

NATIONAL ASSOCIATION
OF
PASTORAL MUSICIANS

February-March 2003

PASTORAL Music

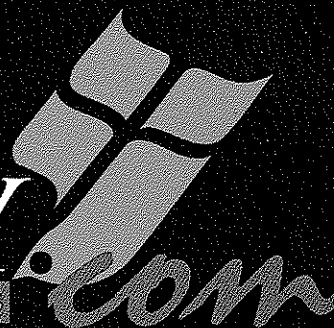


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From the President

Youth Have a Place In NPM

Where are the young people going? North Dakotans struggled with this question as they went to the polls this past November. Prompted by a trend among young people to leave the state, voters placed on the ballot a referendum that would have offered them a financial incentive to stay. Although a majority of voters rejected the measure, its very presence reflected a concern for the future shared by many communities.

Pastors, musicians, and other pastoral ministers sometimes express a similar concern: How can parishes best reach out to young people—children, teenagers, and young adults—to empower them for participation in the various aspects of parish life? How can we provide both formation as well as opportunities for them to take on ministerial and leadership roles?

Among musicians I have sometimes heard the concern for youth expressed with some sense of alarm. There is among us some fear that we may be “losing” our young people. Are youth resonating with the message of the Gospel as they hear it preached and taught in their parishes? Do they find our liturgical celebrations compelling and nourishing? Are young people experiencing in our liturgies a transformation of our communities into the people of God who bring the presence of Christ into every aspect of society?

Does the music of the liturgy draw young people into the celebration? Are young people inspired to participate in music ministry in our parishes? Is there hope that some of our youth might consider a career in pastoral music ministry?

At recent gatherings of the NPM Council, concern for youth and for the inclusion of youth has been expressed quite

strongly. The association exists not for adults only but for anyone—young or older—committed to our mission of fostering the art of musical liturgy.

Programs at the 2002 regional conventions reflected a high level of participation by youth and offered opportunities for continuing conversation on how best to serve and include them in the life of the church and in liturgical music ministry.

Children’s and youth choirs sang at all three of last summer’s conventions. At Anaheim we heard the stunning performances of the Corpus Christi Cathedral Youth Choir and the Los Angeles Children’s Chorale. Marvelous events at the convention in Omaha included the children of the Omaha Schola Cantorum, the National Catholic Youth Choir, and the choir of Benilde-St. Margaret High School. At the Rochester Convention more than 200 children participated in the very exciting National Catholic Children’s Choir Festival under the direction of Michael Wustrow, and the young adults of the Notre Dame Folk Choir presented a fine program of music for worship.

In addition to their presence in these choirs, a number of young people participated in a special track at Anaheim, culminating in their leadership of evening prayer near the end of the convention. A stimulating panel discussion also took place at Anaheim, with dialogue about the various approaches to liturgy and music for and by youth.

One small but significant step toward the greater inclusion of youth in NPM has been the introduction of a youth membership. For just \$25, any full-time undergraduate student or young person under twenty-one can enjoy the full benefits of NPM membership. We have also introduced a youth discount for this year’s

national convention of nearly forty percent off the regular member registration fee—see page seventeen.

NPM is committed to encouraging young people not only to take part in the convention but also to take advantage of the many opportunities for developing their skills. There will be pre-convention master classes for young organists and young cantors. This year’s National Catholic Children’s Choir Festival promises to be very exciting. There will also be a workshop track during the convention “for youth only.” (Look for full details of this track and the other programs for youth at the 2003 National Convention in Association News in the next issue of Pastoral Music.) Young people may, of course, choose from all the other fabulous opportunities at the convention to broaden their knowledge and skills.

To bring young people together, there will be a special session at the beginning of the convention to offer some guidance and to answer any questions they might have. There will be another gathering of youth near the end of the convention to share experiences and to receive feedback.

Since the most important work of developing skills for music, ministry, and leadership is carried out at the local level, there will be a workshop track in Cincinnati for mentors and adult leaders. These sessions are designed to offer resources and suggestions to the adults who work with young people.

We all have our own stories about the people who mentored and encouraged our love of music and liturgy. One of the greatest gifts we can give to the church (and to NPM) is the loving sponsorship of a young musician into pastoral music ministry. We want to hear your stories. Please send us letters about your mentoring efforts (failures and successes) and we will begin a collection of these important stories.

Young people are not merely the future of the church; they are an integral part of the church today. Their presence and their gifts enrich the fabric of our communities. If possible, please encourage a young person that you know to come to Cincinnati for our national convention. More importantly, however, please do what you can in your own community to welcome youth and to invite them to add their voices and talents to the church’s great chorus of praise and prayer.

J. Michael McMahon
President

PASTORAL Music

Pastoral Music

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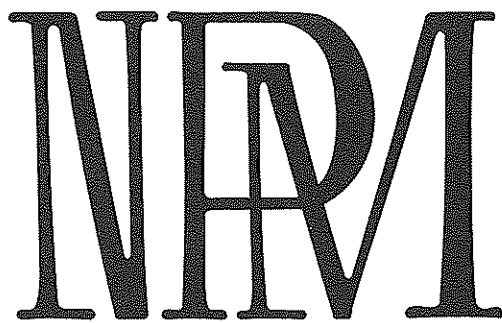
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National Association of Pastoral Musicians **Mission Statement**

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.

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

Five Challenges

adopted by the NPM Board of Directors, August 1996

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

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

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

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

Open the Gates

I am writing this as a response to Mr. Bennett John Porchiran's article in *Pastoral Music* (Professional Concerns, August-September 2002). I am a professional musician who also happens to be a pastoral musician. It was through my vocation as a musician that God led me to my position at the parish. I love my ministry, as I am sure most pastoral musicians do.

I must tell you that, for the most part, I strongly disagree with [Mr. Porchiran's] views. I realize that guest musicians are much more challenging to deal with than parish musicians, but it is our responsibility to open the gates, not to be gatekeepers. Of course we are responsible to manage the music content that occurs within our churches, and a guest musician of another faith is not likely to know our liturgy. I did not find that to be the primary focus of your article; I found your article's focus to pander to the insecurities of the church musician. We do not live in a closed environment without other talents and treasures from God. We do not, as Catholics, have a monopoly on good musicians! How dare we justify monopolizing stipend money with the weak excuse that using a guest musician is like using a restaurant and bringing your own chef? It is not justice to expect the stipend money for our talents at weddings and funerals. We are here to support our parishioners' growth in faith, not to milk them by demanding they buy our products.

Thank you for listening to my point of view.

Sandy Prothman
Kansas City, Missouri

The Secret of "Success"

I must thank Professor Nathan D. Mitchell for some of his comments about my book *Why Catholics Can't Sing* in his article "Can/Can't; Will/Won't: Catholics and 'Musical Liturgy'" (October-November 2002). At the same time, I must express some concern because he men-

tions me in the same context ("in the same breath," as it were) with some rather bad characters he describes. He calls them the "many Catholics" who are "posing as art critics" and who champion a "heavily masculinized binary system of aesthetics." These people, he says, are threatened by women and for this reason feel they must subordinate any church music or art that reminds them of feminine qualities. Professor Mitchell tells us that these people (me?) who have anxieties about women may claim that the grounds for their opinions are noble and good—they say they only want to avoid religious art that represents "moral evil and social decay." But then he splatters a little mud on their motives with this aside: "(These were the grounds, by the way, for Nazi rejection of 'degenerate art,'—modern art was perceived by the National Socialists to be decadent, feminized kitsch.)"

After that odious parenthesis ("by the way") about Nazi Germany, he goes on to another observation: "Commonly, the word 'kitsch' is a put-down hurled by highbrow snobs at people and practices that offend them." Upon reading this, I (the only individual he singles out for using the word kitsch) should have wondered if he also included me among these "highbrow snobs," but I was distracted at this point because the article took a sharp turn into what could be called verbal splendor. The exalted poetic tone, the display of erudition, and the rush of allusions and quotations became so dazzling that I wanted to put on sunglasses. From what I could make out, the article was ending with a kind of apotheosis in which we, blessed with faith and freed from errors about the nature of musical discipleship, are marching ever forward, with Karl Rahner at our side, into the radiant light. This ending, perhaps lasting two pages, must have been magnificent as an uplift speech at a convention, which it was originally. As an ending to an article—which can be read slowly and carefully—or even a highly poetic article, it is impenetrable. But at least I was not mentioned. I was relieved.

The analytical method of most of the article could be described in one word: debunking, something very much in style today. At the finest colleges and universities, in contemporary scholarship (some of it quoted by Professor Mitchell), in movies and television, so much of the "message" we encounter is about debunking and deflating. (George Washington, Thomas Jefferson, Benjamin Franklin—well, they were all corrupt in one way or another, you know.) Professor Mitchell's article is an example of this postmodern debunking, done with a somewhat lighthearted yet ornate manner. One after the other, and with elegant poetic gestures, he knocks the high-and-mighty off their pedestals: Those people who used to talk about taste and kitsch in church music—we now know the truth about them and their fear of women (and, "by the way," the similarity of their thinking to Nazi propaganda). Those musicians who hope for something better than music of the lowest common denominator—they are snobs who look down on proletarian simplicity. The "Hallelujah Chorus" from Handel's *Messiah*—Professor Mitchell assures us that "Handel (bless his heart and thank God!) brings us near the frontiers of kitsch." Ah yes, dear old Handel. We have exposed his naughty flirtation with kitsch. Bless his heart!

And so forth, until we reach the inescapable conclusion: Those enemies of kitsch (and women), those snobs, those composers from the past—we have unmasked them and their pretensions. They may be brushed aside. Listen only to your own inner voices, which are faith-filled and Spirit-guided.

Professor Mitchell is correct about one point: Today, in our culture and in its churches, there is room for the eclectic, for all manner of music—"not only high art but also low kitsch"—not only the sublime but also the ridiculous, as he puts it. A church that is catholic will, by definition, have an eclectic assortment of music for worship but will also maintain a musical tradition that tries to embrace all kinds of people from all kinds of

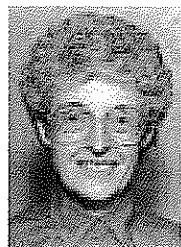
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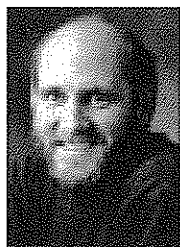
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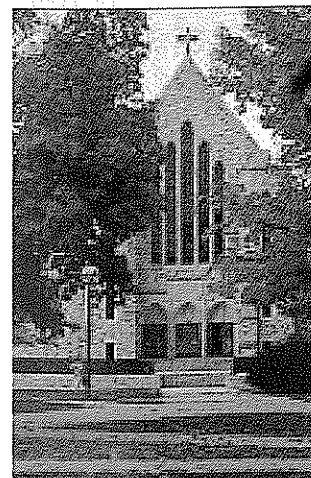
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backgrounds.

I am not sure that we can calibrate "success" in the area of liturgical music, but let me risk saying this: "Lack of success" in liturgical music is often found in places where somebody is afraid of the eclectic. He/she/they know perfectly well that the sublime makes them look ridiculous.

The "success" stories are an eclectic mix. They come in many forms. Latino, Polish, Portuguese, and other vibrant traditions of music are thriving in some parishes. In a few rare places a choir, accompanied by orchestra, might sing Latin Masses from the past; the church is filled with people from all kinds of backgrounds and ethnic groups. Some congregations (at least occasionally) use plain, simple hymns and songs, sung unaccompanied; the singing (rough, unpretentious) is sublime. Among the readers of *Pastoral Music* are many talented church musicians who diplomatically and brilliantly blend sublime and ridiculous music every weekend.

How do they do it? What is the secret of the "success"? Those in charge probably do the following: (1) They keep the idea of sung prayer foremost. (2) They make sure that the liturgical music, regardless of its type, seems to come from the efforts of the community. (3) They keep would-be pop performers, opera stars, and karaoke singers away from the microphone when the congregation is singing. (4) They seldom pay any attention to my pontifications or the articles in *Pastoral Music*.

Thomas Day
Middletown, Rhode Island

More Kudos for White

Bravo to Carol A. White for her insightful letter ("Too Many Purists") in the October-November 2002 issue of *Pastoral Music*. I'm still the active director of music (fifty-two years) in my parish and agree wholeheartedly with Ms White's observations on "music purists." I don't mind reading an occasional article by such experts, but I do like her idea of maybe incorporating a question/answer column, tips from other church musicians, and, of course, suggestions and tips from members of NPM, the editors of *Pastoral Music*, and perhaps from the vast numbers of clinicians employed by our leading publishers—those with the most practical experience.

For myself, with such a lengthy tenure as organist/choir director from pre-

Vatican II Latin high Masses to the vast changes in the past forty years, I thank my lucky stars that I have been exposed to a wonderful variety of musical choices by also being a conductor of a large community chorus and several high school choruses. I still spend many hours perusing music from all the publishers and have found countless numbers of wonderful selections representing various styles and periods, including arrangements of "classics" that can be managed by our average church choirs. I think that's the secret of keeping abreast of the latest trends in choral music—that, and attending conventions of NPM, ACDA [American Choral Directors Association], and special training workshops offered for liturgical musicians. It's also important to "pick the brains" of fellow directors to discover some of their favorites and those of their congregations of all denominations.

I hope you'll consider Ms White's suggestions, and I especially want her to know that there are many of us out in the field who agree with her thoughts. It's not such a vast void out there as she might think.

Daniel Lardner
Presque Isle, Maine

Back to Basics?

Perhaps it is Gabe Huck who needs to get back to basics ("Whence the Bread for Our Communion?" in *Pastoral Music*, October-November 2002).

1. It is the Body of Christ, the Blessed Sacrament, not "any piece of sacred bread stored away."

2. There is one Christ, on the altar and in the tabernacle, not two (or more) identical Christs, not one better and fresh, one lesser and day-old.

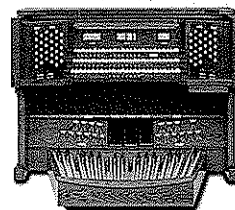
3. The holy sacrifice of the Mass takes place not in a meeting-house but in the house of God (and house of the Church), where Christ is present 365/24, the same yesterday, today, forever. He is not static. To lose this context is to sever connection with what has gone before.

4. The difference between the sacrifice of the Mass and a Catholic Communion service is not the purported difference between "this bread" and "reserved bread" but the offering of the memorial of Christ's sacrifice in the Mass.

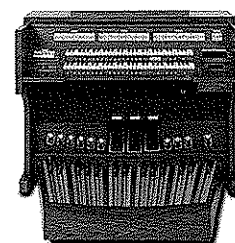
5. What the assembly is doing is giving glory to God the Father through Jesus Christ his Son, admittedly blurred by years of emphasis on the assembly.

I trust this provides both some bal-

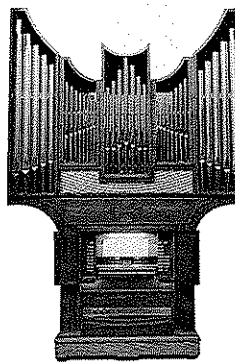
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ance and some food for thought on this topic.

Rosalind Mohnsen
Malden, Massachusetts

A Welcome Acknowledgement

Robert Batastini's article, "A Personnel Crisis" [Professional Concerns], in the December-January 2003 issue of *Pastoral Music* was a welcome acknowledgement. In the article, Mr. Batastini relates the results of an ad placed by GIA Publications for an entry-level job. He states that not only were applications numerous, but they were from qualified working church musicians seeking to stay in the field of liturgical music but who wanted to get out of parish work. The really surprising thing about the article is that GIA and its personnel were surprised! There appears to be some sort of disconnect between the working pastoral musician and support organizations, including professional organizations such as NPM and possibly AGO.

As a person who left a full-time position just last June, I would like to suggest that there is more here than overwork and underpay. As mentioned in one paragraph, there is also the arrival of the "worship wars" in liturgical music. But a third condition that is not mentioned is the relationship of the clergy and the rest of the parish staff to the professional musician in the parish.

A parish that hires a professional musician will probably be a large parish with other staff members. But often the rest of the staff is not "professional" in the sense that they have not actually been formally educated in their field of church ministry. Let me use my own situation as an example: Our staff consisted of two priests, a pastoral associate, a youth minister, two DREs, and two secretaries as well as myself as the director of music. The two priests had grown up in parishes without professional musicians and had never worked with a professional musician. They had no seminary training in the proper function of music in the liturgy. Both were made uncomfortable by a level of music that seemed to them to be "performance" because it was well prepared and well executed. The model of liturgical music that had nourished their own spirituality was that rendered by willing parishioners who came to church faithfully and led a few songs . . . This was the model of liturgy our two priests had to emulate.

The other staff members shared this same formation in liturgy; it could be referred to as the "rural parish" model. The youth minister had been a business major in college; she had no training in ministry or liturgical music, yet she would give input on liturgies, expressing the opinion that liturgical music should reflect the "tastes" of some twelve-to-eighteen-year-olds. One DRE is a former elementary school teacher who would like to have parishioners' birthdays acknowledged each week during the liturgy—we did sing "Happy Birthday" to her one Sunday, in fact. To her, this was great liturgy.

There are parishioners with no liturgical or music background who get elected to the parish council. These people often have taken as their models for good liturgies the River of Life Ministries worship service. [River of Life is an evangelical mega-church headquartered in Cedar Rapids, Iowa.] They cite the lack of similar music in Catholic worship as the reason their children do not like to come to church. This is the *Sister Act* syndrome: Everyone saw how lively music filled the pews in that movie . . . and even the pope liked it!

Members of liturgy committees often come from similar backgrounds. The committee is encouraged to come up with new ideas for liturgy, yet the members have nothing from which to draw ideas except their own experience. These experiences are [often] from either the "rural parish" model or from other denominations—many church members are converts but, while they have left their birth-churches, they seek to re-create them in their adopted (Catholic) denomination.

The Catholic Church today, like many denominations, is having an identity crisis. There are workshops and seminars for musicians on "steering the course through seas of change" and similar topics, but these sidestep the real problem: Is organized religion *relevant* anymore? What is the purpose of the church? Is it a place for people to gather to feel good? Is it a place to have a weekly singalong? Is it a place to build community, and, if so, why is it better than the YMCA or a country club? Why do clergy, parish staff, and council members evaluate the effectiveness of "parish" by the level of participation in singing at liturgy?

Further, the articles we musicians are reading which say that the church belongs to the people are apparently not the same thing being taught (or, at least, learned) in seminaries. The Catholic

Church functionally is still a clergy-centered and clergy-dominated church. When new pastors are assigned to parishes, everything can be revamped to suit the new administration . . . If the style of liturgy does not fit into the pastor's model of good liturgy, then he is free to change whatever needs to be changed to suit his model. (This is not intended as "priest bashing" but to point out an existing scenario.)

After I left my position, the pastor called a meeting of all the people who had volunteered in music ministry at the parish. He said . . . that it had not been appropriate for one person (meaning the director of music) to have dominated the liturgy—in a parish with 109 adults in music ministry and 47 children in the children's choir . . . How can the professional parish musician explain that well-prepared and well-executed liturgical music does not overshadow the liturgy because it *is* the liturgy?

Where is the forum to speak on clergy, staff, and musician relations? If we never speak of these things, how will the situation change? The liturgical documents and the liturgists may say one thing, but somehow individual priests exempt themselves or interpret the documents as they deem appropriate. They have a model in their minds that they learned from the time they were pre-schoolers going to church with their parents, and this is often the model they seek to re-create.

If you add this situation into the equation of low pay, bad hours, and the "worship wars," the result is many liturgical musicians who are frustrated to the point of wanting to leave this ministry. Mr. Batastini, you have only voiced the tip of the iceberg. You received fifty letters, but there are more stories to be told. Mine is one. Maybe this is the beginning; maybe it is the end.

Thanks for a great article. Now stamp me "validated."

Carolyn Sternkowski
Cedar Rapids, Iowa

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 these addresses. By postal service: 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. By fax: (240) 247-3001. By e-mail: npmedit@npm.org.

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Association News

Convention Update

Sounds of Music, Makers of Music

Throughout the 2003 National Convention, we will celebrate the variety of ways we make music in worship, offering all convention participants opportunities to enjoy the many forms of music used to honor "Christ present . . . when the Church prays and sings." We will also offer music makers many opportunities to improve their craft to the glory of God and the sanctification of the assembly. Here are some of the opportunities this year's convention offers.

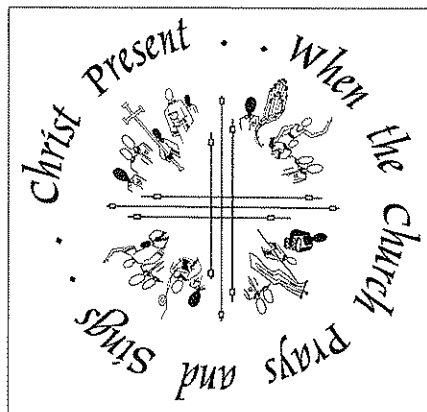
Organs and Organists. From the beginning of our time in Cincinnati until our final departure ceremony, we will be celebrating and using the support of this traditional instrument of worship. The pre-convention organ crawl starts at 8:00 AM on Monday, July 14; participants will visit four churches and hear the instruments used in those communities. From Tuesday through Thursday, there will be lunchtime organ recitals at a church close to the Convention Center. Tuesday evening brings a performance of choral and organ music at the Cathedral Basilica of the Assumption, just across the river in Covington, Kentucky, led by the **Schaffers—Robert, Gregory, and Rita** (event 02-01), and a chance to participate with the Liturgical Organists Consortium in a concert hosted by **Michael Barone** of Minnesota Public Radio's *Pipedreams* program (03-01). And on Thursday afternoon there is an organ recital at Christ Church Episcopal Cathedral featuring **Dr. Roberta Gary** (05-03).

Opportunities to improve organ skills begin with the pre-convention Young Organist Master Class on Monday morning, July 14. Several of the new product demonstrations on Monday offer information helpful to organists (check the descriptions of sessions NP1-4, NP2-10, and NP2-12), and each breakout session, of course, includes workshops for organists. One series focuses on the certifica-

tion programs from NPM and NPM/AGO (see the descriptions for A-10 and B-10), while other sessions focus on buying and maintaining the instrument (A-11), repertoire (B-11, C-10, and C-11), and skills that an organist—or a pianist at the organ—needs (C-12, C-28, D-10, D-11, E-10, E-11).

Many of the industry showcases will feature repertoire for the organ: Check the full descriptions in the convention booklet when you arrive in Cincinnati.

Choirs and Choral Sound. The most ancient instrument for Christian worship—and the one used consistently from culture to culture—is the human voice,



especially when that voice is joined to others in chorus. In fact, St. Ambrose of Milan compared the church to a chorus, since singing together cements "the bonds of unity." The celebration of the choral voice begins before the convention opening with the National Catholic Children's Choir Festival Concert on Monday, July 14. This concert culminates two days of intensive work and rehearsal by the children with **Christine Jordanoff**. Other choral celebrations include performances on Monday night by the San Antonio Vocal Arts Ensemble, *Fiesta Latina* with **Peter Kolar** and **Pedro Rubalcava**, and a celebration of African American Sacred Song (events 01-01 through 01-03); Tuesday night's celebration of sacred music at Covington's Cathedral Basilica of the Assumption (02-01) and "Daughters of God"—an evening of music and prayer celebrating the faith

and communion of women (02-04); the performance by the National Honors Choir on Thursday afternoon that concludes a week of intensive work by auditioned choir members working with **Anthony DiCello** (05-01); and the Choral Festival of Word and Song on Thursday evening that culminates the DMMD Institute's week with **K. Lee Scott** (06-03 and 07-03), with three other choral events that evening, each offered twice (06- and 07-01, -02, and -04).

Education and skills development for choir directors and choir members fill the week, from the study and work sessions of the children's choir festival that begin on Saturday, July 12, through the final breakout sessions on Thursday afternoon, July 17. Breakouts include sessions that focus on choral anthem repertoire (A-1, C-1); formation and skill sessions for choral conductors (A-5 through D-5, E-1); and techniques and skills for children's choir directors (A-18 through C-18).

MusOps (musical opportunities) include a performance by the Rensselaer Graduate Program Choir (A-29), and many of the music industry showcases include presentations of new and exciting choral repertoire.

Cantors. The ministry of cantor will be featured whenever we pray together: before major sessions, at morning prayer (Tuesday through Thursday), in Taizé-style prayer (Tuesday), at the Convention Eucharist (Wednesday), and at evening prayer (Thursday). In addition, formational opportunities for cantors include, on Monday morning, master classes for experienced cantors (M-02) and for those "young" in this ministry (M-05). Visit new product session NP1-14 on Monday and, throughout the convention week, breakout sessions A-3 through E-3.

