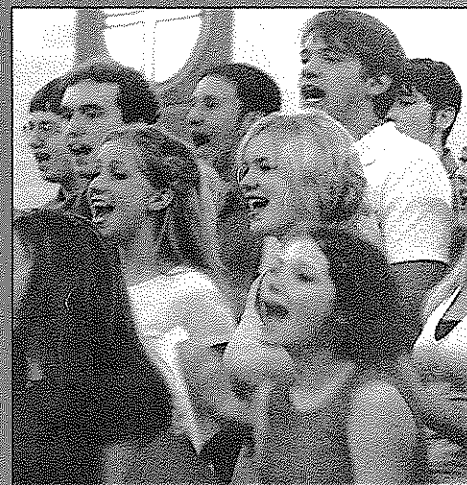
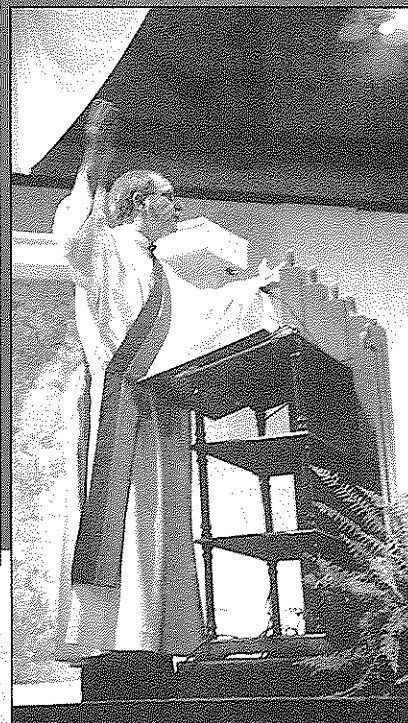
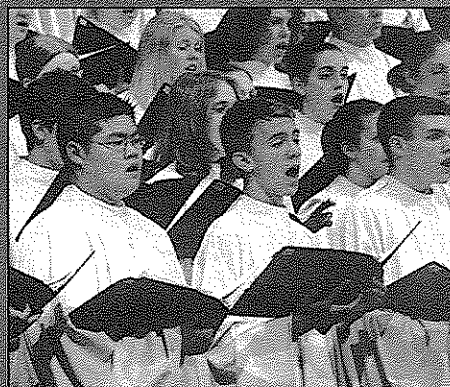
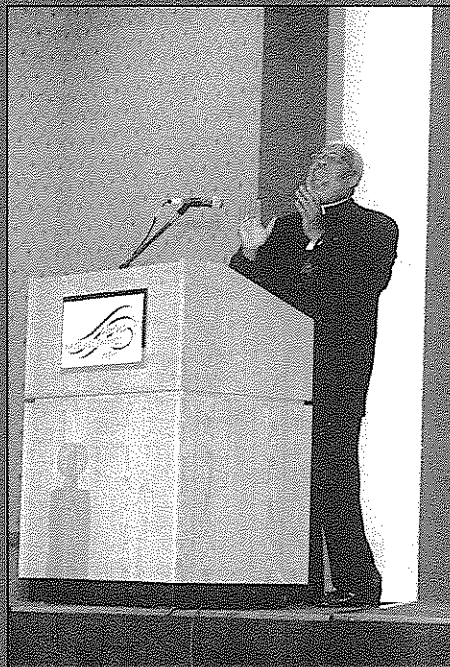


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OF
PASTORAL MUSICIANS

October-November 2002

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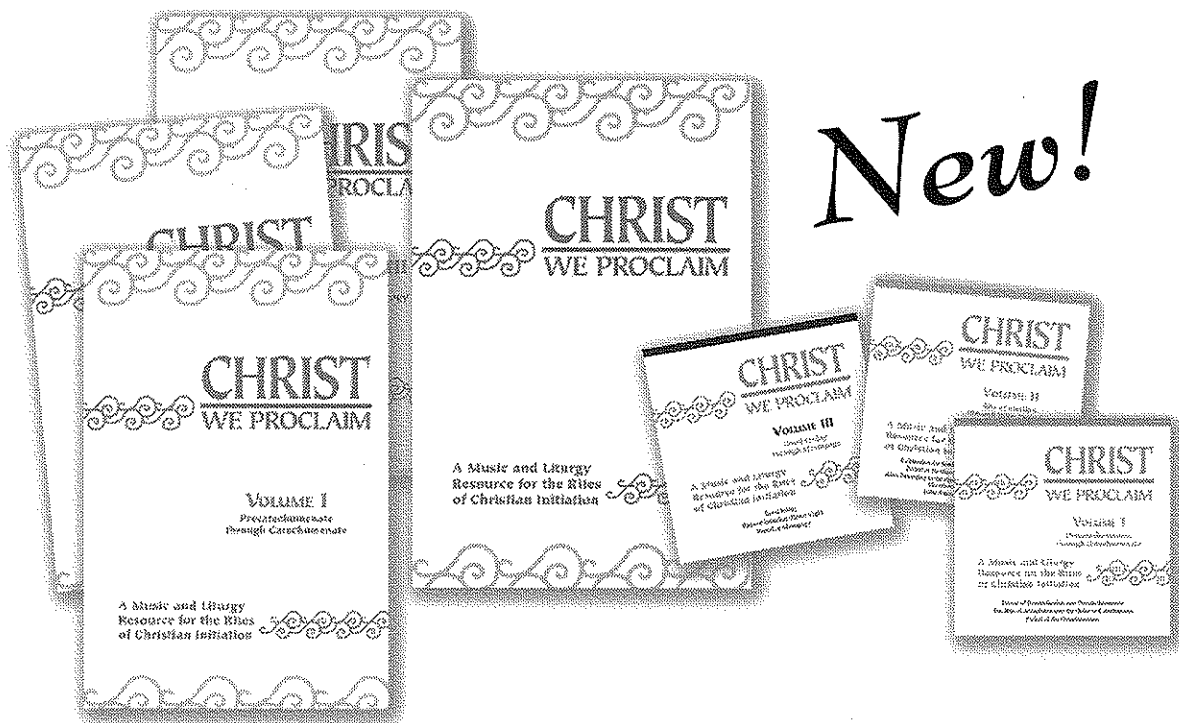


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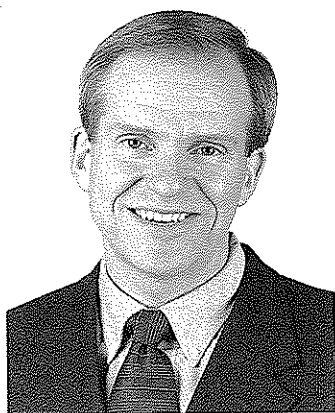
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From the President

A Time to Sing . . . and a Time to Help

NPM is a treasure for all of us. This association has drawn us together because of our commitment to the ministry of pastoral music. It has helped us to grow in our ministry by giving us new skills, deepening our knowledge, and inspiring us to serve.

Through participation in NPM events, we have found new music for our assemblies, choirs, and ensembles. Many of us have made lifelong friends and have found support and companionship for our work in the church.

Thanks to the encouragement and resources they have received through NPM, our members have embraced the mission of fostering the art of musical liturgy. The work of pastoral musicians has made a profound difference for better music and worship in our parishes and has helped to form a more deeply committed community to bring Christ's presence, healing, and reconciliation to the world.

The work of NPM is vital for the life of the church. It has become clear over the past few years that membership dues and program fees alone are inadequate to fund this important work. That is why the Board of Directors has inaugurated the NPM Annual Fund—to give all of us the opportunity to help support the association that has done so much for us and for the musical and liturgical life of the church.

If you have not yet received a letter and pledge card for the 2002 NPM Annual Fund, you will be contacted soon. Please respond as generously as you can and help us to continue providing support and resources for pastoral musicians and their ministry.

Together we can continue to make a difference.

Regional Conventions 2002

"Behold, I Make All Things New!"
(Anaheim, California)
"Proclaiming Your Glory As We SING,
"Holy, Holy, Holy!" (Omaha, Nebraska)
"Voices of Hope" (Rochester, New York)

If you participated in one of this past summer's conventions, you had the opportunity to experience firsthand:

- the thrill of joining in song together with hundreds of musicians;
- the spiritual enrichment of worshipping and praying together;
- the wonder of being part of a community of ministers who serve through music and worship;
- the opportunity to renew old friendships and develop new ones;
- the challenge of incorporating new insights and new ways of doing things;
- the joy of finding new or old musical treasures for assembly, choir, or instruments;
- the satisfaction of deepening liturgical, musical, and pastoral skills;
- the inspiration of fine musical performances.

If you missed out on this past summer's conventions, we hope this issue of *Pastoral Music* gives you a taste of these three marvelous events. You'll see some great photos from all of the conventions, which give some idea of the enthusiasm and variety that participants experienced. Read about the awards, scholarships, and gatherings of all kinds that took place in

Anaheim, Omaha, and Rochester. Take some time to reflect on the challenging plenum addresses of Dr. Nathan Mitchell and Bishop Donald Trautman and the inspiring homilies of Father J-Glenn Murray and Bishop Matthew Clark. Check out the comments of convention participants about the aspects of our gatherings that they liked—or didn't!

Our gathering in California helped all of us come to grips with the enormous diversity of the Catholic Church in the United States. Both the liturgies and the events of this gathering expressed the ever-growing cultural richness of our country, especially the blessings of the Hispanic and Asian presences and the ensuing impact on the worship and life of the church.

The convention in Omaha focused on another important theme of church life today—the need for dialogue, respect, and love even in the midst of differences in musical expression or approaches to liturgy. We heard the voices of youth and experienced the richness of the church's musical tradition through robust singing and fine musical performances.

In Rochester we listened for the voices of hope in our midst and in the world around us. In the midst of the scandal of sexual abuse, disappointment over the state of liturgical renewal, and fear and uncertainty in the face of war and violence, we heard and proclaimed once again the good news of Jesus Christ. We heard the voices of hope in the music of the homeless, the songs of the children's festival choir, the joyful shouts of Gospel music, the gentle sounds of the guitar, the majestic voice of the organ, and above all in the one voice of the church assembled for praise and prayer.

What a summer! Thanks to the local committees who extended such marvelous hospitality. Thanks to the talented musicians, speakers, clinicians, and others who inspired us. Thanks to everyone who participated in the conventions and deepened their commitment to pastoral music ministry.

Be sure to mark your calendar now for next summer's national convention in Cincinnati, Ohio, July 14–18, 2003. On the fortieth anniversary of the Second Vatican Council's Constitution on the Sacred Liturgy, we will gather to celebrate "Christ Present . . . When the Church Prays and Sings."

J. Michael McMahon

PASTORAL Music

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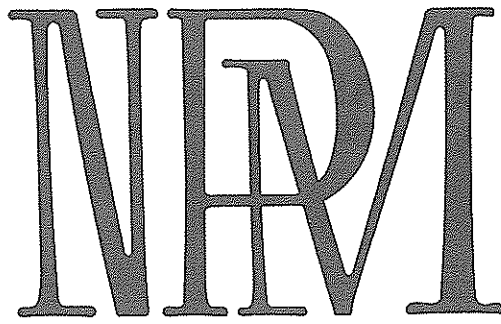
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Cover: Rev. J-Glenn Murray (top left) and participants in the Music Educators' Day in Anaheim (top right); members of the National Catholic Youth Choir (lower left) and the Benilde-St. Margaret Youth Choir (lower right) at Girls and Boys Town during the Omaha Convention; Deacon David Palma at the Convention Eucharist (lower center) and (bottom, behind the issue title) participants in the dance workshop in Rochester.

Page 22: Cathedral Youth Choirs of Corpus Christi Cathedral, Corpus Christi Texas, directed by Mr. Lee Gwozdz (top); participants in the Convention Eucharist in Omaha (left center) and Cantor Clara Dina Hinojosa (right center); the Archdiocese of Boston Black Catholic Choir, directed by Mr. Meyer Chambers (bottom).

All photographs of the Region II Convention in Omaha © 2002 Dorothy Tuma, used with permission. All photographs of the Region III Convention in Anaheim are courtesy of Mrs. Eileen Ballone. Photographs of the Region I Convention in Rochester are courtesy of Mr. Mike Stapleton; additional Rochester photos courtesy of Mrs. Eileen Ballone.



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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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.

Readers' Response

Where Is the Student's Voice?

When I received the June-July 2002 issue of *Pastoral Music*, "Campus Ministry: Singing at the Crossroads," I was disappointed and frustrated. As an undergraduate studying liturgical music at the University of St. Thomas in St. Paul, Minnesota, and as a student music ministry coordinator employed by its campus ministry department, the topic covered by the issue is a relevant concern for me.

The five authors provided a one-sided view of campus ministry. While I believe it wasn't the intention of the authors, because they are all staff members of various campus ministries, the perspective of the student was not considered. As a student, where was my voice? Our voices were ignored. As Steve Warner wrote about "my labors with the Folk Choir," as Annette Welsh wrote about her involvement with "recruitment," and as Marie Rubis Bauer wrote about the flexibility and eagerness of students, they missed the opportunity to dialogue with students about these issues.

Where is the student's voice in NPM? Who asks us: "What is it like to leave your home and start anew in a foreign community? How does it feel to build anticipation and excitement throughout Advent with no climax at the campus setting? How do you feel when you return to your home parish during breaks or to new parishes after graduation?" In this case, NPM's *Pastoral Music* did not include the students' voice. If the purpose of *Pastoral Music* is to be a forum for discussing "serving the life and mission of the Church through fostering the art of musical liturgy" (NPM Mission Statement), then all voices must be heard. Because a voice is not included in this forum does not make it inauthentic. Unfortunately, this exclusion by a national organization is reflected in music ministries throughout this nation. Listening to stories of students, it is clear to me that, in parishes nationwide, music ministers do not listen to students often enough. I do not criticize the pursuit of the best-

quality music ministry here; I criticize the missed opportunities of NPM and countless music ministers to include the voice of and listen to students and youth. Regardless of the age level, we should heed the advice of *From Age to Age*: "Listen to Youth: We encourage local pastoral leaders to listen to the issues teens in their community raise" (81). Listening to youth and students—still a new concept—is not yet the norm, so additional effort must be made to take time to listen and hear their stories.

I recognize NPM's efforts, especially at the 2001 National Convention and on the NPM Council, yet more conscientious effort is needed. I call on NPM to be accountable to make this extra effort to include our voices in *Pastoral Music* and to continue to increase listening at conventions and at decision-making levels. I call all music ministers to be accountable to listen to our voices in liturgy preparation and in music leadership. Finally, I call on all youth and students to speak out and share your stories. Do not become persuaded by those who say your voice doesn't count or you don't have enough experience—your stories, successes and failures are sacred and deserve to be included. Persist with compassion and love until your voices are heard!

Tim Westerhaus
Minneapolis, Minnesota

We encourage young people to make their voices heard by becoming involved in NPM. We offer a special 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. Also, as Mr. Westerhaus notes, we have a special section of the association for youth, led by Steve Petrunak, with representation on the NPM Council. Contact the Membership Office for further details: npmmem@npm.org.

Worth a Second Glance

In response to John Flaherty's commentary in the June-July 2002 issue—"All Are Welcome? Have They Ever Been?"—I want to say: John, you've done a great job summing up the myriad variables facing those involved in campus ministry today.

I call attention though to one comment in your piece that most readers probably wouldn't give a second glance. You write, "Consider that young people today have hundreds of choices . . . and XM radio, with its hundreds of choices, is now a reality." Not really.

Satellite radio is better recognized by the trade names XM and Sirius. Since you mention XM, I'll limit my remarks to that satellite radio company. I don't need to get into the details of how satellite radio works . . . other than to say that XM broadcast channels are available basically anywhere in the country, once the receiver is installed and monthly subscription fees are paid. The listener selects a channel and the signal is available as one travels to and fro or just stays put. Nationwide radio, offering a variety of channels, is available at one's fingertips.

It sounds ideal, but look closer, specifically at the offerings of Christian music programming on XM. Salem Communications heads up XM Christian music programming . . . In Los Angeles, Salem owns and operates KKLK, KRLA, and KFSH, and it produces CPR/Christian Pirate Radio. KFSH 95.9 FM, known as "The Fish" shares the same name as "The Fish" that broadcasts "adult contemporary Christian hits" on XM Channel 32. Salem also programs XM Channel 31, "The Torch"—"Christian Music That Rocks," as well as XM's Gospel music channel and Christian talk channel. There's nothing wrong with this programming other than the fact that Catholicism and publicly recognized Catholic musicians aren't given a venue. Nor are other non-Evangelical perspectives given a venue: Mormons, Jehovah's Witnesses, and Adventists are all missing from the lineup. Non-Christian reli-

gions—Jewish, Muslim, Buddhist—are missing from the choices of music channels as well as talk channels. Hundreds of choices, John? Not really.

For authentic music choice, tune in to local and non-corporate stations, such as college radio. Most stations, corporate and non-corporate, now stream on the net. One can pick up stations on a computer from across the globe these days. Many of the channels offered by cable and satellite can be picked up the same way. Satellite radio offers one choice among hundreds, not really the other way around.

As a Catholic, seeking both a Catholic as well as a catholic musical experience, I tune in wherever that programming takes place, and, at this point, I've yet to go satellite.

Teri Seipel
Riverside, California

Ms Seipel hosts Cross Reaction on KUCR 88.3 FM, the radio station of the University of California, Riverside.

Too Many Purists

A very wise and talented music professor once announced to his music history class that "good music is that music I wish to hear." In saying this, he encouraged his students to study not only the music of the masters but also to listen and learn from ethnic music, folk, jazz, and popular. He reminded us that the masters were the popular composers of their day and that good, worthy music was not limited to one generation or one genre.

As a pastoral musician for more than sixteen years, I believe my job is to serve the liturgical and musical needs of my parish. In doing that, I cannot take a "one size fits all" approach, as so many of your articles urge. Many of the articles published in *Pastoral Music* are written by "music purists" who would try to convince us that *only* music composed prior to 1900 or *only* contemporary music is worthy. Both camps try to convince us that *their* perception of what music is liturgical and proper and deserving to be sung is the correct perception. [In her letter's heading, the writer made specific reference to the article "Creativity and Tradition" by Joseph P. Swain in the August-September 2001 issue.]

Those who say the Latin chant and/or four-part hymns of prior times are the



Congregation at Mass during the Omaha Convention. Photo © Dorothy Tuma.

only music worthy to be sung selectively ignore many historical facts, among them: Latin chant was not meant for the people in the pews; over the centuries Latin chant became increasingly more complex and could only be sung by trained choirs; composers began using folk songs or songs that people knew as a basis for a Mass (the "L'Homme armé period" of music history); many of the old four-part hymns are based on folk songs, e.g., "Greensleeves" / "What Child Is This." So many classical purists place the masters on pedestals but ignore the fact that these composers were the popular—and sometimes not so popular—composers of their day. Bach had trouble with his pastors and church councils; it seems they were critical of some of his compositions and organ playing.

Those who espouse the view that the only good music is new music miss the point that not all new music will stand the test of time. For every "On Eagles' Wings" or "You Are Mine" or "The Cloud's Veil" there are other pieces that will mercifully fade into oblivion.

Those who adamantly state that only this kind of music or that kind of music is appropriate or prayerful or liturgically correct lose track of the fact that each parish is made up of people from all walks of life, all ages, and many different backgrounds. The choir I direct has a wide variety of music in its repertoire, everything from Mozart's "Ave Verum," Bach's "Jesu, Joy of Man's Desiring," and Palestrina's "Adoramus Te," to Pange lingua gloriosi in chant mode III, to contemporary compositions by Hurd, Haas, Lawton, and others. We have sung a three-part arrangement of Pachelbel's

Canon in D at Easter that caused people to applaud spontaneously at its end. We recently added "The Cloud's Veil" by Liam Lawton, which people joined in singing the first time they heard it.

I help with the children's choir at our Catholic school, where students have learned many pieces that are new to them: Schubert's "Ave Maria" and a new Gospel tune by Michael Mahler—"Give Us Your Peace"—to name just two. Each was eagerly accepted and sung wonderfully well. Each had the students participating.

A pastoral musician is charged to choose music that is prayerful and encourages people to sing. This magazine should help us. Continue to publish practical articles from other parish musicians about new and old music that was welcomed in their parishes; question-and-answer columns that give advice, not judgments; articles with tips for choir directors, cantors, and song leaders. And, yes, continue [to publish] articles that delve into our history, our traditions. But please no more articles by liturgical purists who only serve to try and separate musicians into "us versus them" camps.

Carol A. White
Eugene, Oregon

Responses Welcome

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

Association News

Conventions 2002

Nearly 2,500 Served

Close to 2,500 people participated in our three regional conventions this year, with the largest number (1,203) coming to the Region I Convention in Rochester, New York. Both of the other conventions drew about an equal number of participants: 662 at the Region II Convention in Omaha, Nebraska, and 624 at the Region III Convention in Anaheim.

All three conventions were well received: In their evaluations, participants rated each one about a four out of a possible five overall (Anaheim: 3.9; Omaha: 4.1; Rochester: 4.2).

Events that proved particularly popular in Anaheim included Thursday morning and evening prayer and the convention Eucharist, the plenum sessions with Rev. J-Glenn Murray, SJ, and Mr. Tom Conry, the pre-convention Music Educators' Day and the Mission Crawl to Mission San Juan Capistrano, the performance by Anonymous 4, and the choral concert with the Los Angeles Children's Chorus and the Cathedral Youth Choirs of Corpus Christi, Texas.

In Omaha, all of the prayer events including the convention Eucharist received high marks. The best-received of the three plenum dialogues was the one featuring Rev. John Foley, SJ, and Dr. James Savage. The pre-convention Music Educators' Day, Liturgical Space Tour, and Organ Crawl pleased their participants. All of the concerts were rated 4.6 or higher: the Tuesday evening hymn festival, the youth choirs concerts at Girls and Boys Town on Wednesday morning, and the performance by the Omaha Chamber Singers and the Omaha Symphony Chamber Orchestra on Thursday. Food, not surprisingly, was also well received, including the ice cream social on Thursday evening.

Rochester's greatest hits included the times for shared prayer, especially the closing Eucharist. The best-received of the three plenum presentations was by Rev. Edward Foley, CAPUCHIN, though all



The "Pittsburgh Rockettes" assist Father Jim Chepponis (far right) in his presentation on recent liturgical music history at the Rochester Regional Convention.

received high marks, and the multicultural events (banquet followed by performance) were also well received. Participants in the NPM/AGO Children's Choir Festival were enthusiastic in their evaluation. People appreciated all of the concerts, including the pre-convention organ recital by Dr. David Craighead. One traditional performance (Opera Sacra) and one contemporary (Crossroads of Praise) received the highest marks, though the Boston Archdiocesan Black Choir and Madrigalia's performance of Hildegard's *Ordo Virtutum* both rated well over 4.0. The fun hit of the whole convention, however, clearly was Thursday evening's "Singing History" with Father James Chepponis and the Pittsburgh Rockettes.

Día de Ministerio Hispano

Nearly sixty Hispanic musicians and musicians serving Hispanic-American parishes participated in the special Hispanic Ministry Day in Anaheim. The event, hosted by St. Columban Church, began with the parish Sunday Mass in

Spanish. Led by Jaime Cortez, Peter Kolar, and Elena Platas, the rest of the day included discussions about the concerns of music ministers working with Hispanic communities, an opportunity to review materials in Spanish from major publishers, and breakout sessions on ritual music, the structure of the Mass, and improving musical skills.

Asian and Pacific Rim Musicians

Twenty-five representatives of Asian and Pacific Rim communities in the United States met for a day of shared music, food, and discussion during the Anaheim Regional Convention. The listening session, facilitated by Rev. Ricky Manalo, CSP, who was assisted by Brother Rufino Zaragoza, OFM, brought together leaders from the Chinese, Filipino, Cambodian, Vietnamese, and Tongan communities to reflect on issues related to music, liturgy, and inculturation. All agreed that the next step is to bring the NPM Ad Hoc Section on Asian and Pacific Rim Communities into a more ac-

tive stance and to recruit members for its guiding Standing Committee.

Schools 2002

1,000 Participants; 15 Schools; 14 Locations

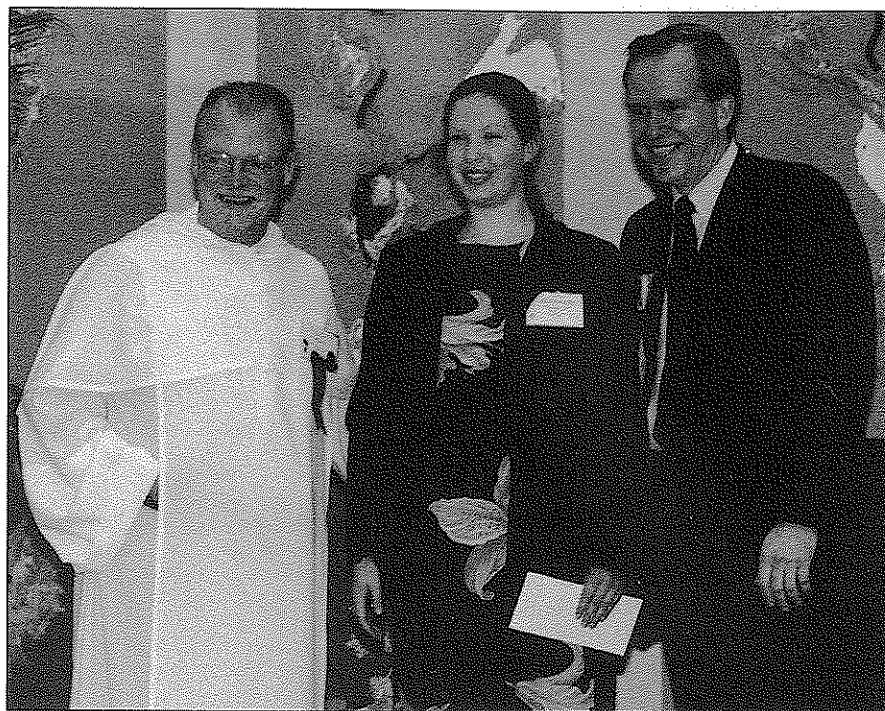
This spring and summer, NPM hosted more than 1,000 participants at our schools, institutes, and other educational opportunities. The one-day *General Instruction* Seminar in Chicago drew the largest group of participants—200—and the three *General Instruction* Seminars together accounted for more than 400 people. Of the two- and three-day programs, the single most popular program was the three-day Pastoral Liturgy Express in Albuquerque, New Mexico, attended by 114 people, while the Cantor Express School remained the most popular of the programs offered at several sites, as it has for several years: A total of 242 people participated in this program at five sites. Among our longer five-day programs, the old standbys remain strong: the School for Guitarists drew 58 people to Erlanger, Kentucky, and the Choir Director Institute brought 47 people to Lakeside, Ohio. Though early in the summer season, the four-day Pastoral Liturgy Institute still drew 32 people to Tampa, Florida, and the three-day School for Children's Choir Directors attracted 57 participants to Belleville, Illinois. Other successful schools included the School for Organists-Choir Directors and the School for Handbell Choir Directors.

Planning for 2003

Because of staffing changes in the Education Department (see "A New Shape for Education" below), plans for 2003 are not yet firmly in place. What we can tell you, though, is that we will be offering some "old favorites" next summer as well as some new and innovative programs to serve the needs of our members and the Catholic Churches in the United States.

Among the "old favorites" is our popular Cantor Express program, which will be offered at several sites, and a group of programs for organists and choir directors. Schools for guitarists and other instrumentalists are being scheduled now, as well as programs for pastoral liturgists.

New approaches to our educational



Scholarship award winner Jennifer Kieffer (center), with Rev. Dr. Paul Colloton, OP, and Dr. J. Michael McMahon accepts her scholarship during the members' breakfast in Omaha.

offerings include an extension to several more dioceses of this year's very popular one-day seminar on the *General Instruction of the Roman Missal 2000*; these programs will be offered through the fall and winter. We also hope to implement an innovative program for small and rural parishes and a new approach to our Gregorian chant program.

Watch for announcements about these programs and others that we are offering to improve the quality of pastoral musicianship and liturgy among the North American churches. Notices will be appearing in upcoming issues of *Pastoral Music* and on the NPM website—www.npm.org—and brochures will be mailed to NPM members and to U.S. parishes.

Members Update

Strategic Planning

Just before the Rochester Convention, the NPM Council, the Board of Directors, and some staff members met for a day of strategic planning. Led by consultant Mary Ann Pobicki, the group reviewed current data about the association as well as perceptions about NPM as the basis for planning. Acknowledging the challenge of addressing the interests of a diverse membership with a fairly small national staff, limited budget, and limited program resources, the group en-

gaged in a "SWOT analysis," examining the association's strengths, weaknesses, opportunities in the current environment, and threats that may face us. With this material, the participants then identified issues that we will have to face between 2003 and 2005, which they passed along to the NPM Board for its meeting in late September. A report on the results of that meeting will appear in the next issue of *Pastoral Music*.

From NPM to FDLC

After more than twelve years of service as NPM's convention coordinator (and, for several years, our schools coordinator as well), Lisa Tarker has been appointed executive director of the Federation of Diocesan Liturgical Commissions (FDLC), effective September 1. Lisa has been a key member of the NPM staff, a dedicated and tireless worker who has actively promoted the vision of the association in her work. The FDLC is indeed fortunate to have her as its new executive director. All of us at NPM will miss her greatly, and we wish her every blessing in her new position.

A New Shape for Education

NPM's Education Department is going to be restructured over the next few

Continued on page eleven

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Thanks, Lisa, for Twelve Great Years!

Lisa, NPM will not be the same without you! We will miss not only your intelligence and organizational abilities but also your gentleness and good humor. However, those of us who participate in the Federation of Diocesan Liturgical Commissions look forward to many good years with you at the helm of our national office.

*Charles Gardner
Chair, NPM Board of Directors*

Lisa, you brought to this work an enjoyable and friendly personality, dedication to the church and its liturgy, a degree in political science, graduate work in religion and religious education, a career as a sports reporter, years as the membership director of The Liturgical Conference, and the support of a wonderful and growing family. You take with you to FDLC the rich experience you have gained here (the bad as well as the good), the thanks of thousands of grateful NPM members, and the prayers of a staff who will miss your talented and dedicated work, your wonderful and friendly personality, and your deep faith.

The NPM Staff



Since 1990, Lisa has served as the staff coordinator for NPM conventions in . . .

