

NATIONAL ASSOCIATION  
OF  
PASTORAL MUSICIANS

December-January 2003

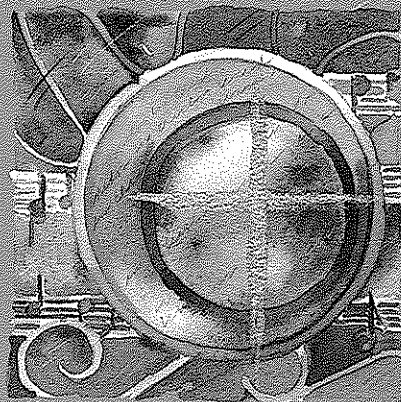
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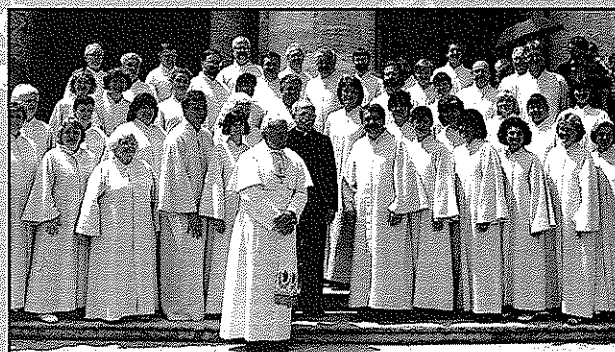


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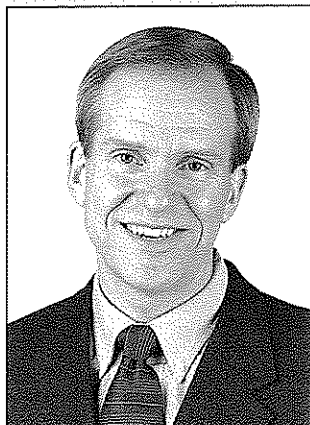
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# From the President



## Bringing to Birth

At this time of the year, we often find ourselves inundated not only by rehearsals, special liturgies, and concerts but also by the normal stresses associated with preparations for Christmas. In the midst of all this activity, the members of our communities are looking to us to lead them in songs of hope, to speak to them words of reassurance, to create the sounds that connect them to the God of compassion.

Just a few years ago I participated in a Christmas Midnight Mass at which the homilist surprised the assembly by preaching on the condition of children in the world. He connected the birth of Jesus with the births of millions of children today who suffer from the effects of hunger, homelessness, disease, and neglect. That homily presented a powerful challenge to all of us in that church.

How could we not hear the words of the carols differently after such a powerful message? After we had listened to that homily, the words of the carols that we sang suddenly took on new meaning. When we sang, "Holy infant, so tender and mild," how could we not think of children born today into conditions of poverty, just as Jesus was? When we lifted our voices in praise of the God who assumed our human condition, how could our hearts not be moved by the plight of suffering children everywhere?

As pastoral ministers—musicians, clergy, and other leaders of worship—we are called at this time of the year to break through the cozy cultural façade that we so often put in front of the crèche. Each day the media make us aware of how much pain

there is in the world. We hear stories of terrorism, violence, murder, ethnic and religious conflict, addictions of all kinds, abuse, AIDS, economic injustice, and threats of war. Closer to home, members of our communities experience the loss of a child, the fear of cancer and other life-threatening illnesses, the alienation of divorce and broken relationships.

In the face of human sin, suffering, and death, God has responded by taking on our very human nature with all the messiness that goes with it. How can we not marvel that God has embraced our life, our suffering, and even our death? This is the good news that we are privileged to sing and proclaim in our liturgical celebrations, in our musical performances, and in all our activities during this season.

The Advent and Christmas seasons offer many opportunities for people to experience the life-giving presence of God in our churches and through our ministry. Yes, the work of December makes tremendous demands, and it may at times lead to exhaustion. Just remember the equally tremendous impact that we have on our local parishes, on the strangers who may wander into our churches, and on the communities that may be affected by those who are encouraged, renewed, and transformed in song and in worship.

## The End of a Year

NPM needs your help. This association is a treasure. It brings together musicians, clergy, and other leaders of worship to find support and companionship for their common ministry, and such mutual support often leads to life-long friendships. Empowered by a dynamic vision of the church that seeks "full, conscious, and active participation" through the gift of music, NPM enables its members to achieve new skills, to deepen their knowledge, and to inspire others more effectively.

It is a fact that membership dues do not pay for all of the many programs and services we offer to our members each year. Your gift to the NPM Annual Fund helps us to fill this critical funding gap, insuring that our resources are available to respond to the many needs of our members.

If you have not yet made a gift to the NPM Annual Fund, please consider doing so now at year's end. Your contribution on or before December 31 is fully tax

deductible for the year 2002. There is a contribution envelope inserted in this issue of Pastoral Music for your convenience.

If you have already contributed to the Fund or helped to support the association in any other way, thank you for helping us to carry on our mission of fostering the art of musical liturgy.

## A New Year

The coming year is full of exciting opportunities for growth in the ministry of pastoral music. Be sure to mark your calendar now for the 2003 NPM National Convention in Cincinnati, Ohio, July 14–18. In this year when we mark the fortieth anniversary of Vatican II's Constitution on the Sacred Liturgy, our convention will focus on a quote from that document: "Christ present . . . when the Church prays and sings."

Soon after the beginning of the year you will be receiving a brochure for this incredible gathering, which will feature festive liturgical celebrations, dynamic major speakers, fine musical events, and informative workshop presentations. Check out the Association News section of this issue for a preview.

We will also be sponsoring a number of schools, institutes, and seminars during the coming year. If you did not have the opportunity to participate in one of our seminars on the General Instruction on the Roman Missal, we will be repeating that program on January 31 in St. Louis. Next summer we are planning schools for cantors (including one with an advanced track), organists, choir directors, children's choir directors, music educators, pianists, and guitarists. In addition, we are planning two programs in pastoral liturgy.

Since it's time to make your New Year's resolutions, why not consider how you will be planning for your own growth in music ministry during the coming year?

From all of us on the staff of NPM, best wishes for a blessed Christmas Season!

A handwritten signature in dark ink, reading "J. Michael McMahon".

President



# PASTORAL Music

## *Pastoral Music*

(ISSN 0363-6569)

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*Pastoral Music* is published bimonthly by the National Association of Pastoral Musicians, an organization of musicians and clergy dedicated to fostering the art of musical liturgy. Membership services include the newsletter *Pastoral Music Notebook* (bimonthly), discounts on NPM national and regional conventions, schools, workshops, NPM Hotline, the NPM web site—[www.npm.org](http://www.npm.org)—and other benefits.

Editorial and Executive Offices: 225 Sheridan Street, NW, Washington, DC 20011-1452.  
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STATEMENT OF OWNERSHIP, MANAGEMENT,  
AND CIRCULATION  
(Required by 39 U.S.C. 3685)

*Pastoral Music* is a bimonthly magazine totaling six issues annually at an annual subscription price of \$30.00. *Pastoral Music* offices are located at 225 Sheridan Street, NW, Washington, DC 20011-1452.

*Pastoral Music* is a membership magazine of the National Association of Pastoral Musicians. Dr. J. Michael McMahon, Publisher. Dr. Gordon E. Truitt, Editor. There are no known bondholders, mortgagees, or other security holders. The purpose, function, and nonprofit status of this organization have not changed during the preceding twelve months.

The average number of copies per issue over the last twelve-month period, 10,067; actual number, August-September issue, 10,000; total paid and/or requested circulation last twelve months, average, 9,683, August-September issue, 9,760; free distribution last twelve months, average, 40; August-September issue, 28; total distribution last twelve months, average, 9,723; August-September issue, 9,788. Percent paid and/or requested circulation, average, 99.6%; August-September issue, 99.7%. The issue date for this circulation information is August-September 2002.

Periodicals postage paid at Washington, DC.  
Postmaster: Send address change to *Pastoral Music*, 225 Sheridan Street, NW, Washington, DC 20011-1452.

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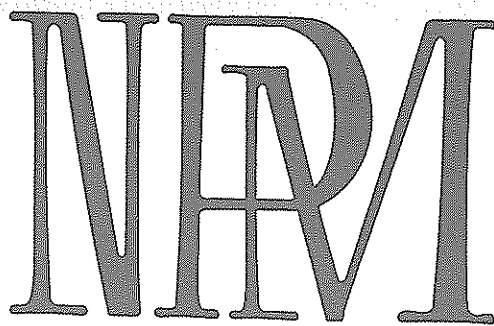
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## National Association of Pastoral Musicians Mission Statement

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

### Five Challenges

*adopted by the NPM Board of Directors, August 1996*

#### **We are challenged to keep on singing a new Church, to stay committed to the ongoing renewal of the Church.**

As an Association, our challenge is to continue to teach the power of music in faith, to name and begin to heal divisions which too often are symbolized through musical styles. The center, of course, must always remain the message of Jesus who is the Christ.

#### **We are challenged to maintain and develop competency in our ministry.**

For full-time musicians, competency should expand to professionalism. For volunteer or part-time musicians, competency should include working at building knowledge and values but, most importantly, working to develop the skills to celebrate a musical liturgy in the parish or worshiping community.

#### **We are challenged to ongoing formation.**

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

#### **We are challenged to be an Association.**

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

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

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



# Readers' Response

## Piano at the Pub?

I would like to comment on the article ["Singing in Procession: Communion"] in the August-September issue of *Pastoral Music*. With regard to long communion processions and suggestions for having the people sing for as long as it takes to complete the processions, I must say that one of the suggestions really smacks of the "let's sing around the piano at the pub" mentality. Certainly interludes between stanzas of a hymn during communion add a variation to the texture of the music as do dynamics, registration, or key changes. However, we must be careful with regard to medleys, especially with contemporary musical settings. There is a fine line between being entertained and joyful worship.

I sometimes envision . . . current composers sitting in front of their TVs, listening to commercial jingles and incorporating the melodies into their songs. Sometimes as I sing a song in church composed by [one of them], I can't help but drift off into the memory of a commercial about cotton clothes and the "fabric of our lives" or perhaps the soundtrack to a movie like *Superman*. Let us not forget *musica profana*.

Care must be taken when we musically aid the congregation as they seek a communal and a personal "communion" with the Savior. In my opinion, joyful music interspersed with silence as opposed to an entertaining "club style" din of religious music that reminds us of TV commercial jingles is a more acceptable and appropriate direction for church musicians to take during the communion processional.

Anne Conover  
Warrenton, Virginia

## A Trend toward Resentment

I wish to address some concerns with "Please, Don't Push Me off the Bench" by Bennett John Porchiran [Professional Concerns, August-September *Pastoral*

*Music*]. There seems to be a trend toward an attitude of resentment with guest musicians in *Pastoral Music*. However, we pastoral musicians are called upon to treat others, including guest musicians, with Christian love and charity.

Let's start with a very misguided assumption—that the church where we work is "our" parish. We do not own it; it is not ours by any right, nor is the job of playing or singing at any particular wedding or service. It is only "our" parish inasmuch as God is "our" Father: expressing community and personal relationship, not possession, in any way, shape, or form (see *The Screwtape Letters* by C. S. Lewis). Rather, as music ministers, we are the church's, for a minister is a servant. (No, that doesn't mean we're slaves; we are certainly justified in asking reasonable compensation for our services.) Even further, the weddings that take place in our church are not "our" weddings. After all, who are the ministers of the sacrament of matrimony? The bride and groom. It is their wedding. The priest is only the church's witness. Similarly, the organist, cantor, or other music minister is only the church's liturgical minister. We should graciously accept the invitation to provide music or assist in the provision of music for the couple's wedding.

Now, this doesn't mean that we must manage the music for any couple's wedding for free, nor does it mean that we necessarily allow anyone else to manage music for weddings at our parish! We need to understand that musical "performance" or service in the liturgy—on organ, voice, or another instrument—is a separate activity from that of the music director or manager who coordinates music in a liturgical setting and usually defines and/or enforces policies with regard to that music. We do this out of Christian love and charity for the couple, not because it is our "right." It is acceptable to charge a fee for this service, but to ask for our normal wage for playing or to demand a right to play at such weddings is haughty and rude, to say the least. Professional musicians do not have a

monopoly on the skills needed to play in church. For [example], I was a truly capable organist for several years, even though I was not a "pastoral musician" because I was in another profession full-time.

When I play at weddings outside my parish, I ensure, as best I can, that the music director has been consulted. But it is insult and injury to tell my sibling or cousin that their brother or cousin (who is a pastoral musician) won't be allowed to play at their wedding—or that they're still going to have to pay some musician, whose work may be rather nominal, as if he were playing.

May we live up to our Christian calling to love our neighbor, admonish the sinner, welcome the stranger, comfort the sorrowful, and bury the dead!

Charles Pouliot  
Lanham, Maryland

We welcome Mr. Pouliot's contribution to this continuing discussion among pastoral musicians. However, we need to correct one statement in his letter. He observes that the sacramental celebration of marriage belongs to the bride and groom: "It is their wedding. The priest is only the church's witness." The fact is that all of the sacraments are ecclesial acts, no matter who the minister is (or the ministers are), and therefore the community, through its leaders, has a right and duty to exercise control over their celebration. "The sacraments are 'of the Church' in the double sense that they are 'by her' and 'for her.' They are 'by the Church' for she is the sacrament of Christ's action at work in her through the mission of the Holy Spirit. They are 'for the Church' in the sense that 'the sacraments make the Church' . . ." (Catechism of the Catholic Church, 1994 English translation, no. 1118).

## On the Mark

Carol White's editorial reply ["Too Many Purists," October-November *Pastoral Music*] was right on the mark. Although you certainly cannot please ev-

everyone, my experience over the previous twenty-five years also seems to favor the "serve the liturgical and musical needs of the parish" approach.

If we are really honest with each other (and look out into the assembly every weekend), we realize that most of our houses of worship are filled with people of all ages, musical tastes, and liturgical styles. The intelligent and pastorally sensitive musician will program a variety of musical styles which reflect the liturgical season, the Sunday readings, the musical forces with which he/she works, and, of course, the particular ethos of the parish.

Some people call me a music/liturgy purist because I have master's degrees in choral conducting and liturgical studies. I would simply reply that education enables one to make better choices, choices that many others don't even know exist. For example, a church near us recently built a new worship space and did not put an organ in it. What, these people never heard of Bach?

For Christmas this year, our cherub choir (third to fifth graders) is learning sections of Benjamin Britten's *A Ceremony*

*of Carols*. It is a well-known twentieth century piece, but most "hum and strum" directors have never heard of it, so their congregations will never have the pleasure of listening to it nor their choirs of singing it. On the other hand, if all the choir sings is "Sicut cervus" by Palestrina and Masses by Schubert, the assemblies will be prevented from ever singing "Center of My Life" and "Table Song." Virtue is in the middle.

My sense is that *Pastoral Music* is trying to present various points of view by people who are passionate and knowledgeable in their particular field. Joseph Swain is going to argue (and he did!) the merits of the music of the ages, the music which will always be with us if musicians know enough to sing it. Folks from the "LifeTeen" experience would present a very different picture, one that features essentially a contemporary treatment of the music in the liturgy. It is for the informed, educated, and pastorally sensitive musician and liturgist to choose what will encourage people to lift their minds and hearts to God in worship through participation, active listening, and prayer, respecting both the tradition

and contemporary vitality.

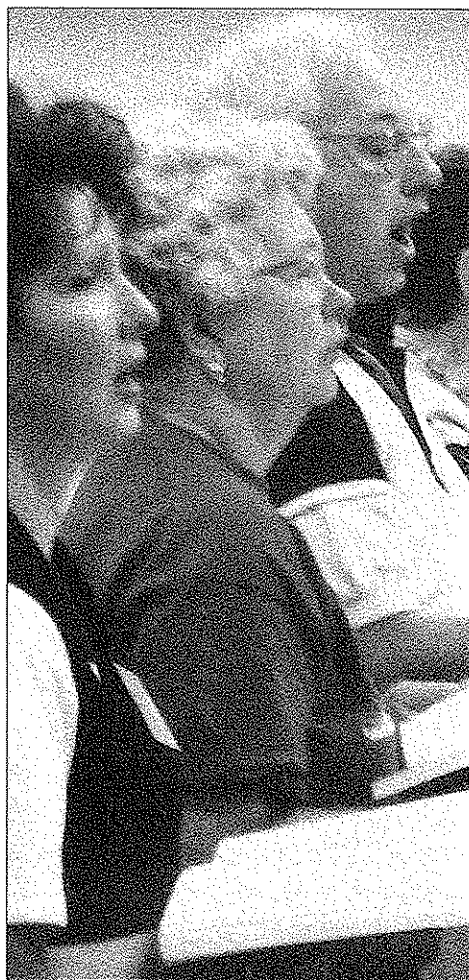
I would encourage anyone who has been called by God to serve the musical and liturgical needs of a parish community to get as much education as you can (and have the pastor pay for it!). You will then be working from a position of strength, having a much wider scope and a deeper grasp of the tools of the ministry with which we have been charged.

Get all the knowledge you can from wherever you can find it, because, after that, you might find what we are all really looking for: wisdom.

Thomas More Scott  
Chagrin Falls, Ohio

## 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: [npmmedit@npm.org](mailto:npmmedit@npm.org).



*"Ours is a singing faith  
All thanks to God be sung  
By people here both far and near  
In every land and tongue"*

~ Jane Parker Huber

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# Association News

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## Convention 2003

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### Christ Present . . . When the Church Prays and Sings

The theme for the next national convention (July 14–18, 2003) is taken from the *Constitution on the Sacred Liturgy*: "To accomplish so great a work [of salvation], Christ is always present in his Church, especially in its liturgical celebrations. He is present . . . when the Church prays and sings, for he promised: 'Where two or three are gathered together in my name, there am I in the midst of them'" (no. 7). In choosing this theme, we are highlighting the *Constitution* as the affirmation of a century-long papal focus on the central role of liturgy and of the need to reform the rites in order to express that role more completely.

It has been forty years since the bishops in council approved the constitution *Sacrosanctum Concilium* (December 4, 1963). It has been fifty years since Pope Pius XII ordered a reform of the liturgies of Holy Week, beginning with the reform of the Paschal Vigil in 1951 and concluding with a full-scale reform of the Triduum and the other services of Holy Week in 1955–1956. And it has been one hundred years since Pope St. Pius X issued his *motu proprio Tra le sollecitudini* (November 22, 1903), in which he called for the restoration of a "true Christian spirit" among the faithful through their "taking an active part in the sacred mysteries and in the solemn public prayers of the Church."

Full convention brochures will be mailed to all NPM members and subscribers, as well as to all Catholic parishes in the United States, early in 2003. To whet your appetite, however, we share these details about the major presentations and musical events that will highlight our gathering.

#### Major Focus: We Are the Baptized

One challenge that the anniversaries  
Pastoral Music • December-January 2003



Cincinnati's Cathedral of St. Peter in Chains

we remember this year have in common is a call to deepen our understanding of what it means to be "the baptized," the church made manifest in worship: Christ present when the church prays and sings. Have you thought about the ramifications of our baptismal identity and its expression in our liturgy? How *the church* prays and sings is important, so we need to prepare worship that deepens our identity. We need to prepare worship that continues our transformation into the Body and Blood of Christ, that helps us become what (whom) we eat and drink. When we pray and sing we remember our foundation in faith so as to reflect on who we are now and in order to create a future transformed through musical liturgy.

In line with the theme of the 2003 National Convention, the major speakers will set the focus for each day.

**Monday:** Dr. Nathan Mitchell will help us "Celebrate the *Constitution on the Sacred Liturgy*." That constitution is an icon of our dreams for liturgy and for being church. The constitution lit a fire that has not stopped burning. However, we need to rekindle that fire in the hearts of all present. We are at a crossroads. We recall the past to be renewed in the present and empowered to continue the way of being church—the way of making Christ present—which the *Constitution on the*

*Sacred Liturgy* envisions.

**Tuesday:** Rev. Andrew Ciferni, O.P.A.E.M., will help us focus on "The Formation of the Assembly," the entire Body of Christ who celebrates the liturgy, head and members. Full, active, and conscious participation in the liturgy *by everyone* is our goal, our first task, and an ongoing challenge. Whether lay or ordained, engaged in a formal ministry or simply someone who gathers with other baptized believers to form the worshipping Body of Christ week in and week out, we *all* belong to the liturgical assembly which makes the church visible and is formed by our full, active, and conscious participation in liturgy. Christ is present . . . when *the church* prays and sings.

**Wednesday:** Sister Eva Marie Lumas, SSS, will ask the question "Who Are We? Diversity, Unity, and Balance." When we gather as the church, we form worshipping assemblies of great diversity in age, ethnicity, lifestyle, gender, theology, philosophy, and most other other aspects of life. We are diverse and we are one, called to become "one body, one Spirit in Christ" (*Eucharistic Prayer III*). How do we strike a balance that will enable us to be more clearly the Body of Christ at worship, and what does that balance look like?

**Thursday:** Dr. Carol Doran will help us realize that our "Ministry Is Our Vo-

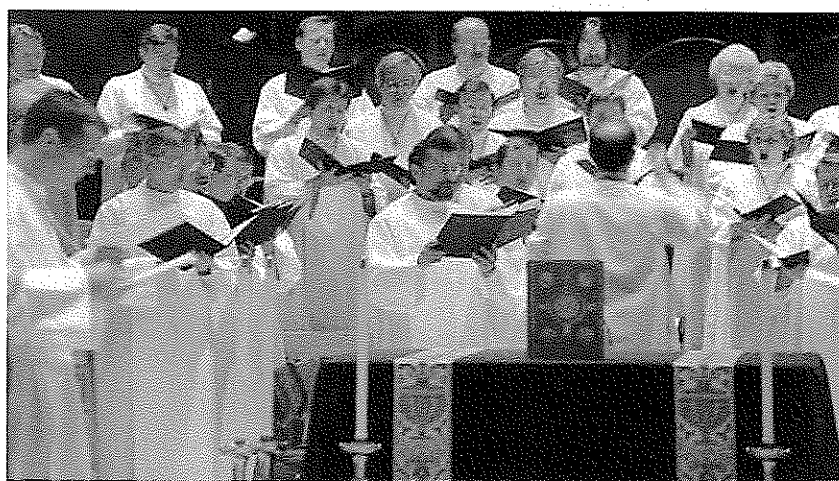
# NPM National Honors Choir 2003

July 14–17, 2003 ❖ Cincinnati, Ohio

Anthony DiCello, Director

Director of Music Ministries, Cathedral of St. Peter in Chains • Assistant Professor of Music and Pastoral Studies, Athenaeum of Ohio (Mt. St. Mary Seminary of the West)

- Immerse yourself in a week of intensive rehearsal with other gifted musicians in preparation for a
- Concert of exceptional music to be performed in the
- Extraordinary Cathedral of St. Peter in Chains for the
- NPM National Convention.



Mr. DiCello directing the resident mixed-voice Athenaeum Chorale

**Come, bring your gifted singing voice;  
Come, bring your musical and prayerful self,  
Come, join with others whose excellence matches your own:  
Proclaim the Word in choral sound and celebration!**

## Application Packets

are available at the address given below. Applicants will complete forms, submit non-professional audition tapes, and plan to register for the NPM National Convention, July 14–18, 2003, in Cincinnati.

**Deadline for Applications: February 21**

**Acceptance Decision by: March 5**

For application packet,

call or write:

**NPM National Honors Choir Applications, NPM West**

1513 SW Marlow • Portland, OR 97225

Phone: (503) 297-1212

E-mail: [NPMWest@npm.org](mailto:NPMWest@npm.org)

For a virtual tour of the Cathedral of St. Peter in Chains, visit the archdiocesan website at [www.catholiccincinnati.org](http://www.catholiccincinnati.org)

cation, Our Call!" As such it is more than a way one gives service or a career. Our ministry is a call from God rooted in our baptism. Whether we serve full-time or part-time, there are standards to which we are called: musically, liturgically, and pastorally. Are we compensated justly? Do we call people of all ages, especially youth, into this service? Are we willing to mentor them and be formed by them? We need mutual support and a willingness to support one another and the assemblies we serve. Yet we tend to grow tired and burn out. We need inspiration to reinvigorate our sense of vocation!

**Friday:** Rev. Edward Foley, CAPUCHIN, will help us to "Become What You Hear: Eucharist as Mystagogy!" We will revisit the liturgy of the Word in a poetic and musical way to plumb the riches of this part of our Sunday Eucharist. We will explore the transformative power of the proclaimed Word and its rituals to discover how they herald Christ's presence in our midst and compel us to respond with the liturgy of our lives.

## Music and Prayer (Music Is Prayer)

Our gathering in Cincinnati will be filled with opportunities for prayer—morning and evening prayer and the Convention Eucharist. This year we will celebrate the Convention Eucharist on Wednesday night, to make it the center and summit of our week, just as the *Constitution on the Sacred Liturgy* reminds us that the liturgy is the summit and fount of the Church's life (CSL #10). There will also be rich musical events offered each day, and several of these will be shaped as times of prayer to remind us that "singing is for lovers" and "one who sings well prays twice" (see *General Instruction of the Roman Missal* 2000, #39).

**Monday:** In the morning we will have the chance to hear performances by the National Catholic Children's Choir Festival and the National Catholic Handbell Festival. These are not to be missed. On Monday, as on each day of the convention, there will be a noontime organ recital. Of course the opening event on Monday afternoon will be rich in music, including our first chance to hear our own voice as the church praying and singing in Cincinnati for this week. In the evening we will have an opportunity to celebrate the inculturation the *Constitution* invites by choosing from a number of musical events, each of which will highlight a different culture in our church



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and our tradition.

Among these are SAVAE: *The San Antonio Vocal Artists Ensemble* sharing a new resource, "Ancient Echoes: Music from the Time of Jesus and Jerusalem's Second Temple," which highlights the music of Jesus' world—including original prayers of Jesus, sung in his native Aramaic language, sacred Levitical music from Jerusalem's Second Temple, and Essene chant from the Dead Sea Scrolls—set to Middle Eastern rhythms and performed with ancient instruments. We will also be able to celebrate a *Fiesta Latina*: an experience of the musical expressions of our Hispanic sisters and brothers co-sponsored by OCP and WLP. And there will be a chance to celebrate *African American Heritage*: an experience of the musical expression of our African American sisters and brothers. For those who wish to celebrate and make their own music, a riverboat ride on the Ohio River will round out the options this evening.

**Tuesday:** The rich musical fare continues on Tuesday evening. Come, see the newly renovated Cathedral Basilica of the Assumption in Covington, Kentucky, just across the river from Cincinnati, and listen and sing as Robert, Rita, and Greg Schaffer, whose family has ministered there for many years, share with us the rich heritage of musical offerings that have helped church to be and become in this house of the church. Also on Tuesday, *The Clown of God* will help us take a trip back into medieval times by retelling, through song and mime, the story of our charge to offer our gifts and talents back to God. The Gospel of Luke will come alive through the *Feast of Life* created by Marty Haugen and the talents of the St. Margaret-Benilde Youth Choir under the direction of Kate Cuddy. The faith and artistry of women will be celebrated in *Daughters of God: Women's Spirituality*—an upbeat, contemporary music celebration that explores a spiritual journey shared by all Christians. Finally, we will celebrate the tenth anniversary of the Liturgical Organists' Consortium and help to produce a broadcast of NPR's *Pipedreams* with Michael Barrone through the *Pipedreams/LOC Performance* at beautiful Christ Church Episcopal Cathedral.

**Wednesday:** The Convention Eucharist will be our main celebration this evening. However, following the Eucharist, the young people present at the Convention—and those young at heart—are invited to gather, jam, sing, listen, and move at *Rockin' by the River*. Artists rep-

resented by various publishers will lead us.

