

NATIONAL ASSOCIATION
OF
PASTORAL MUSICIANS

June-July 2003

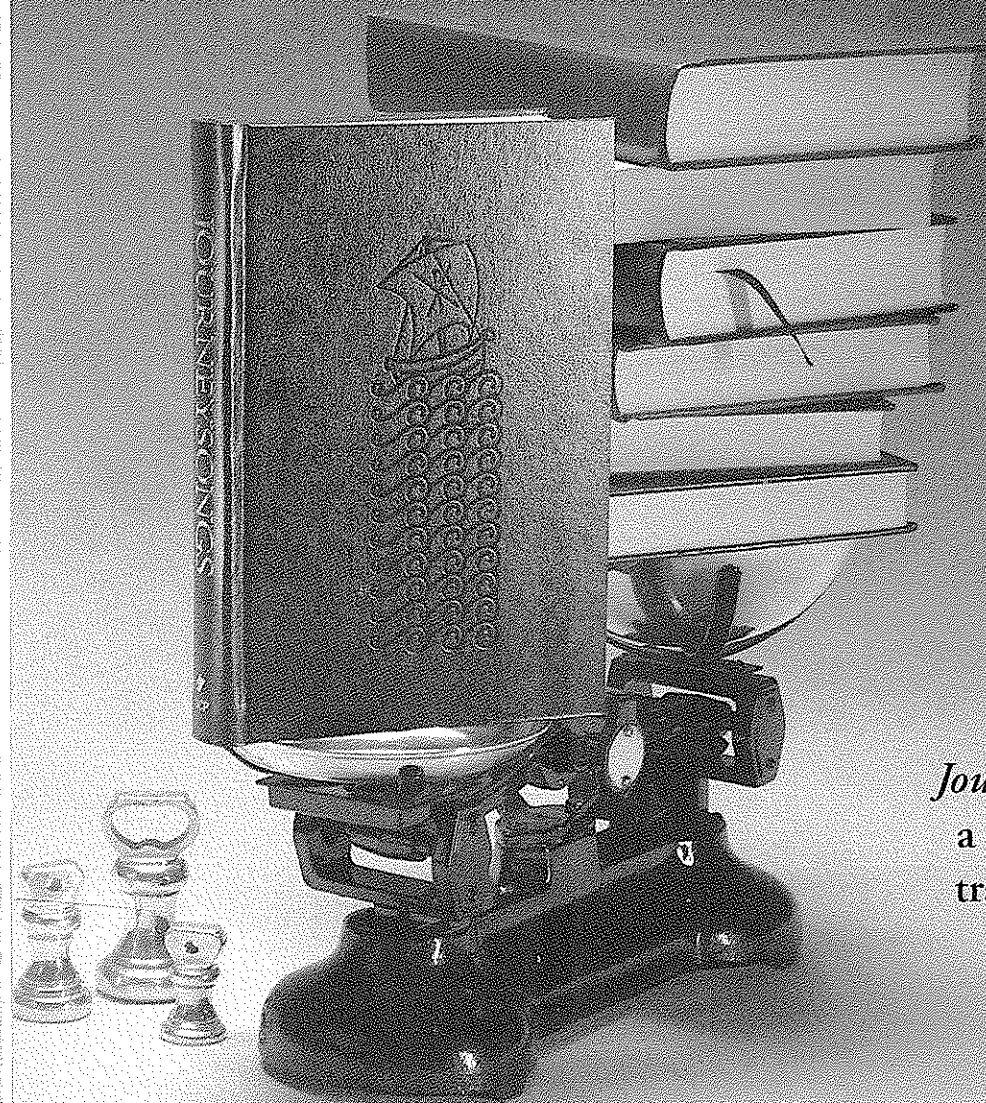
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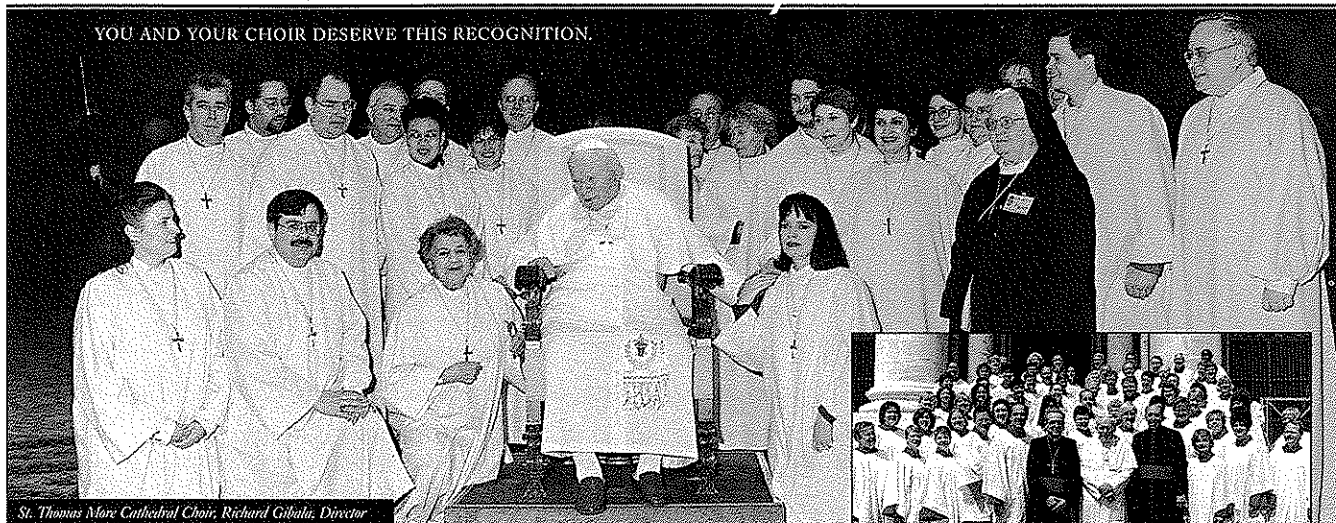


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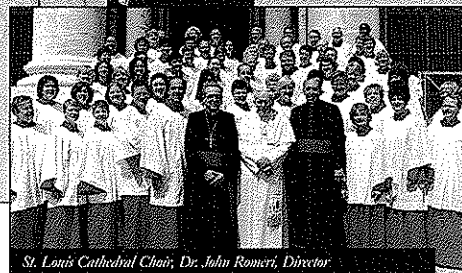
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From the President

Dear Members:

The following pages contain the annual report of the National Association of Pastoral Musicians, reflecting the activities of NPM for the year 2002.

During 2002 NPM sponsored three exciting regional conventions and sixteen schools and institutes, including very successful seminars on the *General Instruction of the Roman Missal* in Phoenix, Chicago, and Philadelphia. We enjoyed record attendance at our schools and institutes, but participation in our regional conventions fell short of projections.

While our membership showed a small decline in 2002—normal for a regional convention year—our membership revenue increased significantly. This increase resulted from raising the membership dues by approximately twenty percent—the first increase in twelve years.

After experiencing a deficit of nearly \$285,000 during 2001, we were able to reduce our deficit by fifty-five percent during 2002, to just over \$127,000. During the coming year we are projecting a surplus for the first time in four years. The improvement to our financial situation comes from increased revenue from membership, significant cuts in the cost of running the association, and the success of the 2002 NPM Annual Fund. Because of the generosity of our members and friends, we were able to reach our first-year goal of \$45,000 for the Fund. Thank you for your support!

This magazine and our other publications continue to serve the broad diversity of our members. During 2002 we have worked to keep *Pastoral Music* and our other publications practical while also dealing from time to time with theoretical topics. Look for some new approaches in the coming year, including questions and suggestions for practical issues attached to articles in *Pastoral Music*, as well as several features on the NPM web site.

During 2002 the NPM Board of Directors and the NPM Council devoted a great deal of energy to developing a three-year strategic plan for the association. The plan focuses on increasing our membership, strengthening our educational programs, and providing financial stability. The national staff has assisted the Board in developing first-year objectives to be completed during 2003 (see page five).

The year 2002 was a challenging one for NPM and its members. Throughout the past year we have been dealing with threats of terrorism, apprehension over the possibility of war, anxiety regarding the economy, and dismay over the sexual abuse scandal in the church. Pastoral musicians, clergy, and other leaders of worship have responded to these challenges by carrying out their responsibilities in a caring and faithful way, seeking to bring hope and healing to their communities.

The work of NPM is more important than ever. Thank you for your commitment to sung worship and for your continued support of NPM.