Albuquerque, New Mexico
Anaheim, California
Bismarck, North Dakota
Cherry Hill, New Jersey
Chicago, Illinois
Cincinnati, Ohio
Cleveland, Ohio
Dallas, Texas
Denver, Colorado
Grand Rapids, Michigan
Helena, Montana
Indianapolis, Indiana
Kansas City, Missouri
Las Vegas, Nevada
Milwaukee, Wisconsin
Nassau, The Bahamas
Omaha, Nebraska (twice)
Orlando, Florida
Parsippany, New Jersey
Philadelphia, Pennsylvania (twice)
Phoenix, Arizona
Pittsburgh, Pennsylvania (twice)
Rochester, New York
St. Louis, Missouri
San Jose, California
Stamford, Connecticut
Toledo, Ohio
Washington, DC (twice)

Lisa Tarker: Tireless, dedicated, organized, friendly, diligent, prudent, opinionated, goal-directed, artsy, jacketed, smiling, concerned, caring, loving, and a good friend. I have been privileged to work with Lisa in planning the 1995 Cincinnati Convention and in the beginning planning stages of the 2003 Cincinnati Convention. I know Lisa well, and I am privileged to know her husband and children, her work, her spirit, and her talents.

Since everyone who has worked with her will no doubt recall Lisa's successes and super-human organizational strengths, now that she is leaving I can tell you that she is human as well. I cite Taizé evening prayer in Cincinnati in 1995, where Lisa scheduled a room set for 200 and 2,000 arrived, as we watched helplessly. I cite also the five-piece amplified band playing in the room next to the cantor workshop. I remember Lisa's newborn son, Benjamin, nursing through his mother's discussion with a convention presenter in 1995, and little Abigail cooing in the background when I called Lisa at her office recently. I remember Lisa's singing and her fuss over the lack of an olive. I remember Lisa wanting the world on her table in Rochester.

Although Lisa is standing me up by leaving NPM in the middle of plans for 2003, I know that she is doing what is best for her, for her family, and for her future. To know Lisa is to love her. The staff and members of the FDLC are lucky people. The members and staff of NPM are also lucky people, for we have been graced with Lisa Tarker.

*Anne Ketzer
Chair, 2003 National Convention*

Sto lat, Lisa!

Continued from page nine

months. Father Paul Colloton, OP, will continue to serve as director of continuing education with overall responsibility for both conventions and schools. The positions of convention coordinator and program coordinator for education will be combined into a new position to be called program coordinator. Jim Alphen, who has done a marvelous job of coordinating the schools as program coordinator for education, will be leaving his post by December 31. We will soon begin an active search for someone to fill the new position.

Scholarship Winners

Jennifer Kieffer (see photo on page eight) is the recipient of this year's NPM Members' Scholarship, a \$5,000 grant from funds donated by participants in the 2001 NPM National Convention. She played a communion hymn on the organ for the first time when she was nine years old, and by the time she was twelve she was playing for complete Masses. She has served as an assistant organist at St. Joseph Cathedral in LaCrosse, Wisconsin, as well as in several other LaCrosse parishes, and she has also been a cantor, choir member, and accompanist. While a student at Aquinas High School, Jennifer was twice invited to be one of the seven organists participating in the citywide Lenten Organ Concert Series, an annual fundraiser for the LaCrosse Symphony Orchestra. After five years of private organ study in LaCrosse, Jennifer is currently beginning her second year of studies toward a bachelor degree at St. Olaf College in Northfield, Minnesota.

Gregory R. Homza, CAGO, was awarded the NPM Koinonia/Board of Directors \$2,000 Scholarship, also drawn from funds donated by our members. Greg serves as director of music and liturgy for St. Vincent de Paul Parish in Bedford, Indiana, where he trains and directs the adult and children's choirs and oversees the majority of musical and liturgical activities within the parish. He is also currently a doctoral student majoring in organ and church music and minoring in choral conducting and music education at Indiana University. Greg is also the assistant principal cellist of both the Columbus Indiana Philharmonic and the Terre Haute Sym-



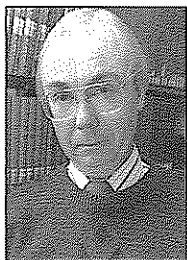
phony Orchestra. He hopes one day to serve as a music and/or liturgy director for a cathedral parish or diocesan office of worship. He will use his scholarship to help pay for his education at IU.

Brian Hunt has been named recipient of the 2002 GIA/NPM \$1,500 Pastoral Musician Scholarship, a grant made possible by GIA Publications. Since August



2001 he has been the director of music and organist for Mary Queen of the Holy Rosary Parish in Lexington, Kentucky. Brian is working toward a master of music degree with a church music emphasis at the University of Kentucky. He is a member of the Lexington Chapter of the American Guild of Organists and a friend of the Royal School of Church Music. As a part of his graduate study, Brian will be earning six to nine credit hours at Lexington Theological Seminary; he has recently been appointed a part-time instructor there for the seminary choir. In music ministry over the previous twenty-two years, Brian has served several churches in the Central Kentucky area.

Myron B. Patterson, a native of England now living with his family in Salt Lake City, Utah, will use this year's \$2,000 Paluch Family Foundation/WLP Scholarship, from J. S. Paluch/World Library Publications, to continue his studies toward a doctor of sacred music from the Graduate Theological Foundation, Oxford. A parishioner at the Cathedral of the



Madeleine who has served on the formation and school boards of the Madeleine Choir School, Myron is currently organist at Bountiful Community Church in Salt Lake City and an adjunct associate professor of organ and the fine arts librarian at the University of Utah. He is also principal organist for the Salt Lake Symphony Orchestra and the founder and musical director of The Canterbury Singers, a sixteen-voice chamber choir specializing in ecclesiastical music. In addition to his master of music degree from Northwestern University, Myron has earned the ATCL in piano pedagogy and the LTCL in organ performance from Trinity College, London, and the ARCCO (CHM) diplomas in organ and choir train-

ing from the Royal Canadian College of Organists.

Walter Stout, recipient of the \$2,000 MuSonics Scholarship from MuSonics—acoustics, sound, and music design and consulting, Golden, Colorado—has



served as director of music and organist for the Church of St. Mary in Tulsa, Oklahoma, for five years. Since 1977, he has served as a church musician in churches with congregations as small as 12 members and as large as 1,950 families. Walter earned his master of music degree from the University of Tulsa, and he is currently enrolled in the doctor of musical arts program at the University of Oklahoma in Norman. This scholarship award will prove very useful in defraying education costs, at least in part because last year, in pursuit of his doctorate, Mr. Stout traveled more than 13,000 miles during the academic year.

Zachary Holzer of Sheboygan Falls, Wisconsin, won the \$1,500 OCP Scholarship, donated by OCP Publications; he will use this grant in pursuit of a music education and church music degree from Silver Lake College in Manitowoc, Wisconsin. While continuing his studies, Zach also serves as the director of liturgical music for St. Thomas the Apostle Catholic Community in Newton, Wisconsin. When he was a high school freshman, he served as a substitute organist and pianist at St. Mary Catholic Church in Sheboygan Falls, and he also ministered as a cantor, choir member, and, by his junior year, substitute conductor of the adult choir. In the summer before his senior year in high school, Zach became the music director and organist at St. Peter Episcopal Church, moving in the fall of 2001 to St. Thomas. As a senior at Silver Lake, he also participates in campus music ministry.

Mary Catherine Levri received the \$1,000 Funk Family Memorial Scholarship, donated by members of the family



of Rev. Virgil C. Funk, to assist with her education at the University of Notre Dame in Indiana. Before her graduation this spring from St. Joseph High School in Natrona Heights, Pennsylvania, Mary Catherine had already dedicated seven years to organ

studies and ten years to studying the piano. This summer, she won the Aikens Cadman State Audition in organ performance sponsored by the Pennsylvania Federation of Music Clubs, and she recently received a merit award in organ performance from the National Foundation for Advancement of the Arts. Mary Catherine has also received the Eagle of the Cross Award from the Diocese of Pittsburgh, a gold medal as an Outstanding Young Citizen from the *Pittsburgh Tribune Review*, and recognition as an All-Star Achiever from the *Pittsburgh Post-Gazette*. At Notre Dame, she intends to pursue a double major in organ performance and liberal studies.

Meghan Pilar Whittier, who was awarded the \$1,000 Dosogne/Rendler-Georgetown Chorale Scholarship, is a



vocal performance major at George Mason University in Fairfax, Virginia, where she also serves as a student music minister, cantor, soloist, and choir member at St. Robert Bellarmine Chapel under the direction of Dr. Elaine

Rendler. Meghan also performs regularly as a soloist and chorus member for classical and sacred music repertoire. During the 2001-2002 academic year, Meghan was a Melton Fellowship Teacher, offering private voice lessons to three underprivileged high school students, and she is involved in several retreat and prayer activities on campus. Since she will finish her studies at George Mason this year, Meghan places to pursue at master's degree in vocal performance and to continue to teach, perform, and minister using her vocal gifts. This scholarship uses funds donated in memory of Mr. Rene Dosogne, a noted church musician in the Chicago area and a faculty member at DePaul University School of Music. The Rendler-Georgetown Chorale fund was established by members of the Georgetown Chorale to celebrate the contributions of Dr. Elaine Rendler, a pastoral musician and educator and their choral director.

Anna Belle O'Shea received this year's Rensselaer Challenge Grant, which uses funds donated by NPM and by St. Joseph's College, Rensselaer, Indiana. A freelance liturgical flutist in the Chicago area, Anna Belle is also a member of the music staff for the Archdiocese of Chicago. She has played flute for liturgies throughout the United States as well as



Europe and has recorded more than a dozen albums of contemporary

and traditional sacred music. As an active NPM member, she has served as a workshop clinician and liturgical musician for regional and national conventions. For twelve years, Anna Belle was principal flutist of the Northwest Indiana Symphony, and she is currently the music director of Flutes Unlimited, a fifty-member flute choir. Anna Belle returned to school at St. Joseph College, Rensselaer, Indiana, in 2000. She will use her grant to pursue her master's degree in church music and liturgy.

Scholarships 2003

This summer, NPM members at the regional convention donated more than \$5,000 for scholarships to be distributed in 2003. With the assistance of additional dedicated scholarship funds and the contributions of several generous industry and education partners, this means that NPM will be able to disburse more than \$15,000 in scholarship grants next year. If you would like to add a contribution to the NPM scholarship funds, please send a check to NPM Scholarships, 225 Sheridan Street, NW, Washington, DC 20011-1452.

Details about applying for one of the scholarship grants may be found on page sixteen in this issue.

Youth Membership

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. Contact the Membership Office for further details or to sign up: npmmem@npm.org.

Certification

NPM offers organist certification to its members. The Basic Organist Certificate, developed by the Standing Committee for Organists, is a way to certify a musician's achievement of the fundamentals of service organ playing expected of musicians serving Roman Catholic parishes. Five members successfully completed the requirements for this certificate in 2002:

Sister Ruth Adamites, OP, Deford, Michigan
Ms Lillian Bouchey, Shawnee, Kansas
Mr. Andrew Magee, Gahanna, Ohio
Mr. Thomas W. O'Brien, St. Louis, Missouri
Ms Barbara J. Rewa, Hamilton, Michigan

Working with the American Guild of Organists, NPM helped to develop a revised AGO service playing examination that allows NPM members to choose specific examples typical of the musical demands in Roman Catholic parishes. The candidate's exam is graded by both NPM and AGO representatives. This year, six candidates successfully completed the requirements for the NPM/AGO Service Playing Certificate. They are:

Ms Priscilla Budeiri, Arlington, Virginia
Mr. Edward L. Clinker, Bryan, Ohio
Mr. Henry Doktorski, Oakdale, Pennsylvania
Ms Nancy E. Griffin, Overland Park, Kansas
John Morabito, Beaver, Pennsylvania
Ms Elizabeth-Jane Pavlick, Pittsburgh, Pennsylvania

For additional information on these two certificates and their requirements, please contact the NPM National Office, 225 Sheridan Street, NW, Washington, DC 20011-1452. Phone: (202) 723-5800; fax: (202) 723-2262; e-mail: npmシング@npm.org.

Index Online

The index for *Pastoral Music* volumes twenty-one to twenty-six is posted on the NPM web page—www.npm.org. This new resource includes an index of titles for each issue as well as indexes of

Continued on page sixteen



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Continued from page twelve

article titles, authors, and selected "features" (e.g., music and book reviews). One of the most helpful indexes for people using this resource for research is the subject index, which lists the various subjects addressed in the articles in these volumes.

The index for the first twenty volumes of *Pastoral Music* is still available in print for \$12.00. Order from NPM Publications at (202) 723-5800.

Honors Choir 2003

Members of the 2003 NPM Honors Choir, chosen through audition, will participate in a week of intensive rehearsal in preparation for a concert at Cincinnati's Cathedral of St. Peter in

Chains for the NPM National Convention. Mr. Anthony DiCello will be leading the rehearsals and directing the performance. He is the director of music ministries at the cathedral and an assistant professor of music and pastoral studies at the Athenaeum of Ohio (Mt. St. Mary Seminary of the West). Rehearsals will take place during the convention week, leading to the choral concert on Thursday, July 17. Application packets for those interested in being part of this extraordinary choir will be available in late October 2002. Applicants will complete forms, submit non-professional audition tapes, and register for the national convention in Cincinnati. Deadline for applications is February 21; acceptance decisions will be made by March 5. For an application packet, write: NPM National Honors Choir Applications,

NPM West, 1513 SW Marlow, Portland, OR 97225. Phone: (503) 297-1212; e-mail: npmwest@npm.org.

Keep in Mind

Ms Joan King, longtime NPM member who had served for twenty-nine years as the director of music ministries at St. Dominic Parish in downtown Washington, DC, died of pneumonia at the age fifty-nine on July 2. She was hospitalized on Sunday, June 30, after returning from a month in Italy, and died two days later. Her funeral was celebrated at the parish that she had served for so long.

Rev. John Rotelle, OSA, a key figure in the postconciliar liturgical reform in the United States, died of cancer at the age of sixty-three on September 1 in Philadelphia. John Edward Rotelle was born in Ambler, Pennsylvania, on January 18, 1939, and professed final vows as an Augustinian in the Province of St. Thomas of Villanova in 1960. As a seminarian in Rome, he assisted with the proceedings of the Second Vatican Council, and he was ordained to the presbyterate in Rome in 1965. In a distinguished career, Father Rotelle served as the executive director of the NCCB (now the USCCB) Committee on the Liturgy Secretariat, the executive director of the International Commission on English in the Liturgy, and as a consultant to the Vatican Congregation for Divine Worship and the Discipline of the Sacraments. In recent years, Father Rotelle served as the director of the Augustinian Press and edited a new series of translations of the works of Augustine and other Augustinian saints. His funeral was celebrated at St. Thomas of Villanova Church, on the grounds of Villanova University in Philadelphia, on September 4.

We pray in sure and certain hope of the resurrection to eternal life through our Lord Jesus Christ, and we commend our sister and brother to Almighty God: The Lord bless them and keep them, the Lord make his face to shine upon them and be gracious to them, the Lord lift up his countenance to them and give them peace.

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

NPM Scholarships 2003

to assist with the cost of educational formation for pastoral musicians

\$15,250 in Available Scholarships

- \$4,000 NPM Members' Scholarship
- \$1,250 NPM Koinonia/Board of Directors Scholarship
- \$1,000 Funk Family Memorial Scholarship
- \$1,000 Dosogne/Rendler-Georgetown Chorale Scholarship
- \$2,000 MuSonics Scholarship
- \$2,000 Paluch Family Foundation/WLP Scholarship
- \$1,500 GIA Pastoral Musician Scholarship
- \$1,500 OCP Scholarship
- \$1,000 Rensselaer Challenge Grant

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

Eligibility Requirements

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

Application Deadline: March 5, 2003

For application or additional information contact:

National Association of Pastoral Musicians

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

Phone: (202) 723-5800 • Fax: (202) 723-2262

E-mail: NPMSING@npm.org • Web: www.npm.org

2002 NPM Award Recipients

Jubilate Deo Award

Rev. Lawrence Heiman, C.P.P.S.
"Musician, Liturgist, Teacher"
St. Joseph College, Rensselaer, Indiana

Music Industry Award

Mr. Jean Wilmouth
Musik Innovations
Pittsburgh, Pennsylvania

Koinonia Award

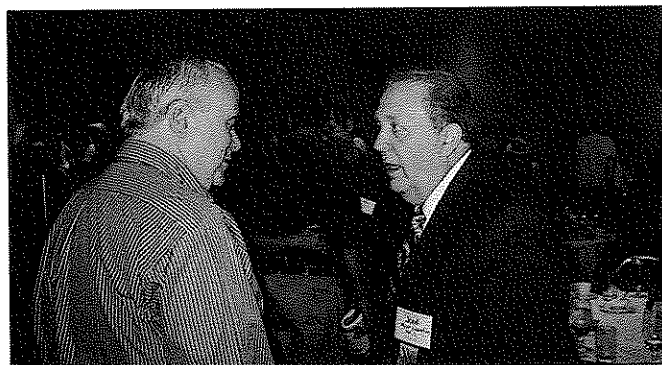
REGION I
Ms Ginny Miller and the Core Committee
July 30–August 2, 2002
Rochester, New York

REGION II
Rev. Ronald Noecker and the Core Committee
July 9–12, 2002
Omaha, Nebraska

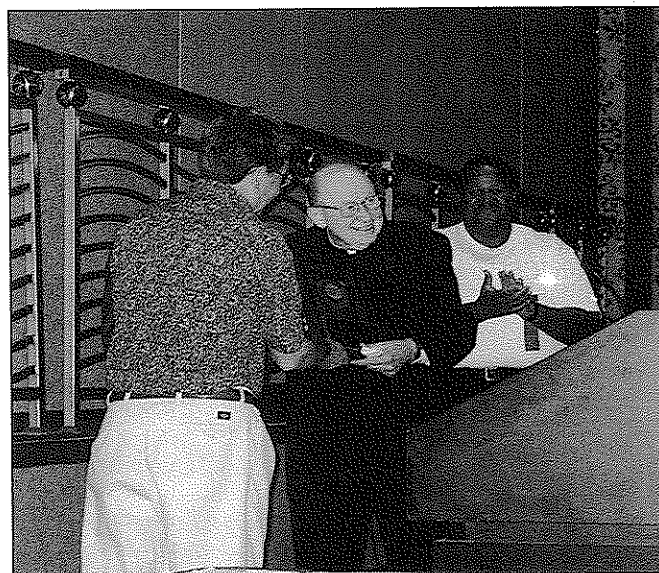
REGION III
Dr. Patricia McCollam and the Core Committee
June 25–28, 2002
Anaheim, California

Pastoral Musician of the Year

REGION I
Sister Mary Alice O'Connor, CSJ
Benjamin T. Rome School of Music
The Catholic University of America
Washington, DC



Mr. Jean Wilmouth (right), recipient of the Music Industry Award, chats with Mr. Richard Gibala of the NPM Council of Chapters.



Father Lawrence Heiman accepts the Jubilate Deo Award from Mr. Charles Gardner, chair of the NPM Board of Directors (left) and Board member Mr. Meyer Chambers (right).

REGION II
Dr. James Savage
St. James Cathedral
Seattle, Washington

REGION III
Ms Mary Frances Reza
Consultant in Hispanic Liturgy
Albuquerque, New Mexico

Music Educator of the Year

REGION I
Mrs. Carmela Connolly
St. Joseph Parish
Lodi, New Jersey

REGION II
Sister Winifred Crevier, OSF
St. Andrew Parish
Manitowoc, Wisconsin

REGION III
Sister Teresita Espinosa, CSJ
Mount St. Mary College
Los Angeles, California

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.

Meetings & Reports

ICEL: Old and New

On completing his term as chair of the Episcopal Board of the International Commission on English in the Liturgy, Bishop Maurice Taylor of Galloway, Scotland, issued a public statement about his years with ICEL and about recent developments affecting the work of the En-

glish-speaking churches that belong to ICEL and of the ICEL Secretariat that oversees the translation process under the direction of the episcopal board. Titled "Truth, Honesty, and Justice: The Need for Authenticity," the statement, released on August 9, took note of the changes that will be required of "mixed" translation committees since the issuance of *Liturgiam authenticam* as well as of the suffering endured by "many good people connected with ICEL" as a result of the transition that must now be made. In effect, he wrote,

The members of ICEL's Episcopal Board have . . . been judged to be irresponsible in the liturgical texts that they have approved over the years. The bishops of the English-speaking conferences, voting by large majorities to approve the vernacular liturgical texts prepared by ICEL, have been similarly judged. And the labours of all those faithful and dedicated priests, religious, and laypeople who over the years devoted many hours of their lives to the work of ICEL have been called into question.

In response to the impression "seemingly fostered by some, that ICEL is a recalcitrant group of people, uncooperative, even disobedient," Bishop Taylor responded: "This is mistaken and untrue."

No one has borne the brunt of such accusations, Bishop Taylor wrote, "more than [ICEL's] retiring executive secretary, John R. Page. It is John (and, by implication, the other members of the ICEL staff) who has been pilloried, sometimes by name, often by title, occasionally by inference." But throughout this experience, he said, "John has acted with courtesy and a commitment to the good of the Church that is nothing less than the best kind of churchmanship, to use an old but apt term." Still, "in response to the changed regulations and for the good of ICEL, John Page has decided to step down in order to allow for new staff leadership within ICEL."

Before his departure, however, Bishop Taylor chose to set the record straight about John Page: "I cannot recall a single instance when John departed from the direction he was given in these documents [from the Vatican] or by the leadership of ICEL. On the contrary, he acted always with competence and the greatest integrity. And I am confident that the former ICEL chairmen under whom he served, Archbishop Denis Hurley, OMI, and Archbishop Daniel Pilarczyk, would

confirm what I say."

In fact, Bishop Taylor wrote, John Page and the rest of the ICEL Secretariat staff worked "strenuously, knowledgeably, and patiently, under the direction of the Episcopal Board," to put into place the "new structures and procedures" required by the Vatican. Therefore, he said, "John Page, Peter Finn, the associate secretary, and the other four members of the ICEL Secretariat staff do not deserve to be pilloried as they have been. Accusations on grounds of lack of professional integrity are false. These people deserve well of us, the bishops and all the Catholics in English-speaking Churches whom they have served so well."

With Bishop Taylor's retirement from the board and with John Page's departure, the members of the ICEL Episcopal Board, meeting in Ottawa, Ontario, Canada, July 29–August 1, elected a new chair for their board and appointed a new executive secretary for the ICEL office in Washington, DC.

The new chair of the Episcopal Board is Bishop Arthur Roche, newly appointed coadjutor of Leeds, England, who also chairs the Liturgy Committee of the Catholic Bishops' Conference of England and Wales. Bishop Roche was one of the bishops leading catechetical sessions during World Youth Day in Toronto, July 23–28. In his session, Bishop Roche reminded young people that "the only copies of the Gospel that most people see today are on two legs." The measure of our seriousness in being the Gospel, he pointed out, is the way we treat each other—how "we exercise with each other the power of forgiveness, the power of healing, of bringing back into our company, into the fold, of truly making welcome, of acting indiscriminately, generously, freely, willingly, and unself-consciously."

The new executive secretary is Father Bruce Harbert, a priest of the Archdiocese of Birmingham, England, who has been a regular critic of ICEL translations since the early 1990s. Father Harbert took up his full-time appointment in Washington DC on September 9. He is on the Council of the Society for Latin Liturgy (an organization under the patronage of the Catholic Bishops Conference of England and Wales), and, until his recent appointment, he has been a lecturer in dogmatic theology at St. Mary College, Ascot, and he has been a visiting lecturer at the Liturgical Institute of St. Mary of the Lake/Mundelein Seminary, Chicago. Father Harbert has also served as a con-



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sultant to the process of reorganizing ICEL in accord with the Vatican's guidelines. Father Paul Turner, a presbyter of the Diocese of Kansas City-St. Joseph, who served with Father Harbert on an ICEL subcommittee, recently noted that Father Harbert is "an exceptionally gifted linguist. He is accurate, creative, and elegant in his suggested translations from Latin to English."

USCCB Liturgy Committee

Members, consultants, and advisors to the USCCB Committee on the Liturgy met in Dallas, Texas, on June 11-12, just before the bishops' plenum meeting to address the clergy sexual abuse crisis. Despite the looming concern about the crisis, the committee was able to take action on several items, as reported in the July 2002 issue of the Committee on the Liturgy *NewsLetter*.

The Task Group on Children and the Liturgy has now become an ad hoc working group charged to revise the *Lectionary for Masses with Children*. This revision will, among other changes, bring the *Lectionary* text into conformity with the translation used in the new *Lectionary for Mass*, but it will also make changes in that translation's vocabulary to remove words and phrases that might be difficult for children to comprehend.

The English translation of the ordination rites is moving slowly toward possible approval. The revised Latin text, *De Ordinatione Episcopi, Presbyterorum, et Diaconorum*, was published in 1990, but the draft translation prepared by ICEL, though approved by the member bishops' conferences, met stiff opposition in Rome. Rejected in 1997, the ICEL draft was reworked, approved by five member conferences, and resubmitted to the Congregation for Divine Worship and the Discipline of the Sacraments in 2000. Drawing on the principles enunciated in *Liturgiam authenticam*, the Congregation itself reworked the translation and sent its revision to the ICEL member conferences. The Congregation suggested that it was willing to confirm the reworked translation as it stands. While willing to allow changes to the text from the member bishops' conferences, Cardinal Jorge Medina Estevez pointed out that further changes in the text might delay final confirmation of a translation that has languished for more than a decade. The USCCB Committee on the Liturgy appointed a subcommittee to revise the proposed text in light of an extended

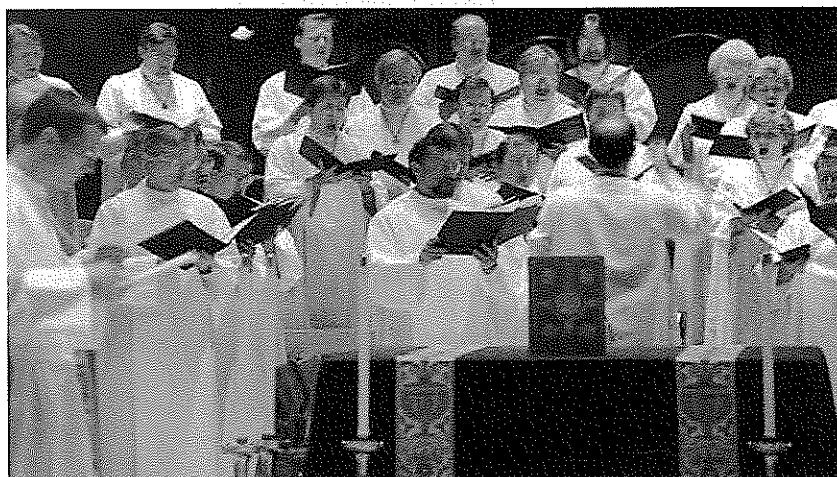
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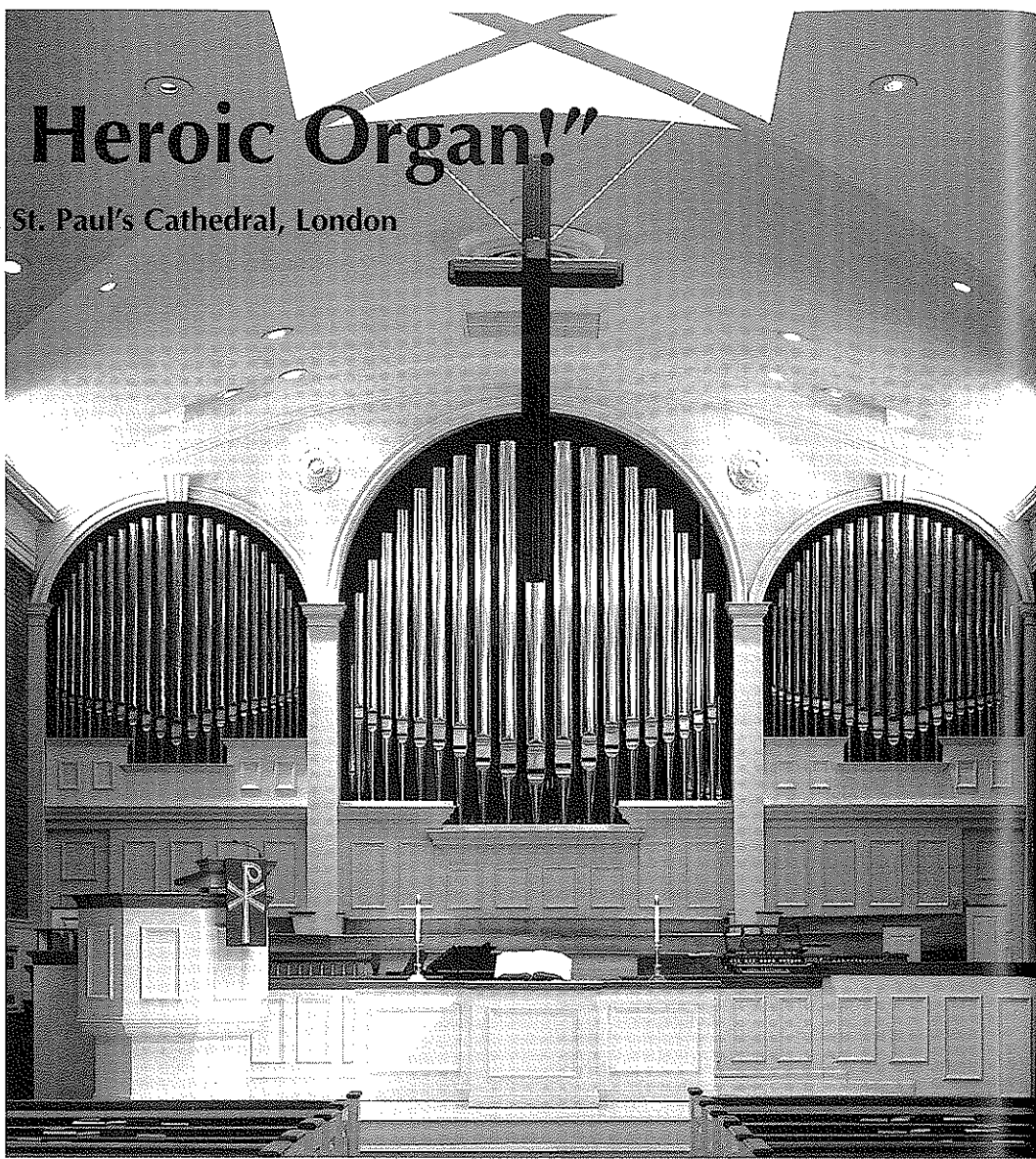
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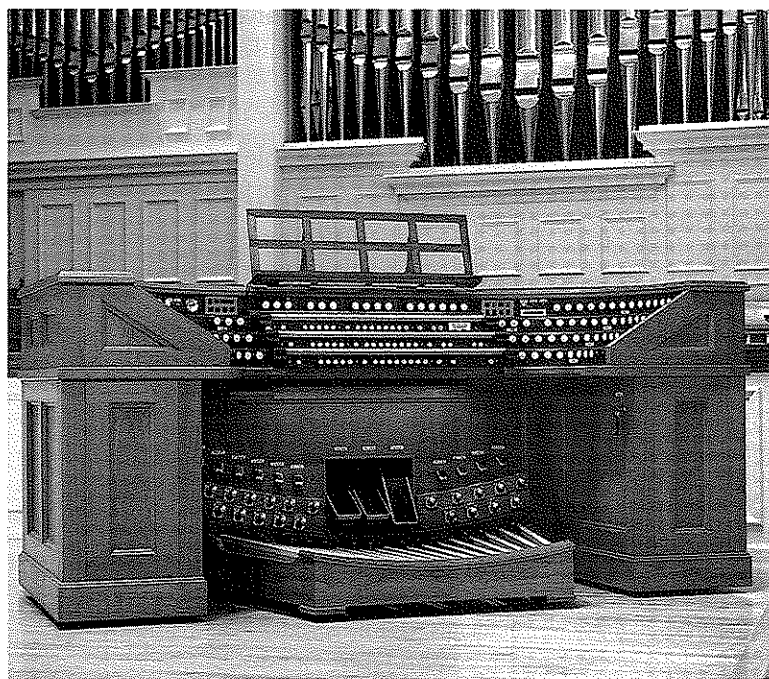
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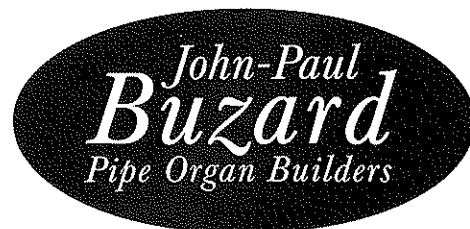
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discussion of the Vatican's work and to prepare recommendations that were considered by a special meeting of the Committee on the Liturgy in Chicago on August 9.

