funding. Applicant review: April 26 until position filled. Send letter, résumé to Human Resources office address above. AA/EOE. HLP-5884.

FLORIDA

Organists, Music Directors. Office of Worship, PO Box 40200, St. Petersburg, FL 33743-0200. The Diocese of St. Petersburg is accepting applications for full- or part-time organists, music directors. The diocese encompasses five counties on the sunny west coast of central Florida. Send résumés to the Office of Worship. HLP-5881.

Director of Music-Organist. Corpus Christi Catholic Church, 9715 N. 56th Street, Temple Terrace, FL 33617. E-mail: Water87@aol.com. Vibrant Florida parish near Busch Gardens in Tampa seeks director of music-organist with the vision and energy to enrich and enhance

our music program. BA or MA in music or liturgy desired, proficiency in organ and piano, ability to lead choral singing. Must have excellent interpersonal skills and work well in a collaborative environment. Excellent benefits program; salary negotiable based on education and experience. Corpus Christi has 2,000 families, five weekend services, and is close to the University of South Florida which brings it an enriching educational and ethnic diversity. Please send résumés and references to Fr. Joseph Waters. HLP-5888.

GEORGIA

Director of Music Ministries. Perry United Methodist Church, PO Box 73, Perry, GA 31069. Phone: (478) 987-1852. Perry UMC, a 1,300-member congregation, seeks a full-time director of music ministries for a music ministry of fourteen choirs (six handbell, eight vocal). We are an exciting and growing church with a history of great sacred music. We enjoy two blended worship services each Sunday and look for a candidate who can continue to enrich our worship experience through a creative and diverse use of music and arts. We enjoy a wide variety of music from all genres and styles. Bachelor's degree in music required, master's preferred. The salary range is \$40,000-\$50,000, commensurate with experience. HLP-5893.

ILLINOIS

Director of Liturgical Music/School Music Teacher. St. Pius X Search Committee, 1025 E. Madison, Lombard, IL 60148. Phone: (630) 627-4526; fax: (630) 495-5926; e-mail: stpiusx@aol.com. West suburban Chicago parish of 2,200 families (school: 520 students, K-8) seeks person to direct church music program and teach music in our school. Church responsibilities include adult, teen, children's, bell choirs, cantors to enhance liturgies, not perform. School responsibilities include planning and classroom instruction, Christmas program, coordinating day school and RE liturgies with staff. Skills required: piano, organ, work collaboratively with staff and parishioners. Responsible to pastor and to principal while teaching in school. Subject to Joliet diocesan policy for employment in their schools. School term is 180 days. Salary commensurate with credentials, experience. HLP-5867.

Director of Music. Sacred Heart Parish Center, 1077 Tower Road, Winnetka, IL 60093. Fax: (847) 501-5311. North suburban Chicago parish with tradition of excellence in liturgical music seeking full-time director of music. Core responsibilities: selecting music for weekend Masses, special liturgies, planning liturgies. Responsible for traditional and contemporary choirs; training cantors; playing organ, piano; directing and accompanying choirs, soloists, and instrumentalists. Mastery of organ and piano and working knowledge of Catholic liturgy are essential. Formal training in choral directing and demonstrated ability to work with parish staff and musicians of varying skills are required. Competitive salary and benefits. HLP-5872.

Director of Liturgical Music. Immaculate Conception Parish, 516 E. Jackson Street, Morris, IL 60450. Growing community is seeking a qualified director of liturgical music with some piano skills. We are in need of someone to train and prepare our cantors and to work with our accompanists. Good organizational skills and the ability to work collaboratively with staff and volunteers are a plus. We are creating this "flexible-time" position for someone who would be available to help us prepare for weekends, holy days, holidays, seasonal liturgies, and sacramental celebrations. Send résumé to Search Committee. HLP-5883.

KENTUCKY

Director of Music. St. Mary of the Woods Catholic Church, PO Box 1, Whitesville, KY 42378. Faith community of 750 households is seeking a music minister to direct all aspects of liturgical music ministry. Minister should be open to all styles of liturgical music as well as be able to train, support, and encourage a youth band. Send résumé, references, and three letters of recommendation to Lane Rhodes c/o St. Mary of the Woods Church. Call (270) 233-4196 for more information. HLP-5862.

MARYLAND

Choir Accompanist-Organist. St. Bernadette Parish, 801 Stevenson Road, Severn, MD 21144. Phone: (410) 969-2788; fax: (410) 969-2789; e-mail: donnap@clark.net. Part-time pianist-organist needed for our progressive, energetic parish of 1,200 families. Looking for someone with excellent keyboard skills and a warm

personality to work with volunteer cantors and small groups as well as accompany our full choir working with the director. Willingness to work within collaborative ministry a must. Salary commensurate with education and experience. For more information call Donna Parker. HLP-5861.

Director of Liturgy. Saint John the Baptist Parish, 12319 New Hampshire Avenue, Silver Spring, MD 20904. E-mail: sjbpastor@yahoo.com. Full-time position will be available July 1, 2002, in a 2,000-family parish in Washington suburbs. Applicant should have a thorough knowledge of the Catholic liturgical tradition with keyboard and vocal skills. Responsibilities include liturgy planning, coordinating our parish music program (traditional choir, five contemporary music groups, children's choir, cantors) as well as training of lectors, eucharistic ministers, and other liturgical ministers. Must work collaboratively with pastor, associate pastor, and large parish staff. Salary commensurate with experience and training. Send résumé and references to Rev. Francis G. Kazista, Pastor.

HLP-5870.

Coordinator of Music Ministry. Church of the Holy Apostles, 1755 Urby Drive, Crofton, MD 21114. Part-time position for young Catholic community in Anne Arundel County. Coordinate liturgical music activities, liturgical ensembles, develop youth music ministries, and work with staff. Potential for FT as parish grows. Send résumé with compensation requirements to Pastoral Director. HLP-5875.

Minister of Worship (Director of Music and Liturgy). The Shrine of the Sacred Heart Church, 1701 Regent Road, Baltimore, MD 21209. Phone: (410) 466-6884; fax: (410) 664-0523; website: www.theshrine.org. Located in North Baltimore City, The Shrine is an active, diverse community that seeks a director of music and liturgy to continue and further develop a dynamic music and liturgy program. Responsibilities include serving as principal organist, choral director (adult, handbell, children), and liturgist for the parish. Thirty-seven-rank, three-manual Wicks; professional sec-

tion leaders and cantors; supportive pastor, staff, and assembly. Salary competitive and commensurate with experience. Benefits included. Please send résumé to Rev. Richard Cramblitt c/o the church. HLP-5887.

Director of Music Ministry. Catholic Community of St. Francis Xavier, PO Box 407, Hunt Valley, MD 21030. Phone: (410) 785-0356, ext.16; fax: (410) 785-1628; e-mail: jdauses@ccsfx.net. Mid-sized suburban parish community seeks part-time director of music ministry responsible for overall control of a vibrant and eclectic music program. Applicants should have excellent skill in piano and choral direction (organ proficiency a plus). Call Fr. Jeff Dauses at (410) 785-0356, ext.16, for additional information. HLP-5891.

MASSACHUSETTS

Music Director-Organist. St. Colman Parish, 42 Wendell Avenue, Brockton, MA 02302. Phone: (508) 586-1575; e-mail: odonnell@saintcolman.org; web: www.saintcolman.org. St. Colman Parish, a Roman Catholic community located in

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MICHIGAN

Director of Music and Liturgy. St. Patrick Parish, 4351 Parnell Avenue, NE, Ada, MI 49301. Phone: (616) 691-8541, ext. 11. Fast-growing, vibrant Roman Catholic faith community located approximately 20-30 minutes east of Grand Rapids seeks full-time director. Responsible for coordinating and administering comprehensive parish music program for community of approximately 900 families, directing the adult choir, collaborating with pastor/pastoral team to plan the parish's liturgical celebrations. Candidate should have at least a bachelor's degree in music or sacred music or the equivalent education/experience. Instrumental skills (organ preferred), vocal skills, and a strong knowledge of Roman Catholic liturgy required. Salary is commensurate with education and experience. Direct inquiries to Rev. Ronald Hutchinson, Pastor. HLP-5858.

Director of Music (Liturgy) Ministry. St. Michael Roman Catholic Church, 345 Edwards Street, Grand Ledge, MI 48837. Phone (517) 627-8493; fax: (517) 627-1289. Medium-size parish seeking music director/pastoral minister willing to be a member of the pastoral staff. While main responsibilities center around liturgical music and worship, willingness to be involved in other aspects of parish life desirable. Person needs to be proficient in keyboard (pipe organ and electronic piano) and have understanding/appreciation of Catholic liturgy and sacraments. Parish presently has two choirs and a contemporary ensemble. Music minister oversees the music for weddings, funerals, school liturgies, weekend worship, and special services. Full benefits available/salary negotiable. Send résumés (accepted until position filled) to Search Committee. HLP-5865.

Music Director. St. Maurice Parish, 32765 Lyndon, Livonia, MI 48154. Catholic community in Livonia is seeking a full-time parish music director. Candidate should have experience in all aspects of leading parish music programs, including planning and performing liturgical music; working with cantors, choirs, and musicians; and collaborating with other parish ministries and organizations. References required. Salary commensurate with experience. Résumé attn: Music Director Search Team. HLP-5874.

Coordinator of Liturgy and Music. All Saints Catholic Church, PO Box 392, Gladstone, MI 49837. Phone: (906) 428-3098. This vibrant parish in the Upper Peninsula of Michigan is seeking a full-time coordinator of liturgy and music. Under the direction of the pastor, this individual will be in charge of all liturgy and music. Competitive salary commensurate with experience. Letters of application and résumés accepted until May 10, 2002 (or until position is filled), at the above address (attn: Fr. Arnold J. Grambow, Pastor). Call for more information and a complete job description. HLP-5876.