**Thursday:** Twice on this day our schedule will include opportunities for rich musical fare. In the afternoon, the NPM Honors Choir, under the direction of Anthony DiCello, music director for the Cathedral of St. Peter in Chains, will perform at the beautiful Roman Catholic cathedral of Cincinnati. We will also have an opportunity to return to Christ Church Episcopal Cathedral to hear in recital Roberta Gary, chair of the Organ Department at the University of Cincinnati. And the International Liturgical Dance Association, under the direction of Gloria Weyman, will share the fruits of the dance track's work throughout the week. Come, pray with your body.

Our music events on Thursday evening are also forms of prayer. John Bell will lead us in *A Pentatonic Tour* that features music of the world church—Asia, South America, Africa, and the African American tradition—and will include our participation. Also, J. Michael Thompson will lead us in *The Resurrection Walk*, a type of Easter Season Stations utilizing the music, iconography, and forms of participation of the Eastern Churches. The DMMD Institute Choir, under the direction of composer K. Lee Scott, will lead us in *A Choral Festival of Word and Song* to help us hear and celebrate the Word of God. And Steve Warner and the Notre Dame Folk Choir will introduce us, in *The Face of Christ: Global Songs of Holiness*, to the writings of the saints through music that reflects a variety of culture, time, and style.

### A Place for Prayer and for Meeting

As has become our custom, we will provide a place for people to get away from the bustle of the convention and pray in the quiet of a prayer room. Given the events in our world and our church during the past year and a half, and given that we are not sure what events will be challenging us next summer, and given that we are always "standin' in the need of prayer," we will provide space to pray and meditate and simply be in God's presence in the midst of the presence of the church gathered.

And for other aspects of our spiritual needs, twelve-step meetings will be offered, as will a space to gather at times other than those listed in the convention program book.

### As for Breakouts . . .

In five blocks of breakout sessions, we will be offering nearly 140 workshops for pastoral musicians of all stripes—cantors, campus ministers, choir directors, ensemble musicians, military musicians, organists, pianists, youth and youth leaders, music educators, choir directors, musicians utilizing chant, musicians serving ethnic communities and from various cultural traditions, musicians serving small and rural parishes, musicians serving or within the Eastern Church, music leaders, whether full-time or part-time—as well as sessions for clergy, catechists, pastoral liturgists, and those interested in technology and in "body mapping."

### Come to Cincinnati, Mother Church of the Northwest Territory

Organized in 1787, the Northwest Territory included all land east of the Mississippi between the Ohio River and the Great Lakes. (Ultimately, the territory was organized into the present states of Ohio, Indiana, Illinois, Michigan, and Wisconsin.) In 1790, General Arthur St. Clair, the first governor of the Territory, changed the name of Losantiville, a small river port on the Ohio River, to Cincinnati in honor of the Society of the Cincinnati, an organization of army officers who had fought in the American Revolution. Settlers had been moving into the area since the end of the Revolutionary War, displacing the Miami Indians who had once hunted and lived in the Cincinnati area, but the number of immigrants increased dramatically with the end of the Indian wars and the Treaty of Greenville (1795). Many of these settlers were Catholic immigrants, but the closest Catholic center was the Diocese of Bardstown, Kentucky, founded in 1808 as a suffragan diocese to the Archdiocese of Baltimore. (The see was moved to Louisville in 1841.) So Catholic settlers north of the Ohio River depended for several decades on the occasional visits of priests from Bardstown to fill their spiritual needs.

Things began to change for Catholics in southern Ohio with the arrival of Father Edward Fenwick, a Dominican missionary. After establishing (1804) the first Dominican house in the United States—St. Rose of Lima Convent near Spring-



field, Kentucky, which was also the center for the first Dominican province in the U.S.—Father Fenwick soon moved across the river and made Cincinnati his missionary headquarters. With the help of his nephew (another Dominican), Father Fenwick built the first Catholic church in Ohio. In 1821, largely through Father Fenwick's efforts, the Diocese of Cincinnati was created, and he was ordained its first bishop, with responsibility for all Catholics in the Northwest Territory. In 1831, shortly before his death, Bishop Fenwick founded the Athenaeum of Ohio (now Mt. St. Mary Seminary of the West—the oldest part of the Athenaeum—and Xavier University of Ohio) as a center for Catholic learning. In that same year, he established *The Catholic Telegraph* as the diocesan newspaper. Carried by stage and riverboat to cities in the Northwest Territory, it was also sent as far east as Maryland and the District of Columbia. Today, it is the oldest continuously published Catholic newspaper in the United States.

The Catholic population of Cincinnati swelled in the 1830s and 1840s with the arrival of German and Irish immigrants; the Germans settled into an area that came to be called Over-the-Rhine. In these years, as well, Cincinnati served as a major stop on the Underground Railroad.

The present Cathedral of St. Peter in Chains is the third building to serve Cincinnati as a cathedral. It was built in Greek revival style in 1845, while John Purcell was Cincinnati's bishop. The cathedral was renovated extensively in 1957 and then adapted for the reformed liturgy following the Second Vatican Council.

Gradually, other dioceses were created in the states formed from the Northwest Territory, and Cincinnati became an archdiocese in 1850. Today, the archdiocese serves nearly 550,000 Catholics in nineteen counties in Ohio.

### Members Update

Thanks, Jim. Welcome, Peter.

Jim Alphen, who has served NPM as our schools coordinator for three years, beginning in 2000 as an independent consultant, has accepted a new position as executive director of the National Organization for the Continuing Education of Roman Catholic Clergy (NOCERCC), and he has moved from Washington to the NOCERCC offices in Chicago. The

## NPM Announces for 2003

in conjunction with the  
NPM National Convention in Cincinnati, Ohio

### National Catholic Children's Choir Festival

July 12–14

**DIRECTOR: CHRISTINE JORDANOFF**

Leading to a

**Massed Choir Performance for the NPM National Convention**  
Monday, July 14



and the Second

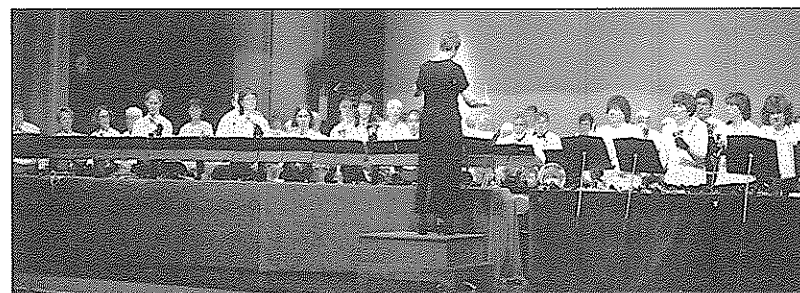
### National Catholic Handbell Festival

July 12–14

**DIRECTOR: DAVID WECK**

Leading to a

**Massed Bell Choir Concert for the NPM National Convention**  
Monday, July 14



**Application Deadline: March 3**

**For application form and information, contact:**

NPM National Office  
962 Wayne Avenue, Suite 210  
Silver Spring, MD 20910

Phone: (240) 247-3000  
Fax: (240) 247-3001  
E-mail: NPMSing@npm.org

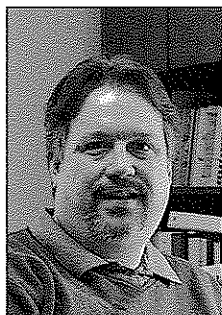
NPM Western Office  
1513 SW Marlow  
Portland, OR 97225

Phone: (503) 297-1212  
Fax: (503) 297-2412  
E-mail: NPMWest@npm.org

association is grateful to Jim for his careful and attentive work on our schools, and we wish him well in his new position. To learn more about NOCERCC, check their website: [www.nocerc.org](http://www.nocerc.org).

With the departure of Jim Alphen and Lisa Tarker (see the October-November issue of *Pastoral Music*), there has been some re-arrangement of staff responsibilities at the National Office. Father Paul Colloton, NPM's director of continuing education, will now be responsible for all educational programming, while Peter Maher will take over the practical coordination of the conventions, schools, and other educational offerings as the program coordinator.

Peter is new to the staff, though he is not new to NPM or to pastoral music. He has served as a pastoral musician for



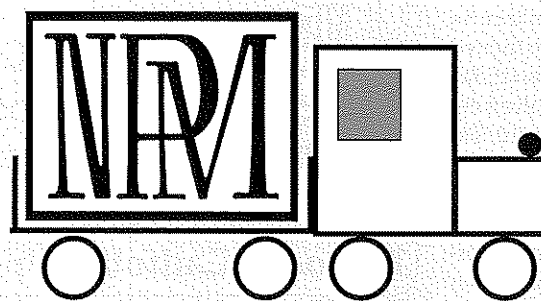
most of his adult life, beginning in 1969, when he was one of the original folk group members at St. John Church in McLean, Virginia. He currently serves as guitar accompanist and tenor with the two choirs at St. Jo-

seph Church in Herndon, Virginia, where his wife, Trudy, is the director of music ministries. Peter got a sense of NPM at the national level when he served as the local facilities co-chair for the 2001 National Convention in Washington, DC, so he comes to the staff with an understanding of the details involved in coordinating our conventions and schools.

Peter's wide-ranging professional career has given him several skills and experiences to enhance his work with NPM's educational programs. That career has included fifteen years in the hotel and restaurant industry, culminating in his position as executive chef of the award winning Fedora Café in Tysons Corner, Virginia. Peter has also worked in the computer industry, eventually starting his own consulting firm and co-founding a company that specialized in training seminars and conventions for the computer industry. Most recently, before accepting the appointment to the NPM staff, Peter served as the manager of Melodee Music Instruction and Performance Center.

### National Office: On the Move

To improve efficiency and service to



**National  
Office . . .  
on the  
Move**

**As of December 15, our new contact information:**

#### National Association of Pastoral Musicians

962 Wayne Avenue, Suite 210 • Silver Spring, MD 20910

Phone: (240) 247-3000 • Fax: (240) 247-3001

E-mail: [NPMSING@npm.org](mailto:NPMSING@npm.org) • Web: [www.npm.org](http://www.npm.org)

our members, the Board of Directors has decided to move the NPM National Office to a site in Silver Spring, Maryland, just outside the District of Columbia but with easy access to all the resources in the District. As of December 15, our new address will be: National Association of Pastoral Musicians, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910. We will also have new phone and fax numbers. Phone: (240) 247-3000; fax: (240) 247-3001. Please note this new contact information.

Remember that Membership payments and registration fees for NPM schools, conventions, and other programs should still be sent to PO Box 4207, Silver Spring, MD 20914-4207.

And the next time you're in Silver Spring (or Washington, DC), drop on by!

### Fall Board Meeting

The NPM Board of Directors met in Alexandria, Virginia, from September 22 to 24. A significant portion of the meeting was devoted to developing the association's strategic plan, setting forth clear goals and objectives for NPM over the next three to five years.

The Board considered the work of the NPM Council, which met this past July to recommend directions for the strategic plan. Based on the Council's deliberations, the Board of Directors identified three priorities:

- financial stability;
- evaluation and development of NPM educational programs;
- increasing NPM membership.

At its meeting in January 2003, the Board will identify specific objectives in each of these areas. NPM already has committees in place for the areas of finance, education, and membership. The members of these committees will be invited to help implement the goals and objectives of the strategic plan after it has been approved by the Board.

### Dues Increase

As we work to put NPM's operations on a sounder financial footing, we need to increase dues slightly. Beginning on January 1, 2003, NPM membership dues will increase by one dollar per person. This means that our regular parish membership (two persons: clergy and musician) will rise from \$83 per year to \$85, while the individual membership (one person) will rise from \$49 per year to \$50. Other rates will rise accordingly; this increase will appear on your next membership renewal form.

NPM regrets the necessity of this increase, but we would note that, even with the increase, NPM membership is still about twenty to thirty dollars less than individual membership in some similar professional music associations—and we offer member discounts on all our educational programs.

### At the Website

**Planning Guide.** NPM offers a Planning Calendar at its website ([www.npm.org](http://www.npm.org)) that includes music suggestions for each Sunday and major feast

(plus some secular observances). The suggestions include settings of the responsorial psalm as well as hymnody. There are also brief summaries of the readings and the psalm of the day. Suggestions for the current year are posted to the beginning of Lent 2003... and Lent and the Easter Season will be posted soon. In addition to the Planning Calendar, you can also access the DMMD's Choral Anthem Project, which lists suggested choral pieces for the Sundays and feasts. One-stop shopping!

**Palm the Planner.** If you have a Palm Pilot, you can download the current month in the NPM Planning Calendar *plus* the full text of the Sunday and festival readings (but not the suggestions from the Choral Anthem Project) onto your Pilot. You will need an account with AvantGo to do this (it's free, but you have to register), but then you'll have our suggestions as well as the texts of the readings at your fingertips for those free moments when you're sitting in traffic or at the airport or waiting for the kids or...

## Keep in Mind

**Richard Curtin**, a presbyter of the Archdiocese of New York, died at the age of eighty-six on July 21, 2002. Ordained in 1942, Father Curtin was professor of church music at St. Joseph Seminary, Dunwoodie, in Yonkers from 1946 to 1966; he also taught at the Pius X School of Liturgical Music at Manhattanville College in Purchase, New York, and at Mercy College in Dobbs Ferry. At St. Joseph, Father Curtin led the twenty-four member choir. Named a domestic prelate, Monsignor Curtin directed choirs for two papal visits to Yankee Stadium. In 1965, he directed a chorus of 225 men from seminaries in the New York area for Pope Paul VI's Mass at the stadium, and, fourteen years later, he was the choral conductor for a Mass at which Pope John Paul II presided. Recordings of the seminary choir, made in the 1960s, were used in 1995 to produce a two-CD set titled *A Treasury of Sacred Music*. Msgr. Curtin's funeral was celebrated at St. Joseph Seminary on July 25.

We pray: *In paradisum deducant te angeli: in tuo adventu suscipiant te martyres, et perducant te in civitatem sanctam Jerusalem. Chorus angelorum te suscipiat, et cum Lazaro quondam paupere aeternam habeas requiem.*

## Meetings & Reports

### National Meeting of Diocesan Liturgy Commissions

Meeting in Indianapolis, Indiana, October 15-19, under the co-sponsorship of the NCCB Committee on the Liturgy and the Federation of Diocesan Liturgical Commissions, 184 delegates from 94 dioceses gathered for the annual National Meeting of Diocesan Liturgical Commissions. The meeting focused on the theme, "Communion: Fruit of the Eucharist."

A number of speakers and respondents helped participants reflect on various aspects of the Eucharist. Nathan D. Mitchell, of the Notre Dame Center for Pastoral Liturgy, and David Fagerberg, of the Liturgical Institute at the University of St. Mary of the Lake/Mundelein Seminary, shared insights on the meaning of sacrifice in relationship to Eucharist. Rodica Stoicoiu, of the Washington Theological Union, and Vanessa White, the Director of the Augustus Tolton Pastoral Ministry Program at the Catholic Theological Union in Chicago, explored aspects of adoration of the Blessed Sacrament and popular eucharistic devotions and their relationship to the celebration of the Eucharist. Edward Foley, of the Catholic Theological Union in Chicago, and Linda O'Brien-Rothe examined the idea of the fruits the Mass and communion. Tom Richstatter, of St. Meinrad's Seminary, spoke on the liturgical issues involved in Eucharist and communion as related to catechesis.

A special forum on seminary liturgical formation took place at the beginning of the meeting, providing an opportunity for dialogue between FDLC members and those involved in liturgical formation in seminaries.

During the meeting the delegates adopted five position statements that had been formulated during FDLC regional meetings in the course of the spring and early summer. These statements called for the publication of a scholarly commentary on the *Institutio Generalis Missalis Romani* 2002 as well as a pastoral study guide in English and Spanish to aid in the implementation of the norms for the communion rite. The delegates also called for an FDLC-sponsored process leading to certification in liturgy that would include online and distance learning, and they asked the FDLC sacraments committee to study the experience of the

restored order of the sacraments of initiation for those baptized as infants for their theological and pastoral impact and for their effect on eucharistic participation. Finally, the delegates asked the NCCB Committee on the Liturgy to make sure that the *Directory for Masses with Children* will be included in the revised *Lectionary for Masses with Children*, since it will be absent from the revised *Roman Missal*.

During business sessions members also approved three statements of urgent concern. First, they called on the NCCB Committee on the Liturgy in its publications and the publishers of pastoral liturgical resources to provide concurrent Spanish translations of English-language texts, noting that such translations have not been provided for current legislative and pastoral documents and resources, including the *Norms for Distribution of Holy Communion*, *Built of Living Stones*, the Committee Secretariat's *Liturgical Calendar*, and the Committee's study guides. Second, they expressed a concern that the upcoming consultative review of the English language translation of the second typical edition of the *Lectionary for Mass* be conducted in a timely, expeditious, and collaborative manner so that errors and inadequacies in translation, grammar, and intelligibility may be corrected as soon as possible. Finally, noting the pain felt in the church over the issue of sexual abuse by church leaders, the delegates offered prayerful support for healing and reconciliation in the local churches.

### Weekday Lectionary, Study Edition

Pastoral musicians and liturgists will be glad to know that Liturgy Training Publications has issued a paperback study edition of the newly approved weekday *Lectionary for Mass* that contains all the texts found in the three-volume *Weekday Lectionary*—propers, commons, and Masses for various rituals and other occasions. With LTP's study edition of the *Lectionary for Mass* for Sundays, solemnities, and feasts of the Lord and the saints, this new edition makes a wonderful (and affordable) two-volume lectionary resource for liturgical preparation and personal prayer. For additional information, contact Liturgy Training Publications, 1800 N. Hermitage Avenue, Chicago, IL 60622-1101. Phone: (800) 933-1800; fax: (800) 933-7094; e-mail: [orders@ltp.org](mailto:orders@ltp.org); web: [www.ltp.org](http://www.ltp.org).





Timothy P. Schmalz, *The Visitation*, bronze

# Sing of Mary

# Mary: Icon of the Mystery of Christ

BY ANN RIGGS

**T**he Eastern tradition of the Dormition of the Most Holy Mother of God recounts the death (or "falling asleep") and burial of Mary. According to the tradition, all of the apostles, except Thomas, are supernaturally transported to her deathbed, where many Christians are gathered in prayer and sorrow. After her burial, sounds of angelic choirs are heard emanating from her tomb for three days. On the third day, the apostle Thomas (finally) arrives and convinces the others to open Mary's tomb so that he may honor her. They do so, but the tomb is empty, containing only her burial cloths. Later that evening, Mary appears to the apostles and consoles them, after which she is taken up into heavenly glory.

Clearly, the narrative has been shaped according to the biblical accounts of Christ's own death, resurrection, and ascension. This simple fact indicates the single most important theological and doctrinal principle for understanding Mary's significance in and for the church: What is said about Mary is always, *always* a reflection, an image, of what the Church says in faith about her Son, Jesus.

This imagery is incorporated into the liturgical life of the Church in a variety of ways. One way is immediately obvious in looking at the calendar for the Roman Church. There are fourteen celebrations dedicated to Mary, many of them corresponding to a similar feast of the Lord.

January 1, the Solemnity of Mary, Mother of God, is the

from incarnation to resurrection. The lives of both Jesus and Mary are commemorated from miraculous beginning to final glory.

Thus, the life of the church is presented as rooted in the historical life, death, and resurrection of Jesus and simultaneously oriented toward its eschatological fullness in heaven. We proclaim that "Christ has died [historically], Christ is risen [and remains with us in the power of the Spirit], Christ will come again [eschatological orientation]." Mary's role in the church runs parallel to this affirmation, as can be noted in the text of the solemn blessing for the Solemnity of the Immaculate Conception:

Born of the Blessed Virgin Mary, the Son of God redeemed mankind. May he enrich you with his blessings.

You received the author of life through Mary. May you always rejoice in her loving care.

You have come to rejoice at Mary's feast. May you be filled with the joys of the Spirit and the gifts of your eternal home.

As this text makes clear, Mary is portrayed in the church's liturgy in three ways: (1) as an historical figure whose cooperation with the Spirit in the incarnation was pivotal in God's plan for our redemption; (2) as an exemplar of faithful obedience to God, a fellow disciple whose love for her Son is extended to all who follow him; (3) as an image and type of the church, whose task it is to hear God's Word and incarnate it in its preaching of the Good News, its concern for the lowly, and its work for the sanctification of the world in anticipation of the coming of God's reign.

## Marian Celebration

Immaculate Conception (December 8)  
Birth of Mary (September 8)  
Presentation of Mary (November 21)  
Assumption/Dormition (August 15)  
Queen of Heaven (August 22)  
Immaculate Heart of Mary  
Our Lady of Sorrows (September 15)

## Feast of the Lord

Annunciation (March 25)  
Christmas (December 25)  
Presentation (February 2)  
Easter and Ascension Thursday  
Christ the King (Last Sunday of OT)  
Sacred Heart of Jesus  
Triumph of the Cross (September 14)

Christological foundation from which all the other Marian feasts and titles are derived. These other celebrations are framed by the solemnities of the Immaculate Conception and the Assumption, just as the liturgical calendar as a whole is shaped around the Christmas and Easter cycles,

## Mary in the Seasons

This threefold portrayal of Mary's role is especially visible in the special collection of Masses compiled for Marian celebrations (originally, for use at Marian shrines), for votive Masses in honor of Mary, and for Saturday optional memorials of the Blessed Virgin. The *Collection of*

*Ann Riggs is an assistant professor of religious studies at Rivier College in Nashua, New Hampshire.*





Timothy P. Schmalz, *Maternal Bond*, bronze.

*Masses of the Blessed Virgin Mary*, released in 1986 with English texts available in 1990 (The Liturgical Press, two volumes—Lectionary and Sacramentary), offers a selection of complete Masses—lectionary readings plus proper prayers and prefaces—arranged by liturgical seasons. The Advent and Christmas Masses emphasize Mary's role in the incarnation; those for use during Lent and Easter portray her faithfulness during the passion and her presence among the disciples after the resurrection; and the Ordinary Time Masses honor her under a variety of titles.

The texts for Advent and Christmas focus on Mary as the "Chosen Daughter of Israel"—the title of the first set of Mass texts in the collection. Mary is the daughter of Israel in the familiar Advent theme of the fulfillment of God's promises to Abraham and Jacob, Moses, and David. Mary's response to God's call is crucial to our salvation: A homily by Bernard of Clairvaux (Office of Readings, December 20), paints a highly imaginative annunciation scene in which all of humanity watches and waits, holding its collective breath, pleading for Mary to say "yes" to the divine invitation as Mary ponders her response. That "yes" is born of the same tradition of all those other stories about divine calls and promises, many of which, like the story of the call to Abraham in Genesis 12, appear as

options in the Lectionary that expand the usual Marian selections. Mary is also daughter of Israel as she lives the first covenant, fulfilling its commands even as she contributes to the shape of a new covenant.

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**Descriptions of Mary as the new Eve are found in second century texts, making it perhaps the earliest interpretation of Mary's role.**

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The image of the obedient handmaid of Advent-Christmas grows naturally into the example of discipleship portrayed in Lent-Easter. The preface for the set of texts named "Mary and the Presentation of the Lord" illustrates this transition: It uses the offering of the Infant in the Temple as the occasion to look forward to Mary's "presentation" of the "spotless Lamb" at the cross. During Lent, one of two prefaces for honoring "Mary at the Foot of the Cross" contrasts the joy of giving birth without pain with the "greatest of pains" of being "a partner in [her Son's] passion." Here also are explicit references to Mary as the "new Eve," the woman associated with the "new Adam" in reversing the tragedies of sin and bringing new life to



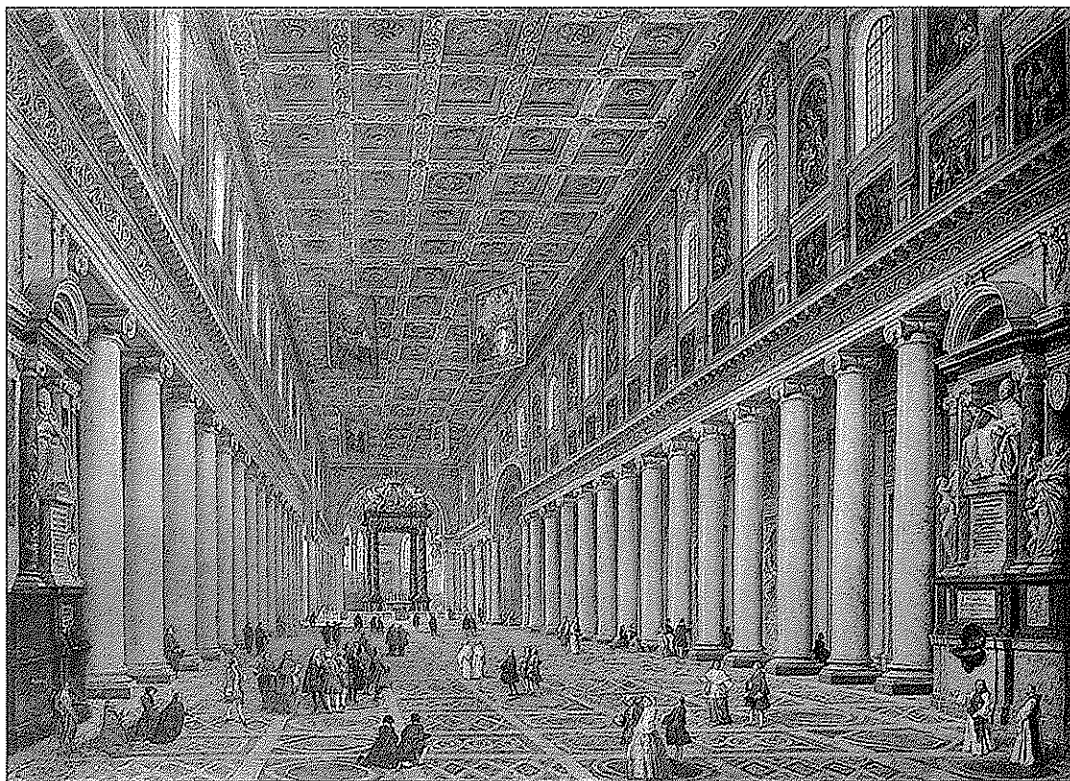
the world.

Descriptions of Mary as the new Eve are found in second-century texts, making it perhaps the earliest interpretation of Mary's role. It is also the title of one of the Masses for Ordinary Time, which in general honor Mary under titles that pertain to her as image of the church. By extension, these images are reminders of what the church itself is called to become: Like Mary, the church is to be the Temple of the Lord and the fountain of salvation, calling to all who seek God's presence in the world. Mary, as model of the church, is the seat of that wisdom which the world counts

as foolishness. She is the mother of unity who would gather all of her Son's disciples into one family, one *ekklesia*. She is someone to whom Christians can turn for health, consolation, good counsel, and mercy, and the church that honors her in this way is simultaneously confronted with its own vocation and chastened in its efforts to live out its calling.

### Poetry before Theology

The Marian titles and images found in the liturgy are the fruit of the religious imagination actively meditating on relatively few biblical texts. They are poetry before they are theology; and, as poetry, the images intersect with those of Christ and the church in a kaleidoscope of piety and devotion in ways that defy rational categorization. Mary is historically the mother of Jesus, but typologically she is an image of the church, which is both the body of Christ and the bride of Christ. As the mother of Jesus and the daughter of Israel, she is the one within whose womb the incarnate *Sophia* (Wisdom) fixed "her" abode (Sirach 24). As mother of the Lord, Mary suffers with him in the redemption that gives birth to the church; but Christ's suffering on the cross is the true "labor" that gives birth to the church, in the blood and water that flow from his side like the blood and amniotic fluid of physical birth. This latter analogy, by the way, led early church teachers to see the baptismal font as the fruitful womb of the virginal church, giving birth to "other Christs." Alternatively, Augustine called on all the "sons" of the church to become "mothers" of Christ in the world—in effect, "other



Giovanni Pannini, *Interior of the Basilica of St. Mary Major (Rome)*, c. 1730, The Hermitage, St. Petersburg, Russia

Marys" (Office of Readings, November 21). Finally, there is surely more than a suggestion of the church's priestly office in Mary's own mission of personally offering her Son, in the Temple and on the cross, for the salvation of the world.