In accord with a plan approved by the USCCB in 1997, the Committee on the Liturgy prepared a "review instrument" to take a look at the revised translation of the *Lectionary for Mass* five years after its introduction in 1997 for use on Sundays. If approved at the November meeting of the USCCB, this instrument will be sent to all U.S. Latin Rite bishops and pastors.

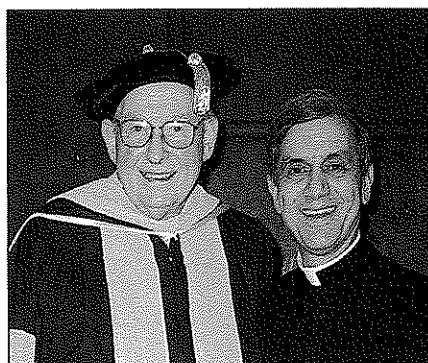
The Committee also approved for publication an edition of the *Pastoral Introduction to the Order of Mass*, originally prepared as part of the now-suppressed second edition of the *Roman Missal*. This pastoral document has been revised to incorporate U.S. adaptations that are now part of the *Institutio Generalis Missalis Romani* 2000.

Continental Liturgy Conference

The August 2002 issue of the USCCB Committee on the Liturgy *NewsLetter* reported on the Continental Conference of National Liturgical Commissions which met in San José, Costa Rica, May 6-10. Hosted by the Latin American Bishops' Conference (CELAM), the meeting brought together thirty-three presidents and executive directors of national liturgical commissions from North America (Mexico and the United States), South and Central America, and the Caribbean. Each commission reported on its history, pastoral reality, goals and challenges, response to globalization, and future projects. There were also presentations by experts on the history of the liturgical renewal since Vatican II; the theological principles of the renewal; the anthropological aspects of full, conscious, and active participation; and the basic elements of a pastoral approach to liturgy.

Heiman Citation to Fragomeni

This year the Rensselaer Program of Church Music and Liturgy at St. Joseph's College in Rensselaer, Indiana, was pleased to honor Father Richard Fragomeni with the 2002 Father Lawrence Heiman Citation. The citation proudly saluted Father Fragomeni as a "distinguished scholar and teacher, prolific writer and lecturer, theologian and liturgist par excellence and, yes, a trained musician." The citation also recognized



Father Richard Fragomeni (right) with Father Lawrence Heiman, C.P.P.S., at St. Joseph College, Rensselaer, Indiana.

Father Fragomeni's work as a speaker at numerous conventions, as co-founder of the North American Forum on the Catechumenate, and as the Forum's coordinator of liturgy and music.

Father Fragomeni is currently associate professor of liturgy and homiletics and chair of the Department of Word and Worship at the Catholic Theological Union in Chicago. He also teaches liturgy regularly in the Rensselaer Program of Church Music and Liturgy at St. Joseph's College.

Music Ministry Alive 2002

The fourth annual Music Ministry Alive Institute for high school and college youth was held July 23-28 at The College of St. Catherine in St. Paul, Minnesota. The program brought together 170 youth from 30 states and 2 provinces of Canada as well as 60 adult leaders in music, liturgy, and youth ministry. Under the direction of David Haas, the young people participated in musical skill sessions, liturgical and ministry leadership workshops, liturgical planning, spiritual growth, and a strongly diverse set of prayer experiences and concert events.

Since its inception, Music Ministry Alive has reached more than 500 young people from the United States, Canada, Ireland, and Africa, and plans are in place to expand its programs and activities. Dates for Music Ministry Alive 2003 are tentatively set for July 29-August 2, 2003, once again at The College of St. Catherine in St. Paul. Youth who are entering grades ten, eleven, or twelve or the first two years of college in the fall of 2003 are eligible to apply. For more information, and to be placed on the MMA mailing list, contact Music Ministry Alive,

1595 Blackhawk Lake Drive, Eagan, MN 55122; e-mail: mmasong@aol.com.

Composition Competitions

Rainbow Competition. In collaboration with the choral singing organization Europa Cantat and Annie Bank Music Publishers, the Jan Vermulst Foundation of Holland is holding a competition for a cappella compositions that are so composed that by simple means or by the addition of an "ossia part," these works could be performed by both a four-part mixed choir or by four equal voices. The pieces should be no longer than four minutes, and the text must be in English, French, German, Spanish, or Latin. The Jan Vermulst Foundation is offering two cash awards, and Europa Cantat (the European Federation of Young Choirs) is offering a cash award for the best composition by a composer younger than twenty-five. Details of the competition are available on the sponsoring groups' websites: www.janvermulst.org; www.europacantat.org; and www.anniebank.nl. They may also be requested by mail: Stichting Jan Vermulst, Aarle-Rixtelseweg 54, 5707 GM Helmond, Netherlands.

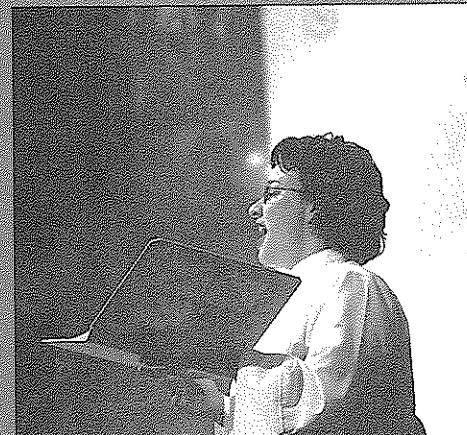
Grawemeyer Award 2004. The 2004 University of Louisville Grawemeyer Music Composition Award will be granted for outstanding achievement by a living composer working in a large musical genre, e.g., choral, orchestral, chamber, electronic, song-cycle, dance, opera, musical theater, extended solo work. The award of \$200,000 will be granted for a work that has received its premiere between January 1, 1998, and December 31, 2002. Entries must be received by January 27, 2003. For additional details, contact: Grawemeyer Music Award Committee, School of Music, University of Louisville, Louisville, KY 40292.

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Regional Conventions 2002: **Singing Hope and Renewal**

Christ Is Making All Things New

BY J-GLENN MURRAY, SJ

From his pain and his exile the man cried: "Lord, if you wish, you can make me whole" (Matthew 8:2). So Jesus—"the Son of God, the Son of Man, the running water for which we yearn, the Servant, the Lamb, the suffering Messiah sad for our wounds, the helpless child under the night sky, the *pantocrator*, the ruler of the cosmos; Jesus the prophet, the poet, the proclaimer of God's reign, the agitator, the trouble-maker, the food for a world that is starving, light for a world that has wandered from the straight path; Jesus, the shepherd who feeds and leads and searches out, the vine on whom we are grafted, the scourge of demons and the harrower of hell, the pathway that leads up to the stars; Jesus, who like finest wine is our intoxication, who fills us up like the best of bread; Jesus, who passes effortlessly through the locked doors of our despair and walks across the roiled seas of our fears; he who is the transfiguration of our frail humanity and the manifestation of God's frail divinity; he who is the heartbroken God who heals the heart-break of our humankind; Jesus of Nazareth, the coming-together for which we have longed since Eden, the embrace of God's relentless love, our hope against hope";¹ Jesus, who was born of a woman, walked and talked, laughed and cried, sweated and slept like us, who fed five thousand who ate from a bit of fish and a morsel of bread, who brought health



Statue of Junipero Serra at the historic Mission San Juan Capistrano.

and wholeness to those who were wracked with pain, who soothed fevers no cooling cloth could cure, who beheld a widow sick with grief and brought her dead child back to life, who sat down to table with those whom society shunned, who cried from his womb over Lazarus whom he brought forth from a stinking tomb, who hung down his head and died and never said a mumbling word—this Jesus touched that man afflicted with leprosy and made him whole.

Jesus makes all things new, and this one who was far off was made new. In his newness, I am sure, he stood there and sang words like these: "My life flows on in endless song;/ Above earth's lamentation,/ I hear the real though far-off hymn/ That hails a new creation./ No

storm can shake my inmost calm/ While to that rock I'm clinging. Since love is Lord of heaven and earth,/ How can I keep from singing?" And someone called: "Go on, brother!" And he sang: "When tyrants tremble sick with fear/ And hear their death-knell ringing,/ When friends rejoice both far and near,/ How can I keep from singing?"²

How can *we* keep from singing? But as wonderful as singing is, it isn't enough. It is not enough, for as Jesus touched and made all things new, so we, who have been touched, are also invited to make all things new. All of us are asked to do what Jesus did: to pull tyrants down from their thrones, to lift the lowly up, to heal, and to make all things new.

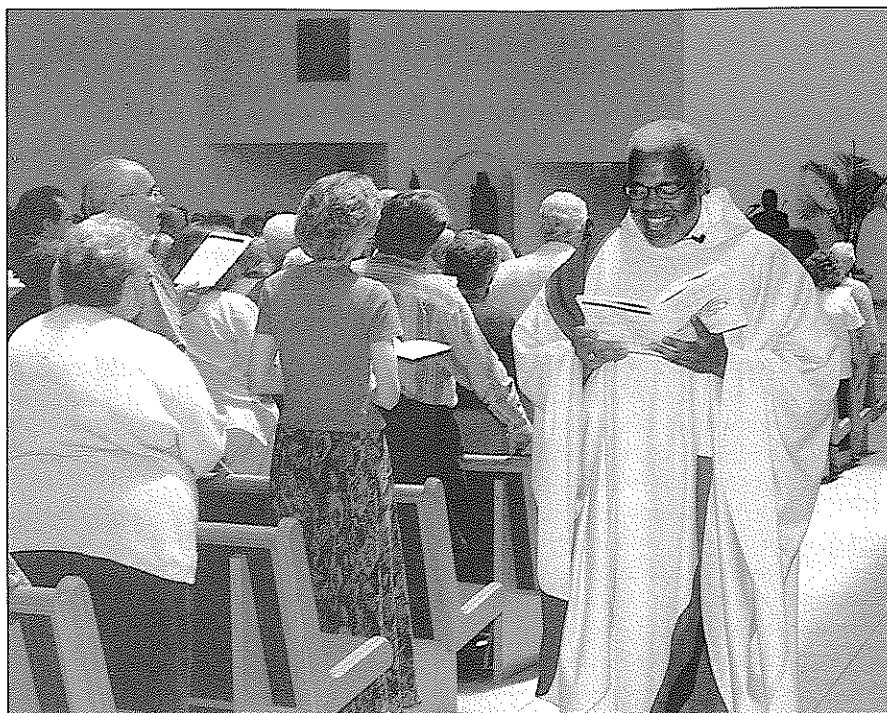
Now I'm sure, at this moment, that someone reading this is thinking: "Can't do it. I hear you, but I can't do it." Well, let me remind that person of a few things. Remember Sarah and Abraham: "Ha! Oh, honey, we are too old. I'm ninety-nine, and she's barren as a brick." Remember Moses the stammerer and Jeremiah, who claimed to be too young to answer God's call. Remember David the adulterer. Remember Deborah, the wife of Lappidoth, and Ruth the Moabite, wife of Chilion and the daughter-in-law of Naomi. Remember Elijah the preacher and Isaiah, who asked God just to leave him alone. Remember Mary—"I'm just a simple handmaid"—and Paul—"I have a thorn in my flesh." Remember Irenaeus: "I'm a student, leave me alone with my books." Remember Angelo Roncalli: "I am a peasant, an old man, a caretaker pope, and I don't want to rock the boat." Remember Martin Luther King, Jr., an assistant to his daddy, who didn't want to do anything more than deliver erudite sermons about the promised land.

How is it that hands like theirs accomplished such miraculous deeds? Could it be because our God is a God of power and might who works wonders? Could it be that our God is not limited by our

Rev. J-Glenn Murray, SJ, a member of the Maryland Province of the Society of Jesus, is the director of the Office of Pastoral Liturgy for the Diocese of Cleveland, Ohio. This article is based on the homily preached by Father Murray at the closing Eucharist for the Region III Convention in Saint Callistus Church, Anaheim, California. An audio recording of that celebration (Anaheim NPM-104-A and NPM-104-B) is available from Veranda Communications.

limited nature? Could it be that God makes all things new? Could it be that God makes the extraordinary happen through the lives of very ordinary people?

That old laughing couple, Abraham and Sarah, produced the very hope of Israel from whom sprang a race more numerous than the sands of the seashore. That stammerer Moses, at God's command, told pharaoh: "Let my people go." (God figured that even a stammerer could manage that.) And then he stretched out his hand over the sea, and the waters parted, and Moses led a people through the sea dry-shod. That kid Jeremiah thundered God's name, blasted a people, and gave them sure hope for a better day. That sinning king, that adulterer David, sat down in sackcloth and ashes and composed a psalm that we sing to this day, expressing what we wish for when we are in sin: "Create in me, O God, a clean heart, and renew a right spirit within me." The wife of Lappidoth was made a prophetess and served for forty years (twice as long as Samson) as a judge of Israel. She even led ten thousand men in battle against Sisera and masterminded the victory at Mount Tabor; then she sang boldly at the defeat of Israel's enemies: "To the sound of musicians at the watering-places, there they repeat the triumphs of the LORD, the triumph of God's own peasants in Israel" (Judges 5:11). That foreigner from Moab was offered a chance to go back to her own people but responded to her mother-in-law with these now-famous words: "Entreat me not to leave you or to return from following after you, for where you go, I will go . . . Your people shall be my people, and your God, my God" (Ruth 1:16). And so this foreign exile became the mother of Obed and great-grandmother of David. That preacher, Elijah, confronted Ahab and Jezebel in all of their wickedness, outran Ahab's chariot all the way from Mount Carmel to Jezreel, dueled 450 prophets of Baal in a praying match that was so powerful that God rained down fire from heaven, and then had a chariot from heaven chauffeur him into glory. Isaiah, who just wanted to be left alone, saw a vision of heaven, had his lips touched with a burning coal, and, 734 years before the event, wrote: "For unto us a child is born, unto us a son is given. The government shall be upon his shoulder, and his name shall be called Wonderful Counselor, the Mighty God, the Everlasting Father, the Prince of Peace" (Isaiah 9:6). That handmaid said "Yes," and from her God-bearing womb



Father J-Glenn Murray at the end of the Convention Eucharist at St. Callistus Church

burst forth the Sun of Justice, and we call her *Theotokos*. Paul, the barbed one, pricked our conscience; that student Irenaeus became bishop of Lyons and, as his name indicates, a "lover of peace" who kept the church from schism. That portly pope engendered *aggiornamento*: He opened the doors of the church—Mother Church—to the Holy Spirit, and the Spirit turned the mother out! That Southern Baptist preacher, who worked for his daddy, initiated a movement.

An elderly couple, a stutterer, a boychild, a nomadic king, a wife, a widow, an ancient preacher, a visionary, a teenage girl, an arrogant fanatic, a bishop-martyr, a peasant-pope, a colored preacher: God can effect such wonders in the lives of such simple folk and make all things new. God is the one who does these things, for as Isaiah says: "My thoughts are not your thoughts, nor are your ways my ways, says the LORD" (Isaiah 55:8). "You shall know that I am in the midst of Israel," God says through the prophet Joel, "and that I, the LORD, am your God and there is no other. And my people shall never again be put to shame. Then afterwards I will pour out my spirit on all flesh; your sons and your daughters shall prophesy, your old men shall dream dreams, and your young men shall see visions. Even on the male and female slaves, in those days, I will pour out my spirit" (Joel 2:27–29). Revelation: "See, I am making all things

new. Write this down, for these words are trustworthy and true" (21:5).

Now, Church, I hope you know where I'm going with all of this, since your mommas didn't raise no fools. What God has done in the past, God is willing to do even now. God is willing, waiting, wanting to do in the present what God has done in the past to make all things new. And it is happening! It is happening in a simple conversation around the kitchen table or after a long class day, when a hardened, seasoned bigot might come to experience that women and blacks and whites and Hispanics and men and Asians and Native Americans—that "bitch," that "faggot," that "neo-Nazi, right-of-Attila-the-Hun, conservative pastor," that "diva cantor"—all of them, each and every one, is heir to the one and same God. Beyond that tag, beyond that label, is a child of God worthy of equal opportunity housing, a warm bed, a nourishing meal, safety: If we can get someone in a simple conversation to see beyond the label and to see a child of God, then, in that moment, the blind see, and God is making all things new. Amen!

In a hospital room, when a hollow-eyed, lesioned AIDS patient gains strength to cry out not only in pain but also in thanksgiving, then God is making all things new. When those whom our culture label far off and lepers today, in

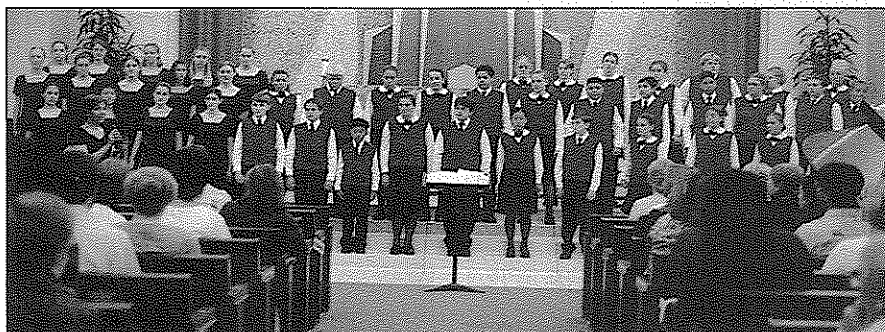
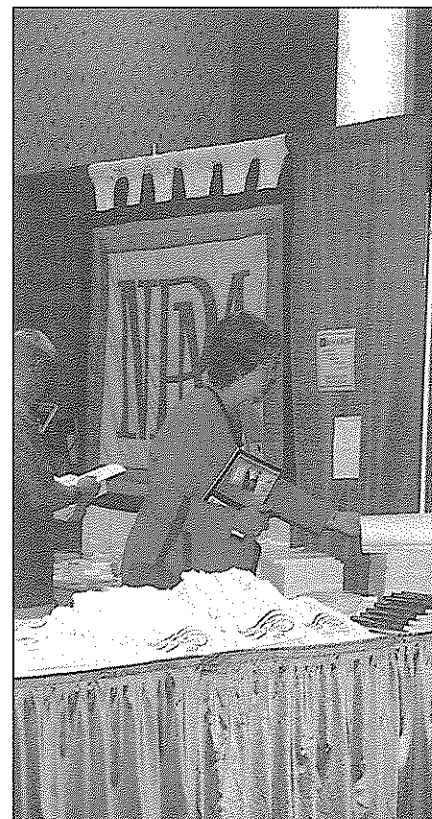
some contact with us, are cleansed and made whole, then God in us is making all things new. In a rectory parlor or a counseling room, when a husband and wife engaged in bloody warfare based on lame excuses and limp accusations might come together to walk toward a possible future of trust and sure-footed hope, then a dead marriage is raised to new life, and those who were lame stand up and walk. In that moment, God is making all things new. At the Sunday Eucharist, when our sin-sick, impoverished assemblies might hear a song to lift them up, might hear a word to get them through, might taste and see how good God is, then our sin-sick souls are made sanguine, and God is making all things new. Amen!

Some time ago, I was about to give a talk in Dallas, Texas, and as I was getting ready, I decided to take a walk around the neighborhood to get my energy up and calm myself. I came across an elderly black woman standing at a bus stop. Because my mother raised a polite child, I went up to the woman and said good morning. And she said: "Mornin', baby." I asked "how are you," and she said: "Honey, let me tell you." Inside, I prayed: "Don't!" I wanted to say: "Miss, this is called 'phatic speech.' I say hello, you say hello. I say how are you, you say fine. That's how this works." But out loud, I said: "Tell me how you are." And she said: "Honey, I'm blessed." And I said: "Amen!" And she said: "Do you know why I'm blessed?" And I said: "No, but I'm sure you're going to tell me." She said: "God woke me up this morning, clothed me, and put me in my right mind. [And I'm quoting her:] God kept the four corners of my room and my bed from becoming the narrow confines of an empty grave." Then she sang: "What a mighty God we serve;/ What a mighty God we serve! Angels bow before him,/ Heaven and earth adore him./ What a mighty God we serve." I said: "You go, girl!" But she said: "Oh, no, honey. I need some help here." So the two of us, at a bus stop in the noonday sun in the middle of a Dallas summer, sang: "What a mighty God we serve!"

We had church at that bus stop, and in that moment, in that ordinary encounter, God made all things new. God continues to wish, to want, to wait to make all things new. And so God fills us with the Holy Spirit, and, filled with the Holy Spirit, we are changed and made new. The Holy Spirit moves us to look up and see God's glory and Christ at the right hand of the Father. With enemies all



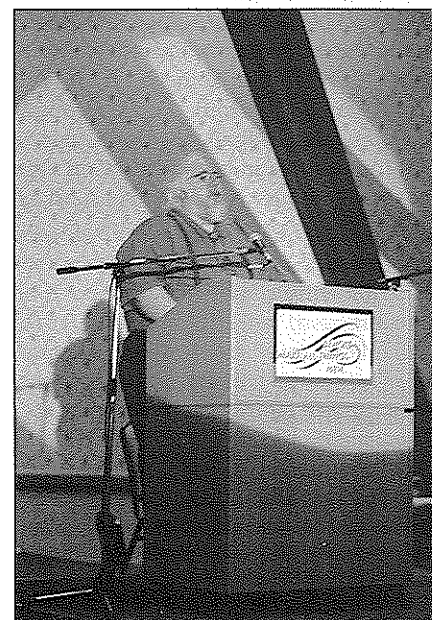
Dr. Pat McCollam, chair of the Anaheim Regional Convention, accepts attendees' thanks.



Los Angeles Children's Chorus



Dancers at Thursday Morning Prayer



Tom Conry

around you, look up! With failure all around you, look up! With disappointment all around you, look up! With our young people needing hope instead of dope, look up, and when you look up, you will be made new, and you will be changed. Transformation starts to take place, problems begin to be transformed into possibilities when you look up. Negatives get transformed into positives, defeats get transformed into victories, stumbling blocks get transformed into stepping stones, crucifixions get transformed into resurrections. The old saying "I just can't" gets transformed into "I can do all things in him who strengthens me." "We can't do anything about that problem" gets transformed into "If God is for us, who can be against?" Resentment gets transformed into forgiveness, when we look up.³

The sick still long for a cure, the dead still yearn to be raised, lepers still hope for a cleansing, and God knows that Legion is the name of the demons among us. The extraordinary things that God has done in the past, making all things new, God desires to do today. Well, here we are, ordinary folk—some old, some older, from a variety of cultures, in a variety of colors, women and men—all of us ordinary. Well, ordinary people of God, please remember this: God alone makes all things new. Get ready to be set on your feet, for God who works wonders ain't through with us yet. Amen!

"If I can help somebody as I pass along,/ If I can cheer somebody with a word or a song,/ If I can show somebody he is traveling wrong,/ Then my living shall not be in vain./ Then my living shall not be in vain./ Then my living shall not be in vain./ If I can help somebody,/ If I can cheer somebody,/ If I can keep somebody from going wrong,/ Then my living shall not be in vain."⁴ Our living is not in vain with a God who makes all things new. To this God be glory, honor, praise, and thanksgiving now and forever. Amen!

Notes

1. Robert Barron, *And Now I See: A Theology of Transformation* (New York, NY: Crossroad Publishing Co., 1998), 159.

2. Robert Lowry (1826-1899), "How Can I Keep from Singing?" (1860).

3. See Jeremiah A. Wright, Jr., *What Makes You So Strong?* (Valley Forge, PA: Judson Press, 1993), 91-92.

4. Alma Bazell Androzso, "If I Can Help Somebody" (1945).



Members of the Board of Directors for NPM's Music Educators Division during their meeting in Anaheim. Front row (l-r): Sister Teresita Espinosa, founding president; Sister Kate Hendel, immediate past president; Ms Barbara Varian Barret, current president; Mrs. Eileen Ballone, president-elect. Back row (l-r): Ms Nancy Schwerdt, Ms Virginia Blandford, Ms Donna Kinsey.

Thank you for all you do to make the NPM Conventions successful. It is always a joy to take part . . . The energy and thought you put forth toward bringing us all together is most appreciated.

A Convention Participant



Dr. Michael Connolly of the NPM Board of Directors (left) and Dr. J. Michael McMahon, NPM President (right), congratulate Ms Mary Frances Reza, Region I Pastoral Musician of the Year.

Can/Can't; Will/Won't: Catholics and "Musical Liturgy"

BY NATHAN D. MITCHELL

The older I get the more convinced I become that we belong to God only by belonging to God's people and that we belong to God's people by belonging to the liturgy. We join the church precisely by joining the church's worship. This is hardly a new idea. In the thirteenth century, Thomas Aquinas argued that baptism is the "*ianua sacramentorum*," the "entryway to all the sacraments," because it conforms Christians to the unique priesthood of Christ and so readies them for *liturgy*, equips and empowers them for participation in public worship. In short, we meet the mystery of God by meeting the mystery of God's people gathered for prayer and praise through sound and symbol, song and story, Spirit and sacrament. Quite literally, we *become* what we sing. So music *ministry* begins when we hear and accept the call to help God's people enter "the ongoing song of the liturgy." Why? Because as we sing, we "touch the mystery of God," we join the "choral consensus, the corporate voice," we become that "singing sign" through which Christ is truly present in our worship.

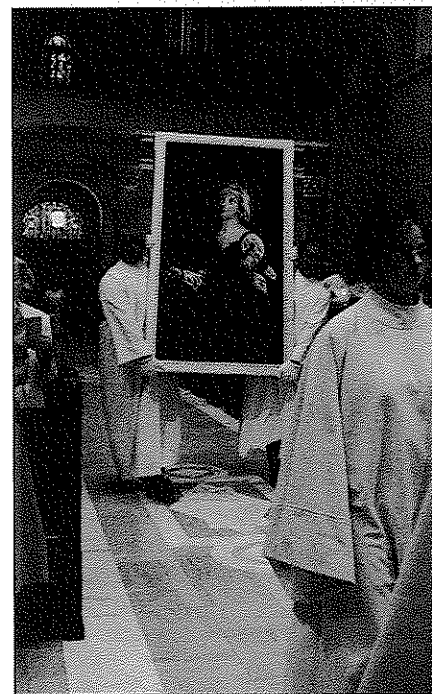
Easier said than done, you say—and you're absolutely right. Discipleship, so that old curmudgeon Dorothy Day once said, has nothing to do with loopy, pie-eyed religious romanticism. "I can't bear romantics," she grumbled. "I want religious realists. I want people who pray to see things as they are and do something

about it." Day was right: Discipleship is often a harsh and dreadful love because, while *falling* in love may be a feeling, *staying* in love is a decision. After all, it's quite true that the world was made by the singer for the dreamer, and dreaming is surely love's toughest discipline. As the great Irish wit and raconteur Oscar Wilde once wrote, the authorities are always willing to forgive a criminal, but they're never ready to forgive a dreamer. Perhaps that is the modern Christian's gravest sin: *We no longer dare to dream*, and because of that our faith has all the power, punch, and panache of oatmeal. Søren Kierkegaard was right: "The chief trouble with Christians today is that no one wants to kill them anymore."

How, then, do we hear and respond to the "invitation to musical discipleship?" As I mentioned a moment ago, baptism is our beginning; we belong to God by belonging to God's people gathered for worship. But where do we go from there? How does faith unfold in ministry and service? If, as Michael Joncas has said, the eucharistic prayer is "the sung theology of the Roman Rite," how do we help people keep singing? In this article, I will suggest three ways of musical discipleship. The first way is *cultural* (I call it "in praise of kitsch"); the second way is *creative* (I call it "being possessed by poetry"); and the third way is *contemplative* (I call it "finding something worth singing about").