Chant. Christian song was born in chanting and in hymnody. The Gregorian repertoire—the traditional "language" of sung worship in the Latin Rite—still has an important place today as one of the musical languages of our worship and as the model for the development of

sung worship in many non-European cultures. This ancient-yet-contemporary repertoire will be used to celebrate Mass on Thursday morning at 10:45 (see breakout session E-21). Skills for performing this repertoire will be taught in breakout sessions B-26, C-21, and D-21.

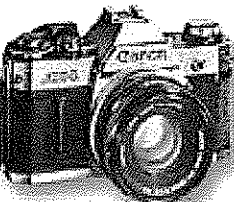
Clergy and Other Leaders of Prayer. In choosing the parts of the Mass (and other liturgies) that should be sung, "preference must be given to those that are of greater importance and especially to those to be sung by the priest or the deacon or the lector, with the people responding, or by the priest and people together" (*General Instruction of the Roman Missal* 2002, no. 40). Also, "it is very appropriate that the priest sing those parts of the Eucharistic Prayer for which musical notation is provided" (*General Instruction*, no. 147). Since the revised *General Instruction* gives additional emphasis—beyond earlier versions of this text—to the responsibility of the priest to sing, we are offering clergy participants opportunities to reflect on their presidential ministry as a central part of the eucharistic act (A-6 through C-6, B-24) as well as to improve their skills as singing presiders (B-29, C-24), as preachers (D-6, and a new preaching resource to be presented on Monday morning at session NP2-8), and in collaborative ministry (E-6).

Guitarists and Other Instrumentalists. There was a time when the voice was the only musical instrument used in Catholic worship. Gradually, grudgingly, other instruments were allowed, though the voice and the organ held dominance for many centuries. Now, when we sing the liturgy, our voices are supported by many instruments, and instrumental music sometimes supports actions of the liturgy when we are not singing. In addition to the programs that celebrate and develop skills for the organ and for handbell choirs, our 2003 convention offers instrumentalists many chances to hear their music celebrated and to develop the skills they need to be true pastoral musicians. Contemporary repertoire using pianos, guitars, and other instruments will be part of many of the liturgies, performances, industry showcases, and MusOps, and the breakout sessions offer formation and skill development opportunities for many instrumentalists—alone and with others.

Guitarists should be sure to participate in the master class on Monday morning (M-01) and in breakout sessions A-8

Get in the Picture in Cincinnati

Christ is present when the Church prays and sings! We would like to picture the face of our church praying and singing in a running video that will be part of the 2003 Convention in Cincinnati. If you would like to lend a personal touch to pictures of your music your celebrations—the prayer—to be included. We prefer that you send images (jpg or similar high-resolution digital file), but we will accept hard copy (though we cannot return any photos). Send your images **before April 15, 2003**, to:



Peter S. Maher, Program Coordinator
National Association of Pastoral Musicians
962 Wayne Avenue, Suite 210
Silver Spring, MD 20910-4461
Digital images to: NPMPeter@npm.org

and B-8.

Pianists will find help in the Monday morning master class (M-04) and in breakout sessions A-12 and D-12 (and B- and C-12, if they also have to function as organists).

Ensemble leaders should come to sessions C-8 and E-8 (or E-27 or -28).

Those interested in electronic instruments and sound systems shouldn't miss sessions C-28, D-8 or D-28, and E-12.

Song of the Whole Assembly. "In the celebration of the sacraments it is . . . the whole assembly that is *leitourgos*, each according to [proper] function, but in the 'unity of the Spirit' who acts in all" (*Catechism of the Catholic Church*, no. 1144). Since liturgy is a corporate act—the act of the whole assembly—all music ministry is aimed at the full, conscious, and active participation of the whole Body of Christ. The major addresses speak to this focus, as do many of the industry showcases. Our shared worship during the convention celebrates the song of the whole assembly. While many of the breakout sessions focus on our individual ministries and skills development, some also bring us back to this major truth: Christ is present when the Church sings and prays. Among the sessions that enhance our understanding of this central truth are those that are part of the Hovda Lecture series (A-25 through E-25). Additional sessions with this focus deal with the new and revised instructions and ritual texts (A-19 and -24, B-23), singing the liturgy (B-24, B-29, D-23, E-24), and

those that reflect on forms of ritual prayer other than the Eucharist (A-23, C-23, D-24, E-23).

Copyright Questions

Got ensemble copyright questions? This NPM convention will have answers! Submit your questions about ensemble copyright issues **by June 15** to Gael Berberick of the NPM Ensemble Standing Committee. Answers to your questions will be provided by copyright experts and composers at Breakout Session E-06, "Ensemble Copyright Issues in Arranging Ensemble Parts," on Thursday, July 14. E-mail your questions to EnsembleNPM@cs.com, or send them by snail mail: NPM Ensemble Musicians and Copyright Questions, 25 Robin Road, Portsmouth, RI 02871.

Institutes

Music Educators. Music educators are invited to participate in one or both of the pre-convention Music Education Days (Sunday afternoon, July 13, or Monday morning, July 14). Each session includes two presentations: "Music Education—for All God's Children," with **Dr. Rene Boyer-Alexander**, and "Liturgies with Children: Shaping the Church of the Future," with **Sister Maureen Griner**, OSU. Members of NPM's Music Education Division (NPM Mus-Ed) may participate in these sessions at a reduced fee; non-

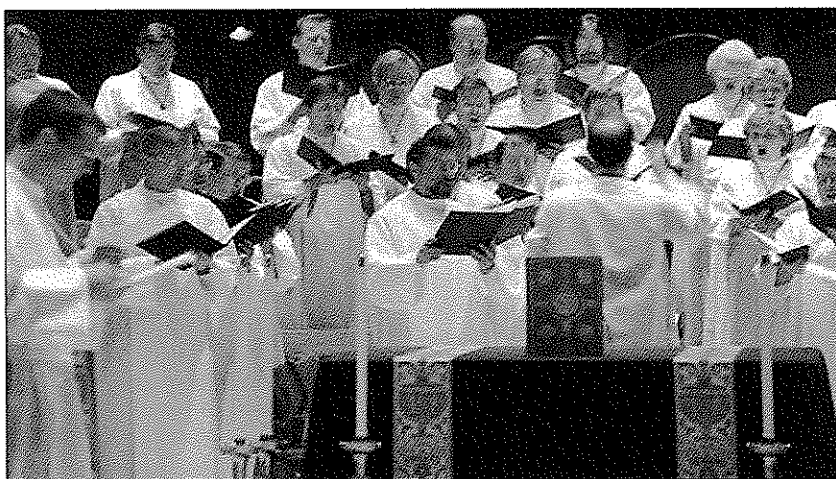
NPM National Honors Choir 2003

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

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

For a virtual tour of the Cathedral of St. Peter in Chains, visit the archdiocesan website at www.catholiccincinnati.org

members pay an additional \$25—which also entitles them to NPM Mus-Ed membership for one year. (Note: Members of NPM Mus-Ed who are not also NPM members may participate in the Music Education Days at the reduced fee, but they must pay the non-member registration fee for the convention itself.) In addition to this pre-convention program, there will be a special track for music educators during the convention: Check breakout sessions A- through E-17.

Music Ministry Leadership. Sponsored by the NPM Section for Those Responsible for Leadership in Music Ministry (RLMM), this pre-convention institute with **Daniel Girardot** offers a reflective time to focus on baptismal and ministerial identity. Designed for full-time, part-time, and volunteer music directors and for all who have the responsibility for leadership, it takes place on Monday, July 14, 9:00 AM–12:00 NOON (additional fee required).

DMMD: Advanced Institute for Choir Directors. This institute with **K. Lee Scott**, one of the foremost composers of sacred music in the United States, is open to all current DMMD members. *You must register for this institute by May 31, 2003—before the convention advance registration deadline (June 13).* Space is limited, so register early. Once we receive your registration, you will be sent an additional participation form for the institute. The institute begins on Tuesday, July 16 (Session B-1, 1:30–3:30 PM), and it continues at the same time on Wednesday and Thursday afternoons, leading to choral performances on Thursday evening.

Handbell Institute. In addition to the rehearsal and formation sessions of the National Catholic Handbell Festival (beginning Saturday, July 12) leading to the celebratory performance on Monday morning, July 14, NPM is offering the National Catholic Handbell Institute with **Kathy Ebling-Thorne** for intermediate and advanced ringers (sessions B-2, D-2, E-2). **Jeffrey Honoré** is also offering sessions for ringers with little or no music reading ability (A-2, C-2).

Liturgical Dance. This institute, presented in cooperation with the International Liturgical Dance Association (ILDA), is coordinated by **Gloria Weyman** and features presentations by **John West**, **Consuelo** and **Flavia Zuniga-West**, **Robert VerEecke, SJ**, **Donna Anderle**, **Mark Friedman**, and **Janet Vogt** (breakout sessions A-22 through E-22). It

Continued on page seventeen

NATIONAL ASSOCIATION OF PASTORAL MUSICIANS

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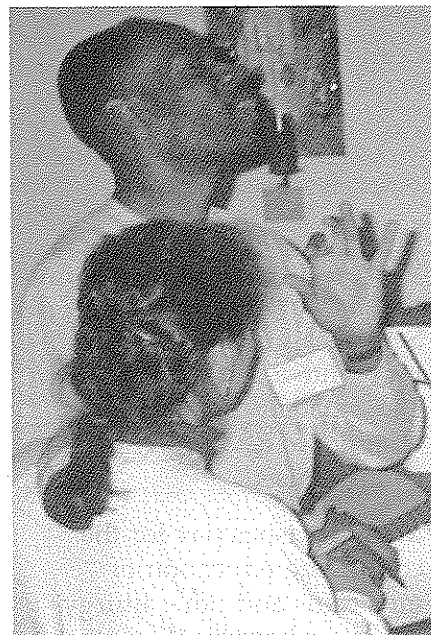
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Mary Clare McAlee

June 13–15

Santa Rosa, California
Angela Center
Faculty:

Melanie Coddington
Joe Simmons

June 27–29

Reading, Pennsylvania
Berks-Lehigh Campus,
Penn State University
Faculty:

Melanie Coddington
Mary Lynn Pleczkowski

August 4–6

Lakeside, Ohio
Lakeside Village
Faculty:

Melanie Coddington
Joe Simmons
Carol S. Grady

*Beginning/Intermediate
and Advanced Programs*

August 8–10

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Simpsonwood Retreat Center
Faculty:

Melanie Coddington
Mary Clare McAlee

September 12–14

Houston, Texas
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Faculty:

Joe Simmons
Lourdes Montgomery
Bilingual Program

Pastoral Liturgy

✿ Pastoral Liturgy Institute

July 21–25
Chicago, Illinois
The Cenacle
Faculty:

Paul Covino
Elaine Rendler
Rita Ferrone

✿ Pastoral Liturgy Express

August 22–24
Buffalo, New York
Christ the King Seminary
Faculty:

J. Michael McMahon
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"A fine ensemble of teachers who took me beyond where I even imagined . . . This was one of the most positive professional experiences of my life . . . What we couldn't squeeze into five days—we learned where to find it."

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Many parishes pay for the continuing education of musicians and other liturgy ministers because the entire parish benefits when parish leaders are able to participate in NPM programs.

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✿ School for

Organists-Choir Directors
July 28–August 1
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University of St. Thomas
Faculty:

James Kosnik
Rebecca Gaughan
Mary Jane Wagner, SSSF

✿ Music with Children:

- Children's Choir
- Music in School

July 28–30
Philadelphia, Pennsylvania
Villanova University
Faculty:

Michael Wustrow
Donna Kinsey
Paul Colloton, OP

Twin schools at the same location

✿ Choir Director Institute

August 11–15
Belleville, Illinois
Shrine of Our Lady of the Snows
Faculty:

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"This school exceeded my expectations...It was outstanding. I spent my own money for this! It was worth every penny!"

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Janet Vogt

Paul Colloton, *or*

David Brinker, *adjunct*

Charlie Dent, *adjunct*

☼ Guitar Express

August 22-24

Albuquerque, New Mexico

Madonna Retreat and

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Faculty:

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Bilingual Program

☼ School for Pianists

August 11- 13

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Faculty:

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Patricia J. Hughes

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Registration Information

You can register by mail, fax, or online. Just complete the form on the back page and return it to NPM with your payment.

Lowest Available Rates

Our lower advance rates apply until 30 days before the program.

Confirmation and Cancellation

You will receive a confirmation statement before your program. If you need to cancel, NPM will refund your payment, less a \$45 processing fee, until the day before the program. If NPM needs to cancel due to insufficient enrollment, we will refund your entire payment.

Accommodations

Rates based on double-occupancy, except in locations with all single rooms. Limited single-occupancy lodging available at double-occupancy sites for a \$50 supplement (check box on registration form). Linens and towels provided at all locations.

Weekend Programs

Registration is Friday at 3:00 PM. Accommodations include two nights and five meals, beginning with Friday dinner.

Monday-through-Friday Programs

Registration is Monday morning. Accommodations include four nights and twelve meals, beginning with Monday lunch.

Cantor Express—Lakeside (Monday through Wednesday)

Registration is Monday afternoon at 3:00 PM. Accommodations include two nights and five meals, beginning with Monday dinner.

Music with Children:

• Children's Choir

• Music in School

(Monday through Wednesday)

Two tracks at one location! Focus either on the children's choir director program or the music educator in the school program—with some elements common to both.

Registration is Monday at 8:00 AM. Accommodations include two nights and six meals, beginning with Monday lunch.

School for Pianists (Monday through Wednesday)

Registration is Monday at 8:00 AM. Accommodations include two nights and six meals, beginning with Monday lunch.

Early Arrival Available in Some Locations

Lodging is available in some locations for the night prior to the program for a \$50 supplement (check box on registration form).

FOR MORE INFORMATION

Call NPM Schools & Institutes at (240) 247-3000, visit NPM's website at www.npm.org, or write to NPM Schools & Institutes, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461.

NPM Schools 2003 Advance Registration Form

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

NPM Membership or Parish Group No. _____ or ☐ New Member (see box below) ☐ Non-Member
 Title _____ Name _____ Name for Badge _____
 (e.g. Ms, Mr., Rev.)
 Street Address _____ ☐ work ☐ home
 City _____ State/Prov. _____ Zip _____
 Phone: (_____) _____ Fax: (_____) _____ E-mail: _____

2. Select your program; check box at left.

Advance rates available until 30 days before program.

E = Early Arrival (for prior night lodging) available at this location.

S = Single Occupancy requires \$50 supplement at this location.

				Resident		Commuter	
				Advance	Regular	Advance	Regular
<input type="checkbox"/> Cantor Express	May 30-June 1	Milwaukee, WI	E	\$340	\$390	\$265	\$315
<input type="checkbox"/> Cantor Express	June 13-15	Santa Rosa, CA	E S	\$340	\$390	\$265	\$315
<input type="checkbox"/> Cantor Express	June 27-29	Reading, PA	E S	\$340	\$390	\$265	\$315
<input type="checkbox"/> Cantor Express	August 4-6	Lakeside, OH	S	\$340	\$390	\$265	\$315
<input type="checkbox"/> Registering for Beginning/Intermediate Program				<input type="checkbox"/> Registering for Advanced Program			
<input type="checkbox"/> Cantor Express	August 8-10	Atlanta, GA	E S	\$340	\$390	\$265	\$315
<input type="checkbox"/> Cantor Express: <i>Bilingual</i>	September 12-14	Houston, TX	E	\$340	\$390	\$265	\$315
<input type="checkbox"/> Primary language: English				<input type="checkbox"/> Idioma Hablado: Español			
<input type="checkbox"/> Pastoral Liturgy Institute	July 21-25	Chicago, IL	E S	\$560	\$610	\$460	\$510
<input type="checkbox"/> Pastoral Liturgy Express	August 22-24	Buffalo, NY	E	\$340	\$390	\$265	\$315
<input type="checkbox"/> Organist-Choir Directors	July 28-August 1	St. Paul, MN	E	\$560	\$610	\$460	\$510
<input type="checkbox"/> Choir Director Institute	August 11-15	Belleville, IL	E S	\$560	\$610	\$460	\$510
<input type="checkbox"/> Music with Children	July 28-30	Philadelphia, PA	E S	\$395	\$445	\$320	\$370
Twin Schools, One Location							
<input type="checkbox"/> Children's Choir Director Program				<input type="checkbox"/> Music Educator Program			
<input type="checkbox"/> Guitarists & Ensembles	June 23-27	Belleville, IL	E S	\$560	\$610	\$460	\$510
<input type="checkbox"/> Guitar Express: <i>Bilingual</i>	August 22-24	Albuquerque, NM	S	\$340	\$390	\$265	\$315
<input type="checkbox"/> Primary language: English				<input type="checkbox"/> Idioma Hablado: Español			
<input type="checkbox"/> School for Pianists	August 11-13	Detroit, MI	E S	\$395	\$445	\$320	\$370

NPM MEMBERSHIP: Join now and register for a program at member discount rates! Check the membership category you prefer. To include more than one parish leader, use a separate sheet for additional names, addresses, phones, and e-mails.

☐ New Individual Membership: \$50

International Postal Supplement PER MEMBER

☐ New Parish Membership: FOR 1: \$60 FOR 2: \$85 FOR 3: \$106

to Canada: ADD \$10 to other countries: ADD \$14

For additional information: call NPM Membership (240) 247-3000, ext. 19.

3. Total Fees & Payment:

Program Registration Fee \$ _____
 (from listing above)
 If not an NPM member:
 New NPM Membership (from box)
 OR: Add non-member fee: \$100 \$ _____
 Textbook Fee (see list at right) \$ _____
 Early Arrival (prior night): \$50 \$ _____
 Single Occupancy: \$50 \$ _____
Total Fees \$ _____

PM

Textbooks (required for these programs):

PASTORAL LITURGY INSTITUTE

Booklet of Course Materials: \$20

The Rites of the Catholic Church (Vol. I, 1990 edition): \$30

SCHOOL FOR GUITARISTS

The Pastoral Guitarist: \$27

Beyond Strumming: \$18

☐ Check enclosed payable to NPM in USA dollars

☐ I authorize NPM to charge my ☐ MasterCard ☐ VISA

Card Number _____ Exp. Date _____

Cardholder Signature _____

Mail form with payment to: NPM Schools and Institutes, PO Box 4207, Silver Spring, MD 20914-4207.

Fax—credit cards only—to (240) 247-3001. Register online—credit cards only—at www.npm.org.

Association News

continued from page twelve

concludes in a celebration of liturgical dance on Thursday afternoon, July 17 (Event 05-02).

New Music Review

A panel of members from the Composers Forum, coordinated by Tom Kendzia, will perform and review selected unpublished works in two sessions at the convention (B-20 and C-20). The deadline for submission of new compositions is June 15. For additional details, see the convention brochure.

Discounts

Member Discount. NPM members register for the convention at a discounted rate: a savings of \$100 off the non-member rate. NPM parish members may transfer the discount to anyone in the parish or community. Parishioners taking advantage of the discount must include the parish group number on their registration forms. Remember that the advance registration discount must be postmarked or received before June 13.

Sacred Dance Guild. Members of the Sacred Dance Guild with a *current* membership in the Guild may register for the convention at the NPM member fee.

Clergy-Musician Duo. NPM member clergy and musician registering together for the convention receive a discounted rate: \$200 each (a total savings of \$50 off the member advance rate). The discount applies to one member of the clergy and one musician; both registrations must be sent with payment in the same envelope. If registering online, be sure to click the discount box on the form and send the second registration immediately after the first. To receive the advance discount fee, you must register before June 13.

Youth Discount. Youth (*twenty-one and younger*) attending the full convention may register for \$140—a savings of \$75 off the member advance rate! Invite the young musicians in your parish to experience NPM at this remarkable discount. This savings applies only to the advance rate, and the registration must be received before June 13, but youth participants need not be NPM members. (We would encourage them to join—youth membership is just \$25 per year—but this is not required to receive this discount.)



The full-time national staff gathered on the steps of 225 Sheridan Street, NW, last fall to bid farewell to the building that has served as our headquarters since 1980. First row (l-r): Kathleen Haley, Membership Services Director; Paul Colloton, or, Director of Continuing Education; Monica Melendez, Director of Operations. Second row: Paul Lagoy, Secretary and Mail Clerk; Mary Rodriguez, Receptionist and Secretary; Sarah Hoplin, Executive Assistant. Top row: J. Michael McMahon, President; Peter Maher, Program Coordinator for Education; Jim Alphen, outgoing Program Coordinator; Gordon E. Truitt, Senior Editor. Missing from the photo are the full-time members of the NPM Western Office, Nancy Bannister and Karen Heinsch, and the four part-time staff members.

Discounts for NPM Parish Groups

NPM is pleased to offer discounts to member parishes who send *five or more* people from the parish as full conference participants to the NPM 2003 National Convention. This schedule outlines parish savings for convention registration based on the advanced member fee (\$225).

5-9 registrants:	5% discount	\$214 each
10-19 registrants:	10% discount	\$203 each
20-29 registrants:	20% discount	\$180 each
30 or more:	30% discount	\$158 each

Stipulations

1. Parish must have a current NPM membership.
2. Parish discount is limited to members of one parish—no grouping of parishes permitted.
3. A registration form, with complete information, must be enclosed for *each* registrant.
4. No discount for daily, companion, or child registrations.
5. Only one discount per registrant (i.e., parish discounts cannot be combined with chapter or clergy/musician duo discounts).
6. All convention registration forms and fees must be mailed together in one envelope. (Housing forms are sent to the Cincinnati Housing Bureau, not to NPM.)
7. Registrations must be postmarked by **May 14, 2003**.
8. No additions may be made to the group's registration once the registrations are mailed to NPM.

Mail completed forms with payment before May 14 to:
NPM Conventions, PO Box 4207, Silver Spring, MD 20914-4207

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

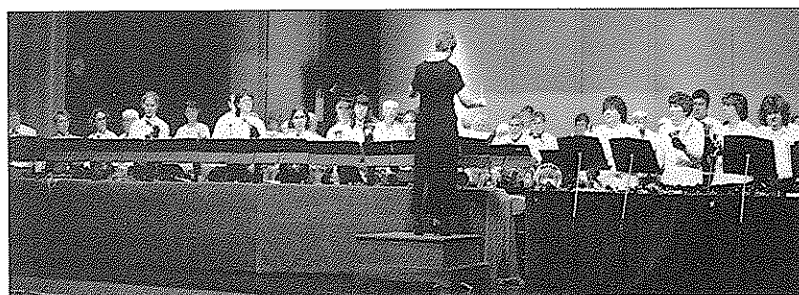
National Catholic Handbell Festival

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 20910-4461

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

Group Discounts. NPM also offers discounts to parish groups of five or more and to members of NPM chapters. The chapter directors have received forms and registration information for earning this discount, and the details of the parish discount are described in the box on page seventeen.

We Don't Do Housing

Please don't send your convention housing form to NPM—that will only delay your housing reservation. Send the housing form **by June 13** to NPM/Cincinnati Housing Bureau, 300 West 6th Street, Cincinnati, OH 45202. Fax: (513) 621-2156. Additional information is available on page fourteen of the convention brochure, opposite the registration form.

Babysitting

There are several options for babysitting services in Cincinnati. Once you have received a confirmed hotel reservation, you may contact the hotel about its babysitting service (all the convention hotels offer this service). The local convention committee is also compiling a list of recommended babysitting and day-care services; this information will be available from the NPM National Office after April 1.

Schools 2003

Tried and True

Our schools for 2003 are familiar friends that have proved their value for many parishes and dioceses. Freshened up with some new faculty and new curriculum—and, in one instance, a new collaborative effort—they are ready to serve new participants who want to sharpen their skills and improve their understanding and practice of liturgical ministry.

This summer's schools include six sessions of **Cantor Express**, most of them on weekends, but one (August 4-6) in midweek. The Cantor Express program in Texas will be bilingual.

Schools for choir directors include the **Choir Director Institute**, offered this summer in Belleville, Illinois (August 11-15), and the **School for Organists and Choir Directors** (that is, organists who direct the choir from the organ bench) in St. Paul, Minnesota. The **School for Children's Choir Directors** will be

February-March 2003 • Pastoral Music

"twinned" with a program for music educators in Philadelphia, Pennsylvania (July 28-30).

There are three schools for instrumentalists this summer: the **School for Guitarists and Ensembles** in Belleville, Illinois (June 23-27); **Guitar Express**, a bilingual weekend program in Albuquerque, New Mexico; and the **School for Pianists** in Detroit, Michigan.