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In 381 the Council of Ephesus declared that Mary was *Theotokos*, "God-bearer," the title that came into Latin as *Mater Dei*, "Mother of God." The debates at the time were not primarily about Mary and her titles but about how Jesus' divinity was to be understood. Some in the church found it difficult to believe that the eternal, transcendent God could be so intimately involved with the material world of change, birth, and decay. The insistence on naming Mary as *Theotokos* was ultimately about the reality of God—*Theos*—in human flesh: Mary is *Theotokos* because the person of Jesus of Nazareth is the eternal, divine Word who took a human nature in her womb and was born from her. Mary's greatest role, then, is to remind us constantly that it was a truly human birth, life, and death by which the Lord of heaven and earth saved us. It is likewise his resurrection that is the promise of our own future glory, and her assumption reveals that promise being fulfilled.

# Should We Sing of Mary on the Fourth Sunday of Easter?

BY JAMES CHEPPONIS

**O**n May 11, 2003, we will celebrate the Fourth Sunday of Easter. According to our society's calendar, this is also Mother's Day. And, since it's in the month of May, this Easter Sunday falls during a month which, for many years, popular devotion has led people to call "Mary's month." So here's the question: Should Marian songs be used during Mass on that day?

On this Sunday and at other times during the year, pastoral musicians are faced with the challenge of trying to respect the church's veneration of the Blessed Virgin Mary yet prepare music reflective of a particular liturgical feast or season. Too often, the choice of music for the Sundays of May (and October—another month popularly dedicated to Mary because of the Memorial of Our Lady of the Rosary on October 7) becomes a battleground. The root source of such turmoil is a long-standing confusion in popular Catholicism between devotion and liturgy. Understanding the source of the problem, then, may lead us to some effective pastoral solutions that will allow us to celebrate Mary as well as the seasons of the liturgical year.

## Historical Perspective

Prior to the Second Vatican Council, devotions to Mary and the saints were very popular—so popular, in fact, that devotional elements at times influenced the celebration of the church's liturgy. The bishops at the council saw the need to restore the church's calendar and emphasize the importance of the Lord's Day and its meaning, even if that meant downgrading the inclusion of some of the popular devotions in (or, in some instances, in place of) official liturgical rites. Yet in promoting the restoration of the Lord's Day, church documents also mentioned the special role that Mary has in our faith life. So the *Constitution on the Sacred Liturgy* states: "In celebrating this annual cycle of Christ's mysteries, the Church honors with special love Mary, the Mother of God, who is joined by an inseparable bond to the saving work of her Son" (no. 103). Although the Constitution endorses popular devotions in paragraph 13, it adds: "But these devotions should be so

fashioned that they harmonize with the liturgical seasons, accord with the sacred liturgy, are in some way derived from it, and lead the people to it, since, in fact, the liturgy, by its very nature far surpasses any of them." And in the *General Norms for the Liturgical Year and the Calendar* we read: "As it celebrates the mystery of Christ in yearly cycle, the Church also venerates with a particular love Mary, the Mother of God . . ." (no. 8).

In his 1974 apostolic exhortation *Marialis cultus*, Pope Paul VI expanded on the necessity of retaining the devotional life of the church, but he strongly stated that "it sometimes happens that parts of a novena or similar devotion are incorporated into the offering of the eucharistic sacrifice. The danger resulting is that the memorial of the Lord may no longer stand as the culmination of the gathering of the Christian community but may be simply the setting for some popular devotion. We wish to remind those acting in this way of the conciliar norm: popular devotions must be subordinated to the liturgy, not intermingled with it" (no. 31).

Although these and other documents mention Mary's place in the liturgical calendar through the various feasts and memorials celebrated during the year, and the calendar is filled with Marian feasts in every season, the documents do not specifically address the problem that we're examining here: the role of Mary at liturgies which aren't Marian feasts or memorials.

## Recent Guidelines

In December 2001, the Vatican's Congregation for Divine Worship and the Discipline of the Sacraments issued the *Directory on Popular Piety and the Liturgy* (an English translation is available at the Vatican's website: [www.vatican.net/roman\\_curia/congregations/ccdds/documents](http://www.vatican.net/roman_curia/congregations/ccdds/documents)). This is by far the most comprehensive church document to date addressing the tension between popular devotions and the liturgy. Part One of the directory discusses "Emerging Trends," while Part Two offers "Guidelines for the Harmonization of Popular Piety with the Liturgy."

The role of song and music in devotions is addressed in the directory's introduction: "Song, a natural expression of the soul of any nation, plays an important role in popular piety. The conservation of the received corpus of

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traditional songs must be linked with a biblical and ecclesial spirit which is open to the possibility, where necessary, of their revision or to the composition of new songs" (no. 17)

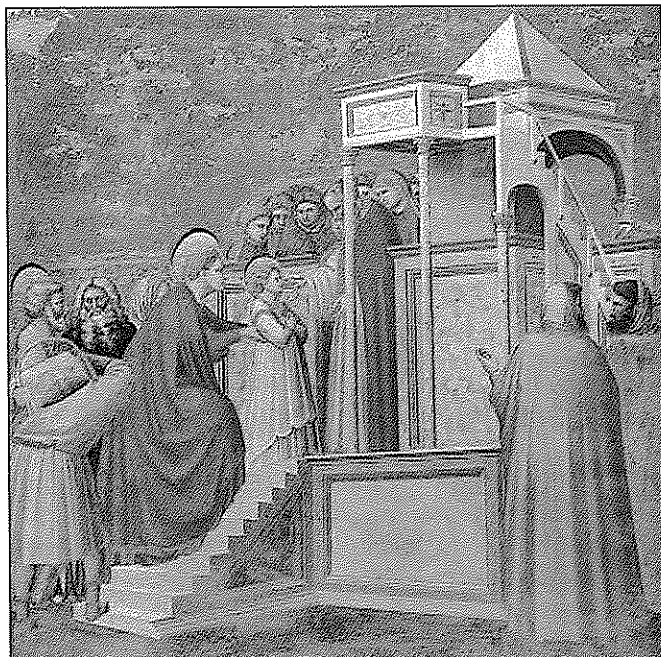
Chapter V of the new directory specifically addresses our concern: Marian devotions and the liturgy. The observance of "Marian months" is discussed at nos. 190–191: "In the West, the practice of observing months dedicated to the Blessed Virgin emerged from a context in which the Liturgy was not always regarded as the normative form of Christian worship. This caused, and continues to cause, some difficulties at a liturgico-pastoral level that should be carefully examined . . ." Here is the solution that the directory offers: "In many cases, the solution for such problems would seem to lay in harmonizing the content of the 'Marian months' with the concomitant season of the Liturgical Year . . ."

Implementing such a solution may take a while and involve several steps, especially in parishes where Marian devotion has been tied to popular devotions in May (and October) but has not been allowed to develop appropriate links to other aspects of the church's liturgy or its seasonal and festival calendars. We need to look at the resources to support Marian devotions in appropriate ways that are available in the liturgy as well as in its music.

## Liturgical Considerations

Perhaps we can best understand how to honor Mary yet respect the principles of liturgical planning by considering the nature of the church's liturgy and liturgical year. Here are five points to keep in mind.

**1. Mary is mentioned at every Mass.** At every Sunday Mass, Mary's role is mentioned during the Profession of Faith, and at every Mass she is acknowledged during the



Giotto, *Presentation of the Virgin in the Temple*, fresco (1304–1306), Scrovegni Chapel, Padua, Italy.

Eucharistic Prayer. She is also mentioned when "Form A" of the Penitential Rite is used ("I confess to almighty God").

**2. Mary is celebrated all year.** Mary is celebrated in the liturgy many times throughout the liturgical year, and her feasts and memorials are opportunities to use "Marian songs" at the appropriate times during the liturgy.

**3. Advertise.** Marian celebrations in the liturgical calendar that do not occur on a Sunday could be well advertised to the parish and celebrated fully. In October, the October 7 Memorial of Our Lady of the Rosary could

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## Understanding the source of the problem, then, may lead us to some effective pastoral solutions.

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be celebrated in appropriate ways at Mass and also through public recitations of the rosary apart from Mass. Since October is a month during the season of Ordinary Time, consider celebrating the optional "Blessed Virgin Mary on Saturday" Masses when appropriate—even plan a Saturday celebration that would use texts from the appropriate sets for Ordinary Time in the *Collection of Masses of the Blessed Virgin Mary* (The Liturgical Press). In May, the Feast of the Visitation of the Virgin Mary is celebrated on May 31. Sometimes the Memorial of the Immaculate Heart of Mary occurs during May, depending on Easter's date.

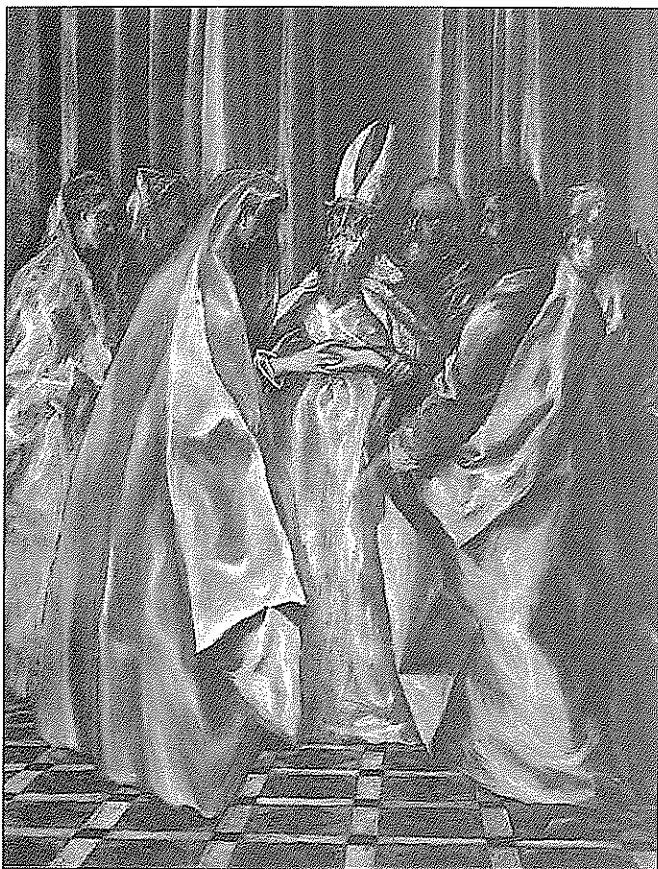
**4. Other Liturgies.** It would be good to remind our assemblies that the liturgy of the hours is also a form of official liturgical prayer. Each day, Mary's role is remembered at evening prayer with the singing of the *Magnificat* Gospel canticle. In addition, a final antiphon to the Blessed Mother is prescribed to conclude night prayer.

**5. Follow Standard Procedure.** The standard principles of good liturgical preparation should be practiced for every liturgical celebration. As noted above, devotional elements should not be mixed with the liturgy, nor should purely secular observances affect musical choices. Additionally, the music that is chosen for a particular liturgy should not have to bear the burden of addressing all the concerns that cluster around a certain date. For example, on a day such as Mother's Day, we could pray that mothers follow Mary's example during the general intercessions, and the Prayer for Mothers could be used at the end of Mass (see the *Book of Blessings*, chapter 55).

## Musical Suggestions

There are pastoral approaches to the selection of music—particularly hymnody—that help to address both our esteem for Mary and our respect for the church's liturgical year. Here are five suggestions that may be helpful.





El Greco, *Marriage of the Virgin*, 1614, courtesy of the Rumanian National Museum, Bucharest.

**1. Evaluate the Texts.** Before scheduling any Marian song for use with the assembly, take a look at the text as well as the music. Some older texts may have outdated, overly sentimental language or questionable theology. While respecting the best of our musical tradition, search for new texts from contemporary lyricists that express fresh images. A good example is the song, "Mary, Woman of the Promise." The first two stanzas read:

Mary, woman of the promise;/  
Vessel of your people's dreams,  
Through your open, willing spirit/  
Waters of God's goodness streamed.

Mary, song of holy wisdom,/  
Sung before the world began,  
Faithful to the Word within you,/  
Carried out God's wondrous plan.

Mary Frances Fleischaker, © 1988, Selah Publishing Co., agent, printed in "Breaking Bread 2003" (OCP).

**2. Marian flavorings at Christmas.** Advent and Christmas seasons have a decidedly "Marian flavor," since they focus heavily on Mary's role in bearing the Savior, in revealing him to the nations, and in serving as a model of anticipatory waiting for all believers. Among the appropriate Advent hymns that reflect these understandings of

Mary's role are "Behold A Virgin Bearing Him" (WLP), "See How the Virgin Waits" (OCP), and "A Message Came to a Maiden Young" (Oxford, printed in GIA hymnals).

**3. Alleluia!** During the Easter Season, the hymn "Be Joyful, Mary, Heavenly Queen," which is in worship aids from most Catholic publishers, combines Easter themes with Marian references and would be a perfect "compromise" for Mother's Day! Another effective song is "One in Joyful Songs of Praise," found in worship aids from World Library Publications. The second verse of the familiar hymn "Ye Watchers and Ye Holy Ones" (Oxford, found in several publishers' collections) has a reference to Mary's

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"As it celebrates the mystery of Christ in yearly cycle, the Church also venerates with a particular love Mary, the Mother of God..."

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role: "O higher than the cherubim,/ More glorious than the seraphim,/ Lead their praises, Alleluia!/ O bearer of the eternal Word,/ most gracious, magnify the Lord!/ Alleluia!"

**4. Mary's Canticle.** Although the *Magnificat* is proper to evening prayer, it does appear as the responsorial psalm at Mass on the Third Sunday of Advent B, the optional Memorial of Our Lady of Mount Carmel (July 16), the Memorial of Our Lady of the Rosary (October 7), the Memorial of the Presentation of the Virgin Mary (November 21), among the texts for responsorial psalms in the Common of the Blessed Virgin Mary, and in the Votive Mass of the Blessed Virgin Mary, Mother of the Church. It could also be used at other Masses at an appropriate time, even, if the setting is appropriate, as an entrance song. After all, this Gospel canticle is not really a Marian song (i.e., a song about Mary) but is rather a hymn expressing Mary's praise of God, who has done great things for us. As such, it models our own attitude toward God's continuing goodness.

**5. Hymn-Sing.** Consider scheduling during October or May a non-liturgical "Sing of Mary" service that is a hymn-sing of old and new Marian songs, or plan a Marian-themed Scripture service with favorite music.

## Approach Pastorally

Devotion to Mary should be fostered in our parishes, but it should be promoted in a way that respects the liturgical calendar. All are urged to use pastoral approaches with people who question good liturgical practice, so that, through delicate education and good celebration, we can lead our assemblies to respect both the structure of the liturgical year and the special place our Blessed Mother has in the life of the church.

# “Rejoice, O Unwedded Bride”: The Akathistos Hymn

BY THE NPM STAFF

**O**n December 8, 2000, in Rome's Basilica of St. Mary Major, Pope John Paul II joined representatives of the Eastern Catholic Churches in celebrating the Akathistos Hymn or the Office of Praise for the Mother of God. Standing before the icon of the Theotokos “salus populi romani” (“protector of the Roman people”), the participants joined in singing to the one whom the Holy Father called “an icon of the church, symbol and anticipation of humanity transfigured by grace.” The service, one of the most popular rituals in the Eastern Churches, honors Mary through a canticle described by the Pope as “totally centered on Christ, contemplated in the light of his virgin mother . . . She points out the way and shows us her son. In celebrating her with joy and gratitude, we honor the holiness of God, whose mercy has done marvels in his humble handmaid.” This office, according to José de Vinck, is to the Byzantine Churches “what the rosary and the litanies of the Blessed Mother are to the Latin Rite.”<sup>1</sup>

This service takes its name from the posture of the participants: They are *a-kathistos*, not sitting. In other words, the whole service is chanted standing.<sup>2</sup> In Byzantine Slavonic Churches, the service is celebrated on the Saturday of the fifth week of Lent, called the Saturday of the Akathistos. In Churches of the Greek tradition, it is sung during Small Compline on the first five Fridays of the Great Fast (Lent)—one part on each of the first four Fridays and then the whole hymn on the fifth Friday. But in many monasteries and in private devotions, members of the Byzantine Churches chant or recite the hymn on other occasions, even daily, since they have committed it to memory.

Using titles of Mary drawn from the Scriptures and early church councils, this ancient hymn contains twenty-four acrostic stanzas (*oikoi*), one for each letter of the Greek alphabet. These verses are divided into two parts, and each part is subdivided into two sections of six stanzas. This structure places Mary within the mystery of Christ and the church. The first part draws its imagery and inspiration from the infancy narratives (Luke 1–2 and Matthew 1–2), expanding the narrative to celebrate the meaning of the incarnation as grace outpoured, outcasts proclaiming the Gospel, people from distant lands coming to faith, and the people of God rising from the baptismal bath to journey on its light-filled path to the reign of God. The second part signs the faith expressed at Ephesus



Icon of the Virgin Hodegetria (detail), Vatopedi Monastery, Mount Athos, late thirteenth century. “Hodegetria” images of the Virgin are based on an icon in the Hodegon Monastery, Constantinople, written in the twelfth century.

and Chalcedon, hailing Mary within the mystery of her Son as savior and of the church that gathers all who are saved.

The original lyricist of the hymn is unknown, though some people attribute its earliest form to a poetic participant in the Council of Chalcedon (451). Its polished form was probably created by Romanos the Melodist, who wrote at the height of Byzantine ecclesiastical hymn composition (he died in the mid-sixth century). According to some historians, the hymn was first chanted in thanksgiving to celebrate the victory of Byzantine Christians at Constantinople on August 8, 626, when the siege was

lifted that had been placed around the city by the invading Muslims and Persians of King Hosroes. Since the Emperor Herakleios was in Asia fighting the Persians, Patriarch Sergios had led the clergy to the walls of the city. Carrying the icon of the Theotokos (Mary the God-Bearer) and other holy icons, they encouraged the defenders to fight for their faith, and they were victorious through what many considered a miracle of divine intervention: Tidal waves from a huge storm destroyed most of the enemy's fleet, and the remaining troops fled in defeat. Immediately after the Christian victory, the citizens thronged the Church of the Theotokos in Vlachernae on the Golden Horn and stood all night while they sang this hymn to the "invisible champion," the Virgin Mary to whom the people gave thanks for their liberation.<sup>3</sup>

The Akathistos Hymn was introduced to the Churches of the West through a Latin translation, edited by Bishop Christopher of Venice around the year 800, that may date back to a time shortly after the polished Greek original was completed, though it has been traditionally attributed to Germanus of Constantinople, who supposedly prepared it in 733. Its first English translation was prepared by Father Vincent McNabb in London in 1934. He wrote in the foreword to his translation: "The West might well be apologetic about its neglect [of this hymn] or ignorance of such a liturgical and literary masterpiece." The English translation given here has been drawn from several sources and adapted.<sup>3</sup>

## The Akathistos

### Kontakion, in the Eighth Tone:

O victorious leader of triumphant hosts!  
We, your servants, delivered from evil,  
sing our grateful thanks to you, O Theotokos!  
As you possess invincible might,  
set us free from every calamity,  
so that we might sing: Rejoice, O unwedded Bride!

### First Oikos

The first of the angels was sent from heaven to greet  
the Theotokos: Rejoice!  
Upon seeing you, O Lord, becoming incarnate at  
his bodiless word,  
the angel stood in awe and cried out:

Rejoice! by whom joy will be enkindled!  
Rejoice! by whom the curse will be quenched!  
Rejoice! O recall of fallen Adam!  
Rejoice! O deliverance of weeping Eve!  
Rejoice! O height unattainable to human reasoning!  
Rejoice! O abyss unsearchable by angelic eyes!  
Rejoice! for you are the throne of the King!  
Rejoice! for you bear the Bearer of all!  
Rejoice! O star giving rise to the Sun!  
Rejoice! O womb giving flesh to God!

Rejoice, by whom creation is renewed!  
Rejoice! by whom the Creator is worshiped!  
Rejoice! O unwedded Bride!

### Kontakion II

Seeing herself in purity, the holy lady cried to Gabriel  
with boldness:  
The mystery of your word seems very hard to my soul!  
You foretell a childbirth of seedless conception,  
crying: Alleluia!

### Oikos II

Desiring to know things unknowable, the Virgin cried  
to the Angel:  
Tell me how a child can be born of my virginal womb!  
He answered in fear, crying:

Rejoice! O initiate of the ineffable counsel!  
Rejoice! O belief of what must stay silent!  
Rejoice! O first of the miracles of Christ!  
Rejoice! O font of his wisdom!  
Rejoice! O heavenly ladder upon which God descended!  
Rejoice! O bridge leading to heaven for humanity!  
Rejoice! O angelic miracle, greatly glorified!  
Rejoice! O affliction of demons, much lamented!  
Rejoice! O giver of birth to the Light!  
Rejoice! O teacher of matter to the Immaterial!  
Rejoice! O wisdom, transcending the wise!  
Rejoice! O Light of believing minds!  
Rejoice! O unwedded Bride!

### Kontakion III

The power of the Most High overshadowed the Handmaid  
in conception,  
transforming her virgin womb into a blossoming meadow  
for all who seek salvation by crying: Alleluia!

### Oikos III

Having begotten God in her womb,  
the Virgin hastened to Elizabeth;  
her child understood the greeting and rejoiced  
with leaping and with song,  
crying to the Theotokos:

Rejoice! O flower of an unwithering stem!  
Rejoice! O gift of an incorruptible fruit!  
Rejoice! O fountain of the Source of Life, the Lover  
of Humanity!  
Rejoice! O Mother of the Son of God the Father!  
Rejoice! O field, a harvest of mercy!  
Rejoice! O banquet, a feast of purity!  
Rejoice! O flower, a meadow of delight!  
Rejoice! O guide, the harbor of souls!  
Rejoice! O acceptable incense of prayer!  
Rejoice! O purification of the universe!  
Rejoice! O goodness of God to the dead!  
Rejoice! O boldness of the dead before God!  
Rejoice! O unwedded Bride!





Black Madonna, Vilnius Cathedral, Lithuania

#### **Kontakion IV**

The prudent Joseph was tossed by a storm of doubts  
in his mind.

He thought you unwedded, yet knew you to be with  
child,

O blameless one!

But, learning that the conception was through the  
Holy Spirit, he cried: Alleluia!

#### **Oikos IV**

The shepherds heard the angels singing of Christ's  
coming in the flesh.

Running to the Shepherd, they saw him as a  
blameless Lamb,

grazing at Mary's breast, and they greeted him, crying:

Rejoice! O mother of the Shepherd and Lamb!

Rejoice! O pasture of spiritual sheep!

Rejoice! O defender against invisible enemies!

Rejoice! O opening of the heavenly gates!

Rejoice! for heaven rejoices with earth!

Rejoice! for earth is dancing with heaven!

Rejoice! O unending boast of the Apostles!

Rejoice! O invincible boldness of the Martyrs!

Rejoice! O sure confirmation of faith!

Rejoice! O bright knowledge of grace!

Rejoice! O spoiler of hell!

Rejoice! O clother of all with glory!

Rejoice! O unwedded Bride!

#### **Kontakion V**

When the Magi had seen the star moving toward God,  
they followed its brightness, led as if by a torch,  
seeking the King by its aid.

Having reached the Unreachable, they rejoiced  
and cried out: Alleluia!

#### **Oikos V**

The sons of Chaldea saw in Mary's hands  
the One whose hands created humanity!

Although he had taken the form of a servant,  
they knew him as their Master,  
and hastened to adore him with gifts and to  
greet the blessed Lady:

Rejoice! O mother of the Star that goes not down!

Rejoice! O dayspring of the mystical day!

Rejoice! O dispeller of deceit!

Rejoice! O giver of light to all who love the Trinity!

Rejoice! O overthrower of the tyrant who hates humanity!

Rejoice! O one who shows us Christ, who loves us all!

Rejoice! for you have delivered us from the pagan rites!

Rejoice! for you have rescued us from the stain of sin!  
Rejoice! O quencher of the worship of fire!  
Rejoice! for you have saved us from the passions' flames!  
Rejoice! O guide of the believer to sobriety!  
Rejoice! O joy of every age!  
Rejoice! O unwedded Bride!

#### **Kontakion VI**

Newly made God-bearing heralds, the Magi returned  
to Babylon.  
Fulfilling your command, O Christ, they announced you  
to all,  
leaving Herod as a fool  
who did not know how to cry out: Alleluia!

#### **Oikos VI**

Illuminating Egypt with the Light of truth,  
you drove our error's darkness.  
Unable to withstand your strength, O Savior,  
the idols crashed down,  
and those set free from them cried out to the Theotokos:

Rejoice! O lifter of humanity!  
Rejoice! O downfall of the demons!  
Rejoice! O trampler of error's foolishness!  
Rejoice! O exposer of idols' falsehood!  
Rejoice! O sea that drowned symbolic Pharaoh!  
Rejoice! O rock that refreshed those thirsting for life!  
Rejoice! O pillar of fire, guiding those in darkness!  
Rejoice! O protector of the work, farther reaching than  
the clouds!  
Rejoice! O food that replaced the manna!  
Rejoice! O handmaid of holy joy!  
Rejoice! O promised land!  
Rejoice! from you flows milk and honey!  
Rejoice! O unwedded Bride!

#### **Kontakion VII**

When Simeon was just about to leave this  
deceiving world,  
You were brought to him as a newborn Babe,  
but he recognized in you the perfect God.  
And so he marveled at your ineffable wisdom  
and cried out: Alleluia!

#### **Oikos VII**

A new creation is what the Creator showed  
to us creatures,  
when he sprang forth from the seedless womb,  
preserving that womb intact as it had been,  
so that, at sight of this miracle, we would sing to her:

Rejoice! O flower beyond corruption!  
Rejoice! O crown of self-control!  
Rejoice! O shining promise of resurrection!  
Rejoice! O mirror of angelic life!  
Rejoice! O tree of tasty fruit from whom the faithful feed!  
Rejoice! O shady tree under which many find shelter!

Rejoice! O bearer of the Guide for those who are lost!  
Rejoice! for you give birth to the captives' Redeemer!  
Rejoice! O intercessor before the righteous Judge!  
Rejoice! O forgiveness for many transgressors!  
Rejoice! O robe of confidence for those stripped  
of courage!  
Rejoice! O tenderness beyond desire!  
Rejoice! O unwedded Bride!

#### **Kontakion VIII**

Now that we have seen this unique birth,  
let us withdraw from this world by turning our minds  
to heaven.  
It was for this that God Most High appeared on earth  
as a lowly man:  
to draw to heaven all who cry out to him: Alleluia!

#### **Oikos VIII**

The infinite Word was wholly present with those on earth,  
yet in no way absent from those in heaven,  
for this was divine mercy and not mere change of place:  
His birth was from a Virgin chosen by God,  
who heard such words as these:

Rejoice! O land of the uncontained God!  
Rejoice! O gate of the sacred Mystery!  
Rejoice! O message doubted by the faithless!  
Rejoice! O undoubted glory of the faithful!  
Rejoice! O all-holy chariot of the One above the Cherubim!  
Rejoice! O perfect dwelling of the One above  
the Seraphim!  
Rejoice! O reconciler of opposites!  
Rejoice! for you weave together virginity and  
motherhood!  
Rejoice! for through you transgression is wiped away!  
Rejoice! for through you Paradise is open!  
Rejoice! O key to the kingdom of Christ!  
Rejoice! O hope for eternal blessing!  
Rejoice! O unwedded Bride!