In Praise of Kitsch: The Way of Culture

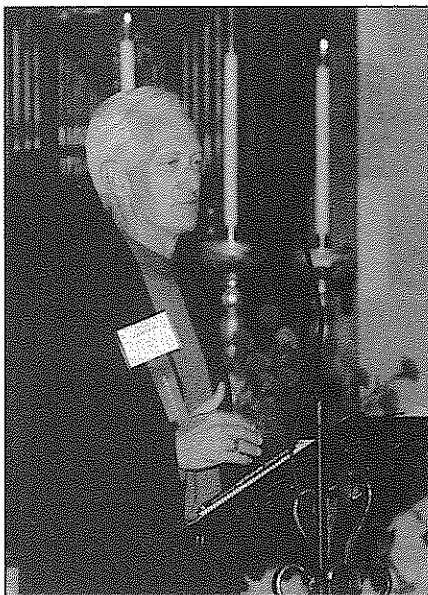
Just about everyone familiar with recent liturgical renewal, I suspect, knows Thomas Day's 1991 book *Why Catholics Can't Sing*, subtitled "The Culture of Catholicism and the Triumph of Bad Taste."¹ (In 1993, Day published the second installment in his catalogue of contemporary Catholic kitsch under the title, *Where Have You Gone, Michelangelo?*) Much of Dr. Day's argument about the proper relation between art and worship can be



At the opening of the Region II Convention, a new icon of St. Cecilia was brought into the Omaha cathedral and dedicated. The icon, "written" by Brother William Woeger, rsc, was commissioned by the St. Cecilia Schola Cantorum. All photos of the NPM Region II Convention are © 2002 Dorothy Tuma. Used with permission.

affirmed by almost any of us. He applauds, for example, the irascible H. L. Mencken's observation that Catholic liturgy is "a theological and sacramental matter expressed not as a syllogism but as a poem," and that poems carry us away not so much by their rational "meanings" but by "the mysterious power of the poetic tone of voice"²—by what my colleague Daniel Sheerin, professor of classics at Notre Dame, calls "the onomatopoeia of sacredness." Day denounces the de-ritualizing tendency of well-intentioned ministers and musicians who take a poem and "force it into a syllogism."³ "A poem," Day declares, "will flow easily to song. A syllogism, on the other hand, repels song. Nobody

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Dr. Nathan D. Mitchell

wants to sing a syllogism."⁴ Quite right—and again, no argument here. Similarly, Day is right to complain about “ego renewal” and the “unabashed narcissism” of some modern worship music.⁵ When it comes to “music for the people,” Day contends, “the . . . situation is ‘vertical,’ with canonized celebrities on top and the congregation down below. Those on top dominate and control; those on the bottom sense that their presence in church, their participation, and their singing serve only one purpose: to reinforce someone else’s ego. This is what Ego Renewal is all about.”⁶ Day’s conclusion may make us twitch and wince, but surely he makes a valid point.

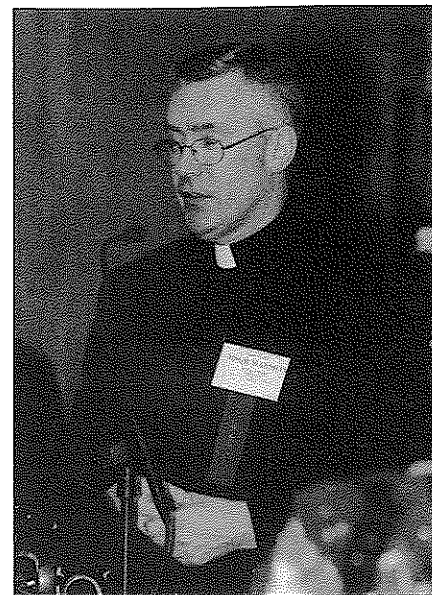
Since *Why Catholics Can’t Sing* was published, a century—indeed, a millennium—has ended, and one may well wonder whether “kitsch versus kulchur” offers, any longer, the best model for understanding where pastoral music is headed. I suspect it does not. As you may know, the word “kitsch” (perhaps derived from German dialect *verkitchen*, “to make cheap”)⁷ entered the vocabulary of art critics around 1939, when Clement Greenberg published an essay entitled “Avant-Garde and Kitsch” in the *Partisan Review* magazine.⁸ Greenberg argued that Western cultures simultaneously produce “both the [high] abstract art of the avant-garde and the [low] popular commercial kitsch of the ‘rearguard.’” Greenberg defined kitsch as “a debased copy of genuine culture that operates through formula, vicarious experience, and faked sensations.” In the eighteenth century, for instance, a piano concerto by

Mozart was high “avant-garde” art; a concerto by Salieri would have been low kitsch. In the early twentieth century, Picasso’s paintings were avant-garde “art,” the acme of highbrow “culture,” while Norman Rockwell’s cover art for the *Saturday Evening Post* was dismissed by serious painters as popular kitsch. (Art critics have, of course, recently reversed their opinions of Rockwell’s stature, and the value of his work has skyrocketed!) So why did kitsch represent the “triumph of bad taste?” Because, Greenburg argued, it “loots” culture, dilutes it, prostitutes it as vulgar *schlock* or sentimental *schmaltz*.

I would have absolutely no reason to rehearse Clement Greenburg’s views about art here today except that, as Colleen McDannell argues in her brilliant book *Material Christianity*, Greenburg’s assault on kitsch strongly influenced Catholic discussions about the kind of art considered appropriate (or inappropriate) for Christian worship.⁹ In many ways, Thomas Day’s *Why Catholics Can’t Sing* was a late-twentieth-century remake of Clement Greenburg’s 1939 essay on kitsch. Long before postconciliar liturgists “de-ritualized” worship, Day argued, Irish Catholic immigrants had helped “kitschify” church music through a “beloved repertory” that included such “standards” as “Mother, at Your Feet Is Kneeling,” “To Jesus’ Heart All Burning,” and “O Lord, I Am Not Worthy.” These “maudlin songs,” Day notes, with their “mawkish, drippy, sentimental” tunes and texts, were based on “old Victorian saloon ballads,” parlour ballads singable only by soloists, too “‘tight,’ . . . chromatic, . . . [and] twisted in their melodic line for a congregation.”¹⁰

Much of the criticism we hear about pastoral music today is based, then, on Greenburg’s old “kitsch vs. kulchur” model. Our worship music (critics say) is “unsingable syllogism posing as poetry.” It is music that is cheap, mass-produced, and thus inferior—and worse, it is dictatorially imposed on congregations by what Thomas Day described as “those supreme masters of sadism, the liturgical experts.”¹¹ Kitsch tries to be art but fails because it lacks creativity, style, beauty, poetry, imagination, nuance—precisely the qualities (critics argue) that are lacking in so much of our current church music, art, and architecture.

But as Colleen McDannell points out, much of this debate about aesthetic standards has very little to do with either art or liturgy. In part, the debate is genera-



Rev. Msgr. M. Francis Mannion

tional: “What in the nineteenth century was considered tasteful and pious, in the twentieth century came to be seen as tacky and irreligious.”¹² But a more important part of this debate relates to gender. As McDannell’s research shows, Catholic critics, in their attempt to distinguish “good religious ‘art’ from bad religious ‘kitsch,’” appealed shamelessly to stereotypes about gender as a basis for distinguishing art from kitsch. They sought, she shows, to “masculinize Christianity.”¹³ Indeed (and this criticism applies to both right- and left-wing critics), Catholics tended to ascribe to “good religious art” precisely those qualities “that Western culture defines as masculine: strength, power, nobility.” Kitsch, in contrast, “became associated with stereotypical feminine qualities: sentimentality, superficiality, and intimacy.”¹³ (Recall Day’s argument about those maudlin “sweet Irish songs”!)

So the debate over whether (and how) Catholics should modernize their art became, in a fundamental way, a debate about gender. As McDannell observes, “The aesthetic debate [among Catholic art and music critics] in the twentieth century has as much to do with the roles of men and women in Christianity as it does with art.”¹⁴ Why? Because gender is not merely about biology; it is

a symbolic system of social location that signifies established power relationships within a society . . . I argue [McDannell concludes] that these [Christian critics] were concerned with gender, as much as aesthetics . . . The discussion of art and kitsch is also a

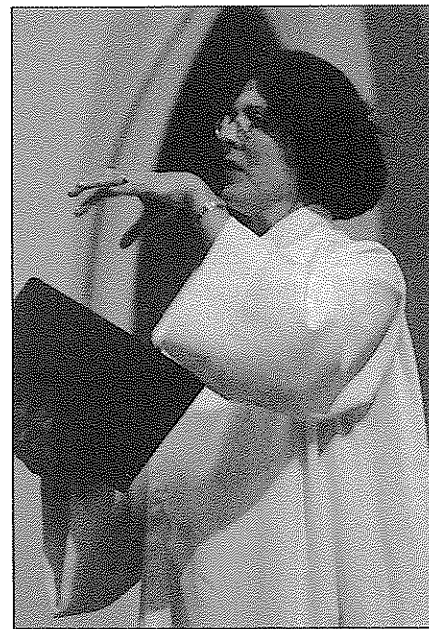
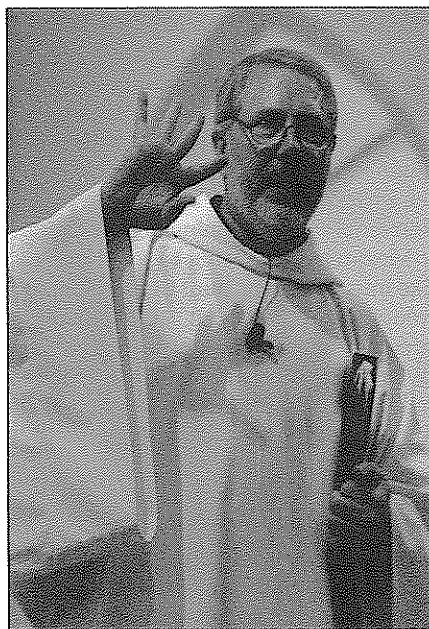
discussion of where men and women, masculinity and femininity, fit into twentieth-century Christianity. Is the church—the body of Christ—to look like a “man” or a “woman” [or neither, or both?]?¹⁵

Thus, among Catholic critics (as among their secular colleagues) kitsch came to be understood as feminized “anti-art,” the enemy of “true” art (perceived as strong, masculine, noble, bold). Art (especially art that serves liturgy) was, these critics insisted, meant to be divine, sublime, revelatory, spiritual—a showing forth of Mystery in matter (meaning, of course, a showing forth of Mystery in *masculine* matter!). Art thus takes on a kind of “pedagogical moral function” as a promoter not only of transcendent values and numinous meanings but of the “proper relation” (read subordination) between men and women, male and female. Art is meant to “civilize” and “uplift.” When it doesn’t, it’s rightly rejected (so this third response goes) as demonic. Hence, kitsch comes to represent moral evil and social decay. (These were the grounds, by the way, for Nazi rejection of “degenerate art,”—modern art was perceived by the National Socialists to be decadent, feminized kitsch.)

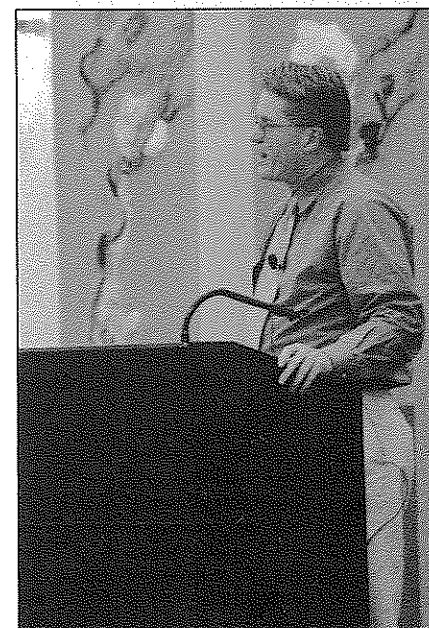
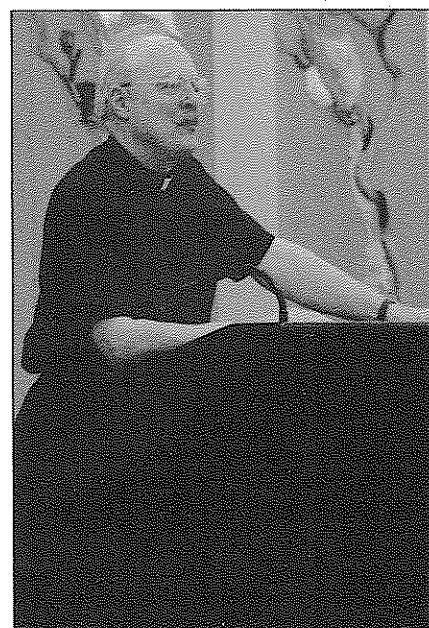
This view favors the heavily masculinized binary system of aesthetics championed by many Catholics posing as art critics. This system assumes that we can draw clear and distinct boundaries between what’s “tasteful” and what isn’t; between what’s art and what’s not; what’s “sacred” and what’s not. “Religious art, even more than secular art,” we are told, “has to be aesthetically pure and theologically proper.”¹⁶ There’s no room for humor, irony, fun, and playfulness in the church! As McDannell comments:

Whatever postmodern playfulness art was accorded in the secular world, this was not brought into the churches. There is no equivalent of Jeff Koons’s placement of a Hoover vacuum cleaner in a Plexiglass vitrine in the liturgical art world. Artists use religious objects and images in their work, but clergy . . . [are warned] not [to] place art in their churches that blurs the boundaries between seriousness and humor, consumerism and Christianity, art and kitsch. Irony is not a religious value.¹⁷

In short, we are told, “God loves the poor but hates their art.” For kitsch is not merely a gendered phenomenon but a socioeconomic one as well. Commonly, the word “kitsch” is a put-down hurled



Dialogue II: Rev. Roc O'Connor, SJ, and Dr. Wendy M. Wright



Dialogue III: Rev. John Foley, SJ, and Dr. James Savage

by highbrow snobs at people and practices that offend them. That's how Liberace earned his reputation as the king of kitsch; that's why critics who claim to "understand art" jeer at those images of Elvis painted on black velvet. Of course, kitsch and "high culture" may coexist—as they do, occasionally, in the novels of Charles Dickens, whose cloyingly sentimental tale of Little Nell in *The Old Curiosity Shop* prompted a venomous Oscar Wilde to remark, "Anyone who can read about the death of Little Nell without laughing has a heart of stone."

Music is no exception to the possible coexistence of kitsch and high art. Honestly, one of the reasons for the enduring popularity of Handel's "Hallelujah Chorus" is that it's just slightly vaudevillian—artful in that cozy, bright, baroque D-major way but just slightly overripe, over-the-top. In "Hallelujah," Handel (bless his heart, and thank God!) brings us near the frontiers of kitsch. That's why, every Christmas, nearly every town and village in this God-fearing republic stages its own "sing-along version" of the *Messiah*. You can almost see the feathered-and-sequined chorus line adding choreography as the mob shouts "King of kings!" [kick] "Hallelujah, hallelujah,"

Nobody owns the liturgy; it owns us.

"And Lord of lords" [kick] "Hallelujah, hallelujah." (I hope I've not ruined it for you.) When you read Thomas Day ridiculing the "sweet Irish parlour ballad," remember that *Messiah* had its première in Ireland!

And speaking of vaudevillian "sacred music," how about the beginning of Beethoven's "Credo" from the *Missa solemnis*? "Credo, credo" sounds, of course, exactly like "Give me cantor." Ultimately, of course, Beethoven's "Credo" is sublime, but *only* (I suspect) because it's willing to risk sounding kitschy from time to time. Remember the "*et incarnatus est*"? The music evokes the mystery of the Spirit's hovering over Mary with a flute obligato birdcall that is unbelievably beautiful but is also a musical pun. Beethoven was behaving shamelessly. *The Spirit? Bird calls? Low comedy? Spiritual profundity?* You be the judge. It's a little of both, I suspect.

Music and musicians are like that: We're shamelessly eclectic. That's why

I'm speaking today "in praise of kitsch." Musical discipleship calls us not only to the sublime but to the ridiculous, not only to high art but to low kitsch, not only to the superior smile but to the belly laugh. Irony and humor, playfulness and the ordinary *do* have a place in church. Remember the beginning of the "Credo" in Mozart's *Great C-minor Mass*? It sounds like music for a fox hunt or for the queen trooping the colors. It's beautiful, impressive, but also funny. Nor should that surprise us. After all, one of the supreme humorists of all times was Jesus, as those four great poems called the Gospels often remind us.

Possessed by Poetry: The Way of Creativity

So the first way of musical discipleship embraces both the culture of art *and* the culture of kitsch; the second way I call "creative" or "being possessed by poetry." For H. L. Mencken was right: Christian faith and worship are a poem, not a syllogism. "Nobody owns poetry," poet Stanley Kunitz has recently reminded us; "It belongs to civilization. Nobody possesses poetry; poetry possesses you."¹⁸ Ditto for the liturgy. Nobody owns the liturgy; it owns us. Critics are thus right to complain about designer music and designer liturgies where the focus falls on presider and musician rather than on the assembly and the God it worships. As God's people, we don't gather Sunday after Sunday simply to "reinforce someone else's ego."

So when I say the call to musical discipleship is an invitation to accept the poet's vocation, I'm not recommending ego-renewal. A poet is an ascetic, a person called to embody those old Christian virtues of humility, fasting, almsgiving, and grateful prayer. The poet's task is not self-aggrandizement but dispossession, divestiture (self-forgetting, self-surrender). Poets understand that *they* do not amaze; words do. "What rough beast, its hour come round at last, / Slouches toward Bethlehem to be born?" The lines are Yeats's. Yeats is dead, but the lines live. We shudder still to hear them; their ominous, apocalyptic rasp reaches beyond the grave and grabs us by the throat. The *words* amaze. Dispossession, divestiture, self-forgetting, self-surrender: Those are the poet's tasks. Yeats did the right and respectable thing: He died—he got out of the way and let the words live to amaze us. The New Testament calls this "getting out of the way" *kenosis*,

"outpouring." It was *kenosis*, the famous hymn in Philippians 2 tells us, that led Jesus to the liturgy of the cross: "Christ Jesus . . . was in the form of God, but did not think to seize on the right to be equal to God, . . . he stripped himself by taking the form of a slave, being born in the likeness of a human being; and being [so] found . . . he emptied himself . . . obedient to death, death on a cross."

Like the poet, the musician's task is to serve speech, sound, and silence (the makings of music) by lifting them to a state of supreme attention. Music is word given over to rhythm, anxiety given over to pleasure, bondage given over to release. The French philosopher Jean-François Lyotard reminds us that music's genius—its enigma—lies not in what it says but in what it *doesn't* say, *can't* say. Music draws us beyond audible bellowing, braying, and babbling so we can hear what lies beyond and beneath them. Music is parturition: It *labors* like a woman giving birth, struggling to open up "a passageway through which something can happen that has not yet happened, a child, one's past, . . . a musical phrase."¹⁹ The composer's task is to open the passage.

Thus every musician is a midwife, serving what wants to be born. What wants to be born is, of course, God's gift—or rather, God's own self, given, bestowed, surrendered to "the mercy of the body"—to the speech, sound, and silences of human flesh. Flannery O'Connor once said that the writer's task is to "render the highest possible justice to the visible universe" (which is another way of saying the poet's task is to worship God). We musicians do that precisely by pounding out rhythms on wood, by plucking catgut, by beating hides stretched over hollow drums of copper, by depressing a key that pulls a lever that opens a pipe to release a column of air so it can "speak"—speak to our world of God, of us. In his marvelous meditation on classic Dutch still life painting, American poet Mark Doty writes:

The most beautiful still lifes are never pristine . . . The lemon has been half-peeled, the wine tasted, the bread broken; the oysters have been shucked, . . . the sealed chamber of the pie, held aloft on its raised silver stand, has been opened. Someone has left this knife resting on the edge of the plate, its handle jutting toward us; someone plans, in a moment, to pick it up again. These objects are in use, in dialogue, a part of, implicated. They refuse perfection, or rather, they assert that this is

perfection, this state of being consumed, used up, enjoyed, existing in time.²⁰

Still life paintings are "somber poems of materiality," writes Doty; they offer us not simply beautiful *images* of flowers, fruits, and vegetables but things as they are cherished, known, and "loved by the eye."²¹ We meet these objects in beautiful skylit chambers, rooms that witness to acts of supreme attention, to the eye's "profound engagement with the splendid look of things."²² "... I want to sleep the sleep of apples / and learn a lament that will cleanse me of earth ..."²³ These lines from a poem by García Lorca remind us, Doty notes, how much

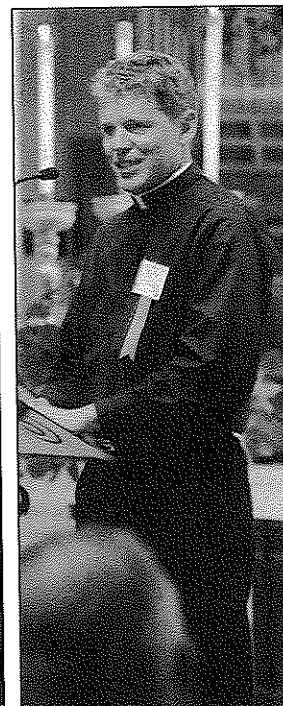
we want things to wash us clean, [how much] we crave the plainness of the unmediated, the directness of apples. If we could [just] live with their solidity, with the apple's clear distinction between inner and outer, how the firm shine and protective color of the peel wraps seamlessly around that fragrant, nourishing core ... ready to feed ... fit to carry the dark central star of the seeds into the world. In this sense still life [painting] is refuge, consolation, place of quiet. The world becomes bearable, apprehensible ...²⁴

That, I think, is what we reach for in our worship music: the world made bearable, apprehensible as God's creation precisely *because* it is our human habitation. Music is audible art that subverts the steady stream of the world's noise through the creative disruptions of beat, rhythm, pitch, and timbre, just as liturgy is the art of "reading" the world as meaning rather than matter, as mystery rather than madness or manners. Neither liturgy nor music abandons the world; each seeks to render it bearable, apprehensible. That does not, of course, mean business as usual. "Business as usual" means noise; it's a rifle shot, a muffled cry, the ragged rasp of breath in the sleeper's throat, the gaseous snort of a city bus, the midnight screech of cats in estrus, the morning's cascade of windchime and birdsong. Worship music orders and disorders all this "noise," producing an audibly *different* arrangement that makes us "prick up our ears" and pay attention—with the heart and not only with the head. Our Sunday song doesn't abandon the world; it *rearranges* it as rehearsal for the kingdom, as practice for the supper of the Lamb, where we'll all sit at table with a God who is both host and guest, diner and dinner.

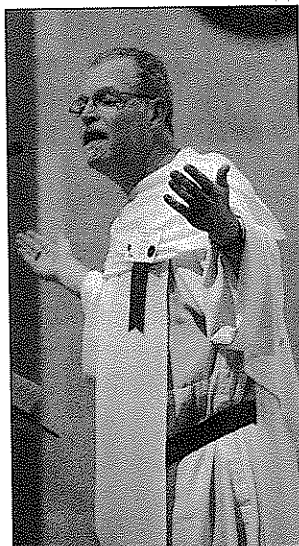
Pastoral Music • October-November 2002



Members of the Omaha Chamber Singers and the Omaha Symphony Chamber Orchestra perform under the direction of David Batter.



Rev. Ronald J. Noecker, local coordinator of the Region II Convention.



Rev. Dr. Paul Colloton, OP, NPM's director of education, leads sung prayer at the Opening Event.



The National Catholic Youth Choir performs in Dowd Chapel on the campus of Girls and Boys Town.

Finding Something Worth Singing About: The Way of Contemplation

I'll be very brief in describing my third "way of musical discipleship," the way of contemplation or "finding something worth singing about." We often define contemplation as passivity and imagine the contemplative as a pious sponge who soaks up whatever happens to leak out of heaven. Nothing could be further from the truth. Contemplation is action, not inertia; the contemplative is a creator, an explorer, a person in search of something to sing about, to shout about. Musicians are the church's aboriginal contemplatives—the believers who first understood that when the Word was made flesh, it became music to human ears. Jesus is a new creation's song. No wonder a medieval poet could write "*Jesu, dulcis memoria / dans vera cordis gaudia; / Sed super mel et omnia / ejus dulcis praesentia!*"²⁵

You can't sing if you have nothing to sing about. Just as in painting the eye lingers over what it loves and cherishes, so music's deepest sound is heard in the heart. Reflecting on the mystery of the human person, theologian Karl Rahner once noted that the human heart reveals not only our *apartness* from others, our individuality and interiority, our incommunicability and solitariness; it also reveals our ability to reach out, to stretch ourselves toward others, to connect with them. In what, Rahner asks, does the heart's core consist? What is its deepest identity? If the solitary heart is the place where we are most truly or most supremely ourselves, does this make it the ground of fullness or nothingness? "Does the solitary heart border on infinity," Rahner asks, or is it a dead end, "the place where apartness comes to itself in order to trickle away . . . and come to despair?"²⁶ Is the heart a mouth that sings, or is it a pit that isolates and destroys? Is the heart "the mouth of all the brooks of our being, the mouth that leads into eternity, or is it the gate through which all dying reality is pressed down, weak and tired, to everlasting death?"²⁷ We can answer such questions, Rahner said, only if we remember that God has become the Heart of all our hearts. God

is precisely the apartness [the otherness] who is fullness and not emptiness, who is life and not death. [God] is the central point, the heart of the world, in whom all reality is gathered up and

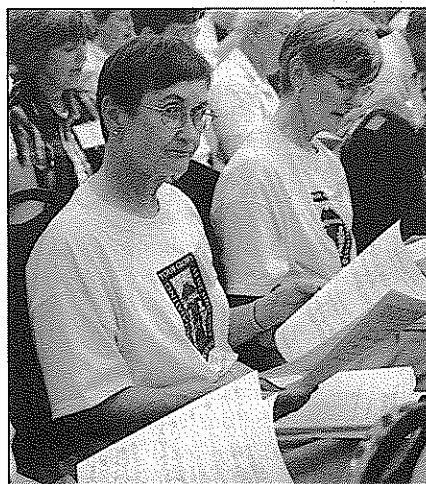
yet is not pressed together in [crushed and crumpled into] a stifling corner. [God is precisely that person who can be "apart" without being empty or absent; who can be poured out and given without ever being diminished.]

[God] is the unfathomable womb, in which everything shines brightly . . . the unity which is not purchased at the price of denial. Down from [God's] mountains all waters eternally gush in a torrent, and the chambers of these mountains stay just as eternally full. [God] is not, as we are, merely the heart of one solitary person, but the heart of all reality, the all-in-one inwardness of all things. He exists before all multiplicity and dispersion, and he never needs such multiplicity, to be everything. [God] can be of one mind without being unilateral . . . can be all without being all-common.²⁸

But more than all that, as Rahner notes, God has once and for all entered this house of breath we call a body, invading our embraces, encamping among our heartbeats. By putting the divine self at the mercy of the human body, God has become the heart who has a name.

And the name of [this] heart is: Jesus Christ! It is a finite heart, and yet it is the heart of God. When it loves us and thus becomes the center of our hearts, every need, every distress, every misery of our hearts is taken from us. For his heart is God's heart, and yet it does not have the terrifying ambiguity of his infinity. Up from this heart and out from this heart human words have arisen, intimate words, words of the heart, words of God that have only one meaning, a meaning that gladdens and blesses.²⁹

Friends, that is heart of our musical discipleship: to make gladness and bless-



ing erupt as song in the lives of our assemblies. In Jesus, God has become the mystery of the world, "the crimson mystery of all things, the mystery [of One who loves] the world [even] in its destitution. Only in this heart do we know who God [wants] to be for us."³⁰ Who is God for us? Who do we want to be for each other? Only if we ask these contemplative questions can our music gladden and bless the people of God.

Notes

1. Thomas Day, *Why Catholics Can't Sing* (New York: Crossroad, 1991).
2. See *ibid.*, 47-48.
3. *Ibid.*, 49.
4. *Ibid.*
5. See *ibid.*, 76-77.
6. *Ibid.*, 77.
7. See Colleen McDannell, *Material Christianity: Religion and Popular Culture in America* (New Haven, CT: Yale University Press, 1995), 164. McDannell also explores other possible origins of the word "kitsch."
8. See *ibid.*, 163.
9. *Ibid.* Protestant views of church art were similarly influenced by Greenburg's views.
10. See Day, 27-29.
11. *Ibid.*, 88.
12. McDannell, 164.
13. *Ibid.*
14. *Ibid.*
15. *Ibid.*
16. *Ibid.*, 167.
17. *Ibid.*
18. Mel Gussow, "The Joy of Survival: Poetry to the People," *The New York Times* (on the web), June 10, 2002.
19. Jean-François Lyotard, "Music, Music," in *Postmodern Fables*, translated by Georges van den Abbeele (Minneapolis: University of Minnesota Press, 1997), 218.
20. Mark Doty, *Still Life With Oysters and Lemon* (Boston: Beacon Press, 2001), 40.
21. *Ibid.*, 52.
22. *Ibid.*, 53.
23. Quoted *ibid.*, 53.
24. *Ibid.*, 53.
25. "Sweet the memory of Jesus, bringing true joy to the heart, but sweeter than honey and all things is his presence." The poet may have been an English Cistercian, since the earliest and most reliable manuscripts are English and use of this hymn spread from England. See Joseph Connolly, *Hymns of the Roman Liturgy* (Westminster, MD: The Newman Press, 1957), 59-60.
26. Karl Rahner, Homily for the Feast of the Sacred Heart in *The Great Church Year*, ed. A. Raffelt; trans. and ed. H. Egan (New York: Crossroad, 1994), 241.
27. *Ibid.*
28. *Ibid.*, 241-242.
29. *Ibid.*, 243.
30. *Ibid.*

Voices of Hope for a Renewed Liturgy

BY BISHOP DONALD W. TRAUTMAN

I would like to preface this presentation with a word of sincere gratitude to all of you engaged in the music ministry of the church. In the name of our eucharistic assemblies, I affirm you and thank you for your gifted and generous service in leading and celebrating sung worship. Week after week, you help to make the liturgy come alive. Week after week, you enable those gathered around the table of the Lord to experience more fully the presence of the risen Christ. Recall the words of the *Constitution on the Sacred Liturgy* (CSL): Christ "is present when the church prays and sings" (no. 7). Those are profound words with far-reaching implications.

The Second Vatican Council recognized the vocation of pastoral musicians as a true ministry of the church, one that is not peripheral but central to worship. Sacred melody united to words "forms a necessary or integral part of the solemn liturgy": So said the council fathers of Vatican II (CSL, no. 112). The bishops in council also carefully and precisely explained the presence of the risen Christ in the Mass, noting that Christ is present in the assembly, in the person of the presiding priest, in the sacred Scriptures, in the transformed bread and wine, and "when the church prays and sings" (CSL, no. 7). Parish communities know firsthand the truth of that statement: Sacred music unites the assembly, promotes solidarity, and increases active participation. Parishioners have met the risen Lord in sung prayer. We must never forget that the Christian Church began as a singing church; the first disciples also

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After his presentation, Bishop Trautman (center) meets with NPM members and convention participants from the Diocese of Erie.

met the risen Christ in song. We know this from the fragments of early Christian hymns which have survived in the New Testament, e.g., the canticles in the first two chapters of Luke and the hymns and chants of praise in the Book of Revelation (5:9-10, 12-13; 11:17-18).

On behalf of all the presiders at our eucharistic liturgies and our other rites, then, I thank you for being our co-workers in the church's liturgical ministry. May you always rejoice in your special ministry.