Pastoral liturgy programs include the **Pastoral Liturgy Institute**, a five-day program in Chicago, Illinois (July 21-25), and **Pastoral Liturgy Express**, a weekend program in Buffalo, New York.

Finally, NPM has teamed with Peter's Way Tours in developing the curriculum for the annual **Gregorian Chant Study Week** in Italy, offered this year in February (20-27). For additional information on this program, contact Peter's Way at (800) 443-6018 or (800) 225-7662; web: www.petersway.com.

For additional information on this summer's NPM schools, check pages 13-16 in this issue.

Members Update

Farewell to 225

The National Office's move from 225 Sheridan Street to our new location in Silver Spring, Maryland, after a delay of a week from our projected date of December 15, finally happened just before Christmas. (Talk about cutting it close!) Please make note of the new contact information: National Association of Pastoral Musicians, 962 Wayne Avenue, Suite 210, Silver Spring, Maryland 20910-4461. Phone: (240) 247-3000; fax: (240) 247-3001; e-mail: NPMSING@npm.org; web: www.npm.org.

Top Fifteen

Seventy-three percent of our members in the United States are located in fifteen states, most of them on the East Coast or in the Midwest. Pennsylvania is the state with the largest number of NPM members (nine percent of our total domestic membership). The other top fourteen, in order, are New York, California, Ohio, New Jersey, Illinois, Michigan, Florida, Wisconsin, Texas, Massachusetts, Maryland, Missouri, Indiana, and Virginia. At the other end of the list, we have fewer than five members with mailing addresses for the U.S. Armed Forces somewhere in Africa, Canada, Europe, or the Middle East and fewer than four

members in Wyoming, Guam, the Northern Mariana Islands, and the U.S. Virgin Islands. C'mon, guys! Recruit!

Youth Membership

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

A Will That Works

NPM has available *How to Make a Will That Works*, a pamphlet that describes how to design a well-thought-out will that works in concert with other estate planning tools. Your intentions for the future will be honored only if you have a properly executed will. To receive a copy of this pamphlet and find out how to include NPM in your hopes and dreams for the future, contact the National Office, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. Phone: (240) 247-3000; fax: (240) 247-3001; e-mail: npmasst@npm.org.

Meetings and Reports

Academy Meeting

The North American Academy of Liturgy annual meeting in Indianapolis, Indiana, January 2-5, was filled with reflections drawn from the experience of sung worship in the churches. For example, Rev. Hoyt Hickman, a leading U.S. authority on worship and its music, editor of several hymnals, and recipient of the 2003 Berakah Award, reflected on the development of Eucharist in the United Methodist Hymnal and the practice of the (United) Methodist Church.

Additional addresses at the meeting included the vice-presidential address by Rev. Ruth Meyers, "It Really Does Matter," and the plenary address by Frank Burch Brown, "Religious Music and Secular Music: What Is the Difference?" with a challenging response by Janet Walton.

This gathering of the Academy featured the first performance of a new table prayer composed by John Foley, SJ, in collaboration with Dr. Don E. Saliers.

Before the closing liturgy on Sunday, Edward Sovik received the Godfrey Diekmann, OSB, Award. Mr. Sovik, in addition to being a fellow of the American Institute of Architects and head of his own architectural firm in Northfield, Minnesota, is professor emeritus of art at St. Olaf College in Northfield.

Music Ministry Alive

Music Ministry Alive 2003 will take place July 29-August 3 on the campus of the College of St. Catherine in St. Paul, Minnesota. This is a six-day program for talented young musicians who will be entering classes from the tenth grade through the first two years of college in the fall. There is also a track for adults (who have at least one student accepted into the program from their parish or school) interested in deepening their own liturgical skills and musical competence to serve more effectively as mentors for the young people in their community. For additional information, contact: Music Ministry Alive, 1595 Blackhawk Lake Drive, Eagan, MN 55122. E-mail: mmasong@aol.com.

New Source for Liturgical Conference Publications

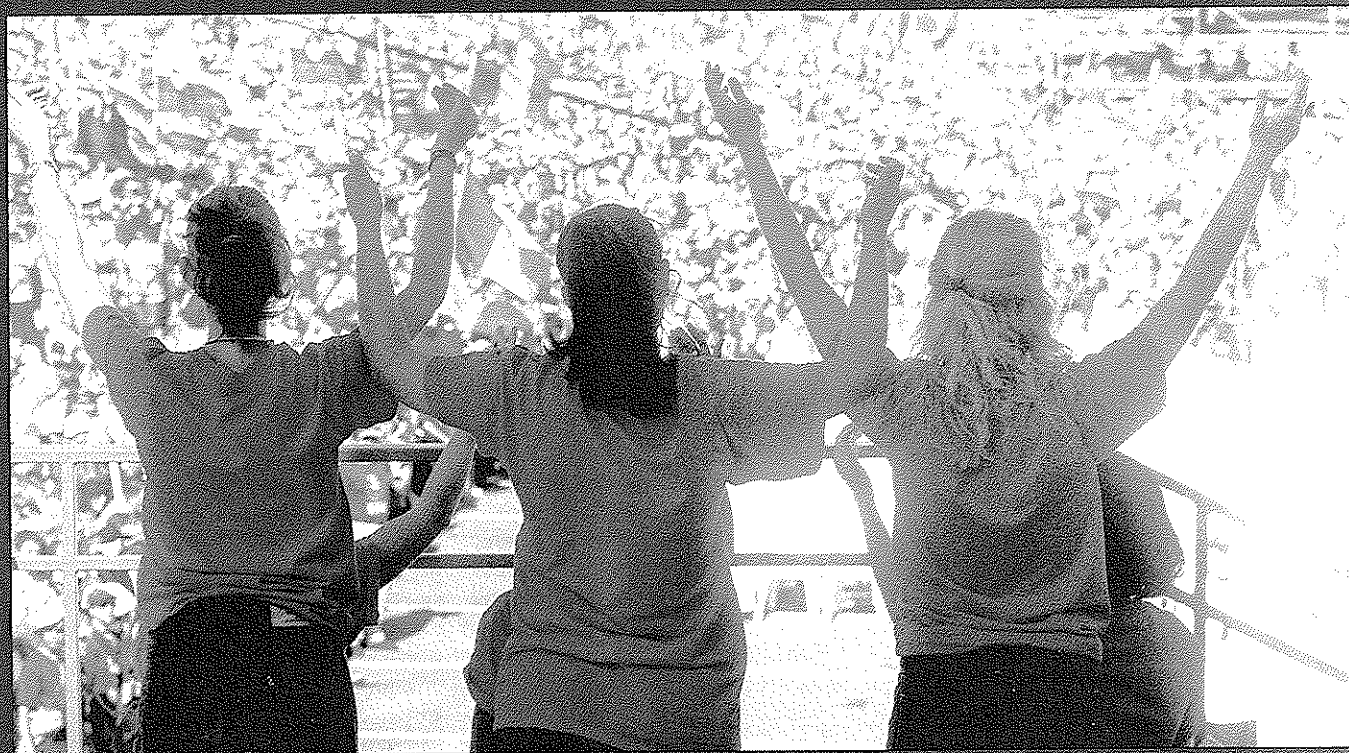
Beginning January 1, 2003, the publications of The Liturgical Conference—*Homily Service* and *Liturgy*—are being marketed, produced, and distributed by the Taylor & Francis Group of Philadelphia, Pennsylvania, a leading international academic publisher. All customer and subscription needs should be directed to this new source. Phone: (800) 354-1420, ext. 216; e-mail: customerservice@taylorandfrancis.com.

Congressional Philharmonic

Last fall, both houses of Congress approved a joint resolution calling for the formation of the U.S. Congressional Philharmonic Society. The members of this privately-funded society form a professional orchestra and a choral society composed primarily of Capitol Hill staff employees and members of Congress who volunteer their time and talent; the music director and conductor is Martin Piecuch.



From “Holy God” to “Awesome God”: Praise Music and Catholic Worship



Praise and Worship Music: From Its Origins to Contemporary Use

BY ROBERT E. WEBBER

What do "contemporary" worship, "traditional blended" worship, and "liturgical convergence" worship have in common? Answer: They all use the "contemporary praise and worship chorus" in worship. My goal in this article is to offer a brief description of the origins of the contemporary praise chorus, show how it is used in different worship settings, and comment on the value of praise and worship choruses in your worship.

The Origin of Praise and Worship Choruses

Many readers will remember the phenomenon of the Jesus Movement in the early seventies. By that time, the hippie subculture was in its final stages of dissolution, and the local gathering point for remaining hippies was centered in Southern California, where hippies tripping out on drugs and sex roamed the beaches in search of meaning.

Chuck Smith, the young pastor of a small nearby church, took to the beaches to tell the hippies about Jesus and how meaning could be found through faith in him. Gradually a small group confessed Christ, coming to the church barefoot in hippie dress and with their guitars. Pastor and people opened their hearts and doors to them, and an increasing number of young hippies found Jesus in this loving community. As they began to read the Bible, especially the psalms, they put music to the stirring words and phrases of psalm texts, giving birth in the process to the contemporary genre of "praise choruses."

One of the early converts of the Jesus Movement was Tommy Coombs. Tommy told me that he was looking for God at the time, that he had been looking in various religions and in drugs, sex, and music (he was the leader of a fairly well-known traveling band), but his search only led him to a sense of increasing loneliness. One day a person from the church pastored by Chuck Smith said to Tommy:

Dr. Robert E. Webber holds the William R. and Geraldine B. Myers Chair of Ministry at Northern Baptist Theological Seminary in Lombard, Illinois. Before his appointment to Northern, Dr. Webber was a professor of theology at Wheaton College in Wheaton, Illinois, for thirty-two years. His publications have included works on worship in the Evangelical tradition; his most recent book is The Younger Evangelicals: Facing the Challenges of the New World.

WANTED:



JESUS CHRIST

ALIAS: THE MESSIAH, SON OF GOD, KING OF KINGS, LORD OF LORDS, PRINCE OF PEACE, ETC.

- Numerous legends of an underground Christian movement
- It would be the following things:
 - Having no religion, no meaning and just destruction without a home
 - Dealing with humanity in the Temple
 - Associated with Jesus, animals, nature, children, parents, and even people
 - Choosing to have the authority to take people over their children
- APPEARANCE: Typical hippie type - long hair, beard, etc., usually, etc.

- Many around him were, but only because they were not over the door.
- He is a group of desperate followers, heavily known as "spells," and called "Jesus" when he was not.

BEWARE: This man is extremely dangerous. He is known to have been in the presence of God, and he is known to have been in the presence of God.

WARNING: HE IS STILL AT LARGE!

"I know where God dwells . . . he dwells in the worship of this church." Tommy went with him to church. According to Tommy's own testimony, "I opened the door to that church. They were singing (psalm choruses), and I knew I was in the presence of God."

Coombs's entire band became Christian. They turned their life to the worship of God, wrote many of the early choruses, and took to the road to do worship chorus concerts throughout the United States. At the same time this small church established a publishing house for these new choruses: Maranatha! Music. Maranatha! put these choruses on tapes that were sent all over the world. The praise and worship movement had been born. Numerous new churches were established using the praise and worship genre. This style of music spread rapidly among Pentecostals and Charismatics, and lately it has been



incorporated into traditional and "liturgical" churches as well.

During the previous thirty years, the praise and worship movement has spawned a number of different kinds of choruses and songs as well as a huge industry known as Christian Contemporary Music (CCM) located in Nashville. At least three kinds of music have been generated by CCM.

The singing is seen as a spiritual journey that follows the path suggested by the structure of the desert Tabernacle.

First, many of the new songs put Scripture texts to a contemporary sound. These Scripture songs seldom use more than a phrase or an entire verse—usually from the psalms—which is sung over and over again, much like the ostinato style of a Taizé chant.

Second, there are also new songs written by "Christian artists." Most Christian artist music does not lend itself to congregational singing, although some does. For example, the artist may sing a verse and engage the congregation in the chorus.

The third type of song is the worship song. These songs are more complex than praise songs. They invite congregational participation, make use of repetition, and are

generally of higher quality both in lyric depth and in musical sound than the praise songs and Christian artist songs.

The Use of Contemporary Praise and Worship Music

As I mentioned at the beginning of this article, there are typically three different styles of worship in which praise and worship songs are used: contemporary, traditional blended, and liturgical.

Contemporary Worship. What distinguishes contemporary worship from traditional blended and liturgical worship is that contemporary worship only sings choruses. Most of these communities are new independent churches that have emerged in the previous thirty years, but some are formerly traditional churches that have abandoned traditional worship to "go contemporary."

The instrumentation in these churches is always a band. The band includes one or more song leaders and instrumentalists: guitars, piano or synthesizer, a drum set, and, if available, a saxophone. The structure of worship follows a twofold pattern: The congregation sings for twenty to thirty minutes and then a sermon of thirty to forty minutes is preached. The singing is seen as a spiritual journey that follows the path suggested by the structure of the desert Tabernacle (also reflected in the Jerusalem Temple): singing in the outer court, in the inner court,

and in the Holy of Holies. The imagination is invoked as people gather at the gates and sing loud songs of entering into the outer court such as "We Bring the Sacrifice of Praise." Once in the outer court, songs are sung about coming to worship such as "We Bow Down." As the songs transition into the inner court, the congregation sings songs *about* God such as "O Lord, You're Beautiful." Finally the congregation moves into the Holy of Holies. Here quiet songs are sung *to* God. These songs usually express a personal relationship with God such as "I Love You, Lord." This song can be quite effective in moving the congregation toward a relationship with God and creating an open and vulnerable spirit to hear the words of God which follow in the preaching time. Most of these churches have no eucharistic theology, although that seems to be changing with a renewed interest in the early church among these communities.

The better choruses provide the congregation with an easy-to-sing prayer response to confession, Scripture reading, and eucharistic reception.

Traditional Blended. Traditional Protestant churches that have incorporated praise and worship songs into their order of worship are described as practicing "blended" worship. Generally, traditional musical instruments such as the piano and organ are united with a guitar; in large churches a full orchestra is used.

Traditional churches that have embraced blended worship generally keep their established order of worship but will "frame" a hymn or a psalm with a praise and worship chorus. For example, an opening hymn may be framed with "He is Lord" or the refrain of "Our God Reigns." One hymn book for blended worship provides suggestions on what hymns and choruses may be "strung together" in a coherent melody of songs that would be sung primarily in the gathering. Many blended worship communities will also sing a blend of hymns and praise songs during the reception of communion. This form of blending traditional and contemporary songs has spread rather widely in traditional Evangelical churches and in some mainline Protestant churches.

Liturgical Convergence. The convergence movement in liturgical churches draws on all musical forms and integrates the best of contemporary choruses as well. Instrumentation in these churches usually includes woodwind and stringed instruments as well as the guitar. These instruments help create an atmosphere of prayer and engage the congregation in songs that are sung from memory.

The gathering hymn may be followed by several choruses. After the *Gloria in excelsis Deo* and the confession and absolution, the congregation may linger in quiet singing that expresses relationship and vulnerability. In

the service of the Word, a chorus may be used in place of a psalm, or the chorus may be taken from a psalm. A contemporary *Alleluia* may also be wrapped around the reading of the Gospel. There are also contemporary chorus renditions of the creed. In the Eucharist, a contemporary song such as "Holy, Holy, Holy Is the Lord of Hosts" may be sung as the *Sanctus*. Then, during the reception of the Eucharist, contemporary songs may be sung as people come forward to receive bread and wine. While there is no universally set pattern of singing, a pattern that is often sung during the reception of bread and wine is one that starts with the death of Christ (e.g., "O, The Blood of Jesus"), then moves to the resurrection (e.g., "He is Lord"), then to a more prolonged time of communion with songs of relationship and intimacy (e.g., "As the Deer Panteth for the Water"). Finally a song of great eucharistic joy may be sung, such as "He Is Exalted." The dismissal may be marked by a worship song of going forth into the world, an animated procession, and the words of dismissal as a shout.

While that description indicates where contemporary songs would be included in the liturgy, it is normally true that liturgical convergence practice would not use contemporary choruses at all these places in a single liturgy. An eclectic use of music that includes hymns, psalms, and chant may incorporate choruses at only one or two places each week—and not at the same place from week to week.

The Value of the Contemporary Chorus

Like any other musical genre, the quality of the contemporary chorus covers the spectrum from very poor to very good. The earlier choruses based on Scripture are the best. Choruses written by local musicians for immediate use are usually throwaway choruses that seldom capture the imagination and prayer life of the worldwide movement.

The better choruses provide the congregation with an easy-to-sing prayer response to confession, Scripture reading, and eucharistic reception. They express the longings of the heart and release the felt experience of the worshiper. Another value is in the contemporary sound, though many choruses may be sung accompanied by the quiet sound of the guitar or in the mystery of the voice only.

In today's world of deeper and deeper subjective experience, these choruses, rightly used in traditional blended or liturgical worship, can create an atmosphere in which the worshiper is enabled to get past the objective and intellectual side of faith to feel the experience of being at worship.

A good resource book for the contemporary chorus is *Renew! Songs and Hymns for Blended Worship* (Carol Stream, IL: Hope Publishing). Many denominations have recently released their own supplemental books of choruses and related materials. For additional resources, check www.renewyourworship.com.

Big and Little Steps on Praise Music's Path into Catholic Repertoire

BY GORDON E. TRUITT

The introduction of any new music or style of music into the Catholic liturgical repertoire is usually driven either by the internal requirements of the rite or by a change in understanding music's role in the liturgy.

So, for example, the revision of liturgical rites following the Second Vatican Council sparked the need for new music to set new texts (the congregation's memorial acclamation, for example, and, indeed, the whole Eucharistic Prayer) or to set vernacular texts that did not accord well with existing chants and other liturgical music. The formal introduction of vernacular processional hymnody into the Roman Rite at about the same time stemmed from a change in understanding the people's role in singing the liturgy. Since the *Constitution on the Sacred Liturgy* had called for active participation in the rite and had named music as one way to achieve that goal, the Sacred Congregation of Rites proposed in the 1967 document *Musicae sacrae* that the people participate, even at "low" Mass, through singing the propers or "other songs at the beginning, at the presentation of the gifts, and at the communion, as well as at the end of Mass."¹

Some centuries earlier, the introduction of Renaissance polyphony into liturgical music was spurred by an interpretation of music's role in the liturgy as evoking emotion more than expressing textual meaning and by an understanding of congregational participation in the rite through listening rather than through singing. In fact, Johannes Tinctoris sniffed in 1477, before the later 1430s there did not exist "a single piece of music [for the liturgy] that is regarded by the learned as worth *hearing*."²

From these examples, we can see that the recent introduction of "praise music" into the Catholic liturgical repertoire has not been driven by changes in the rite itself but by a particular understanding of music's role in the liturgy, abetted by forces external to the church's ritual prayer. In fact, the use of praise music in the liturgy takes its origins from the experience of this music used first in devotional prayer—specifically in prayer meetings of the charismatic renewal. The impact of this renewal on youth catechetical and evangelization movements has provided

a strong support for use of this kind of music in the liturgy, and these movements, in turn, have fed the development of a strong desire for the return of traditional devotional practices, especially in gatherings of young people, that also use this music. So in this article, I want to highlight four steps along the path of praise music's introduction into Catholic liturgy, two large and two small. The two large steps are the very strong influence of the charismatic movement on liturgical practice in the 1970s and that movement's influence on the papal-inspired outreach to youth. The smaller steps are the new emphasis on evangelization in the 1980s and the return of traditional forms of devotional prayer in the 1990s, especially in youth gatherings.

First Big Step: The Catholic Charismatic Renewal

It began, according to most historians of the movement, in 1967 at Duquesne University in Pittsburgh, when four Catholic students met and prayed together in response to the Second Vatican Council's affirmation that the Holy Spirit "dwells in the Church and in the hearts of the faithful" to bestow "varied hierarchic and charismatic gifts . . . By the power of the Gospel [the Spirit] permits the Church to keep the freshness of youth."³ Major centers of the charismatic renewal soon sprang up at university campuses at Ann Arbor, Michigan; Steubenville, Ohio; and Notre Dame, Indiana.

From the beginning, music has been a key component of charismatic prayer meetings, and the interpretation of music's role in these meetings has been fairly consistent. Jim Cavnar, one of the first coordinators of The Word of God Community at Ann Arbor, described the place of music in these meetings in an early issue of *Pastoral Music*:

First of all, music in a good charismatic prayer meeting has appropriateness, that is, the songs express what the group wants to express at a particular time. If we are feeling awe and reverence for the Lord, we will sing a song that gives expression to this feeling . . . Appropriateness means that the song has a message appropriate for that time in the prayer meeting and that it will be emotionally appropriate . . .

A second characteristic of music in a good prayer meeting is that it has purpose, that is, the songs lead us somewhere. I've noticed some songs tend to lead a prayer

Dr. Gordon E. Truitt, editor of Pastoral Music and NPM's other publications, holds a doctorate in sacred theology from The Catholic University of America, Washington, DC.

meeting into a particular kind of prayer [such as] a livelier praise of God . . .

A third characteristic of music in a prayer meeting is "flow." . . . Every meeting is characterized by flow, that is, one thing leads to another . . . Music, too, is selected in such a way that it fits into the flow of a prayer meeting . . .

The result of these characteristics of appropriateness, purpose, and flow is that music at the prayer meetings has a genuine spiritual immediacy. It speaks to where we are at a given moment, it is occasioned by what we have just done, it expresses what we feel at just the time we are ready to express it.⁴

In this article, Mr. Cavnar drew on his experience of the immediacy and emotive impact of music in charismatic meetings to suggest that such criteria should also be used for music in the liturgy: "There is no reason why this same kind of immediacy cannot be present in liturgy . . . I have often seen people who are used to participating in charismatic prayer meetings join together in liturgy in a way that completely preserves the sense of unity and flow and free response to the Spirit that characterizes a charismatic prayer meeting."⁵

The music that these early charismatic meetings drew on came primarily from the repertoire of the Pentecostal churches and the Protestant Pentecostal/charismatic movement, which had preceded the Catholic movement

by several years. This music expressed the emotive immediacy that the participants were feeling; it was expanded by the addition of brief refrains and acclamations (and, sometimes, entire songs) made available through the developing Catholic "folk" repertoire. The texts, particularly of the borrowed repertoire, tended to be not only emotionally expressive but also individualistic: They often focused on personal repentance and conversion.

Several years ago, Andy O'Neill, an Irish charismatic, offered another description of music's role in expressing the "charism of praise." In *The Power of Charismatic Healing: A Personal Account* (The Mercier Press, 1985), he wrote about people in prayer meetings learning first to express praise in spoken words. Soon, though, spoken praise led to song that expressed personal (and, sometimes, communal) inner feeling:

This spontaneous praising of God in words was extended to include songs of praise accompanied by the music of guitars, flutes, recorders, tambourines, and the like, all combining to produce joyful sounds . . . I discerned that many people had acquired a new uninhibited freedom in prayer. It was probably, I detected, a joining together of like minds by people who were confronting their Creator personally, a bursting forth of sounds springing from the primitive desire of human beings to reach out, contact, and praise their God. There was also evidence of symbolic prayer with the raising and clapping of hands.⁶



Such praise, especially in music, expresses, according to O'Neill, the experience that is "beautifully termed the eighteen-inch drop from the head to the heart" and that is the root of all worship.⁷ For O'Neill, then, as for many others in the charismatic renewal, the role of music in prayer—of music *as* prayer—is to express the inner emotions of the participants. It is attached to the texts and actions of the liturgy only to the extent that the rite evokes or provides the opportunity to express such feelings.

The charismatic movement swept through the Catholic Church in the 1970s. At its peak, perhaps 70,000,000 people were participating in charismatic prayer meetings and in "charismatic Masses"—Masses led by or sponsored by parishes, campus ministries, and religious communities that used, to the extent possible within the ritual, the same prayer forms and music employed in weekly charismatic meetings. The movement had already received a kind of formal affirmation through the participation and support of Cardinal Leo Josef Suenens, who had been named the papal liaison to the movement; in 1975, at an international leaders' conference in Rome, it received the formal approval of Pope Paul VI. He said "Nothing is more necessary for such a world [as ours], more and more secularized, than the testimony of this 'spiritual renewal,' which we see the Holy Spirit bring about today in the most diverse regions and environments."⁸

The kind of musical experience sought in charismatic meetings found a kindred spirit in the growing "praise and worship" movement in Protestant churches. In many instances, these services developed out of charismatic or Pentecostal services in the churches. Aimed especially at drawing young people to church (or back to church), they made strong use of upbeat, energetic music performed by "praise bands." Light on formal ritual, these services often acknowledged their link with the charismatic renewal. In advertising these services, churches pointed out that the members of a praise band "are talented, spontaneous, and open to the leadership of God's Spirit." As at charismatic meetings, the music is intended to "lift up" participants: "It's uplifting music that glorifies God."⁹

Second Big Step: Youth Outreach

The second major step along praise music's path into the Catholic liturgical repertoire was inaugurated by a fear, evidenced as early as the mid-1960s, that the church was in danger of losing youth. "Folk Masses" were a response to that fear, as were dramatic changes in the catechetical approach to young people that emphasized personal response to church teaching. While the repertoire for youth-oriented Masses began to move, through the work of influential Catholic composers, toward scriptural sources and toward "singing the rites" in the 1970s, the repertoire in the late 1980s began to add music from new sources, particularly from "Christian contemporary music" and its subsidiary genre, praise music. This music was added to the repertoire because of four major influences. The first was the growing influence of "Christian

music" radio stations that play this music and the practice of marketing recordings of this music under the "Christian music" label in music stores. Such labeling directs those who are looking for music related to the faith to this style of music, often to the exclusion of other styles that set liturgical and biblical texts, which are often labeled "classical."