Sincerely,

A handwritten signature in dark ink, reading "J. Michael McMahon". The signature is fluid and cursive, with the first name "J." and last name "McMahon" clearly legible.

J. Michael McMahon
President

Annual Report to the Membership

FOR THE YEAR JANUARY 1 TO DECEMBER 31, 2002

Membership

The year 2002 saw overall membership remain steady, with just a three percent fluctuation, typical of a regional convention year. Membership in our two divisions grew slightly reflecting increased interest in professionalization among directors of music ministry and those working in music education.

	Dec. 31, 2001	Dec. 31, 2002
Total Membership	9,223	8,928
Divisions		
DMMD	731	748
Music Education	224	297

Sections

African American Musicians	99
Campus Ministers	136
Cantors	2,073
Choir Directors	2,270
Clergy	1,481
Ensemble Musicians	1,239
Hispanic Musicians	186
Musicians in the Military	41
Organists	1,913
Pianists	167
Responsible for Leadership in Music Ministry	2,222
Seminary Music Educators	94
Youth	1,100
Eastern Church Musicians	in formation
Asian/Pacific Rim Musicians	in formation
Pastoral Liturgists	in formation

Chapters

Membership in chapters has remained steady. NPM chapters are active in more than one-third of U.S. dioceses.

2002	69	(55 permanent, 14 temporary)
2001	70	(56 permanent, 14 temporary)
2000	65	(53 permanent, 11 temporary)
1999	46	(42 permanent, 4 temporary)

Publications

	Dec. 31, 2001	Dec. 31, 2002
Members and Subscribers		
Pastoral Music	9,670	9,539*
Notebook	9,252	9,357
Liturgical Singer	1,824	1,540**
Praxis	688	766
Catholic Music Educator	219	309

* This number includes 172 non-member subscribers and 195 libraries.

** Total number of copies sent to 487 subscribers.

Pastoral Music • June-July 2003

The National Association of Pastoral Musicians remains by far the largest, most diverse, and most active association serving those interested in and leading worship in the Catholic Church in the United States.

Our goal is to serve pastoral musicians and other leaders of worship dedicated to the belief expressed in the *General Instruction of the Roman Missal* that "great importance should be attached to the use of singing in the celebration of the Mass" and the Church's other sacraments and rites.

NPM's publication service offers reliable and practical resources for our members and for others in liturgical ministry. We receive frequent requests to reprint articles from *Pastoral Music* and our other publications.

Many people first encounter NPM through our conventions and schools. At regional conventions, about one-half of the participants are non-members, though many subsequently join NPM. At the national conventions, about one-third of the participants are non-members.

Membership dues and subscriptions accounted for about thirty-eight percent of our total revenue for 2002. Registration fees for our conventions and schools provided an additional forty-five percent.

Education

Conventions

	Total Attendance
2002 Regional Conventions: Anaheim, Omaha, Rochester	2,331
2001 National Convention: Washington, DC	4,680
2000 Regional Conventions	3,664
1999 National Convention: Pittsburgh, PA	5,227
1998 Regional Conventions	3,784

Schools and Institutes

Participation in NPM schools and institutes grew by sixty percent in 2002, in large part because of an expansion in programs and the introduction of seminars on the *General Instruction of the Roman Missal*.

	Total Attendance
2002 16 Schools and Institutes	1,103
2001 9 Schools and Institutes	667
2000 12 Schools and Institutes	555

Finances

The deficit for 2002 was fifty-five percent below that of 2001 and eighteen percent below that of 2000. Better performance this year resulted from a twenty percent increase in membership dues and significant cost reductions in every area of operation except schools, where we expanded the number of programs and increased by two-thirds the number of participants from the previous year. The budget for 2003 has been prepared to project a modest surplus for the first time in four years.

	2001	2002
Revenue		
Membership and Publications	\$ 385,548	\$ 497,562
Conventions	857,387	371,455
Schools	186,269	218,632
Advertising and Exhibits	211,461	182,955
Administration	20,632	28,270
Total Revenue	\$1,663,003	\$1,317,339
Expenses		
Membership and Publications	\$ 486,354	\$ 341,191
Conventions	633,742	316,395
Schools	198,756	248,764
Advertising and Exhibits	147,882	137,105
Administration	487,015	359,969
Total Expenditures	\$1,998,692	\$1,444,429
SURPLUS (DEFICIT)	(284,814)	(127,090)

Goals and Objectives for the Strategic Plan

ADOPTED BY THE NPM BOARD OF DIRECTORS

JANUARY 2003

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 worshipping communities in the United States of America.

Goal A. TO INCREASE MEMBERSHIP TO 10,500 INDIVIDUALS AND 3,000 PARISHES BY 2005

Objectives to be accomplished in 2003:

- Objective A-1: Conduct a national membership promotion of all parishes. (*National Office*)¹
- Objective A-2: Make a stronger linkage between membership and program attendance through pricing structures. (*National Office*)
- Objective A-3: Improve membership and sectional portions of the NPM web site. (*National Office*)
- Objective A-4: Devise a strategy for involving chapters in recruiting new members for the national organization. (*Council of Chapters and National Staff*)
- Objective A-5: Devise a strategy for targeting specific groups for membership promotion. (*Membership Committee and National Staff*)

Goal B. TO EVALUATE USE AND VIABILITY OF PROGRAMS AND ADJUST OFFERINGS TO MATCH MORE CLOSELY MEMBERS' INTERESTS AND WILLINGNESS TO SUPPORT THEM BY 2005

Objectives to be accomplished in 2003:

- Objective B-1: To recommend whether and how to offer CEUs for appropriate NPM programs. (*National Office and Education Committee*)
- Objective B-2: To review the structure of the regional convention year in light of the best uses of NPM resources and staff. Explore other types of programming, such as the models of mini-convention or multi-school in one location. (*National Office and Education Committee*)
- Objective B-3: To develop a specialized program offering for one 2004 regional convention. (*National Office and Education Committee*)
- Objective B-4: To expand schools programs to include schools for pianists and music educators. (*National Office*)
- Objective B-5: To evaluate NPM certification programs in relation to NPM educational programs; to investigate

ways in which conventions, schools, mentors, distance learning, etc. can help candidates to meet certification requirements. (*National Office, Education Committee, Certification Committee*)

- Objective B-6: To evaluate all schools for their adaptability as certification vehicles for students. (*National Office, Education Committee, Certification Committee*)
- Objective B-7: To research the ways that NPM schools and certification programs could be enhanced through distance learning, internet learning, and/or video conferencing. (*National Office, Education Committee, Certification Committee*)
- Objective B-8: To begin the process of curriculum development for our schools and assess the hiring of faculty in light of these needs. (*National Office and Education Committee*)

Goal C. TO STABILIZE NPM FINANCES AND DIVERSIFY FUNDING SOURCES BY 2005

Objectives to be accomplished in 2003:

- Objective C-1: To increase the goal for the Annual Fund by at least 5%. (*Development Council*)
- Objective C-2: To attract \$10,000 in new donations for program scholarships. (*Development Council*)
- Objective C-3: To initiate a reserve fund with at least \$75,000. (*National Office*)
- Objective C-4: To apply for at least two grants in support of NPM education and certification program development. (*National Office*)
- Objective C-5: To develop more conservative budgets for conventions and schools. (*National Office*)

Note

1. The notations in parenthesis following each objective name the people or organizational unit responsible for implementing and accomplishing that objective.



From the Editor

Because the National Association of Pastoral Musicians is a membership organization, all of its programs and publications are intended to serve the needs of the membership. Those needs may be expressed directly or indirectly by our members to their elected representatives and to the national staff, and we try to respond as fully as we can to such expressions. In fact, the members of the national staff take personal responsibility to ensure that all members (and potential members) receive a timely, efficient, and courteous response to their needs.

One form of response to the needs of our members is this magazine. We have always described Pastoral Music as a "membership service" or a "benefit of membership." In its very first issue, our first editor, Bill Detweiler, described the magazine's purpose this way:

This magazine is for all who share . . . in the decisions affecting music at the parish level. It is for all who participate in the processes that produce the music (and those important silences!) whenever we gather for worship.

The improvement of that music is our reason for being . . .

Pastoral Music plans to provide the kinds of down-to-earth assistance both pastors and musicians need as they fully assume their life-sharing roles . . .