Director of Music. St. Hugo of the Hills Catholic Church, 2215 Opdyke Road, Bloomfield Hills, MI 48304. Active post-conciliar community of 3,900+ families seeking self-motivated musician proficient in organ, piano, voice, and conducting. Adult choir, children's choir, cantor training program grade seven to adult. Five weekend liturgies (shared with music associate), two weekly school liturgies, holy days. Significant number of weddings and funerals with additional stipends. Knowledge of contemporary and traditional repertoire. *Ritual Song* hymnal. Competitive full-time salary. IV/58 Zimmer pipe organ, 11/24 Casavant, nine-foot Bechstein. Send résumé/materials by July 15 to Nan Olin, Search Committee. See website www.sthugo.org. HLP-5877.

Minister of Music and Liturgy. St. Mary, Queen of Creation Catholic Church, 50931 Maria Street, New Baltimore, MI 48047. Phone: (586) 725-2441; fax: (586) 725-3647. 3,500-family parish seeks full-time music director steeped in spirit of Vatican II. Position available July 2002. Understand Catholic liturgy; organ, piano, and vocal proficiency (33-rank Wigton tracker organ, piano, electronic keyboard, 4+ octaves handbells, 3 octaves

chimes). Planning liturgies; accompanying and scheduling rehearsals and liturgies. Adult choir (45+ members), youth choir (50), instrumental ensemble (12), cantors (23 adult and 17 youth), four handbell choirs. Four weekend Masses, funerals, baptisms, weddings, holy day Masses, etc. Bachelor's degree in music or equivalent; enhance liturgical prayer, not perform; work with established choir director. Competitive salary, benefits. Send or fax résumé to Search Committee. HLP-5901.

MISSOURI

Director of Music/Organist. St. Peter Church, 324 S. Third Street, St. Charles, MO 63301. Seeking a part-time director of two Sunday liturgies, adult choir, and entire music program (including a children's and a contemporary choir). Please send résumés to Rev. John Ghio, Pastor, c/o St. Peter Parish. HLP-5879.

Choir Director-Organist and Liturgist. Christ, Prince of Peace, 415 Weidman Road, Manchester, MO 63011. Phone: (636) 391-1307, ext. 12; fax: (636) 391-1319. Seeking a full-time director of adult, children's, and teen choirs as well as organist for four weekend Masses, funerals, weddings, and school Masses. Two-manual Wick's pipe organ and grand piano in church. Salary \$30-\$40K dependent on education and experience. (We realize that it may take two people to fulfill all the possibilities.) Please contact Father Wormek or fax résumé. HLP-5880.

Director of Music and Liturgy. Sacred Heart Catholic Church, 1115 Locust Street, Columbia, MO 65201. Phone: (573) 443-3470; e-mail: ejcole@sacredheart-church.org. Full-time position in parish with strong tradition of quality music and liturgy. Candidate needs to be self-motivated; flexible; able to work with other parish staff in collaborative ministry; skilled in choral conducting/vocal technique and administering part-time music staff, liturgical ministers, and liturgy commission. Three weekend liturgies, paid cantors, two part-time organists, instrumental ensemble, and adult choir, which has recorded two CDs and performed twice at Carnegie Hall. Possibly add organ duties to job description if desired. Prefer candidate knowledgeable in Catholic liturgy. Open mid-August 2002. Competitive salary/benefits based on experience/education. Cover letter, résumé, and references to Rev. Edwin

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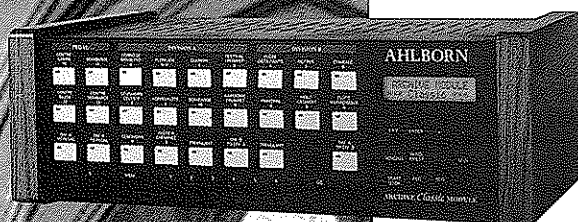
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NEW JERSEY

Organist. Corpus Christi Roman Catholic Church, 63 Sylvan Lane, Willingboro, NJ 08046-2032. Phone: (856) 810-0314; e-mail: Shana92276@aol.com. Applicants need to be familiar with Catholic liturgy and be able to play our two-manual organ, piano, and keyboard. You would be working with a choir of 30+ volunteers. The choir Masses rotate each week from the 5:00 PM Saturday Mass to the 12:00 PM Sunday Mass. Salary is \$75 per Mass and hour. Students are welcome. For more information call Shana Grassi, Music Director. Send résumés to above address. HLP-5868.

NEW MEXICO

Pastoral Associate for Liturgical Formation. Our Lady of the Most Holy Rosary Catholic Community, 5415 Fortuna Road NW, Albuquerque, NM 87105. Phone: (505) 836-5011; e-mail: musichaus1@juno.com. Vibrant, Vatican II, bilingual (English/Spanish) parish of 3,000 families seeks a qualified Catholic liturgist preferably with accomplished keyboard and choral skills. The person in this full-time position collaborates with coordinators of liturgical ministries, Norbertine priests, and supportive pastoral team to oversee the liturgical life of the parish and work to integrate liturgy as an essential element of faith formation. For application packet, contact Sr. Marcia Holthaus, OP. Position open August 1, 2002, or until filled. HLP-5907.

NEW YORK

Director of Music-Organist. Church of the Holy Trinity (Roman Catholic), 775 Main Street, Poughkeepsie, NY 12603. E-mail: MusicDirSearch@aol.com. Search reopened for part-time director for large suburban parish. Responsibilities include planning and coordinating music for all parish celebrations; playing organ at four weekend liturgies, weddings, and funerals; directing adult and children's choirs; overseeing other components of music ministry (contemporary ensemble, leaders of song, and volunteer assistant organist). Two-manual, eighteen-rank Peragallo organ (1997). Candidates should have strong organ, voice, and directorial skills and solid knowledge/understanding of Roman Catholic liturgical music. Competitive salary and benefits based

on education and experience. Position available immediately. Mail, fax, or e-mail résumé with three references to the Music Director Search Coordinator. Previous applicants need not re-apply. HLP-5859.

NORTH CAROLINA

Music and Worship Leader. Vermillion Community Church, 14011 Cinnabar Place, Huntersville, NC 28078. Phone: (704) 992-6565; website: www.vermillionchurch.org. Full-time position. Vermillion Community Church, a newly forming United Methodist Church in Huntersville, seeks a committed Christian, dynamic leader, and accomplished musician to lead our worship planning team and grow a full music ministry. Creativity, strong music and worship background with knowledge of a variety of music and worship styles and resources required. Competitive salary and benefits. Send résumé and salary requirements to Search Committee. HLP-5896.

Director of Music Ministries. St. Andrew the Apostle Catholic Church, 3008 Old Raleigh Road, Apex, NC 27502-9254. Phone: (919) 362-0414; fax: (919) 362-5778; website: www.standrews.org. Full-time Catholic director of music ministries needed for active, vibrant parish with approximately 2,800 families. Responsibilities include coordination of music for all liturgies plus administration of adult choirs, cantors, children's choir, and handbells. Qualifications: proficiency in keyboard (piano and organ), choral conducting, and working knowledge of Catholic liturgical principles. Position open July 1; salary negotiable, commensurate with experience. Full job description available upon request. Fax or mail résumé to: Rev. David Fitzgerald, SA. HLP-5899.

OHIO

Director of Liturgy and Music. Christ the King Catholic Church, Toledo, OH. Parish of 2,400 families seeks full-time director for well-established liturgy program. Responsible for planning and coordinating liturgies; directing four choirs; coordinating cantors for six weekend Masses, holy days, weddings, funerals; working as liturgist for parish school of 600 students; heading liturgy committee. Parish has thirty-six-rank Pilzecker tracker organ, grand piano, Malmark handbells and chimes. Part-time associ-

ate organist accompanies choir and plays for additional liturgies. Minimum bachelor's in music/liturgy preferred. Salary commensurate with education, experience, performance. Start July 1, 2002. Contact Fr. Mike Brown at mbrown@cktoledo.org or by fax at (419) 475-4050. HLP-5882.

Director of Music Ministries and/or Music Teacher. Our Lady of Good Hope Catholic Church and Bishop Liebold School, 6 South Third Street, Miamisburg, OH 45342. One full-time position (or two part-time positions) for 825-member parish and 620-student Catholic school. Music minister responsibilities: playing weekly evening Mass and/or directing three weekend Masses, funerals, holy days; directing choirs (adult, ensemble, and children's); consult and play for weddings; and other seasonal responsibilities. New parish center has state-of-the-art music room. The program is well established and supported. School seeks a ¾-time music teacher. Responsibilities include teaching classes and playing a weekly Mass. Please send cover letter, résumé, and references to Father Bernard Bruening or call (937) 866-1432. Salary and benefits are commensurate with experience. HLP-5885.

Organist. St. Sebastian Catholic Church, 476 Mull Avenue, Akron, OH 44320. Phone: (330) 836-2233; fax: (330) 670-0080; e-mail: aldenint@concentric.net. Three weekend Masses, holy day Masses, with a few additional Masses throughout the year. Accompany one weekly choir rehearsal and generally accompany the parish choir whenever it sings. Should be available for parish weddings and some funerals with extra remuneration. Two-manual renovated Wicks with new swell shutters. Vibrant acoustics. Forty-five-member SATB choir that sings mostly "classical" repertory. Good salary, from \$16K, commensurate with experience and degrees. Music degree(s) and experience preferred. No committee meetings. Position open June 2002 until filled. Contact Dr. Richard A. Shadley, Director of Liturgical Music, at the church by phone, fax, or e-mail. HLP-5898.

OKLAHOMA

Director of Music Ministry-Organist. St. John Nepomuk Church, 600 Garth Brooks Boulevard, Yukon, OK 73099. Fax: (405) 354-2770; e-mail: saintjn@swbell.net. Roman Catholic Church of 900 fami-

lies 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. Must have knowledge and appreciation of Catholic liturgy and be familiar with church seasons and liturgical calendar. Must be proficient on organ and piano and have conducting skills. Salary negotiable, additional stipend for weddings and funerals. Send résumé Attn: Rev. William Novak. HLP-5864.