The other three influences require a more extended comment. They are the outreach efforts toward youth sponsored by the charismatic renewal; the development, under papal influence, of World Youth Day; and the introduction of similar youth outreach programs that draw on an understanding of liturgical music similar to that expressed in the charismatic renewal.

A focus on youth involvement had already been part of the charismatic movement; the first conference for youth at the college that would eventually become the Franciscan University of Steubenville was the 1976 National Catholic Charismatic Conference for Young People. Many of the musicians leading prayer at that conference as well as at

Gatherings for prayer at these youth days reflect, in many ways, the interests and forms of prayer used at charismatic prayer meetings.

recent Steubenville Youth Conferences had been formed in the charismatic renewal or in similar approaches to the purpose of liturgical music.¹⁰ An official description of the 2003 conferences observes that they will be filled with "incredible music, praise and worship, time for prayer and fellowship, entertainment, and *anointed* liturgies. Basically, it's a weekend to get rocked by God . . ."¹¹

The papal emphasis on gathering youth from around the world began locally in 1984 in Rome, with an international meeting of youth during the Holy Year of Redemption. A second meeting in 1985 drew another 300,000 young people to Rome during the International Youth Year. In December of that year, Pope John Paul II announced the institution of an annual World Youth Day. Although not every World Youth Day has been marked by an international gathering, there have been ten such meetings: The largest (4,000,000 people) was in Manila, The Philippines, in 1995; the most recent was in Toronto, Canada, in July 2002.

Gatherings for prayer at these youth days reflect, in many ways, the interests and forms of prayer used at charismatic prayer meetings. The music, especially, is in many instances emotive, immediate, and musically appealing in the style of contemporary "Christian music" and praise music. "Critical Mass," a Canadian group featured on the official 2002 World Youth Day CD *Lumière du Monde/Light of the World* (OCP), is described by a reviewer as a "Christian modern rock band" who "emerged from their church primarily as a praise and

worship team."

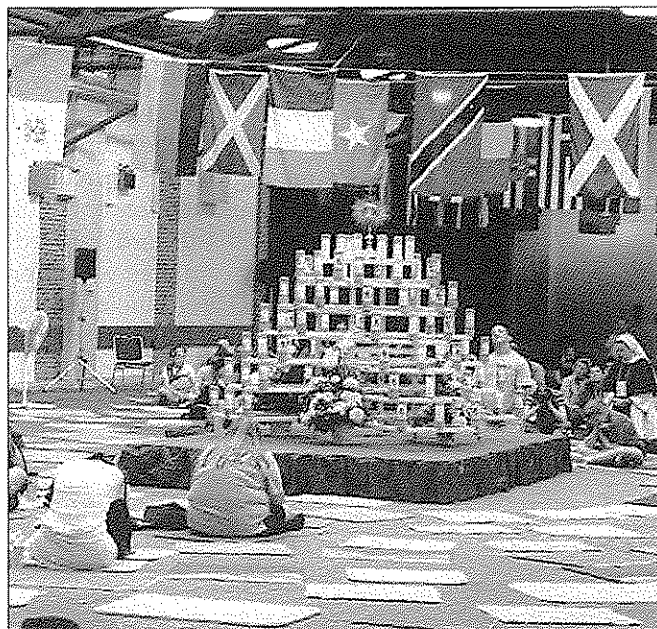
Praise and worship music composed and performed by individuals and groups is increasingly part of other youth gatherings, such as the National Catholic Youth Conference and the National Conference on Catholic Youth Ministry, both sponsored by the National Federation for Catholic Youth Ministry, and Youth 2000 retreats and related programs sponsored by the Congregation of the Franciscan Friars of the Renewal (CFR). Such music is also part of many Masses in the LifeTeen program. Tom Booth, director of music for LifeTeen International and for St. Timothy Catholic Community in Mesa, Arizona, was strongly influenced, at the age of seventeen, by his experience in a charismatic prayer meeting. In his music, he seeks to "speak to the heart of those who are searching and to those who praise and glorify an awesome, loving, and merciful God."¹²

Small Step One: Evangelization

Linked to youth outreach is the "new evangelization"—an emphasis on the importance of the missionary aspect of Catholic life and the need to witness to Catholic truth. The call for evangelization, albeit within an ecumenical and interfaith context, has been a hallmark of Pope John Paul II's career, especially for an evangelization that proclaims the truth of Catholic moral teaching. This is, he points out, a task to be taken up by all believers: "Evangelization is a *profoundly ecclesial act*, which calls all the various workers of the Gospel to action, according to their individual charisms and ministry."¹³

The emphasis on evangelization has often meant a deepening of the focus on individual commitment and individual conversion, sometimes to the exclusion of attention to the communal and corporate sense of the church. This focus on the individual believer connects easily with and confirms the texts of praise and worship music that emphasize the need for personal conversion and commitment.

Many of the leaders of Catholic youth movements are also heavily invested in the evangelization process. For instance, Monsignor Dale Fushek, founder, president, and CEO of LifeTeen International and pastor of St. Timothy Catholic Community in Mesa, Arizona, was honored in 1990 by the National Council for Catholic Evangelization. Charles Whitehead, president for ten years (1990–2000) of the council of the International Catholic Charismatic Renewal Office (after 1994, International Catholic Charismatic Renewal Services), wrote that the first question to ask about the involvement of young people in the renewal is "Have they been properly evangelized—called to a living faith in Jesus Christ? Or have they just passed through a process at home, at church, and at school which has produced 'cultural' Christians who have never encountered the living Lord?"¹⁴ Praise and worship music groups like Critical Mass note that "they bring with them not only timely music but sound Catholic teaching and testimony." Father Stan Fortuna, a member of the Congre-



Eucharistic adoration at World Youth Day 2002

gation of the Franciscan Friars of the Renewal and a frequent performer at national and international youth gatherings, belongs to a community developed, according to one of its members, as "a response to the Holy Father's call for the New Evangelization."¹⁵

Small Step Two: New Devotionalism

At least partly as a result of the failure of authentic liturgical catechesis in recent years, but also because of the central focus in U.S. Christianity on personal conversion rather than communal redemption (i.e., redemption effective through the church)—a focus enhanced by the individualistic nature of U.S. culture—there is a new and growing interest in devotional prayer practices and a tendency to measure the liturgy against the *effectiveness* of prayer (especially sung prayer) in various devotions. The recent *Directory on Popular Piety and the Liturgy* from the Congregation for Divine Worship and the Discipline of the Sacraments (December 2001) points out the value of devotional practices, but it also warns about the danger to liturgical life when the correct relationship between the primacy of liturgy and the secondary nature of popular devotions "begins to be distorted with the attenuation among the faithful of certain values essential to the liturgy itself." Some of the sources for such distortions are related to some of the reasons often offered in defense of the use of praise music in the liturgy. They include an emphasis on the individual and on individual conversion and the expression of personal feeling and "a weakening of a sense of the universal priesthood in virtue of which the faithful . . . , according to their condition, participate fully in the Church's worship," with the simultaneous loss of a sense of the communal nature of the liturgy which "can engender a sense of being extraneous to the liturgical

action" (no. 48).

People who have found great value in devotions (and in the use of praise and worship music in these devotions) sometimes, the document says, describe such experiences as free and spontaneous, while they label the liturgy and its music as "essentially anemic, repetitive, formalistic, and [inhibiting] spontaneity." In pious exercises and their music, people can "truly dialogue with the Lord," according to such criticisms, but the liturgy "places words on their lips that are not their own or alien to their level of culture, and thereby becomes a hindrance to prayer rather than a means" (no. 53).

Comments like these in defense of devotional practices and in criticism of the liturgy, especially when some of those devotions are part of events like Youth 2000 and the World Youth Days, also help to explain the importance being placed on the use of emotionally expressive music such as the praise and worship repertoire. Emerging from the charismatic renewal and fueled by the approach taken by many youth movements and by an approach to evangelization that sometimes interprets the liturgy itself as a form of evangelization, the praise and worship repertoire has certainly developed strong backing for inclusion in our liturgical repertoire.

The Basic Issue

The questions that inclusion of this repertoire raise are, of course, the ones that must be answered by an appropriate response to the threefold judgment expressed in *Music in Catholic Worship*: Is this repertoire musically good, liturgically appropriate, and pastorally suitable for incorporation into the Roman Catholic liturgical music repertoire? At least in part, the answer to those questions depends on how one understands the basic issue described at the beginning of this article: the role of music in the liturgy. To what extent should the liturgy's music be more expressive of the texts and actions of the ritual, and to what extent should it be more expressive of the emotive response of the participants? Or, as *Music in Catholic Worship* puts the issue: "In addition to expressing texts, music can also unveil a dimension of meaning and feeling, a communication of ideas and intuitions which words alone cannot yield. This dimension is integral to the human personality and to growth in faith. It cannot be ignored if the signs of worship are to speak to the whole person" (no. 24). Those who would exclude or limit the use of this repertoire on liturgical grounds, then, would emphasize music's role in expressing texts and ritual action, while those who would incorporate it or expand its use—also on liturgical grounds—would emphasize music's ability to express the personal feelings and intuitions of the participants.

Notes

1. Sacred Congregation of Rites, Instruction *Musicae sacrae*, March 5, 1967, no. 36.



2. Quoted in Robert Gallagher, "Renaissance, Reformation, and the 'Savior of Church Music,'" in *Pastoral Music* 15:2 (December-January 1991), 29, emphasis added. Note, of course, that the introduction of complex polyphony was also related to the professionalization of music ministry, to a desire to use this new form of music in the liturgy, and to the continuing alienation of the congregation from musical participation through singing that had begun hundreds of years before.

3. Second Vatican Council, Dogmatic Constitution *Lumen Gentium* (November 21, 1964), no. 4.

4. Jim Cavnar, "Spontaneity in Music: How the Charismatics Experience It," *Pastoral Music* 1:2 (December-January 1977), 22.

5. Ibid.

6. Andy O'Neill, *The Power of Charismatic Healing: A Personal Account* (Dublin, Ireland: The Mercier Press, 1985). Excerpted by Eoin O'Riain as "The Charism of Praise" on the Catholic Charismatic Center website, www.garg.com/ccs.

7. Ibid.

8. Pope Paul VI, Address to the Catholic Charismatic Renewal on the Occasion of the Second International Leaders' Conference, Rome, May 19, 1975, quoted on the website of International Catholic Charismatic Renewal Services, www.iccrs.org.

9. Quoted from a review by P. J. Littleton in *Catholic Parents Magazine* (March-April 2001) on the band's website: www.catholicrock.com.

10. Among the leaders for the 2000 Steubenville Conferences, for example, were Jim Cowan, Steve Agrisano, Ed Bolduc, Tom Booth, Daniel DiSilva, Martin Dorman, Rev. Stan Fortuna, CFR, Jesse Manibusan, and others.

11. See the FAQs at the Steubenville Youth Conference website, www.franciscanyouth.com. Emphasis added.

12. See Tom's biography on the LifeTeen website, www.lifeteen.com/founders.asp.

13. Pope John Paul II, encyclical *Evangelium vitae* (March 25, 1995), 78. See also his apostolic exhortation *Christifideles laici* (December 30, 1988) and his encyclical *Splendor Veritatis* (August 6, 1993).

14. Charles Whitehead, "Young People—The Church of Today," July-August 1993, article on the website of the Catholic Charismatic Center, www.garg.com/ccs.

15. See Michael Kelsey, "We Found God's Will," *Inside the Vatican* (June-July 2000), 52-55.

Praise Music in Catholic Worship: What's Possible?

BY STEPHEN PETRUNAK

It's Sunday evening at a suburban Catholic church in Atlanta as members gather for worship. There's a feeling of excitement in the air, quite different from that at the usual weekend liturgies. The majority of those in attendance are in families with children of all ages, including a strikingly high number of teens and young adults. The "praise band" is in place, and the music has been well rehearsed. Much of the contemporary music chosen for the liturgy mimics that heard on the local Christian radio stations. Everyone assembled joins freely in singing, except on those few selections intended to evoke silent reflection. Most of the sung music is very uplifting, maintains a quick tempo, and contains a simple, positive message. It's very apparent that those gathered are inspired by the liturgy and its music. Members leave the church rejuvenated and fulfilled.

This style of Catholic worship, while certainly not the norm, is becoming increasingly popular. Praise music, while scorned by many music directors as theologically narrow and musically trite, reaches especially the youth of our communities (and many more adults than most directors would care to admit). Attend any youth ministry gathering or youth retreat, and undoubtedly you will hear praise music. When praise music is used during the kind of liturgy described above, the excitement level and participation of those gathered soars. Yet this type of music is not found in the tradition of Roman Catholic worship; in fact, the leadership of many Catholic churches will not even consider the use of this type of music at liturgy.

Disagreements regarding the use of praise music in Catholic worship abound. On the one hand, praise music clearly "feeds" a segment of Catholic worshipers, while, on the other hand, strong, intelligible reasons exist for music directors to deny its use. This tension leaves us with several questions. Should praise music ever be used in mainstream Roman Catholic worship? If so, then where in the structure of the eucharistic liturgy is praise music most effective? Can praise music be worked into the normal musical repertoire of a parish? Finally, what would make praise music more accessible for future use in liturgy? The answers to these questions may help provide



some common ground for Catholic musicians and leaders regarding the use of praise music in worship.

One Church, Many Peoples

Most Catholic communities are diverse in culture, age, and level of faith. The U.S. Catholic Bishops' document *Music in Catholic Worship* states that "the diversity of people present at a parish liturgy gives rise to a further problem . . . The planning team must consider the general makeup of the total community" (no. 17). This diversity should be reflected in the music chosen for liturgy. When the music used for liturgy reflects the different cultures and ages of worshipers, people invest themselves more deeply in the act of worship. They take ownership of the music and thus respond more freely and become more active. No one particular style or type of music should dominate our worship. Even those communities that reflect one general ethnicity can benefit from experiencing different musical styles, allowing believers the opportunity for a greater connection with the universal church.

Mr. Stephen Petrunak, chair of the NPM Standing Committee for Youth, is the director of music at St. Blase Catholic Church in Sterling Heights, Michigan.

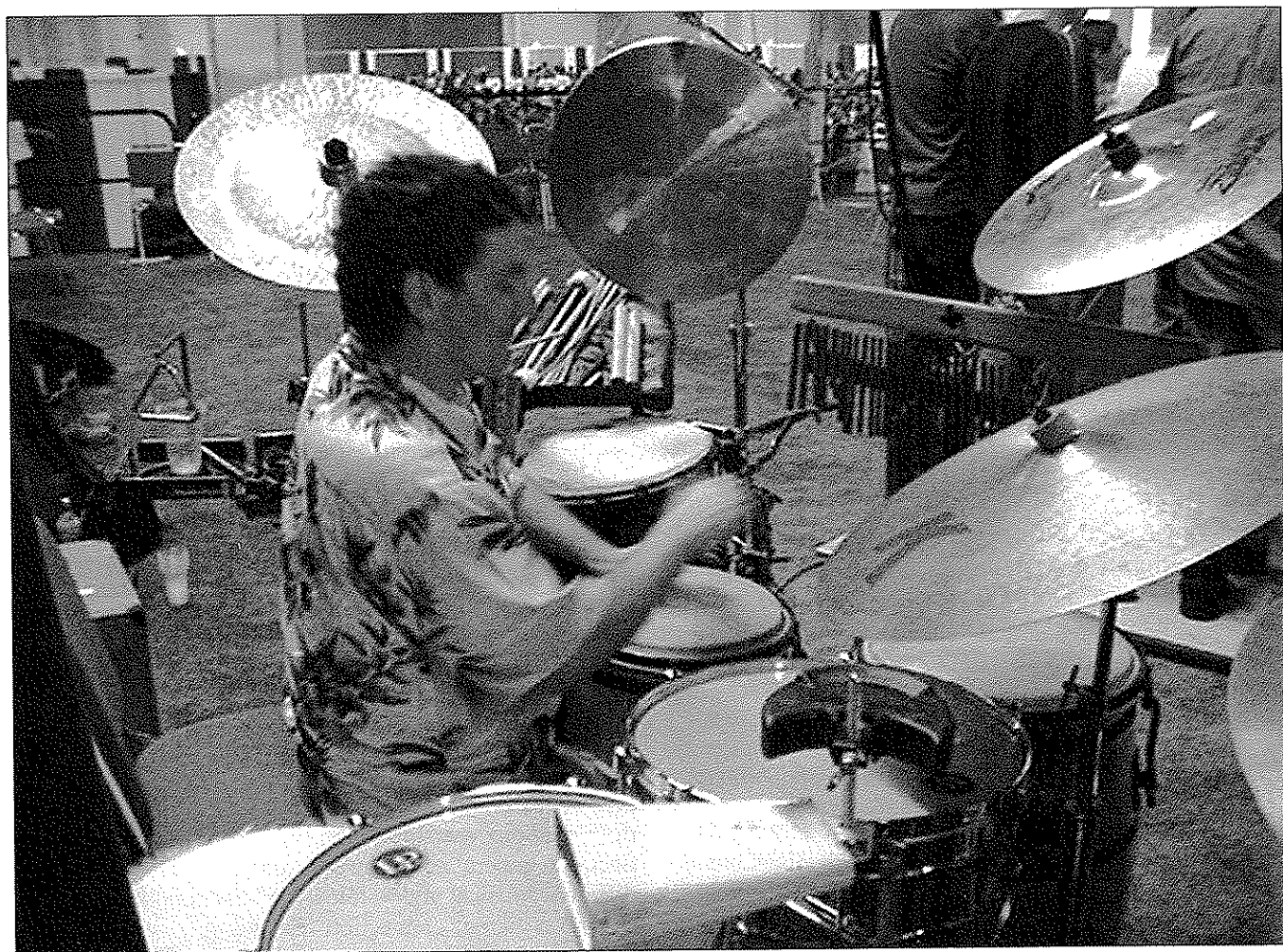
Praise music, with more fundamental and individually minded texts than other parts of the repertoire, is a particular type or style of music that especially appeals to youth. Praise music oftentimes speaks of our personal relationship with Jesus or God, which youth find very important. For this reason alone, music directors should at least consider the occasional use of praise music at liturgy. As with any other segment of our church, youth are a meaningful part of community life; thus, they deserve rightful consideration when selecting music.

Is Any Song Fair Game?

This consideration hardly implies, however, that just any praise song is suitable for liturgy. Other considerations must go into the decision to use any piece of liturgical music. Finding a connection with the text of a praise song and the Scripture readings of the day, for example, is very important. This may limit the pool of possible songs. Another consideration is the ability of the congregation (the major part of the liturgical assembly) to sing any part of the song easily. Many praise songs can be sung easily by worshipers without the use of any accompaniment; this fact actually becomes an advantage when using praise music. Still another consideration involves

the musicians who will be playing the song: Can the contemporary ensemble, choir, or cantor/song leader and accompanist do a decent job with this piece and execute it authentically? Few things are as uninspiring in liturgy as poorly executed music. If musicians are unfamiliar with the pop musical styles found in praise music, research and education may be necessary. Finally, certain seasons in the liturgical cycle offer better opportunities for the use of praise music than others. The Season of Easter as well as certain Sundays in Ordinary Time (such as World Youth Day) offer wonderful opportunities for the use of praise music.

Once an "appropriate" praise song is selected, then its position in the liturgy must be determined. For the most part, there are four opportunities for the use of praise music at Mass: prelude, preparation of the gifts, a second communion song (or meditation song), and postlude. The best option depends on each community. Use of praise music as a prelude may be a sensitive issue in those communities that are accustomed to silent reverence before liturgy: They will not willingly embrace this style of music as a prelude. Great care is also needed when considering such a piece for preparation of the gifts. If praise music is used here, it should contain a refrain that the community can easily join in singing. Communities



that generally have a second communion song may comfortably use praise music during this time (this is the most effective place for such music in our community). The least controversial time for the use of praise music is as a postlude. At this point, at the end of Mass, many community members have already departed, and this reduces the risk of alienating parishioners by using this music.

Musical Repertoires and Praise Music

Musical repertoires vary greatly among parishes, as does the mix of instrumental musicians and singers. While some communities embrace contemporary styles of music, others use a steady diet of traditional hymns. Some communities use organ as their primary instrument, while others normally use piano, guitar, and keyboard. Yet if we were to poll the music director of each community, I'm quite certain each one would strongly endorse that community's own musical preferences and program. When music programs differ so greatly among Catholic communities, how does one determine which type of program is best? The answer may seem overly simplistic, but I would suggest that the program that takes into full consideration the entire scope of the community which it serves is the best. Musical repertoires should not consist of music that the director alone thinks is best (a decision influenced by acknowledged and unacknowledged personal biases) but instead should be built on the cultures, traditions, and generations of the community that the music serves.

Take my own parish community as an example. St. Blase is a middle class suburban parish in the Archdiocese of Detroit. It is a rather large community (2,800 families) consisting of people descended, for the most part, from European ancestors. The real diversity of the parish lies in its age groups: St. Blase has an equal distribution of generations—young families, established families, and elderly members. Because of the equality of ages in the community, musical preferences differ. We have respected the vast age differences in our community by developing a carefully balanced musical repertoire. Our goal in planning music is to provide differing types and styles of music that ultimately reach everyone. What's the best word to describes our musical repertoire? Balance.

Does praise music exist in our repertoire? You bet! We'll schedule roughly six to nine songs in this style each year. The children's choir uses praise music more than any other group, and the teen choir and two contemporary groups use it from time to time. Even the traditional choir will use praise music once or twice a year. What's terrific about this community is that only the rare parishioner will ever complain about the use of any music, including praise music. Parishioners have grown accustomed to experiencing many different types of liturgical music and, thus, prefer the balance of all styles. The effects of a balanced repertoire are especially noticeable in our youth. The youth of our community generally feel invested in the liturgy, as if the church of St. Blase belongs



to them. While many elements of parish life influence this ownership, the balanced musical approach certainly helps.

The Greatest Challenge

Notice, however, that even with our highly balanced repertoire, we still only use a handful of pieces from the praise music style. What prevents us from using more selections? Mostly it's the texts. Usually, the music itself is not complicated and can be done well using any combination of instruments. The greatest challenge in using praise music in Catholic liturgy is the texts. On a whole, texts tend to be very narrow in content and even somewhat trite. Texts also reflect a more individualistic born-again theology (emphasizing the personal relationship with God) that counters what Catholics believe about the presence of God in gathered worshipers (the ever-present God within the corporate assembly of the church). If the texts reflected a broader message with a less fundamentalist focus, praise music would work better in Catholic worship. Until that happens, praise music will always remain an alternative form of liturgical music and not a staple in Catholic music programs.

If a parish community includes youth and already experiences a full array of musical styles at liturgy, and if music directors can carefully plan the selection of a piece and its location within the liturgy, then the occasional use of praise music can be effective. As music directors and church leaders continue the debate over what music works best for Catholic worship, I hope that we can all shift our focus away from personal partiality and place it on the people whom we serve. The music used at liturgy is the music of the community: If it is to be owned by the worshiping assembly, it must reflect the culture, tradition, and ethnicity of the worshipers. Only when our focus as directors clearly settles on the people of God will we reach our full potential as music ministers.

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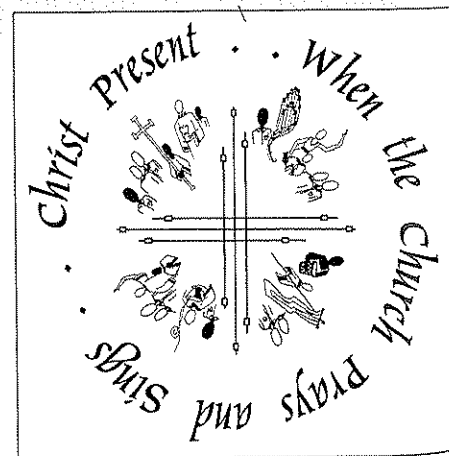
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Photographs of Riverfest fireworks, Fountain Square, and the Delta Queen courtesy of the Cincinnati Convention and Visitors Bureau.