In unfolding that purpose across nearly twenty-seven years, we have worked with the awareness that our association is not in business as a music publisher, nor is our magazine a "recipe book" offering a list of hymns and service music for this Sunday or that feast. We are not a scholarly journal offering reflections at a distance removed from pastoral life in the parishes and other communities of our members, though we do hope that our work is informed by the best scholarship. For twenty-seven years, our aim has been threefold: (1) to find a way of sharing the best practical learning from talented practitioners, informed by the best scholarship and pastoral insight that we can find, that will improve the ministry of pastoral musicians for the good of worshiping assemblies and the whole church; (2) to bring the results of

scholarship to bear on the practical needs of our members as they prepare and provide the materials for sung worship by local assemblies; and (3) to identify concerns that have not been addressed by liturgical/musical scholars and/or by music publishers, so that the best efforts of pastoral practitioners, scholars, and publishers may respond to such concerns.

As we have continued to seek this middle ground between scholarship and song recommendations, we have recognized that some of our members look to us not only for practical application but even for basic training in the craft of pastoral music ministry. Particularly when we publish issues on scholarly, technical, or theoretical topics, such as commentaries on Vatican and episcopal documents, we will be enhancing the practical usefulness of Pastoral Music by including additional help in applying the lessons and insights from those issues that might affect pastoral practice. With this issue, we are beginning that determined effort to provide such resources for our members and subscribers who will find them to be helpful additions to the talent and skill and practical insight and immense dedication that they already bring to the work of pastoral music ministry.

For example, while the articles in this issue deal with practical matters related to an appropriate implementation of the third edition of the General Instruction of the Roman Missal, we have tried to make the articles more immediately applicable through the addition of material in shaded boxes that offers connections to the way people celebrate the Eucharist or that proposes case studies for discussion in parish settings.

In the future, we will be adding new approaches to assist our readers; these will include questions and suggestions for practical application attached to the articles in Pastoral Music, aids to application posted on the website and announced in the magazine, website-based forums with authors that will enable readers to ask about application of principles, and other innovative approaches.

We hope that you find that these new features enrich your reading and help you perform the work of pastoral musicians who are dedicated to fostering the art of musical liturgy.

Gordon E. Truitt
Senior Editor

PASTORAL Music

Pastoral Music (ISSN 0363-6569) is published bimonthly by the National Association of Pastoral Musicians (NPM), 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910.

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Membership Information: Regular Parish Membership in NPM (clergy and musician, both included as members): \$85 per year. \$42 of this amount is for subscriptions to *Pastoral Music* for one year. Single Parish Membership (one member): \$60 per year. \$21 of this amount is for a subscription to *Pastoral Music*. Youth Membership: \$25. Benefits equivalent to individual membership. Group membership rates are available. *Membership rates in effect as of January 1, 2003.*

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Cover: Font and south apse, Blessed Sacrament Cathedral, Detroit, Michigan, courtesy of the Communications Office of the Archdiocese of Detroit. Additional photos in this issue courtesy of the Detroit Archdiocesan Communications Office; staff of San Fernando Cathedral, San Antonio, Texas; Lynn Trapp, St. Olaf Parish, Minneapolis, Minnesota; St. Francis of Assisi Parish, Raleigh, North Carolina; Catholic Central High School, Troy, New York; the Vatican Museum; and the Cincinnati Convention and Visitors Bureau.

Readers' Response

Discouraged by Lack of Training

It seems like the cat's out of the bag concerning many presbyters and their woeful lack of liturgical training and overall liturgical sense. Having worked for the church for the past twenty-five years as a liturgist and musician (with master's degrees in both), I am often discouraged by the lack of seminary training in liturgy and the overarching superiority that many clergy exert over the laity in spite of their ignorance of matters liturgical.

Carolyn Sternkowski's response [February-March *Pastoral Music*] to Bob Batastini's article ["A Personnel Crisis," December-January 2003] was right on. Professional liturgical musicians often work with incompetent and undereducated staff, well-meaning but ignorant lay committee members, and pastors whose "my way or the highway" approach to ministry squelches any chance for a creative and Spirit-filled (not to mention licit and valid) liturgy. Most presiders I know have little knowledge of what the liturgical documents say and, when suitably enlightened, consider their implementation strictly optional.

One of the things that presbyters have failed to recognize since Vatican II is the tremendous amount of education of which the laity have availed themselves. Unlike the old days when the priests were the intelligentsia, our parish has parishioners who are as educated as the clergy in matters of morality, spirituality, and marital counseling and better educated in finance, liturgy, music, human resources, and property management. Many of today's priests are intimidated by this sudden influx of knowledge by the laity and are not adapting very well to the fact that they are simply not swimming on top of the knowledge pool anymore.

I would leave pastoral ministry for more lucrative and rewarding work, but with whom will they replace me? There is just as serious a shortage of quality individuals in our ministry as there is in

presbyteral ministry, and is it any wonder why? Besides, I would miss one of the big reasons why most of us continue to do what we do: The people of God.

Name Withheld by Request

Shared Disappointment, Disillusionment, and Burnout

I have met a number of professional musicians employed at the parish level who share in the disappointment, disillusionment, and burnout experienced by Carolyn Sternkowski in her former paid position as parish director of music.

Though not an official parish staff member myself, I am one of those people "not formally educated" in my field of church ministry (Hispanic music ministry) to whom Carolyn refers in her letter. Time and again I have heard complaints similar to Carolyn's—always from musicians who are paid parish employees. I do not question the dedication of paid church musicians ("professionals"), nor am I insinuating that their motives are any less pure than those of unpaid church musicians ("non-professionals"). However, I do believe that there is a distinction between the professionals and the non-professionals which may have something to do with Carolyn's frustration.

Unpaid musicians serve God and their parish community as a response to their baptismal call. Their service is given freely and, as such, is pure, simple, genuine, true, and unencumbered by contracts, performance reviews, and financial compensation. Their time and availability to serve (or to pursue a formal education in their ministry) may be limited by work and family commitments, but they are members of the parish community who answer the call to serve that community.

Professional musicians, on the other hand, no matter how dedicated or how deep their faith, are in fact *doing a job*, which in all fairness may also be in response to their baptismal call but which, by virtue of definition, necessitates an evaluation of job performance. (Is the congregation singing? If not, watch out! The

job may be on the line.) Although they are active in the same ministry as non-professionals, the fact that professionals receive monetary compensation for what they do places them in a different category—one in which their performance must "measure up."

I became aware of this reality while on a musicians' retreat at which I was one of only two unpaid choir directors. Several of the paid directors were under a lot of stress for a number of reasons, including a poor working relationship with an unsupportive pastor, perceived inferior job performance because of a congregation that would not sing, and a grueling schedule with low pay. They were expected to meet many other people's demands yet lacked the support that they themselves desired and needed.

A South American priest once told me that, in his country, no one would ever dream of accepting money in exchange for service to the church. People of other cultures have also expressed [the same sentiment to me.] In Catholic churches in the U.S., however, there is clearly a movement to "elevate" many ministries to the status of a paid position. I am not suggesting that paid positions be eliminated; after all, the Catholic Church (as well as other religious denominations) has compensated musicians for hundreds of years.

I do believe, however, that, in order to develop a model which "works" for a given parish, both the strengths and pitfalls of employing paid and unpaid music ministers must be kept in perspective. When a ministry led by non-professionals does not measure up, it is time to offer more leadership formation and support, invite others to serve in the ministry, and pray to the Holy Spirit to call and inspire more "workers for the harvest." When a ministry led by professionals does not measure up, it is time to hire someone new. Furthermore, the parish faces the loss of an individual who has been part of parish life but does not necessarily "really" belong to the parish (and who moves on to another position in another

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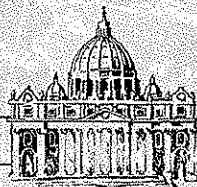
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parish).

I do not have a clear-cut suggestion to address the frustration of Carolyn and other dedicated, hardworking professional music ministers, but I do think that compromise and cooperation, a common vision of our role as "priest, prophet, and king," and an understanding of what it means to respond to our baptismal call are vital to a winning formula. After all, service to God and our parish community—whether paid or unpaid—is the joy, obligation, and privilege of all the baptized.

Mary K. Mulligan
Phoenix, Arizona

Let's Respect Our Young People

I received [the February-March issue of *Pastoral Music*] with enthusiasm because our Buffalo Chapter of NPM was just about to launch its Fourteenth Annual Convocation, and we would be incorporating "praise" style music into the Eucharistic liturgy for that day. The director of music for that liturgy felt very strongly that a "praise band," organ, and brass quintet could co-exist very well and was determined to show it. Well behold, he was right, and I was glad he had the courage to try it. That said, let me comment on the articles offered in [this] issue.