OREGON

Associate Director for Music and Liturgy. University of Portland, Office of Campus Ministry, 5000 North Willamette Boulevard, Portland, OR 97203. Phone: (503) 943-7131; e-mail: ministry@up.edu. The University of Portland, sponsored by the Congregation of the Holy Cross, seeks a full-time associate director, with MA or equivalent in music and/or liturgy, to join the university's campus ministry team. Starting date negotiable. Candidate should be proficient in organ, keyboard, and choir skills; have demonstrated ability to inspire, teach, and lead;

and possess thorough knowledge of liturgical music/Catholic liturgy. Responsibilities: plan/coordinate music for all university liturgies, coordinate formation and training of liturgical ministers, supervise the assistant music director, collaborate with campus ministry team. Compensation commensurate with experience and education. Closing date May 31, 2002; résumés accepted until position filled. HLP-5897.

PENNSYLVANIA

Director of Music-Organist. Saint Joseph Catholic Church, 440 St. Joseph Street, Lancaster, PA 17603. Phone: (717) 297-6921; fax: (717) 397-2120; e-mail: p053stjosephlanc@hbgdiocese.org. Vibrant Catholic parish in Lancaster City seeks director of music-organist for three weekend Masses plus all parish celebrations (numerous weddings/funerals extra). Other responsibilities include directing adult/children's choirs; cantor program; planning/coordinating music with pastoral assistant for all parish celebrations. Instruments include 1891 thirty-rank Barckhoff tracker pipe organ, Baldwin upright piano, and Tech-

nic electronic keyboard. We seek a true "pastoral" musician committed to helping the congregation worship through music. We use *We Celebrate Hymnal Resource*, which has a blend of traditional and contemporary music. Attractive salary based on experience and education. Degree required. Apply to Monsignor Thomas Smith. Position available immediately. HLP-5890.

SOUTH CAROLINA

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 1,200-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 applicant would 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.

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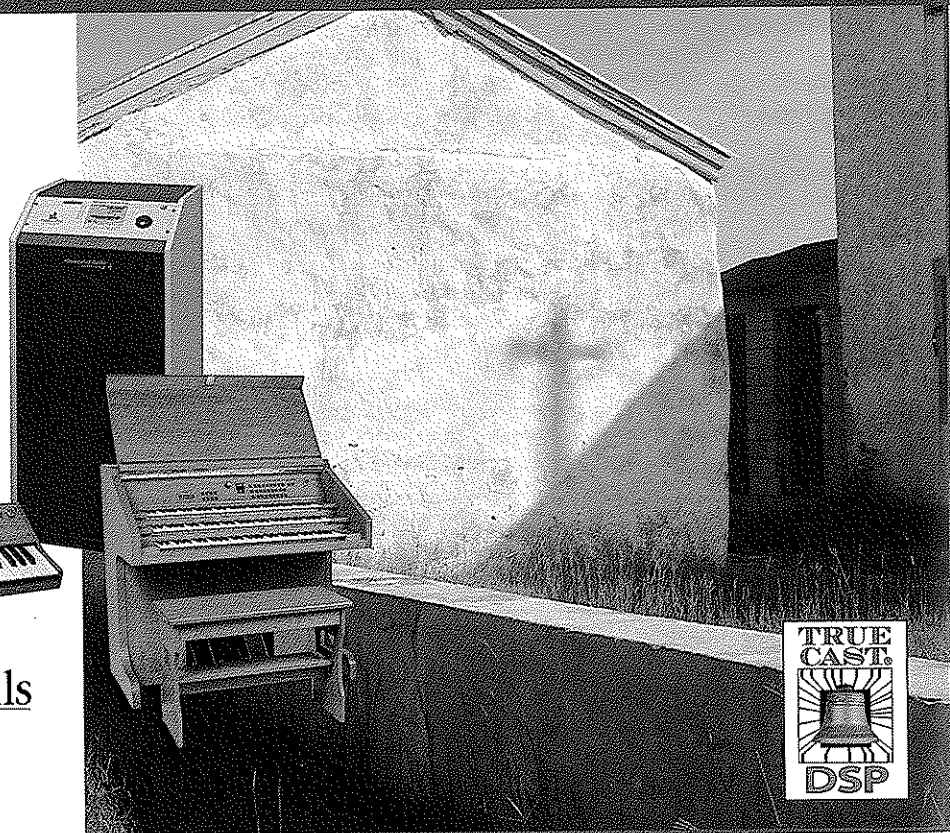
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TEXAS

Organist-Choir Director. St. Elizabeth Ann Seton Catholic Parish, 7601 N. Grandview, Odessa, TX 79765. Phone: (915) 367-4657; e-mail: san_pclayo@hotmail.com. 800-family parish seeks organist-choir director for one Saturday and two Sunday Masses, funerals, weddings, other events. Six-rank pipe organ and grand piano; guitars, drums, and harps also used. Duties include planning liturgies. We seek a "pastoral" musician committed to helping congregation worship through music from *Gather Comprehensive*. Occasional Mass at Catholic school included. Salary in \$29-30,000 range. Apply to Music Committee. Position available 7/1/02. HLP-5878.

Director of Music and Liturgy. Prince of Peace Catholic Community, 5100 Plano Parkway West, Plano, TX 75093. Phone: (972) 380-2100; fax: (972) 380-5162; e-mail: jimbo@popplano.org. We are searching for a musician with experience in liturgy to provide support and direction for our program. 3,000 gather for five weekend liturgies in our 1,000-seat church. School has 620 students who gather for weekly Mass. Allen digital organ and Baldwin grand piano. Must relate to our singing community and have experience in choral music. Administrative support available. Salary based on education and experience beginning at \$40K. Weddings and funerals additional. August start. Send cover letter and résumé to Rev. R. James Balint. HLP-5889.

Director of Music-Organist. St. Louis Catholic Church, 7601 Burnet Road, Austin, TX 78757. Phone: (512) 454-0384; fax: (512) 454-2010; web: www.st-louis.org. Music director-organist for comprehensive music program (5,000+ families). Plan, coordinate music for four weekend liturgies, monthly BVM Mass. Candidate conducts SATB choir, folk choir, women's choir, handbells, choir chimes. Paid section leaders serve as cantors. Part-time directors for children's choirs, Spanish choirs, LifeTeen choir. Full-time organist-assistant shares conducting and accompanying duties and manages concert series. Proficient with Catholic liturgy, willingness to use various musical styles. Master's degree, large-program experience preferred. Possess excellent social skills, leadership ability, and desire collaborative ministry. Four-manual pipe organ. Competitive salary, ben-

efits—AGO guidelines. Send résumé: Rev. Charles Covington. HLP-5903.

VIRGINIA

Music Director. The Catholic Student Association at Mary Washington College, 1614 College Avenue, Fredericksburg, VA 22401. Phone: (540) 373-6746; fax: (540) 373-4875. Part-time music minister to work eight-to-ten hours a week coordinating the music for Sunday and holy day Masses. Experience with both traditional and contemporary Catholic/Christian music (liturgical, praise and worship) needed as well as the ability to coordinate instruments and voices. Please send résumés to Fr. Jack Peterson, Y.A. HLP-5871.

Pastoral Minister. Star of the Sea Church, 1404 Pacific Avenue, Virginia Beach, VA 23451-3439. E-mail: Carolanne@staroftheseaparis.com. Oceanfront parish (1,200 households) seeks couple or individual of faith with a love for youth, willing to lead them in faith formation—catechesis through music. We have a number of talented youth looking to further their journey through dynamic leadership to bring them closer to God by living their faith experience and participating in liturgy and music. You will need to plan and implement a parish religious education program for grades 7-12 by teaching our leaders of tomorrow our faith traditions and new ways to share their faith. Immediate opening. Please contact our Search Committee by e-mail at above address. HLP-5895.

WEST VIRGINIA

Director of Music Ministries. The Parish of Saint Joseph, 233 South Queen Street, Martinsburg, WV 25401. Phone: (304) 267-4893; fax: (304) 267-7357. The Parish of Saint Joseph (90 miles from Baltimore-Washington Metro Area) seeks full-time director for progressive, vibrant, 1,200-family parish. Must be creative musician (organ, keyboard, and vocal skills) and possess ability to work collaboratively with volunteer music ministers in liturgical planning, coordination, and music ministry formation. Responsibilities include: providing leadership for diverse, multi-cultural, multi-age music program; working with volunteer musicians of all genres; and participation on parish pastoral team. Strong administration, people skills, and knowledge of Catholic liturgy/music

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Worship, Third Edition. St. Joan of Arc Church, 222 S. Law Street, Aberdeen, MD 21001, has several hundred copies to give to any church that can use them. Some are in very good shape but some show signs of age. Contact David C. Dasch at the church address, via phone: (410) 272-4535 or e-mail: ddsch@stjoanarc.org. Available after April. HLP-5863.