Trying to Make a Difference in the Lives of Young Catholics

BY TOM TOMASZEK

Go, make a difference.

We can make a difference.

Go, make a difference in the world.

Tom Tomaszek and Steve Angrisano, 1997, OCP Publications

The sight of nearly 20,000 Catholic teens in a huge auditorium with their hands in the air, feet moving, and singing that chorus with conviction is a scene I imagined as I composed the song "Go,

Mr. Tom Tomaszek, an educator, composer, liturgical musician, author, and youth advocate, currently serves as conference coordinator for Oregon Catholic Press.

Make A Difference" with my friend Steve Angrisano. My previous youth ministry experiences enabled me to anticipate such an occasion. Despite my imagination, however, I was overwhelmed by the incredible energy, joy, vitality, and spirit of their young voices at the actual event—the 1999 National Catholic Youth Convention in Kansas City, Missouri. It was an amazing moment of faith for me, and it taught me some valuable lessons about the power of praise and worship music.

Praise music continues to grow as an effective means of evangelizing Catholic teens. What factors contribute to its growth? What are the characteristics of praise and worship music that make it effective in Catholic spiritual



formation? As a Catholic liturgical composer, why do I want to write music in this genre?

Responding to Spiritual Hungers

First, I believe that praise and worship music is popular, regardless of denominational influence or intent, primarily because it responds effectively to the personal and spiritual hungers of the younger generations. Adolescents and young adults hunger to belong. They have a keen sense of community, they respond positively to displays of acceptance and hospitality, and they are equally put off by insensitivity to these needs. Consider these popular praise music refrains that respond to those concerns: "It's a big, big, house with lots and lots of room, it's my Father's house" ("Big House," Audio Adrenaline); "I'm tradin' my sorrows, I'm trading my pain, I'm tradin' them all for the joy of the Lord" ("Trading My Sorrows," Darrell Evans).

Youth want to know if God is real; they want to be assured that believing in God is worth the cost.

One of the primary tasks for teens at this developmental stage of life is the search for meaning and personal worth or value. Youth want to know if God is real; they want to be assured that believing in God is worth the cost. Their timeline for meeting these needs is immediate, with very limited ability to see beyond the present moment or foreseeable future. This is one reason advertising is so effective with these generations and why the rates of eating disorders, suicide, and addictions remain high in the youngest generations. Praise and worship music seems to tap positively into this emotional landscape of youth. Consider these popular praise music refrains as examples of that point: "Our God is an awesome God, He reigns from heaven above with wisdom, power, and love" ("Awesome God," Rich Mullins); "Open my eyes, Lord, help me to see your face" ("Open My Eyes," Jesse Manibusan); "I will seek you in the morning and learn to walk in your ways and step by step you'll lead me and I will follow you all of my days" ("Step by Step," Rich Mullins). I place the popularity of our song "Go, Make A Difference" in this light, knowing how frequently it is requested for confirmations, graduations, and the closing song at youth rallies.

The Limitations of Catholic Ritual Music

Now, before I get slammed for even writing such a thought, please understand that I have spent my entire professional life working to provide young people with

better ways to integrate into the life and mission of the Catholic Church, and particularly into our liturgical prayer. But that is a tough job when I consider the experience of a teen walking into a youth praise and worship night at a local non-denominational church; being greeted warmly at the door by a friend; spending time in fellowship; and singing songs—like those mentioned above—with a beat, amplified instrumentation, hand gestures, and plenty of enthusiasm from the leaders and their peers.

I have to contrast that experience with a far different one many Catholic teens face driving to a local parish with their parents, fighting their way past someone kneeling unmoving at the end of a pew, opening their hymnal to a song they've heard many times and played with that same spontaneity on a less-than-mediocre organ console, being greeted with ritual dialogue by someone dressed in ritual clothing, before opening that hymnal again to a *Kyrie Eleison*. It's all Greek to them.

Which one of these scenes seems more like meaningful worship to an adolescent? Admittedly, this is an exaggerated description of the situation, but it points out an implicit limitation in ritual music to touch the hearts of Catholic teens in the same way that praise music does. It's apples and oranges—different fruit, same Creator. Unless a person—youth or adult—has been sufficiently catechized for the ritual experience through life experiences, growth in community, or devotional attitude, ritual music just doesn't have the personal "affectiveness" of praise music. It just doesn't *feel* the same. Getting young Catholics to sing the *Alleluia*, *Holy*, *memorial acclamation*, *Great Amen*, or *Lamb of God* with the same delirious enthusiasm I have experienced when that *same* group sings "I Could Sing of Your Love Forever" is in many ways an impossible task. We need to stay focused on the big picture.

Taking A Very Catholic, Incarnational Approach

Just because praise and worship music is a popular trend doesn't mean that it doesn't have a spiritual depth. Singing praise and worship music is not mere catering to an entertainment-seeking generation, if I know how and why I'm using it as a pastoral minister.

I choose personally and professionally to compose both styles of spiritual songs: praise and worship music as well as contemporary-styled liturgical music. Both styles allow me to respond to the spiritual hungers of young Catholics in various personal circumstances. Most of all, I believe firmly in seeking God present in each moment and in responding *in language intelligible to every generation* (*Gaudium et Spes*, no. 4). I take comfort and great joy in knowing that I have experienced the power and presence of the Holy Spirit at many "Prayer Jams" singing praise and worship songs with Catholic youth, and I have also experienced that same power and presence with those young Catholics as we celebrated and participated fully, consciously, and actively in the Eucharist. As the saying goes: God is good, *all the time*.

Out of the Depths We Sing Our Praise, O Lord

BY KEN CANEDO

The term "praise music" is most commonly associated with the marketing phenomenon known as Contemporary Christian Music (CCM). Every major metropolitan area has a radio station devoted exclusively to the praise music of Amy Grant, Michael W. Smith, Charlie Peacock, and many other quality artists. The majority of them hail from the evangelical-charismatic side of Protestant Christianity. Yet, it can also be argued that praise music has roots in the Catholic Folk Mass movement of the 1960s.

When the post-Conciliar document *Musicam sacram: Instruction for Music in the Liturgy* (1967), echoing *Sacrosanctum Concilium* (Constitution on the Sacred Liturgy), allowed for the use of "other instruments" beside the organ for accompaniment at Mass, the American Catholic Church responded by producing music using the popular instruments and styles of the times. In fact, the guitar soon competed with the organ as the dominant liturgical instrument. F.E.L. Publications published the *Hymnal for Young Christians* in 1966, featuring the original folk compositions of Ray Repp, Paul Quinlan, Peter Scholtes, and many others who would soon become "stars" in liturgical circles. Their simply chorded and worded songs reflected the then-popular folk music genre. Young Catholics all over America were drawn to the church by the spirit and excitement of such favorites as "Allelu," "It's a Brand New Day," and "They'll Know We Are Christians by Our Love." The attraction of these young people to church through music was not lost on our brothers and sisters in the Protestant Churches. Indeed, they had already picked up that musical ball and were running with it.

In the early 1970s the Jesus Movement was in full swing. In a widely cited 1972 article in *U.S. News and World Report*, the Rev. Billy Graham declared the movement "by and large a genuine movement of the Spirit of God." The

opening paragraphs of that article concluded with a description of the Jesus People singing the words of Folk Mass composer Scholtes: "We are one in the Spirit, we are one in the Lord . . ."

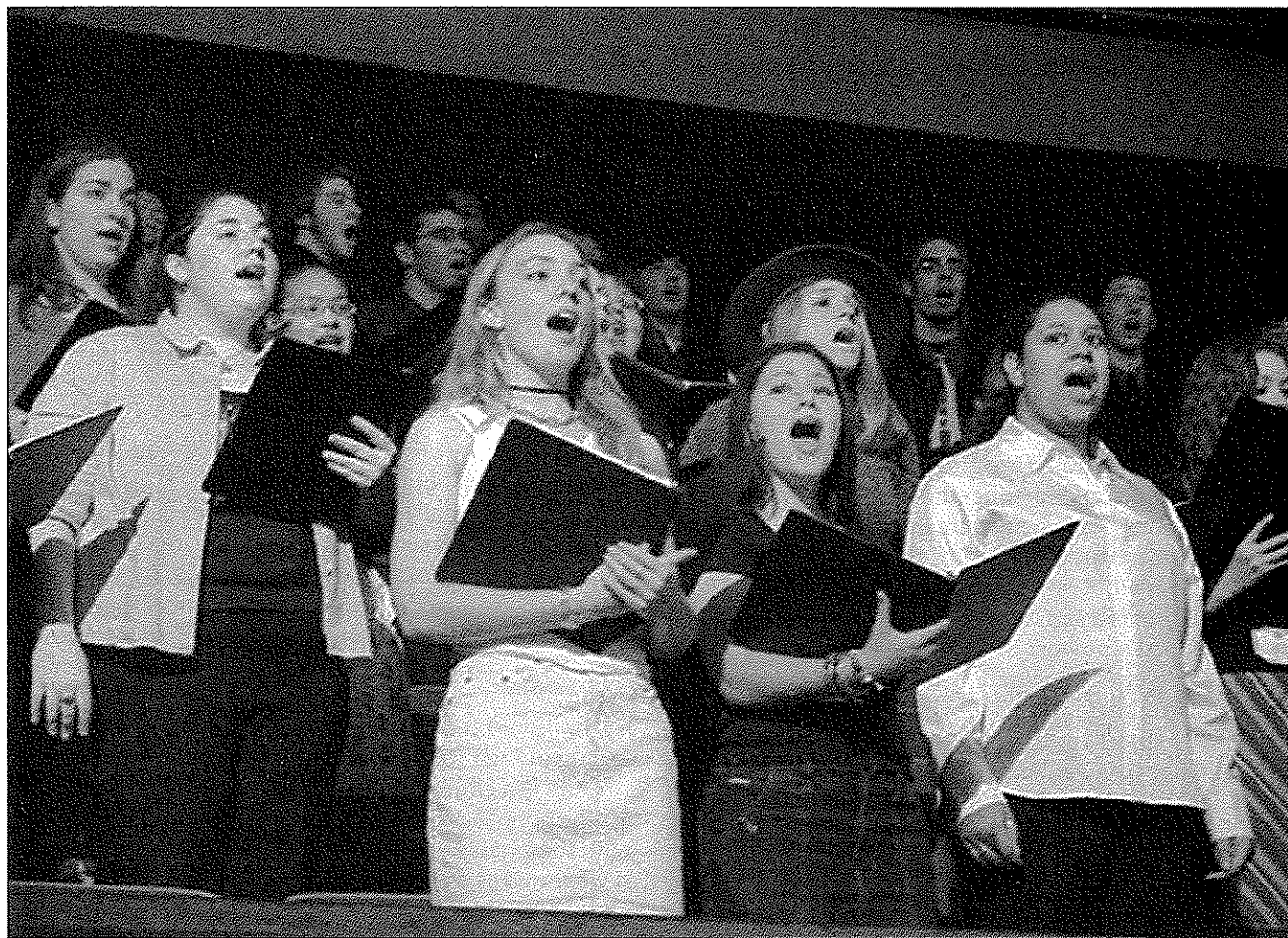
Now, fast forward to 1974. A young company called Maranatha! Music had just released the first of what would become more than twenty albums in its Praise Series. Rooted in the Jesus People who congregated at Calvary Chapel in Costa Mesa, California, this debut recording featured all the choruses that were popular in that church which had housed young Christian musicians since 1971. With very little capital or marketing, the first Maranatha! albums sold more than 25,000 copies. A new music market was born, and it has thrived beyond all initial expectations. Indeed, this market had such a financial impact on the recording industry that secular giants such as Sony and EMI had no choice but to establish "Christian Music" divisions.¹

Praise Music in Catholic Youth Ministry

In the early 1990s, I was hired as pastoral musician at St. Monica Parish in Moraga, California, in the Diocese of Oakland. One of my duties was to provide music for the Sunday evening Youth Mass. Many of our youth had been abandoning the parish to join their friends at the nearby Presbyterian church, which had a youth ministry that centered on lively, rocking praise music. I asked some of the teens who went to both churches what they were singing that was so attractive. They cited such popular favorites as "Shine, Jesus, Shine," "Lord, I Lift Your Name on High," "As the Deer," "Let the Walls Fall Down," and the all-powerful "Awesome God."

My first attempts at choosing music for our Youth Mass were unsuccessful. I used the music of Bob Hurd, David Haas, Mary Haugen, and the St. Louis Jesuits with new rocking arrangements. We had a marvelous liturgical band that comprised talented teen parishioners. But it still didn't click. I found it intriguing that even though the music of these excellent Catholic artists was leaps and bounds ahead of the liturgical music of the 1960s Folk

Mr. Ken Canedo is a youth minister, catechist, and liturgical composer. His new collection of contemporary Catholic music, Love Never Fails, is a collaboration with Jesse Manibusan. Ken is also Convention and Workshop Coordinator for Oregon Catholic Press.



Mass movement, it didn't excite the teenagers as much as the praise music of the Presbyterian church next door. Finally, I gave in.

We started doing Contemporary Christian Music at Mass. Our singing of "Let the Walls Fall Down" as a gathering song did seem to shake the church's walls. Martin Nystrom's gentle "As the Deer" was a terrific song for the preparation of the gifts. And don't even get me started about the response to "Awesome God." Ironically, as I found out from Tom Booth years later, that song's author, the late Rich Mullins, was a Catholic.

Praise Music in Catholic Liturgy?

Contemporary Christian Music is exciting and, most importantly, popular with "church youth group" teenagers. But is it Catholic liturgical music? Much of this praise music is based on the "Jesus and me" paradigm that reflects the theology of many Protestants: spirituality rooted in a relationship with Jesus as my personal Savior. He died for me and my response is to give praise and call others to join me in praising him. Praise is, of course, a major theme of Catholic hymnody. As recently as September 18, 2002, Pope John Paul II declared at his weekly audience: "The attitude of praise and adoration of God

commonly found in the Old Testament psalms still should be part of church liturgies and prayer." But is praise the only theme for Catholic hymnody?

The liturgy gives primacy to the psalms in the liturgy of the Word and the liturgy of the hours. I believe that we can find in them a model for how contemporary praise music can find a place in Catholic liturgy.

Lamentation and Praise

A study of the psalms reveals five basic literary types as identified by Scripture scholars such as Hermann Gunkel: 1) hymns of praise; 2) laments; 3) royal psalms; 4) wisdom psalms; 5) liturgical psalms.² In this article, I would like to focus on two of these types: praise and lament. The praise psalms are, of course, among the most familiar in the Psalter, including Psalms 103 ("Bless the LORD, my soul"), 113 ("Praise, you servants of the LORD"), 117 ("Praise the LORD, all you nations"), and the whole crescendo of Psalms 144–150. Michael Guinan described praise quite eloquently in a 1983 article in this magazine:

Praise is response to the giftedness of life, a response that focuses on the giver and the gift and shares this with others. It is prayed out of joy, of strength, of happiness,

and of blessedness. It is a corrective to pride, arrogance, and the abuse of power because in praise we recognize our dependence and our creaturehood. The words of Abraham Heschel are apt here: "Prayer is our humble answer for the inconceivable surprise of living."³

Much of contemporary Christian music seems to be inspired by this joyful sense of praise, but this type of song text is not in the majority in the Book of Psalms. In fact, the psalms of lament account for more than one-third of the Psalter. Examples include Psalms 6 ("How long, O LORD?"), 31 ("My life is spent with grief"), and 130 ("Out of the depths"). And let us not forget Jesus' dying prayer on the cross from Psalm 22: "My God, my God, why have you forsaken me?"

The psalms of lament are great consolation to believers when their lives take the inevitable turn away from joy, happiness, and well being. In this regard, the psalms reflect life as it truly is, with no holds barred. The psalms of lament cry out in agony from the pain of human existence. Is this a sign of weakness in our faith or disrespect for God's power? Scripture scholars would argue that the prayer of lamentation springs from strong faith and shows ultimate respect for God. Note how the psalmists, after expressing the reality of their suffering, offer that pain back to God. As Guinan puts it, "God, this is the way I feel. You take care of it!" How genuinely human! This honesty is what Jesus embraced when he became one of us.

Catholic composers have a mandate and responsibility to sing the voice of lament in balance with the voice of praise, especially for our youth.

There is also a social aspect to lamentation and praise that is sometimes overlooked in the individualistic "Jesus and me" paradigm. Walter Brueggemann expresses it well in a 1986 essay entitled "The Costly Loss of Lament":

A community of faith which negates laments soon concludes that the hard issues of justice are improper questions to pose at the throne [of God], because the throne seems to be only a place of praise. I believe it thus follows that if justice questions are improper questions at the throne, they soon appear to be improper questions in public places, in schools, in hospitals, with the government, and eventually even in the courts. Justice questions disappear into civility and docility. The order of the day comes to seem absolute, beyond question, and we are left with only grim obedience and eventually despair.⁴

Praise music is certainly an important aspect of the contemporary Christian repertory. Its power to uplift the soul and unite believers in Christ is a true gift for the community. But, as the Psalter suggests, praise is not the only form of sung prayer. If we want to bring our genuine

selves before God we must incorporate both praise and lamentation. Indeed, they are two sides of the same coin. Lament psalms end in affirmation and praise. Praise psalms are for the God who has heard our cry. Praise and lamentation together help us to fulfill Jesus' two greatest commandments: Love God and love our neighbor as ourselves. To sing praise while turning a blind eye toward injustice does not give proper worship to the God of compassion.

What Catholic Composers Can Bring to Praise Music

This is the gift that I believe Catholic composers can bring to contemporary Christian music: Those of us entrusted with the call to compose music for the church have a mandate and responsibility to sing the voice of lament in balance with the voice of praise, especially for our youth. They are experiencing the joys and pains of life at a roller coaster pace. Singing "Shine, Jesus, Shine" in the midst of a personal crisis will only strike a teenager as shallow spirituality. Certainly we need to compose songs for celebration and praise, but let's also help them have songs to sing in their times of loneliness, despair, and hurt.

Ours is a church that has made a "preferential option for the poor."⁵ Along with the Eucharist and communion with the Chair of Peter, our commitment to social justice is what makes us Catholic. The sacred texts are rich in the imagery of God hearing the "cry of the poor" (Psalm 34), of our seeing the Lord in "the hungry, the thirsty, the stranger, the naked, the sick, the imprisoned" (Matthew 25:31ff). Let us empower our youth to take ownership of these justice texts by helping them sing songs of social lament that will stay with them long after the liturgy or the youth rally is over.

Can Catholics sing praise? Of course, we can! But while singing God's praise let us not forget to sing our pain as individuals and as a community. In this way we unite with Christ in embracing both humanity and divinity.

Notes

1. For a fuller account of the birth of the Contemporary Christian Music industry see Charlie Peacock, *At the Crossroads* (Nashville, TN: Broadman & Holman Publishers, 1999), 41-66. See also www.maranathamusic.com.
2. See Raymond E. Brown, ss, et al., editors, *The New Jerome Biblical Commentary* (Englewood Cliffs, NJ: Prentice Hall, Inc., 1990), 34:8.
3. Michael Guinan, "The Ecstasy of Praise; The Depth of Lament," *Pastoral Music* 8:1 (October-November 1983), 17-19.
4. Walter Brueggemann, "The Costly Loss of Lament," *Journal for the Study of the Old Testament* 36 (October 1986), 57-71.
5. *Economic Justice for All*, National (now U.S.) Conference of Catholic Bishops, 1986.

Do We See One Another? How Long Will This Take?

BY GABE HUCK

The liturgy as work of the assembly, steady Sunday work, has implications for the room where we gather and the length of time we stay there.

The document *Environment and Art in Catholic Worship* states several times that the members of the assembly must see not only the ministers and the table and the book but must *see one another*. Thus and only thus do the theater model, the classroom model, and the TV-room model get left behind. The congregational part of a liturgical assembly should be immediately perceived as quite different from an audience, from "the spectators" and the couch potatoes.

At their functional best, the great halls where the church assemblies have looked like rooms where many people do some important work together. Audiences at a concert or a play or even a sports event also have their work to do, but in those settings there are the professionals and the people who interact with the professionals. At liturgy, we will not draw such lines either by architecture or by attitude. When we do, awful things happen. The presider and the musicians cease to be thought of as members of the assembly. And those in the assembly conceive of themselves as a bunch of individuals, each there to receive something, not the single doer of a vital deed.

What concrete difference does it make that we see one another when we do our Sunday deeds of gathering, listening,



acclaiming, interceding, and so on? The basic differences may be these:

- First: We are on the spot. Anonymity is gone. If I am being seen, then I am responsible to be well seen. I become more attentive. I take responsibility.
- Second: The church catholic gets to be seen. From the front, side and back, my vision is filled with all kinds of people, a fairly unique occurrence for most people in our culture these days.
- Third: The paschal mystery is right before my eyes.

How Long, O Lord?

Regarding the length of the Sunday liturgy, a clue may be not the biblical invitation to "take off your shoes" but the harder call to "take off your watch." The Sunday liturgy does not take this long or that long. It takes what it takes. The flow and the pace of liturgy are as important as any of the factors above in freeing us to be an assembly, to do the work of the assembly, and to be thus formed in our true identity.

Those who have no clue about flow and pace, no common theological sense of priorities, have no claim to the offices where liturgy is prepared. We have all experienced the presider who never pauses for any silence and stillness any-

where in the liturgy but spends more time cleansing the vessels than praying the Eucharistic Prayer. What does it mean when there is no stillness in which to ponder the mystery we have done and received but rather minutes of scrubbing vessels that helped us proclaim this mystery?

We should all leave our watches outside. Individual timepieces put us in a certain frame of reference that we leave aside when we enter the liturgical assembly, just as we leave that "how long does it take" attitude aside when we truly dine or make love or engage in good conversation. Timing is important in all of these, as it is in liturgy, but that's quite different from the tyranny of time or the wasting of time, both of which exalt someone's ego and abolish the assembly.

How long a Scripture reading of twenty lines takes is determined by nothing except the words of those twenty lines and the way the lector has wrestled with them. But how long the silence is that follows that proclamation is probably best observed as a fixed quantity. The assembly has to know the rhythms of worship by their repetition. Otherwise, the assembly cannot enact the silence or the song but is instead at the whim of presider or music minister.

When such difficulties are confronted, we are doing practical work to enable us to become an assembly. That happens little by little, as it must. We gradually begin to think of our Sunday liturgy as something which we do together and something we know how to do together, as something for which we must prepare in necessary ways (e.g., by reading and pondering the Scriptures we will hear, by fasting in various ways), as something for which we hunger through the week, as something that leaves us fairly exhausted because it takes so much energy from us.

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 third 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

Chant

Lord, by Your Cross and Resurrection

The Chants of By Flowing Waters for Holy Week and Easter Sunday. Paul F. Ford. The Liturgical Press, 2001. \$3.00, bulk discount available.

This attractive booklet for Holy Week and Easter contains the ritual music for these central services set to modern chant. Designed for use by the congregation, it contains the responses and rubrical guidance assemblies need to chant the liturgies of Passion Sunday, the Chrism Mass, the Triduum, and Easter Sunday. (The psalm verses and full texts for choirs and cantors are in the companion resource *By Flowing Waters*.) Each piece of music in this collection is for unison singing, well within comfortable ranges. The modality of the writing adapts Gregorian chant and other authentic chants. Each piece is set syllabically, with an occasional melisma at the cadences. This edition is in large print with easily read modern notation.

James M. Burns

Handbell Recitative

All the selections reviewed here are from the series "The Resounding Faith: Handbell Music for the Church," edited by Philip K. Roberts and available from GIA Publications.

Morning Thoughts. Karl Kay. G-5772, \$3.95. This is a very nice Level 1 piece for three octaves; it is a good piece for the beginning handbell choir.

God Rest Ye Merry, Gentlemen. Arr. Philip K. Roberts. G-5784, \$3.95. This is a nice piece for three octaves which begins quite simply in two parts. The middle section uses the tune in canon, which works nicely for the first half of the tune but not as successfully with the second

half. A little readjustment would eliminate the parallel seconds; also, fewer parallel octaves in the final part would be better. The piece does use some nice ringing techniques.