I have directed contemporary en-

sembles, traditional adult choirs, and children's choirs for a very long time. I have been the musical/liturgical mother of hundreds of young (now older) people. I have always expected the same musical and liturgical excellence from these young people as from adults. I have never considered "ageism" to be an acceptable bigotry.

I am so tired of people defending terrible music by claiming that it relates to teenagers. Let's respect our young people. After all, the music departments of our high schools are exposing these teenagers to the most excellent music. They're being taught to sing and play their instruments by outstanding teachers. Why should we give them inferior music in our churches and call it evangelism? Recently, some middle school singers begged to have our church choir learn *Kyrie Eleison* by Earlene Rentz because they had sung it with their chorus at the public school. This piece of music was charismatic to them, they were eager to share it with everyone else, and it wasn't Greek to them.

I have, at times, selected music that I thought the teens would "relate" to. Actually, it's been music that other adults tell me the kids really like, and sometimes I've fallen into the trap of trying to please those adults. Thus, one of my teenage musicians proclaimed: "This song sounds like it comes from some cheesy Christian rock opera!" I was ashamed that I had underestimated them.

What do they like to sing? Psalms, hymns, chant, polyphony, Latin, Gospel, and, oh yeah, "praise songs"! There's room for all of it in any age group at different times. I absolutely agree with Stephen Petrunak—it's all in the balance and the quality. The thing is, once children are taught the best, they will demand that quality forever more. It becomes a big responsibility for music directors.

Here are my questions: When do teenagers who've only heard "praise bands" ever get to grow up into more challenging music? (or a deeper spirituality?) How will they ever relate to the rest of the community who have experienced other types of music? Are we dividing our communities by offering liturgy based on age or styles of music? Weren't we having this same discussion forty years ago?

Gail Shepherd
Buffalo, New York

Comments from a Protestant Visitor

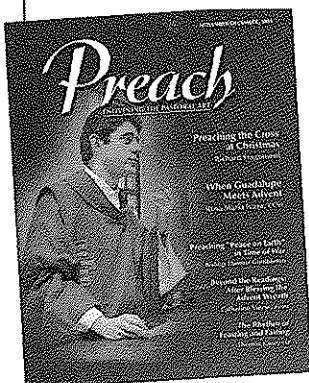
Recently I attended a funeral Mass for the wife of a friend of mine. As a visitor to that particular church, I found everything quite comfortable except one—the cantor, who sang too loudly and aggressively and who, in addition, was using a PA system to amplify her voice. The effect was not encouragement of congregational singing but discouragement. The cantor's voice was two to three times as loud as the [rest of the] entire assembly, and so one was made to feel that one's singing simply didn't matter. I mention this to you for two reasons: (1) Every Catholic Mass I've ever attended has been like this, and (2) liturgical renewal in the Catholic world would be more effective if cantors understood their role as one of encouraging versus one of soloing.

Name Withheld by Request

Responses Welcome

We welcome your response, but all correspondence is subject to editing for length. Address your correspondence to Editor, *Pastoral Music*, at one of the following 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

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Convention Update

Ready to Welcome Us

Members of the Convention Core Committee in Cincinnati have been hard at work with arrangements, plans, and rehearsals for the 2003 NPM National Convention, and they are extremely excited about the idea of welcoming us to their city and their archdiocese. All of us who will benefit from their dedication and hard work thank them in advance for the care they have taken to prepare for our arrival.

Advance Registration Deadline

The deadline for advance registration for the Cincinnati National Convention is June 13. After June 13, you can still register for the convention, but there is an additional \$60.00 late/on-site fee. This is also the deadline for the clergy-musician duo discount.

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Housing Deadline

June 13 is the deadline for making a housing reservation that will guarantee you receive the discounted convention rate. Prior to June 13, only the NPM/Cincinnati Housing Bureau may make reservations in our block of rooms and at our special rate. Please contact the Bureau by phone at (513) 621-2119; fax: (513) 621-2156. After June 13, the Bureau will no longer make our reservations, and we cannot guarantee that rooms will be available at our special discount. If you do need to reserve housing after this date (or make changes in your reservation), contact the hotel directly. Make sure that you identify yourself as a participant in the NPM National Convention. Here is the contact information for the six hotels:

Millennium Hotel Cincinnati

(The Millennium is completely booked.

For changes in your reservation:)

Phone: (513) 352-2100

Fax: (513) 352-2148

Reservations: (866) 866-8086

E-mail: cinti@mhrmail.com

Four Points by Sheraton Downtown

Phone: (513) 357-5800

Fax: (513) 357-5810

Reservations: 1 (800) 325-3535

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Reservations: 1 (800) 695-8284

Hyatt Regency Cincinnati

Phone: (513) 579-1234

Fax: (513) 579-0107

Reservations: 1 (888) 591-1234

Crowne Plaza Cincinnati

Phone: (513) 381-4000

Fax: (513) 381-5158

Reservations: 1 (888) 279-8260

E-mail: cplazacin@aol.com

The Westin Cincinnati

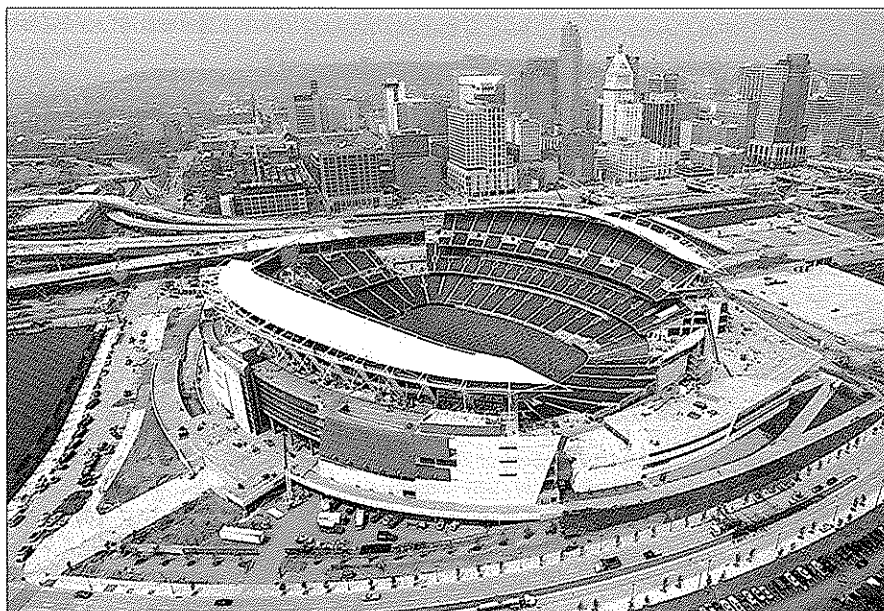
Phone: (513) 621-7700

Fax: (513) 852-5670

Reservations: (800) 286-9052

Party by the River

So what are you going to do after the pre-convention programs, opening



Paul Brown Stadium, Cincinnati

event, annual members' meeting, and sectional meetings on Monday? Where will you get supper? We have the answer, and it's part of our convention program: Take a short walk (or ride the shuttle bus running from the Convention Center) to Paul Brown Stadium before you head for the Monday night events. We've arranged for reasonably priced food to be available in the East Club Lounge, and local musicians are providing entertainment. The food will offer tastes of the various ethnic heritages that make up Cincinnati: German, Asian, Mexican, Italian, plus additional "stadium fare."

Named for Paul Eugene Brown, who brought pro football to Cincinnati when he founded the Bengals in 1967, the three-year-old stadium offers spectacular views of Cincinnati and the Kentucky hills across the Ohio River. The stadium will be open, so we will have an opportunity to see its open-ended design from the inside (and, for those from urban areas, to marvel at its forty acres of natural turf).

Rockin' by the River

So what are you going to do Wednesday night after the Convention Eucharist? *Laissez les bons temps rouler*, as they say down New Orleans way. Come to the Regency Ballroom—largest hotel ballroom in the city—in the Hyatt Regency Cincinnati (connected by skywalk to the Convention Center and other major hotels) for "Rockin' by the River" (10:30 PM to 1:00 AM). Coordinated and hosted by Bobby Fisher, this concert event features some of the newer and rising artists from Paluch/WLP, OCP, and GIA performing their own music and jamming together for the young and the young at heart.

Schools Update

Deadlines Approaching

Several advance registration deadlines for NPM's schools and institutes occur in June and July. Register before these dates to save \$50.00 off the regular fee.