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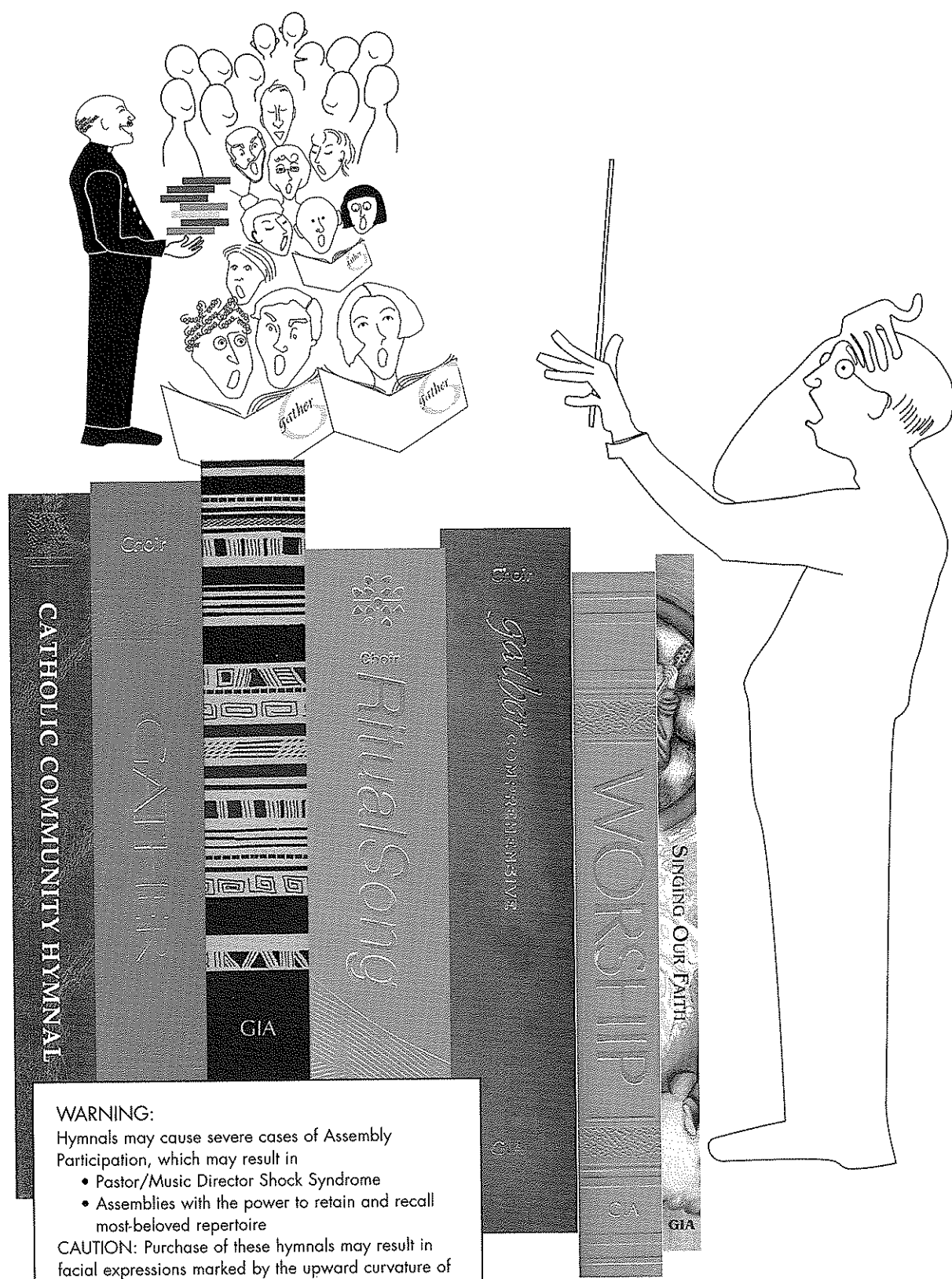
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Reviews

Hymnal

Thánh Ca Song Ngữ'

Hymns and Songs in Vietnamese and English. OCP. Hymnal, 11241GC, \$3.95. Two-CD set, 11243GC, \$21.95.

The introduction to this small collection explains: "The inspiration for this book came from the Vietnamese congregations who have incorporated into their liturgies English songs they have learned from their American counterparts." Seventeen of the twenty-four songs are taken from *Breaking Bread*, OCP's annual music resource; they also appear in other OCP resources. This collection will be welcomed by communities that need Vietnamese texts for familiar songs with English texts. A wide range of music is presented: You will find in this collection Vietnamese texts for "Amazing Grace," "Be Not Afraid," "Celtic Alleluia," "Jesus Christ Is Risen Today," "Silent Night," "On Eagle's Wings," and "Ye Sons and Daughters (O Filii et Filiae)." Guitar chords and some descants are included. Rufino Zaragoza, OFM, was the project coordinator.

Tim Dyksinski

Hymns for Morning and Evening Prayer

Aelred Seton Shanley, OBL, OSB. 130 pages with musical examples. Liturgy Training Publications, 1999. \$12.00.

This book is best described by its author as "hymns for rumination." That is the reason for this well-wrought and carefully positioned prayer book. These prayers are meant to be sung, savored, reflected upon. Brother Aelred's essay tells you how, why, what, where, when, and who can benefit from his twenty-five-plus years of labors of love on the Divine Office.

That opening essay is a must-read for an understanding of morning and evening prayer based on solid research

and honest interpretation of historical facts, as well as for an understanding of the role of the office hymn, the importance of specific prayers, and the all-important question of language. Paradox, *kenosis*, *agape*, and *theosis* are all treated succinctly, so that the user of this collection receives a good review of basic theology in sung worship.

"God as Abba" and "Mary, the Mother of God" are two additional brief essays that show the conjoining of the masculine and feminine traditions and how they have influenced this book. The "domesticity of the office" is a practical presentation of how this book is meant to be used.

This is a different book for sung prayer. That is, it contains new texts, new translations, and new ideas to be considered for personal and spiritual enrichment. Musical tones for the texts abound, as do suggestions for applicable hymn-tune meters and appropriate doxologies. These are but a few of the important elements found in *Hymns for Morning and Evening Prayer*.

A text from the back cover summarizes the work: "From our earliest days, Christian poets have gone to the storehouse of Scripture to fashion hymns for our morning and evening prayer. This book continues that tradition."

James M. Burns

Congregation

God Comes Tomorrow

Music for Advent and Christmas. John Bell. GIA. Complete octavo collection, G-5485, \$15.95. CD, G-494, \$15.95.

Don't wait until tomorrow to order a copy of this marvelous collection and the stunning CD. Twenty selections make up this compilation, and this reviewer could not find fault in text or music with any of the pieces. What you will find is great variety in style. Five tunes have optional assembly refrains; four are settings of familiar traditional hymn tunes:

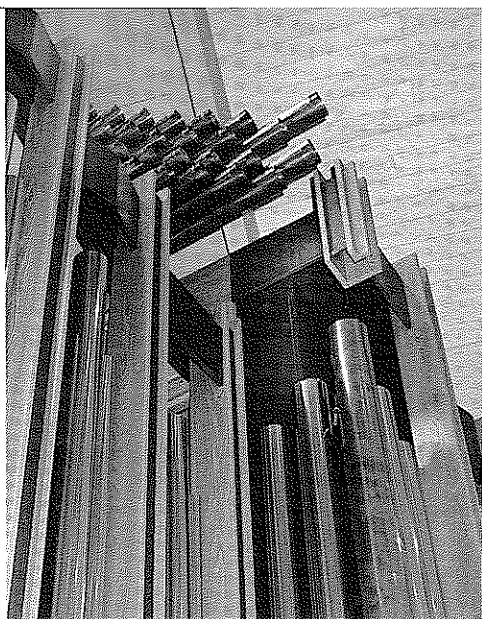
O COME, O COME, EMMANUEL; LET ALL MORTAL FLESH; COMFORT, COMFORT NOW MY PEOPLE; and NEUMARK. There are three settings of African carols, two arrangements of Scottish tunes, and the rest of the pieces are original music by John Bell. All of the music is accessible to congregations, choirs, and instrumentalists.

"Folly and Love," written for two-part voices and flute, is a find for good children's or women's choirs. It may also be sung by men and women in alternation. The collection's other offerings are SAB or SATB.

"Comfort, Comfort Now My People" is extremely simple but perfectly set to the tune. (Several settings of this tune have been reviewed in this column, but this is the best yet.) "Let All Mortal Flesh" is full of mystery and awe. "Advent Lullaby" is suggestive of what Mary might have sung to her yet-to-be-born child; it would be very effective for Lessons and Carols or the Fourth Sunday of Advent. "He Will Come" has a poignant text and haunting tune: "He will come when we're least expecting him, when the world is unprepared." Each verse of this anthem ends with the reminder: "Though for us it's out of season, God decides the place and time." "Why Don't You Tear Apart the Heavens?" is a paraphrase of Isaiah 64 with a Latin choral background taken from the text of the *Dies Irae*. With its themes of judgment and penitence, this carol is perfect for the "endtime" second-coming Gospels at the end of the liturgical year.

There is wonderful poetry in these selections as well as outstanding music. One fine example of the poetry is "The Word," based on John 1: "So praise the Word, softer than silence/and praise the Word, stronger than violence/rejoice that in the body Christ the Word is known."

This review can give only a taste of the riches found in this collection. The first-rate recording by the Cathedral Singers with John Bell as guest conductor is a gem in itself; it is also a tribute to the excellent choral leadership of the Singers' director, Richard Proulx. I cannot



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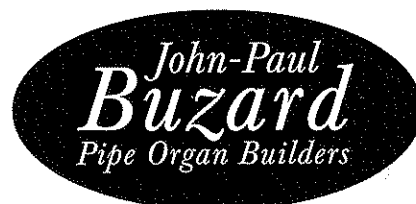
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praise this collection and recording enough. It is a "must-have" for all pastoral musicians. Highly recommended!

Tim Dyksinski

Choral Recitative

The following compositions are from various publishers.

Alleluia No. 1. Fishel, arr. Hopson. Congregation, SATB choir, organ, opt. brass, timpani, piano, and handbells. Hope, C 5171, \$1.70. This setting may be done with as much or as little instrumentation as your situation requires or suggests. The choral parts are very simple, and a fine little descant dresses up the *Alleluia* refrain. The choir coda concludes the piece with a quote from Palestrina, "The Strife Is O'er." Useful and attractive, this piece would make a good gathering or communion processional for Eastertide.

Shout for Joy, Loud and Long. Mowbray, arr. Hopson. SATB. Hope, C 5179, \$1.60. This hymn of praise is found at number 540 in *Worship*, third edition. The sixteenth century tune is strong and appealing, and Hopson's setting is very easy for the small choir with limited resources. For choirs with more resources on which to draw, this will be an easy-to-learn favorite. If your assembly sings this hymn, here is a fine hymn anthem that could be used as a choral prelude. If they don't know the hymn yet, this is a good way to introduce it to them.

The Christ-Child Carol. Tipton. SATB and solo voice. Abingdon, 0687094887, \$1.00. G. K. Chesterton's lovely Christmas poem is set simply in this little gem, but it is beautifully presented. The indicated optional wind chimes would be very effective. Only eight measures for the medium-high soloist, eight easy measures for the choir, and a three-measure interlude between the verses make this an easy-to-learn setting for a busy time of the year. The choir also has the two measure "Loo-lee, loo-lay" refrain between a two-measure solo phrase. Worth looking into.