Quodlibet: Now Thank We All Our God/Praise to the Lord. Arr. Philip K. Roberts. G-5753, \$2.95. This is a nice fanfare piece using two hymns. Arranged for three or four octaves, it incorporates some meter changes with which the choir should not have a problem after a couple of run-throughs. Again, though, watch out for too many octave doublings. Octaves are very hard to play exactly together, and too many in one piece just asks for trouble.

Hymns for Handbells, Volume One. Arr. Philip K. Roberts. G-5770, \$12.00. Handbell choirs that do a lot of church service playing really need a good book of hymn arrangements. In this collection, Philip K. Roberts has arranged each of twenty familiar hymns in various settings. Setting one is usually for two octaves; setting two is for three octaves; and setting three is for three to five octaves. Each setting gets a little more difficult. Some may be played by themselves, but others need an organ or piano accompaniment. Once again, though, I find too much octave doubling in these arrangements. Besides being difficult to keep together, such doubling becomes too much of the same sound in these hymns. Still, this volume contains a good mix of hymn tunes, and some of them are arranged in such a way that they might be played as suites for a prelude.

Karen Romeri

Choral

Wisdom, My Road

Steven C. Warner and Chrysogonus Waddell, ocs. Octavo collection, 007274, \$16.00. CD, 007268, \$17.00. Cassette, 007267, \$13.00. World Library Publications.

Steven C. Warner is the founder and director of the Notre Dame Folk Choir, and Chrysogonus Waddell, ocs, is a monk of Gethsemani Cistercian Abbey, Trappist, Kentucky. The octavos in the collection are also available individually, with their own code numbers and prices. Here are brief comments about the individual octavos.

May You Cling to Wisdom, by Steven Warner for SATB choir, cantor, congregation, guitar, and keyboard (7205, \$1.40), is simple, direct, and within good singing ranges. Warner's setting of Proverbs 4 has served as a wedding response, but it is also suitable as a benediction over catechumens as they depart the Sunday assembly for their weekly faith instruction.

Christ Is Risen, by Chrysogonus Waddell for SATB a cappella choir (5766, \$1.15), is a sonorous setting of Hebrews 13:8 and selected verses of Psalm 150. Be prepared for slow harmonic rhythms that will demand strong vocal support to carry the full impact of this semi-strong setting. Three key changes eventually resolve into the beginning statement with an elongated closing.

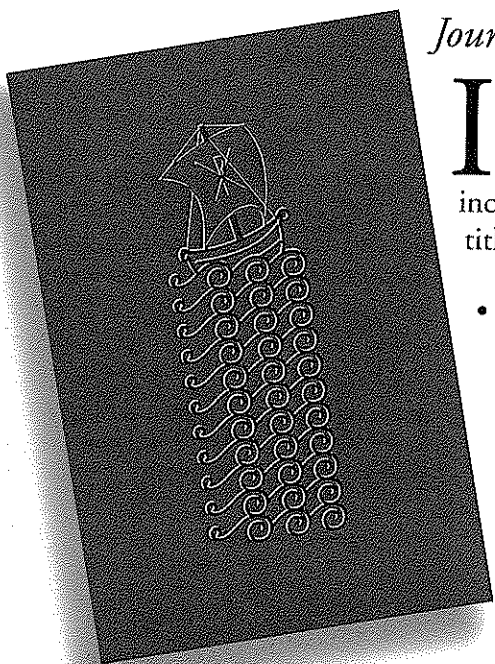
Into Your Hands is a setting by Waddell of Psalm 30 (31) for SAB choir, cantor, and congregation (6248, \$1.15). Basically a very short and telling setting with string accompaniment, this piece has a two-part plan, viz., five verses for a good cantor (the melodic line may need a discrete accompaniment to keep the singer in tune) and a three-part choral response for the choir and the rest of the assembly. Useful for celebrations of mercy, patience, times of conflict, and similar occasions.

Here I Am, O God is a setting by Warner of Psalm 40 for SATB choir, congregation, two violins, guitar, and keyboard (7202, \$1.25). This is very brief but telling writing for cantor, choir, and congregation—a good, strong song of praise worth knowing which could be used for many festive occasions. The instrumental parts are contained in the octavo.

Unto Us a Child is Born, by Waddell, is for SATB choir a cappella, opt. congre-

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gation (7210, \$1.00). Using the *Quem vidisti* text as its core, this brief musical statement could be a good call to worship, especially during the Christmas Season. The choral parts are very easy.

Rosa Mystica is a neatly forged setting by Waddell of one of the loveliest Marian texts (7222, \$1.25). Good, strong three- and four-part writing characterize this setting for a cappella SATB choir; it would be a real treat for Christmas as well as for Marian feasts in the Advent-Christmas calendar (e.g., Immaculate Conception and Mary, Mother of God). The music is well within comfortable vocal ranges.

O Mary of Promise is an arrangement by Warner based musically on a Gaelic folk hymn (7265, \$1.15). He has fashioned an easy-to-sing hymn with effective accompaniment for two-part choir, opt. tenor recorder or C instrument, guitar, and keyboard. Useful for any Marian feast or celebration; the instrumental parts are in the score.

O Sacred Banquet, by Waddell, is for a cappella SATB choir and soprano soloist (7270, \$1.25). In this sonorous chordal setting of a noble communion text, all voices are within comfortable singing ranges, but be sure to respect vocal ranges and their accompanying dynamic markings. A true gumdrop!

Light Serene of Holy Glory is a song by Waddell that is comfortably based on the hymn *Phos Hilaron* (7271, \$1.15). For SATB choir, descant, opt. congregation, and keyboard, this forthright arrangement could well become a festal favorite with its hymn-of-praise sentiments throughout. It is simple to learn, simple to accompany, and simple to sing—and it has an effective descant.

Make of Our Hands a Throne is by Warner for SATB choir, descant, congregation, opt. C instrument, two violins, cello, guitar, and keyboard (7273, \$1.15). With a refrain based on the *Mystagogical Catecheses*, this true hymn setting may be easily learned and sung by the congregation with the choir background. The verses are a good foil for the strengthening refrain.

Take Comfort, My People, by Warner, is arranged by Ellen Doerrfeld Coman for SATB choir, congregation, oboe, two violins, cello, guitar, and organ (Westendorf Series, 88653, \$2.15). Careful arranging for voices and instruments sets the stage for singing by the congregation and the choir as well as for carefully noted solo sections. The accompaniment is colorful in itself as well as

offering support for the singers. This arrangement is well within the capability of most choirs and accompaniment ensembles; instrumental parts are contained in the score.

James M. Burns

Choral Recitative

The following selections are from GIA Publications.

Sing, Rejoice, and Greet the Savior. Ed. William P. Rowan. SATB. G-5128, \$1.30. This delightful Thuringian carol is sure to be a choir favorite. There are just fourteen measures of easy music to learn, and it can be sung with or without keyboard accompaniment, but when both verses are sung and the introduction and interlude are played, there is a substantial amount of music. This would be an excellent piece to use as an introduction to singing sixteenth note passages; in fact, there are two exciting measures of sixteenth note runs, but they are not difficult. The text, written by the arranger, is a generic Christmas one. This piece is a classic which many choirs have sung for several decades using the text "Jesus Is Our Joy and Treasure" in an arrangement published by Concordia. Don't miss this new setting! Highly recommended.

Psalms 84: How Lovely Is Your Dwelling Place. Arr. Richard Proulx. SATB. G-5721, \$1.30. This charming setting of John Milton's translation of Psalm 84 is a real winner. The arranger has set the text to a lovely eight-measure sixteenth century English tune, and, as always, Mr. Proulx's setting of text and tune is masterfully done. The average church choir will have no trouble learning this piece. The men take the first verse in unison; the second verse is SATB with the melody in the soprano. In verse three, the tenors have the melody while the other voices harmonize around them. The final verse has the sopranos lining out the melody once more, as the lower voices move more independently and flowingly. Here is choral music worth singing again and again; choir directors will find this a very useful addition to the repertoire. Be sure to give this little madrigal-like setting a try. Highly recommended.

Love One Another. John Bell. SAB. G-5158, \$1.10. The text from 1 John 4 is set for SAB choir, and the piece is quite simple—light, bright, and very acces-

sible for the average choir and a real find for small choirs or high school choirs. The three pages of music include a refrain and four verses. While the piece was originally written for a wedding, it is endlessly useful.

Universal Praise. Austin Lovelace. SATB. G-5344, \$1.50. Once again, Austin Lovelace has composed quality music for today's church. Fresh, new, and vibrant, this setting of Psalms 148 and 150 is a real find for the choir (and the choir director) looking for something unique. This piece falls into the "easier than it looks and sounds" category. The phrase "O praise the Lord from the heavens, praise him in the heights" is set to a rousing fanfare-like dialogue among the four voices. In the second section, the choir sings an eight-measure ostinato while a solo voice chants the verses of Psalm 148. A transition—"Let everything that has breath praise the Lord"—leads back to the opening theme, which is used to complete this little gem. "Universal Praise" is full of driving rhythmic excitement, interesting harmonies, and fine choral writing. Well worth looking into.

Fill Our Hearts with Joy and Peace. Eugene Englert. SATB. G-5359, \$1.10. Like the names Proulx and Lovelace, the name Englert has come to be associated with good solid writing. Here are two pages of accessible choral music. Mr. Englert has produced a chorale-like tune and harmony for the first page/first verse, while the second page, using the same melody, is set more elaborately. This is easy and appealing music with a very useful text; it will quickly become a choir favorite.

Sing and Rejoice. Sam Batt Owens. Unison. G-5529, \$1.10. This easy unison anthem is from the "Not for Children Only" series. Verses one and two use the same tune, while verse three introduces a new

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melody, and the last verse is a variation of the tune in the first two verses. The music is scored for organ and seven handbells, and the Michael Foster text is excellent. The opening notes of verse four are a bit clumsy, since the unaccented syllable of "free-dom" falls on a strong beat, but the skillful director will find a way around this little pitfall in an otherwise lovely work. The late Sam Batt Owens has given us many first-rate compositions over the years, and he will be missed.

Blessed Be the God of Israel. *Arr. Marty Haugen. Congregation, choir, two C instruments, keyboard, guitar. G-5238, \$1.30. Instrumental parts, G-5238-INST, \$6.00.* Haugen adapts the text of the Canticle of Zachary and sets it to the wonderful tune LAND OF REST. This concertato-type setting is very easy and very useful for morning prayer and during the Advent-Christmas Season.

Lead Us to Your Light: Gathering Rite. *Carol Browning. Cantor, presider, congregation, choir, C instrument, keyboard, guitar. G-5323, \$1.40. Instrumental parts, G-5323-INST, \$3.00.* This setting of the gathering rite is from GIA's "Ritual Prayer" series. The opening song is refrain-and-verse style; there are two sets of unison verses, one for Advent and one for general use or for adult initiation. The second set of verses makes this piece usable for Lent and reconciliation services. Part two is a musical setting of the sign of the cross and greeting. The most effective part of this composition is the third section—the penitential rite—which is very easy and set well. There are many creative possibilities for using the various parts of this composition.

Tim Dyksinski

A Cappella Carols for Sidewalk Carolers. *Robert J. Batastini, comp. and ed. G-5349, \$2.95.* Here is a "carol handbook" for itinerant singers at Christmas. Mr. Batastini has compiled a collection of fifteen sacred and secular songs for instrumentally unaccompanied carolers to sing either in unison or in harmony. The easy-to-read carol texts offer traditional harmonizations, so the carolers would need little or no rehearsing. This collection, with a semi-firm plastic cover to protect the pages from the weather, is a good resource for neighborhood caroling, church carol programs, and family Christmas feasts.

James M. Burns

Organ Recitative

The Creative Organist II: Harmonizations for Hymn Singing. *John A. Behnke. Hope. 8134, \$10.95.* Dr. Behnke has written of this volume: "The Creative Organist, Vol. 2, is a response to the success of the original volume in 1993. Here are more new and varied harmonizations to assist you, the organist, to further enhance the hymn singing of your congregation. As with the original volume, one use is to play one of these harmonizations as a special introduction to the singing of the hymn. The congregation will hear the melody clearly and will listen to the introduction with new ears. You can also play one of these just for some variety from the harmonization in the hymnbook." Tunes include AURELIA, DIX, EASTER HYMN, FOR THE BREAD, HYMN TO JOY, IN BABILONE, ITALIAN HYMN, Linstead, LODE DEN HERREN, NETTLETON, NUN KOMM DER HEIDEN HEILAND, SCHÖNSTER HERR JESU, SONNE DER GERECHTIGKEIT, and St. COLUMBA. Highly recommended.

Come, Ye Thankful People, Come. *Joel Raney. Opt. choral introit for piano and organ, opt. SATB voices and handbells. Hope. 8161, \$14.95. Handbell accompaniment, 8161-HB, \$3.00.* About this hymn-tune arrangement, designed to serve as a prelude, Mr. Raney has noted: "Written especially for the Thanksgiving season, or any service of thanks, this arrangement combines piano and organ duet with optional parts for both choir and handbells. This festive setting combines the hymns 'Come, Ye Thankful People, Come' with 'We Gather Together' and 'Now Thank We All Our God.' The choir enters at the conclusion of the prelude for an optional choral introit."

Two Christmas Hymns for Organ. *John Barr. H. W. Gray. GSTCM00004, \$4.95.* This prelude on "O Little Town of Bethlehem" and toccata on ANTIOCH are welcome additions to the vast literature of music for the Christmas Season.

Trumpet Tunes and Flourishes for Organ and Optional Trumpet. *David Maxwell. H. W. Gray. GSTCM00003, \$4.95.* One has to marvel at the number of trumpet tunes/voluntaries that appear every year. If Mr. Purcell (or Mr. Clarke) were alive to see it, he would wonder at the staying power of this style. Why, one wonders, do we latch onto some styles and not onto others? Could it be simply

that it is difficult to improvise or compose in this pleasant "olde" English style? Mr. Maxwell's contribution—while well composed—is virtually interchangeable with dozens (perhaps hundreds) of other pieces of its type. It breaks no new ground and, perhaps, does not intend to.

Intrada for Organ. *Matthew H. Corl. H. W. Gray. GSTCM00001, \$3.95.* This intrada is composed in trumpet fanfare style in a moderately contemporary idiom.

Herald March for Organ. *Mark Thewes. H. W. Gray. GSTCM00002, \$3.95.* This work, though not titled as such, is another trumpet voluntary, a pleasant enough piece in the mildly dissonant style that seems to win favor among today's publishers.

Fête. *Jean Langlais. H. W. Gray, St. Cecilia Series. GSTC00884, \$4.95.* The Langlais Fête needs neither introduction nor endorsement: Without doubt, it stands as one of this composer's finest works. Difficult, but worth the effort.

The St. Cecilia Collection of Music for Lent and Easter. *Dale Tucker, comp. and ed. H. W. Gray. GB00663, \$10.95.* Mr. Tucker's volume presumably contains previously issued material from the extensive and venerable St. Cecilia Series, which may help to account for the modest price of this volume. The collection contains thirty pieces, including works by Bach (mostly transcriptions of cantata movements replete with outmoded phrasings and articulations), Bossi, Dandrieu, Dickinson, Dubois, Garth, Edmundson, Gaul, Lemare, Sowerby ("Prelude on 'Were You There,'" "Prelude on 'Land of Rest,'" "Prelude on 'Sine Nomine,'" and "Requiescat in Pace"), and Titcomb.

Twenty-Five Organ Harmonizations: Alternate Hymn Settings in Various Styles. *Harold Owen. GIA. G-5384, \$18.00.* As has been noted before in these pages, it would seem to be impossible to have too many hymn harmonizations in one's library. Mr. Owen has written of this interesting collection: "There is a long-standing tradition in churches of all denominations for the organist to play imaginative alternate harmonizations for some verses of a hymn, especially the final one. Since these settings are quite different from those in hymnals, choirs and congregations will sing these verses in unison. Some talented (and daring)

organists may improvise new harmonizations for familiar hymns. Consequently, alternate harmonizations in print tend to maintain the feeling of improvisation. In this collection, I have set hymns in several styles: Bach-like ornamental figuration, unexpected modulations and chord substitution, imitation and double canon, folk-like modal harmony, shape-note harmonic style, and gospel style." Recommended.

Toccata on "Amazing Grace." J. Christopher Pardini. GIA. G-5523, \$8.00. Mr. Pardini's *Toccata* was composed for the "Hour of Power" broadcasts from the Crystal Cathedral in Orange County, California, where he is the organist. If you are an admirer of this style of worship and music, then this one is for you!

Craig Cramer

Book Reviews

Cantor Basics, Revised Edition

James Hansen with Melanie Coddington and Joe Simmons. Pastoral Press, 2002. \$14.95.

The revised edition of Pastoral Press's *Cantor Basics* is a compact book that is a welcome addition to the library of parish cantors and those who work with cantors. Written in a folksy style, it answers a wide variety of questions, from basic to advanced and everything in between.

The central text of *Cantor Basics* comprises 111 questions, with most of the short answers (usually one page or less) provided by Jim Hansen. Melanie Coddington and Joe Simmons answer several of the questions, sometimes expanding on Hansen's responses. The book is divided into five parts: I. The Assembly; II. The Ministry of Cantor; III. The Scriptures—the Psalter; IV. The Responsorial Psalm; and V. Special People, Special Situations, Special Skills. A five-page section of recommended reading completes the book and lists a number of excellent resources for everyone from the volunteer cantor to the veteran parish minister.

The questions read as if they were asked at a workshop, often referring to personal situations (as in number 78: "In the last year or so my job has required me to work weekends . . ."). This seems to make the book a little less like a textbook and more like a collection of questions by "people like me." The answers begin

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with "Jim says," "Melanie says," or "Joe says" and are usually presented in an informal manner. They include solid information with an economy of words. Occasionally, the answers are over the top (particularly number 29, in which the answer to a stressed-out cantor begins: "If I were near you, I would put my arms around you and hold you for a long time . . .").

Practically every cantor question imaginable is discussed, and most are answered with solid suggestions for improvement. The comprehensive list of questions covers areas from vocal technique to gesture and presentation, interpretation of psalms to spiritual preparation of the cantor, the Sunday Eucharist to weddings and funerals, and an extremely wide variety of other topics. The authors have addressed the majority of challenges and concerns faced by the parish cantor and have expanded the traditional role of the cantor from a leader of song at Sunday Mass to a parish prayer leader who may serve in a variety of settings within the parish and beyond. I was disappointed with the emphasis placed on singing seasonal psalmody in place of the psalm of the day, since this came up in several of the answers. However, this is just one issue amid the dozens addressed strongly and wisely by these three authors.

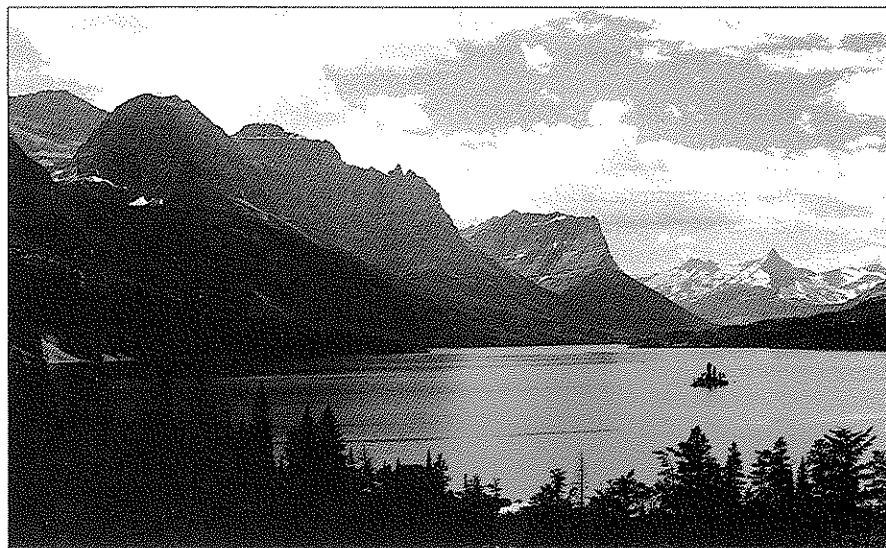
I recommend this book to parish cantors and to musicians who work regularly with cantors. It includes a great deal of excellent information in understandable language and in an easy-to-navigate format.

Patrick Gorman

Exploring Music as Worship and Theology: Research in Liturgical Practice

Mary E. McGann. The Liturgical Press, 2002. \$9.95.

This eighty-page book is a helpful and stimulating resource in an age when worship in a variety of styles and ethnic traditions challenges liturgists and musicians in the communities they serve. In a short document, Mary McGann offers a method for exploring music as worship and theology within the faith experience of worshipping communities. This book does not set out to answer all the questions about inculturation but serves rather as a compact volume about doing liturgical theology, shedding light on the challenges facing those who have the re-



St. Mary Lake, © 2002 E. D. Kam Kersey

sponsibility to blend one tradition with another and to discover how to foster respect across cultural borderlands. One half of the book lays the groundwork for research; the other half gives examples of research in the music of an African American community.

While McGann's book is not a workbook with case scenarios and simple helpful tips, it is a thought-provoking, methodical piece which cultivates guided thought on how best to understand and to monitor an assembly's liturgical "pulse." Research into a community's music and ritual requires research into other aspects of the community's life. How a community makes meaning of its life through ritual and musical expression is an identity of the social body.

McGann identifies worship and music in broad strokes as a mode of communication while also focusing in detail on examples of rhythm, form, and other elements of music and how these are integrated into prayer making. She explores the theories of meaning in music and ritual as "dynamic, arising within social processes and interaction, and therefore [as] fundamentally interpersonal and social."

In this study, I learned a lot about the ethnography of musical performance within a community's life and ritual, that is, about systematic examination and interpretation of music in context. I found similarities between McGann's approach and the narrative practice of Egeria in describing liturgy in Jerusalem in the fourth century—an example which still has importance today. Event-centered analysis and its presentation reveal such discoveries as how music is constitutive

and integral and how music can be recognized and interpreted as worship.

In her suggested model for integration of the research, McGann uses a framework based on six theological dimensions of Christian worship: Worship is theological-Trinitarian, pneumatological, sacramental, biblical, ecclesiological, and eschatological. "Collaboration" and "creative dialogue" are key components when implementing research at the pastoral level. It is the responsibility of liturgists and liturgical musicians to keep their fingers on the pulse of the worshipping assembly. McGann's method goes far beyond what the usual printed congregational survey examines. To know actions, reactions, patterns, and participation in worship (or lack thereof) is to begin to know a community more completely and to begin serving more fully.

This book was of special interest to me since I am presently blending African worship one Sunday a month into a parish profile which features the full gamut of styles from chant to contemporary in a thriving downtown church community. Rather than spending energy on controlling the design, elements, and order of worship, we are first taking time to experience these people at worship in our space and to observe how those of Caucasian and other cultural backgrounds are participating. A method is developing out of the madness of transporting the flavor of African culture from our sister parish in Nairobi to the African and African American culture of Minneapolis, and, in the end, I am certain our community will be richer for it.

Lynn Trapp

Disciples in Prayer: A Resource for Faith Sharing, Year B

The Pastoral Press, 2002. Participant's book, \$3.95; CD, \$15.00.

This volume inaugurates a promising new category of resources at OCP; years A and C in the series are currently in production. A collaborative effort with the USCCB's Secretariat for Evangelization and the U.S. Commission on Catholic Evangelization, *Disciples in Prayer* includes both a participant's booklet and a CD which offers a musical component for small study and prayer groups when they gather in the non-liturgical setting of home or parish meeting room. As the title suggests, the selected music empha-

sizes active discipleship and a call to social justice. This groundbreaking type of resource is valuable, since pastoral experience has shown that most small groups lack the musical-liturgical expertise to locate music that supports the scriptural or seasonal context of their gathering. In addition, they usually rely on recorded music, since musical resources for leading the singing and providing accompaniment are seldom available.

The participant's booklet includes a foreword by Cardinal Mahony (which is also available on OCP's website) and a listing of all music titles. The brief preface and introduction help orient users toward the incorporation of a musical-liturgical medium in their gatherings;

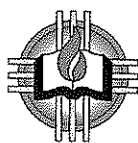
however, this resource presumes basic knowledge concerning the format, dynamics, and leadership skills involved in faith sharing. An entry for each Sunday and feast day in Year B includes the scriptural references and a summation for each reading; the responsorial psalm is provided in its entirety. Each entry also offers three faith sharing questions which are intimately tied to the readings. The first question typically looks to the participant's past experience; the remaining two questions cultivate a deeper mission of discipleship and evangelization in word and deed at a multitude of levels—from local to global.