June 21

Pastoral Liturgy Institute (July 21–25, Chicago, Illinois)

June 28

School for Organists-Choir Directors

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(July 28–August 1, St. Paul, Minnesota)

School for Music with Children (July 28–30, Philadelphia, Pennsylvania)

July 5

Cantor Express (August 4–6, Lakeside, Ohio)

July 8

Cantor Express (August 8–10, Atlanta, Georgia)

July 11

Choir Director Institute (August 11–15, Belleville, Illinois)

School for Pianists (August 11–13, Detroit, Michigan)

July 22

Guitar Express (bilingual program, August 22–24, Albuquerque, New Mexico)

Pastoral Liturgy Express (August 22–24, Buffalo, New York)

Register for these programs—or for any of NPM's summer education and professional development programs—securely at our website: www.npm.org. Full descriptive brochures for all of these programs are available at the website in pdf format, or call the National Office for a brochure: (240) 247-3000; fax: (240) 247-3001; e-mail: NPMSING@npm.org.

School for Music with Children: A New Approach

All pastoral musicians are also, in some way, music educators. Some music educators are also pastoral musicians. Choir directors, especially those who work with children, spend a lot of time teaching the basics of vocal production, choral sound, music dynamics, and reading printed music. Classroom music educators, particularly those working in a Catholic school environment, frequently find themselves preparing pupils for sung worship, especially at school Masses and other liturgies. The recognition of such overlapping responsibilities has led us to revamp our summer program for children's choir directors.

Our School for Music with Children—new for 2003—offers a track for music teachers and choir directors working in schools as well as a track for children's choir directors working in parishes, with shared sessions that reflect the tasks performed in common by these different pastoral music specialists. The common sessions include presentations on and practical experience with preparing children for worship, liturgy as catechesis, teaching children to sing, and the NPM/

MENC Standards for Music Education. There will also be opportunities to sample diverse repertoire for choir and classroom and children's hymnals, work on communication skills and cooperative work, and shared prayer and meals.

The track for music teachers and directors working in schools will offer proven techniques for teaching classroom music, practical information on how to prepare liturgy with children, and the practicalities of being a roving music educator who has to work without an assigned music classroom.

The track for children's choir directors will teach effective choir rehearsal techniques, conducting techniques, anthem reading, and ways to recruit and maintain choir members.

The staff for this unique program includes Ms Donna Kinsey, music specialist for the schools of Monongalia County, West Virginia, and former NPM Mus-Ed Board member; Mr. Michael Wustrow, co-director of music at St. Agnes Cathedral, Rockville Centre, New York, children's choir clinician, and member of the DMMD Board of Directors; and Rev. Paul H. Colloton, OP, D.Min., NPM's director of continuing education, liturgist, and musician.

Don't miss the opportunity to participate in this groundbreaking program, July 28–30, at Villanova University, Philadelphia, Pennsylvania. Advance registration ends on June 28. (If you miss the advance registration deadline, you can still participate in the program, if space is available, but at the regular rate.) Register securely online at www.npm.org or call the National Office for a brochure: (240) 247-3000.

Members Update

Life Is What Happens . . .

While most NPM members were relaxing after Masses for the Third Sunday of Easter on May 4, possibly complaining about what went wrong with the choir, or wondering what happened to the cantor for the 9:00 AM Mass, or thinking that it was time they finally got the pastor that subscription to a homily service, some of our other members were about to deal with much harsher realities. Several NPM members in the Midwest found themselves that night directly in the path of some of the fifty-four devastating tornadoes that rushed through Kansas, Missouri, southern Illinois, and Tennessee—the beginning of

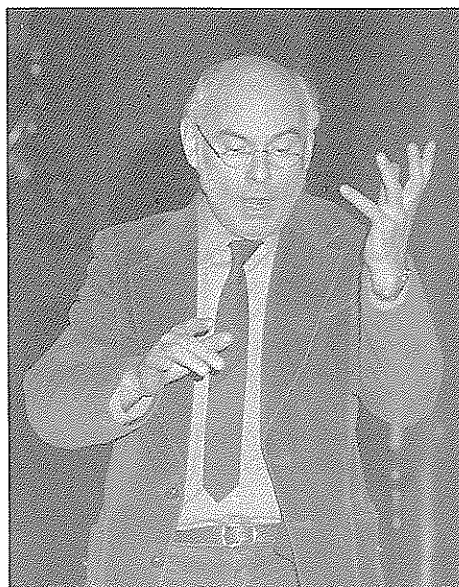
Bernardus Maria Huijbers 1922–2003

Bernard Huijbers, a native of Holland, was a leading composer of contemporary liturgical music and an innovative theoretician of the place of music in ritual action. His collaboration with Huub Oosterhuis, the well-known Dutch poet and liturgist, led to the publication of about two hundred compositions, and the English-language translation of his work *The Performing Audience* introduced many of us to the notion of Christian ritual music.

Born in Rotterdam, The Netherlands, on July 24, 1922, Bernard entered the Society of Jesus and was ordained to the presbyterate in 1954.

After completing his music studies, he served as senior master of school music and choirmaster at St. Ignatius College, Amsterdam, until 1969. In these years he was among the participants who constituted the association *Universa Laus*, an international study group for liturgical singing and instrumental music, during its first formal meeting at Lugano, Switzerland, in 1966. From 1969 until he left the Jesuits and the priesthood, he served as composer, choir director, and liturgical team member at the St. Dominic Parish in Amsterdam. After his departure from the Society of Jesus, he continued to compose for the liturgy and to speak and write about liturgical and theological matters. Many of his theological perspectives developed out of the work of a fellow Jesuit, Pierre Teilhard de Chardin.

In 1961, Huijbers was among the founders of the



Student Work Group for a Vernacular Liturgy in Amsterdam, which evolved into the independent Foundation for a Vernacular Liturgy, through which Huijbers and Oosterhuis initially released their joint compositions and texts. In the years after 1961, Huijbers composed at a steady—even prolific—rate: Eleven collections of the Huijbers/Oosterhuis material have been released, and several of those collections have been translated into English and published by Oregon Catholic Press.

Bernard Huijbers believed that liturgical music must be simple, that

the assembly must be viewed as a “performing audience,” and that the music must bring life to what it celebrates—beliefs that he worked to incarnate in his music. After his departure from the Jesuits, Bernard married his wife, Annelou, and they settled in Espeillac, in the south of France. Following a long battle with cancer, Bernard Huijbers came home from exile a few minutes before midnight on Palm Sunday, April 13, 2003.

Shortly after the Second Vatican Council, Bernard set Huub’s version of Psalm 126 to music, and Tony Barr translated it into English: “Home from our exile! God, make our dreams come true: Be here among us! / Then lead us home, bring us to life, just as the rivers, deep in the desert, flow once again as the new rain appears.”

the most active week of tornadoes in U.S. history. Some of them contacted us after the first set of storms to let us know that they were all right, but their parishes and communities—often, small towns with limited resources—were suffering major losses. There were not many deaths, but there were multiple injuries and great loss of property; some of the music ministers had been directly affected by the tornadoes. They also told us, however, that the parishes and their communities were quickly getting organized to clean up and rebuild.

Keep in Mind

Dale Wood, one of the most promi-

nent composers of church music in the twentieth century and an outstanding organist and choral director, died at his home in California on Palm Sunday, April 13. Famed as a master of what he called “the difficult art of simplicity,” he not only composed choral works and hymn tunes but also works for handbells, harp, and organ.

In addition to his work as a composer and performer, Mr. Wood was a contributing editor to the *Journal of Church Music* for more than a decade. He was an editorial consultant for several hymnals, and his hymns and canticles have been included in the *Lutheran Book of Worship*, *Worship II*, *The Presbyterian Hymnal*, *The United Methodist Hymnal*, and other col-

lections. For many years, Mr. Wood served as organist and choirmaster at San Francisco’s Episcopal Church of St. Mary the Virgin and director of Grace Cathedral’s Boys Chorus; he also served Lutheran churches in Hollywood and Riverside, California.

Philip Hahn, immediate past president of The American Guild of Organists, died at his home in San Francisco on April 13 from complications associated with a bone marrow disease. After earning bachelor and master of music degrees at the University of Michigan, Philip Hahn earned a doctorate of musical arts in composition and organ performance from the American Conservatory of Music, Chicago. He also studied at the

Conservatoire Américain in Fontainebleau, France. From 1990 until his death, Dr. Hahn served as organist-choirmaster at St. John Episcopal Church in Ross, California. He was a member of the AGO National Council from 1992 to 2002 and the AGO's president from 1998 to 2002.