Lost in the Night. Finnish, arr. Zabel. SATB, opt. violin or flute. Abingdon, 0687099455, \$1.25. Here is a solid Advent anthem especially useful for the first weeks of Advent. Well-crafted and easy to learn, this music is well suited for the average church choir. There are three verses: The women are featured in the

first verse, and the men carry most of the second verse. Verse three is easy SATB. The text is very fine; the last verse reads: "Light o'er the earth with the dawn will be beaming,/rivers of love in the desert soon streaming,/giving all life through the Savior's redeeming./Come, Lord, save us now."

Tim Dyksinski

Come, Let Us Join Our Cheerful Songs. Richard DeLong. SATB. E. C. Schirmer, 4905, \$1.25. Setting a text by Isaac Watts, this simple anthem can be used at Easter or in a more general setting. The part-writing is not complicated, but there is plenty of melismatic movement. The changing meters certainly keep things interesting, and the Picardy third, although you can see it coming a mile away, is very enjoyable.

The Ballad of Meshullemeth. C. Hubert Parry, arr. Ronald Arnatt. SATB, organ. E. C. Schirmer, 5450, \$1.95. This arrangement, taken from an alto solo in the oratorio *Judith*, is easy to learn, once you get Parry's harmonies in your ear. The part-writing is very simple, with the choral harmonies closely following the accompaniment. You could work this one up in a hurry for general use. This octavo is a bit pricey, so be sure you're committed to the sound.

Joe Pellegrino

The following compositions are from Oragon Catholic Press (OCP Publications).

Come and Mourn with Me. Montani, arr. Keil. Congregation, SATB, keyboard, guitar, solo instrument. 10873, \$1.20. This arrangement brings together an interesting trio of personalities. The text was written by F. W. Faber (1814-1864). Influenced by John Henry Newman and the Oxford Movement, Faber became a Roman Catholic and, three years later, founded an order of priests. The tune was composed by N. Montani (1880-1948), famous for editing (and writing much of) the *St. Gregory Hymnal* found in most choir lofts before Vatican II. It was in this hymnal that the hymn "Oh Come and Mourn with Me Awhile" first appeared (Hymn 21 in the revised 1940 edition). And, finally, there is Kevin Keil, who creatively brought text and tune into a contemporary setting. The recommended musical forces come together to make a simple and very convincing setting. Useful during Holy Week.

The King of Love (St. COLUMBA). Arr. Wright. Congregation, SATB, organ, flute. 11563, \$1.35. There is a mood of tranquility and trust in this through-composed setting of a beloved hymn tune and text. The flute part adds to the pastoral mood. This is an easy-to-learn setting, mostly unison with or without the congregation. There are two verses set for SATB choir alone. Perfect for communion or Easter. This setting is from the collection *Christ Be with Me*, 11503 (CD, 11464). You will find several pieces of value included in this set. Recommended.

Tim Dyksinski

Come to the River. Bob Hurd. Congregation, SATB, piano, and guitar. 11396, \$1.20. This song for the sprinkling rite is one that Hurd intends for use with his previously published *Mass of Glory*. It would also be good for baptisms and communion. The refrain calls for a Gospel treatment of dotted rhythms like triplets, while the verses have the choir offering vocalise support under the cantor.

Joe Pellegrino

Go Out and Tell. Bobby Fisher and Greg Lee. Congregation, SAB, keyboard. 11336, \$4.00. Contemporary groups will find these sixteen pages contain easy-to-learn music and words. Written with a long-term ostinato figure as the motivic force, the song opens with an SAB version for the verses. The musically repetitive verses lead to a five-page coda which reiterates the opening theme and rhythmic figures. The vocal writing is well within the range of amateur singers, and the keyboard writing is agreeably scored for a facile pianist. Parts for two Bb instruments and one Eb instrument are available from the publisher (70178). As a song, "Go Out and Tell" may be used throughout the year.

James M. Burns

Organ

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Compiled by Robert Gower. Oxford, 1996. 375870-9, \$15.95.

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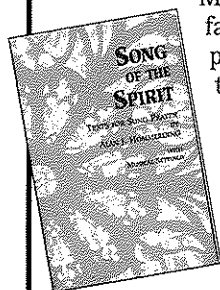
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Juliana Howard's music for children conveys messages of love, peace, understanding and compassion, along with scriptural truths and solid teachings about self-esteem. This new album presents the best of Juliana's previous recordings for use throughout the school year. Songs include *Here I Am, God!*, *We're Swimming in the Same Soup*, *Peace Walk*, *Two Little Fish*, *Leap Like a Deer*, and fifteen more. A great addition to the school, religious education and children's choir resource library.



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Common Ground

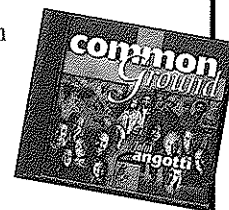
John Angotti

This new collection demonstrates John Angotti's extraordinary songwriting and performing abilities. *Common Ground* highlights his command of many diverse styles: gospel, blues, rock, and ballad. The same gifted musicians that made *Rise Up, My People* bestseller — Paul Tate, Meredith Dean Joseph, Seth Maynard, and Joey Rauso — are on hand again here. You'll find settings of Psalms 85 and 145, as well as music appropriate for weddings, Advent, Marian feasts, and general songs of praise.

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authorization, including *Crown Imperial*, *The Spitfire*, and passages from the film scores. *A Walton Organ Album* responds to a continuing demand by including these arrangements plus new ones by the editor, Robert Gower. They include such favorites as 'Popular Song' from *Façade*, *Orb and Sceptre*, two pieces from *Music for Children*, and movements from the film scores *Richard III* and *Henry V*. Each piece has been newly edited and engraved. The varied and idiomatic arrangements in *A Walton Organ Album* will become recital favorites and indispensable additions to every organist's library." Enough said. Walton fans, unite!

Craig Cramer

Handbell Recitative

How Firm a Foundation—Simple Gifts Medley. Arr. Susan T. Nelson. 3–7 octaves with opt. 3–4 octaves of handchimes and opt. alternate bells. Level 2+3. *Agape*, 2183, \$3.75. Directors looking for a way to use chimes and bells together should consider this very solid arrangement that weaves the two hymn tunes together very well. The work begins with "How

Firm a Foundation," introduces "Simple Gifts," and then very cleverly combines the two tunes using a bell tree with the fourth and fifth octave bells, handchimes in the middle-range accompaniment, and bass bells for the melody. If tubular bells, melody bells, or Petit and Fritsen handbells are part of your equipment, they can also be incorporated. However, as the performance suggestion states, the handbell part is completely independent, and the additional instruments are not required for performance.

Processional. Arnold Sherman. 3–5 octaves, opt. organ, brass quintet, timpani. Level 3. *Agape*, 2195, \$3.25. This original composition has a few tricky rhythmic spots, but overall it is very accessible and works well as a processional, recessional, or prelude for liturgy. A separate score (2196) is available for the optional organ and brass quintet.

Give Thanks. Henry Smith, arr. Susan E. Geschke. 2–3 octaves. Level 2. *Agape*, 2199, \$3.95. The syncopated rhythm of this tune at the beginning and end of the arrangement makes it very interesting to listen to and fun for the ringers to play.

Even though the work is assigned a level two difficulty rating, there are some sections that will challenge a beginning choir. Some special techniques used in this piece include echo, thumb damps, and plucks.

Lamb of God with There Is a Redeemer. Twila Paris, arr. Peggy Bettcher. 3–5 octaves. Level 2. *Agape*, 2172, \$3.95. This very reflective arrangement of two contemporary hymns abounds in eighth-note patterns and LVs but is very manageable because of the tempo markings. It would work well during the liturgy at the presentation of gifts, after the communion hymn, or as a prelude selection.

I Sing the Mighty Power of God. Arr. Michael Bedford. 3 octaves, oboe, and flute. *Choristers Guild*, CGRP1, \$10.00. The fairly hefty price for this work includes a set of reproducible parts for handbells (three octaves), oboe, and flute. There is also a choral/full score version (CGA884) for unison or two-part choir, congregation, flute, oboe, organ, and optional handbells. If you are working with a beginning bell choir, this arrangement of the FOREST GREEN tune would be a good

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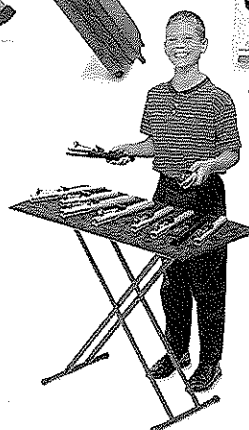
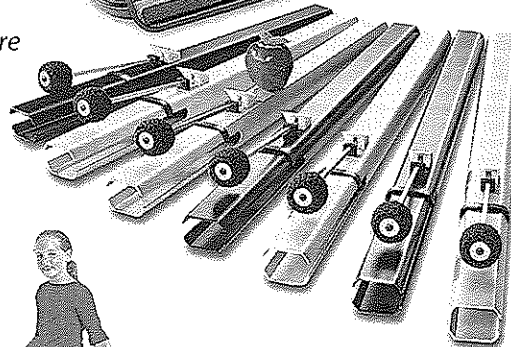
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addition to your repertoire. The bell score is very simple—half-notes and quarter-notes throughout and only one bell change which affects two ringers. If you don't have another instrumentalist available to play the melody, it could be played on the organ or other keyboard.

America the Beautiful. Arr. Valerie W. Stephenson. 3 octaves. Level 2. Genesis Press, GP2016, \$2.75. This arrangement is appropriate for bell choirs with limited ringing experience. The first section introduces the patriotic hymn in a very straightforward manner. On the repeat of the tune, the underlying accompaniment consists of eighth-note patterns.

Jubilation. Mary Kay Parrish. 3–5 octaves. Level 3+. Agape, 2184, \$3.25. The title of this original composition is most appropriate because it certainly sounds jubilant. Filled with syncopation, eighth- and sixteenth-notes throughout, this is definitely not a piece for the beginning choir, but it could be enjoyed by those who like a challenge. This would be a very good processional piece or postlude, or it could be used for any celebration at which you wish to express energy and joy.

Jean McLaughlin

Books

Chant Made Simple

Robert M. Fowells. 57 pages, paperback. Paraclete Press, 2000. \$8.95.