#### **Kontakion IX**

The entire order of angels was amazed at the great work  
of your incarnation:  
for they saw the inaccessible God becoming a human  
accessible to all,  
living among us and hearing us cry out: Alleluia!

#### **Oikos IX**

O Theotokos, we find even gifted orators becoming mute  
as fish before you,  
as they try to explain the mystery of your giving birth  
while remaining a virgin.  
As for us, we marvel at the mystery, but we cry out to you  
in faith:

Rejoice! O vessel of God's wisdom!  
Rejoice! O treasury of God's bounty!  
Rejoice! O reproof of foolish philosophers!

Rejoice! O confusion of logicians!  
 Rejoice! O perplexity for subtle inquirers!  
 Rejoice! O light drying up fabricators of myths!  
 Rejoice! O rupture of Athenian nets!  
 Rejoice! O fullness of the fishermen's nets!  
 Rejoice! O rescue from ignorance's abyss!  
 Rejoice! O lamp of knowledge for many!  
 Rejoice! O life raft of those seeking salvation!  
 Rejoice! O harbor for those sailing life's seas!  
 Rejoice! O unwedded Bride!

#### Kontakion X

Longing to save the world, the Creator of all came  
 of his own will.  
 Though at the same time our shepherd and our God,  
 he took flesh as one of us.  
 So like called out to like, and as God he heard: Alleluia!

#### Oikos X

O Virgin Theotokos, you are the strength of virgins  
 and of all who call to you.  
 For the Maker of heaven and earth overshadowed you,  
 O Pure One,  
 and came to dwell in your womb,  
 and taught us all to cry out to you:

Rejoice! O pillar of virginity!  
 Rejoice! O gateway to salvation!  
 Rejoice! O first within the new creation!  
 Rejoice! O dispenser of God's bounty!  
 Rejoice! O restorer of those conceived in shame!  
 Rejoice! O sense to those who had grown senseless!  
 Rejoice! O barrier to the corrupter of minds!  
 Rejoice! O bearer of the Sower of chastity!  
 Rejoice! O bridal chamber of seedless marriage!  
 Rejoice! O unifier of the faithful with God!  
 Rejoice! O gracious foster-mother of virgins!  
 Rejoice! O bridesmaid of all holy souls!  
 Rejoice! O unwedded Bride!

#### Kontakion XI

The multitude of your compassions defeat every hymn  
 that seeks to pay you homage;  
 for even should we offer you, O sovereign Lord,  
 odes of praise as numberless as the grains of sand,  
 we would still have done nothing worthy  
 of what you have given  
 to us who cry out to you: Alleluia!

#### Oikos XI

Bright as a beacon to those lost in darkness  
 is the holy Virgin,  
 for she kindles the heavenly Light and leads all  
 to divine knowledge;  
 she enlightens our minds with its rays as we honor her  
 by crying out:

Rejoice! O ray of the spiritual Sun!

Rejoice! O beam of hidden Splendor!  
 Rejoice! O lightning flash enlightening our souls!  
 Rejoice! O thunder bolt striking down the enemy!  
 Rejoice! O birth mother of the brightly shining Dawn!  
 Rejoice! O gushing source of the ever-flowing River!  
 Rejoice! O icon of the Siloam spring!  
 Rejoice! O cleanser of the stain of sin!  
 Rejoice! O cleansing bath for conscience!  
 Rejoice! O chalice filled with joy!  
 Rejoice! O perfume of the fragrant Christ!  
 Rejoice! O unwedded Bride!

#### Kontakion XII

Wishing to grant release from ancient debts, the One  
 who pays all debts came down  
 to the very ones who had spurned divine grace.  
 He tore up their bill and heard them cry: Alleluia!

#### Oikos XII

By praising your motherhood, O Theotokos, we exalt you  
 as a spiritual temple!  
 For the One who dwelt within your womb, the Lord  
 who holds all things in his hand,  
 sanctified you and glorified you and taught all to sing  
 to you:

Rejoice! O tabernacle of God the Word!  
 Rejoice! O holy one, holier than the saints!  
 Rejoice! O ark gilded by the Spirit!  
 Rejoice! O inexhaustible treasury of Life!  
 Rejoice! O precious crown of rightful rulers!  
 Rejoice! O sacred glory of reverent priests!  
 Rejoice! O unshakeable tower of the church!  
 Rejoice! O impregnable wall of the kingdom!  
 Rejoice! for through you trophies are raised high!  
 Rejoice! for through you enemies are cast down!  
 Rejoice! O healing of my body!  
 Rejoice! O salvation of my soul!  
 Rejoice! O unwedded Bride!

#### Notes

1. Most Rev. Joseph Raya and Baron José de Vinck, *Byzantine Daily Worship* (Allendale, NJ: Alleluia Press, 1969), 959.
2. While the Akathistos Hymn of the Mother of God is the best-known of such standing services, there are also akathistos hymns to Christ and some of the saints.
3. Other historians identify the hymn in its complete form with the lifting of later sieges of Constantinople.
4. The translation of the first five kontakia and oikoi has been provided by J. Michael Thompson. Mr. Thompson, founder of the Schola Cantorum of St. Peter the Apostle and a published composer, is professor of liturgical chant at the Byzantine Catholic Seminary in Pittsburgh, Pennsylvania, and head of the Metropolitan Cantor Institute for the Byzantine Catholic Eparchy of Pittsburgh.



# Preaching about Mary: Location, Location, Location

BY RONALD E. BRASSARD

**L**ocation, location, location: We know what that mantra is all about—real estate. Anytime you go shopping for property, that's the key phrase that you hear: Location, location, location. And the question of location determines not only the nature of the neighborhood but also the cost of the product. Try, for example, to buy a condo located anywhere near the ocean anywhere in New England. A property that might cost \$75,000 somewhere else will cost \$175,000 oceanside.

The principle of location, of course, influences matters other than property. I remember attending a particular conference on Scripture in which the speaker began by articulating the "location principle" as a good guide for approaching a passage from the Bible. The location of a passage within the context of a given Gospel or epistle, for instance, should influence how one understands the meaning of that passage. Even the location of a Scripture passage within the context of a particular liturgical season or celebration influences the interpretation that we might apply to the passage. Location is everything.

## Locating Mary

Preaching about Mary is likewise a matter of location. The challenge of trying to situate the image of Mary in the context of a liturgical season must be paramount to a preacher. And this sensitivity to the seasonal or festal location of any celebration of Mary demands that we have a clear understanding of Marian theology as viewed from both a liturgical and a devotional (piety) perspective. These two perspectives on Marian theology are not the same. The liturgical perspective views everything from the context of the mystery of the incarnation and redemption, while the devotional perspective is less contextual and reflects instead on the mystery of the life of the individual saint—in this case, of Mary.

In attempting to come to a sound understanding of Mary, a preacher cannot overlook some key sources. None takes long to read, but all of them should be read carefully and reflected on. Here are four documents—or sections of documents—that are of paramount importance.

*Rev. Ronald E. Brassard is the pastor of Immaculate Conception Church, Cranston, Rhode Island.*



Hieronimus Bosch (Jeroen van Aecken), *The Adoration of the Magi with Donors* (The Bronchorst Bosschuyse Triptych), Prado Museum, Madrid.

The first is "The Role of the Blessed Virgin Mary, Mother of God, in the Mystery of Christ and the Church"—chapter eight of the *Dogmatic Constitution on the Church* of the Second Vatican Council. This text includes a most important principle for preaching about Mary: "When she [Mary] is being preached and venerated, she summons the faithful to her Son and his sacrifice, and to love for the Father" (no. 65). Preaching about Mary must always keep in mind this basic theological perspective: In all things, Mary presents and points to Christ. She is not the center of attraction, rather, she is the one who presents Christ to the world.

There are three other documents, published since the Second Vatican Council, that also demand careful attention. The first is Pope Paul VI's apostolic exhortation *Marialis cultus* (1974). The second is *Guidelines and Proposals for the Celebration of the Marian Year* (1987), issued by the Congregation for Divine Worship. And the third is the recently published *Directory of Popular Piety and the Liturgy* (2001) from the Congregation for Divine Worship and the Discipline of the Sacraments.

All of these documents offer a rich background that contributes to a general understanding of Marian theology as well as offering some insights into particular liturgical celebrations. Also—and of great importance—

these documents help us put into perspective the practices of piety as they relate to the disciplines of liturgy. And this is an issue that needs at least a modicum of attention in any discussion of Mary.

### Maintaining a Devotional Balance

In today's church, many feel that piety has been pushed aside and, sometimes, forgotten. That feeling is strongest when it comes to the honor and veneration we should pay to Mary, the Mother of God. Perhaps the present state of affairs is really nothing more than a reaction to what was happening in devotional terms prior to the Second Vatican

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**I truly believe that, when approached in the proper spirit, preaching on Mary is a challenge, but it is no more a challenge than preaching at any liturgical celebration.**

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Council. Certainly those of us who grew up in the 1950s and '60s can remember how important pious devotions were in our lives and in the life of the church: Novenas, living rosaries, copious Marian prayers—all of these were part and parcel of the church's life. It is also true that in

those years, when devotional practices took on a life of their own, the central place of the Eucharist in the church's life was, at the very least, blurred. Further, the relationship between liturgy and devotional practices was, at best, blurred and sometimes completely forgotten.

While we are thankful that we are regaining a new sense of balance and a better integration of piety into the life of the church, we must become not only careful but even vigilant against falling again into the imbalanced practices of the past. We are getting hints that, with the return of legitimate devotional practice, a new imbalance is developing, expressed through a tension between liturgical structure and pious practice. So, for example, the practice of including the recitation of the "Hail, Mary" at the end of the general intercessions at the Eucharist is an example of this tension and of a developing bad practice. In *Marialis cultus*, Pope Paul VI was rather clear in establishing the rule of thumb that practices of piety should never take place within the context of the eucharistic celebration. Devotional prayers, the rosary, and Marian litanies are all good and wholesome in themselves, but they have no proper place within the context of the Eucharist.

### Something More Is Demanded

What is true of mixing devotions with the Eucharist is



Joachim Beuckelaer, *The Flight into Egypt*, Rockox House, Antwerp, Belgium



understands well the concept of location in crafting a homily.

### Searching for Sources

Searching out sources that may be of assistance in preaching on Mary is always a challenge. However, there are some good resources that go beyond the documents and instructions and offer some truly wonderful insights. Among the ones that I like the most is a small pamphlet titled *Mary, Wellspring of Peace* (Pax Christi, 1987). Written by Joan

Chittister, OSB, this contemporary novena is rich with insight into the role of Mary in the life of the church. More challenging, and not always immediately pliable to the practical needs of the preacher, is Jaroslav Pelikan's *Mary through the Centuries* (Yale University Press, 1996). This work is more theoretical and historical, but reading it yields wonderful insights into Mary that any preacher would find rewarding.

equally true of preaching about Mary during eucharistic celebrations. For far too many preachers, the topic of Mary becomes an opportunity to reflect on devotion to Mary and on the devotional practices that we often associate with Mary. This is not good. Celebrations of the Eucharist on Marian feasts and preaching during celebrations that focus on Mary demand something more from the preacher than devotional reflection. They demand that the preacher put the feast into context in the season in which it is situated. To offer a few illustrations: What does a celebration of Mary in the Season of Advent have to teach us about Advent itself? What does the Feast of Our Lady of Sorrows have to teach us about the celebration that it follows by one day: The Feast of the Exaltation of the Holy Cross? How does the Solemnity of the Annunciation influence our consideration of Lent (or, occasionally, of Easter)? Location, location, location.

Finally, preaching on a Marian feast demands not only a careful examination of the prescribed readings but also an examination of what Father Ed Foley calls the "liturgical bible"—the complete collection of texts and commentaries that shape and surround a liturgical celebration. The "euchology" (prayers) of the feast, other Mass texts, readings from the liturgy of the hours: These are the foundational texts from which all else must flow. (Of course, I probably should have mentioned these before any other resources, but I'm presuming that this is where everyone would begin.)

Allow me to reflect at a bit more length on my first example: Advent and the ways in which preaching about Mary in Advent may help us focus on the meaning of Advent and Christmas. I always remember the beautiful statue of Mary that is found above the entrance of the Dominican House of Studies in Washington, DC. It is unusual because it portrays an Advent Mary—Mary is shown as nine months pregnant. Filled with the Word of God, she stands ready to bring forth that Word to the world. This vessel of God's goodness, conceived without sin, is poised to present Christ to the world. That statue is, for me, a beautiful image not only of the task of a preacher but also of the task of every Christian preparing to celebrate the birth of the Savior.

Lifting Heavy Hearts

Some preachers, I suspect, approach the subject of Mary with a heavy heart and a lack of enthusiasm because they feel trapped in what they might say by devotional images and practices of piety, all of which are good and have a very legitimate place in the life of the individual and the church but which must take second place, when it comes to liturgical preaching, to what the Scriptures, prayers, and other ritual texts have to offer. I truly believe that, when approached in the proper spirit, preaching on Mary is a challenge, but it is no more a challenge than preaching at any liturgical celebration. The key for me is to situate any Marian celebration in the context of a season and of other celebrations that surround it. Location, location, location: This is one preacher's key to moving beyond homiletic explorations of piety and into a true discovery of the rightful role of Mary in the life of the community of faith.

In his book *Sermons: Biblical Wisdom for Daily Living* (New York: William Morrow and Co., Inc., 1998), Peter J. Gomes also explores the theme of Mary in Advent. Those not familiar with Peter Gomes may not know that he is the preacher-in-residence for Harvard University. Since he is not Catholic, it came as a surprise to those who heard him preach (as well as to many who read his book) to find him looking to Mary as a guide for grasping the meaning of Advent. He does an excellent job of contextualizing Mary in the perspective of both Advent and Christmas. He

understands well the concept of location in crafting a homily.

Lifting Heavy Hearts

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# Nican Mopohua: Singing Eagle Meets the Serpent Crusher

BY LUIS LASO DE LA VEGA

The earliest written account of the appearance of Mary to Juan Diego in 1531 was the *First Report*, written in 1573 by the historian Juan de Tovar, who used earlier sources, probably an account by Juan Gonzalez, Bishop Zumárraga's translator, who spoke Nahuatl, the native language. (This text is in the Mexican National Library Archives.) A later text, published in 1649, tells in more familiar detail the miraculous events of 1531. Although written in Nahuatl, the Aztec language in use among the indigenous people, its author was a Mexican-born priest of Spanish ancestry named Luis Laso de la Vega. Padre Laso, the chaplain at the shrine at Tepeyac, was fluent in Nahuatl, as were many of his peers, so that they could minister to the native people. He reported that he had heard the story of the apparition from pilgrims who came to pray at the shrine. The story told by the pilgrims dates back, according to some reports, to Don Antonio Valeriano (1520?–1605?), a disciple of Fray Bernardino de Sahagún, who supposedly heard it personally from Juan Diego before his death in 1548.

The 1649 narrative is called *Nican Mopohua* from its first two words in Nahuatl: "Here is told." Before he was baptized and given the name Juan Diego, the visionary of Tepeyac had the Aztec name Quauhtlatotzin ("Singing [or Speaking] Eagle"). The origin of the name Guadalupe has always been a matter of controversy. Most scholars have concluded that the name originated with the translation from Nahuatl to Spanish of the title used by the Virgin to identify herself during an apparition. The suspicion is that Mary used the Nahuatl word "Coatlaxopeuh," which is pronounced "quatlasupe" and sounds remarkably like the Spanish word *Guadalupe*. The usual translation for this Nahuatl title is "Serpent Crusher."

*This English translation of the oldest narrative of the apparition at Tepeyac is based in part on a translation provided by the Centro de Estudios Guadalupanos in Mexico City. The oldest copy of the narrative is located in the Public Library of New York Rare Books and Manuscripts Department.*

## Nican Mopohua

HERE IS TOLD and set down in order how a short time ago the perfect Virgin Holy Mary Mother of God, our Queen, miraculously appeared out at Tepeyac, widely known as Guadalupe.

First, she caused herself to be seen by an Indian named Juan Diego, poor but worthy of respect; and then her precious image appeared before the recently named bishop, Don Fray Juan de Zumárraga.

Ten years after the *altepetl* (city-state) of Mexico was conquered, with the arrows and shields put aside, there was peace in all the towns. Just as it first sprouted, the faith was growing green and opening its corolla: the knowledge of the One by whom we all live, the true God. At that time, in the year 1531, just a few days into the month of December, it happened that there was a humble but respected Indian, a poor man of the people, whose name was Juan Diego. They say that his home was in Cuauhtitlán, and in all the things of God he belonged to [the parish of] Tlatilco.

It was early Saturday, not yet dawn, when he came in pursuit of God and his commandments. As he drew near the little hill called Tepeyac, it was getting light, and he heard singing on top of the hill, like the song of many rare birds. When their voices would stop, it was as if the hill were answering them. Extremely soft and delightful, their songs exceeded the songs of the *coyoltotl* and the *tzinitzcan* and other rare birds. Juan Diego stopped to listen. He said to himself: "How am I worthy to hear what I'm hearing? Perhaps I am only dreaming it; perhaps I'm sleepwalking." "Where am I?" he wondered. "Where do I find myself? Is it possible that I am in the place our ancient ancestors—our grandparents—told us about: the land of the flowers, the land of corn, of meal, of food in full measure, possibly even the land of heaven?"

He stood looking toward the top of the hill, toward the east, the direction from which the heavenly music was coming. Then the singing suddenly stopped, and when it was no longer audible, he heard someone calling him from the top of the hill. Someone was saying: "Juan, dearest Juan Diego." Then he dared to go to the place from which the voice was coming. He was not worried, in fact, he felt extremely happy and contented as he started to climb the hill to see who was calling him.

When he reached the top, he saw a maiden standing there. She called to him to come closer, and when he reached where she was, he was filled with admiration for the way her perfect beauty exceeded all imagination. Her clothing shone like the sun, as if it were sending out waves of light, and the stone—the outcropping—on which she stood also seemed to be giving out rays. Her radiance was like jewels; it seemed like an exquisite bracelet (beautiful beyond anything else). The very earth seemed to shine with the brilliance of a rainbow in the mist. And the mesquite and *nopal* and the other little plants that usually grow up there seemed like emeralds. Their leaves seemed like turquoise, and their trunks, thorns, and prickles were shining like gold.

Juan Diego prostrated himself in the maiden's presence as he listened to her voice. Her great and glorious words were extremely kind, as if they came from someone who was enticing him toward her and esteemed him highly. She said to him, "*Quilhuia Iuantzin Iuan Diegotzin?*" ["My dear young son, Juan Diego, where are you going?"] And he answered: "My Lady, my Queen, my Precious One, I am going as far as the church in Mexico-Tlatilolco, to follow the things of God (everything that makes God be God) that are given to us, that are taught to us by the ones who are the images of our Lord: our priests."

Then she spoke to him and revealed her precious will. She said: "My dear little son, I love you. I desire you to know who I am. I am the ever-virgin Mary, Mother of the true God who gives life and maintains its existence, the one who created and sustains people, the One who created all things and is in all places, the Lord of the sky and the earth. I desire a church in this place where I can reveal and manifest God, showing your people my love and my compassionate gaze, my help for salvation. I am truly your compassionate mother—yours and all the people who



The image on the *tilma*, courtesy of the Centro de Estudios Guadalupanos in Mexico City.

live in this land. Even though they are of different ancestries, I love them all. All those who cry to me, who seek me in their sorrow and their sadness, will find in me healing, cleansing, and loving care in all their troubles, miseries, and suffering. So run now to Tenochtitlan and tell the bishop all that you have seen and heard, so that I can bring about what I have told you. Tell him I want him to build me a church here, a temple for me in this place. Tell him everything that you have seen and

heard, all the marvels. Be sure that I will reward you, enrich you, and glorify you. You will deserve all of this because of your willing effort to undertake this service. Now, my dearest son, you have heard what I have to say: Go and do your duty."

And immediately he prostrated before her and said: "My Lady, my Precious One, now I am going to make what you have said a reality; I, your poor Indian, am leaving you for a while." Then he

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came down the hill to put her errand into action. He walked across the causeway to Tenochtitlan and came straight into the city. [The conquered Aztec capital, renamed Mexico City by the Spanish, was an island in the middle of an extinct volcano.] When he reached the city center, he went right to the house of the bishop (that is, the governing priest), who had just recently arrived. His name was Don Fray Juan de Zumárraga, and he was a Franciscan.

As soon as he got there, he tried to see the bishop. He begged the servants to go and tell the bishop that he needed to meet with him, and, after a long time, they called him and told him that the bishop had ordered him to come in. As soon as he entered, Juan Diego knelt before the bishop, prostrated himself, and then revealed the very words of the message spoken by the Queen of Heaven. He also reported on all the marvels that he had seen and heard. The bishop listened to this whole story, though he seemed not to believe the truth of Juan Diego's report. Still, he told him: "My son, come back later. I will listen to what you have to say and examine the whole report from beginning to end. I will consider why your have come and what you want to do."

Juan Diego left sad, because the errand entrusted to him had not been immediately accepted. Toward evening, then, he returned to the top of the hill, where he joyfully met the Queen of Heaven, who was waiting for him there exactly where she had appeared the first time. As soon as he saw her, he prostrated himself before her, throwing himself to the ground, and said: "My dear Señora, Lady Queen, my beloved Precious One, I went where you sent me to carry out your wishes. Although I had trouble entering the home of the governing priest, I saw him and put before him your wishes, just as you ordered me to. He received me kindly and he listened to my every word, but from the way he answered me, it's as if he didn't understand, he didn't think that what I had to say is true. He said to me: 'Come again: I will listen to what you have to say and examine the whole report from beginning to end. I will consider why your have come and what you want to do.'"

"The way he answered me," Juan Diego continued, "I could clearly see that he thinks that I'm making up the request to build the house that you want them to build for you here, or that maybe this request isn't coming directly from you. So I beg you, my Lady, Queen, my Precious

One, to have one of the nobles who are held in esteem carry your word—someone who is well known, respected, and honored—such a person would be believed. I am really just a rural peasant, nothing more than a frayed rope, a frame to hold a backpack, a bird's tail or wing, someone of no importance: I myself need to be led, carried on someone's back. That place you sent me to is somewhere I'm not used to going to or spending any time in, my dear Virgin, my Lady, beloved Precious One. Please excuse me from this task. I will only cause you grief; I will fall into your anger and your displeasure, my Lady, my Señora."

But the perfect Virgin, worthy of honor and veneration, answered him: "Listen, my youngest and dearest son. Know that I surely do not lack servants or messen-

gers to whom I could have given the task of carrying my message and fulfilling my will. But I have chosen you to go and plead personally on my behalf so that, through your intercession, what I want will become a reality. And I ask you, my youngest and dearest son, to obey me and go again tomorrow to see the bishop. In my name, make my request clear to him, so that he will accomplish what I want and build the house of God that I am asking him for. Be careful to tell him once more that I am the one sending you—I, the ever virgin Holy Mary, the Mother of God."

So then Juan Diego responded and said to her: "My Lady, Queen, my Precious One, let me not give you anguish or

*Continued on page thirty-four*



Chapel of the Indians at the Basilica Shrine of Our Lady of Guadalupe, Mexico City



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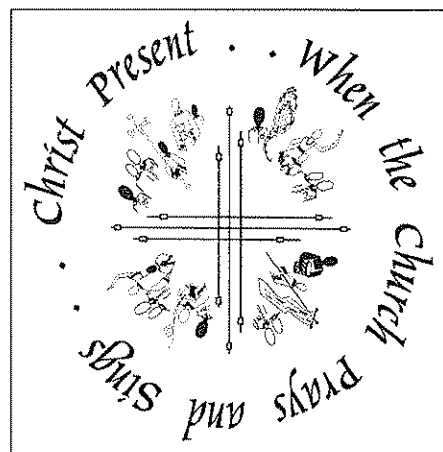
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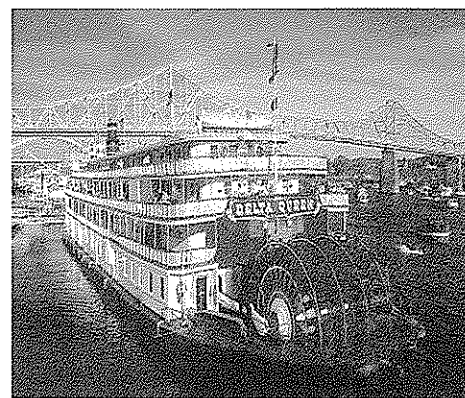
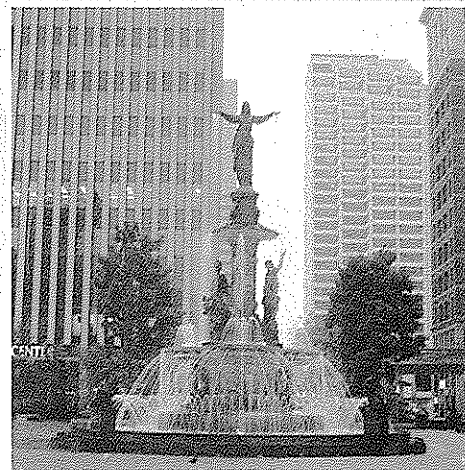
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bring you heartfelt grief. I will most gladly go to carry out what you have said; I will absolutely not fail to do it, nor do I think the way to do it will be painful. I will go to carry out your will, but I may not be heard, or, if I am heard, I may not be believed. Then tomorrow afternoon, at sunset, I will come to report to you what the governing priest has to say. For now, I respectfully say goodbye to you, my dearest Precious One, my Lady. Get yourself some rest." And then Juan Diego went to his house to rest.

**O**n the following day, Sunday, before the first light of dawn, he left his house and came straight to Tlatilolco to learn what pertains to God and to be counted in the roll call. [Juan Diego came to the parish church at Tlatilolco for morning Mass and religion class . . . and to be present when the priest checked to see who was fulfilling the Sunday obligation.] Then he went to see the bishop.

Around ten o'clock, everything had been taken care of at the cathedral: Mass was over, the roll had been taken, and the crowd had gone away. So Juan Diego went up to the bishop's residence. And as soon as he arrived he went through the whole struggle to see him once more, and after much effort he did get in to see the bishop. He knelt at Bishop Zumárraga's feet and wept, sad as he spoke to him once again to report the words spoken by the Queen of Heaven. He hoped to God, as he spoke, that he would be believed in his errand of reporting the will of the perfect Virgin: to build her sacred little house for her, just where she had said she wanted it.

The bishop asked him many, many things and pursued many, many, questions with him, to make certain of where he had seen her, to find out what she was like. Juan told absolutely everything to the Señor Bishop. And although he told him absolutely everything, and reported his own wonder that it seemed to him with absolute clarity that she was the perfect Virgin, the kind and wondrous Mother of our Savior, our Lord Jesus Christ, nevertheless, the bishop still didn't believe his message. The bishop said that he would not act on Juan's word alone; he would need some sign if he were to believe that the Queen of Heaven in person had sent him.

As soon as Juan Diego heard that, he said to the bishop: "Señor Governor, think

about what kind of sign you want, because then I will go to ask for it from the Queen of Heaven who sent me." And when the bishop saw that Juan agreed with his request without the slightest hesitation or doubt, he sent him on his way. Of course, as soon as Juan left, the bishop ordered some trusted members of his household staff to follow him and see where he was going, whom he was seeing, and to whom he was talking.

And that's what they did. Juan Diego left the city immediately along the causeway, but those who were following him lost him on the wooden bridge where the brook comes out near Tepeyac. And even though they searched all over for him, they couldn't find him anywhere.

So they turned back, angry not just because they had made terrible fools of themselves but also because he had frustrated their attempt. So they went to tell the Señor Bishop that he shouldn't believe Juan Diego. They told the bishop that he was only telling lies, that he was only making up what he came to tell him, or that he was only dreaming or imagining what he was telling him and what he was asking for. In fact, the bishop's servants decided that if he came again, they would grab him right there and punish him so severely that he would never again come to tell lies or get people all excited.