Claude Duchesneau, a presbyter of the Diocese of Saint Claude, France, died in Paris on Saturday, April 26, and his funeral liturgy was celebrated at the Collegiate Church of Notre-dame de Dôle on May 2. Born on July 18, 1936, at Charleville, France, he was ordained to the presbyterate in 1963. An organist and composer, Père Duchesneau served as a professor of liturgy at the Institut Catholique in Paris and at the major seminary in Dijon; he was also a member of France's National Center for Pastoral Liturgy. He served his diocese as director of its pastoral center for sacraments and liturgy, and his recent parish work included service as rector of the pilgrimage center of Mont Roland in the Jura mountains along the French-Swiss border.

A text writer for liturgical music in the vernacular and a composer of service music, Père Duchesneau also contributed articles and books on pastoral music to the process of liturgical renewal in France, but he is best known in the United States for his association with *Universa Laus*, particularly his editorial work on the book *Music and Liturgy: Commentary on the Universa Laus Document*, which he prepared with Michel Veuthey for publication in French (1988), and which was translated into English by Paul Inwood and published in 1992 by The Pastoral Press.

We pray for these leaders who have helped us understand music's place in the liturgy, who have encouraged the development of our musical skills, and who have given us texts and music to sing and play to the glory of God: Faithful God, we humbly ask your mercy for your servants, who worked so generously to spread the Good News through music: Grant them the reward of their labors and bring them safely to your promised land.

A Will That Works

NPM has available *How to Make a Will That Works*, a pamphlet that describes how to design a well-thought-out will that works in concert with other estate planning tools. Your intentions for the future will be honored only if you have a

properly executed will. To receive a copy of this pamphlet and find out how to include NPM in your hopes and dreams for the future, contact the National Office, 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

Mass of Pius V at Roman Basilicas

For the first time in more than thirty years, a Mass using the *Missale Romanum* of Pope Pius V (the so-called Tridentine Order of Mass mandated as a result of the Council of Trent in the sixteenth century), as it had been modified and was in use at the beginning of the Second Vatican Council, was celebrated in a Roman basilica on May 24. Cardinal Darío Castrillón Hoyos was the priest celebrant at the Basilica of St. Mary Major; the event marked the fifteenth anniversary of the Pontifical Commission "Ecclesia Dei," established by Pope John Paul II in 1988 to promote reconciliation between the "traditionalist" schismatic followers of Archbishop Marcel Lefebvre and the Roman Catholic Church. The commission is also charged with collaborating with local bishops to find ways to satisfy the request of groups in several nations to celebrate Mass using the edition of the *Missale Romanum* and the other liturgical books in use in 1962.

Another sign of the Vatican's outreach to traditionalist Catholics is Pope John Paul's mandate that the reformed Tridentine Order be allowed back into St. Peter's Basilica for those priests and communities with a mandate for use of this Order. Such moves are attempts to bring back disaffected Catholics who are uncomfortable with the current Order of Mass and to help them to be fully represented in the life of the Church, though these gestures fall far short of the goal hoped for by some Catholics—the right of all priests of the Latin Rite to use the Tridentine Order (or, at least, to celebrate the Mass of Paul VI in Latin) if they so wish. This goal, according to Francis Carey, treasurer of Great Britain's Latin Mass Society, as reported in the May 3 issue of *The Tablet*, has been the purpose of "lengthy lobbying" by the members of that organization.

One part of the Vatican's outreach is

educational, since many traditionalists—like many other Catholics—are unaware that the liturgical books revised under the decree of the Council of Trent, particularly the *Missale Romanum* and its associated music books, were subsequently reformed in light of continuing historical research and cultural development. The *Missale*, for example, was reformed to some extent by Pius X, Benedict XV, and Pius XII (and slightly by Pope John XXIII). The official music books were completely revised in the twentieth century as a result of the work of the monks of Solesmes. Such educational efforts also offer an invitation for all Catholics to understand, as the current *General Instruction of the Roman Missal* says, that "both Roman Missals [i.e., those of Pius V and Paul VI], although separated by four centuries, embrace one and the same tradition. Furthermore, if the inner elements of this tradition are reflected upon, it also becomes clear how outstandingly and felicitously the older Roman Missal is brought to fulfillment in the new" (no. 6).

Organ Improv Competition

The American Guild of Organists has announced its 2004 National Competition in Organ Improvisation. The competition will be held in three rounds. The first round will be by recording; the semifinal and final rounds will take place in conjunction with the biennial AGO National Convention in Los Angeles, California, July 4–9, 2004. Complete details may be found in the April issue of *The American Organist* and on the web at www.agohq.org. To request a competition application, phone (212) 870-2310 or e-mail: competitions@agohq.org.

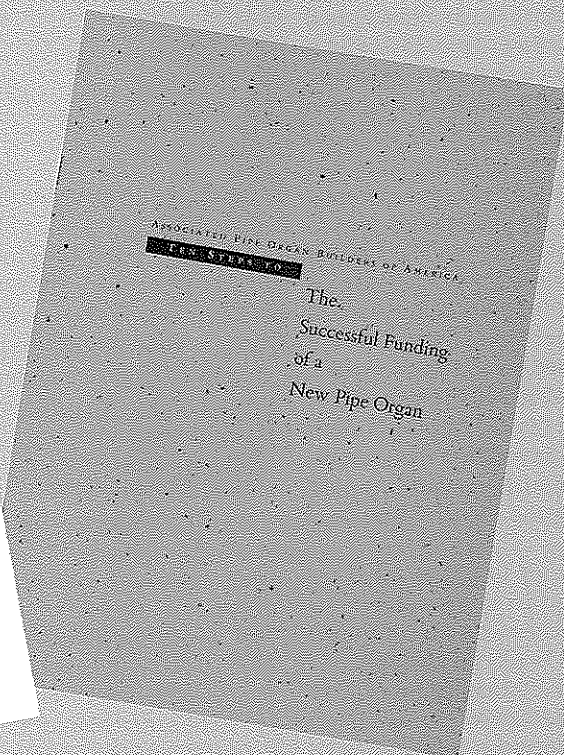
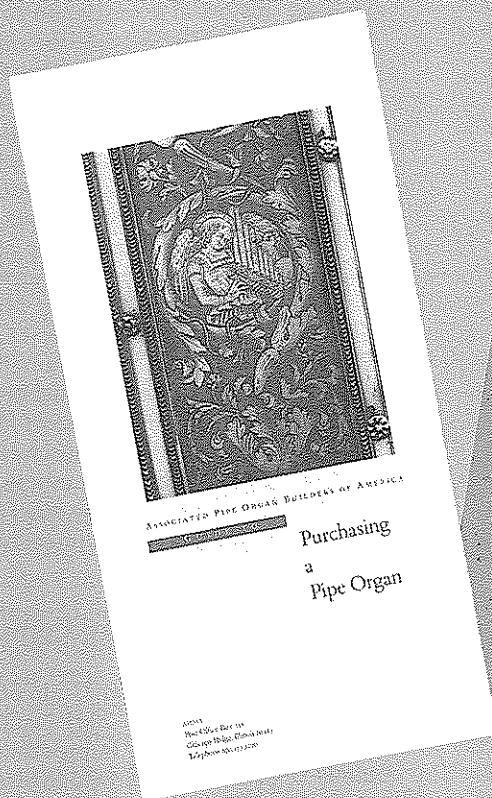
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How We've Done It in Minneapolis

A New Pipe Organ: A Leap of Faith

BY LYNN TRAPP

Collaboration is essential to successful, strong leadership in music ministry. Building a quality program which respects various musical styles as well as those who minister through those styles provides the foundation on which a community of faith grows in its expression of and appreciation for the art of musical liturgy. Working well together, offering mutual respect, and growing in skill and communication are goals which bind music ministers, and their combined work exudes a firm commitment to the liturgical formation of the faith community.

It is no easy task to unite these forces when abilities, egos, tastes, and personality differences become the emphasis, and the glory of God is secondary. The common ground of faith in our music-making calls us to work toward unity, drawing the various people and their gifts under an umbrella which shelters their time and talent as well as offering a safe environment for growth. We are called to channel our energy toward the inspiration of God's people, not toward self-promotion, in accord with J. S. Bach's famous manuscript signature "*Soli Deo Gloria*": To God Alone Be the Glory.

Inspiration through the visual and aural in the liturgy has always been part of the church's mission of evangelization. The pipe organ has long held an honored place among instruments in the church's tradition. As an instrument that contributes to worship through visual as well as aural beauty, it is described in the

General Instruction of the Roman Missal as the instrument "to be accorded pride of place" in Roman Catholic worship.