Today, however, all liturgical ministers face major challenges. Many of us have become disillusioned, dejected, disheartened because of liturgical backsliding. The euphoria of Vatican II has ended. As Vatican II fades in time, then, we must ask if it is also fading in influence. Do we detect contemporary signs of the "reform of the reform," a pullback from liturgical principles, a lessening of collaboration, a return to devotionism rather than worship? Do we see signs in

recent liturgical documents that call us back to a liturgical piety and theology prior to Vatican II? And, as if these challenges were not taxing enough, do we also recognize pastorally that liturgical renewal is still wanting in many parishes? As liturgical ministers, we have also felt the pain of the clerical sex abuse scandals and its impact on worshipping assemblies and their presiders.

When we come to the Lord's table, we come as people deeply influenced by these contemporary issues. We are culturally conditioned by the media and by our environment. No one worships in a vacuum; liturgy is not isolated from life. And so, I suggest, in recent months we have all come to worship with heavy hearts saddened by the crisis in the American church. All of this, coupled with a new rigidity and reversals in the direction of the liturgical renewal begun at Vatican II, makes us cry out: "Lord, give us hope." All of this demands a new appreciation of Christian hope.

Christian hope is the oxygen of the disciple. Without this spiritual oxygen in our lungs we cannot survive, we cannot handle the tensions in our ministry and our discipleship. How do we become hope-filled disciples? How do we become voices of hope? First, we must define Christian hope. It is not a superficial, blind optimism, nor is it putting on rose-colored glasses and pretending that everything will be all right. People overwhelmed by personal problems and church problems often waver between the two extremes of overconfidence and total discouragement.

So where do we find the balance and the true meaning of Christian hope? We turn to the Gospels. Here we discover that Christian hope is the art of perseverance, the courage to be in the circumstances in which we find ourselves. Here we discover that the risen Christ is the source of our hope. The Gospels reveal that Christian hope is courage under pressure. In Luke's Gospel, for example, Jesus said to his first disciples: "Do not live in fear, little flock" (12:32), and he repeated

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those words throughout his ministry. When the disciples were in a boat on the Lake of Galilee, for instance, and the waves were pounding the boat, and they thought they were going to drown, Jesus came to them in the darkness of night, walking on the water. And he said to the frightened disciples: "Take courage. It is I . . . Do not be afraid." Jesus spoke these same words to the Jewish official Jairus: "Do not be afraid" (Luke 8:50). And speaking to the apostles after the miraculous haul of fish, he said: "Do not be afraid. From now on you will be fishing for people." When Jesus preached to the crowds, he said: "Do not be afraid of those who kill the body but after that can do no more" (Luke 12:4). And on the night before he died, at the Last Supper, Jesus said to his apostles: "Do not let your hearts be troubled . . . Have faith in God. Have faith in me." And he repeated the words: "Do not let your hearts be troubled or afraid" (John 14:27).

What is Jesus really saying? Why does

he repeat himself so emphatically? It is clear from these examples that courage was a constant theme of Jesus' preaching. He wanted his disciples to have courage under persecution, courage under pressure. He wanted to give his followers confidence and courage to carry the cross and meet hostility.

I am convinced that the virtue most needed by a disciple today is that same courage. We need hope and perseverance as well. In our own spiritual lives, we are often burned-out candles, no longer enlightening others. Our zeal and fire and love have been diminished by the turmoil in our ministries and in our church. Christ knows our personal sufferings, frustrations, and troubles. Christ knows that we are becoming, more and more, a "little flock" standing against the evils of our culture. We need to listen once again to Christ's words: "Do not live in fear, little flock." Jesus is always trying to lighten our fears, ever more faithful to us than we are to him. Christ never abandons us: He is always the good shepherd searching out the lost.

In the First Testament, God said to the people through the prophet Isaiah: "Don't be afraid, for I am with you" (43:1-5). That theme was repeated by Christ again and again in the New Testament. Just before he died on the cross, Jesus told his disciples: "In the world you will have trouble, but take courage. I have conquered the world" (John 16:33). By his victory on the cross and in the tomb, Jesus has had the last word, and that word is *Alleluia*—a word of victory. He said: "Do not live in fear, little flock." And I say to you, his contemporary disciples: Be a sign of courage. Persevere, persevere, persevere!

We need to recall the first Christian community, gathered in the Upper Room in Jerusalem at Pentecost. There were one hundred and twenty disciples gathered together: the first Christian church, the first eucharistic assembly, the first parish. One hundred and twenty disciples of Christ faced a world that had not yet heard of Christ. Think of their lack of education, their lack of resources, their small numbers facing the multitudes embedded in the culture of the day. Las Vegas odds-makers of the time would have given thousand-to-one odds against the Christian church ever getting off the ground. But those disciples took the teachings of Jesus into the world, and for nearly two thousand years the Gospel of Christ has

brought holiness and happiness and salvation to people of every nation and race. Those first Christians did not have strength in numbers, but they had the Holy Spirit, and they responded in faith and good works. That made the difference: They had the Spirit of Christ.

How can we obtain that Spirit? How can we be hope-filled disciples? Christian hope is possible only if there are grounds for hope, and the only firm grounds for Christian hope are God's eternity and Christ's resurrection. God will not abandon us so long as we cling to God—such trust is a gift of the Holy Spirit. Christian hope, so firmly rooted, prevents us from abandoning our goal. Christian hope is the courage to be in the circumstances in which we find ourselves. Note that such hope is not otherworldly: Christ wants us to serve in these troubling and challenging times. Christian hope has to do with where we are now, in the midst of this imperfect world and in the midst of a messy, scandalous situation. Christ has confidence that we can become voices of hope, because our hope is based on the presence and activity of God in our world now—it is based on the certitude that Christ has conquered all. Hear the words of Paul to the Romans: "In all this we are more than conquerors because of him who has loved us. For I am certain that neither death nor life . . . neither the present nor the future . . . will be able to separate us from the love of God that comes to us in Christ Jesus" (8:38-39).

Jesus is not only the object of our hope, he is also the one who first demonstrated hope in the darkest hour of our history. Jesus is not only the object of our trust but also its exemplar, the model of our trust. He has taught us how to trust in the most difficult circumstances. Consider the conditions in which he exercised hope: He did not hide the failure of his preaching; he wept over Jerusalem, its culture, and its society. He was angered by the pettiness of the scribes and the blindness of many Pharisees, and he felt the short-sightedness of his own disciples. Yet none of this led him to despair or anxiety. The trust of Jesus in his Father's will in moments of disappointment, failure, and betrayal is an example with which all people can identify. Jesus' own heroic act of trust at the moment of death—his complete abandonment to the will of his heavenly Father—is an incentive to all of us.

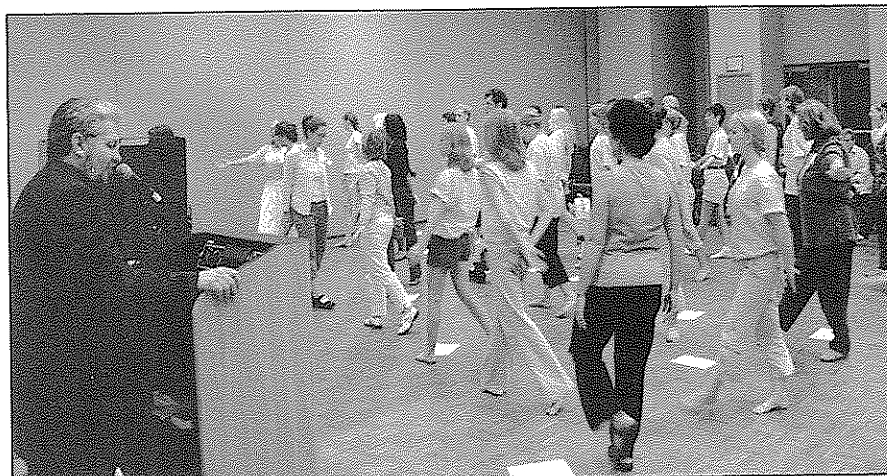
The Bible clearly teaches us that Christian hope is based on certitude. Biblical

authors had the firm conviction that God's promises are true: God fulfills all his promises, so God is the cause for hope. For example, Israel's hope rested on the fact of the Exodus experience: God had rescued the people from Egypt and, in fact, had used miraculous signs to lead Israel out of Egypt. The First Testament also shows that the prophets were heralds of hope who kept alive messianic expectations. God kept his word, and the messiah was born.

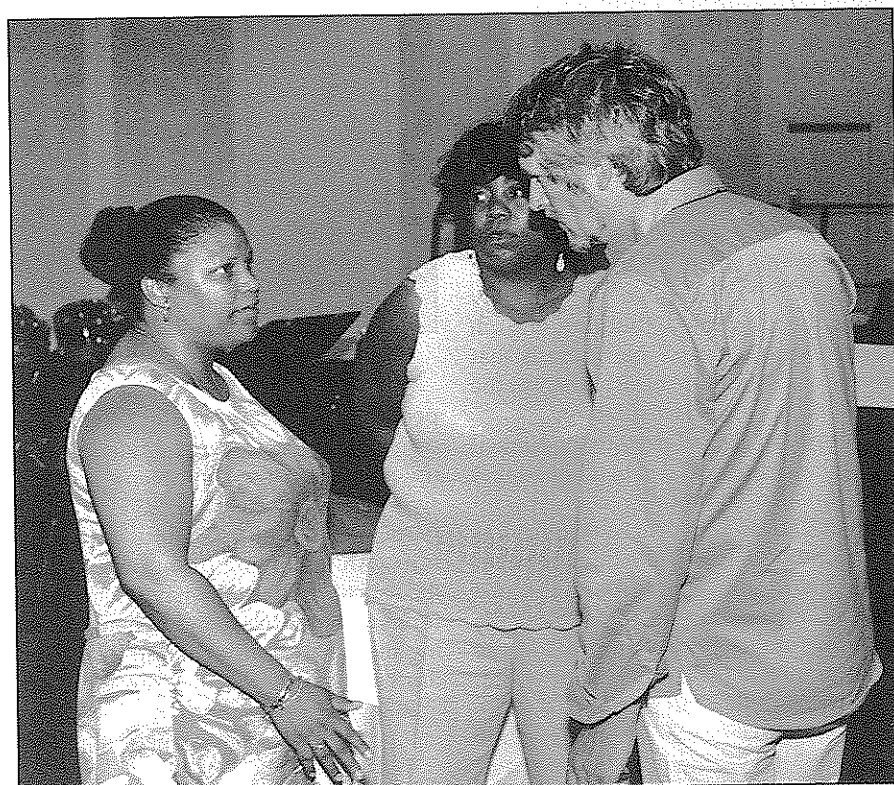
Christian hope is similarly based on a fact: Christ is risen. The resurrection is not a dream or a myth; it is a reality, attested by trustworthy witnesses. Jesus is risen and alive, present and active in his church today, and is the cause of our hope. Christian hope rests on the fact of the empty tomb, and so the church, the continuation and extension of Christ in time and space, is a voice of hope and a prophetic herald of hope.

With reference to the explosive media reports of clerical sexual abuse, I say that if there are new problems and new difficulties in our day, there are also, by God's bounty, new solutions and help. Whenever the church has allowed herself to be filled with the Spirit of God—God's power and truth—and whenever the church has followed the discipline of prayer, meditation, and self-denial, then the church has been strong—much stronger than the world. Conversely, whenever the church has been timid, afraid to witness, copying the practices of the world, more interested in gathering status to herself, then the church has been weak. The church today cannot fulfill Christ's mandate to teach and sanctify and shepherd without the Spirit of God, the Spirit of power and truth. But God is more ready and willing to give us that power and truth than we are to accept it. With the gift of the Holy Spirit, the church is more than sufficiently ready for the task at hand: That fact gives us hope.

What does God expect of us in our day and age? God wants us to be unifiers and healers—people of hope. God wants unity in our world and church, unity that will reflect the unity in the Trinity. Whoever brings unity and healing, however, usually suffers. Consider John XXIII for example. When Father Angelo Roncalli was ordained a bishop, he was given insignificant assignments, for he was not a favorite of the Roman Curia or the Vatican's diplomatic corps. He was assigned to Bulgaria, then to Greece, then to Turkey.



John West (left) leads the dance workshop.



Rev. John Bell (right) meets with convention participants.



Bennett Porchiran (piano) and Michael Wustrow rehearse for the Children's Choir Festival.

These were not significant diplomatic posts: There were not many Latin Rite Catholics in Bulgaria or Greece or Turkey. But wherever he went, Bishop Roncalli was a unifier and a person of hope.

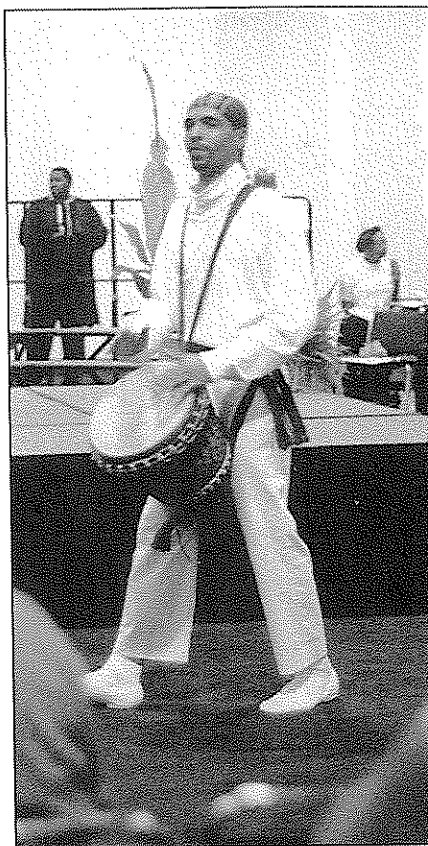
After his election to the papacy as John XXIII, he brought that hope to his vision for the Second Vatican Council. At the solemn opening of the council in St. Peter's Basilica in 1962, Pope John XXIII made a surprising announcement. Speaking to 2,540 bishops from all parts of the world, the Holy Father revealed that he had not convoked the council merely to reiterate ancient fundamental doctrines. The church does not need that, Pope John said. What the church needs is a "leap forward."¹ The pope had coined a new church term. This call for a "leap forward" did not reflect the customary carefully crafted and cautious language of former papal statements; it offered a fresh concept and a call for creative and courageous change. A "leap forward" was John XXIII's own simple phrase to describe the purpose of the Second Vatican Council. Guided by the Holy Spirit, he discerned that the church needed such a "leap." Nowhere is that need expressed more clearly than in the *Constitution on the Sacred Liturgy*.

Pope John also referred to the council as a "new Pentecost." He had hoped that the Christian community could be reborn at Vatican II in order to evangelize the modern world. While he may never have heard the contemporary word "inculturation," Pope John knew its meaning, for he was calling for the inculturation of the Gospel in our world. This was a radical suggestion.

To what extent has the church made this leap? Have there been, in recent times, a few steps backward? Has the church been faithful to the vision of John XXIII? Does the Pentecost of Vatican II continue?

In the liturgical leap forward, we saw our patterns of worship change. Latin texts gave way to vernacular, and lay people assumed new ministries at the Eucharist and in the other rites. Vatican II was bringing to God's people new liturgical forms and rites.

Of course, in a certain sense, what was "new" was actually a return to an older, more authentic tradition in the church's life. What the Vatican II liturgical reform promoted was a call to go back to the early church and to the living liturgy. The early Christians knew that the liturgy was the "work of the



people"—the work of the celebrating community. During the Middle Ages, unfortunately, there had been a progressive decline in the Latin Rite of active participation by the faithful in the liturgy. An increasing distance separated the sanctuary from the nave. These centuries also saw the abandonment of having the faithful bring gifts to be offered during the Eucharist; they saw the adoption of a liturgical language that was increasingly different from the language spoken by the people. Chanting became the prerogative of trained bodies of singers and cantors, and the choir replaced the congregation in sung worship. All these factors turned the laity into spectators so passive that liturgical books of the day no longer even mentioned their presence.

This brief historical memo should remind us of how much we owe to the liturgical pioneers—the founders of the liturgical movement—who worked to correct this deplorable situation and would not give up. They were persons who patiently persevered. This memo should also teach us to have hope, to trust the Holy Spirit who guides the church and purifies it.

John XXIII endured many disappointments. Many in the Roman Curia did not

favor the calling of an ecumenical council, and many of the Roman congregations did not agree with John's vision of an ecclesial "leap forward." But John XXIII was a person of hope, and he did not abandon his vision. We need to recall his words about our shared worship: "The liturgy must not become a relic in a museum but remain the living prayer of the church." And, I would add, it must be in the living language of God's people!

Liturgical reform and renewal have been well established, and those who want to turn back the clock on reform are few, but they are vocal. Let me cite for you some examples of what liturgists currently identify as steps backward from the progress of reform.

In *Misericordia Dei*, a recent document drafted by the Congregation for Divine Worship and the Discipline of the Sacraments and issued by the Holy Father, we read this well-intentioned pastoral statement: "Confessions [should] be especially available before Masses and *even during Mass* if there are other priests available in order to meet the needs of the faithful."² I read in the bulletin of a parish in a certain Pennsylvania diocese about that parish's implementation of this pastoral principle: The pastor announced that confessions would now be heard during Mass up to the time of the *Sanctus*. This would mean people would be opening and closing confessional doors, walking up and down aisles, sliding across other people in the pews—all during the celebration of the Eucharist. Such commotion, to put it mildly, would disrupt the focus of the assembly on the Eucharist they are celebrating.

The admonition that confessions be available "even during Mass," therefore, is liturgically flawed and a regression from the fundamental principles of liturgical renewal. For any liturgist, this practice is a step backward, no matter how well-intentioned the concern for pastoral need. For the liturgist, indeed, this is a complete reversal of what was stated by the Sacred Congregation of Rites in the document *Eucharisticum mysterium*, issued on May 25, 1967. That document said:

In liturgical celebrations, any breakup or distraction of the community must be avoided. Care must be taken, accordingly, not to have two liturgical celebrations going on in the same church at the same time, since this would distract the attention of the people.

Above all this must be stressed in regard to the celebration of the eucharist.³

The reversal of this 1967 expression of a basic liturgical rule is disappointing and a sign of a return to a pre-Vatican II liturgical mentality. It should also be noted that hearing confessions during Mass also contradicts the current *Rite of Penance*, which stipulates that people "should be encouraged to approach the sacrament of penance at times when Mass is not being celebrated" (no. 13, emphasis added).

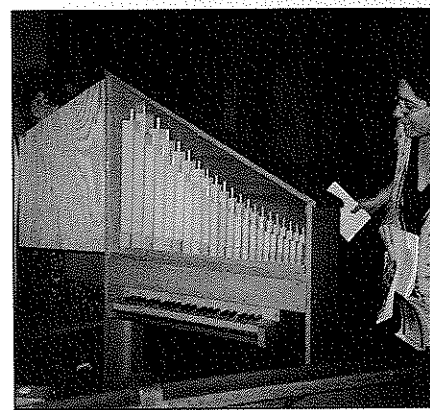
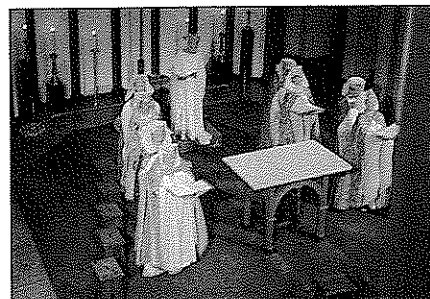
All of us are familiar with the controversies about and struggles over the *Lectionary*, *Sacramentary*, ordination rites, Psalter, the role of the International Commission on English in the Liturgy (ICEL), horizontal inclusive language, and the recent Roman instruction *Liturgiam authenticam*. Much in the content of these struggles and documents represents a pullback from the openness of Vatican II. We see an orchestrated applying of the brakes to liturgical renewal, but we must never lose hope. These liturgical skirmishes must never be allowed to take center stage. The spotlight must always remain on one basic question: Has the renewed liturgy renewed us? Have the revised rites and texts led to a transformation of people? Have we reached full, conscious, and active participation?

In pursuit of answers to such basic questions, we need to imitate the perseverance of the liturgical icons who gave us the American liturgical movement—people like Father Virgil Michel of Collegeville, Father Godfrey Diekmann, Monsignor Martin Hellriegel, and Monsignor Reynold Hillebrand. These scholars and pastors, who brought the liturgical movement to the United States—and the scores of liturgists who have sustained this movement and kept it alive—teach us to endure and persevere and hope. We must live our hope actively by writing and speaking and promoting the liturgical principles of Vatican II.

Present liturgical rites and texts may not be all they could be, but we must never become negative or hopeless liturgical ministers. We must understand that all liturgical renewal is ongoing: There will never be a perfect, absolute liturgical rite. Only God is perfect and absolute. So let us tell it the way it is: Liturgical setbacks are all around us, but we are people of hope who must continue to work for the ultimate goal of all liturgical renewal—full, conscious, and active par-



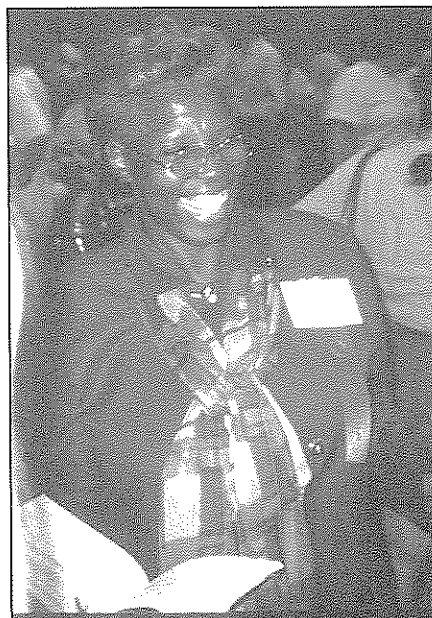
Dr. David Craighead with the Fisk organ at Downtown United Presbyterian Church.



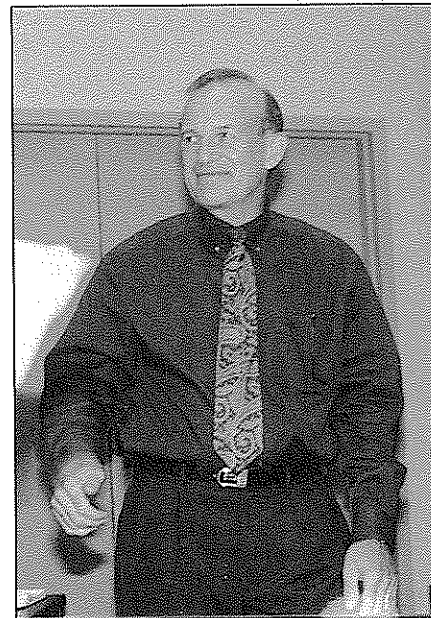
Top: Members of Madrigalia perform Hildegard of Bingen's *Ordo Virtutum*. Bottom: Portative organ used in the performance.

The convention energized me to do more in my parish life to encourage a greater emphasis on music and singing. We do a lot now, but I feel we could do more and do it better. That's my goal.

A Convention Participant



Dr. Jamie T. Phelps, OP



Dr. Edward Foley, CAPUCHIN

ticipation. In God's providence, we may be like those who never entered the Promised Land but could still see it in the distance.

Still, being hope-filled does not allow us to ignore reality or to avoid recognizing that we will need to move mountains. Consider, for example, the particular mountain of *The Authentic Liturgy*, the fifth instruction "for the correct implementation of the *Constitution on the Sacred Liturgy* of the Second Vatican Council" (May 7, 2001). The non-collegial and controlling nature of this document is evident throughout. Contrary to Vatican II, which gave authority for the preparation and approval of vernacular liturgical texts to the various conferences of bishops, by authority of this document the Holy See can now pre-empt this authority and compose its own vernacular translations prepared by its own anonymous experts (nos. 76 and 104). Rome also claims the power to establish "mixed commissions" of translators (no. 93), and Rome now has free rein to establish the statutes for such commissions. What has happened to the conciliar principle of subsidiarity?

The extent of the fifth instruction's micromanagement style is shown particularly in paragraph 108: "Within five years from the publication of this instruction, the conference of bishops . . . shall provide for the publication of a directory or repertory of texts for singing. This document shall be transmitted for the necessary *recognitio* (confirma-

tion) to the Congregation for Divine Worship." The congregation will need a lot of help in proofing all the musical liturgical texts from the entire Catholic world! It may well be that we have reached a stage in the post-Vatican II liturgical renewal at which conferences of bishops should establish commissions to review the music that is used in the liturgy in each country. But surely the bishops of those countries—working with musicians, liturgists, and linguistic experts—should be trusted to carry out this task faithfully and competently without having their decisions on music for their local territory submitted to Rome for its review and approval.

The various directives from the Congregation for Divine Worship aimed at ICEL's work appear to require a word-for-word, syntax-for-syntax correspondence between the Latin and English texts. So we read in *The Authentic Liturgy*, paragraphs 56–58: "Certain expressions that belong to the heritage of the whole or a great part of the ancient church . . . are to be respected by a translation that is as literal as possible, as for example, the words of the people's response *et cum spiritu tuo* or the expression *mea culpa, mea culpa, mea maxima culpa*." Such literalism is stifling.

Let us not forget, after all, that the present liturgical translations have been approved by the highest authority in the Holy See, yet *The Authentic Liturgy* calls for the reversal of certain approved translations. At the beginning of the Nicene

Creed at Mass, the document states, "I believe" is to be used instead of the ancient conciliar form "We believe." The official *Catechism of the Catholic Church* clearly states why we proclaim the plural form: "'I believe' (Apostles' Creed) is the faith of the Church professed personally by each believer, principally during Baptism. But 'We believe' (Nicene Creed) is the faith of the Church confessed . . . by

Being hope-filled does not allow us to ignore reality or to avoid recognizing that we will need to move mountains.

the liturgical assembly of believers" (no. 167). For the fifth instruction to void this principle is to create a liturgical setback for community participation in the Eucharist; it is a regression in the understanding of the community dimension of the Eucharist.

Further, the present wording of the *confiteor* or act of penance must, according to *The Authentic Liturgy*, be changed from "through my own fault" to "through my most grievous fault." Why are we now experiencing such backsliding, such reversal of approved liturgical texts? Are we to tell our people now that the bishops' approval of these texts some thirty-five years ago and Rome's subsequent confirmation of that approval were flawed? Has the English speaking world

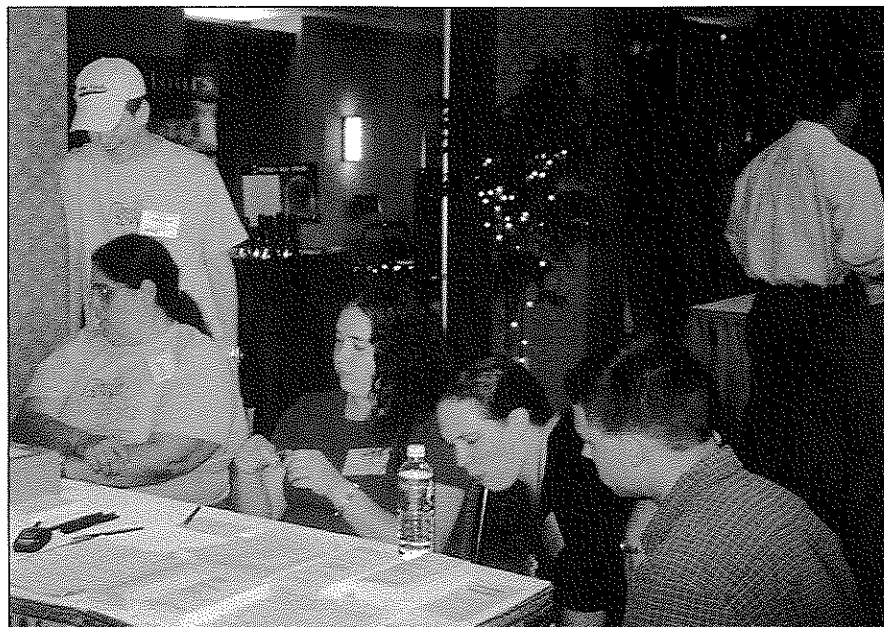


been praying with inaccurate texts confirmed by the Holy See?

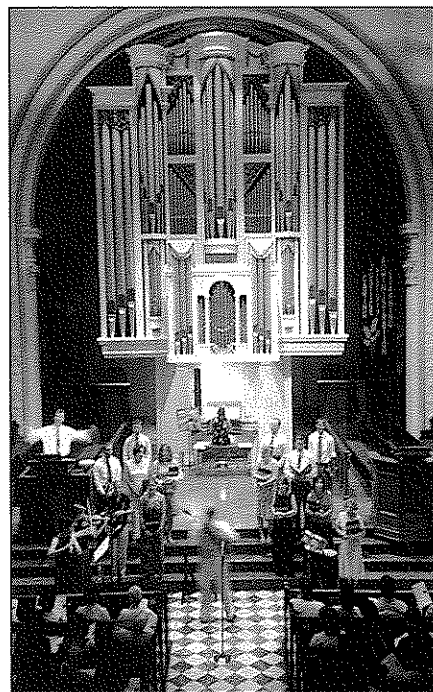
Why does the fifth instruction forbid inclusive language when the use of such language actually results in a more faithful, more accurate translation? When the liturgical—or biblical—text addresses all human beings, that fact should be rendered in the translation. Yet the congregation continues to insist that “man” in English is generic. The evidence points to the opposite conclusion. In today’s United States, major newspapers, national magazines, television, and textbooks employ gender-inclusive language. Continued use of terms which are interpreted by the culture as gender-exclusive can only harm the church’s pastoral mission. Whether we like it or not, in the English speaking world, such exclusive language has become objectionable. If liturgical and biblical texts are proclaimed in words that do not resonate with contemporary culture, they fail to communicate.

How do we handle these tensions, these liturgical skirmishes? Blessed Pope John XXIII—that man of hope—gives us the answer: “In essential things, unity; in non-essential things, freedom; and in all things, charity.” Liturgists must never be sad-faced; we should know better than others that the Eucharist is the sacrament of hope. Liturgy is a unique moment in our lives, a moment like no other. We celebrate Eucharist in memory of Jesus Christ, who, on the night before he died, turned to God in praise and thanksgiving. Even in this terrible hour—this night of betrayal and arrest on the eve of his death on the cross—Jesus still gave praise and thanksgiving to the Father. We too must lift up our hearts and recognize the active presence of Christ in our lives, broken and shattered as they may be. We can and must praise God, even when we do not feel like it, for praise and thanksgiving are rooted in faith and not in feeling. In preparation for communion we pray to the Father: “Protect us from all anxiety as we wait in joyful hope for the coming of our Savior, Jesus Christ.” “Joyful hope!” What magnificent words!