While all of this was going on, Juan Diego was with the most holy Virgin, telling her what the Señor Bishop had to say. When she had heard it, she said to him: "That's fine, my dear son. Come back here tomorrow so that you may take the bishop the sign he has asked for. With that sign he will believe you, and he will no longer have any doubts or be suspicious of you. And know, my dear son, that I will reward your careful work and the pains you have taken on my behalf. Go now; I will be waiting here for you tomorrow."

**B**ut on the following day—Monday, the day Juan Diego was to take the bishop some sign in order to be believed—he did not return to Mexico City. He did not come because, when he got home, he found that sickness had struck his uncle, Juan Bernardino [who had raised him from childhood], and he was very ill. Juan Diego went immediately to get the native healer, who treated his uncle, but it was too late for such treatment: He was very ill. When night came, his uncle begged Juan Diego to go to Tlatilolco shortly after midnight, while it was still dark, to call some priest

so that he could confess his sins and prepare for death, because he was sure that the time and place had now come for him to die. He would no longer get up, he would no longer get well.

So after midnight—it was now Tuesday—Juan Diego left his house to go to Tlatilolco to get the priest. But when he reached the little hill which ended the mountain range, down at its foot where the road comes out, on the western side where he always passed before, he thought: "If I go ahead this way, I don't want the Lady to see me, because for sure, just like before, she'll stop me so I can take the sign to the church governor for her, as she ordered me to. Before I do that, I have to take care of our trouble; I must quickly call the priest because my uncle is anxiously waiting for him." He immediately turned toward the hill, climbed across it where there is a pass, and emerged on the eastern side, so that he could go quickly toward Mexico City without the Queen of Heaven detaining him.

Well, after he made this turn in his route, Juan Diego thought that the Lady who sees everywhere perfectly wouldn't be able to see him. He looked up and saw her coming toward him down the hill, and he realized that she had been looking at him from the spot where she had seen him before. She came to meet him beside the hill and blocked his way. Then she asked: "What's going on, youngest and dearest of all my sons? Where are you going?" Perhaps because he was sad, or perhaps because he was ashamed, or perhaps because he was afraid, he dropped to the ground and bowed before her, saying: "My sweet Maiden, my dearest Precious One, I hope you are happy. How are you this morning? Does your beloved body feel well, my Lady, my Dear? Although it grieves me, I am going to cause you heartfelt anguish: I must tell you, Dear One, that one of your servants, my uncle, is very ill. A terrible sickness has taken hold of him; he will surely die from it soon. And now I shall go quickly to the church near Mexico City (in Tlatilolco) to call one of our priests, the beloved ones of our Lord, so that he will go to hear his confession and prepare him, because we really were born to wait for the painful effort of our death. But once I have completed that task, I will return here to carry out what you ask, my Lady, my Precious One. I beg you to forgive me, be patient with me a little longer, because I am not deceiving you with this, my Beloved, my Precious One. Tomorrow without fail I will come as fast as possible."



As soon as she heard Juan Diego's explanations, the merciful perfect Virgin answered him: "Listen to me. Take this to heart, my youngest and dearest son: The thing that is frightening you and causing you pain is nothing. Do not let it disturb you. Do not fear this sickness or any other sickness or anything that could cause you pain. Am I not here as your mother? Are you not under my shadow and my protection? Am I not the source of your joy? Are you not in the fold of my mantle, nestled in my arms? What else do you need? So let nothing else worry you or disturb you; do not let your uncle's illness drive you to grief, because he will not die from that illness now. You may be sure of this: He is already well." (And at that very moment, as Juan Diego later found out, his uncle became well.)

When Juan Diego heard the lovely words spoken by the Queen of Heaven, he was greatly comforted, and his heart became peaceful. So he begged her to send him immediately to see the governing bishop, to take something for a sign, for proof that he would believe. And the Queen of Heaven then ordered him to go to the top of the hill where he had seen her before. She said: "Go up, my dearest son, to the place on the hill where you saw me and I told you what I wanted you to do. You will find there several kinds of flowers: Cut them, gather them together, and then come down here to bring them before me."

So Juan Diego climbed to the top of the hill right away, and when he reached the top, he was astonished to find flowers of every kind, blooming and open, though it was not their season. (In fact, in this season there was a hard frost.) The flowers were all giving off a sweet fragrance; they were like precious pearls filled with the dew of the night. He began

to cut them and gather them, putting them in the fold of his *tilma*. (Now, the top of this hill was certainly not a place to find flowers; it was covered with rocks, thorns, spines, prickly pears, and mesquite trees. And even though some little herbs or grasses might grow, it was then the month of December, in which the frost eats everything and destroys it.)

As soon he came back down, he brought the heavenly Maiden the different kinds of flowers which he had collected. And when she saw them, she took them with her precious hands and arranged them in the fold of his *ayate*. She said: "My youngest and dearest son, these various flowers are the proof that you will take as a sign to the bishop. You are to tell him from me that he is to see in them my desire, and therefore he is to carry out what I want. I place absolute trust in you as my messenger, and I strictly order you to open your *ayate* only when you are alone with the bishop, and you are to show him alone what you are carrying. Tell him exactly what I have told you; tell him that I ordered you to climb the hill to cut flowers and report on everything that you saw and wondered at, so that you may convince this governing priest to do what lies within his responsibility, so that my temple that I have asked for will be built."

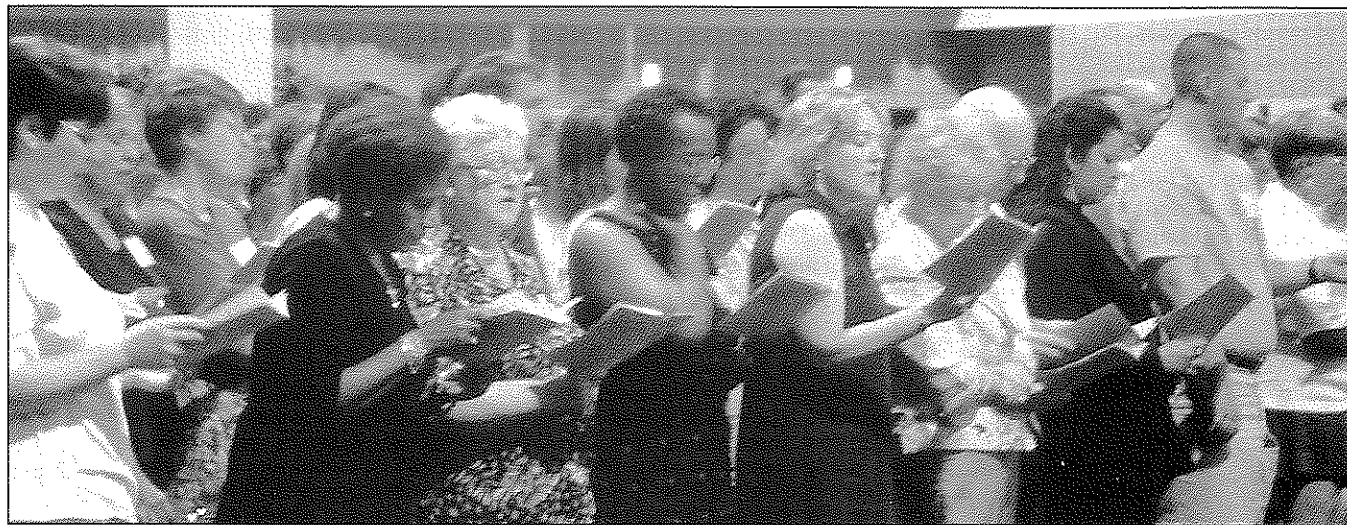
As soon as the heavenly Queen gave him her orders, Juan Diego took the causeway straight into Mexico City, but now he entered the city happily. His heart was tranquil now, because he knew that his errand would come out well and he would carry it out perfectly. As he walked, he was very careful of what he was holding in the fold of his garment, lest he lose something, and as he walked, he enjoyed the fragrance of the different

kinds of exquisite flowers.

When he got to the bishop's residence, the doorkeeper and the other servants of the governing priest went to meet him. He begged them to tell the bishop how much he wanted to see him, but none of them was willing. They pretended they didn't understand him or didn't recognize him because it was still very dark. Perhaps they felt by now that all he did was bother them with his insistent demands, and their companions had already told them that they had lost sight of him when they were following him.

For a long, long time, then, Juan Diego waited for his request to be granted. When the servants saw that he was simply standing there for a long, long time with his head down, without doing anything, waiting to be called, and that it looked as if he were carrying something in the fold of his *tilma*, they came up close to him to see what he was bringing and to satisfy their curiosity. When Juan Diego saw that there was no way to hide from them what he was carrying and that therefore they might harass him or push him or perhaps rough him up and damage the flowers, he finally gave them a little peek, and they saw that it was flowers. When they recognized that all the exquisite flowers were different but that it wasn't the season for any of them to be in bloom, they were remarkably astonished by how fresh they were, how good they smelled, and how beautiful they appeared.

And they wanted to grab a few and pull them out. They tried three times to grab some flowers, but they couldn't get any because, when they would try, they could no longer see the real flowers—they seemed to be painted or embroidered or sewn on the *tilma*. Finally, they went to tell the governing bishop what they had seen and how much this lowly



Indian, who had already been here before, wanted to see him and that he had been waiting a very long time there for permission to see him.

As soon as the governing bishop heard it, he realized that this was the proof to convince him to get started on what the humble man was requesting, so he immediately ordered that Juan Diego come in to see him. When he had come in, he prostrated himself in the bishop's presence, just as he had done before, and again he told the bishop about the wondrous things he had seen and about his message. He said: "Your Excellency, sir, I have done it. I have carried out your orders. That is, I went to tell my Señora, the heavenly Maiden, holy Mary, the beloved Mother of God, that you were asking for proof so you could believe me and build her sacred house where she asked you to build it. I also told her that I had given you my word to come to bring you some sign, some proof of her will, as you told me to. She listened carefully to what you had to say and was pleased to receive your request for a sign as proof, so that her beloved will may be carried out. And today, while it was still dark, she ordered me to come again to see you, and I asked her for the proof so that I would be believed, as she had said that she would give it to me, and she kept her promise immediately. She ordered me to the top of the hill where I had seen her before, to cut various flowers up there, including Castillian roses. And when I had cut them, I took them down to her at the bottom of the hill, and she arranged them with her holy hands and placed them back in the fold of my *ayate* so that I would bring them to you and give them only to you.

"Now, I knew very well that the top of that hill isn't a place where flowers grow, because there are only a lot of craggy rocks, thorns, spiny acacias, prickly pears, and mesquite bushes. But I didn't doubt or hesitate on that account. When I reached the top of the hill, I saw that it was now paradise: Every variety of precious flower was there, each one perfect, the very finest that there are, full of dew and shining. So I immediately cut them, and she told me that I should give them to you from her, and that in this way I would show the truth and you would see the sign that you were asking for in order to carry out her beloved will and it would be clear that the message I speak is the truth. Here they are, please accept them."

And then he held out his white *tilma*, in the fold of which he had placed the flowers. And just as all the various pre-

cious flowers fell to the floor, then and there the beloved image of the perfect Virgin Holy Mary, Mother of God, became the sign, suddenly appearing in the very form and figure in which it is now, where it is preserved in her beloved house, in her sacred temple at Tepeyac, which is called Guadalupe. And as soon as the governing bishop and all those who

were there saw it, they knelt, full of awe and reverence. Then they stood up to get a better look at it. They became sad and wept, their hearts and minds in ecstasy, and the governing bishop wept his sadness, begging her to forgive him for not having immediately carried out her intentions.

When he got up, the bishop untied Juan Diego's garment—his *tilma*—from around his neck, for on this garment the heavenly Queen appeared as the sign for which he had asked. He placed the *tilma* in his private chapel, and Juan Diego stayed for the day in the bishop's house. On the next day, the bishop said to Juan Diego: "Let's go so you can show me where the Queen of Heaven wants her chapel built." And people were immediately brought to build it.

But after he showed the bishop where the Lady of Heaven had ordered her sacred house to be built, Juan Diego asked for permission to see his uncle, Juan Bernardino, who had been very ill when he left him to go to Tlatilolco to call a priest to hear his confession and prepare him for death—this was the man whom the Queen of Heaven had told him had already been cured.

But they didn't let him go alone, rather people went with him to his house, and when they arrived they saw that his uncle was now healthy—he had absolutely no pain of any kind. The uncle, for his part, was greatly surprised by the way in which his nephew was accompanied and honored.

He asked his nephew why it was that they were honoring him so much, and Juan Diego told him how, when he left to go call a priest to prepare him for death, the Lady of Heaven appeared to him



Tepeyac Chapel, at the top of the Hill of Tepeyac, is the traditional site of the appearance of the Virgin to Juan Diego.

there at Tepeyac and sent him to Mexico City to see the governing bishop, so that he would make her a house at Tepeyac. And she told him not to worry, because his uncle was now happy, and she consoled him very much with this news. His uncle told him that it was true, that she healed him at that exact moment, and he himself had seen her in exactly the same way she had appeared to his nephew, and she also told him that she was sending Juan Diego to Mexico City to see the bishop, and when he went to see him, he should reveal absolutely everything to him and tell him what he had seen and the marvelous way in which she had healed him and that he would properly name her beloved image "The Perfect Virgin, Holy Mary of Guadalupe."

And then they brought Juan Bernardino into the presence of the governing bishop so that he could speak with him and give his own testimony. The bishop lodged them both—uncle and nephew—in his house for a few days while the sacred little house of the lovely Queen was built at Tepeyac, where she had revealed herself to Juan Diego. Then the reverend bishop moved the beloved image of the beloved heavenly Maiden to the principal church in the city, taking it from the private chapel in his residence, where it had been, so that all could see it and admire it. And absolutely the entire city without exception was deeply moved as everyone came to see and admire her precious image and to acknowledge its divine character. They came to offer her their prayers, and they marveled at the miraculous way it had appeared, since absolutely no one on earth had painted her beloved image.

# What Do We Sing by Heart?

BY GABE HUCK

**T**he answer is simple: the Sunday liturgy. We sing the Sunday liturgy, and we sing it by heart. Over years of intentional good practice we come to know by heart even the festival and seasonal variations, but the core of the liturgy we have already learned to sing and to sing by heart: acclamations, litanies, refrains, antiphons, mantras, dialogues, even a few hymns.

The challenge is to those who take leadership in liturgy and responsibility for preparing the liturgy—liturgy that all understand is to be largely sung. Those who lead have a responsibility to the assembly. Do they believe the assembly's song is optional, filler, time-out, also-ran? Or do they believe that the song of the assembly is as much the liturgy as the spoken words of the lector or the presider's gesture concluding the eucharistic prayer? "Essential" is not too strong a word for this singing an assembly is to do.

And do the leaders understand that no matter what gifts presider or cantor or others may or may not bring, the nature of liturgy is that it is to be done by heart? Words, notes, gestures, movements, silences, and the patterns among these things—all have to be strong enough for that. Obviously there are words unique to a given Sunday (as the opening prayer, the readings, perhaps a post-communion or closing hymn), but these take their places in patterns we are all old hands at doing. If we believe that liturgy is only about a lively and entertaining time on Sunday morning, we'll never look and

experiment and look more until we find those texts and melodies which will sustain us in season and out, be there for us in good times and bad.

What is required for this to happen in parish practice is usually clear. Is the entrance singing bringing all of us together into assembly ready to listen to God's word, or is it a slot to fill while the ministers get in place? Is psalmody the prayer-language of the church? Is intercession something mighty and clearly

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**The answer is simple: the Sunday liturgy. We sing the Sunday liturgy, and we sing it by heart.**

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important? Is the Eucharistic Prayer a sort of call-and-response form where each party (presider and deacon and cantor and the rest of the assembly) does some of both? Is the Lord's Prayer a chant that shakes the walls, so well is it known? Does the litany "Lamb of God" bind the assembly to the breaking of the bread? Does the communion singing work as a by-heart processing music that enriches by tune and word the communal eating and drinking? Do the ministers, at any of these moments, manifest that they are first of all members of the assembly as they join in everything the assembly sings?

What is the guiding intention with regard to the assembly's song in all the different ways that the liturgy demands singing voices? It might be this: An assembly must have music that is able to bear the burden of repetition so that it can be by heart in the weekly and seasonal rhythms that we need. We have made some progress on these matters in the previous forty years with music for acclamations and psalm refrains and litanies; we have much to do regarding the patterns of song that work well with

processions, especially at the beginning and the communion of the Sunday liturgy. (Another part of this: Somewhere along the line we forgot that there are other times than Sunday Eucharist when we can pray and sing. Not every song we learn needs to be sung at Sunday Eucharist!)

Sometimes the question arises: Don't we have to have participation books or leaflets for all so that every visitor can feel a part of the liturgy? Wrong question. How could any book ever do that if we ask of our liturgy what we are meant to ask? The hospitality shown the visitor should be ample, but any worthy liturgy can't be yours the first time there. Instead, you as visitor see and wonder: How remarkable that these people here are not watching or listening to someone "up front" who conducts an event. They are the event! That's the best hospitality. Perhaps we need (for visitors only) a well-designed card that offers some of the every-Sunday texts and a bit of context and welcome.

Liturgy sung by the assembly not only gives reality to the assembly by giving it a voice (that is, I don't hear Harriet and Henry; I hear a body of persons singing), it also gives poetry and beauty as common possessions of this people, something to hold onto and to hold us together. If this paschal mystery we talk about is ever to be wrestled with by the whole crowd of the baptized in assembly, it must be sung about in strong melodies and poetic words that bridge—at least a bit—the reality of our deeds on Sunday on the one side and the reality of God's world where we live on the other. In this by-heart singing, we rehearse the world we intend. The "by heart" quality is what comes to convey to the baptized members of the assembly (all of us) that it is we who are the church assembling, attending to the word of God, interceding, making Eucharist, sharing communion. How else can that ever get into our bones and our hearts and our minds?

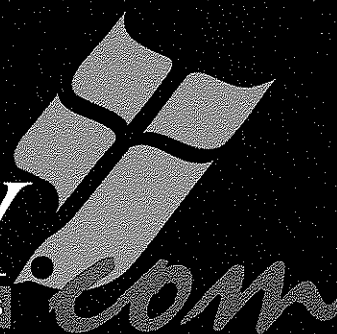
*Mr. Gabe Huck, who served for many years as the director of Liturgy Training Publications, is a freelance writer living in Chicago. This article is the second in a four-part series that offers a set of reflections on basic liturgical actions and elements and on practices that continue to hamper the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



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# Reviews

## Choral Recitative

**Psalm 117.** Stanley M. Hoffman. SATB, 5775, \$1.45; TTBB, 5754, \$1.45; SSAA, 5776, \$1.76. ECS Publishing. This rather exciting work is full of rhythmic energy, and a confident chorus will enjoy its challenges. The text of this psalm is appropriate for festive occasions. One correction: In the SATB version, the basses in measures 42 and 43 should sing the F one octave higher.

**O God, You Are My God (Psalm 63).** Jane Marshall. SATB, organ. 5738, \$1.25. ECS. The music for this psalm clearly captures the mood of the text which expresses an ardent longing for God. There are three moments in the piece where it would be possible to read some text, and several lines in Hebrew are given. However, such a recitation is not necessary. Certainly a translation would be appropriate if a recitation is used.

**Psalm 121 (I Lift My Eyes).** Timothy Dudley-Smith, Ronald Arnatt. SATB, soprano solo, organ. 5475, \$1.45. ECS. The beautifully shaped melody matches the wonderfully styled text by Timothy Dudley-Smith. This prayer of the Lord our guardian will be calming and will allow the listener to enter into prayer.

**For Flowers That Bloom about Our Feet.** Richard DeLong. SA, keyboard. 4898, \$1.25. ECS. Composed for a children's choir, this song of thankfulness would be very appropriate for an ecumenical service at Thanksgiving.

**Now the Green Blade Riseth (Sing We Now of Christmas).** Arr. Kevin McChesney. SATB, handbells. Handbell score, C1892, \$2.95. Score with keyboard, opt. handbells, C5161, \$1.60. Hope Publishing Company. Although this work is also arranged for keyboard accompaniment, it is better suited to the three-to-five-octave handbell accompaniment. There are two texts: the original one for Christmas and one for Easter by J. M. D. Crum. The

music is based on the French carol "Noel Nouvelet."

**Lord of the Dance.** Sidney Carter, arr. John Rutter. SATB, opt. descant, piano. C5166, \$1.95. Hope. This work is based on the familiar Shaker melody that is prominent in Aaron Copland's *Appalachian Spring*. There are, however, some slight differences between this tune and the Copland version. The text, by Sidney Carter, traverses much of the history of salvation.

**Seek Ye First.** Karen Lafferty, arr. Douglas E. Wagner. SATB, keyboard, opt. handbells, C 5196, \$1.60. Handbell part, C5052HB, \$2.50. Hope. The music of this work is based on Pachelbel's so-called *Canon in D*. The range of each voice is quite modest and tessitura comfortable. The *Alleluias* in the text would indicate a possible performance at a festive event, even though the piece ends quietly.

**Come and Hear the Joyful Singing.** Perry Michael, Hal Hopson. SAB, keyboard, opt. tambourine, opt. handbells. C5200, \$1.50. Hope. This is a joyful Christmas carol with a rhythmic drive and a style reminiscent of a medieval carol. A performance will clearly be enlivened by the use of handbells.

**Dona Nobis Pacem.** Arr. Hal Hopson. Two equal voices, keyboard. C5181, \$1.50. Hope. This famous sixteenth century tune receives an arrangement in current style. It will need little rehearsal time to prepare.

**Banned and Banished.** Stephen Folkemer. Two-part voices, organ, opt. men's voices. G-4907, \$1.30. GIA Publications. The text is based on the story of the ten lepers from Luke 17. This piece begins with a considerable amount of dissonance in the organ as the choir sings "Banned and banished by their neighbors . . ." By the fourth verse, the original dissonant figuration is transformed into a bell-like consonance as the choir sings "They, redeemed, restored, forgiven . . ." The

melodic lines for the choir are quite easy to sing. This is probably one of the few pieces that really connect with the transformative ideas presented in this particular Gospel story.

**I Sing the Mighty Power of God and Your Hands, O Lord, in Days of Old.** FOREST GREEN, arr. Peter Niedemann. Two-part mixed voices, descant, organ. G-5119, \$1.30. GIA. The most characteristic feature of this music is that it presents almost no challenges to a choir or to an accompanist. Hence, preparation time will be minimal. The third voices includes a descant which is simple and effective.

**Gloria from A New Mass for Congregations.** Carroll Thomas Andrews, arr. James Biery. SATB, congregation, organ, brass quintet. G-5203, \$1.30. GIA. This arrangement in A major places the brass in unusual sharp keys. It is written for C trumpets, but if B-flat trumpets are used (which is more likely), this arrangement will take them into the rather remote key of B major. Nevertheless, this is an effective arrangement of a staple of the repertoire.

**Child of Peace and Joy.** David Haas. Choir, keyboard, guitar, C instrument. G-5215, \$1.30. GIA. This lovely piece is set as a lullaby. It has a four-verse text by Shirley Erena Murray that will be a challenge to the hearts of everyone at Christmas.

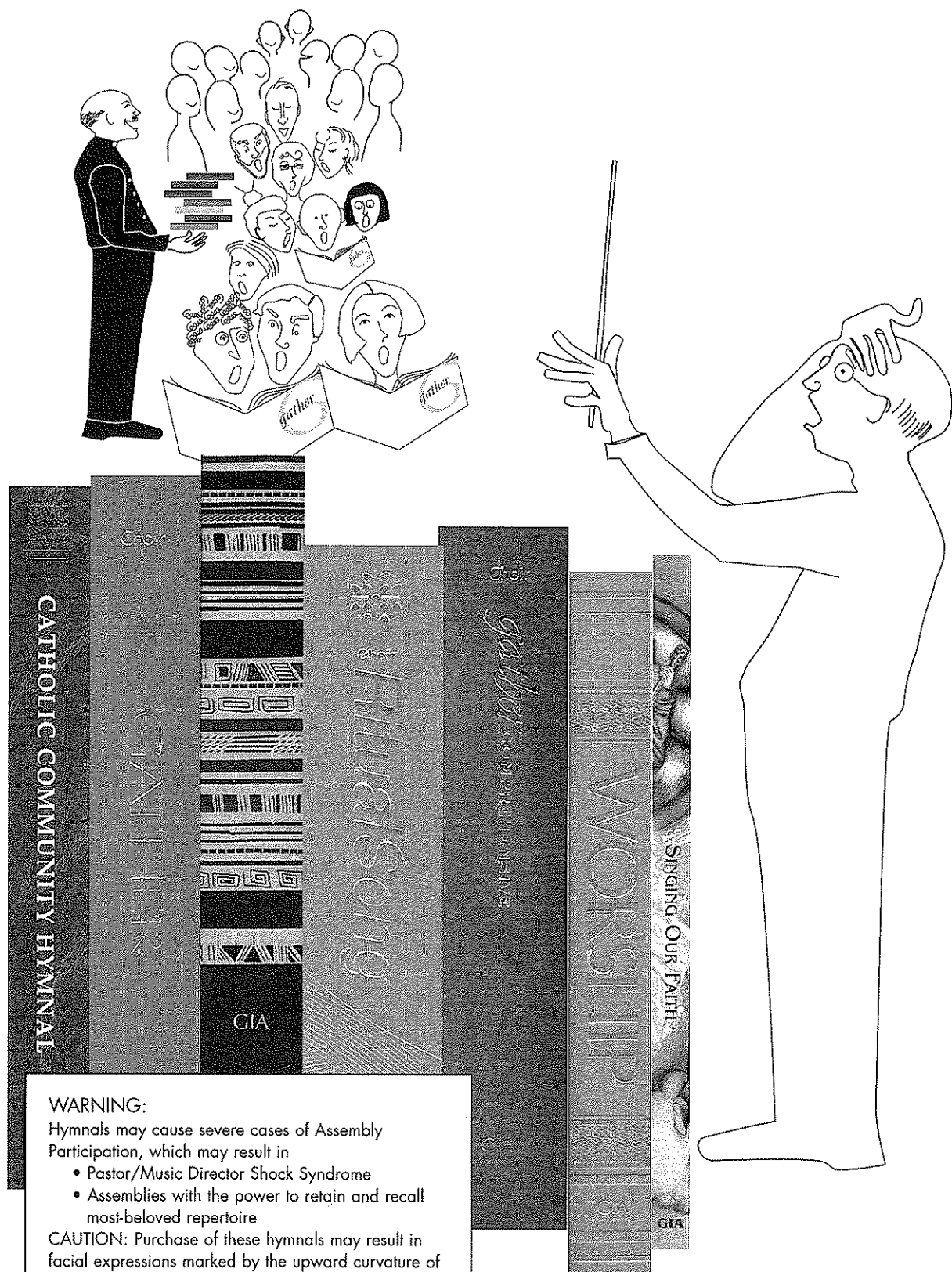
**Three Processionals for Four Bells and Voices.** Richard Proulx. Two-part voices, congregation, handbells. G-4982, \$1.30. GIA. These processionals are for congregations who are complaining that they have to learn too much new music. The one antiphon setting is provided with three texts, one each for a generic procession, Christmas, and Pentecost. The verses, too, change for each season. While the basic style of the antiphon is metric, the verses are in chant style. There is much

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musical variety in the simple beauty of these processionals.

**To Be Your Presence.** *Charles Stanford. SATB, congregation, organ, and one or two trumpets. G-5413, \$1.30. GIA.* ENGELBERG is a grand tune, and here it has received a wonderful new text by Delores Dufner, OSB. Robert Batastini has edited the arrangement. This tune should be in the repertoire of every congregation.