A Worthy But Challenging Journey

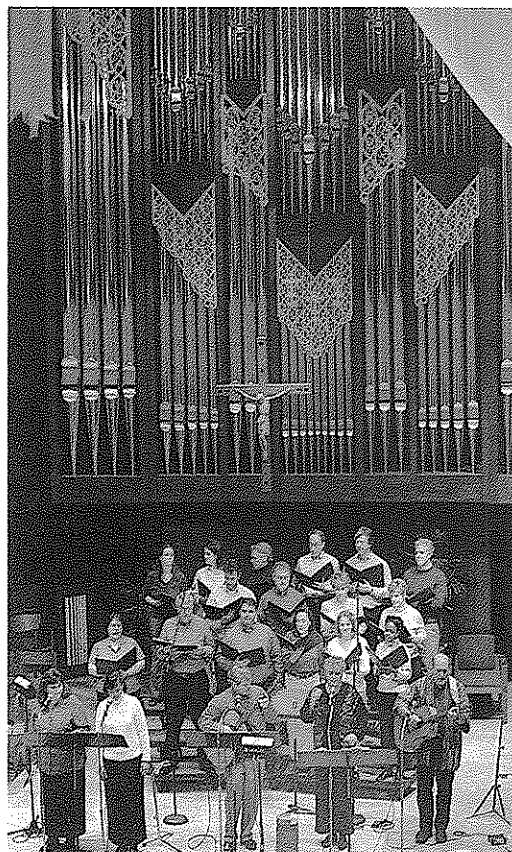
Launching a pipe organ project in a parish is a most worthy but challenging journey. Recurring fear of a project of such magnitude often uproots seeds of the project that have begun to sprout, and an organ project may be tabled several times—even for years—before it is considered again. Taking the leap of faith toward purchase of a new instrument involves a process of education, participation, and appreciation.

Organ projects often grow out of well-established and thriving music ministry programs and the spirit of dedicated music ministers. In time, with musical-spiritual formation as its focus, and a healthy collaboration among the ministers working in various musical styles, a music ministry will find itself positioned to support the project of a new organ that will serve a parish for many years to come, offer versatility and color to liturgy and concert, and serve as a gathering symbol for worship.

Taking the leap of faith to install such an instrument involves a careful evaluation of how it will be used in the community. It is important to address the way this art piece will blend into its environment, and that entails a close look at the organ as an "active minister." It will be a visual and aural instrument of high impact, and these elements of its ministry must unite to create beauty, but an even deeper challenge is to examine how the instrument will interact with the poor, the executive, the daily worker and worshiper, and the whole music program of

the parish.

The initial leap of faith often loses strength in organ projects because of fear that the visual strength of the organ case in a worship space as well as the maximum capacity of its lungs will overwhelm other aspects of the worship environment and the act of worship itself. The dollar investment may also be intimidating. It may be necessary, then, to put this project into a richer and wider context. Has not the church put awe-inspiring frescoes before our eyes for centuries, raising our minds and hearts upward? Is



The new organ is welcomed by a contemporary ensemble featuring Marty Haugen (lower right).

Dr. Lynn Trapp is the director of worship/music and organist at St. Olaf Catholic Church in downtown Minneapolis. Well-known for his work as a concert organist, conductor, composer, and liturgist, Dr. Trapp is a member of the Liturgical Organists Consortium sponsored by World Library Publications, and his choral and keyboard music is published by six major publishers.

not the power and grandeur of God as well as God's intimacy and accessibility to earthly humans to be communicated to the senses in our worship? Is it not the artistic duty of the organist to judge the organ registration as he/she encourages congregational song and to heighten the aural sense with well-chosen literature before, during, and after the sacred liturgy? Shouldn't the parish community consider the liturgy its priority, its primary evangelization tool, and its investment in people and their spirituality?

Too often the installation of a new organ is viewed as a project which will divide instead of unite, be loud instead of surround, and visually overwhelm the altar or other sacred furnishings. A trip through any of Europe's major churches, however, will leave a memory of the unforgettable impact on the senses of the collage of frescoes, décor and design, and, often, an organ whose case stands as a glorious art piece in a space where the earthly and heavenly intersect in liturgical prayer.

Tall skyscrapers, frescoed ceilings, and church steeples have a way of lifting up one's eyes and one's spirit. Through the ages steeple bells have called people to worship from far and near, and sacred art has moved us to scenes beyond ourselves, inviting us to greater reflection, depth, or myriad emotions that are always a combination of the artist's imagination and our own. Our senses embrace images connected to the message of the symbol and spur our imagination. In

these sensory moments, our comprehension leads us to a wider experience of space and time and story.

Cross among the Skyscrapers

On the same block as many of downtown Minneapolis's towering skyscrapers is a steeple topped by a cross which presides over a bustling city. The cross tops St. Olaf Catholic Church, which lives the mission of serving as Christ's saving presence in the heart of the city. The south side of the church backs up to the Exodus Hotel, a primary ministry of St. Olaf and Catholic Charities, offering beds for the homeless nightly in ninety-two rooms. Inside the church, at the front wall of the sanctuary, stands a splendid organ case housing nearly 3,800 speaking pipes with a warm, inspiring tone. Financial towers surround the humble park on Ninth Street, named Assisi after St. Francis, also in St. Olaf's block, where parishioners, the poor, corporate executives, and even friendly birds congregate for a peaceful break. The intersection of these sites marks a place where St. Olaf's mission is fertile, but that mission also reaches far beyond this one city block.

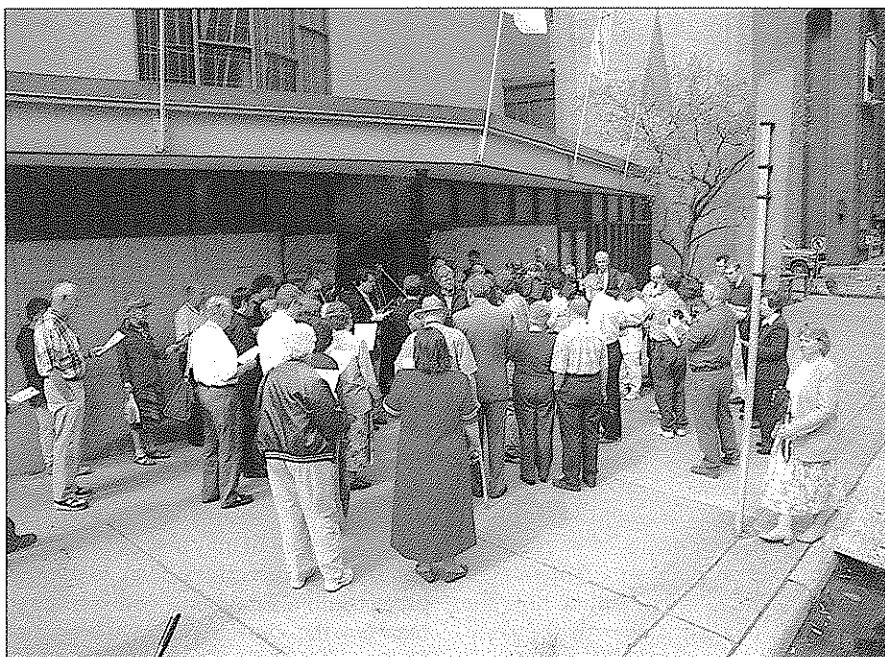
A closer look at the way this parish's people interact as they live and move in this environment shows a steel-strong commitment to quality worship and music, faith and work, and serving the poor. Adding a one-million-dollar pipe

organ to the "indoor skyline" of downtown Minneapolis, to this community, was an action that would gather and unite.

Father John Forliti, pastor of St. Olaf, supported an educational approach to familiarize the parishioners and advisory board about what a new pipe organ might bring to liturgy and a concert series. That initial education brought lead financial gifts, then it brought others to fulfill the project. While it did bear the largest cost and size among the new items proposed as part of a sanctuary renovation, the organ was presented as a primary piece of liturgical furniture which would enhance the liturgy. Saturday morning organ crawls for the organ committee and advisory board to other churches with successful organs included a description of the instrument and builder and a printed program for a thirty-minute organ recital which featured the various organ colors and included hints about what to listen for in each performed piece. A return home to hear the parish's existing instrument led to a consensus that an instrument upgrade was necessary.