Rev. Ricky Manalo, CSP, the project director, wisely advises each group to temper its use of recorded music so as not to suppress hearing the voices of participants. Yet he acknowledges the importance of linking together this time of intimate prayer with the participants' larger and continuing liturgical experience. Such a link can foster a strengthening of both sets of experiences, and it is made more likely, at least in parishes that rely on OCP's music for their liturgical life, by the inclusion of each musical selection in the back of the booklet—complete with melody line and chords, so that no other worship aid is necessary. For those parishes already using this repertoire, use of this resource can certainly integrate liturgical music into the deeper, daily life of parishioners.

While most of the selected music is drawn from many of OCP's talented, contemporary composers, some traditional tunes and texts are also used. Manalo has written one new piece for this project: "O Word of God" draws its inspiration from the Year B responsorial psalms and the Gospel of Mark. Five of the twenty songs were newly recorded for this project, six of the songs are in fact seasonal responsorial psalms, and two selections are instrumental. Manalo explains that not only were songs chosen to represent each of the liturgical seasons but also to speak to the scriptural themes of discipleship in Year B. Finally, songs were selected on the basis of their accessibility, musicality, and familiarity.

Established small groups will certainly welcome the musical possibilities of this new resource. Newly forming groups will probably desire additional resources to help orient them to the basics of faith sharing. Although the introduction does not indicate that songs were chosen for their diverse cultural roots, some success has been achieved in this

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regard. One hopes that future projects will embrace this criterion even more completely. In a church as diverse as ours in the U.S., efforts at evangelization must be attentive to the cultural sources of the liturgical music offered and—in this forum—the cultural integrity with which the music is recorded.

Kent Kaufman

Q&A: The Mass

Dennis C. Smolarski, sj. *Liturgy Training Publications*, 2002. \$11.95.

For more than a decade, Jesuit Father Dennis C. Smolarski has written the widely read "Q&A" column in *Liturgy Training Publications'* pastoral liturgy magazine *Rite* (formerly *Liturgy 90*). No doubt the popularity of this column can be attributed to the relevance of the questions for pastoral practice, the reliable and well-documented responses, and Smolarski's accessible, sensitive, and common-sense style. LTP has selected forty-five of Smolarski's essays that address questions about the Mass and assembled them into this book.

The essays are arranged according to the major parts of the Mass: Introductory Rites, Liturgy of the Word, Liturgy of the Eucharist, and Concluding Rites. There are also sections for essays that relate to ministers (a question about the deacon's roles, two questions about servers, and one about communion ministers), weekdays (including a question about whether a communion service should be scheduled instead of Mass), and miscellaneous issues (such as the appropriateness of applause during the liturgy and the significance of vestment colors).

Many people with liturgical responsibilities in parishes and dioceses will find it particularly helpful that Smolarski has taken into account the 2000 edition of the *General Instruction of the Roman Missal* and other official church documents in editing each of the essays for inclusion in this book.

In my opinion, this book is a "must" for the reference shelf of parish leaders, including clergy, liturgy directors, liturgy committee members, catechists, and musicians. It places within easy reach Father Smolarski's sound scholarship and pastoral insights on questions about the Mass. Readers might also want to know that LTP has made available a second Q&A volume, also authored by Father Smolarski—*Seasons, Sacraments and Sacramentals*. This second volume

also sells for \$11.95.

Anne Y. Koester

About Reviewers

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

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

Mr. Tim Dyksinski is the director of music and liturgy at All Saints Church, Houston, Texas.

Mr. Patrick Gorman, DMA, is director of the Office of Worship of the Diocese of Madison, Wisconsin; he also directs the Madison Diocesan Choir and serves as music director of Saint Raphael Cathedral.

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Ms Karen Romeri directs the handbell choir at St. Louis Cathedral Basilica in St. Louis, Missouri.

Dr. Lynn Trapp is a concert organist, composer, conductor, and liturgist who serves as the director of worship and music and organist at St. Olaf Catholic Church in downtown Minneapolis, Minnesota.

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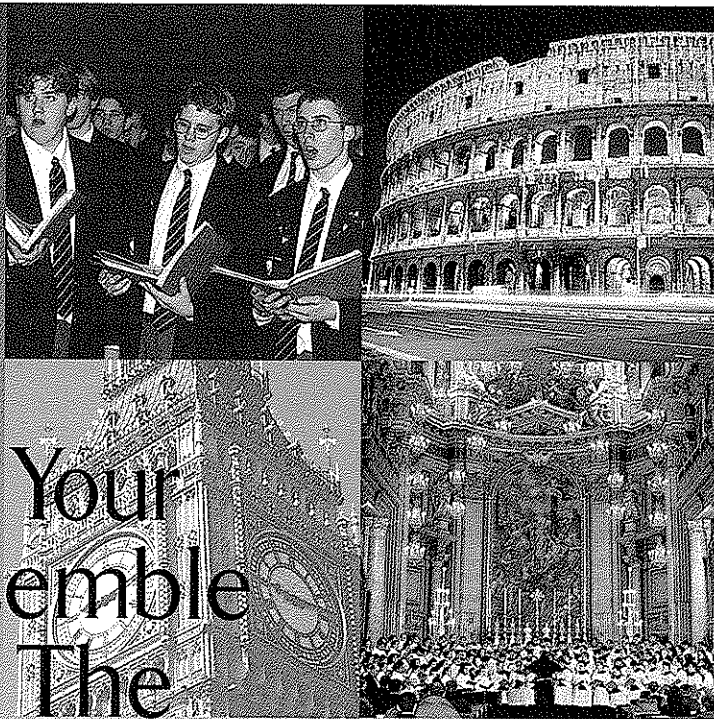
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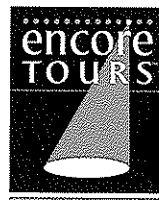
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Music Education

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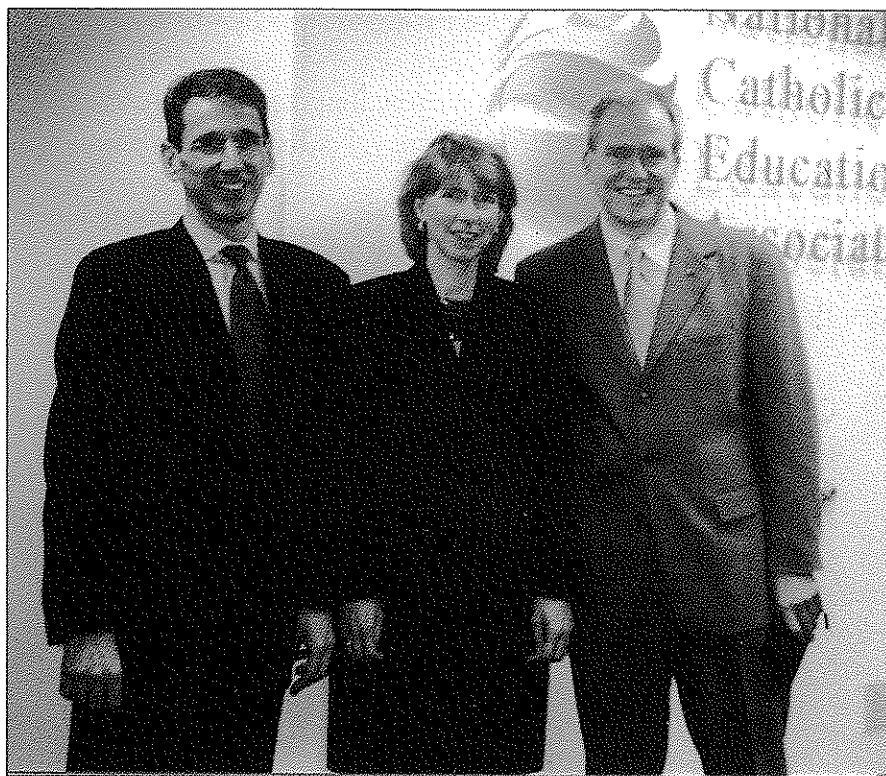
Our Music Education Division (NPM Mus-Ed) is celebrating its tenth anniversary during February. The first board meeting took place in 1993, when Father Virgil Funk was NPM president and Sister Teresita Espinosa served as president of what was then the Music Educators Division, working with a seven-member board that was ready to move. The charter, by-laws, and mission statement were created at that meeting, and the membership soon began to grow.

Since that first meeting, the division has served as that part of NPM dedicated to those who are actively teaching music in parochial schools but not necessarily working in the parishes as music directors. Through the years, the board has found, membership in our division has begun to include music ministers who want to build their own musical skills and gather practical resources for working with children (and teenagers) in church choirs and instrumental ensembles. Some are volunteers, others are music directors who must teach music class once a week at the school but don't have the educational training. In response to this expansion of interest and to meet one of NPM's challenges "to maintain and develop competency in our ministry," the board recently approved a name change for the division from Music Educators to Music Education. We feel that this will broaden our invitation to participate in our programs—for example, in the sessions we make available at NPM's conventions—to anyone working with youth.

We will officially celebrate our tenth anniversary and our name change at this summer's national convention in Cincinnati. You will find more information about the Mus-Ed Pre-convention Days and the five convention breakout sessions in the convention brochure and on the NPM website: www.npm.org.

Mus-Ed Is Building Bridges

With the guidance of NPM President Pastoral Music • February-March 2003



Brother Robert Bimonte (l) welcomed Barbara V. Barrett and J. Michael McMahon to NCEA headquarters last fall.

Mike McMahon and the support of the NPM national staff, the Mus-Ed Board of Directors has been working hard to retain its current members and to recruit new members. We are building bridges to other organizations and to potential new members through several initiatives:

- Mus-Ed President Barbara Varian Barrett and NPM President J. Michael McMahon met with executive directors Brother Robert Bimonte from the National Catholic Education Association (NCEA) and John Mahlmann from MENC: The National Association for Music Education. Both directors were eager to become more connected with Mus-Ed through website links, shared resources, and conference presenters.
- Members of the Mus-Ed Board of Directors are securing current e-mail addresses of the division's members for broadcast mailings in each region.
- Letters of introduction and a copy of Mus-Ed's *Catholic Perspectives* and membership brochures have been sent to diocesan education superintendents and chairs of music education departments at Catholic schools and universities across the country.
- Notice of Mus-Ed presenters at this year's NPM convention as well as at the NCEA convention and the MENC conference will be posted on music publishers' websites.
- The Mus-Ed page at the NPM website (www.npm.org) has been redesigned and "opened to the public"—it is no longer just for members of the division—so take a look!

For information on how to become a member of NPM Mus-Ed, contact the Membership Department at the National Office or check the website: www.npm.org.

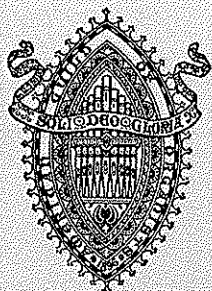
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June 15–21
Knoxville, Tenn.
Knoxville Chapter
Mr. John Brock
School of Music
University of Tennessee
Knoxville, TN 37996-2600
865-577-7153 (home)
865-974-7539 (business)
865-974-1941 (FAX)
johnbrock@utk.edu
www.music.utk.edu/ago

June 29–July 3
Sioux Falls, S.Dak.
South Dakota Chapter
Ms. Marilyn Schempp
809 Plum Creek Rd.
Sioux Falls, SD 57105
605-332-0038 (home)
605-336-2942 (business)
605-334-0671 (FAX)
MMSchempp@msn.com

July 6–12
New York, N.Y.
New York City Chapter
Mr. Gregory D'Agostino
P.O. Box 230402
Ansonia Station
New York, NY 10023
212-799-0560 (home)
212-877-8339 (FAX)
gregdag@aol.com
www.nycago.org

July 6–11
Dallas, Tex.
Dallas Chapter
Ms. Cynthia A. Fruth
2622 Lakeforest Court
Dallas, TX 75214
214-319-9812 (home)
214-341-8495 (business)
214-319-8051 (FAX)
music@cynthiafruth.com
www.dallasago.org

July 8–12
Calgary, Alberta
RCCO Calgary Centre
Mr. Neil Cockburn
Mt. Royal College Conservatory
4825 Richard Road SW
Calgary, Alberta T3E 6K6
CANADA
403-240-7769 (business)
403-240-6594 (FAX)
neilcockburn@mtroyal.ab.ca
www.mtroyal.ca/conservatory

July 20–25
Athens, Ohio
Southeast Ohio Chapter
Dr. Paul Barte
School of Music
Ohio University
Athens, OH 45701
740-593-4253 (business)
740-593-1429 (FAX)
barte@ohio.edu

July 20–26
San Diego, Calif.
San Diego Chapter
Ms. Ruth Sayre
4822 Iroquois Ave.
San Diego, CA 92117
619-276-4108 (home)
858-526-0721 (FAX)
sayrer@aol.com
www.agosd.org

POE+ for Adults

The **POE+** is a summer program filled with practical information and instruction for adult pianists and other musicians interested in improving their service playing skills. Participants will be introduced to basic organ skills through private instruction and classes. The week-long experience will lead to greater confidence and competence at the organ.



POE+ for Adults
July 7–11
Waco, Tex.
Central Texas Chapter
Dr. Joyce Jones
3525 Carondolet
Waco, TX 76710
254-753-8776 (home)
254-710-1417 (business)
joyce_jones@baylor.edu

Pipe Organ Encounters is an educational outreach program of the American Guild of Organists. Major funding for Pipe Organ Encounters is provided by the MAHADH Fund of the HRK Foundation and the Yale Institute of Sacred Music. Additional support is provided by the American Institute of Organbuilders, the Associated Pipe Organ Builders of America, and by the family of Ned Siebert. Permanently endowed scholarships are provided in memory of Seth Bingham, Clarence Dickinson, and Ned Siebert, and in honor of Philip E. Baker and Morgan and Mary Simmons. Additional funds have been created in honor of Philip Hahn, and in memory of Virgil Fox and Charles N. Henderson. For further information, e-mail info@agohq.org.

Calendar

Concerts and Festivals

DISTRICT OF COLUMBIA

Washington
March 2

Carmina—early vocal ensemble conducted by Vera Kochanowsky—joined in performance by a consort of viols. 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.

MINNESOTA

St. Louis Park
February 4

Benefit concert featuring David Haas at

Benilde-St. Margaret High School.

Conferences and Schools

CALIFORNIA

Anaheim

February 27–March 2

Los Angeles Religious Education Congress. Place: Anaheim Convention Center. Music and liturgy presenters include Tony Alonso, Rory Cooney, Gary Daigle, Theresa Donohoe, David Haas, Marty Haugen, Liam Lawton and Loricam, Val-Limar Jansen, Michael Mahler, Susan J. Paul, Donna Peña and Cross-Culture, Robert Piercy, Donna Anderle, Tom Booth, Ken Canedo, Cyprian Consiglio, Eleazar Cortes, Jaime Cortez, Bob Fabing, Mark Friedman, Bob Hurd, Carey Landry and Carol Jean Kinghorn, Jesse Manibusan,

Peter Rubalcava, Christopher Walker, and Trevor Thomson. Contact: Adrian Whitaker at (213) 637-7332.

DISTRICT OF COLUMBIA

Washington

February 6–9

East Coast Conference for Religious Education. Theme: Imagining a New Church—Building a Community of Life. Place: Marriott Wardman Park Hotel. Major speakers include Rev. Louis Cameli, Rev. Anthony Gittins, C.S.S.P., Thomas Groome, and Fran Ferder. Liturgy and music presenters include Tony Alonso, David Haas, Val-Limar Jansen, Steve Petrunak, Lori True, Ken Canedo, Cyprian Consiglio, Tom Kendzia, Jesse Manibusan, M. D. Ridge, and Christopher Walker. Contact: National Center for Pastoral Leadership,

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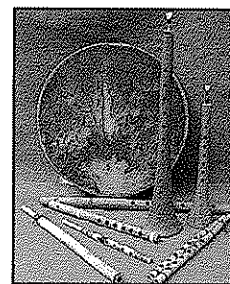
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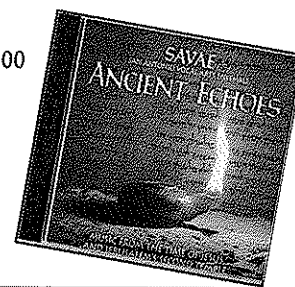
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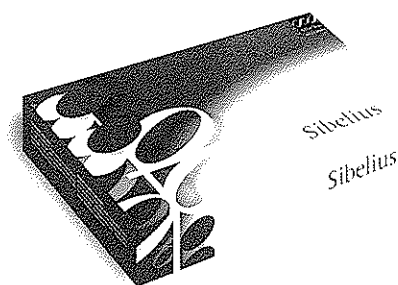
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GEORGIA

Augusta
February 7-8
Workshop and concert featuring Marty Haugen at St. Teresa of Avila Catholic Church. Contact John George at (706) 863-4956.

INDIANA

Warsaw
February 8
Diocesan Liturgy Day 2003: Revised GIRM. Presenter: J. Michael Joncas. Place: Sacred Heart Church. Sponsored by Office of Worship, Diocese of Fort Wayne-South Bend. Contact Beverly Rieger at (260) 442-4611; web: www.diocesefwsb.org.

LOUISIANA

Lafayette
February 7-8
Acadiana NPM Chapter with workshops and concert featuring Rory Cooney and Theresa Donohoe. Contact Joni Hamilton at (337) 984-5194.

MISSOURI

St. Louis
April 22-25
National Catholic Educational Association One Hundredth Anniversary Convention and Exposition. Theme: Dream by the River: Faithful Past, Faith-Filled Future. Place: America's Center, St. Louis. Presentations include several sponsored by NPM Mus-Ed. Contact: National Catholic Educational Association, 1077 30th Street, NW, Suite 100, Washington, DC 20007-3852. Phone: (202) 337-6232; fax: (202) 333-6706; web: www.ncea.org.

NEW YORK

New York
February 12-15
American Choral Directors Association National Convention. Place: Various hotels and churches, including Riverside Church and St. Patrick Cathedral. Three tracks for the full program. Contact: American Choral Directors Association, PO Box 6310, Lawton, OK 73506-0310. Phone: (580) 355-8161; web: www.acdaonline.org.

OHIO

Cincinnati
March 29
Catholic Men's Conference: Answer the Call. Featuring Bobby Fisher. Place: Cintas Center, Xavier University. Contact: Kevin Lynch at (513) 469-0310; e-mail: kevin@thecall.org.

PENNSYLVANIA

Bala-Cynwyd
March 1
Cantor Workshop featuring Michael Connolly. Place: St. Matthias Church. Contact: Brandon Artman at (610) 664-0207 x17; e-mail: brandon.artman@lycvos.com.

VIRGINIA

Alexandria
June 22-25
AGO Region III Convention. Theme: Pipes on the Potomac. Place: Radisson Hotel and church venues. Early registration deadline: March 31, 2003. Presenters include Mary Beth Bennett, Eileen Guenther, Naji Hakim, Ann Labounsky, Paul Skevington, Donald Sutherland, John Walker, and Paul Westermeyer. Contact: Diane Kingsbury, Registrar, Music Office, The Cathedral of St. Thomas More, 3901 Cathedral Lane, Arlington, VA 22203-3602. Phone: (703) 430-0321; e-mail: novaaago2003@cox.net.

Retreats and Missions

ILLINOIS

Chicago
March 22-26
Lenten Mission with Rev. Jan Michael Joncas at St. Constance Church. Contact Father Thomas Paprocki at (773) 545-8581; web: www.stconstance.org.

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ITALY

Rome, Vatican City, Montecassino, Assisi
February 20-27
Gregorian Chant Study Week: subsidized continuing education program for music directors. Contact Peter's Way, 25 South Service Road, Suite 240, Jericho, NY 11753-1065. Phone: (800) 443-6018; e-mail: ptrsway@coil.com; web: www.petersway.com.

UNITED KINGDOM

March 24-31
London, Ely, Cambridge, et al.
English Cathedral Music: subsidized continu-

ing education program for music directors. Contact Peter's Way, 25 South Service Road, Suite 240, Jericho, NY 11753-1065. Phone: (800) 443-6018; e-mail: ptrsway@coil.com; web: www.petersway.com.

Overseas

GERMANY

March 5-9
Frankfurt am Main
Musikmesse Frankfurt: Europe's largest music industry showcase. Exhibits of musical instruments, sheet music, music software and hardware, and other musical accessories. Contact: Messe Frankfurt GmbH, Ludwig-Erhard-Anlage 1, 60327 Frankfurt am Main, Germany. Phone: +49 69 7575-0; fax: +49 69 7575-6433; e-mail: info@messefrankfurt.com; web: www.messefrankfurt.com.

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

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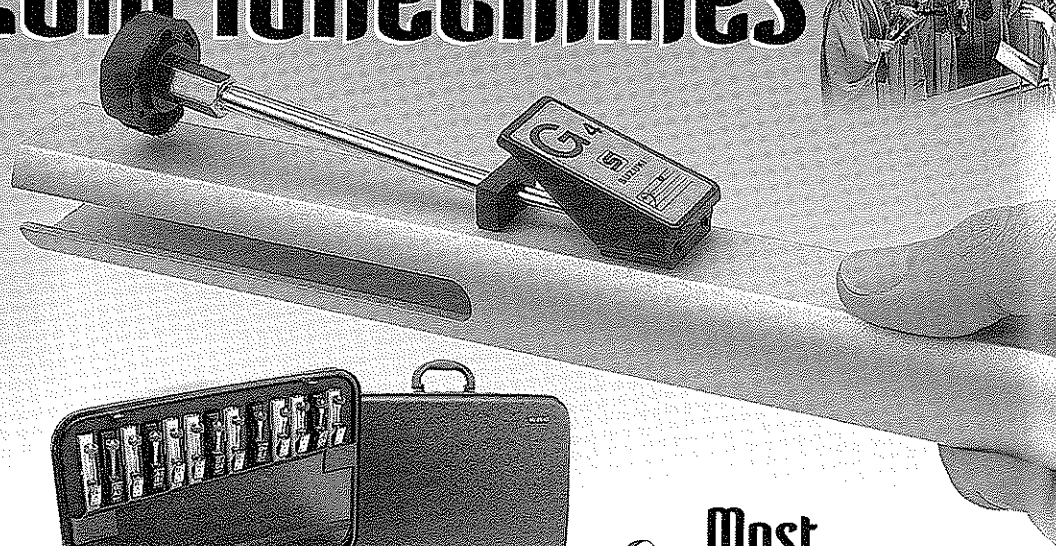
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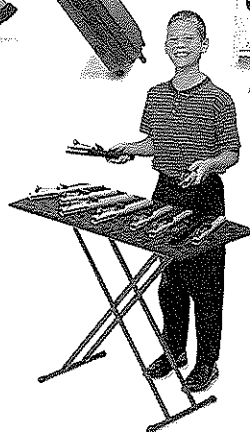
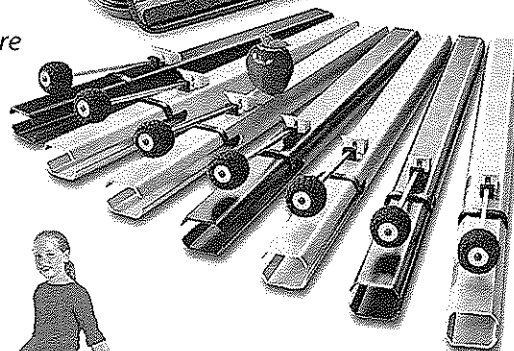
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Hotline is a membership service listing members seeking employment, churches seeking staff, and occasionally church music supplies or products for sale. A listing is printed twice (once each in the next available issues of *Pastoral Music* and *Notebook*) and appears on the web page—www.npm.org—for two months (updated on the fifteenth of each month). The cost is \$20 to members, \$30 to non-members for the first fifty words. The cost is doubled for 51–100 words (limit: 100 words exclusive of heading and contact information). We encourage institutions offering salaried positions to include the salary range in the ad. Other useful information: instruments in use (pipe or electronic organ, piano), size of choirs.

The Membership Department provides this service at the National Office. Ads may be submitted by e-mail to npmmem@npm.org, faxed to (240) 247-3001, or mailed to: Hotline Ads, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. When submitting your ad, please include your membership number and the name of the person or institution to whom the invoice should be mailed.

Position Available

CALIFORNIA

Director of Music and Music Ministry. Most Holy Redeemer Parish, 100 Diamond Street, San Francisco, CA 94114. Midsize, inclusive, diverse Catholic community; three-quarter-time director of music for highly motivated volunteer adult choir. Candidate must be proficient in organ (1960 Austin [11/23], alterations by Shoenstein in 1998), piano, and have excellent choral and vocal skills. Candidate shall provide leadership for three weekend Masses, holy days, and other liturgical functions. Music degree, experience in Catholic liturgy, and knowledge of contemporary and traditional musical styles required. Additional stipend for consultation and playing for funerals and weddings. Submit résumé

to Music Director Search Committee. HLP-6033.