**Two Spiritual Songs.** *John L. Bell. SATB. G-5164, \$1.30. GIA.* These two spiritual songs—"I Owe My Lord a Morning Song" (Nafziger) and "Silence, My Soul" (Sevaid)—are very beautiful. Their prayerful nature will have the power to bind the assembly together through listening.

**There Is a Balm.** *Arr. John L. Bell. SATB and solo. G-5170, \$1.30. GIA.* This arrangement allows an average choir the chance to create an effective and artistic performance. There are a few chromatic notes here and there, but these are logical in their voice leading. Thus, there is nothing difficult to sing, only the challenge to evoke the spiritual that is imbedded in the music.

**Christus Paradox: Choral Variations on "Picardy."** *Arr. Alfred Fedak. SATB, organ. G-5463, \$1.40. GIA.* "You, Lord, are both Lamb and Shepherd" are the first words of the text by Sylvia Dunstan; they give a flavor of the kind of paradoxes explored in the rest of the text. The musical arrangement is quite suitable for the average choir. A fully orchestrated version of this setting by John Ferguson is also available from GIA: G-5463INST.

**Psalms 121.** *Richard Proulx. SATB, organ, brass quintet. G-5051, \$1.50. GIA.* This substantial and grand work could be accompanied by organ alone, but its performance will be greatly enhanced by the use of brass. While the accompaniment does have some interludes, its function during the singing by the choir is mostly to double the choir parts but with slightly more animated lines and counterpoint than are found in the vocal lines. This work ends softly with the words "I lift my eyes to the hills."

**My Soul Proclaims.** *Marty Haugen. SATB, cantor, congregation, keyboard, guitar. G-5571, \$1.30. GIA.* This easily learned and sung refrain is in a lilting 6/8, which expresses the joy of "My soul proclaims

the greatness of God . . ." The text is adapted from Luke 1:46-55.

**Come, Let Us Join Our Cheerful Songs.** *Paul Ritchie. SAB, keyboard. G-5055, \$1.40. GIA.* The text by Isaac Watts will be appropriate for the Easter Season. This well-constructed work with logical but less than predictable harmonies is refreshing and very accessible to the average choir. It is a good contribution to the SAB literature.

**At Christmastime.** *Fred Offutt. SATB, keyboard. G-4909, \$1.30. GIA.* The accompaniment, based on a bell-like progression and figuration, is generally independent of but supportive of the vocal lines. The text tells the Christmas story. This is a charming piece which would be appropriate for Christmas Eve prelude music.

**Silent Night.** *Arr. William P. Rowan. SATB, congregation, organ. G-5129, \$1.40. GIA.* This is an "active" "Silent Night." The organ accompaniment is in perpetual sixteenth note motion—in a manner in which a guitar or lute might accompany the song. The tune is sometimes found in the inner vocal lines.

**The First Nowell.** *Arr. Richard Proulx. SAB, congregation, organ, trumpet. G-5046, \$1.40. GIA.* This arrangement generally uses the traditional harmonization but features some canonic imitation that is first introduced in the somewhat extended instrumental introduction. It has a grand ending that will be effective for a processional during the Christmas Season.

**Down to Earth as a Dove.** *Austin C. Lovelace. SAB, keyboard. G-5273, \$1.30. GIA.* This is a delightful piece that may be used as prelude music. It has three verses and ends with a "Gloria in excelsis!"

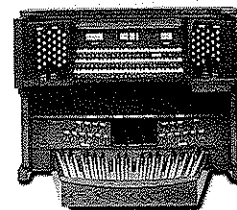
**Christus Natus Est.** *Jane Marshall. SATB, organ. G-5144, \$1.30. GIA.* The vocal lines are comfortable to sing and full of shape. There are some striking harmonic cross-relationships. The text is by Countee Cullen. This is a gentle and legato work that does have a big ending.

*James Callahan*

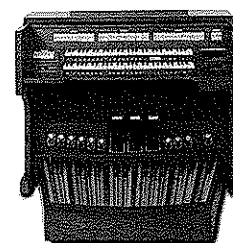
## Organ Recitative

**Interpretations Based on Hymn-tunes. Book VII.** *David Cherwien. SP-104, \$7.50.*

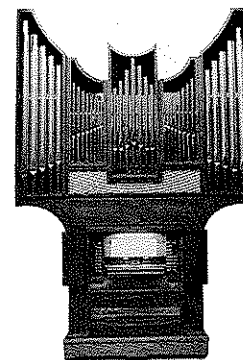
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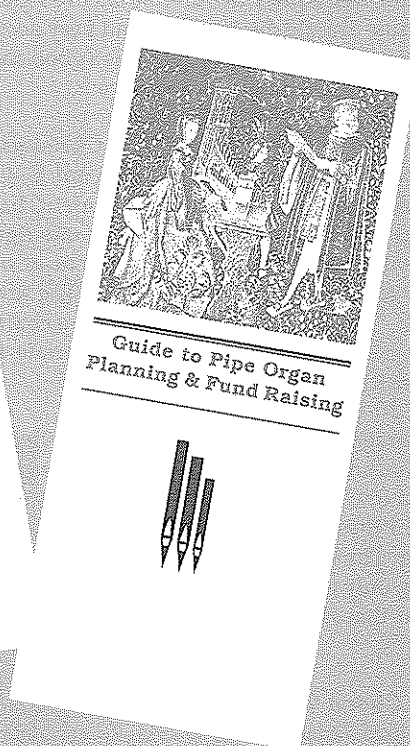
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AMSI. From the composer's preface we learn that "it has been my intent in these pieces to capture, or 'interpret,' the text of the hymn; hence the title of the collection. In each of these works, I have interpreted the first stanza of the hymn named. Since the compositions are so closely bound to the poetry of the hymn-writers, they would be most effectively used in conjunction with the hymns as preludes, as introductions, or as incidental music within the service where the hymn is sung." Settings in this volume include O QUANTA QUALIA, ITALIAN HYMN, MABUNE, JEFFERSON, HYFRYDOL, WITTENBURG NEW, WAS GOTT TUT; PUER NOBIS, BEACH SPRING, and KIRKEN DEN ER ET GAMMELT HUS. Highly recommended.

**Seasonal Interpretations: Lent-Easter.** David Cherwien. SP-112, \$13.95. Summa Productions-AMSI. Like the previous collection, these are "interpretations" of hymn texts, "closely bound to the poetry of the hymn-writers." They are best used in conjunction with the hymns themselves. Tunes in this volume include VRUECHTEN, WERE YOU THERE, HERZLICH TUT MICH VERLANGEN, NOËL NOUVELET, SEELENBRÄUTIGAM, TRURO, and BERGLUND. Highly recommended.

James Callahan

## Handbell Recitative

**We Gather Together.** Arr. David Angerman. 3-5 octaves, Level 2+. CGB270, \$3.95. Choristers Guild. If you have bass ringers who complain about being bored, this arrangement will keep them busy. The majority of the song has eighth note patterns in the bass. Toward the middle, the melody is in the bass bells before returning to the treble for the ending. There are two key changes and lots of LVs. This would be appropriate for Thanksgiving Day or as a prelude for any liturgy.

**Vesper Bells.** Edwin H. Lemare, arr. Everett J. Hilty. 3-4 octaves, Level 2. 97-6899, \$3.50. Concordia. The publisher suggests that this arrangement be performed by three to four octaves of handbells and organ, two handbell choirs, or one handbell choir. Another possible configuration is one handbell choir and one chime choir. Most of the work is done antiphonally with the exception of the ending, where both parts play together. If you are looking for a good way to combine chimes and bells, or if you have more than one choir, this would be a fun choice and

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would not require a lot of teaching time.

**Come, Thou Font of Ev'ry Blessing.** Arr. Cathy Moglebust. 3-5 octaves handbells and opt. two octaves handchimes, Level 3. 97-6925, \$3.25. *Concordia.* The tune NETTLETON is the basis for this arrangement, which begins with the bass bells malleting the same rhythmic pattern (dotted eight-sixteenth note followed by four eighth notes) for the first forty-one measures. The next section changes tempo and style, using LVs and the chimes on the melody, echoed on the bells. The final exciting "verse" has the bass returning to the original pattern. This could be a good selection for a prelude or postlude.

**Ezekiel Saw the Wheel.** Arr. Hart Morris. 3-5 octaves bells with opt. congas, Level 5. CGB255, \$4.25. *Choristers Guild.* This piece, based on the traditional spiritual, would be a challenge for the better-than-average bell choir. The optional conga part is included. Even though there are no key changes, chromatic patterns in all ranges of bells run through the entire song. This would be a great concert piece that provides something of a challenge to all ringers.

**Chords for Carols, CGB261, \$7.95, and Harmonies for Hymns, CGB251, \$7.95.** *Choristers Guild.* Arr. Margaret R. Tucker. 2-5 octaves handbells or handchimes with voice and/or instrument (Bb or C treble, C bass, or keyboard), Level 1 to 1+. *Chords for Carols* includes arrangements of "Joy to the World"; "The First Nowell"; "O Come, All Ye Faithful"; "What Child Is This"; "We Three Kings"; "Go, Tell It on the Mountain"; "While Shepherds Watched Their Flocks"; "Angels We Have Heard on High"; "Away in a Manger"; and "Silent Night." *Harmonies for Hymns* includes arrangements of "Joyful, Joyful We Adore Thee"; "How Firm a Foundation"; "For the Beauty of the Earth"; "Savior, Like a Shepherd Lead Us"; "He Leadeth Me: O Blessed Thought!"; "Come, Thou Almighty King"; "Fairest Lord Jesus"; and a few others. The arranger suggests the following possible uses for both collections:

as accompaniment for group singing, with or without a solo instrument playing the melody line and with or without keyboard;

as accompaniment for a vocal or instrumental soloist singing or playing the melody line;

as accompaniment for a piano or organ;

as an alternate accompaniment for one or more stanzas of a song (with or without organ or piano or solo instrument).

The songs in both collections are primarily full chord arrangements and are solid arrangements for choirs with limited ringing experience.

**Easy Hymn Arrangements for the Church Year.** Arr. Michael Keller. 2-3 octaves, Level 2. 97-6947, \$5.50. *Concordia.* This six-hymn collection could be used alone as prelude music, during the preparation of gifts, or as post-communion music. Since they are arranged to make optimal use of the ringers, they are not necessarily suitable for accompanying singing but could be used to extend the sung hymn. Titles include "Hail to the Lord's Anointed" (ELLACOMBE); "Infant Holy, Infant Lowly"; "O Morning Star, How Fair and Bright" (WIE SCHÖN LEUCHTET); "Go to Dark Gethsemane"; "The Strife Is O'er"; and "Joyful, Joyful We Adore Thee."

**Five Spirituals.** Arr. Bill Ingram. 2-3 octaves, Level 1 to Level 1+. CGB267, \$4.95. *Choristers Guild.* Titles in this collection include "Steal Away"; "Roll, Jordan, Roll"; "We Are Climbing Jacob's Ladder"; "Give Me Jesus"; and "Nobody Knows the Trouble I've Seen." Writing for two octaves of bells, with an optional third octave, the arranger uses various techniques including echo, LVs, swings, and mallets. This would be a fun collection for an inexperienced choir.

**Hymns for Handbells.** Arr. Philip L. Roberts. 2-5 octaves. 5770, \$12.00. *GIA.* Performance suggestions for this collection note that these twenty hymns and songs are arranged in multiple settings for two to five octaves of handbells. Each hymn is set in two or more ways that vary in level of difficulty, providing idea arrangements for every ensemble from beginners to experienced ringers. Every setting is designed to accompany congregational singing, and many work well on their own. Some of the tune titles included in this collection are BLEST ARE THEY, DUKE STREET, DIX, GATHER US IN, KINGSFOLD, LAND OF REST, O FILII ET FILIAE, SINE NOMINE, SLANE, and WONDROUS LOVE.

Jean McLaughlin

in the February-March issue under the guidance of a new editor: Ms Anne Y. Koester, associate director of the Georgetown Center for Liturgy. After earning her doctorate from the University of Toledo College of Law, she practiced law for ten years, becoming a partner in a Toledo firm. In May of 2002 she received a master of arts in theology with a concentration in liturgy from St. John's University, Collegeville, Minnesota. Anne served for two years as the associate director for education at the Center for Pastoral Liturgy at Notre Dame University. In her brief career in the liturgical field she has published in *Worship* and *Assembly*, and she has edited two books. Anne has a keen interest in spirituality, especially in the development of a spirituality of work. She is a retreat director and a member of the Board of Directors of the Center for Spirituality at Saint Mary's College (Notre Dame, Indiana). Welcome to *Pastoral Music*, Anne!

## About Reviewers

Dr. James Callahan is professor of music at the University of St. Thomas in St. Paul, Minnesota.

Ms Jean McLaughlin is music director of St. Joan of Arc Church, Toledo, Ohio, and a handbell consultant for Malmark, Inc.

## Publishers

AMSI—see Lorenz.

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## Book Reviews

Our book review section will return

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# Calendar

## Concerts and Festivals

### CONNECTICUT

#### Hartford

December 14, 2002

Christmas Angelicus: Festive Holiday Music and Readings. Featuring John McDonough, Chorus Angelicus (children's choir), and Gaudeamus (adult choir). Sponsored by Joyful Noise, Inc. Place: Trinity Episcopal Church, Hartford. Additional concerts on December 15 (Great Barrington, Massachusetts); December 20 (Simsbury, Connecticut); December 21 (Lakeville, Connecticut); and December 22 (Torrington, Connecticut). Contact Joyful Noise, Inc., at (888) 788-8882 or (860) 496-8841; e-mail: joyful.noise@snet.net.

### DISTRICT OF COLUMBIA

#### Washington

December 6

Annual Christmas Concert by the Choir of the Basilica of the National Shrine, conducted by Peter Latrona, and the Catholic University of America Chorus and Symphony, conducted by Leo C. Nestor. Sponsored by the Benjamin T. Rome School of Music of The Catholic University of America. Place: Great Upper Church, Basilica of the National Shrine of the Immaculate Conception. Phone: (202) 319-5416; web: <http://music.cua.edu>.

#### Washington

December 8

CUA Chamber Singers, conducted by Leo C. Nestor, at the Pope John Paul II Cultural Center. Sponsored by the Benjamin T. Rome School of Music of The Catholic University of America. Phone: (202) 319-5416; web: <http://music.cua.edu>.

#### Washington

December 29

Christmas Lessons and Carols featuring the Choir of the Church of the Ascension and St. Agnes. Place: Ascension and St. Agnes Parish. Contact: Haig Mardirosian, Ascension and St. Agnes Parish, 1217 Massachusetts Avenue, NW, Washington, DC 20005. Phone: (202) 347-8161; e-mail: h.mardirosian@verizon.net.

#### Washington

February 9, 2003

Organ Concert featuring Haig Mardirosian. Place: Ascension and St. Agnes Parish. Con-

tact: Haig Mardirosian, Ascension and St. Agnes Parish, 1217 Massachusetts Avenue, NW, Washington, DC 20005. Phone: (202) 347-8161; e-mail: h.mardirosian@verizon.net; web: [www.ascensionandsaintagnes.org](http://www.ascensionandsaintagnes.org).

### MINNESOTA

#### Minneapolis

December 15-16

Benefit Concert featuring Marty Haugen at Center for Global Education. Contact Regina McGough at (612) 330-1159.

### NEW YORK

#### New York

December 22

Sunday Organ Christmas Music Concert featuring Johannes Somary, director of music at the Cathedral of St. Patrick, New York. Place: St. Patrick Cathedral. Contact: Stanley H. Cox, Associate Organist, Cathedral of St. Patrick, 460 Madison Avenue, New York, NY 10022-6863. Phone: (212) 753-2261, ext. 245; fax: (212) 753-3925; e-mail: Shcspc@aol.com.

#### Syracuse

December 7

Concert and Mission Talks featuring Jeanne Cotter. Contact Mythic Rain at (888) 698-7362; e-mail: mythicrain@aol.com.

## Conferences and Schools

### ARIZONA

#### Tucson

January 17-19

Conference on the theme "Worship in Turbulent Times—Reaching Out," featuring Marva J. Dawn, John Walker, Pamela Decker. Place: Catalina United Methodist Church, 2700 East Speedway Boulevard. Presented by Southern Arizona Chapter of American Guild of Organists. Contact Maxine Fifer, Registrar, at (520) 743-7995 or (540) 325-7721.

### COLORADO

#### Denver

December 5-8

Twentieth Annual National Conference of the National Federation for Catholic Youth. Theme: Magnify the Lord. Keynote speakers: Carole Goodwin, J. Glenn Murray, sr, Mike Yaconelli. Mega-workshop presenters: Jaime

Cortez, Sister Kateri Mitchel, SSA, Carolyn Woo, Diana Hayes. Also on the program: Tony Alonso, David Haas, Michael Mahler, Robert Piercy. Limited number of scholarships available. Place: Adam's Mark Hotel. For further information, contact: NFCYM, 415 Michigan Avenue NE, Suite 40, Washington, DC 20017-1518. E-mail: [scott@nfcym.org](mailto:scott@nfcym.org); web: [www.nfcym.org/nccym](http://www.nfcym.org/nccym); fax: (202) 526-7544.

## Continuing Education and Familiarization

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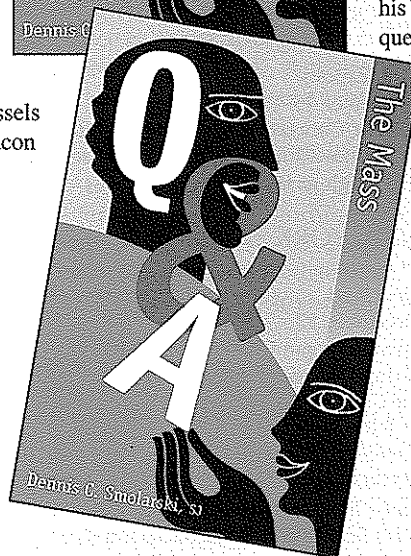
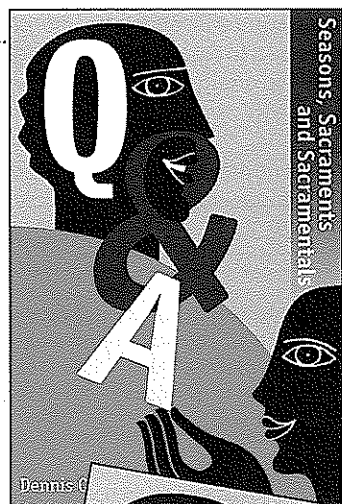
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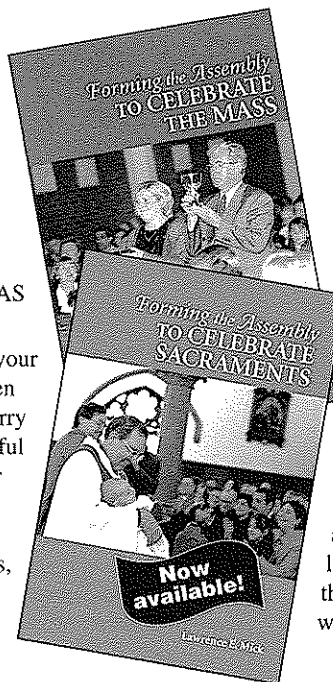
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## ITALY

Rome, Vatican City, Orvieto

January 27–February 2

Familiarization Tour. To include Vatican Museum, Sistine Chapel, Basilica of St. Mary Major, Cathedral of Orvieto, St. John Lateran. Hosted by Corporate Travel Service, Inc., 23420 Ford Road, Suite 1, Dearborn Heights, MI 48127. Phone: (800) 727-1999, ext. 121.

## MEXICO

Mexico City and Surrounding Area

January 3–9

A Continuing Education Program and Familiarization Tour for Directors of Church and Choral Music. Theme: Shrines of Mexico. To include Basilica of Guadalupe, Cathedral of Cuernavaca, Shrine of San Miguel del Milagro, Basilica de Nuestra Señora de Ocotlan, Metropolitan Cathedral, and more. Hosted by Peter's Way Tours Inc., 25 South Service Road, Suite 240, Jericho, NY 11753-1065. Phone: (800) 443-6018; e-mail: [peter@petersway.com](mailto:peter@petersway.com); web: [www.petersway.com](http://www.petersway.com).

## Pilgrimages and Retreats Overseas

### ISRAEL

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January 6–15

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January 7–16

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## ITALY

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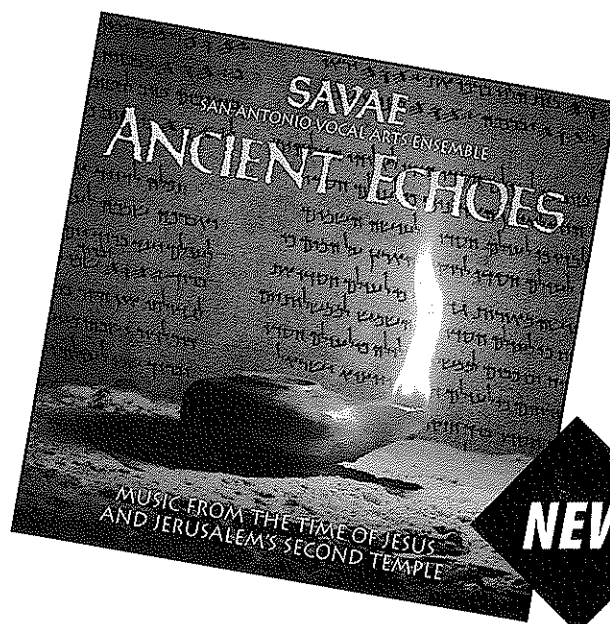
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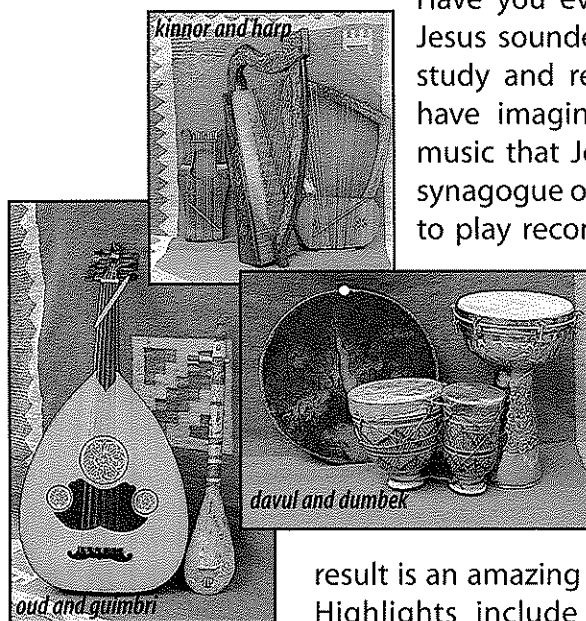
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# Music Industry News

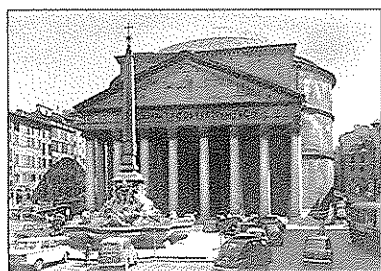
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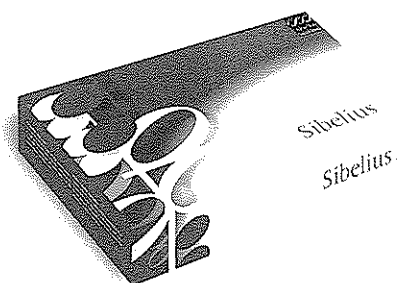
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by *My Side*, now has several new pieces available. Printed editions of the first two volumes (*Journey of Life* and *Confirmation*) are in three formats: book form, spiral bound, and as individual octavos. Instrumental editions, reflection books, CDs, and cassette recordings of these two volumes have also been published. While having potential liturgical use, the music in these collections is also designed for use at retreats and times of prayer.

**For Instrumentalists.** There are four new collections of instrumental music from GIA: *Sacred Flute Solos* by Doug Denison; *Ten Organ Trios Based on Hymntunes* by George Lachenauer; *Twenty-Five Organ Harmonizations, Set II* by Harold Owen; and *Three Noëls for Organ* by Harold Owen.

**Mass Settings.** Several new Mass settings are available. The acclamations for Marty Haugen's *Santo: A Bilingual Communion Rite*, based on an Argentine folk melody, are included in the collection *Gift of God* (and other editions are available separately). Marty has also published the *Beneath the Tree of Life Mass Setting*—a setting that includes music for every part of the Mass from the gathering song to the Lamb of God. Ed Nowak's *Mass of the Creator Spirit* is a setting of above-average difficulty that may be performed by an assembly with the help of a cantor and piano or organ, or it may involve additional voices and instruments. Richard Proulx has now composed organ accompaniments for three Mass settings that were originally designed to be performed unaccompanied: the *Missa Emmanuel*, *Corpus Christi Mass*, and *Paschal Mass*. A fourth setting—the *Te Deum Mass*, based on Ambrosian chant—is included in the collection *Four Masses for Cantor, Assembly, and Organ*.

**For Small Christian Communities.** Developed through a grant from the Marianist Province of the United States, *Music for Small Christian Communities* is a collection of twenty-eight songs written by eight composers for use in small faith community gatherings. Also for use in such communities is the *Journey of the Sacred* series. In six sessions combining prayer, Scripture, writings by a particular saint or holy person, reflection, silence, and sharing, each volume offers experiences to guide members of small faith communities in their sacred journey. The second volume, *Journey of the Sacred: St. Teresa of Avila*, includes a CD with music arranged by Denise LaGiglia, Stephen Petrunak, and Robert Piercy.

**Hymns and Texts.** Richard Proulx

has provided a second volume of settings of four festival hymns intended to encourage vigorous congregational song. *Four Festival Hymns, Volume II* includes settings of the tunes GROSSER GOTT, SALZBURG, DARWALL'S 148TH, and ST. THEODULPH. Mary Louise Bringle, a historical theologian and college professor, began writing hymn texts in 1998. A collection of seventy-five of her new hymn texts (many with original tunes) is found in *Joy and Wonder, Love and Longing*. Tim Valentine's *Rhythm and Rhyme* unites contemporary and classical sounds with old and new texts.

**World Music.** The Wild Goose Worship Group of the Iona Community has a new collection: *One Is the Body*. Selections include music and texts from Pakistan, France, Mexico, El Salvador, Wales, Hawaii, Germany, Brazil, South Africa, Nepal, and The Netherlands.

**From Soul to Spirit.** James Jordan, author of *The Musician's Soul*, has published a companion volume: *The Musician's Spirit*. While the first volume invited musicians into self-exploration, this volume focuses on others and on the stories that each artist is able to share through work. Jordan challenges all artists to share themselves with their audiences and their fellow artists, thereby creating a more personal and beautiful body of work.

**Sing of Mary.** The Cathedral Singers, conducted by Richard Proulx, have produced *Catholic Marian Classics*, a record-

ing that includes, among other Marian hymns, songs, and anthems, five settings of the *Ave Maria*.

For additional information on any of these products, contact GIA Publications, 7404 S. Mason Avenue, Chicago, IL 60638. Phone: (800) 442-1358; web: [www.giamusic.com](http://www.giamusic.com).

## New from OCP

OCP recently published two new books to aid cantors and those studying the lectionary.

*Cantor Basics, Revised Edition* is a new version of Jim Hansen's important and practical introduction to cantoring. With Melanie Coddington and Joe Simmons, Jim has expanded his "classic" text that answers 112 questions about the ministry of cantor.

*Disciples in Prayer* is a resource to guide small study and prayer groups in reflecting on the texts for Sundays and major feasts in the *Lectionary for Mass*. The result of a collaboration between OCP and the USCCB Secretariat for Evangelization, this work is also useful in the process of adult initiation. Year B is currently available in a participant's book and on CD; the volumes for Year A and Year C should be available in the summer of 2003.