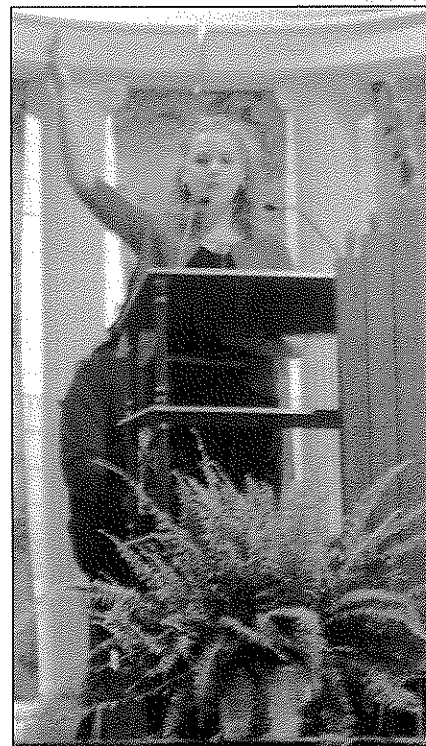
One of the most common early Christian symbols was the fish. The first Christians made use of it because the five letters of the Greek word *ichthys* were also the first letters of the five Greek words which meant “Jesus Christ, Son of God, Savior.” A second-century Christian inscription reads: “You hold the fish in



Young volunteers help staff the NPM Booth in Rochester.



The Notre Dame Folk Choir in concert



Multicultural panel (l-r): Mr. Meyer Chambers, Mr. Harold N. Harden, Dr. Doris Mary Turek, SSND, Rev. Ricky Manalo, CSP.



your hand." At the beginning of the third Christian millennium, we can also affirm that, at every Eucharist, we hold in our hands the "fish"—Jesus Christ, Son of God, Savior. What greater incentive for hope could there be? Christian hope is made of certainty: We hope for what we already possess, for we hold Christ in our hands.

Think of the saints and martyrs and all the "little ones"—all of God's people who have preceded us in this world. They are a sign of hope. We look to them when we think things could never get worse because these people faced troubles and turmoil, difficulties and dangers which most of us have not known. They were people of hope who persevered and conquered in the name of the Lord.

I think in particular of the famous Redemptorist theologian Bernard Häring (1912–1998), who wrote:

In wrestling with . . . the doctrinal trial concerning my writings, which ran from 1975 to 1979, . . . I believe I can say my experiences with the doctrinal congregation have had a liberating effect on me . . . Whoever loves the Church must also be prepared to suffer in the Church, with the Church, through the Church, and for the Church."

Today, great liturgists and theologians, clergy, religious, pastoral persons, and lay ministers continue to suffer in the church, with the church, through the church, and for the church. They are examples of how to maintain hope, serving the church and loving the church at the same time.

One of my favorite prayers comes from Psalm 18:30: "With you, O LORD, I can break through any barrier; with my God I can scale any wall." This verse reflects confidence in God, confidence

that gives us courage to face all of life's difficulties. Our Lord prayed the psalms often, so, no doubt, he prayed this psalm, which gave him strength and courage. May such psalm prayers take away our discouragement and disillusionment and inspire in us new strength.

When voices call us to return to a liturgical mentality and practice prior to Vatican II, we need to say to one another: "Keep up your courage." When liturgical expertise is not respected, we must say to one another: "Keep up your courage." When fundamental principles of liturgical renewal are reversed, we must remind one another: "Keep up your courage." As pastoral musicians we have the responsibility to make sure that the *Constitution on the Sacred Liturgy* continues to breathe life into our worship.

All of us need to imitate the hope and perseverance of St. Paul. Paul was a man of hope; in fact, he uses the word "hope" more than any other New Testament writer. Paul puts the concept of hope at the very center of his theology, as when he writes to his parishioners in Corinth: "Since we have hope, we act very boldly" (2 Cor. 3:12).

Since we have hope, we must act boldly. We must not be timid in promoting the truths of the Second Vatican Council. We must not be timid in promoting liturgical renewal. We must not be timid in implementing the reforms of the *Constitution on the Sacred Liturgy*.

Christian hope gets in the way of our righteous anger, but Christian hope also turns dreams into reality. There may be a thousand reasons for pessimism, but there is always one reason for hope, and that one reason is sufficient: The risen Lord is with us. This risen Lord has said: "Keep up your courage." When it comes to the church, refine, reform, renew, but

never give up on it. Love the church; be instruments of hope for a renewed liturgy.

In his second letter to the Corinthians, Paul writes: "Because we possess the ministry through God's mercy, we do not give in to discouragement" (4:1). These are powerful and timely words for us. I say to you who are in the liturgical ministry of the church: Persevere, keep up your courage, and be voices of hope!

Notes

1. Floyd Anderson, ed., *Council Day Book, Vatican II, Sessions 1 & 2* (Washington, DC: National Catholic Welfare Conference, 1965), 27. Twice more in 1962, John XXIII emphasized the same point. See *Acta Apostolicae Sedis* LIV (1962), 791–792; LV (1963), 43–45.

2. This part of the document is based on the response to a *dubium* posed to the congregation: "May the faithful accede to the sacrament of penance during the celebration of the Mass?" The reply, signed by the congregation's prefect, Cardinal Jorge Arturo Medina Estévez, and its undersecretary, Monsignor Mario Marini, was published in the congregation's bulletin, *Notitiae* (No. 419–420 [2001], 259–260): "It is therefore clearly legitimate to hear confessions, also during Mass, whenever the faithful might ask for this ministry. In the event of a concelebration, everything possible must be done to allow a few priests to abstain from concelebrating, so that they may be available to the faithful wishing to partake of the sacrament of penance."

3. Sacred Congregation of Rites, *Eucharisticum mysterium*, May 25, 1967, no. 17. English translation from International Commission on English in the Liturgy, *Documents on the Liturgy 1963–1979: Conciliar, Papal, and Curial Texts* (Collegeville, MN: The Liturgical Press, 1982), no. 1246.

Musicians: Prophetic Voices of Hope

BY BISHOP MATTHEW H. CLARK

For three days you have been hearing about voices of hope. *You* are the voices of hope, *you* are hope for the future, *you* are hope in the present. You have been encouraged over and over to proclaim the word of God in song and psalm, not just half-heartedly but with great conviction. You have been reminded of the importance of music in bringing life, comfort, and hope to the people of God. I imagine that many—if not all—of you (with the possible exception of the local volunteers who made this convention possible) are feeling energized and excited. Most likely, you are looking forward to going home and sharing the new ideas, music, and energy of this gathering with your parish communities.

You came to this liturgy alive with this renewed energy and hope, and you have just listened to two of the most depressing readings in the lectionary [Jeremiah 26:1–9 and Matthew 13:54–58]. What a way to pop the balloon! Both the prophet Jeremiah and Jesus suffer rejection at the hands of their own people; neither one is accepted for the words he speaks. How can these readings be viewed as voices of hope?

On the surface they may not seem very hopeful, but fortunately we know that neither Jeremiah nor Jesus was ultimately destroyed by the lack of faith in the people to whom they preached. Instead, both of them were able to triumph over the lack of belief as well as the lack of support and acceptance that they faced. They remained voices of hope in their communities—voices that certainly

Most Rev. Matthew H. Clark is the ordinary of the Diocese of Rochester, New York. This article is based on the homily that he preached at the closing Region I Convention Eucharist on August 2, 2002. An audio recording of that celebration (Rochester NPM-104-A and NPM-104-B) is available from Veranda Communications, Inc.



The “mother drum” summons participants to the convention Eucharist.

My soul was nourished this week by the music. Thank you.

A Convention Participant



called others to task and to accountability but also voices that proclaimed a God who loved and saved those communities as well. The God they proclaimed was a God who wanted only the best for these people. But in receiving the great gifts of God, the people were also called to stretch themselves, to experience a new way of life—a way that would not necessarily be comfortable or easy. It was a difficult message that Jeremiah and Jesus spoke to their people, a message that only a few were able, at first, to hear and embrace.

Is that not also what many of you have faced as musicians in the church? How many of you have introduced a new hymn only to see blank faces staring back at you from the congregation as you enthusiastically invite them to sing with

one another and with you? How often have you heard from disgruntled and unhappy parishioners—and perhaps even from fellow staff members and clergy—about poor choices of music or about the work needed to learn something new, music that you spent hours preparing, music that speaks to the heart of the readings but whose text may challenge people and make them uncomfortable because of its message?

You are the voices of hope; you are today's prophets. Through your art, you have tremendous power to bring the word of God alive for people. In doing so, though, you also face the same kind of disinterest, laziness, disbelief, and dislike that prophets like Jeremiah and Jesus faced. Often, the story of the prophets is

the story of people pleading: "Don't kill the messenger!" Today, you are the messenger.

Little in a liturgy touches people as directly as music. It is a tangible element in a ritual filled with intangibles. Therefore, it is what people remember most often, and it is often what people most criticize. Quite honestly, few members of an average congregation are going to know whether or not the presider speaks all of the correct words in the various prayers of the liturgy. But let the cantor or the choir or the organist make a mistake, and it is there for all to hear! Music has great power to influence the liturgy, and you—our church music leaders of today and tomorrow—are responsible for using that power to build up the kingdom of God.

As voices of hope in your communities, you are called to challenge the complacent, to shake up the status quo. Just like Jeremiah, you may face dangers in doing so. But, just like Jeremiah, you must continue to speak the truth—a truth

You are the voices of hope; you are today's prophets. Through your art, you have tremendous power to bring the word of God alive for people.



The "bishop's drum," played by Bishop Matthew Clark (left), sends us back to ministry.

reiterated in so many documents—that music is not just an "add-on" to the liturgy but an integral part of our celebrations. Liturgical music is not just to cover movement ("a little traveling music") or to fill up empty space; it is as important to the liturgy as bread, wine, the presider, or the whole assembly.

This is a message that will not always be easy to speak, but it is a message that must be spoken and sung and played. And you, the voices of hope, are called to speak it and sing it and play it. As voices of hope, you have been commissioned in these few days to bring this message home to your communities. Some of you will be welcomed with open arms and warm embraces. The reception that others receive may be less welcoming, and you may be viewed with suspicion or find your message completely disregarded. Whatever you are going home to, remember the joy, the energy, and the hope that you found here. Remember that you are a voice of hope within our church.

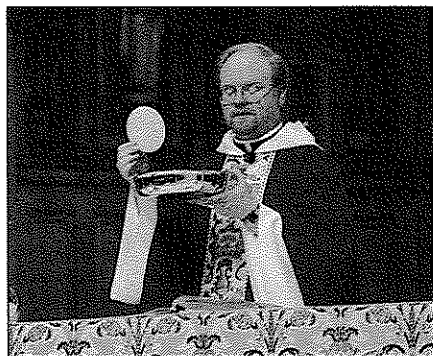
Whence the Bread for Our Communion?

BY GABE HUCK

The Roman Catholic ritual documents have for decades made it clear: *This* bread for *this* Eucharist, to make it clear that communion is “a sharing in the sacrifice actually being offered” (*General Instruction of the Roman Missal* 2000, no. 85). But in practice, not much was made of this ideal until perhaps fifteen years ago, and then not enough for it to make a difference in the typical parish Sunday liturgy. No one can claim that wonders happen simply by putting the tabernacle off limits during the eucharistic liturgy, but we can claim that *not* doing so bears witness to a Sunday-by-Sunday *disbelief* in the assembly’s essential role in the eucharistic deed, disbelief perhaps in the very existence of the assembly. If the response to that claim is, “But no one really notices or cares, so how could it matter,” then my case is made that good practice and mystagogy about the Eucharistic Prayer have been inadequate. Instead, convenience and efficiency and bad theology hold sway over the holy, reverent, inconvenient and inefficient deeds of Sunday liturgy.

When any of the bread for holy Communion is taken from the tabernacle, the one doing or allowing this makes a statement, something like: “We come now to that time in the Mass, only accidentally bound to all that’s gone before, when those who intend to receive the Body of Christ may come forward and do so.” Deadly. All connection with what has

Mr. Gabe Huck, who served for many years as the director of Liturgy Training Publications, is a freelance writer living in Chicago. This four-part series offers a set of reflections on basic liturgical actions and elements and on practices that continue to hamper the assembly from taking its proper role, exercising its rights, and fulfilling its duties, Sunday by Sunday.



Tuma Photo

gone before is severed. Only the priest or only some of the other members of the assembly receive the bread that was brought forward in this liturgy, the bread over which this assembly gave thanks and praise to God. The static is chosen over the dynamic, the literal over the sacramental. But what the tabernacle-first practice truly separates is not simply the Eucharistic Prayer from the Communion but the majority of the assembly from both. (It has been said that taking bread from the tabernacle is like preparing a great feast in the presence of the guests then feeding them from the fridge. That’s cute, but it misses the full point because it accepts a *we/they* viewpoint of what is happening here.)

Given the primacy and importance of Sunday Eucharist (see *Dies Domini*, no. 34), why are non-Eucharist Sunday rites even considered (let alone detailed in various official books)? Why not? If we continue to eat the reserved bread from the tabernacle even when the ordained minister is present and the Eucharistic Prayer has been prayed, why should we not be satisfied with the bread from the tabernacle when the minister is not present and the prayer has not been prayed?

What, then, is said or implied about the assembly whenever the tabernacle is opened at Sunday liturgy? And when that is done Sunday after Sunday, what

formation is taking place? What understanding of ourselves is conveyed when the Eucharistic Prayer is divorced from the holy Communion? What ways of being in the world are we learning when we divorce the bringing of gifts—that is, all that we do for the poor and for the church embodied in this bread, this wine, prepared and brought to the table by this assembly—from our deed of holy Communion? For what are we learning to hunger, the bread that here on our table bears the weight of mystery and sacrifice, or any piece of sacred bread stored away? Which hunger can drive our living through the week?

Few of those who lead in parish liturgical celebration recognize this as a problem. These people would generally recognize that there’s something amiss if people can’t hear or understand the readers of Scripture or if few bother to sing the acclamations and songs. But there’s no such sense for the preparation of the table, the Eucharistic Prayer, and the Communion rite as rites of the assembly. There is so little understanding of what the reform demands, let alone why it demands it. There is so little feeling for what *the assembly is doing* when we do the Eucharistic Prayer and then come to the table. Those who want a lively liturgy look elsewhere for sources of liturgy’s life. Those who want a “sacred” liturgy look elsewhere for sources of that sacredness. And then, if we cannot understand who we are as this assembly and what our gathering into assembly demands of us, what chance is there for any of us to know who we are?

A parish rule (*this* bread for *this* Communion) would need a context: the whole manner in which the preparation rites, Eucharistic Prayer, and Communion are done at every Mass on every Lord’s Day. That is good, long work, and it invites lively catechesis. The breakthrough is when everybody “gets it.”



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Music Educators

Music Educators of the Year

Three educators were recipients of the prestigious "Music Educator of the Year Award" at this summer's regional conventions. NPM President J. Michael McMahon and members of the Mus-Ed Board presented the award at the NPM Members' Breakfast during each gathering. These members of our division were selected because of their outstanding service to music education in their communities. We celebrate the several decades of work and joy that they have contributed to the musical formation of so many whom they have taught.

Sister Teresita Espinosa, csj, is presently a professor of music and chair of the Music Department at Mount St. Mary's College, Los Angeles. She also serves as a music education clinician and choral adjudicator. A member of the Music Commission for the Los Angeles Archdiocese's Office for Worship, she is also the music director for special liturgies for the Sisters of St. Joseph.

Sister Teresita holds a baccalaureate of music in performance from Mount St. Mary's College and a master's and doctorate in music education from the University of Southern California. Her post-doctoral work in music education has taken place at Harvard University, Oxford University, and Cambridge University. Sister Teresita's teaching experience includes work at the elementary, secondary, and college levels.

Teresita has served as chair of the NPM Music Educators' Board of Directors for several years and, at the time of the award, she was serving as past-president of the division. She has been the recipient of the Outstanding Faculty

Award at Mount St. Mary's College, a special Presidential Citation from NPM, and special recognition from the National Association for Music Education (MENC). Sister holds memberships in the College Directors Association, California Music Society, the American Choral Executives, MENC, and, of course, NPM.

In response to Sister Teresita's award, Father Virgil Funk, NPM President Emeritus, wrote the following note:

Sister Teresita served the first Mus-Ed Board with distinction, gently guiding the leadership group in the uphill task of building a new division for music educators in the Catholic Church. Because music educators serve

both education and music, they are pulled among three organizations: the National Catholic Education Association (for educators working in Catholic schools), the National Association of Pastoral Musicians (for liturgical music), and MENC—The National Association for Music Education (for professional music educators).

The challenge for the future will be the same as for the past—to offer an effective way for music educators to develop in the areas represented by these three associations. Sister Teresita, as a teacher of music education, has successfully combined these three areas in her life and in her teaching.

Congratulations, Sister Teresita, you are a perfect model for others to follow.



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Sister Winifred Crevier, OSF, has a music education degree from Silver Lake College in Manitowoc, Wisconsin, a



master's degree in theory and composition from the University of Madison, Wisconsin, and a Kodaly certificate from Silver Lake. Her professional affiliations are with the Kodaly Educators of America, NPM,

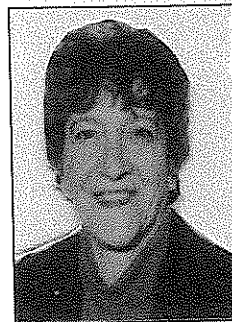
NPM Mus-Ed, and MENC.

Sister Winifred has taught music at every level, from pre-school through college, in Catholic schools for forty-four years. Her teaching assignments have taken her to Michigan, California, Arizona, and Wisconsin. In addition to her current teaching role, Sister Winifred also serves as organist and director for an adult choir at St. Andrew Parish in Manitowoc. She is honored this year as a

Music Educator of the Year particularly for her dedication to NPM Mus-Ed during her time as a representative of the division in the Upper Peninsula of Michigan, for her belief in continuing education, and for her dedication to liturgical training for music educators.

Sister Mary Carol, OSF, a former classmate of Sister Winifred, describes her as "an exuberant person who loves music and loves to teach. Sister strongly believes in continuing education and is not afraid of a challenge."

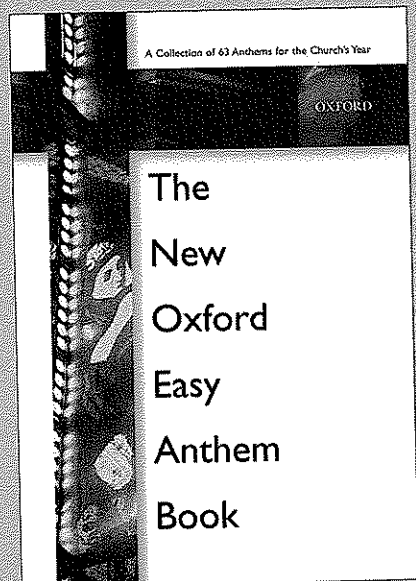
Carmela (Millie) Connolly began her music career in her home town, New York City, playing and singing in St. Cecilia Parish. She has thirty-five years experience teaching music in New Jersey parochial grammar schools, and she is currently the organist and music minister at St. Joseph Church, Lodi, New Jersey, where she directs three choirs: adult, junior, and Italian. Her parochial duties also include participating in the pre-Cana program—explaining the role of music



in the liturgy and helping couples plan music for weddings—and coordinating the music for adult initiation and other sacramental celebrations. She and her husband, John, are the parents of

two children and the grandparents of two. A member of NPM for the previous twenty-five years, Millie serves on the steering committee for the newly-formed NPM Chapter in the Archdiocese of Newark, New Jersey.

About her work as a music educator, Millie comments: "I thank God for every day. I thoroughly enjoy teaching children both in school and in church and have been enriched by their energy, participation, and willingness to learn. My ministry is a happy and rewarding treasure which I share with the children with whom I come in contact."



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Chapter News

I write this column having just returned from a wonderful regional convention sponsored by the Chapter and Diocese of Rochester, New York. The convention was a great example of the collaboration of a strong diocesan office and an active local chapter. Congratulations to Ginny Miller and the entire chapter on a very successful conference—and to the other local coordinators and committees as well. Their hard work brought outstanding music, presentations, workshops, and opportunities for prayer to three wonderful cities this summer.

One of the highlights was the chapter directors' chew and chat, where the Council of Chapters and twenty chapter directors or their representatives met to discuss the issues that face chapters in these times. We shared stories of both successes and trials. The theme of the convention—"Voices of Hope"—was very much present in the room during our meeting.

Our new president, J. Michael McMahon, joined us to share his vision of the crucial role of chapters in the life of the national association. He challenged us to spread the message of hope that only NPM can give to the church, encouraging us to be confident in the worth of our efforts. Of course, some of you met Michael at the Anaheim and Omaha regional conventions where he also addressed these concerns and heard from you about your successes and challenges as chapter officers.

Michael has also asked for space in this note to offer public thanks to the Church Musicians Guild of Buffalo, New York (the NPM chapter in that diocese), and to the NPM Chapter in Altoona-Johnstown, Pennsylvania, for their decision to assist with reducing the association's deficit by not asking for this year's chapter dues rebate.

The Council of Chapters meets twice a year, in February and at one of the regional conventions or, in even-numbered years, at the national convention. At our recent meeting we discussed the upcoming national convention in Cincinnati and the breakouts that will respond to the needs of chapter officers.

We are also preparing for our first elections that will gradually replace the appointed members of the Council of Chapters; these first members of the council have been meeting for the previous three years. Watch the mail for more information on candidates and the election process.

Rick Gibala, one of the council members and its present chair, will remain on the council for one term as an ex-officio member. Most of you know him personally as the longtime and devoted coordinator for chapters, formerly a national office position. There are hardly words to describe how indebted we all are for his leadership, his unique brand of hospitality, and the mentoring he has offered to countless pastoral musicians and local chapters. We also thank him for the many years he carefully and creatively edited this column in *Pastoral Music*. Thanks, Rick.

Tom Stehle

Vice-Chair, Council of Chapters

P.S. Don't forget to let us know what's happening in your chapter. If your chapter isn't listed here, make sure that you look in the chapter manual and copy page G-4 to fill out the publications form before Christmas. Or e-mail the information to npmem@npm.org.

Arlington, Virginia

The chapter held a very successful spring workshop at the George Mason University Newman Center for teen choir members. Dr. Elaine Rendler electrified the participants and the directors in attendance. Earlier in the spring, the chapter held its annual and popular Shrove Tuesday luncheon. Sylvia Mulhern, the chapter director, convened a strategy session with the combined boards of the Arlington and Washington, DC, chapters early in the season to strategize for the coming months. In May of 2003, both chapters will sponsor a choral conducting clinic with Hal Hopson as the presenter.

Columbus, Ohio

The chapter's inaugural event was evening prayer celebrated at St. Joseph's Cathedral. Other events last season included a contemporary Advent program, a mini-Gospel revival, and a music reading session. Events planned for the 2002-2003 season include a picnic, a retreat, and joining together as the music ministry for the Faith Formation Congress this fall.

Erie, Pennsylvania

In April, at the chapter's spring dinner and hymn sing in Meadville, 113 pastoral musicians came together for evening prayer, dinner, and conversation. The hymn sing following dinner focused on new and familiar music for the communion rite, funerals, and weddings. This chapter also produces one of the most informative and attractive newsletters we've seen: The summer issue focused on upcoming events, including a September talk by Jesuit Jerome Hall, PH.D., parish ministries conferences with rehearsals for the Masses at eight locations throughout the diocese, and a diocesan sponsored meeting on the implementation of the third edition of the *Roman Missal*.

Gary, Indiana

The sixth annual choral festival was held February 22 and 24 under the direction of Dan Pollack. Seventeen parishes sent singers to participate in this retreat-festival focusing on the meaning of the Transfiguration in our own lives and ministry. On April 14, singers from eleven parishes gathered for a choral reading session at St. Bridget Church in Hobart, Indiana. Earlier in the spring, the chapter's liaison to organists, Harold Homans, contacted all of the organists and accompanists of the diocese, asking them to consider certification in one of the AGO or NPM programs and to attend some of the fine organ recitals in their area.

For the 2002-2003 season, the chapter is planning to reach out to all the pastoral musicians of the diocese through a series of deanery and neighborhood gatherings. Organists, cantors, and choir directors will be involved in the presentations to reach out to the diverse ethnic communities of the diocese.



Members of the Boys and Girls Choir of St. Cecilia Cathedral, Omaha, lead sung worship at the Region II Convention Eucharist.

Hartford, Connecticut

The chapter sponsored four events last season, including presentations on Sibelius Notation Software, funeral rites, management strategies for a parish music program, and an overview of the AGO/NPM organists' certification process. Also last year, the newsletter was redesigned and a website was begun. The expanded newsletter includes authorized reprints of noteworthy articles in national journals and magazines of particular interest to pastoral musicians. New membership and recruiting strategies have also been put into place. For the new year, the chapter is kicking off the season with a dinner and presentation by Passionist priest and composer David Cinquegrani.

Lansing, Michigan

The Lansing Chapter had a strong presence at the diocesan Common Conference in November 2001 with its own booth to raise awareness of the work of the local chapter. Helen Kemp was the guest clinician for the first Lansing NPM/diocesan children's choir festival, which gathered more than 200 choristers. This fall the chapter sponsored a retreat for all diocesan liturgical ministries. Rory Cooney led the participants in reflecting on and praying about the theme "how liturgy sends us forth to love and serve."

Marquette, Michigan

The programs presented by the chapter this year included a presentation of Advent music and theology. Presenters included John Ignatowski, James Hansen,

and Melanie Coddington. The chapter also provided musicians for the diocesan Chrism Mass. Another event, centered on the new diocesan religious formation program, focused on the catechesis surrounding the diocesan plan to move the age of confirmation to the age of reason. The season ended with a reception and a certificate of thanks recognizing the retirement of the first chapter director, Warren Webber.

Newark, New Jersey

This new chapter held its first meeting in April. Christopher Walker came to speak about revitalizing the music ministry to more than one hundred pastoral musicians in attendance. In May, the chapter sponsored a choral reading session with music supplied by three major publishers. For the 2002-2003 season, topics for meetings include weddings, the Triduum, a hymn festival, and a focus on sacraments. Tentatively scheduled presenters include John Ferguson, J. Michael McMahon, James Chepponis, and John Miller. The chapter and diocese are also sponsoring three cantor schools and two organ schools.

Pittsburgh, Pennsylvania

This chapter continues to enjoy a very strong and beneficial relationship with its diocesan sponsor. Their monthly newsletter is also an organ of the office of worship and publishes articles and news of events of interest to musicians and liturgists.

In January, the chapter sponsored a post-Christmas retreat with auxiliary bishop David Zubik as the guest speaker.

The following month, Lou Valenzi of St. James, Sewickley, presented "Incorporating Gospel Music in your Parish Repertoire." An overview of the new *General Instruction* was offered in two locations in April. Finally, in May, John Ferguson led a hymn festival co-sponsored by the Pittsburgh chapters of AGO and PAM. The chapter continues to hold occasional lunches for members of the DMMD.

Rapid City, South Dakota

The chapter sponsored a summer workshop which featured a presentation on teamwork by the prioress of St. Martin's Monastery. Workshops in conjunction with the day included keyboard, guitar, organ, youth and children's choirs, cantors, choral conducting, and vocal production. The day concluded with a reading session of music from GIA and OCP.

St. Petersburg, Florida

More than 130 people from twelve parishes attended a Mardi Gras Party featuring a dinner of jambalaya and beignets. The day included great music, entertainment, and door prizes. Also last season, the chapter sponsored a three-day retreat led by Father Paul Colloton of the NPM National Office at the Benedictine monastery of St. Leo's Abbey. It was so successful that this retreat is expected to be an annual event. For the coming season, the chapter is sponsoring a day of workshops and presentations called "Music Basics 4 and Beyond" with sessions for beginning and advanced musicians.

Scranton, Pennsylvania

In January, in a church that regularly celebrates the liturgical hours, Father Albert Liberatore presented a workshop entitled "Yes! You Can Implement the Liturgy of the Hours in Your Parish!" Doreen Ignatovitch led a February presentation that asked "are all the psalms the same?" It examined the various genres of the psalms and how their proclamation is affected by their true meaning. In April, Father Jack Geracci gave a presentation entitled "Empowering the Occasional Community," which examined those occasional liturgies in parishes such as weddings, funerals, baptisms, and reconciliation services and offered strategies for dealing with the unique challenges presented to those who lead these services. The season was concluded in May with an intergenerational choir festival in Wilkes-Barre.

Washington, DC

The chapter had a very successful year, with frequent regular meetings, monthly board meetings, and monthly DMMD lunches. One of the highlights was a clergy-musician workshop on the Order of Christian Funerals. The annual Lenten retreat with Sister Sheila Browne was well attended as were the neighborhood meetings held throughout the archdiocese.

The chapter is looking forward to the new season with great expectation since a re-invigorated relationship with the Office of Worship has culminated in financial support for many of the upcoming programs and publicity. Among the highlights are a September clergy-musician dinner with John Romeri and James Chepponis, a focus on music for weddings in October, and a St. Cecilia Day Eucharist with Cardinal Theodore McCarrick presiding and speaking to the musicians of the archdiocese for the first time since taking office.

This Space Reserved for Your Chapter

If your chapter's news didn't appear in this column, don't forget to send us word of your chapter's events. There are now seventy-one chapters. But the reports in this issue show that we have yet to hear from fifty-eight of those chapters. Tell us what you're proud of in your diocese and chapter.

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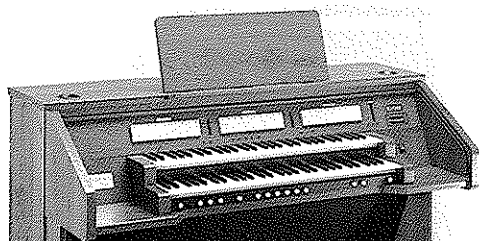
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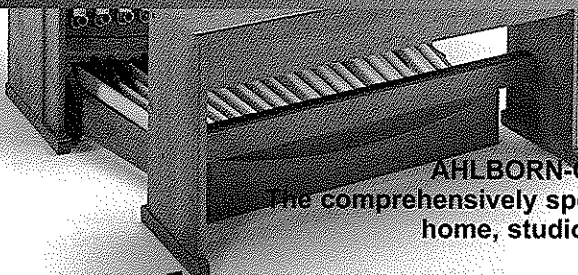
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AHLBORN-GALANTI SL250

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This is one of the many comments we receive from delighted organists who have desired a classical organ for home or studio use. At Ahlborn-Galanti, we want to make the dream of having your own classic organ at home a reality.