With fourteen pages of text and forty-three pages of annotated chant examples, Robert Fowells gives readers a very brief introduction to Gregorian chant. In a simple and conversational style, he manages to summarize the ideas of melodic notation, chant rhythm, symbolism, Latin pronunciation, and a section on "learning the chant."

Simplicity abounds in this pamphlet, as do examples of selected chants with their ancient signs transcribed from source materials. This is an expensive entry-level pamphlet, but it may encourage the reader to continue a personal study of Gregorian chant, perhaps even under the direction of a qualified mentor, or it may encourage the reader to enroll in a school that teaches Gregorian chant.

James M. Burns

Actions and Words

Symbolic Language and the Liturgy. Antonio Donghi, trans. William McDonough and Dominic Serra, ed. Mark Twomey and Elizabeth L. Montgomery. The Liturgical Press, 1997. 89 pages, \$8.95.

Good things sometimes come in small packages. For instance, I was surprised recently by this little red and purple book: It is a simple little jewel.

The work was originally an effort to give Italian catechists something to help them and their students understand the actions of the liturgy. Written by the Italian liturgist Antonio Donghi, it went beyond that aim to become an explanation of the physicality and sensuality of Roman Catholic worship.

Donghi simply takes the things we do at liturgy and comments on them. The chapter headings are: The Sign of the Cross, The Gathering, Standing Together, Kneeling Together, Genuflecting, Being Seated, Being Silent, Proclaiming, Listening, Striking One's Breast, Walking in Procession, Observing, Singing, Baptismal Bathing, Sprinkling, Laying on of Hands, Anointing, Praying, Blessing, Eating and Drinking, Incensing, Presenting of the Gifts, Light, and Presiding. I expected to find in these chapters the usual historical treatment of how these things came to be. Instead, I found a simple, artful, sometimes poetic commentary on what we do. There is an almost anthropological sense to this commentary, reminding me again that Catholic liturgy is the most primitive of all the Christian forms of worship.

Donghi is a good writer, and the translation reads extremely well. While this book is a few years old, it would be a great gift to all catechists, to all catechumens and candidates, and to those who keep asking "why" all the time. It is a six on my scale of seven.

Art and Worship, a Vital Connection

Janet R. Walton, with a foreword by Robert McAfee Brown. The Liturgical Press, 1991. 136 pages, \$11.95.

Like the previous book, this volume is also a few years old, but it is worth your attention. It is a difficult book to read, and the author is not a great wordsmith. It is also poorly designed, and the print is

too small. It is one of those books that could easily be skipped over except for one small detail: The content is excellent.

Walton makes the case for the absolutely foundational importance for true art as a component of true worship. She begins with a long-drawn-out connection between a third century church and a twelfth century church. In some ways you have to work to get her point, but the point is worth the effort. This is followed by a description of listening to the contemporary church and coming to an understanding of its needs. She then talks about artists and listening to artists: This was for me the best part of the book. She slides toward a conclusion with some observations about the future and then offers some well-developed principles.

Someone of influence on every church building committee should be asked to read this book and others like it which speak of the absolute importance of good art to Catholic worship. The book is practical enough to be extremely valuable but theoretical enough to hold its own in discussion. Because of its important subject matter and the fine way it explains art and worship it is a high five on my seven-point scale.

Woman, You are Free

A Spirituality for Women in Luke. Susan Yanos. Saint Anthony Messenger Press, 2001. 138 pages, \$8.95.

Doctor Yanos is an instructor of English at Indiana University East in Richmond, Indiana. She has a master's degree in pastoral theology and a Ph.D. in English. Her writing style is an interesting mix of "Indiana farmwife," scholarly critic, and interested observer. She combines observations about Luke and his Gospel with stories of women in various places across the country. I find this type of writing disconcerting and confusing, but then I always have the nagging feeling that as a male I am just not getting what may be abundantly apparent to a woman.

Yanos begins her reflections with an admission that she had never liked Luke's Gospel because she had always found it

Secrets of the Faucher Scale

In his book reviews, Father Tom Faucher uses a rating scale that ranges from a high of seven ("beyond fantastic") to a low of one ("don't bother").



World Youth Day 2000, courtesy of L'Osservatore Romano.

the least open to women of the four canonical texts. She ends with a much greater appreciation of Luke, not as a friend or enemy of women but as an evangelist for both men and women.

This book may well be an excellent discussion text for groups of women. I see another value to it—as a discussion text for men, especially deacons and priests who preach with women in the congregation. It would be a somewhat difficult text to engage, a little frustrating for men to deal with, but helpful in coming to see how some women truly do understand the Gospel text differently from the ways some men understand it.

One severe weakness of the book is the extremely small size of the regular print and the minuscule size of the italic quotations. The book's availability is limited, therefore, to people with good eyesight or a good magnifying glass. It is a four on my scale.

The Glenstal Book of Prayer

A Benedictine Prayer Book. The Monks of Glenstal Abbey. The Liturgical Press, 2001. Hardcover, 160 pages, \$17.95.

I am impressed with and fond of this book. It is a simple book of morning, evening, and daytime prayer with sections for seasonal, familiar, and ritual prayers. It is, in other words, a liturgically based personal prayer book for daily use by people who are serious about prayer.

Glenstal Abbey is an Irish monastery founded from Maredsous in Europe in

1927, and the founding monks brought with them a fine liturgical tradition. This book was first published in Ireland and then republished for the United States and Canada by the editors at Liturgical Press, who obviously saw a need for this particularly Celtic collection of prayers, some of which are even printed in Irish. They made a good choice.

I highly recommend this book for anyone who wants a simple prayer book which is small enough to carry around in pocket or purse. Unfortunately that very size limits the book to those with good eyesight, for the print is small and light. There is one good picture in the book and a fine reproduction on the paper dustcover, but I think the book would have been even better with more internal art. Overall it rates a five on my scale of seven.

Powerful Prayers

Conversations on Faith, Hope, and the Human Spirit with Today's Most Provocative People. Larry King with Rabbi Irwin Katsof, foreword by Dr. Robert H. Schuller. Renaissance, 2001. Hardcover, 256 pages, \$22.95.

Don't be put off by the unlikely author. In some ways Larry King (yes, that Larry King) is just the editor for the real authors—everyone from Barbara Bush to Scott Hamilton, with Jimmy Carter, Steve Young, Tommy Lasorda, Dr. Jack Kevorkian, Muhammad Ali, Pete Seeger, Lou Holtz, and many others. This is a classic King book: transcripts of his interviews, but this time concentrating on how these famous people deal with prayer. It is not overly deep, but it has some good moments. Its real value to me was in revealing the importance so many of these people give to speaking with God and the variety of ways in which they do that.

I used the book in planning a retreat on prayer and found it very valuable. The book is well published, though it has an odd and distracting set of lines running through every page, the value of which I could never discover. It is a five on my seven-point scale.

The Teachings of Rumi

Ed. Andrew Harvey. Shambhala Publications, 1999. 172 pages, \$14.00.

Here is another book on prayer but from a very different perspective. Rumi,

of course, is the famous Islamic teacher and mystical poet Jalal-ud-Din Rumi (1207–73), from whom both the Sufi movement and the Whirling Dervishes are descended. I had a chance to visit his shrine and mosque in Konya in southern Turkey a few years ago and, since then, have grown more and more to appreciate his writing. This is a simple but good collection of a few of Rumi's many writings. For those of us who tend to limit our spiritual reading and praying to the Jewish and Christian traditions, this is a wonderful base from which to step out into something new. It is a six on my scale.

W. Thomas Faucher

About Reviewers

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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



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"

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-Jn 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
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Albuquerque, NM

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All Are Welcome? Have They Ever Been?

BY JOHN FLAHERTY

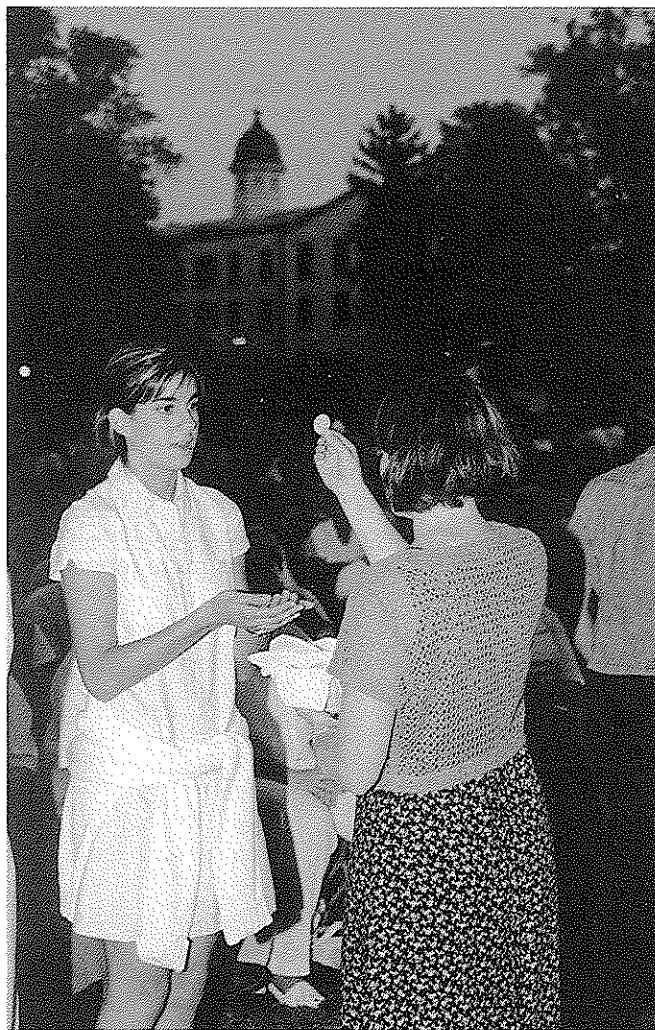
Who makes up a community of believers and to what extent will people travel to be with those who share their ideal expression of being in relationship with the transcendent God? Will I worship at the church in whose geographical boundaries I reside or, if necessary, will I travel to where I am spiritually and communally nourished? Am I willing to go someplace other than my neighborhood parish if in this place I'm forced to endure poorly planned and executed liturgy? Who is the community that calls me by name, and do I hear that call in my immediate neighborhood? If English is not my first language, will I cross parish boundaries so that I can worship in the linguistic and cultural vernacular that I recognize and understand? Will I worship in the parish two blocks from my home, or will I travel five miles to the university chapel for Sunday Mass?