FLORIDA

Liturgist-Musician. St. Timothy Catholic Community, 1351 Paige Place, Lady Lake, FL 32159. Rapidly growing active retirement community seeks full-time person skilled at traditional and contemporary liturgy and music. Both clergy and laity welcome to apply. Good communication skills; develop worship programs; work with staff and community; and involve parishioners. Send résumé to Director of Liturgy Committee. HLP-6024.

Director of Music. St. Helen Church, PO Box 2927, Vero Beach, FL 32961-2927. Fax: (772) 567-1061; e-mail: ecbv@aol.com. Indian River County parish is seeking director of music (full-time: forty hours). Responsible for all music associated with worship in the parish including music selection, music staffing, sound system; performing at six weekend liturgies, holy days, special events; and some liturgy prep. Additionally, director will build and sustain adult and children's choirs, recruit and train cantors, attend staff meetings, and have music budget responsibility. Minimum of four years successful work experience with above duties. Pleasant working environment; excellent medical, dental, and retirement benefits. Please fax, mail, or e-mail résumé, three professional references, and salary request to Elaine Bichler. HLP-6027.

ILLINOIS

Liturgist-Musician. Holy Family Parish, 600 N. Brookforest Avenue, Shorewood, IL 60431. Phone: (815) 725-6880, ext. 227; fax: (815) 725-8649. Shorewood/Plainfield, Illinois, (Chicago area) Catholic parish seeks either a combined, full-time liturgy-music director or separate, part-time liturgy and music coordinators with background(s) in contemporary and traditional Catholic liturgy and/or music.

Experienced in organ/piano, liturgy, and choir direction—adult and children's choirs. Work with school and parish teams to plan and provide liturgy and music for weekends, school liturgies, holy days, weddings, funerals, and special events. Salary commensurate with experience. Contact Deacon Fred Straub at above number or send résumé and salary requirements attn: Liturgy/Music Position at above address. HLP-6020.

Associate Director. Office for Divine Worship, 1800 N. Hermitage Avenue, Chicago, IL 60622. Phone: (773) 486-5153; e-mail: twilliam@odw.org. The Office for Divine Worship is seeking qualified candidates for the full-time position of associate director. The candidate must have significant experience (three to five years) in liturgy and in adult initiation at the parish and/or diocesan level, a collaborative and pastoral style, proven organizational and administrative skills. A graduate degree in liturgy (or equivalent) is required. Interested candidate may send a letter of application, professional and academic résumé, and a list of three references to D. Todd Williamson, Director. HLP-6029.

Director of Liturgical Music. Office for Divine Worship, 1800 N. Hermitage Avenue, Chicago, IL 60622. Phone: (773) 486-5153; e-mail: twilliam@odw.org. The Office for Divine Worship of the Archdiocese of Chicago is seeking qualified candidates for this full-time position. Minimum five years experience in music and liturgy at the parish and/or diocesan level, collaborative and pastoral style, proven organizational skills, computer fluency, and knowledge of or willingness to learn *Finale* required. Graduate degree in music (or equivalent) is required. Preference given to candidates with background/studies in liturgy and those with significant experience in Hispanic, multi-cultural ministry. Interested candidate may send a letter of application, professional and academic résumé, and a list of three references to D. Todd Williamson, Director. HLP-6030.

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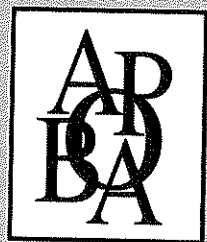
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KENTUCKY

Director of Music Ministry. St. James Church, 307 West Dixie Avenue, Elizabethtown, KY 42701. A large vibrant parish in Central Kentucky is seeking a person to coordinate the music at this progressive parish. Responsibilities include working with existing adult and children's choirs, playing for weekends and holy days, formation of cantors, and playing for weddings and funerals for additional stipends. Candidate should be proficient in organ, piano, and conducting and enjoy working with others. Instruments include a Baldwin grand piano and Wicks pipe organ, Schulmerich handbells and Orff instruments, all in excellent condition. Salary in the \$30,000+ range. Prefer candidate with Catholic parish experience and music degree. Send résumé to Search Committee. HLP-6035.

Organist-Accompanist. Cathedral of Christ the King, 299 Colony Boulevard, Lexington, KY 40502. Phone: (859) 268-2861. Parish of 2,500+ in the heart of the Bluegrass State! Immediate opening for part-time, proficient organist to accompany choir, schola, children, and cantors at two to four Masses per weekend and rehearsals. Play for all holy days, holidays, seasonal liturgies, and sacraments. Excellent sight-reading required. Weddings provide substantial extra income. Possible additional income to qualified candidate directing children and string ensemble. Resources: two-manual eighteen-rank Wicks organ, Steinway-A grand piano, and repertoire from chant to Gospel! Salary within AGO guidelines. Send résumé to Music Director; open until position is filled. HLP-6038.

MARYLAND

Organist. St. Mary Catholic Church, 7401 Buchanan Street, Landover Hills, MD 20784. Fax: (301) 306-5543. Rodgers organ. Grand piano. Sunday Masses: 9:00, 10:30, 12:30. Additional seasonal responsibilities. Weekly choir practice. Weddings, funerals extra. Thorough understanding of Roman Catholic liturgy. Salary commensurate with education, experience. Please mail or fax résumé. HLP-6026.

Director of Music-Organist. Church of the Resurrection, 3175 Paulskirk Drive, Ellicott City, MD 21042. Phone: (410) 461-9111, ext. 202; fax: (410) 203-9419; web site: <http://www.res-ec.org>; e-mail:

curran@umbc.edu. Resurrection Catholic Church in Ellicott City, Maryland, seeks full-time music director starting 7/03. Music degree and experience in organ, piano, and choir required. Liturgical experience helpful. Responsibilities include: planning liturgies; training/directing cantors, adult choir, and choirs for special liturgies; providing music at Masses and other liturgical celebrations. Newly renovated choir area, three-manual Rodgers organ, grand piano, separate rehearsal space and up-to-date music library. Salary negotiable, commensurate with experience and education: \$40,000-\$50,000 plus stipends and benefits. Detailed job description available. Please send résumé and references before March 15, 2003, to Robert J. Curran, Music Director Search Committee, at above address. HLP-6036.

MICHIGAN

Full-Time Positions. The Diocese of Lansing seeks qualified candidates to fill a variety of full-time positions in diocesan parishes. Competitive salary and benefits. Please send résumé to the Office of Worship, 300 West Ottawa, Lansing, MI 48933, or e-mail to rthiro@dioceseof

lansing.org. HLP-6019.

Director of Music Ministry. St. John Catholic Student Parish, 327 MAC Avenue, East Lansing, MI 48823. Phone: (517) 337-9778. Vibrant Catholic student parish serving community of Michigan State University seeks full-time director of music committed to Vatican II principles with experience in Catholic liturgy; start 07/03. Applicant must be proficient in piano, voice, and choral conducting. As a member of the pastoral team, responsibilities include providing leadership for four weekend liturgies, rehearsal and direction of 100+ choir and cantors, weddings and funerals, student recruitment and formation within the music ministry program. Good administrative/team building skills and the ability to work collaboratively are required. More detailed job description available on request. Send résumé and references to Music Search Committee. HLP-6021.

Director of Liturgy and Music. St. Jane Frances de Chantal Catholic Community, 38750 Ryan, Sterling Heights, MI 48310. Phone: (586) 977-8080; fax: (586) 977-9305. Full-time position in vibrant, Vatican II-centered, 1,700-family parish. Coordinate comprehensive program: liturgies/liturgical ministries; adult choirs, cantors, seasonal children's choir, instrumental ensemble, and accompanying rehearsals. Four weekend Masses, funerals, weddings, holy day Masses, one weekday Mass, seasonal paraliturgical services. New church has thirty-one-rank, two-manual Casavant pipe organ and new 6'6" Kohler-Campbell grand piano. Ideal candidate: Catholic with organ, piano, and vocal proficiency. Liturgy and/or church music degree a plus. Good pastoral, organizational leadership skills and willingness to work in team ministry required. Salary commensurate with qualifications/experience. Position available January 1, 2003. Send résumé/ references to Fr. Gerry LeBoeuf. HLP-6023.

MISSOURI

Director of Liturgy and Music. All Saints Parish, 7 McMenamy Road, St. Peters, MO 63376. Phone: (636) 397-1440; fax: (636) 397-1421; e-mail: asadmin@inlink.com. Full-time position in parish of 2,500 families. Responsibilities: oversight of planning and celebration of parish liturgies; developing liturgical ministries. Requirements: knowledge of the liturgy;



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NEW YORK

Director of Music Ministry. St. Aidan Roman Catholic Church, 505 Willis Avenue, Williston Park, NY 11596. Phone: (516) 746-6585; fax: (516) 746-6055. Full-time director of music ministry for congregation of 4,000 families. Responsibilities: direct and administer multi-graded children/youth choirs, adult choir, and youth and adult handbell choirs; provide organ accompaniment for Sunday liturgies, weddings, and funerals. Applicant must be committed to excellence in traditional and contemporary musical styles. Previous experience is required with youth and adult choirs. Applicant must have the ability to work with assistants (two) and a pastoral staff. Salary is commensurate with education and experience and includes full diocesan benefit plan. Send résumé or inquiries to Rev. Robert L. Hayden at parish address. HLP-6022.

Musician. Dominican Convent, 175 Route 340, Sparkill, NY 10976. Motherhouse community of Dominican Sisters seeks musician to fill quarter-time position available January 2003. Keyboard skills necessary. Small house schola for Sunday and special liturgies. Experience with elderly community a plus. Responsibilities include planning and providing ritual music for Sunday liturgies with house community. Send résumé to Sister Joanne Deas, OP, Administrator. HLP-6028.

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Organist/Pianist/Accompanist. Our Mother of Good Counsel Church, 31 Pennswood Road, Bryn Mawr, PA 19010. Phone: (610) 525-0147; fax: (610) 525-0157; e-mail: Fpianini_dmm_omgc@msn.com. Vibrant Roman Catholic parish of 1,200 families seeks organist/pianist for three weekend Masses. Responsibilities include playing for three Masses, accompanying the adult choir, children's choir, and contemporary ensemble. Möller (1890) rebuilt, new console with draw knobs (1980s), three manuals. Steinway grand piano (restored 1997). Competitive salary. Please send résumé to Federico Piantini, Director of Music Ministries. HLP-6032.

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Music Director. St. Mary Roman Catho-

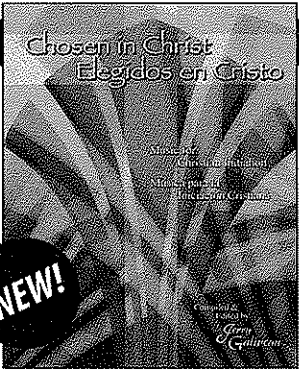
lic Church, PO Box 547, 12 William Street, Newport, RI 02840. Fax (401) 845-9497. Part-time position (twenty hours/week) for 1,200-family parish. St. Mary is the oldest Catholic parish in Rhode Island and is listed on the National Register of Historic Places. Proficiency in organ and a strong emphasis on assembly participation. MM preferred. Responsibilities include adult choir, cantor training, staff collaboration, oversight or direction of youth choir. Three-manual Casavant organ (op. 326, 1956), five-octave Schulerich handbells. Salary commensurate with education and experience (AGO guidelines), \$20,000-\$30,000. Please send résumé and the names of three references ASAP to Search Committee. HLP-6034.

VIRGINIA

Director of Music and Arts. Truro Episcopal Church, 10520 Main Street, Fairfax, VA 22030. Phone: (703) 273-1300; fax (703) 591-0737; e-mail: musicsearch@trurochurch.org; website: www.trurochurch.org. Support the rector in all aspects of the ministry, including planning and directing with particular emphasis on Anglican traditions. Truro is a large, biblically orthodox, mission-minded church, recognized as a leader and innovator, incorporating liturgical arts in creative Christ-centered worship, using a wide variety of music styles in all services. Successful candidate has strong, personal relationship with Jesus Christ; advanced music degree, preferably keyboard; experience in Anglican tradition or similar liturgical background; experience in large church leadership; receptivity to a wide variety of musical expressions. Salary negotiable, full benefits package. Send résumé, statement of faith to Music Search Committee. HLP-6025.

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 September 12-14 Houston, TX*

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Organist-Choir Directors

July 28-August 1 St. Paul, MN

Music with Children

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School for Pianists

August 11-13 Detroit, MI

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Pastoral Liturgy Express

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 Reading, PA

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14-18 National Convention
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 Prays and Sings

21-25 Pastoral Liturgy Institute
 Chicago, IL
 28-30 Music with Children:
 Choir and School
 Philadelphia, PA
 28-Aug 1 Organists-Choir Directors
 St. Paul, MN

August

4-6 Cantor Express
 Lakeside, OH
 8-10 Cantor Express
 Atlanta, GA
 11-15 Choir Director Institute
 Belleville, OH
 11-13 School for Pianists
 Detroit, MI
 22-24 Guitar Express
 Albuquerque, NM
 22-24 Pastoral Liturgy Express
 Buffalo, NY

September

12-14 Cantor Express
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New!



Julian Was Right!

BY M. D. RIDGE

I'm not a web surfer, but, out of curiosity, in preparation for writing this article, I turned on my ancient, trusty Mac and fired up Google to search for sites related to music for worship. I found the search results interesting:

ritual music—498,000 sites;
liturgical music—123,000 sites;
Roman Catholic liturgical music—19,800 sites;
Roman Catholic ritual music—19,600;
praise music—1,020,000 sites.

Wow! More than a million sites for praise music. This must be the coming thing, the real deal, right?

A recent newspaper article described how some Protestant churches are holding "traditional" services that feature the denomination's favorite old hymns instead of the currently popular praise music. One minister dismissed this practice, saying that only old folks attended, so it was hardly a trend.

Past As Prologue

My mother was raised Catholic; my father was the son of a circuit-riding Methodist minister. We didn't go to church. Dad would bray the corniest of revival hymns to get my mother's goat; it worked. I came into the Catholic Church when I was twelve—hardly infant baptism, but not exactly RCIA. We who had been dragooned into the choir sang from the old *St. Gregory's Hymnal*: Latin chants, syrupy hymns in English, lots of music for devotions and novenas. Of course, the people not in the choir sang little, if they sang at all.

Long before the Second Vatican Council, the liturgical renewal that spanned the twentieth century was having an effect. While I was in high school, the services of Holy Week began to be held in the evening rather than in the morning: The candlelight, participation aids for the people, and the sense of wonder were all amazing.

Then came Vatican II and its sweeping liturgical

changes, which many welcomed but others resentfully rejected. Liturgical catechesis was often lacking, and even when it was offered, there were places where it was not well received. One Rhode Island parish, for example, advertised an overview of the new liturgy. The associate pastor and I were the only ones who showed up; we watched the film, talked about it for a few minutes, and went home.

Hymns that were standards in Protestant denominations were imported to fill the gaps in Catholic repertoire. Some of the texts didn't exactly jibe with Roman Catholic theology, but that was considered a relatively minor problem then.

Guitars Arrived, and Folk Music

In my life, liturgical history soon melded with personal history. Both of my parents were musicians, fond of show tunes, big bands, and jazz. How did I rebel from such parental example? Through classical and ethnic folk music. Nothing could have been more precisely calculated to drive them nuts. So, when folk songs showed up in church, I didn't find them strange at all; I was already familiar with most of them.

There were easy-to-sing spirituals and camp songs sung in folk style: "Michael, Row the Boat Ashore"; "This Little Light of Mine"; Clarence Rivers's "Ride On, King Jesus"; and a host of others. The Vietnam War was in full sway, and the music reflected the concerns of the culture: "I'm gonna lay down my sword and shield/Down by the riverside . . ." Even songs from the pop culture (the Beatles' "Let It Be" and "Here Comes the Sun") and theater (*Godspell*, *Jesus Christ Superstar*) made their way into liturgy.

We were still just singing songs, not singing the liturgy. My 1971 edition of the *Hymnal for Young Christians* has two major divisions in its table of contents: Liturgical Songs, which included entrance, offertory (that's what they called it), communion, and general liturgical songs; and Catechetical Songs, which included the psalms, other songs from Scripture, songs for children, and general catechetical songs. Ritual music was included only in a supplement.

The theology expressed in the intentionally liturgical music of that time tended to be simplistic and didactic. The language was primarily gender-specific: "Sons of

M. D. Ridge is a composer, author, pastoral musician, and freelance writer living in Norfolk, Virginia. Her most recent collection, A Light in Darkness, is published by Oregon Catholic Press.

God, hear his holy Word!" is the one everybody remembers, wincing, but composers and authors—even the few women composers and authors—commonly referred to God in solely masculine terms and to the people of God in similar masculine terms that, they said, included women. Those who found this language and rationale objectionable were considered odd or, worse, radical.

A new generation of composers took a fresh look at the situation. Their theology was sound; their texts, rooted in Scripture, were slowly using more gender-inclusive language. The music, still full of energy, was becoming more sophisticated. Surely the church today would be much poorer without "On Eagles' Wings," "I Am the Bread of Life," "Blest Are They," "Mass of Creation," "Here I Am, Lord," "One Bread, One Body," and the "St. Louis Jesuits' Mass"—to name only a few. Contemporary liturgical music was growing up.

What came to be called the "charismatic renewal" in the Catholic Church provided another influence on the music we used at worship. It took in many of the "grown-up" liturgical songs and also borrowed, often unwisely, from fundamentalist Protestant sources. Songs were frequently repetitive, emotional, determinedly anti-intellectual, personal, simplistic, and linguistically and theologically questionable. Yet the best of the genre became mainstream classics: "Seek Ye First," "Song of Moses," "Psalm 89," "I Want to Walk as a Child of the Light."

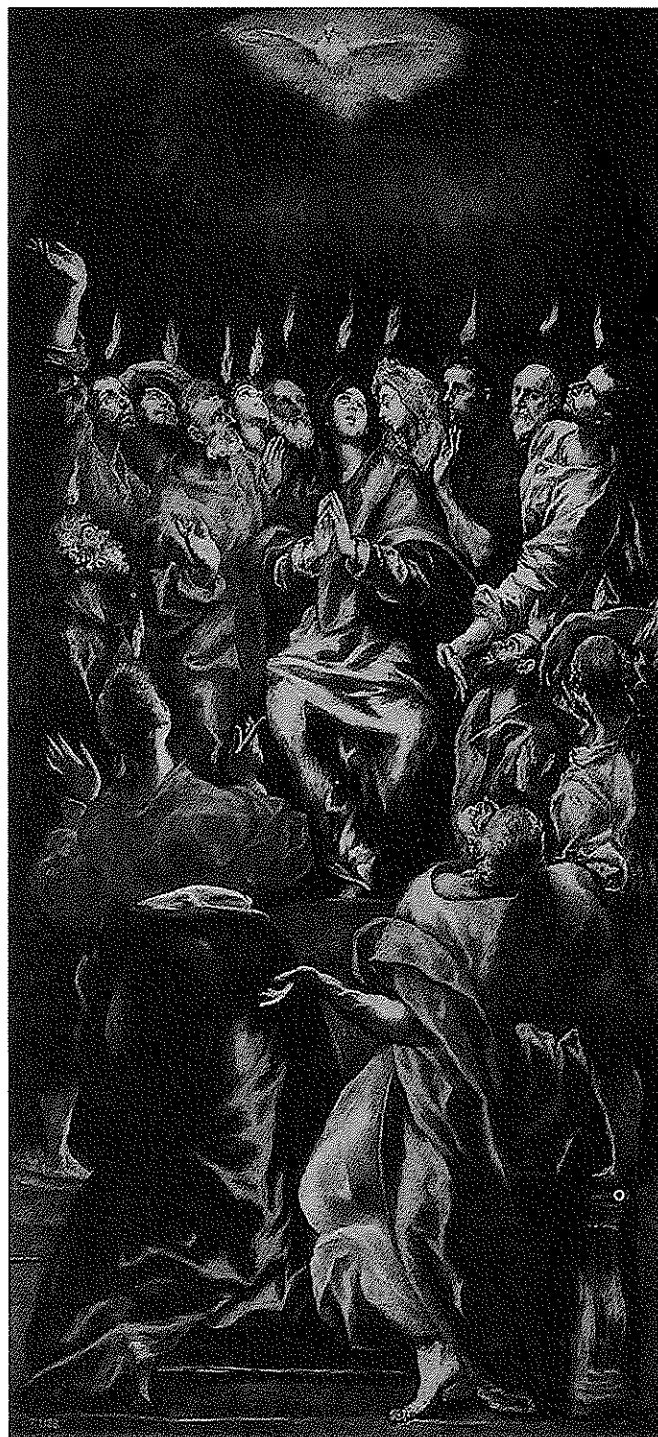
We've welcomed the British composers of the St. Thomas More Group and gained "Center of My Life," "Celtic Alleluia," "All That Is Hidden," "Sing of the Lord's Goodness," and a host of others. African-American composers like Leon Roberts and Grayson Warren Brown have enriched our liturgical experience in ways hardly dreamed of before Vatican II, as has music sung in Spanish and Vietnamese and the polyrhythms of world music.

So What's the Problem with Praise Music?

Not everything that purports to praise God is suitable for use in Roman Catholic liturgy. Remember, pastoral musicians must exercise musical, liturgical, and pastoral judgment—which implies a basic knowledge of Catholic ecclesiology and sacramental theology. It's not just about catchy tunes and feel-good lyrics.

What we sing, we reinforce in people's memories and imaginations. For example, there are many popular arrangements of "Over my head, I hear music everywhere . . . there must be a God somewhere." "*Must be a God somewhere*"? But Catholics believe that God exists (not "must be"), that God is among us (not "over my head") and within us. It's one thing to sing such a song in an ecumenical setting such as an interfaith youth rally or an informal gathering, but does this song reinforce a theology that is really suitable for liturgical use?

Some characteristics of the praise music repertoire set off my internal alarms, and there are several questions I have to ask about such songs:



El Greco, *Pentecost*, c. 1600, courtesy of the Prado Museum, Madrid, Spain.

- Does this song posit a solely vertical relationship with God? Heaven is not "up." Our relationship with God is simultaneously transcendent and immanent; it's one of the great mysteries of our faith.
- Is it all about me ("I")? Some of the psalms are written in first person singular; there's nothing wrong with using that particular voice. However, contemporary songs in which the only relationship is between God



and "me" should be scrutinized very carefully. God exists in community: God is Trinity. Liturgy implies community; so should its music, implicitly and explicitly.

- Is this a soloist's piece that reduces the choir and the rest of the assembly to the role of backup singers? A singer/star may draw rave reviews with a song about how he or she just loves the Lord—but that song is more likely to be concert material than music that is liturgically appropriate.
- Is all the God-language male-centered? Some songwriters handle God-language more elegantly and subtly than others.
- Is the language anthropomorphic? Does it trivialize the relationship between God and people? "When he rolls up his sleeves, he ain't just 'puttin' on the ritz.' Our God is an awesome God!" Hmmm . . . God as cool dude—I think there's more to God than that.
- Can the people sing it? Or do they just wait until it's over? A whole liturgy full of music the assembly can't sing—whether it's Palestrina or Amy Grant—says to the majority of the liturgical assembly: "Your participation is not necessary." That's not what Roman Catholics believe.

Praise music has energy and rhythm. It's as attractive to many as the ubiquitous pop music culture from which it springs. It is for these reasons that we pastoral musicians must be very, very careful about the theological

statements we ask people to sing—and therefore reinforce. Why would we reinforce what we do not believe?

If we do not take that theological responsibility seriously, if we say, "Oh, but the kids love it" or "It's so catchy," then we might as well be sprinkling arsenic on the communion bread. A little bit probably wouldn't kill anyone, but the cumulative effect is disastrous.

What Has Been Will Be

What I suspect will happen is what has happened before: The best and most suitable of the genre will survive and the rest will fade into well-deserved oblivion, at least as far as use in the context of Catholic liturgy is concerned.

Decades ago, when my mother was still living in New York, I asked her to do some research for me about the Central Park carousel. She called back, bubbling over with delight. "It's amazing! All those century-old newspapers have exactly the same bad news headlines as today: The government is corrupt; crime is a major problem; war and poverty and violence are raging everywhere; the younger generation has no respect for anything and they'll all come to a bad end!" She found this tremendously encouraging. "We survived that, so we'll probably survive this, too."

Even praise music.

Julian of Norwich was right: All shall be well, and all shall be well, and all manner of thing shall be well.

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