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The 26 stop Ahlborn-Galanti SL250 organ sets a new level of quality of pipe organ tone in non-pipe organs. It's the little things that matter. Such as divided expression with proper harmonic tapering. No unification or borrowing, built-in light for AGO pedal board. Eight programmable toe studs and dual-mem-

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Trompette 8'
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• GREAT •

Quintatön 16'
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Holzgedack 8'
Octave 4'
Koppelflöte 4'
Super Octave 2'
Fourniture IV
Krummhorn 8'
Chimes
Swell to Great

• PEDAL •

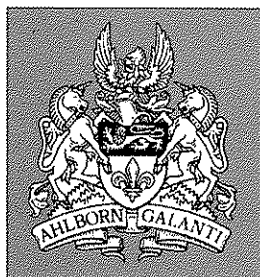
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Hotline

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 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 your membership number, the name of the person or institution to whom the invoice should be mailed, and acknowledgement of the posting dates.

Position Available

ARIZONA

Director of Liturgy and Music. St. John Vianney Parish, 180 Soldier Pass Road, Sedona, AZ 86336. Phone: (928) 282-7545; cell phone: (928) 301-0697. There are 850 families in this vibrant Vatican II parish, where we consider liturgy the "source and summit" of our faith. Duties include liturgical planning, music planning, working with the other ministries in an active growing parish. Organ and two Steinway concert pianos. Salary contingent on experience. Please call, position available immediately. Music and people skills essential. Spanish would be helpful but not required. We have adult, teen, and children's choirs and active youth and educational programs. Contact Dr.

Chuck Reaume, Administrator, at above address or numbers. HLP-5989.

Director of Music. St. Paul Catholic Church, 330 West Coral Gables Drive, Phoenix, AZ 85023. Phone: (602) 942-2608; fax: (602) 548-0708. Full-time position at St. Paul's Catholic Church in Moon Valley. Position requires strong vocal skills, piano skills, and the ability to direct musicians and singers. The director will provide leadership for weekend Masses as well as holy days and other liturgical functions. A degree in music is preferred. Must be a practicing Catholic in good standing. Salary commensurate with education and experience. Send cover letter and résumé attention Father Gregory Schlarb. Please contact Father Greg with questions. HLP-5971.

CALIFORNIA

Director of Liturgy and Spirituality. St. Mary Magdalene Catholic Church, 1945 Illion Street, San Diego, CA 92110. Phone: (619) 276-1041; fax: (619) 276-0144; e-mail: jeanne@stmarymagonline.org. Full-time with benefits available 9/02. Competitive salary commensurate with experience; 1,700 parish families and double classroom school. Proficiency in organ and piano, responsible for all liturgical celebrations, rehearsal and direction of choirs and cantors, training of all liturgical ministers, weddings and funerals, prepare participation aids for special liturgies. More detailed description available upon request. Ideal candidate would be a Catholic who has a BA in music and experience; graduate degree in liturgy and/or church music a plus. For more information contact Jeanne at St. Mary Magdalene. HLP-5956.

COLORADO

Music Director. St. Peter Catholic Church, PO Box 827, Monument, CO 80132. Growing parish, 1,000+ families, is looking for a part-time 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. HLP-5969.

CONNECTICUT

Director of Music-Organist. St. Mary Church, 669 West Avenue, Norwalk, CT 06850. Phone: (203) 866-5546. Position available September 2002. Responsibilities include working with existing adult choir, playing for weekends and holy days, and playing for weddings and funerals for an additional stipend. Candidate should be proficient in organ, piano, conducting, and work well with people. Instruments include a beautiful ten-year-old Austin pipe organ and new Yamaha grand piano. Prefer candidate with Catholic parish experience and music degree. Send résumé to Fr. Gregory Huminski. HLP-5967.

FLORIDA

Cantors. St. Ann Catholic Church, Naples, FL. Phone: (239) 262-4256, ext. 209; e-mail: stannmusic@earthlink.net. Qualified vocalists needed to cantor weekends, holy days, funerals, and weddings. All paid services. Contact Cynthia Dallas, Director of Music, for audition package and information. HLP-5960.

Pianist/Organist. St. Ann Catholic Church, Naples, FL. Phone: (239) 262-4256, ext. 209; e-mail: stannmusic@earthlink.net. Two or more services a week, paid per service. Contact Cynthia Dallas, Director of Music, for audition package and information. HLP-5962.

Director of Music. Holy Cross Church, 506 26th Street West, Palmetto, FL 34221. Full-time director of music for a parish of 1,400 families and seasonal parishioners

on the Gulf Coast. Responsibilities include coordinating music for all liturgies, training and administration of cantors, playing the organ, and building a music program that includes a choir or choirs. Qualifications include proficiency on keyboards (vocals a plus); pastoral, liturgical, and organizational skills. A working knowledge of the Catholic liturgy is a must. Compensation is commensurate with skills and experience; benefits included. Send résumé to Fr. Christopher Senk at above address. HLP-5973.

Director of Music Ministry. Our Lady of the Rosary, PO Box 1229, Land O' Lakes, FL 34639. Fax: (813) 948-1981. Dynamic, growing parish of 1,600 families, suburban community north of Tampa, Florida, seeks full-time director of music ministry. Must be proficient in keyboard and possess good vocal and leadership skills. Excellent benefits and music ministry resources. Salary commensurate with education, experience. BA or MA in music and/or liturgy a plus. Mail résumé to Fr. Ron Aubin. HLP-5984.

Director of Liturgical Music. St. Patrick Church, 2549 Hope Lane West, Palm Beach Gardens, FL 33410. Fax: (561) 622-6471. Growing parish in the heart of the Palm Beaches, Florida, is searching for a full-time director. Relatively new installation of a four-manual Allen digital-pipe combination organ and a Yamaha Disklavier baby grand piano with full MIDI capabilities. The director will plan music for all liturgical celebrations, train adult and children's choirs and cantors, and arrange schedules. Strong keyboard skills required; vocal training and competency desired. A wonderful opportunity for a creative, faith-filled Catholic musician to contribute to the building of a worshiping community. Salary commensurate with training and experience. Generous benefits. Send résumé to Music Search Committee. HLP-5985.

Director of Music/Liturgy. All Saints Catholic Church, 2801 Curlew Road, Clearwater, FL 33761. Phone: (727) 789-1025; fax: (727) 784-8025. Small Tampa Bay area parish with active assembly. Newly renovated worship space with pipe organ. Advanced keyboard and directorial skills needed for training choirs, cantors, handbells. Submit résumé and references to above address or fax number. HLP-5990.



GEORGIA

Liturgist-Music Director. St. Teresa Church, 421 Edgewood Lane, Albany, GA 31707. Phone: (229) 439-2302; fax: (229) 439-0516. Parish of 1,200 families seeks professional to coordinate and maintain the total liturgical and music program. Keyboard skills (both piano and organ) required. Responsible for music at four weekend liturgies, holy days, sacramental celebrations, and choir rehearsals. Weddings and funerals extra. Full benefits. Salary negotiable and commensurate with credentials and experience. Send cover letter with résumé and references to Father Stanton at above address. HLP-5964.

INDIANA

Director of Liturgical Music. St. Monica Catholic Church, 222 West Mishawaka Avenue, Mishawaka, IN 46545-6110. Phone: (574) 255-2247; fax: (574) 255-8375. Individual must be of the Roman Catholic tradition and furnish references regarding the practice of the faith. Full-time opportunity for individual with keyboard (organ and piano) and vocal skills. Direct adult, children's, handbell choirs; folk ensemble; and cantors. Parish school with four weekday liturgies (Tuesday-Friday). Member of pastoral staff. Plan all liturgical celebrations. Salary commensurate with academic qualifications and experience. Send résumé to Father James Stoyke. HLP-5972.

KENTUCKY

Organist/Accompanist. Cathedral of Christ the King, 299 Colony Boulevard, Lexington, KY 40502. Phone: (859) 268-2861. Parish of 2,500+ in the heart of the Bluegrass State! Immediate opening for

part-time, proficient organist to accompany choir, schola, children, and cantors at two to four Masses per weekend and rehearsals. Play for all holy days, holidays, seasonal liturgies, and sacraments. Excellent sight-reading required. Weddings provide substantial extra income. Additional income to qualified candidate possible directing children and string ensemble. Resources: two-manual eighteen-rank Wicks organ, Steinway-A grand piano, and repertoire from chant to Gospel! Salary within AGO guidelines. Send résumé to Music Director until position is filled. HLP-5974.

LOUISIANA

Director of Music Ministry. St. Andrew the Apostle Church, 3131 Eton Street, New Orleans, LA 70131. Phone: (504) 393-2334. Part-time position. Responsibilities: planning music for Sunday and holy day celebrations, directing parish choirs, attending liturgical committee meetings. Degree in music or liturgical studies preferred. Salary commensurate with experience. Contact Rev. Paul Hart. HLP-5988.

MAINE

Organist/Music Director. Saints Peter and Paul Church, 27 Bartlett Street, Lewiston, ME 04240. Phone: (207) 777-1200; fax: (207) 786-9223; web: www.SaintsPeterAndPaul.US; e-mail: FrLariviere@SaintsPeterAndPaul.US. Full-time position in 1,600 family parish. Largest church in northern New England. Casavant organ with four manuals, sixty-nine ranks in rear gallery. Casavant choir organ with ten ranks controlled by four-manual Baldwin C-480 console. Degree in music or liturgy preferred. Requires excellent organ/piano and directing skills, choral/cantor training ability, good vocal skills, Gregorian chant, thorough knowledge of Catholic liturgy and liturgical music. Responsible for all music-related aspects of preparing and implementing parish and school liturgies. Position available immediately. Reading knowledge of French desirable. Practicing Catholic preferred. Salary commensurate with education and experience. Send résumé and references to Fr. Robert Lariviere. HLP-5983.

MARYLAND

Assistant Director of Music Ministry. Cathedral of Mary Our Queen, 5200

North Charles Street, Baltimore, MD 21210. Phone: (410) 464-4020. Full-time position in major Roman Catholic cathedral. Ideal candidate will possess excellent skills in organ performance, improvisation, and accompanying, with broad experience in Roman Catholic liturgy. Position entails the ability to assist in all aspects of cathedral music ministry as well as directing the Cathedral Contemporary Ensemble and Cathedral Ringers Handbell Choir. Extra compensation for some weddings and funerals. 127-rank Möller organ and Baldwin grand piano. *Worship* and *Gather* hymnals used in the cathedral. Competitive salary and benefits. Position available September 1, 2002; accepting résumés until filled. Please send résumé and three references to Associate Director Music Search Committee. HLP-5968.

Organist. St. Ignatius Parish, Oxon Hill, MD. Fax: (301) 567-0156. Small Roman Catholic parish in Prince Georges County. Pipe organ; salary competitive. Please fax résumé. HLP-5979.

MASSACHUSETTS

Director of Music Ministry-Organist. St.

Mary Parish, 519 Longmeadow Street, Longmeadow, MA 01106. Phone: (413) 567-3124; e-mails: parishoffice@stmarylong.org; blain@bc.edu. Large, suburban parish, Diocese of Springfield, seeks full-time musician-organist to head music ministry program. Responsibilities include weekend Masses, special feasts, funerals, weddings. Choral and organ skills, working knowledge of Catholic liturgical principles required. Familiarity with various repertoire styles and ability to train other musicians and cantors. Organ renovation and mechanical rebuilding in process. Longmeadow is close to major colleges including Mt. Holyoke, Smith, UMass Amherst. Pastor and parish council are eager to re-vitalize community worship. Bachelor's degree in music (master's preferred) or equivalent. Salary negotiable, commensurate with qualifications and experience. Send résumé to e-mail addresses above. Full job description is available upon request. HLP-5965.

MICHIGAN

Director of Music Ministry. St. Columban Parish, 2200 Dunstable, Birmingham, MI 48009. Phone: (248) 642-

1148; e-mail: lsftoth@aol.com. Mail or e-mail résumé to Search Committee. Catholic parish of 900 families in suburban Detroit area seeks full-time music minister with a passion for Christ, for music, and for unlocking others' gifts. Solid grounding in Catholic liturgical tradition and contemporary liturgical expression. Responsible for coordinating comprehensive parish music program, leading congregational singing, planning liturgies with planning committee, and accompanying rehearsals and liturgies. Adult choir-music ministry, instrumental ensemble, cantors, seasonal youth choir. Three weekend Masses, funerals, baptisms, weddings, holy day Masses, etc. Piano and vocal proficiency. Bachelor's degree in music or equivalent. Competitive salary, benefits. Position available immediately. HLP-5959.

NEW JERSEY

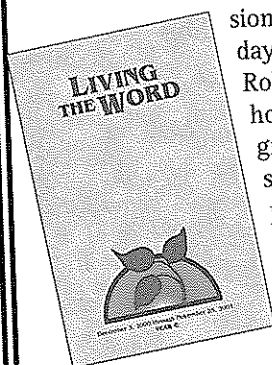
Principal Organist. The Church of the Ascension, 256 Azalea Drive, New Milford, New Jersey 07646. Phone: (845) 623-3622; e-mail: elliescott1013@prodigy.net. Medium-size Catholic parish in Bergen County seeks organist *only* (reports to the director of music ministries)

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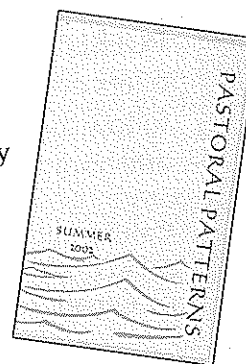
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to play at four weekend liturgies (Saturday 5:30; Sunday 9:00, 10:30, and 12:00), holy days, festivals, etc., and to accompany youth and adult choirs at Thursday rehearsals. Opportunity to teach at the parish school (optional) and to teach privately available. Church salary \$14,000 (1099ed) plus right of first refusal on weddings and funerals. School salary negotiable. For more information and to schedule an audition, please contact Scott Walters by phone or e-mail. This is an immediate vacancy. HLP-5958.

Music Director. Our Lady of Victories Church, 81 Lynn Street, Harrington Park, NJ 07640. Phone: (201) 768-1706; fax: (201) 768-3962; e-mail: olvhp@intac.com. Seeking full-time music minister-director who is a practicing Catholic in good standing. Must have knowledge of Catholic liturgy with vocal and piano/organ skills and ability to direct singers and, at times, a few musicians. Developing a children's choir and parish cantors are goals. Director will provide for weekend and holy day liturgies as well as other liturgical functions. Competitive salary and benefits. We are a small suburban parish with choir and organ in loft. E-mail or write and send résumé. HLP-5975.

Director of Music. Sacred Heart Church, 76 Broad Street, Bloomfield, NJ 07003. Vibrant, multicultural parish seeks full-time director of music to coordinate and direct parish music program. Duties: organist for five weekend liturgies, direct three choirs (adult, children, multicultural), cantor program, holy days, school Masses, monthly staff and liturgical commission meetings. Requirements: bachelor of music degree (master's degree preferred), ability to train cantors, choral skills, ability to work in a spirit of collaboration, thorough understanding of current liturgical documents, and willingness fully to embrace the spirit of the parish. Comparable salary plus archdiocesan benefit package, paid vacation, and office space. Please send résumé to Rev. Richard Kwiatkowski. HLP-5976.

Director of Music and Organist. Kemble Memorial United Methodist Church, 19 South Broad Street, Woodbury, NJ 08096. Part-time position responsible for developing and implementing church music program, providing organ and piano music for two Sunday services, weddings, and funerals. Direct three vocal choirs and bell choir. Successful applicant will have a degree (master's pre-

ferred) in piano, organ, and voice and choral performance; experience directing youth, adult, and handbell choirs; demonstrated proficiency on the pipe organ. Equipment includes a Möller pipe organ (three manuals, twenty-six ranks, thirty-three stops, twenty-one voices, and 1,671 pipes) and Schulmerich handbells in three octaves. HLP-5982.

Organist. St. Margaret Roman Catholic Church, 334 Beech Avenue, Woodbury Heights, NJ 08097. Fax: (856) 384-8123; e-mail: almullin@prodigy.net. Seeking part-time organist to provide musical accompaniment at two Sunday services, one monthly choir rehearsal, special services, and weddings. Applicant must be experienced in organ and piano, have knowledge of the Catholic liturgy, and be familiar with the Catholic musical repertoire. Mail, e-mail, or fax résumé to above address/number attention Ammie L. Mullin, Music Director. HLP-5987.

OHIO

Liturgical Musician. St. Margaret of York, 9483 Columbia Road, Loveland, OH 45140. Phone: (513) 683-7100, ext. 205; e-mail: Fr.Tom@fuse.net. Vibrant community entering an exciting phase of its history—planning and building new church. Parish seeks candidate proficient in organ and piano skills; able to promote "full and active participation" through leading song; to work collaboratively with pastor, staff, and worship commission. Responsible for planning and coordinating music for weekend and special liturgies including weddings, funerals, holy days, etc. Successful candidate will have thorough knowledge of Catholic liturgy and music and be able to inspire through love of God and his people. Choral direction and vocal ability a plus. Salary based on experience and education. Send résumé to Search Committee. HLP-5957.

Director of Music and Liturgy. St.

Charles Borromeo Catholic Church, 7345 Westview Drive, Boardman, OH 44512. Phone: (330) 758-2325; e-mail: stcharless@cboss.com; website: <http://www.cboss.com/stcharles>. Full-time position for active, vibrant, stewardship parish of 3,200 families. Responsibilities include coordination of music for all liturgies plus administration of adult choirs, cantors, handbell choir, children's choir, and youth orchestra. Prefer graduate degree in music, proficiency in keyboard (organ and piano), vocal and conducting skills, with working knowledge of Catholic liturgical principles and related music and liturgy documents. Must work collaboratively with pastor, parish staff, and music ministers. Salary commensurate with experience and training. Send résumé and references to Rev. Daniel M. Venglarik, Pastor. Position is open as of September 1; résumés will be accepted until it is filled. HLP-5961.

Music Director-Keyboards. St. Peter Catholic Church, 430 Main Street, Huron, OH 44839. Phone: (419) 433-5725; fax: (419) 433-2118; e-mail: liturgy@stpetershuron.com. Active parish of 1,275 families seeks music director. Responsibilities include directing one adult choir and working with youth program. Candidate should possess strong proficiency on organ and piano with experience in planning and coordinating liturgical worship. Guitar experience also desirable. Music degree or equivalent experience. Position may be part-time or full-time depending on experience and availability. Send résumé to Music Director Search Committee, c/o Deacon Jack Busam, at above address. HLP-5986.

PENNSYLVANIA

Minister of Music (Organist-Choir Director). Church of the Messiah, PO Box 127, Gwynedd, PA 19436-0127. Three-quarter- or full-time position. Medium-size suburban Philadelphia Episcopal parish wishes to continue significant

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music ministry including several voice choirs, handbell choir, music education for congregation, church school, youth, and coordination/supervision of successful concert series. Parish seeks proficient organist, choir director, and teacher who is self-directed, people oriented, with liturgical musical background. Salary and benefits (AGO guidelines) dependent on experience and background. 1949 Möller organ (rebuilt 1991) and Kawai grand piano used for services. Send letter of inquiry, résumé, two letters of reference, and personal statement describing the candidate's vision of the role of music in liturgical worship to Barbara Harvey, Chair, Music Search Committee. HLP-5963.

Director of Music. St. Katharine Drexel Parish, 1920 Providence Avenue, Chester, PA 19013. Position available in multicultural parish setting. Responsible for overseeing music ministry and choirs for all Sundays and all other liturgical celebrations throughout the year. Must provide references. Interested individuals contact Fr. Kevin P. Murray, Pastor, at

above address. HLP-5977.

Organist-Choir Director. St. Ferdinand RC Church, 2535 Rochester Road, Cranberry Township, PA 16066. Phone: (724) 776-2888; fax: (724) 776-2378. Vibrant parish of 3,300 families seeks full-time organist-choir director. Six weekend liturgies. Responsibilities include playing five liturgies; directing adult, children, and handbell choirs; overseeing the folk ensemble and contemporary band; training cantors; weddings and funerals. Experience in Catholic worship; proficiency in organ, piano, and choral conducting. Participate in staff and worship meetings. Bachelor's degree required (advanced degree preferred). Instruments: two-manual, fourteen-rank Wicks pipe organ, Yamaha grand piano, and three-octave Malmark handbells. Please send résumé and references to Fr. John Gallagher. HLP-5978.

Director of Music. Assumption of the Blessed Virgin Mary, 45 North Sprague Avenue, Pittsburgh, PA 15202. Phone: (412) 766-6660. Five weekend Masses,

holy days, weekly school liturgy; weddings and funerals additional. Adult choir, three children's choirs, two handbell choirs. Forty-five-rank Casavant organ in live acoustical environment. Candidate must have at least seven years experience with Vatican II liturgy and possess an earned BM degree; MM preferred. Application must include résumé, three references: two professional and one personal. Contact Fr. Dennis Buranosky at above address. HLP-5981.

Available

Liturgical Musician, Director. Experienced pastoral musician-liturgist available in the Seattle area. Looking for a part-time or full-time position as liturgical musician and/or liturgy director. Total of eleven years+ experience in contemporary and traditional liturgical music, liturgical formation, design, and scripts. Chair of liturgy committee/commission. Will be relocating to the area due to spouse's job. Please contact Christi at bwj@mindspring.com. HLP-5980.



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In every land and tongue"*

~ Jane Parker Huber

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Calendar

Concerts and Festivals

CALIFORNIA

Redlands

October 27

Concert featuring Renee Bondi at Redlands Christian Reform Church. Contact: (909) 798-2221.

DISTRICT OF COLUMBIA

Washington

October 20

Organ concert featuring Colm Carey, organist of the Chapel Royal at the Tower of London. Place: Ascension and St. Agnes Parish. Contact Haig Mardirosian at (202) 347-8161; fax: (202) 347-8036; e-mail: h.mardirosian@verizon.net; web: ascensionandsaintagnes.org.

Washington

November 2

All Souls Concert: Mozart *Requiem*, K.V. 626. Featuring the choir of the Church of Ascension and St. Agnes, full orchestra, and soloists. Haig Mardirosian, conductor. Place: Ascension and St. Agnes Parish. Contact Haig Mardirosian at (202) 347-8161; fax: (202) 347-8036; e-mail: h.mardirosian@verizon.net; web: ascensionandsaintagnes.org.

ILLINOIS

Downer's Grove

October 13

Concert featuring Joe Mattingly and the Newman Singers at Divine Saviour Church. Sponsored by World Library Publications. Contact: World Library Publications, 3825 N. Willow Road, Schiller Park, IL 60176. Phone: (800) 566-6150; e-mail: wlpcs@jpaluch.com.

NEW YORK

New York

October 27

Organ concert featuring Roger M. Sayer, organist and director of music at Rochester Cathedral, England, performing works of Stanford and Duruflé. Place: Cathedral of St. Patrick. Contact Stanley H. Cox, Associate Organist, at (212) 753-2261, ext. 245; fax: (212) 753-3925; e-mail: Shcspc@aol.com.

New York

October 29

Choral concert featuring Dreim Dhuthalla (Duhallow Choral Society), County Cork, Ireland, directed by Donal O'Callaghan. Place: Cathedral of St. Patrick. Contact Stanley H. Cox, Associate Organist, at (212) 753-2261, ext. 245; fax: (212) 753-3925; e-mail: Shcspc@aol.com.

New York

November 3

Organ concert featuring Alessandro Bianchi, organist of the Basilica di San Paolo, Cantu, Italy, performing works by Buck, Brewer, and Hielscher. Place: Cathedral of St. Patrick. Contact Stanley H. Cox, Associate Organist, at (212) 753-2261, ext. 245; fax: (212) 753-3925; e-mail: Shcspc@aol.com.

RHODE ISLAND

Woonsocket

November 8

Concert at youth gathering featuring Bernie Choiniere. Contact Bernie at (978) 758-6841.

WYOMING

Jackson Hole

November 1

Youth concert at Marian Eucharistic Convention featuring Bernie Choiniere. Contact Bernie at (978) 758-6841.

Conferences and Schools

CALIFORNIA

Hume Lake

October 5-6 and 12-13

Women's Conference at Hume Lake Conference Center. Contact: (559) 251-6043.

COLORADO

Denver

December 5-8

Twentieth Anniversary National Conference on Catholic Youth Ministry sponsored by the National Federation for Catholic Youth Ministry. Theme: Magnify the Lord. Keynote speakers: Carole Goodwin, J-Glenn Murray, SJ, Mike Yaeconelli. Mega-workshop presenters: Jaime Cortez, Sister Kateri Mitchel, SSA, Carolyn Woo, Diana Hayes. Limited number



of scholarships available. Place: Adam's Mark Hotel. For further information, see web: www.nfcym.org/nccym. For travel arrangements, contact LTB (Linden Travel Bureau) at (800) 521-1444 or www.lindentravel.com. Discounts available from United Airlines, Super Shuttle Denver, and Budget Rent-a-Car.

KENTUCKY

Owensboro

November 3-4

Mid-South Catholic Leadership Conference, sponsored by dioceses of Birmingham, Evansville, Lexington, Owensboro, Knoxville, Memphis, and Nashville. Keynote address: Jim Marchionda, OP. Place: Diocese of Owensboro. Contact Karen Jarboe at (270) 683-1545.

INDIANA

Indianapolis

October 15-19

National Meeting of Diocesan Liturgical Commissions. Co-sponsored by the Federation of Diocesan Liturgical Commissions and the USCCB Committee on the Liturgy. Theme: Communion: Fruit of the Eucharist. Major presenters and respondents include Nathan Mitchell, Rodica Stoicoiu, Vanessa White, Ed Foley, Linda Roth-O'Brien, and Tom Richstatter. Contact: FDLC, Suite 70, 415 Michigan Avenue, NE, Washington, DC 20017-1557. E-mail: nationaloffice@fdlc.org; web: www.fdlc.org.

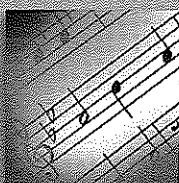
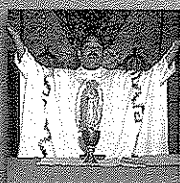
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Baltimore

November 14-17

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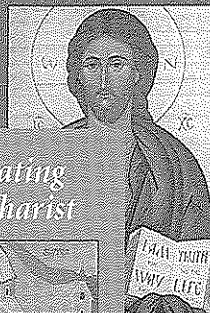


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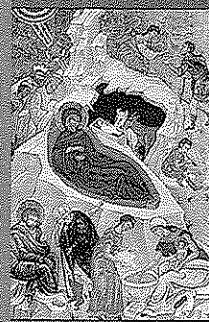
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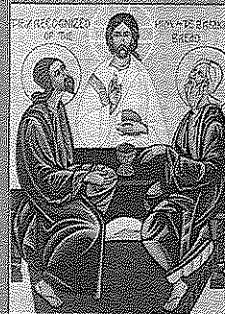
Celebrating the Eucharist



Celebrating the Eucharist



Celebrating the Eucharist



American Forum on the Catechumenate. Theme: Compelled by the Love of Christ ... to Listen ... to Hear ... to Work ... to Recommit. Convocation leaders: Ray East, Jerry Galipeau, Rosa Monique Peña, Jacob Theckanath, Rose Bennett. Place: Baltimore Convention Center. Contact: (202) 529-9493, ext 26; fax: (202) 529-9497; e-mail: info@naforum.org; web: www.naforum.org.

NEBRASKA

Omaha

November 8-9

Symposium on the Saints. Keynote speakers include Brother Mickey McGrath, OSFs, and others. Place: Creighton University. Contact: Dr. Wendy M. Wright at (402) 280-2501.

NEW MEXICO

Albuquerque

November 16

Women of Virtue Conference, featuring Renee Bondi as speaker and vocalist. Contact: (800) 776-1070.

TEXAS

Houston

October 5-8

Form/Reform National Conference on Environment and Art for Catholic Worship. Theme: The Heart of the Matter: Reformed Churches, Transformed Lives. Focus: Multicultural issues. More than forty sessions. Numerous presenters including John Buscemi, Paul Covino, David Garcia, Bob Hurd, Lawrence Madden, Gil Ostdiek, David Philippart, and Richard Vosko. Continuing education credits available from Georgetown Center for Liturgy, Washington, DC. Conference sponsor: The Georgetown Center for Liturgy. Hosted by the Diocese of Galveston-Houston. For lowest conference airfare, call Lindstrom Travel at (800) 824-3164 and ask for Debbie. For further information, brochures, or forms, contact T. M. Enterprises, PO Box 5226, Rockford, IL 61125. Phone: (815) 399-2150; e-mail: TMEnter5@aol.com; web: www.TMConferenceServices.com.

Retreats and Missions

ILLINOIS

Aledo

November 9-13

Mission Days with closing concert featuring Father Jim Marchionda, OP. Place: St. Catherine of Siena Parish. Contact: (309) 582-5737.

MARYLAND

Childs

November 15-17

Women's Retreat led by Brother Mickey

Pastoral Music • October-November 2002

McGrath, OSFs. Sponsored by World Library Publications. Place: The Oblate Retreat Center. Contact: World Library Publications, 3825 N. Willow Road, Schiller Park, IL 60176. Phone: (800) 566-6150; e-mail: wlpcs@jshaluch.com.

PENNSYLVANIA

Elkins Park

October 29-30

Overnight Retreat for Musicians and Liturgists with David Anderson. Place: Dominican

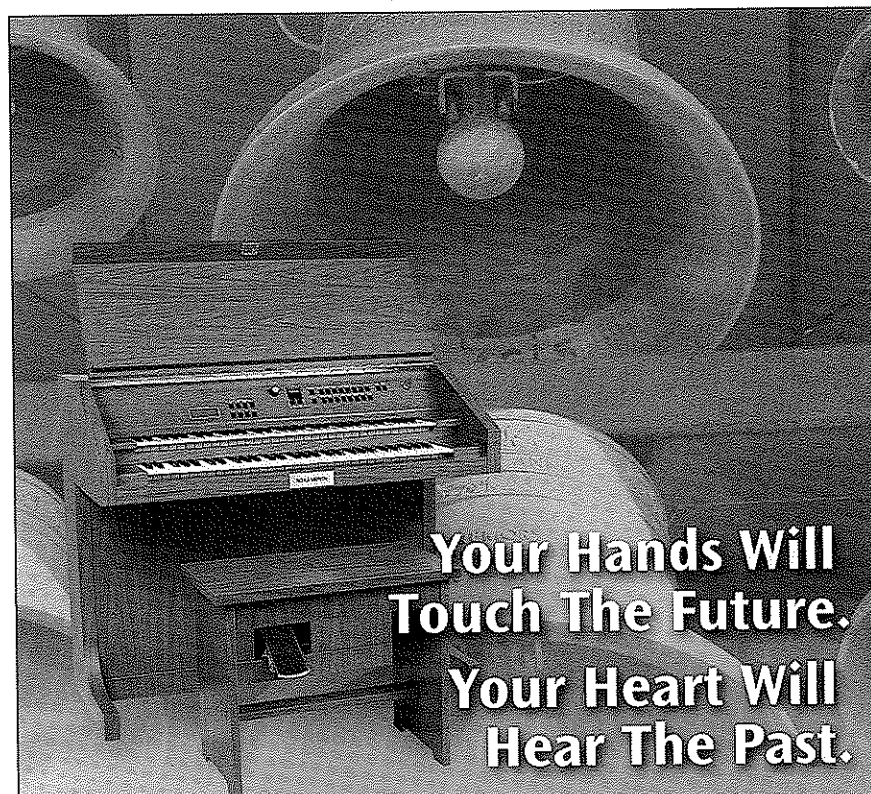
Retreat House, Elkins Park, PA 19027. Contact Helen Jauregui at (215) 782-8520, ext. 139; e-mail: htnj@hotmail.com.