From Ethnic Neighborhood to Suburb

The church of our parents' or, depending on our own age, our grandparents' generations were most often neighborhood churches that occupied their own places in a particular civic community. At times, there were several "neighborhood" churches known as "national" churches within an urban area. While geographically territorial, these communities had a much stronger bond of a self-selective nature.

These Catholic communities of intentional but also territorial natures have existed in North America for at least two hundred years; we now recognize them as "ethnic" parishes. These "communities" had their own defined or, at least, clearly understood geographic boundaries within an urban area that were often identified ethnically—e.g., Chinatown, Germantown, Little Italy, Greektown—but their communities were also self-selective by virtue of the immigrant communities that they served. So, although as an Italian American you may have lived just outside Little Italy and just a little closer to the German church, there was no question about which

Mr. John Flaherty is the director of liturgy and music for campus ministry at Loyola Marymount University, Los Angeles, California.



Welcoming liturgy at Villanova University

church you would attend. In reality, neighborhood church communities have always been defined by both territory and self-selection. Language was then—and is today—a significant cultural consideration in defining how we express ourselves as a unified body in worship.

As the church in the United States moved beyond service to a particular ethnic community, especially in the growing suburbs, ecclesial developments in the twentieth century included new ideas about the neighborhood parish. (Many of us who were raised in suburban America

experienced the impact of these new ideas.) These neighborhood parishes had concrete and real geographical boundaries that folks simply did not cross: If you lived within the St. Cyprian parish boundaries, by God, you attended St. Cyprian Parish and your children attended St. Cyprian School.

Ethnic Once Again

The previous two decades have brought to this country a wave of immigration not witnessed since the peak period of 1880 to 1930. In that earlier period, the foreign-born population of the United States at its highest point was 13.3 percent. In 1970, the percentage of those who were born outside the U.S. was 10.4 percent. In the thirty years since 1970, the number of foreign-born people living in the U.S. has more than doubled. Many of these are Catholics, and many of them are seeking parishes with which to identify not only through faith but also through language and culture.

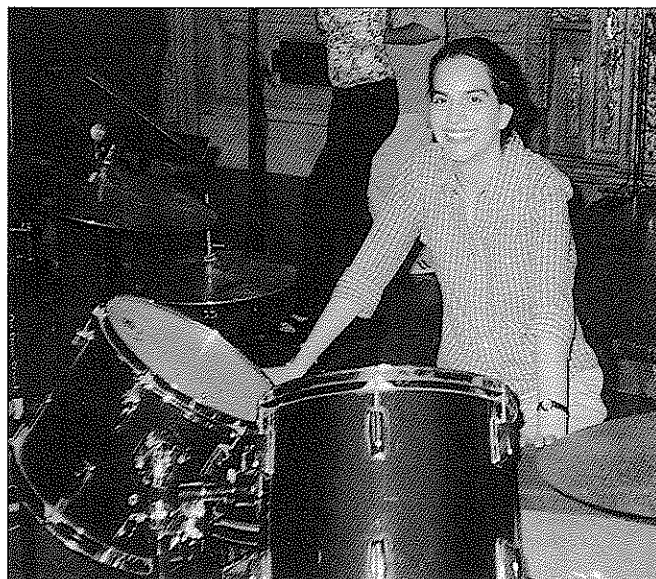
Add to the equation the following statistics from the 2000 Census: Nationally, 17.6 percent of the population speaks a language other than English at home. In California, 39.4 percent of the population speaks another language in addition to or in place of English in the home. We, who work in positions of ministerial leadership, cannot ignore these numbers and what they represent as they pertain to myriad experiences of the Triune God in Catholic worship. These masses of people will change who we are by virtue of their very presence in our midst. One might say that a potential "Tower of Babel" looms, but I would argue that this moment is more representative of Pentecost.

And there are sons and daughters of these first-generation immigrants who are now attending college and who will be the first in their families to complete not only high school but also earn a university degree. They will claim their own economic and societal power as they grow in wisdom and knowledge, transforming the dominant culture in the United States just as the waves of immigrant Italians, Germans, Chinese, Polish, and Irish did a century ago.

Presently, our popular culture actually works incongruently with the whole notion of an insular neighborhood parish community, whether that community is the older ethnic neighborhood or the suburban parish with its clearly defined boundaries. The Catholic Church in the Archdiocese of Los Angeles, for example, is a virtual melting pot (or, perhaps, a bowl of mixed salad!) in which, on any given Sunday, Mass is celebrated in forty-five different languages. This fact alone presents incredible challenges and invigorating opportunities for inculturation on unprecedented scales.

Choosing a Parish

Those of us who grew up just a few decades ago had three network television stations and a handful of radio



Praising the Lord with drums at the University of San Diego

stations from which to choose as children. Many families had but one car. Consider that young people today have hundreds of choices among television channels; many of them have never known life without cable or satellite access; and XM radio, with its hundreds of choices, is now a reality. Today's youth and young adults have always listened to their music in some digitally stored format, most commonly but certainly not exclusively on compact disc. They are more mobile than any generation that has preceded them: Many own their own cars. They have more choices and options for dining than any generation in history. Why would they not select the community and worship experience that most appeals to them? Conversely, why would any intelligent, educated people today subject themselves to poorly prepared music, weak musicianship, ill-conceived homilies, and questionable and culturally and personally irrelevant ritual interpretations of the liturgy and its governing documents?

There is a story about a young couple who attempted on numerous occasions to "join" the parish into whose neighborhood they had just moved. Ministers of hospitality did not exist at this parish, nor was there any type of welcoming committee. Their phone calls went unreturned except for the one from the rectory informing them of their newly assigned envelope number. This young family, who were very involved as youth in their own home parishes and who grew up as cradle Catholics, got so frustrated that they went up the street to the local evangelical church, where they were welcomed with open arms. This scenario would be mildly humorous, if it weren't so tragically sad in its frequent replication.

At Loyola Marymount University in Los Angeles we have a "neighborhood" community of a self-selective nature that includes an undergraduate population who are, for the most part, housed on campus. Several faculty and staff members and their families worship here rather than at a "home" parish—in function and reality, this is

their home parish. We celebrate four Sunday liturgies and three daily weekday liturgies. The afternoon daily liturgies are fully staffed with a rotation of student musicians who plan the music themselves. There are five worship spaces on the campus. We do not have an officially recognized "university parish."

At LMU, the student coordinators of the various liturgical ministries have decision-making power and, with our full-time staff, train and form their own constituencies. Consequently, they are perceived—and perceive themselves—as spiritual and ministerial leaders and mentors who are refining the skills and ideas to implement in their own "home" parishes, wherever they may eventually be. Currently, there are sixty-five trained lectors on the roster, eighty eucharistic ministers, twenty acolytes, fifteen sacristans, and approximately fifty musicians. These rosters reflect the participation and collaboration of students, faculty, staff, and neighborhood community members. There exists a unique bond between the university students and the neighborhood community members who have chosen this place and these people with whom to worship.

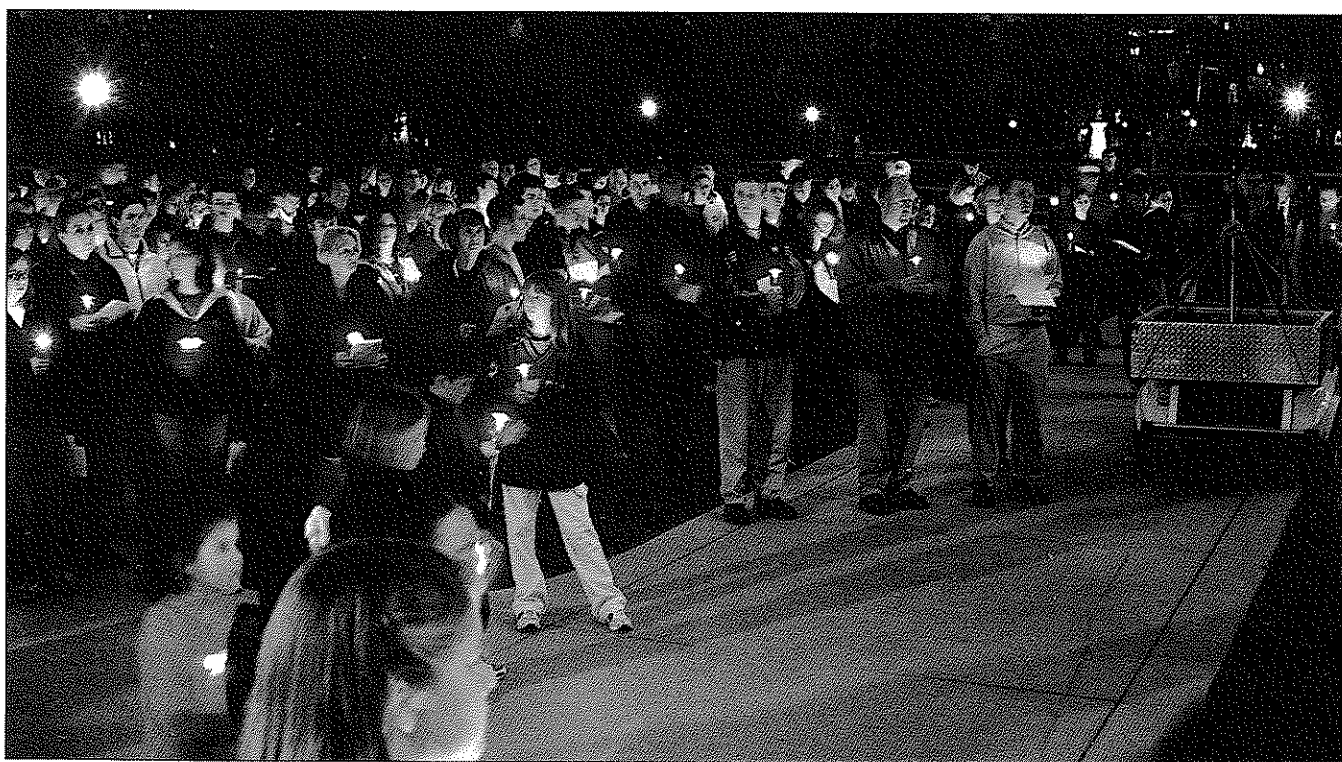
On any Sunday night during the academic year, the 8:00 PM Mass in our main chapel will be packed with 500 to 650 students: That's in addition to the other three Sunday liturgies. It's an awesome witness to the vibrancy of the life of the church to see the depth of commitment of these young men and women who select this place in which to spend a Sunday evening. The musical repertoire will include everything from chant to the most recently published Catholic and Christian contemporary music. It is our belief that young people ought to be exposed to and

grow to love the eighth century chant *Parce Domine* as well as "Hold Us In Your Mercy" (Conry) and "The Penitential Litany" (Cooney)—two contemporary pieces based on that chant.