For additional information, contact Oregon Catholic Press, 5536 NE Hassalo, Portland, OR 97213. Phone: (800) 548-8749; web: [www.ocp.org](http://www.ocp.org).

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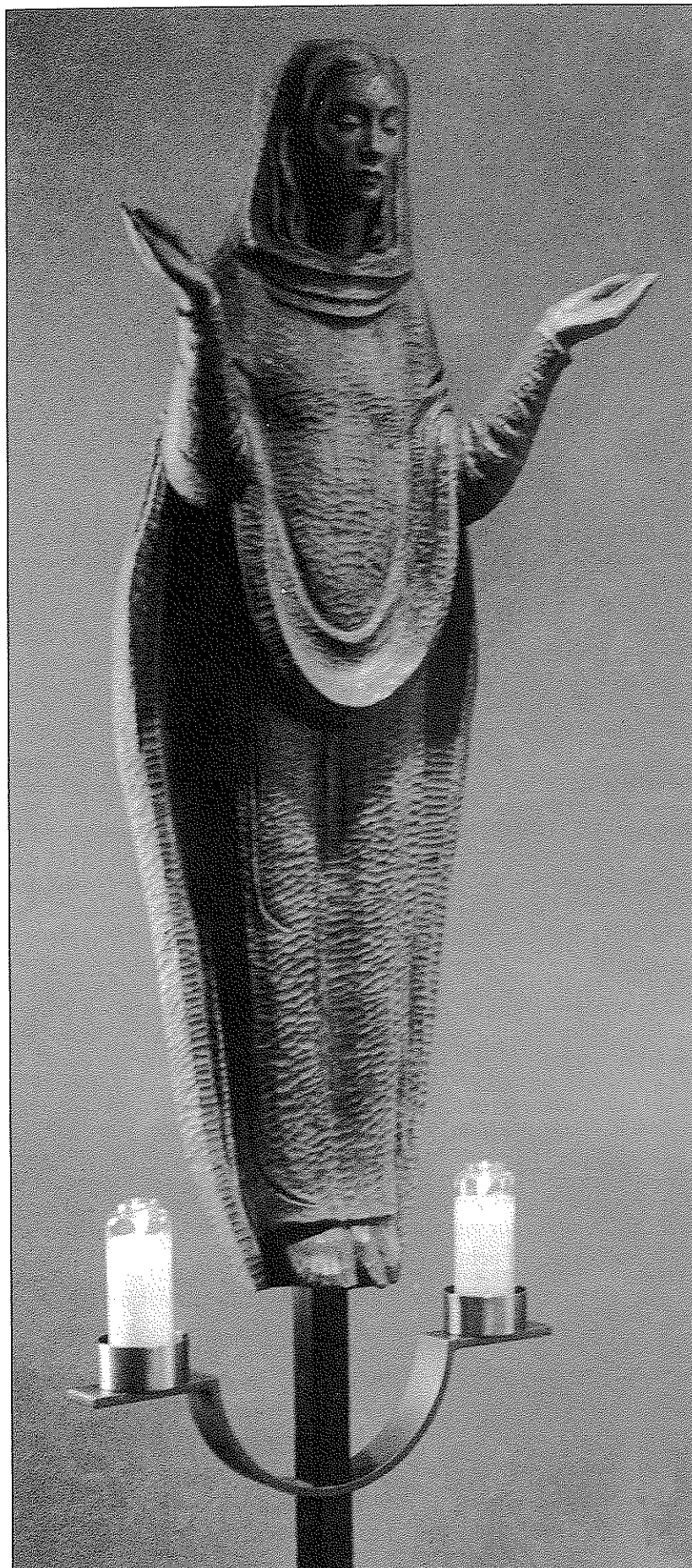
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Quem terra, pontus, sidera  
Colunt, adorant, praedicant,  
Trinam regentem machinam  
Clastrum Mariae bajulat.

Cui luna, sol et omnia  
Deserviunt per tempora,  
Perfusa caeli gratia  
Gestant puellae viscera.

Beata Mater munere,  
Cujus supernus artifex  
Mundum pugillo continens,  
Ventrīs sub arca clausus est.

Beata coeli nuntio,  
Foecunda sancto Spiritu,  
Desideratus gentibus,  
Cujus per alvum fusus est.

Jesu tibi sit gloria,  
Qui natus es de Virgine,  
Cum Patre, et almo Spiritu  
In sempiterna saecula.

Mary's womb carried  
The One whom earth, sea,  
and stars  
Reverence, adore,  
and praise—  
The One reigning over  
this threefold structure.

The young woman's womb,  
filled with heaven's grace,  
carried the One to whom  
the moon, the sun, and all things  
Are subject through all time.

Blessed that Mother  
Who enclosed in her womb,  
as if in the ark,  
The Artist from on high  
Who holds the world  
in the hollow of his hand.

Declared blessed by the  
heavenly messenger,  
Made fruitful by the Holy Spirit,  
Her womb brought forth  
The One desired by the nations.

Jesus, to you be all glory,  
The One born of the Virgin,  
With the Father and the nurturing Spirit,  
Through the everlasting ages.

*The hymn Quem terra, pontus, aethera, adapted  
for use at Matins on feasts of the Blessed Mother, is the  
first part of a longer hymn text attributed to Venantius  
Fortunatus (530–609).*

# Professional Concerns

BY ROBERT J. BATASTINI

## A Personnel Crisis

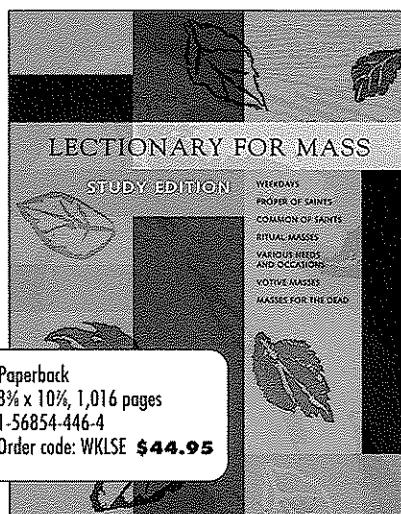
Just over a year ago, we at GIA Publications stumbled across new evidence of a personnel crisis within the church. It was not a crisis of clergy shortages or the lack of qualified teachers for Catholic schools or even a shortage of pastoral musicians—though it is common knowledge that degree programs in liturgical music do not abound, and those which do exist have small enrollments. Nor was it a crisis of few organ majors in the various music schools, though students pursuing such a major—especially in those schools which are likely to teach courses in liturgical music—are often numbered on a single hand, despite the fact that the organ building business is doing fairly well, with new installations in Catholic churches representing a significant share of the current activity. None of this is the stuff of the crisis of which I speak.

We know that some assemblies hardly sing, some music ministries have inadequate leadership, some worship spaces are not acoustically fit for music making—especially for assembly song—and some music ministers as well as presiders behave more like celebrities than servants to the community. These are indeed crises to be dealt with, but none of these are new, either.

What was totally new to us, at least to a degree, was discovered when GIA advertised an opening for an entry-level editorial position. Among the applications we received, to our surprise, were nearly fifty from pastoral musicians expressing a strong desire get out of full-time parish work. Their cover letters expressed burnout, frustration, overwork and underpay, feelings of being underappreciated, experiences of a lack of staff

support, being at a loss of patience with a perceived nobody-cares attitude, and more. Some of the applicants were young, but others were seasoned pastoral musi-

cians who simply said "I've had it, and yes, I'll even consider your entry-level position." It appears that the spirit of many a dedicated church musician is



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*Mr. Robert J. Batastini, a member of NPM's Director of Music Ministries Division, is the director of music at St. Joseph Church, Downers Grove, Illinois, and senior editor for GIA Publications, Inc., Chicago.*



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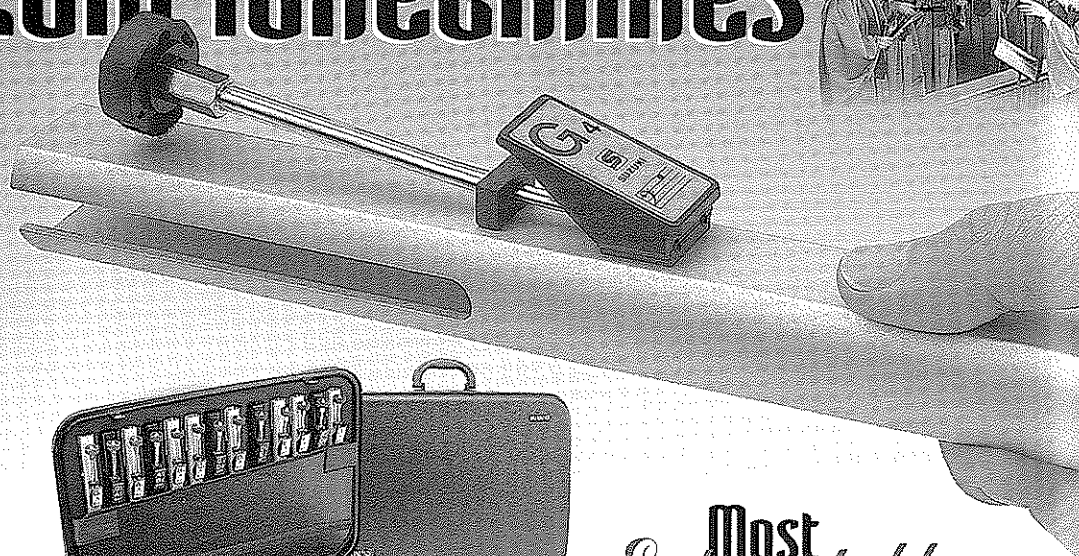
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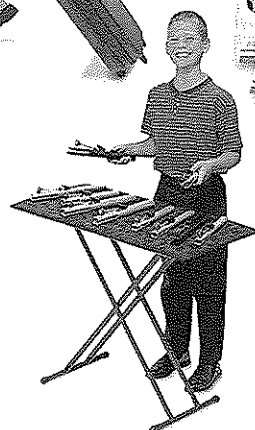
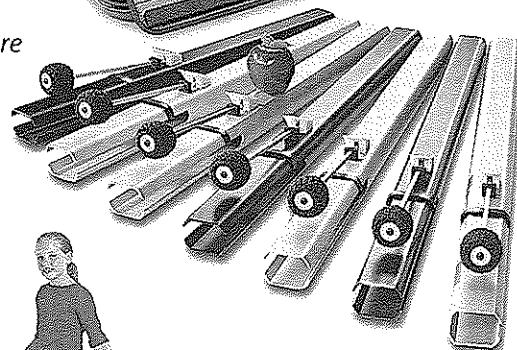
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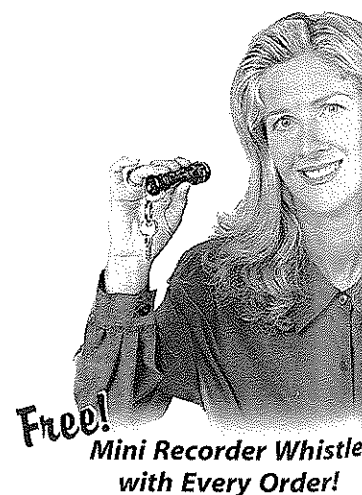
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Duccio di Buoninsegna, *The Maestà: Death of the Virgin* (1308–1311), courtesy of the Museo dell'Opera del Duomo, Siena, Italy.

somehow being crushed.

One of the great paradoxes of our present time as church is that while we concern ourselves with authentic liturgy and the authentic translation of texts for liturgy—all in a supposed attempt to maintain the integrity of the Roman Rite—we are at the same time quite possibly presiding over the demise of church music as a worthy chosen profession.

The church, which considers itself a champion of justice, in so many of its

### We may be contemplating an endangered species.

parishes expects the musician to work one, two, or three evenings per week; to direct multiple choirs or ensembles; to play or direct three to six weekend liturgies along with holy day and holiday liturgies; to cover weddings and funerals; to bear the additional title and responsibilities of liturgy director—all while being treated as a part-time employee. (Usually no one even sees, hears, or appreciates the time spent preparing and practicing.) Even if, by contract, the hours are not part-time, the salary too often is.

Being a pastoral musician is not easy, especially if one wishes to have a life aside from work. Just one example: Throughout all the childhood years of my four children, I was never once home on Christmas Eve or morning. Anyone who believes that this does not place a strain on family life is clearly deluded. In some parish situations, other staff members, e.g., school principal, youth minister, director of religious education, work an eight-to-four, five-day week, with lots of time off at Christmas, in Holy Week, and during the summer. If they happen to live outside parish boundaries, these staff members often don't worship in the parish they serve, which strengthens their impression that the musician hardly works. (Besides, they may point out, making music is more fun than work!)

At the risk of painting with too broad a brush, I observe that, on a typical parish staff, "everybody" wants to pick the songs. And, while the brush is in my hand, I add that "everybody" treats the liturgy as a personal playground—"Change [fill the blank], add [you name it], leave out the [name something else], and instead of the [whatever] we'll have a third grader do [something]." "Everybody" wants to do something "special" in the liturgy to emphasize a particular

departmental agenda, as though word and sacrament weren't "special" enough. Okay, I admit thankfully, it's really not "everybody," and it's not that way everywhere, but at times it tends to feel that way, and fifty church musicians lined up for an entry level job that would keep them in their field but get them out of the parish can't be ignored.

There were also hints of concern, as we reviewed these applications, over the whole matter of what currently constitutes pastoral music in practice. The field is going in two very different directions; I'll call them plugged and unplugged. There are those who practice liturgical music as an acoustical art, i.e., with pipe organ, acoustic piano, acoustic guitars, voices, and instruments mostly; and there are those, at the other end of the spectrum, who advocate amplifying everything. These are radically different approaches with dramatically different results. If you believe that the acoustical art is conducive to communal worship, while the wired-for-sound approach tends to look more like performance, being pushed to go in a direction that runs contrary to convictions can be demoralizing.

Not unlike other justice issues facing the church in our times, it seems that so long as no one makes waves, not much will be done about this personnel crisis among pastoral musicians. The problem begins in the diocese: Dioceses can mandate that the parochial school system pay salaries commensurate with public schools in order to make teaching in a Catholic school attractive to the better teachers, yet how many dioceses in this country have mandated the hiring of competent professional musicians or insisted on paying living wages commensurate with the level of education and degree of professionalism, structuring the position so as to treat the employee fairly and humanely?

Finally, of course, it's a "catch-22" situation. Because fewer and fewer persons are committing to a lifelong career as professional pastoral musicians, parishes that constitute the exception to the status quo—parishes willing to pay a living wage with decent benefits—often can't find a sufficiently qualified candidate.

The situation elevates the topic of this column—"professional concerns"—to a new level. When we think of the finest examples of pastoral music in practice in our times, we may be contemplating an endangered species.



# 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](http://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 [npmmem@npm.org](mailto:npmmem@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 and the name of the person or institution to whom the invoice should be mailed.

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**Liturgical Music Director.** Holy Family Cathedral Parish, 811 West 6th Avenue, Anchorage, AK 99501. Phone: (907) 276-3455; e-mail: [holyfamilycathedral@alaska.com](mailto:holyfamilycathedral@alaska.com). Holy Family Cathedral Parish in downtown Anchorage seeks a full-time liturgical music director to coordinate cathedral liturgies on Sundays and holy days, rehearse a four-part choir, coach cantors, lead the congregation from the piano/organ, and select liturgical music in collaboration with others. Cathedral has a part-time organist (Allen digital) and excellent volunteer cantors. Developing a children's choir a plus. Position encompasses liturgical leadership on the archdiocesan level. Candidate needs in-depth knowledge of Catho-

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### CALIFORNIA

**Director of Music Ministry.** Queen of All Saints Church, Concord, CA. Phone: (925) 825-0350; fax: (925) 825-6975. Par-

ish of 1,800 households seeks full-time director to implement "full, conscious, and active participation" of assembly. Responsibilities: recruiting/training cantors; establishing parish choir; selecting, planning, and executing music for four weekend liturgies, holy days, solemnities, weddings, and funerals. Requirements: proficiency in organ and piano performance; choral conducting; master's degree in music, organ performance, or equivalent; computer skills to produce worship aids. New Baldwin grand piano (7') and new pipe organ in the planning stages. Position will eventually include teaching music in parish school and formation of children's choir. Salary commensurate with education, experience, and skill. Call for further information or fax résumé. HLP-6000.

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E-mail: [NPMSING@npm.org](mailto:NPMSING@npm.org) • Web: [www.npm.org](http://www.npm.org)

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**Organist.** Our Lady of Fatima Roman Catholic Church, 229 Danbury Road, Wilton, CT 06897. (203) 762-3928. Rodgers 940 organ, Rowland electric keyboard. Five weekend services: Saturday 5:30 PM; Sunday 7:30, 9:00, 10:30 AM, and 12:00 PM. Seasonal responsibilities: Christmas, Ash Wednesday, Holy Week, missions, First Friday Masses, sacramental services (confirmation, communion). Adult choir accompaniment Tuesdays 7:30-9:00 PM; family choir accompaniment Thursdays 7:30-8:30 PM. Weddings, funerals extra. Teaching privileges. Singing and directing not mandatory but a plus. Salary guidelines within AGO specifications for 3/8th position, 15 hours/week (commensurate with education, experience). Benefits include three weeks paid vacation. Mail résumé to Fr. Michael Palmer, Pastor, at the above address. HLP-5999.

**Director of Music/Organist.** Holy Spirit Church, 183 Church Street, Newington, CT 06111. Fax: (860) 666-9784; e-mail: spirhos@snet.net or sharonhchurch@snet.net. Seeking music director with organ, piano, and vocal skills to coordinate the music of our liturgies. Must have background in liturgy and experience in starting and directing choirs. Will work closely with pastor and liturgy committee. Will recruit, train, and rehearse music ministers and assist in planning and providing music for funerals and weddings. Salary commensurate with experience. Submit cover letter and résumé to Pastor. HLP-6007.

## DISTRICT OF COLUMBIA

**Organist/Pianist.** St. Dominic Catholic Church, 630 E Street SW, Washington, DC 20024. Phone: (301) 332-7733; fax: (301) 949-3613; e-mail: kathynapack@yahoo.com. Part-time. Responsibilities: two weekend liturgies, holy days, Thursday rehearsal. Weddings, funerals extra. Must work collaboratively with music/choir director and be familiar with Catholic liturgy. Rebuilt historic 3/43 Roosevelt organ, 2/8 Moeller. Competitive salary. Available immediately. Contact Kathy Napack, Director of Music. HLP-6018.

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**Director of Music Ministries.** St. Peter the Apostle Church, 5130 Rattlesnake Hammock Road, Naples, FL 34113. Large

SW Florida multicultural parish is looking for a director of music-organist. Strong keyboard for four-manual organ with MIDI and grand piano; choral directing skills; knowledge of and experience in Catholic worship; traditional and contemporary repertoire; work with (but not direct) Hispanic and Haitian music groups. Collaborative skills with ministries and staff a must. Strong communication, administrative, and team-building skills essential. Bilingual in English and Spanish a plus. Send résumé to Business Manager. HLP-5992.

**Director and Assistant Director of Music Ministry.** Prince of Peace Catholic Church, 702 Valley Forge Boulevard, Sun City Center, FL 33573. Phone: (813) 634-2328; fax: (813) 633-9244. Open spring 2003. Two full-time positions for parish of 2,800+ families and seasonal parishioners near Tampa. General responsibilities include (but are not limited to) coordinating music for daily and weekend liturgies; training and accompanying all parish cantors, choirs, and instrumentalists; and directing parish arts series. Qualifications include proficiency in organ, piano, and choral directing; general office, computer, and organizational ability; working knowledge of and sensitivity to Catholic liturgy. Exceptional instruments and opportunity for professional and pastoral musicians who will work collaboratively. Compensation is commensurate with skills and experience; exceptional benefits package. Send résumé to Msgr. Harold Bumpus at the above address. HLP-6012.

## GEORGIA

**Director of Music/Organist.** Saint Brigid Catholic Church, 3400 Old Alabama Road, Alpharetta, GA 30022. Website: www.saintbrigid.org. Full-time position. 1,700 family parish in Atlanta suburb with new 1,200 seat church, 120 seat chapel, and support facilities including just-completed music suite. New Casavant organ to be installed in 2004. Knowledge of Catholic liturgy, enthusiasm for traditional music, demonstrable choir training (adults, children), and organ playing skills. Supervise cantors and paid/volunteer staff responsible for contemporary music and children's choir. Minimum salary \$45,000 plus health, dental, pension, vacation, and continuing education. Excellent opportunity to build music program in new church with supportive pastor, staff, and congrega-

tion. Open January 1, 2003. Send résumés and references (no tapes or videos now) to: Attention Music Director Search. HLP-6006.

## ILLINOIS

**Director of Music/Organist.** Visitation Catholic Church, 779 S. York, Elmhurst, IL 60126. E-mail: visparish@aol.com. Visitation Church in Elmhurst, Illinois, is seeking a full-time organist/choir director. Candidate must have experience in organ, piano, and choir direction—adult and children's. Music degree required. Responsibilities include providing and planning all weekend, holy day, wedding, funeral, and special event liturgies. Visitation Catholic Church has a newly renovated choir area and new Rodgers digital organ. Also, a separate rehearsal space is provided and an up-to-date music library is available. Salary commensurate with experience and education: \$35,000-\$40,000 plus funeral, wedding stipends and full benefits. Please send résumé to the attention of Rev. Michael Lane at above address or e-mail. HLP-6005.

**Director of Music Ministries.** Saints Faith, Hope, and Charity Parish, 191 Linden Street, Winnetka, IL 60093. Phone: (847) 446-7646; website: www.faithhope.org. Full-time position in parish of 1,900 families. Five weekend Masses, special liturgies, weddings, funerals. Direct and oversee adult, family, handbell choirs and professional musicians. 1958 sixty-one-rank Casavant organ, Goulding & Wood movable console with MIDI. Requires excellent vocal and keyboard abilities (organ, piano), strong interpersonal skills, thorough understanding of Roman Catholic liturgy, and music degree with six to eight years experience in parish ministry. Add your enthusiasm to ours! Send résumé, cover letter, and references by January 15 to Search Committee at above address. HLP-6015.

## MARYLAND

**Director of Choir and Music Administration.** St. John Catholic Church, 43 Monroe Street, Westminster, MD 21157. Phone: (410) 876-2248; website: www.sjwest.org. Familiarity with the organ, keyboard, guitar, voice, choir direction, and sound technology. Minimum one year experience as a director or assistant director of music. Ability to communicate love for Jesus Christ through dy-

namic and reverent incorporation of traditional, praise and worship, and contemporary liturgical music in Roman Catholic liturgies. Excellent organization, interpersonal, and people management skills. Salary commensurate with experience. Send résumé and desired salary for part-time position to above. Accepting résumés until position is filled. HLP-6001.

**Children's Music Director.** Takoma Park Presbyterian Church, 310 Tulip Avenue, Takoma Park, MD 20912. Fax: (301) 270-8405; e-mail: pastor@takomaparkpc.org. Director for racially diverse congregation's elementary age choir that rehearses weekly and sings in worship biweekly during school year. Position may expand to include more ages and musical activities. Send résumé to above address, fax, or e-mail. HLP-6017.

#### MASSACHUSETTS

**Music Director/Keyboardist.** Second Baptist Church, 589 Granby Road, South Hadley, MA 01075. Phone: (413) 750-7615; e-mail: tlansner@attbi.com. Part-

time position in Five College/Pioneer Valley area of beautiful Western Massachusetts. Primary duties include playing organ, electric keyboard, and/or piano for weekly service; conducting weekly adult choir rehearsal and biweekly morning choir performances. Special seasonal performances, weddings, and memorial services may also be required. Looking for that special "minister of music" who loves traditional and contemporary Christian music, has firm Christian faith, and can plan/implement musical programs for our congregation of 175 adults and children. Salary based on AGO guidelines. Please send résumé, references, and performance tapes if available to Music Search Committee, attention Tom Lansner. HLP-5995.

#### MICHIGAN

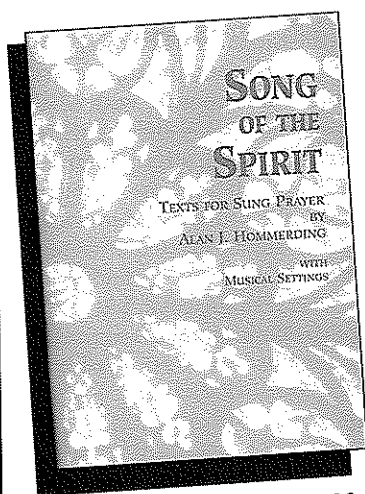
**Director of Music Ministry.** Our Lady of Grace Parish, 451 S. Getty Street, Muskegon, MI 49442. Vibrant 600+ family parish in Muskegon on the shores of beautiful Lake Michigan. Requires experience/knowledge of Catholic liturgical expression (traditional, contemporary),

and proven musical ability to create prayerful, joyful, and meaningful worship experiences for faith-filled community. BA preferred. Proficiency in organ/piano. Responsible for all music-related aspects of preparing and implementing parish and religious education liturgical celebrations, and rehearsal/direction of adult choir, cantors, and development of teen/children's choirs and folk ensemble. Willingness to work with volunteer parish musicians. Good communication, administrative, and team building skills. Full-time. Salary commensurate with education/experience. Send cover letter with résumé to Director of Music Search Committee. HLP-6009.

#### NEW JERSEY

**Music Minister.** Our Lady of Perpetual Help Church, 111 Claremont Road, Bernardsville, NJ 07924. Suburban parish of 1,300+ families is seeking a music minister-organist to develop and lead its liturgical ministry program. The right person will have excellent people skills, including the ability to work in collaboration with parishioners and parish staff,

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an understanding of contemporary Roman Catholic worship, be willing to foster the active participation of the congregation, have the ability to form and direct cantors and choirs, and have excellent instrumental and vocal skills. Working hours and salary are negotiable. Please direct any questions and/or send résumés to Rev. John N. Fell. HLP-5991.

**Music Director.** Holy Eucharist Church, 520 Medford Lakes Road, Tabernacle, NJ 08088. Burlington County parish is seeking a full-time music director. Responsibilities include playing at Masses, funerals, weddings, and other parish liturgical celebrations; directing choirs; training/rehearsing with cantors; planning music; scheduling those involved in music ministry and other areas to ensure a vibrant parish music ministry program. Prospective candidates should be proficient at piano and organ, have good organizational skills and ability to work with volunteers. Salary based on experience; benefits included. Send résumés and references to Music Director Search at above address. No phone inquiries. HLP-6014.

**Music Director/Organist.** St. Ambrose Church, 96 Throckmorton Lane, Old Bridge, NJ 08857. Phone (732) 679-5666; fax: (732) 679-0853. Full- or part-time position in parish of 2,700 families. Responsibilities include planning; coordinating; and playing at four Sunday and one Saturday evening liturgies, holy days, special celebrations, funerals, and weddings. Requires choral and organ skills, working knowledge of Catholic liturgical rubrics, familiarity with various repertoire styles, ability to train other musicians and cantors. Must work collaboratively with pastor and parish staff, participate in monthly liturgy planning committee, have bachelor's degree in music or equivalent. Salary commensurate with qualifications and experience. Send résumé via mail or fax to above, attention Organist Search Committee/Rev. Charles F. Kelly. HLP-6016.

#### NORTH CAROLINA

**Director of Music Ministries.** St. Andrew the Apostle Catholic Church, 3008 Old Raleigh Road, Apex, NC 27502-9254. Phone: (919) 362-0414; fax: (919) 362-5778; website: [www.standrews.org](http://www.standrews.org). Full-time Catholic director of music ministries needed for active, vibrant parish

with approximately 2,800 families. Responsibilities include coordination of music for all liturgies plus administration of two adult choirs, children's choir, teen choir, handbell choirs, cantors, instrumentalists, and many accompanists. Qualifications: strong choral conducting skills, working knowledge of Catholic liturgical principles, pastoral attitude toward music ministry, keyboard skills a plus. Position open now; salary commensurate with experience. Full job description available on website. Fax or mail résumé to Rev. David Fitzgerald, SA, before January 31, 2003. HLP-6013.