WISCONSIN

Hartford

November 16-20

Mission Days with closing prayer concert featuring Father Jim Marchionda, OP. Place: St. Kilian Parish. Contact Sister Helen Hurley, OP, at (262) 673-4831, ext. 402.



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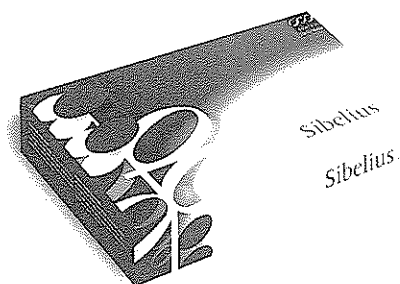
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Pilgrimages and Retreats Overseas

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October 14-22

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ITALY

Florence, Milan

October 31-November 9

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Florence, Siena

November 21-30

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PORTUGAL, FRANCE

Fatima, Lourdes, La Salette, Ars, Paray-le-Monial, Paris

November 4-13

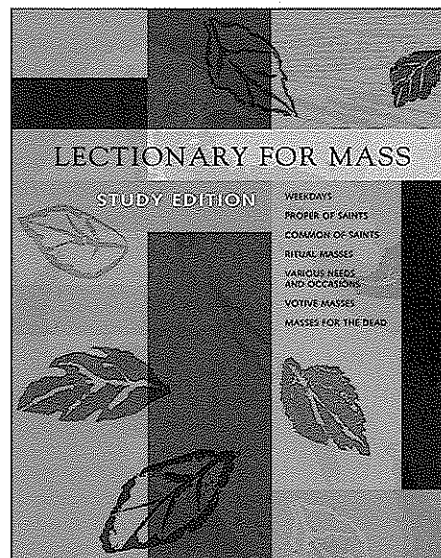
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Please send information for Calendar to: Rev. Lawrence Heiman, C.P.P.S., Rensselaer Program of Church Music and Liturgy, Saint Joseph's College, PO Box 815, Rensselaer, IN 47978. Phone: (219) 866-6272; e-mail: lheiman@saintjoe.edu; fax: (219) 866-6100.

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Those who attend daily Mass regularly will want a copy of this volume for their own prayerful preparation, as will presiders, liturgists, students and preachers. Those who plan and preside at daily services of the word or communion services will also need a copy to prepare reflections and practice readings. The parish library, sacristy and office can also benefit from this practical tool for preparing and celebrating daily Mass.



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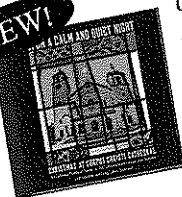
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Paul A. Tate
This vibrant collection draws upon the imagery of Advent, although many of the titles are appropriate throughout the year. Songs include *Turn to the Lord in Your Need*; *You Hear Me*; *Like a Deer*; *Marantha! Come, Lord*; *Of the Father's Love Begotten*; and nine more.

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Reviews

Hymnals

Swift Currents and Still Waters

Sixty-Five Hymn Texts. John A. Dalles. GIA, 2000. G-5366, \$19.95.

Rev. Dr. John A. Dalles is the pastor of Wekiva Presbyterian Church in Longwood, Florida. His hymn texts have appeared in numerous Presbyterian hymnals in the United States and Canada.

This current collection has sixty-five new hymn texts complete with an index of tunes (fifty-five well-known tunes, some used more than once). Additional indexes include a listing of first lines and titles, a metrical index, a list of composers and sources for the tunes, a liturgical and topical index, a list of hymns for the Christian year, and an index of Scripture passages related to the hymns.

Pastor Dalles writes with the conviction of a wise and experienced pastor who wants to place worthy theological and social truths before the users of this resource. His understanding of worshipers shows in his easily understood texts, colorful symbols and similes, as well as in his true poetic artistry and very good versification.

This is a volume for all connected with the church, especially for those whose personal belief falls within Presbyterian tenets. Pastors, liturgists, deacons, choir members, sanctuary assistants, parish councils—in one word, everybody—would find multiple religious riches in this new collection. It is worthy of examination and use by worshipers in our day.

Awake Our Hearts to Praise

Hymns, Songs, and Carols. Herman G. Stuempfle, Jr. GIA, 2000. G-5302, \$19.95.

The Rev. Dr. Herman Stuempfle, lyricist of "On Emmaus' Road," commissioned for the NPM Twenty-Fifth Anniversary Convention, is the author of several books on preaching, theology,

and hymn texts. In a distinguished career, he has served as a Lutheran pastor and in several capacities at Gettysburg Seminary in Pennsylvania: as an administrative board member, professor of preaching, dean, and seminary president.

His previous collections of hymn texts include *The Word Goes Forth* (GIA, 1993) and *Redeeming the Time* (GIA, 1997). Dr. Stuempfle's texts have also been published by The Hymn Society of the United States and Canada, and they are found in numerous hymnals and choral works.

This new collection contains seventy-five texts. His hymns offer a variety of resources for worship leaders, church musicians, parishioners, and those interested in composing contemporary hymns and tunes. He brings a broad vision to these texts, offering in them striking symbols; literary finesse; and the ability to give the worshiper a text worthy of singing, valuable for information, and rich in solid theological impact. Dr. Stuempfle's writing abounds with scriptural references, pastoral insight, and an eloquent sense of prayer.

In addition to helpful indexes, one thoughtful touch in this collection is the inclusion of four-part accompaniment to tunes not so familiar or brand new. This collection is valuable as a personal prayer book, a hymn book, a reference source, and a meditative handbook.

James M. Burns

Choral

Echo of Faith

David Haas. Solo, cantor, choir, congregation, keyboard, guitar, various opt. instruments. GIA. G-5656, \$14.00. Individual editions also available.

This recent collection has enough good material in it to warrant your attention. As Mr. Haas expands his range, his work becomes more vibrant and less ephemeral. I especially applaud his choice of text in "The Guardian's Farewell" (G-5658, \$1.30): He sets John Henry

Newman's poem with reverence and respect. This is the most uncompromising, solemn, and beautiful piece in the collection, appropriate for funerals and memorial services. At the other end of the spectrum lies "The Hand of God" (G-5663, \$1.10) with its exotic percussion and absence of melodic support for the singers. This intense setting of Psalm 145 would require some nervy work, but it would be talked about for weeks after its performance.

The standard arpeggiated keyboard lines that populate some of the pieces are, if not interesting, at least less obtrusive than one would normally expect. But it is when these are abandoned and a truly rhythmic keyboard structure is attempted, as in "Echo of Faith" (G-5670, \$1.40), that these pieces pop.

Kate Cuddy's contribution to the collection—"With This Bread" (G-5668, \$1.40)—is interesting both rhythmically and structurally. The rhythm is not difficult, just a bit tricky for the congregation. In the midst of a standard verse-and-refrain structure there is a "vocal interlude" to be sung by a quartet or a small group of singers. This device elevates the piece, giving it a resonance it would otherwise lack.

Joe Pellegrino

Choral Recitative

All the items reviewed in this section are from GIA Publications.

My God, My God, Why Have You Abandoned Me? Jonathan Rothman. Cantor, keyboard or guitar, opt. flute or other wood instrument, and congregation. G-5234, \$4.00. An entry in the GIA Cantor/Congregation Series, this piece is a splendid marriage of music and text. This setting of Psalm 22 is supported by a very simple minor chord progression that paints beautifully the repetition of the lament in the text. The subtle variations in the progression through the verses may be difficult to enunciate clearly on a guitar, but they can be brought out nicely on the keyboard.



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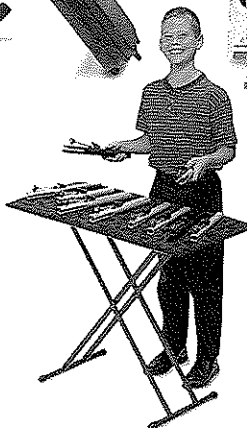
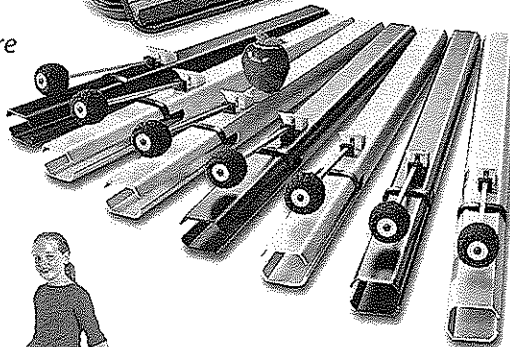
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Free!
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You Who Were Rich. *John Worst. SATB, organ, and flute. G-5469, \$1.40.* This traditional French carol, supporting a poem by Frank Houghton, is elegant in its simplicity. Quietly and gently, this piece reflects on the Christmas story. The part-writing is kind to the voices and certainly not difficult for even an inexperienced choir. One or two rehearsals would have this piece up to performance speed.

O Lord, the Guardian of My Heart. *Carol Browning. Choir, congregation, keyboard, guitar, opt. flute and cello. G-5106, \$1.30.* This piece is certainly more than the sum of its parts. Taken part by part, the vocal lines, instrumental parts, melody, and even the text are nothing spectacular. Woven together, however, this piece becomes magical. Perhaps it is the subtle building through the verses, or the sweet mixture of flute and cello in fine mellifluous lines, or the coda with its cadential formulae that we have in our ears from birth that makes this music worth performing with sincerity and commitment.

Sanctify Me. *V. Michael McKay. SATB and piano. G-5592, \$1.30.* It is difficult to notate on paper the spirit of African-

American church music. This setting avoids the usual pitfalls, such as appeals to dialect pronunciations, notation that only approximates the desired sound, an unsustainable tessitura for the choir, or, worst of all, the editorial marking noting performance "with a Gospel feel" (one of the worst examples of circular logic in music today). Instead, McKay produces a vibrant piece, rhythmically challenging but accurate, on a traditional theme. I would avoid the guitar chart unless you're a session player, but the piano part as written will spark this setting. This composition will require real work, not just feeling your way through, but it will reward your efforts.

Concertato on Blessed Feasts of Blessed Martyrs and There's a Wideness in God's Mercy. *Robert J. Powell. SATB, congregation, organ, and brass quintet. G-5125, \$1.40.* This instantly recognizable tune gets a great treatment here. Unlike many such large settings, in this piece the quintet is an integral part of the composition, working through the performance, playing off the organ and the vocal lines with great skill. Powell works the interplay between the organ and the quintet espe-

cially well in the call-and-response interlude before the final verse. This is a great setting to show off your brass.

Ring Out the Glad Tidings. *Clark Kimberling. SATB and two handbells. G-5123, \$1.00.* If you're just starting a bell choir or are looking for an easy way to integrate your choirs, this is a fine piece to work on. Its rhythm is tricky, but the vocal lines imitate the open fifths of the bells, so there's not much melodic work to do. The text is simple and repetitive, but that's not the point. The clear, crunchy, archaic sound of this composition will grab and hold your attention.

When in Our Music God Is Glorified. *Charles V. Stanford and Fred Pratt Green, ed. Russell Schulz-Widmar. SATB and organ. G-5518, \$1.30.* This is the English cathedral sound at its best. It is not a particularly difficult work, although it may take a bit of time to get these harmonies back in your ear if you've been away from them for a while. There is variety in the marshalling of forces within the choir, a call for lyrical organ playing and sensitive stop selection, and a big ending.

Joe Pellegrino

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Books

Christ We Proclaim

A Music and Liturgy Resource for the Rites of Christian Initiation. Ed. Christopher Walker. 360 pages, paperback. OCP, 2001. 11293, \$29.95. Also available: Three volumes of songbooks and related CDs.

At the beginning of the Vatican II reforms, most musicians were, not surprisingly, concerned about music for the Mass and getting the whole assembly to realize its musical role. People realized, of course, that there were other rites besides the Eucharist, but these were only celebrated occasionally, often out of sight of the Sunday assembly.

But the rites of the Roman Catholic Church are many—and all of them are musical. Of these rites, certainly the most important are those pertaining to the building up of the church itself: the rites of Christian initiation. This new resource, *Christ We Proclaim*, provides a complete musical analysis of the rites of Christian initiation from the period of the pre-

catechumenate to Pentecost Sunday. The great virtue of this book is not only the inclusion of careful analysis of the rites and their musical possibilities or even the extensive musical suggestions—including a coding of the suggestions that reflects the character of the music. The great virtue of this book is that, in addition to all of these resources, it includes all the rites of initiation. Pastoral musicians need not refer to a number of different books in preparing these rites: All is contained here.

Some music is printed in this resource book—and a good deal of that is the work of the editor—along with additional suggestions. Three volumes of the accompaniment to much of the suggested music—recorded on three compact disks—rounds out this exploration of music for initiation.

Not surprisingly, since this is an OCP publication, most of the music that Walker suggests is from that publishing company. This would have been a better resource if it had included suggestions from all the major publishers serving congregations in the United States. Some of the suggestions that are made might

be questioned as to their appropriateness for a specific part of the initiation rites, and even more serious questions could be raised about the music that is particularly pertinent to Holy Week and the Triduum. One especially noticeable omission from Walker's suggested repertoire is the Easter Vigil *Alleluia* that signals the church's resumption of singing the *Alleluia* after the lengthy Lenten penitential period of "fasting" from that acclamation. Walker does not even mention this traditional chant! And the Gospel acclamations suggested by him do not fill the bill for this particular piece of ritual music that is, at the Vigil, really more response psalm than Gospel processional.

In conclusion, this book is highly recommended. The pastoral advice provided by Walker, with his approach to singing the liturgy, is wise indeed. The publication of this text should encourage the development of additional books like it that facilitate the work of pastoral musicians in preparing the liturgies of marriage, anointing, funerals, and the other rites.

Frank Quinn, *op*

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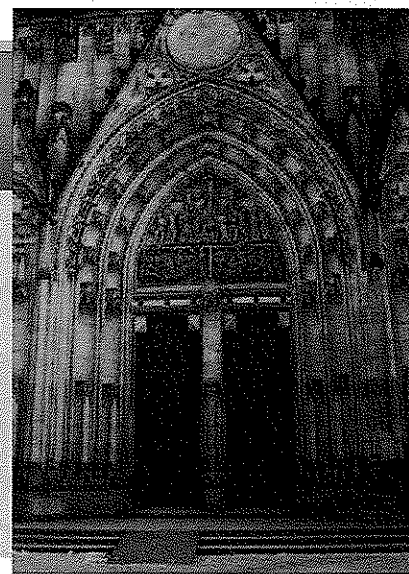
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The Celtic Soul Friend

A Trusted Guide for Today. Edward C. Sellner. 256 pages, paperback. Ave Maria Press. \$15.95.

Father Sellner is a professor of pastoral theology and spirituality at the College of St. Catherine in St. Paul, Minnesota, and an expert on Celtic spirituality. In this work, he suggests that Christianity, at least in popular practice in Ireland and other Celtic nations, was originally successful largely because it incorporated those elements of older beliefs that missionaries found compatible with Christianity as they understood it. In effect, then, Father Sellner offers us a study of successful inculturation of a Mediterranean belief system (Christianity) as it was introduced among people with a very different worldview and set of beliefs.

The value of this book for pastoral musicians, clergy, and other NPM members is twofold. First, it offers a cogent description of the "soul friend" form of spiritual direction, one that may be performed as readily by lay people as by members of the clergy and by women as well as by men. The second value is the way this history of Celtic spirituality highlights the importance of poetry and music in prayer and spirituality. The strong connection that Father Sellner finds between poetry, music, ritual, and the roots of Celtic Christianity may make it more possible to find ways of re-inculturating the Latin Rite in ways that allow a richer expression of this spirituality.

The Cathedral at the Heart of Los Angeles

Michael Downey. 42 pages, paperback. The Liturgical Press, 2002. \$14.95.

Designed to serve as an introduction to the new Cathedral of Our Lady of the Angels, this short but beautiful work is an icon of what a cathedral might be in any city dedicated to a unified vision of the church's work in worship, theology, art, and service.

It is, first of all, a lovely book that provides a first glimpse, in stunning photographs by Tom Bonner, of the dramatic new cathedral built to replace the older Cathedral of St. Vibiana, damaged by a series of earthquakes that finally made it unusable. Two impressions of

the space emerge from the photos. The first is of a building filled with light emanating through the alabaster windows. The second impression comes from one of the two main sets of tapestries designed by Ojai artist John Nava, the primary decoration on the walls. The Tapestries of the Communion of Saints, which line the walls on either side of the congregation, remind all who gather in this space that what we do at worship is only part of the eternal liturgy that we celebrate with the saints and angels.

But the pictures are only part of this book, and as wonderful as the images are, the really significant part of this taste-test of the new cathedral is the text. Written by Dr. Michael Downey, professor of systematic theology and spirituality at St. John Seminary and Cardinal Mahony's personal theologian, it is a series of brief, poetic, deeply moving, and rich reflections on what a cathedral—and this new cathedral in particular—is all about. Everyone associated with the life of a diocesan cathedral (and that would include, in one way or another, most pastoral musicians and clergy) should read and reflect on Downey's commentaries on the cathedral. His text is a challenge to all of us to let the cathedral be what it should be: the place where we do what is central to our faith and life as church, the place in which we know we are in God.

Gordon E. Truitt

About the Reviewers

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

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

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

Rev. Frank Quinn, OP, is a professor of systematic and pastoral theology at Aquinas Institute, St. Louis, Missouri.

Dr. Gordon E. Truitt edits *Pastoral Music* and other NPM publications.

Publishers

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

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

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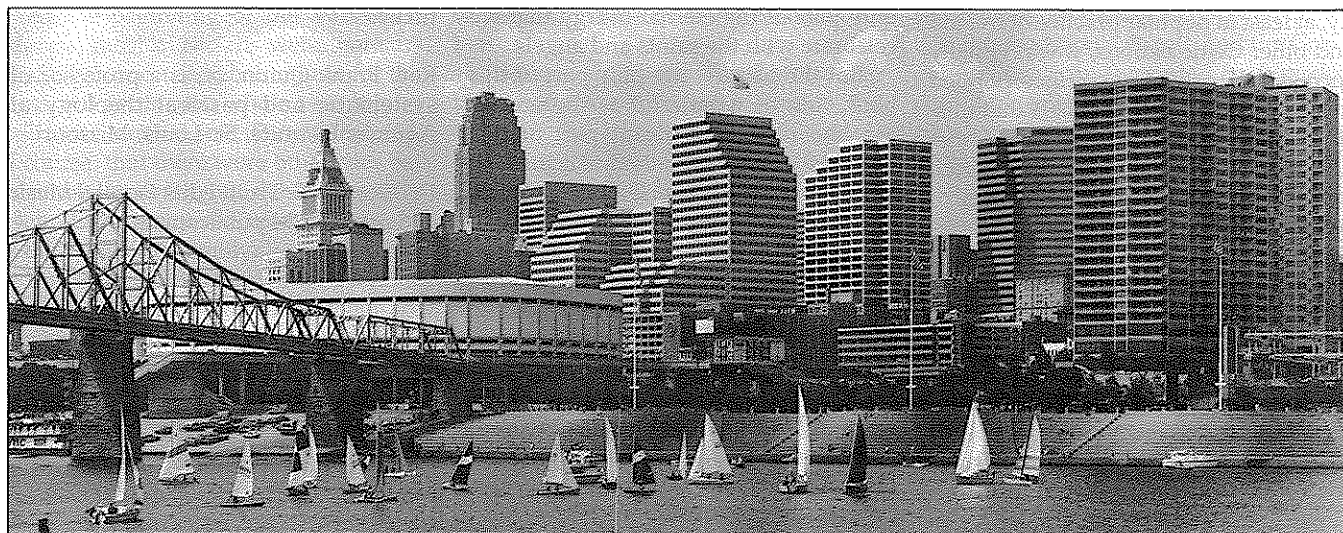
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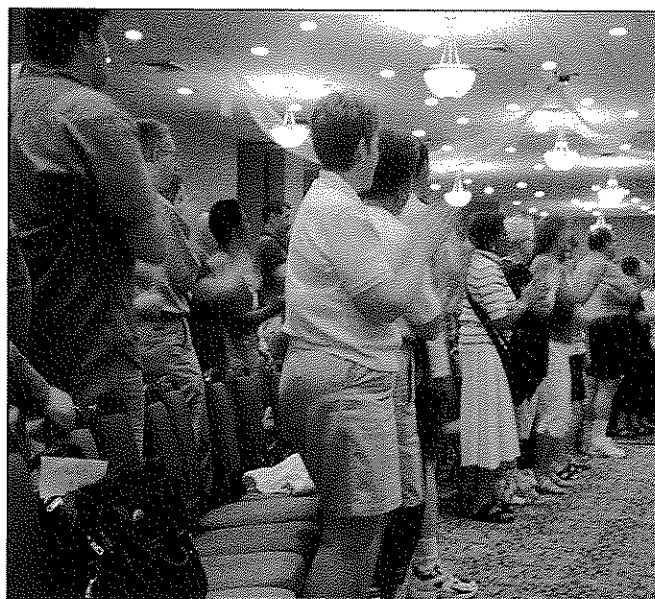
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Regional Conventions 2002

BY THE PARTICIPANTS

The major benefit I received from this NPM convention is ... meeting old friends and making new ones ... meeting new people and learning they're going through the same things in their parishes that I am ... that they're doing the same things I do ... networking ... camaraderie ... affirmation of my gifts ... empowerment ... hope ... an affirmation that we're on the right track ... renewal ... renewed interest in my ministry after severe burnout ... energy for ministry ... a shot in the arm ... a sense of the Holy Spirit at work ... practical, hands-on help ... an opportunity to be ministered to ... a chance to get away from my own town ... learning how to improve my singing ... inspiration from youth involvement ... beautiful, powerful, inspiring liturgies ... fantastically beautiful Eucharist ... it was a total retreat experience for me ... a challenge to some entrenched patterns ... exploration of acculturation and multicultural issues ... experience of multiculturalism ... exploration of evangelization through sung liturgy ... the encouraging idea that I can do things differently ... a better understanding of liturgy ... a sense of awe for our liturgy ... a sense of awe about what is possible for cathedral music ... being part of the American church ... being in the company of the church's community of musicians ... a better sense of my own spirituality ... humility ... courage ... working with the best in the Catholic music field ... education ... learning how to improve liturgy with children ... a fantastic music educator track ... sessions on children's choir ... people with a variety of viewpoints working toward the same goal ... a greater awareness that "high church" and "low church" can serve authentic prayer in harmony ... the cohesive, positive approach to the theme of hope ... the wonderful music ... new music ... the most moving music of the greatest variety ... the beauty of well-trained choirs ... powerful and inspiring concerts ... hearing all the participants break into four-part harmony ... useful information ... food for thought ... the wonderful breakout sessions ... learning to make the best of what you have to work with ... meeting with other NPM chapter directors ... opportunities to brainstorm with other organists and music directors ... an introduction to NPM and its members ... learning that NPM is striving

These comments are drawn from evaluation forms turned in by participants in this year's regional conventions.



to continue the mission of the church by educating musicians and liturgists in areas of greatest need and keeping the dialogue open ... dialogues in the plenum sessions ... learning how to teach a choir how to breathe ... good ideas on music ensemble technique ... a greater knowledge of chant ... a new perspective on choreography and danced prayer ... learning what a music director is required to do ... new ideas about including the congregation as participants ... a reminder that preparation is crucial ... good balance of workshops and showcases ... showcases ... handouts at the breakouts ... excellent cantor workshop ... hearing music performed (and prayed) by the composers ... meeting composers ... buying music ... sessions with James Jordan ... with Lynn Trapp ... Paul French ... Marty Haugen ... Clara Dina Hinojosa ... Bonnie Faber ... John Bell ... Jim Chepponis ... Boston Choir ... Ed Foley ... Ron Fabry ... "yellow shirt" hospitality ... the liturgical space tour ... seeing historic Girls and Boys Town ... a lot of little things ... refreshing weather ... the ice cream social ... I want to come again.

At future conventions, we should have more (better) ... singing by everyone ... LifeTeen music ... music written before 1960 ... Gospel/African-American/jazz/blues music ... popular Christian music ... country, rock, folk guitar ...

beautiful experiences of classical music . . . J. S. Bach . . . music using inclusive language . . . verses in various languages . . . balance between "low" and "high" church music . . . accessible music . . . Anglo composers and concerts . . . "name" composers . . . handbells . . . use of pipe organs . . . worship in spaces designed for worship . . . prayerful services like those led by youth at this convention . . . Eastern Rite prayer . . . opportunities for prayer . . . multicultural prayer . . . youth choirs . . . bishop-presiders who sing, like Bishop Clark . . . exposure to the Catholic Church in other countries . . . ecumenical perspective . . . inspirational (not academic) plenum speakers . . . plenum speakers who speak to us, not over our heads . . . substance . . . music in plenum sessions . . . local rather than nationally known keynoters . . . musicians as keynoters . . . women as presenters . . . dynamic presenters . . . bishops who aren't afraid to speak the truth . . . opportunities to interact with clinicians one-on-one . . . time to dialogue with plenum speakers . . . times for breakout sessions . . . time to eat . . . time for exhibits . . . free time . . . nap time . . . time to regroup . . . time to sit and visit . . . time . . . opportunities to jam . . . social activities such as dances and cocktail parties . . . organ concerts . . . hymn festivals . . . youth participation . . . better descriptions of breakout sessions . . . advanced-level workshops . . . longer workshop sessions . . . sessions about communion outside of Mass . . . varied sessions for clergy . . . sessions on the Enneagram . . . on copyright law . . . on the use of electronic instruments (MIDI, keyboards) in combination with traditional instruments . . . on getting young people actively involved . . . on music and liturgy in African-American communities . . . on planning for the upcoming liturgical year . . . dance workshops . . . forum for new composers . . . for guitarists and contemporary ensembles . . . for pianists . . . sessions on recruiting and

training good cantors . . . small, short panel presentations . . . handouts . . . choral sessions featuring music by other companies than the Big Three . . . chances for the little guys to show their stuff . . . sessions on building up the musical treasury of the church . . . sessions on adult initiation . . . space in the breakout sessions . . . recording of breakout sessions . . . help navigating the balance between Vatican directives and pastoral liturgy . . . practical examples in workshops . . . opportunities to share our own experiences . . . team building . . . opportunities for confession and reconciliation . . . a chance to pray the rosary together (multi-lingually) . . . industry showcases . . . Advent and Christmas music at showcases . . . concerts . . . women-focused concerts and theater events . . . large directional signs . . . hospitality . . . elevators . . . directions for emergency services (e.g., hospitals) . . . discounts (e.g., for retired pastoral musicians who want to remain in NPM) . . . selection of hotels and cities . . . hotels with hot tubs . . . soundproofing between breakout rooms . . . information about food and restaurant options . . . food available at mealtime meetings . . . meals together . . . rehearsals for events . . . proofreading of the convention book . . . larger print in the convention book . . . space between chairs . . . space for exhibits . . . exhibitors . . . exhibitors selling gift items . . . water . . . bathrooms . . . air conditioning in churches . . . name tags with the state in larger letters . . . a concluding blessing of musicians . . . fun . . . more of the same.

And less (fewer) . . . academic plenum addresses . . . long plenum addresses . . . plenum addresses . . . plenum dialogues . . . priests and nuns as plenum speakers . . . speeches in a cathedral that is great for singing but horrible for the speaking voice . . . speakers who moan about the condition of the world without giving real solutions . . . esoteric stuff for those of us in the trenches . . . criticism of decisions from Rome . . . talking but more working with participants . . . multimedia presentations . . . music that will last only ten to twenty years . . . "name" composers . . . cantors imitating pop idols . . . solo singing . . . loud instrumental music . . . drums at morning prayer . . . morning prayer on buses . . . amplification . . . concert-like liturgies . . . elaborate prayer services . . . incense . . . Latin . . . bi-lingual worship (it's too confusing) . . . multicultural music (when in America do as Americans do—speak English) . . . liturgy that moves at a snail's pace . . . complex, unsingable choral music . . . sitting in hard, straight pews . . . dancers . . . workshops that are only sales pitches . . . pressure to buy T-shirts . . . breakouts . . . concerts . . . conflicting choices at the same time . . . early morning activities . . . evening events . . . late starts and overruns of scheduled end times . . . cell phones ringing during sessions . . . air conditioning in hotels . . . dirty hotels . . . un-air-conditioned churches . . . heat . . . poor lighting . . . room changes . . . travel between convention sites . . . bumpy bus rides . . . long, slow elevator trips . . . walking . . . free time.



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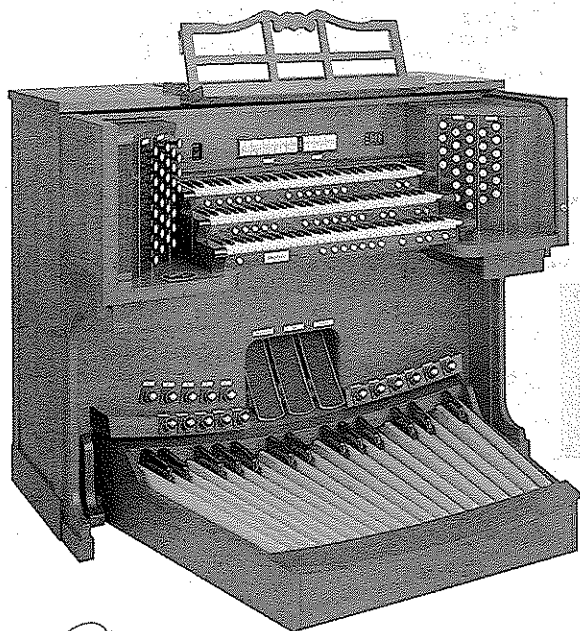
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