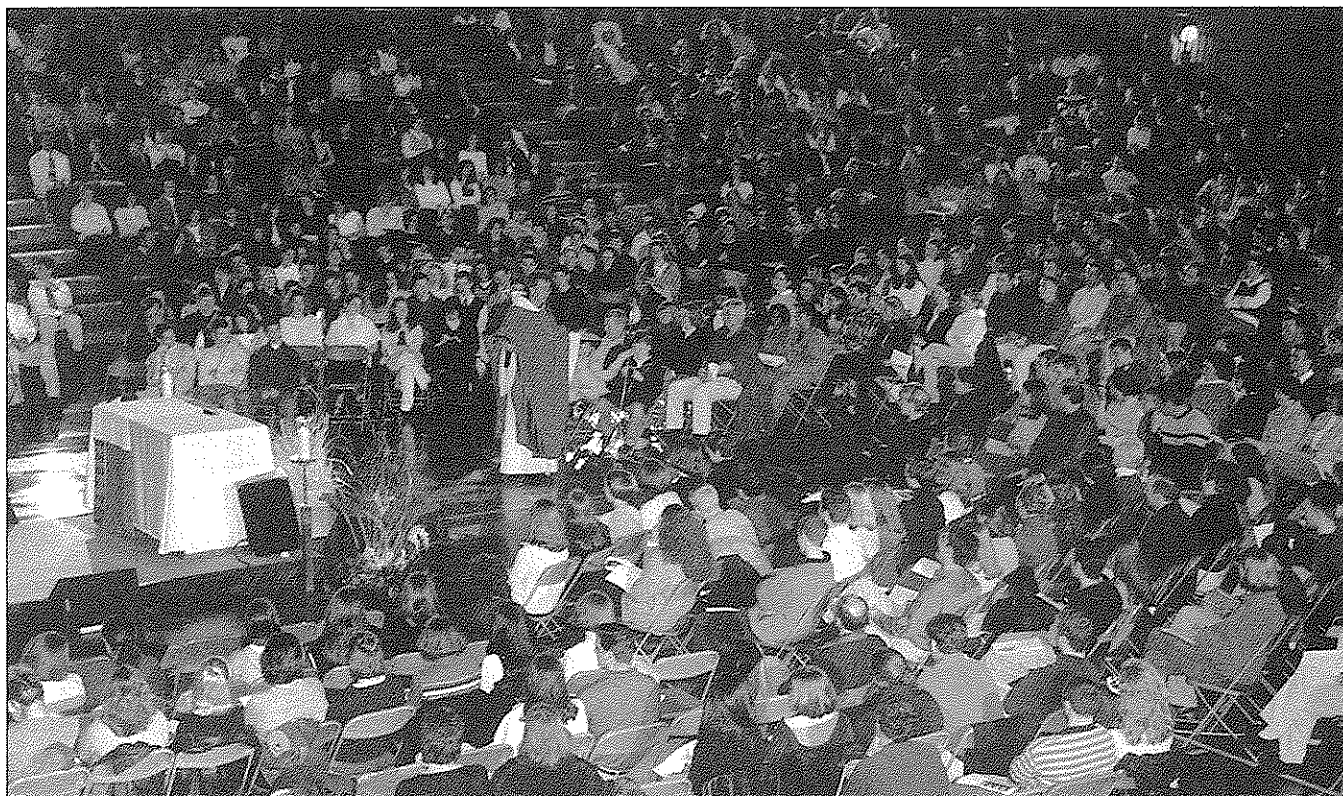
Minuses and Pluses

If there is a negative side to having a university non-parish community, it's that we—campus ministry at LMU—are not canonically permitted to offer sacramental, educational, and formational support to the refugees from neighboring parish communities who choose to worship here in the same way that an officially recognized parish may provide. We have an excellent department of theological studies and an extension program in religion and spirituality, but we don't have a religious education program for the children of families who come here on Sunday to worship. We are permitted to provide some sacramental preparation and celebration including baptisms, weddings, and funerals, but the criteria for admitting people to these sacraments are much more stringent than at the local parish. Do we alienate some because of what we cannot canonically and legally provide? Perhaps we do, and perhaps they return to their home parishes because of this circumstance. We are constantly balancing what we can provide the "neighborhood" folks with what we are officially mandated not to be.

On the positive side, we don't have parish collection envelopes. Additionally, undergraduate students facilitate the ongoing development of our ministries in this learning environment. New ministers are mentored, and,



Way of the Cross on the University of Notre Dame campus



Passion Sunday in The Pavilion at Villanova University

in turn, they identify, groom, and mentor their successors. An example: Once we've planned and reviewed our liturgies, including the scripts, the full-time staff assumes an active position of support as the students facilitate every nuance of the celebration—except, of course, presiding at Eucharist. We, the staff, are for all intents and purposes invisible. However, we're within arm's reach should the psalmist, acolyte, lector, eucharistic minister, sacristan, or master of ceremonies need our assistance.

In the vast majority of canonical "university parishes" that I've seen and experienced, distinguished by their parish status from non-parochial campus ministry, the resident students are relegated to a subordinate class and treated, for the most part, as transients passing through. Rarely are the students groomed and formed to be leaders. Of course it's much easier to let the university parish be led by those who will be there for a long time rather than rely on the leadership of young undergraduates who will most certainly leave in four years. That is the tension of university campus ministry: One model potentially excludes the student population, while the other risks appearing to be something more than it can be to the neighborhood community members.

Responding to the Challenge

It is not unusual for people living in Southern California to drive for an hour once, twice, and sometimes three times a week to worship and work in a parish or university community in which they have found a home and are recognized by name. (The same experience is being noted

in parishes that provide excellent liturgy and other services.) Thus, the task before us is unique, given Catholic ecclesial experience in the United States for the previous century and longer, whether we work in parishes or at colleges and universities. Once someone enters the doors of our community, how will we shape and connect worship to be meaningful and relevant to real works of mercy and action in the context of their lives and the larger community? How will we connect the doctrine of the

The task before us is unique, whether we work in parishes or at colleges.

church to their human experience? Will we encourage our young to love ancient music and our old to embrace the contemporary? Will we shape worship so that our communion processions aren't the same experience as the drive-through line at the fast food restaurant down the street?

The truth is, even in communities that still hold an ethnic identity, that if people have entered our presence and chosen to stay, they've selected this community. It is up to us not to sell it to them but to be authentic and genuine in everything that we do as ministers and community. If we fail, those who have elected to worship here will rightly vote with their feet and their pocketbooks, and this is not necessarily bad. It calls us to listen more and talk less, and ultimately it calls us—those who would lead—to true servant-leadership and faithfulness.

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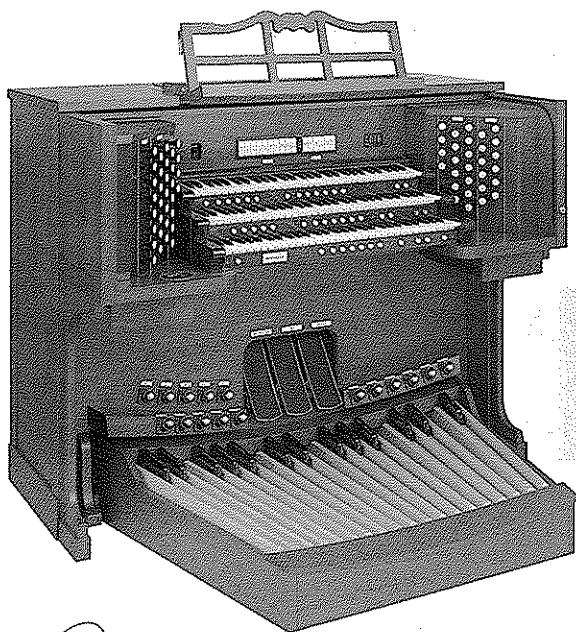
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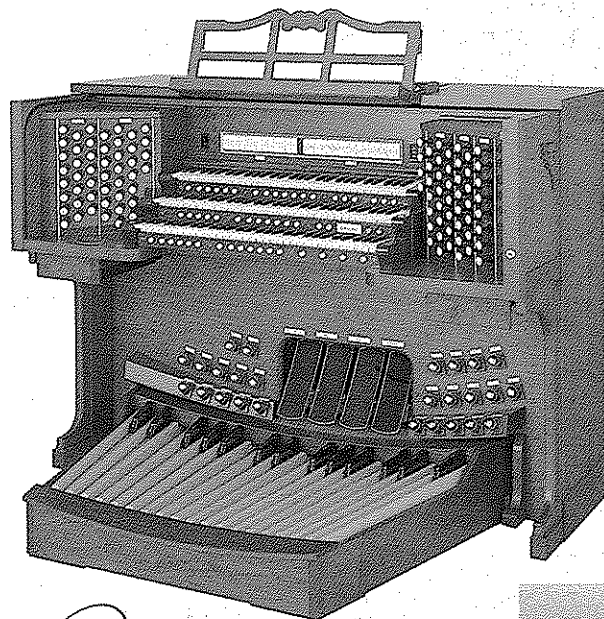


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