#### OHIO

**Director of Liturgy and Music.** Christ the King Catholic Church, Toledo, OH. Fax: (419) 475-4050; Web site: [www.cktoledo.org](http://www.cktoledo.org). Immediate opening: Parish of 2,400 families seeks full-time director for well-established liturgy program. Responsible for planning liturgies for parish and school; coordinating cantors for weekend Masses, holy days, weddings, funerals; heading liturgy committee. Parish has a thirty-six-rank Pilzecker tracker organ, grand piano, Malmark handbells and chimes. Half-time associate shares responsibilities and accompanies choirs. Minimum bachelor's in music/liturgy preferred. Salary commensurate with education and experience. Contact Fr. Mike Brown at [mbrown@cktoledo.org](mailto:mbrown@cktoledo.org) or Search Committee contact person Suzanne Marciniak at [smarcini@cktoledo.org](mailto:smarcini@cktoledo.org). HLP-5998.

**Director of Music Ministries.** St. Brigid of Kildare Church, 7179 Avery Road, Dublin, OH 43017. Phone: (614) 761-3734; fax: (614) 889-6638; e-mail: [jhendric@columbus.rr.com](mailto:jhendric@columbus.rr.com). Parish of 2,800 families in the Columbus Diocese seeks a full-time music director proficient in keyboard (Holtkamp organ and grand piano) and choral conducting. Requirements include experience in a Catholic parish setting, accomplished and AGO-certified organist, preferably with advanced degree in music. Applicant should work well in a collaborative environment. Currently the music program consists of cantors, an adult choir, a children's choir, two adult contemporary ensembles, and a teen contemporary ensemble. Salary and benefits commensurate with professional certification and experience. Candidate should submit letter of interest and résumé with references to Jean Adair

at the above address. HLP-6003.

#### OKLAHOMA

**Director of Liturgy and Music.** St. Henry Parish, PO Box 181, Owasso, OK 74055. (918) 272-3710. St. Henry Parish anticipates an opening for a full-time director of liturgy and music in this suburban parish of 650 families north of Tulsa. Experience with Catholic worship, choir skills, organizing and collaborating abilities essential. Position opened November 1, 2002. Send résumé to Search Committee at above address. HLP-5993.

#### PENNSYLVANIA

**Director of Music.** Christ, Prince of Peace Parish, 1008 Sixth Avenue, Ford City, PA 16226. Phone: (724) 763-1196. Parish of 1,200 households with three weekend Masses, holy day, weekly school Mass (funerals and weddings additional). Adult choir and pipe organ in live acoustical environment. Candidate must possess at least a BA in music; a master's in liturgy or music is preferred. Application should include résumé and three references: two professional and one personal. Salary negotiable with pastor, plus benefits. Contact Fr. Edward Lewis at the above address. HLP-6011.

#### TEXAS

**Director of Music and Liturgy.** St. Thomas Aquinas Catholic Church, 2541 Earl Rudder Freeway South, College Station, TX 77845. Fax: (979) 260-4502. Full-time position for growing 1,000+ family parish. Requires proficiency in piano and/or pipe organ accompaniment, strong understanding of Catholic liturgy, knowledge and willingness to use a variety of musical genres, effective communication and people skills. Responsibilities include coordinating all aspects of liturgy and music in parish, organizing and training volunteers, selecting music and accompanying cantors or choirs for rehearsals, three to four weekend Masses, and special liturgies. Must be a practicing Catholic in good standing. Salary commensurate with qualifications and experience. Send résumé, cover letter, and references to Fr. Dean Wilhelm. HLP-6002.

#### VIRGINIA

**Minister of Music.** Holy Trinity Catholic Church, Norfolk, VA. E-mail: [w.ball@](mailto:w.ball@)



trinitynorfolk.org; website: www.trinitynorfolk.org. Full-time position in 1,100-family parish located by the Chesapeake Bay with four weekend liturgies—one Saturday, two Sunday (English), one Sunday (Spanish)—two choirs (adult and senior), pipe organ (two-manual Zimmer), piano, handbells. Requires familiarity with Catholic liturgy, proficiency in organ, piano, and choir directing. Ability to work with Spanish liturgy would be helpful but not required. For more information e-mail Fr. Wayne Ball

at above address. HLP-5996.

**Organist/Accompanist:** Epiphany Lutheran Church, 5521 Old Mill Road, Alexandria, VA 22309. Phone: (703) 780-5077. The organist will be responsible for accompanying the adult choir and occasional soloists as well as for playing liturgy and hymns. The choir rehearses weekly during the school year. There are two services from September to June and one during the summer. The organ is a Rodgers electronic model with full AGO

pedal board. Salary is commensurate with skill and experience. The position is available immediately. Applicants need not be Lutheran but must be familiar with the liturgy or able to learn it quickly. Also possibly available is director of children's choirs. Salary \$10,000–\$12,000, depending on education and experience. Contact Mary Ann Stasiak at (703) 799-8035. HLP-6010.

#### WISCONSIN

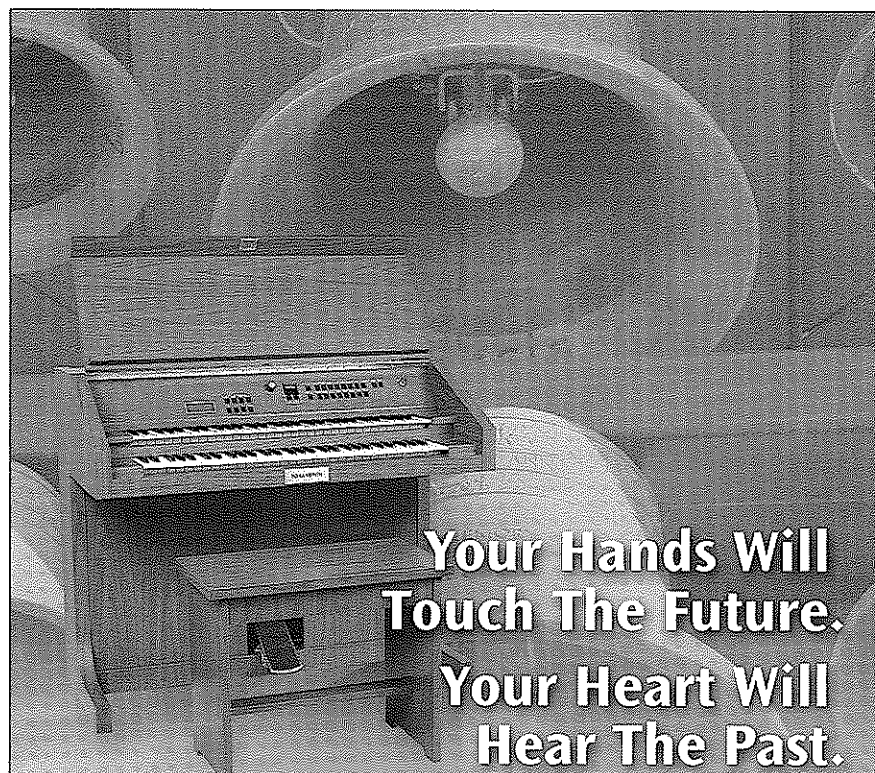
**Liturgy Director.** Congregation of Sisters of St. Agnes, 320 County Road K, Fond du Lac, WI 54935. Phone: (920) 907-2324; fax: (920) 923-3194; e-mail: sflood@csasisters.org. The Sisters of St. Agnes seek a liturgy coordinator to coordinate various aspects of the liturgical life of the sisters at their motherhouse and retirement campus, both located in Fond du Lac, Wisconsin. This ministry focuses on the coordination of details regarding ritual and liturgical events, liturgical ministers, and environment. It includes providing quality liturgical music, either through one's own musical abilities and/or through scheduling and coordinating liturgical musicians in the Fond du Lac area. Send résumé to Suzanne Flood at the above address or phone for more details. HLP-5994.

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# Mary in the Life of the Church and of Every Christian

BY POPE JOHN PAUL II

**L**inking itself with Tradition, the Second Vatican Council brought new light to bear on the role of the Mother of Christ in the life of the Church. "Through the gift . . . of divine motherhood, Mary is united with her Son, the Redeemer, and with his singular graces and offices. By these, the Blessed Virgin is also intimately united with the Church: The Mother of God is a figure of the Church in the matter of faith, charity, and perfect union with Christ."<sup>117</sup> We have already noted how, from the beginning, Mary remains with the Apostles in expectation of Pentecost and how, as "the blessed one who believed," she is present in the midst of the pilgrim Church from generation to generation through faith and as the model of the hope which does not disappoint (cf. Rom. 5:5).

Mary believed in the fulfillment of what had been said to her by the Lord. As Virgin, she believed that she would conceive and bear a son: the "Holy One," who bears the name of "Son of God," the name "Jesus" (= "God who saves"). As handmaid of the Lord, she remained in perfect fidelity to the person and mission of this Son. As Mother, "believing and obeying . . . she brought forth on earth the Father's Son. This she did, knowing not man but overshadowed by the Holy Spirit."<sup>118</sup>

For these reasons Mary is honored in the Church "with special reverence. Indeed, from most ancient times the Blessed Virgin Mary has been venerated under the title of 'God-bearer.' In all perils and needs, the faithful have fled prayerfully to her protection."<sup>119</sup> This cult is altogether special: It bears in itself and expresses the profound link which exists between the Mother of Christ and the Church.<sup>120</sup> As Virgin and Mother, Mary remains for the Church a "permanent model." It can therefore be said that especially under this aspect, namely as a model, or

rather as a "figure," Mary, present in the mystery of Christ, remains constantly present also in the mystery of the Church. For the Church too is "called mother and virgin," and these names have a profound biblical and theological justification.<sup>121</sup>

**T**he Church "becomes herself a mother by accepting God's word with fidelity."<sup>122</sup> Like Mary, who first believed by accepting the word of God revealed to her at the Annunciation and by remaining faithful to that word in all her trials even unto the cross, so too the Church becomes a mother when, accepting with fidelity the word of God, "by her preaching and by baptism she brings forth to a new and immortal life children who are conceived of the Holy Spirit and born of God."<sup>123</sup> This "maternal" characteristic of the Church was expressed in a particularly vivid way by the Apostle to the Gentiles when he wrote: "My little children, with whom I am again in travail until Christ be formed in you!" (Gal. 4:19). These words of Saint Paul contain an interesting sign of the early Church's awareness of her own motherhood, linked to her apostolic service to mankind. This awareness enabled and still enables the Church to see the mystery of her life and mission modeled on the example of the Mother of the Son, who is "the first-born among many brethren" (Rom. 8:29).

It can be said that from Mary the Church also learns her own motherhood: She recognizes the maternal dimension of her vocation, which is essentially bound to her sacramental nature, in "contemplating Mary's mysterious sanctity, imitating her charity and faithfully fulfilling the Father's will."<sup>124</sup> If the Church is the sign and instrument of intimate union with God, she is so by reason of her motherhood, because, receiving life from the Spirit, she "generates" sons and daughters of the human race to a new life in Christ. For, just as Mary is at the service of the mystery of the Incarnation, so the Church is always at the service of the mystery of adoption to sonship through grace.

Likewise, following the example of Mary, the Church remains the virgin faithful to her spouse: "The Church herself is a virgin who keeps whole and pure the fidelity she has pledged to her Spouse."<sup>125</sup> For the Church is the

*This is an excerpt (numbers 42–47) of the English translation of the encyclical letter Redemptoris Mater, issued by Pope John Paul II on March 25, 1987, to announce a Marian Year (June 7, 1987–August 15, 1988) in preparation for the Great Jubilee of the Year 2000. The footnote numbering follows that of the original text. The full text is available on the Vatican website: [www.vatican.va/holy\\_father/john\\_paul\\_ii/encyclicals](http://www.vatican.va/holy_father/john_paul_ii/encyclicals).*

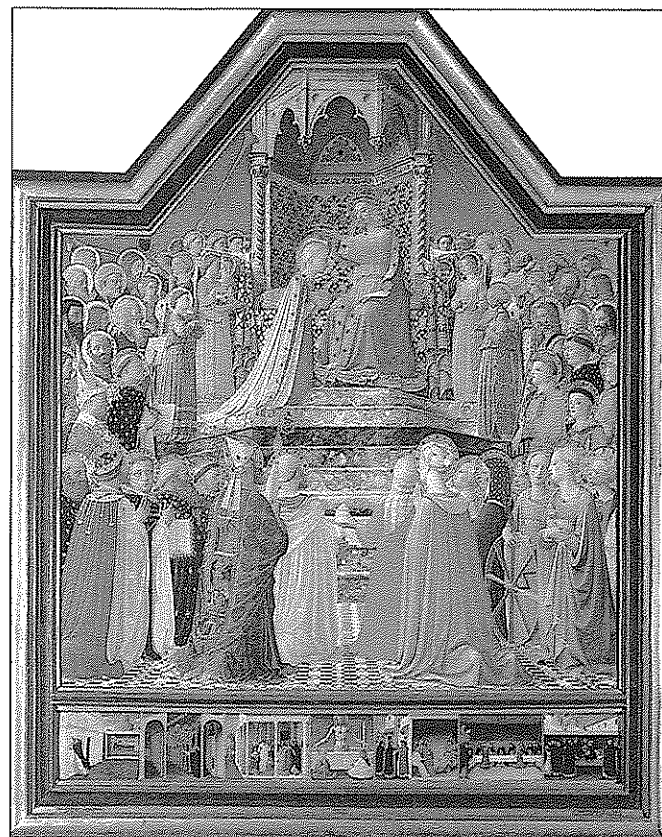
spouse of Christ, as is clear from the Pauline Letters (cf. Eph. 5:21–33; 2 Cor. 11:2), and from the title found in John: “bride of the Lamb” (Rev. 21:9). If the Church as spouse “keeps the fidelity she has pledged to Christ,” this fidelity, even though in the Apostle’s teaching it has become an image of marriage (cf. Eph. 5:23–33), also has value as a model of total self-giving to God in celibacy “for the kingdom of heaven,” in virginity consecrated to God (cf. Matt. 19:11–12; 2 Cor. 11:2). Precisely such virginity, after the example of the Virgin of Nazareth, is the source of a special spiritual fruitfulness: It is the source of motherhood in the Holy Spirit.

But the Church also preserves the faith received from Christ. Following the example of Mary, who kept and pondered in her heart everything relating to her divine Son (cf. Luke 2:19, 51), the Church is committed to preserving the word of God and investigating its riches with discernment and prudence, in order to bear faithful witness to it before all mankind in every age.<sup>126</sup>

**G**iven Mary’s relationship to the Church as an exemplar, the Church is close to her and seeks to become like her: “Imitating the Mother of her Lord, and by the power of the Holy Spirit, she preserves with virginal purity an integral faith, a firm hope, and a sincere charity.”<sup>127</sup> Mary is thus present in the mystery of the Church as a model. But the Church’s mystery also consists in generating people to a new and immortal life: This is her motherhood in the Holy Spirit. And here Mary is not only the model and figure of the Church; she is much more. For, “with maternal love she cooperates in the birth and development” of the sons and daughters of Mother Church. The Church’s motherhood is accomplished not only according to the model and figure of the Mother of God but also with her “cooperation.” The Church draws abundantly from this cooperation, that is to say, from the maternal mediation which is characteristic of Mary, insofar as already on earth she cooperated in the rebirth and development of the Church’s sons and daughters, as the Mother of that Son whom the Father “placed as the first-born among many brethren.”<sup>128</sup>

She cooperated, as the Second Vatican Council teaches, with a maternal love.<sup>129</sup> Here we perceive the real value of the words spoken by Jesus to his Mother at the hour of the Cross: “Woman, behold your son” and to the disciple: “Behold your mother” (John 19:26–27). They are words which determine Mary’s place in the life of Christ’s disciples, and they express—as I have already said—the new motherhood of the Mother of the Redeemer: a spiritual motherhood, born from the heart of the Paschal Mystery of the Redeemer of the world. It is a motherhood in the order of grace, for it implores the gift of the Spirit, who raises up the new children of God, redeemed through the sacrifice of Christ—that same Spirit whom Mary too, together with the Church, received on the day of Pentecost.

Her motherhood is particularly noted and experienced by the Christian people at the Sacred Banquet—the



Fra Angelico, *Coronation of the Virgin* (1434–1435), Louvre, Paris

liturgical celebration of the mystery of the Redemption—at which Christ, his true body born of the Virgin Mary, becomes present.

The piety of the Christian people has always very rightly sensed a profound link between devotion to the Blessed Virgin and worship of the Eucharist: This is a fact that can be seen in the liturgy of both the West and the East, in the traditions of the Religious Families, in the modern movements of spirituality, including those for youth, and in the pastoral practice of the Marian Shrines. Mary guides the faithful to the Eucharist.

**O**f the essence of motherhood is the fact that it concerns the person. Motherhood always establishes a unique and unrepeatable relationship between two people: between mother and child and between child and mother. Even when the same woman is the mother of many children, her personal relationship with each one of them is of the very essence of motherhood. For each child is generated in a unique and unrepeatable way, and this is true both for the mother and for the child. Each child is surrounded in the same way by that maternal love on which are based the child’s development and coming to maturity as a human being.

It can be said that motherhood “in the order of grace” preserves the analogy with what “in the order of nature” characterizes the union between mother and child. In the light of this fact it becomes easier to understand why in Christ’s testament on Golgotha his Mother’s new moth-

erhood is expressed in the singular, in reference to one man: "Behold your son."

It can also be said that these same words fully show the reason for the Marian dimension of the life of Christ's disciples. This is true not only of John, who at that hour stood at the foot of the cross together with his Master's Mother, but it is also true of every disciple of Christ, of every Christian. The Redeemer entrusts his mother to the disciple, and at the same time he gives her to him as his mother. Mary's motherhood, which becomes humanity's inheritance, is a gift: a gift which Christ himself makes personally to every individual. The Redeemer entrusts Mary to John because he entrusts John to Mary. At the foot of the Cross there begins that special entrusting of humanity to the Mother of Christ, which in the history of the Church has been practiced and expressed in different ways. The same Apostle and Evangelist, after reporting the words addressed by Jesus on the Cross to his Mother and to himself, adds: "And from that hour the disciple took her to his own home" (John 19:27). This statement certainly means that the role of son was attributed to the disciple and that he assumed responsibility for the Mother of his beloved Master. And since Mary was given as a mother to him personally, the statement indicates, even though indirectly, everything expressed by the intimate relationship of a child with its mother. And all of this can be included in the word "entrusting." Such entrusting is the response to a person's love, and in particular to the love of a mother.

The Marian dimension of the life of a disciple of Christ is expressed in a special way precisely through this filial entrusting to the Mother of Christ, which began with the

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### Mary is the Mother of the Church, "that is, Mother of the entire Christian people . . ."

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testament of the Redeemer on Golgotha. Entrusting oneself to Mary in a filial manner, the Christian, like the Apostle John, "welcomes" the Mother of Christ "into his own home"<sup>130</sup> and brings her into everything that makes up his inner life, that is to say into his human and Christian "I": He "took her to his own home." Thus the Christian seeks to be taken into that "maternal charity" with which the Redeemer's Mother "cares for the brethren of her Son,"<sup>131</sup> "in whose birth and development she cooperates"<sup>132</sup> in the measure of the gift proper to each one through the power of Christ's Spirit. Thus also is exercised that motherhood in the Spirit which became Mary's role at the foot of the cross and in the Upper Room.

**T**his filial relationship, this self-entrusting of a child to its mother, not only has its beginning in Christ but can also be said to be definitively directed towards him. Mary can be said to continue to say to each individual the words which she spoke at Cana in Galilee: "Do whatever he tells you." For he, Christ, is the one Mediator

between God and humanity; he is "the way, and the truth, and the life" (John 14:6); it is he whom the Father has given to the world, so that we "should not perish but have eternal life" (John 3:16). The Virgin of Nazareth became the first "witness" of this saving love of the Father, and she also wishes to remain its humble handmaid always and everywhere. For every Christian, for every human being, Mary is the one who first "believed," and precisely with her faith as Spouse and Mother she wishes to act upon all those who entrust themselves to her as her children. And it is well known that the more her children persevere and progress in this attitude, the nearer Mary leads them to the "unsearchable riches of Christ" (Eph. 3:8). And to the same degree they recognize more and more clearly human dignity in all its fullness and the definitive meaning of one's vocation, for "Christ . . . fully reveals man to man himself."<sup>133</sup>

This Marian dimension of Christian life takes on special importance in relation to women and their status. In fact, femininity has a unique relationship with the Mother of the Redeemer, a subject which can be studied in greater depth elsewhere. Here I simply wish to note that the figure of Mary of Nazareth sheds light on womanhood as such by the very fact that God, in the sublime event of the Incarnation of his Son, entrusted himself to the ministry, the free and active ministry of a woman. It can thus be said that women, by looking to Mary, find in her the secret of living their femininity with dignity and of achieving their own true advancement. In the light of Mary, the Church sees in the face of women the reflection of a beauty which mirrors the loftiest sentiments of which the human heart is capable: the self-offering totality of love; the strength that is capable of bearing the greatest sorrows; limitless fidelity and tireless devotion to work; the ability to combine penetrating intuition with words of support and encouragement.

**A**t the Council Paul VI solemnly proclaimed that Mary is the Mother of the Church, "that is, Mother of the entire Christian people, both faithful and pastors."<sup>134</sup> Later, in 1968, in the profession of faith known as the "Credo of the People of God," he restated this truth in an even more forceful way in these words: "We believe that the Most Holy Mother of God, the new Eve, the Mother of the Church, carries on in heaven her maternal role with regard to the members of Christ, cooperating in the birth and development of divine life in the souls of the redeemed."<sup>135</sup>

The Council's teaching emphasized that the truth concerning the Blessed Virgin, Mother of Christ, is an effective aid in exploring more deeply the truth concerning the Church. When speaking of the Constitution *Lumen Gentium*, which had just been approved by the Council, Paul VI said: "Knowledge of the true Catholic doctrine regarding the Blessed Virgin Mary will always be a key to the exact understanding of the mystery of Christ and of the Church."<sup>136</sup> Mary is present in the Church as the Mother of Christ, and at the same time as that Mother





Timothy P. Schmalz, *Her Children*

whom Christ, in the mystery of the Redemption, gave to humanity in the person of the Apostle John. Thus, in her new motherhood in the Spirit, Mary embraces each and every one in the Church, and embraces each and every one through the Church. In this sense Mary, Mother of the Church, is also the Church's model. Indeed, as Paul VI hopes and asks, the Church must draw "from the Virgin Mother of God the most authentic form of perfect imitation of Christ."<sup>137</sup>

Thanks to this special bond linking the Mother of Christ with the Church, there is further clarified the mystery of that "woman" who, from the first chapters of the Book of Genesis until the Book of Revelation, accompanies the revelation of God's salvific plan for humanity. For Mary, present in the Church as the Mother of the Redeemer, takes part, as a mother, in that monumental struggle "against the powers of darkness"<sup>138</sup> which continues throughout human history. And by her ecclesial identification as the "woman clothed with the sun" (Rev. 12:1)<sup>139</sup>, it can be said that "in the Most Holy Virgin the Church has already reached that perfection whereby she exists without spot or wrinkle." Hence, as Christians raise their eyes with faith to Mary in the course of their earthly pilgrimage, they "strive to increase in holiness."<sup>140</sup>

Mary, the exalted Daughter of Sion, helps all her children, wherever they may be and whatever their condition, to find in Christ the path to the Father's house.

Thus, throughout her life, the Church maintains with the Mother of God a link which embraces, in the saving mystery, the past, the present, and the future, and venerates her as the spiritual mother of humanity and the advocate of grace.

## Notes

117. Second Vatican Ecumenical Council, Dogmatic Constitution on the Church *Lumen Gentium*, 63.

118. *Ibid.*, 63.

119. *Ibid.*, 66.

120. Cf. Saint Ambrose, *De Institutione Virginis*, XIV, 88–89: PL 16, 341; Saint Augustine, *Sermo* 215, 4: PL 38, 1074; *De Sancta Virginitate*, II, 2; V, 5; VI, 6: PL 40, 397–398f.; 399; *Sermo* 191, II, 3: PL 38, 1010f.

121. Cf. Second Vatican Ecumenical Council, Dogmatic Constitution on the Church *Lumen Gentium*, 63.

122. *Ibid.*, 64.

123. *Ibid.*, 64.

124. *Ibid.*, 64.

125. *Ibid.*, 64.

126. Cf. Second Vatican Ecumenical Council, Dogmatic Constitution on Divine Revelation *Dei Verbum*, 8; Saint Bonaventure, *Comment. in Evang. Lucae*, Ad Claras Aquas, VII, 53, No. 40, 68, No. 109.

127. Second Vatican Ecumenical Council, Dogmatic Constitution on the Church *Lumen Gentium*, 64.

128. *Ibid.*, 63.

129. Cf. *ibid.*, 63.

130. Clearly, in the Greek text the expression "*eis ta idia*" goes beyond the mere acceptance of Mary by the disciple in the sense of material lodging and hospitality in his house; it indicates rather a communion of life established between the two as a result of the words of the dying Christ: Cf. Saint Augustine, *In Ioan. Evang.* tract. 119, 3: CCL 36, 659: "He took her to himself, not into his own property, for he possessed nothing of his own, but among his own duties, which he attended to with dedication."

131. Second Vatican Ecumenical Council, Dogmatic Constitution on the Church *Lumen Gentium*, 62.

132. *Ibid.*, 63.

133. Second Vatican Ecumenical Council, Pastoral Constitution on the Church in the Modern World *Gaudium et Spes*, 22.

134. Cf. Pope Paul VI, Discourse of 21 November 1964: AAS 56 (1964) 1015.

135. Pope Paul VI, Solemn Profession of Faith (30 June 1968), 15: AAS 60 (1968) 438f.

136. Pope Paul VI, Discourse of 21 November 1964: AAS 56 (1964) 1015.

137. *Ibid.*, 1016.

138. Cf. Second Vatican Ecumenical Council, Pastoral Constitution on the Church in the Modern World *Gaudium et Spes*, 37.

139. Cf. Saint Bernard, *In Dominica infra oct. Assumptionis Sermo*: S. Bernardi *Opera* V (1968), 262–274.

140. Second Vatican Ecumenical Council, Dogmatic Constitution on the Church *Lumen Gentium*, 65.

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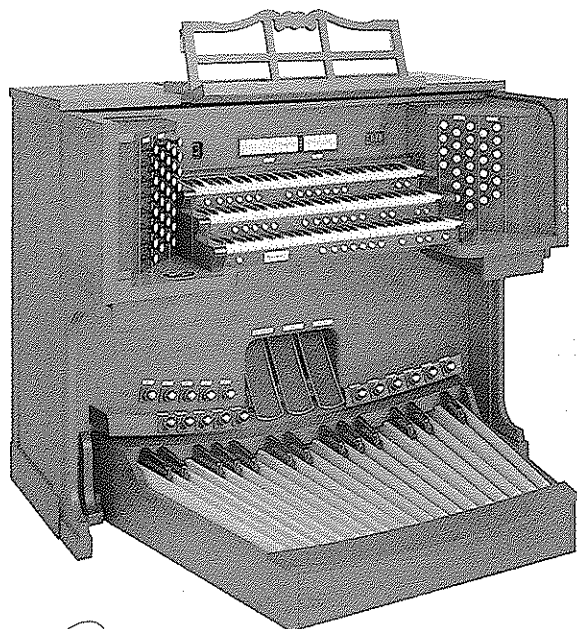
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