One of the usual questions whenever a new organ is proposed is this: Why not give this money to the poor? Our response was: Operating on the belief that art and music are gifts which the church has offered its people from the beginning, why should we shy away from the organ's power to offer the poor, the executive, the daily worker, and worshipers a priceless spiritual gift? Anyone, regardless of race or color or salary, can enter St. Olaf's oasis of prayer to escape the bustle of the world, experience the sacred, and enjoy the organ and its color during Mass and perhaps during a brief concert following the liturgy—for no cost whatsoever. This type of investment is an investment in people, their welfare, and their spiritual well-being. These gifts for the soul combine with the gifts offered to the thousands of people fed, clothed, and provided for by St. Olaf's thirty-year-old parish social outreach program. The Worship and Sacred Music Series, another part of the church's gifts offered by this parish, includes sacred ballet, renowned choirs such as the Dale Warland Singers and the National Lutheran Choir, an annual songfest led by the contemporary choir and ensemble, and programs that feature parish musical artists and guest soloists.

When the new organ arrived, parishioners held a service on the sidewalk,



Dr. Trapp (center) leads the ceremony on the sidewalk welcoming the new instrument.

where the organ builders unloaded thousands of parts and pipes which would become a masterpiece during the next ten weeks. Parish staff, musicians, the poor, the executive, and guests from the region gathered to carry wood and metal pipes in procession to the sanctuary. Radio and television crews were present to create feature stories about the new gathering symbol in downtown.

The Instrument at Work

The new organ at St. Olaf has become an integral part of the music ministry and functions as an instrument for leading the assembly's song, performing solo organ literature, and offering choral and instrumental accompaniment.¹ The organ's varied tonal palate blends well with instrumental ensembles of all types. The organ stands at the intersection of the music ministries: the parish choir of fifty mixed voices who sing music of the masters, anthem repertoire, and smaller masterworks; a contemporary choir of fifty mixed voices who minister with lead singers and instrumental ensemble; a professional vocal octet; an African International Choir which serves the African Masses celebrated with special liturgical traditions and global music; and musicians representing other ethnic groups of the parish who minister regularly at Sunday liturgy.² The "festival choir" gathers music ministers from all groups for the Easter Vigil and the patronal feast of St. Olaf. An eclectic style of music, from chant to contemporary, is woven into the parish's liturgy. Television and radio broadcasts of our Sunday liturgy are also part of the rhythm of worship life at St. Olaf.

It has been the duty of the organist to introduce the lungs and the many glorious colors of the new organ to the assembly as time and circumstance permit. Gradual release of its power, balanced with artful expression of its murmur and barely audible tone in organ literature, is important in this formation. People are both curious and fascinated with the beauty, construction, and sound of the new instrument. Their fascinated curiosity has been met by several pipe organ explorations open to parishioners—we've found that two or three scheduled during the organ inaugural year is a good start. The exploratory session could also precede an organ concert event. Hosted by the resident organist, these educational sessions will answer some of the questions people have: "If I can



Members of the St. Olaf community hold parts of the new instrument as they sing God's praise.

just see forty pipes lining the front of the case, where are the other 3,650?" "What makes an instrument like this cost one million dollars?" The answers, of course, should be factual, professional, and confident.

Presenting the new pipe organ in a wide variety of concert and liturgical settings is key to beginning its life in the community. Here are some suggestions:

- Frame the liturgy with a variety of literature, the postlude stronger than the prelude, since startling volume at the outset may not gain the worshiper's favor! In the liturgy program offer an invitation for the congregation to stay after the final hymn to enjoy the postlude. (A word from the presider about this during announcement time is most worthwhile.) Include a short paragraph about pieces, composers, and genres in the program. During the preparation of gifts, balance solemn, quiet selections with braver, more motoric, and sparkling music.
- Host the local American Guild of Organists Chapter members' recital.
- Feature a national as well as international concert organist.
- Have a parish sing-along with organ and instruments, contemporary and traditional music, featuring favorite tunes of the worshipping assembly.
- Commission a composer to write a piece for the organ, or organ and instruments, or organ and choir, with

première on the new instrument.

- Incorporate the organ into special devotions, e.g., performing the Stations of the Cross by Ridout or Dupré as a Lenten meditation—each station is announced and prayed according to local custom, then the organ meditation is played. Visual slides coordinated with each station meditation enhance the prayer.
- Have several field days for school children. Contact music teachers to bring the students for a class period with the resident organist and an exciting organ demonstration.

With the addition of the new organ, the St. Olaf Parish congregation has never sung better.³ A leap of faith toward a new pipe organ has blessed this parish and business community in countless ways, and with the investment in an instrument that will last more than a hundred years, the mission of the Gospel will continue to reach far beyond the sound of pipes and this generation's poor, inspiring the senses to mystery and prayer to God. *Soli Deo Gloria* —To God Alone Be the Glory!

Notes

1. St. Olaf Church houses a new sixty-seven-rank Lively-Fulcher pipe organ.

2. Bob and Jackie Harvey serve as directors of the St. Olaf Contemporary Choir and Ensemble. Lora Loahr is Director of the African International Choir.

3. See more information about the organ at www.saintolaf.org.

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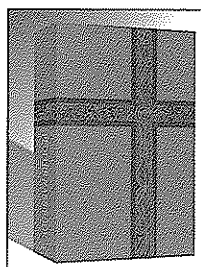
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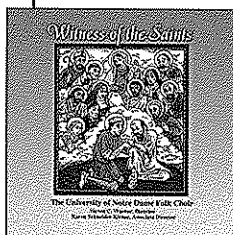
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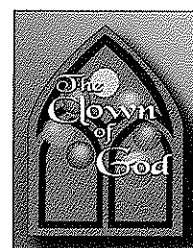
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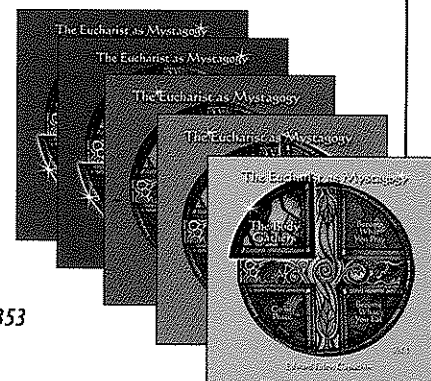
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God's Abiding Presence: Rededicating Two Historic Cathedrals

BY THE NPM STAFF

In his welcoming remarks at the rededication of Detroit's Blessed Sacrament Cathedral on March 25, Cardinal Adam Maida described the cathedral as a sign of "God's abiding presence." That sign has stood in Detroit for nearly a century: Blessed Sacrament Parish was created in 1905 just beyond what was then the city's northern growing edge. The Norman Gothic exterior of the current building was completed (minus its twin spires) in 1915, but the interior was not finished until 1930. The parish church was chosen as the cathedral for the newly elevated Archdiocese of Detroit in 1938. The interior was renovated (and the spires completed) in 1951. By the end of the twentieth century, it was clear that the building—parts of it now ninety years old—needed additional renovations for practical reasons, for liturgical reasons, and for better service to the city and the archdiocese.

Gunnar Birkert was the architect who guided this renovation that uses light as a means to create an open, airy interior to replace the fortress-like darkness of the original design. Reflective glass prisms now bring clear natural light into the building, adding to the light filtered through and colored by the stained-glass windows. In addition to the new brightness of the interior, one of the most striking features of the renovation is the addition in and near the sanctuary of five "stone mountain-range formations [that] rise from the floor of the cathedral marking specific areas for liturgical activity." Designed to serve as reminders of Mount Tabor, traditional site of the Transfiguration, and of Christ's identification of Peter as the "rock" on which the church

would be built (Matthew 16:18), these areas are the altar, the ambo, the archbishop's cathedra, the tabernacle in the Eucharistic reservation chapel, and the ambry for the holy oils. A new baptismal pool has been carved deep into the floor of the main aisle near the entrance to the worship space.

If the claim to be a sign of God's abiding presence is appropriate for Detroit's cathedral, it is an even more accurate description of San Fernando Ca-

thedral in San Antonio, Texas, which was rededicated four days after Blessed Sacrament Cathedral, on March 29, 2003. Founded 272 years ago as a mission church, this building is currently the oldest active cathedral in the United States. When the Spanish settlement was planned in 1731, the spot designated for the church's front door served as the center of the community. The town of San Antonio was eventually laid out from this point, where the first parish church of San Fernando was constructed in 1738.

Dedication Music in Detroit

Dr. Norah Duncan IV, Cathedral Music Director, conducted the Archdiocesan Choir of Detroit. Organists were Mrs. Shari Fiore and Dr. Ronald Prowse (guest organist). The organs for the dedication were a new two-manual, twenty-eight stop Austin pipe organ and a three-manual Rodgers instrument, which is in use temporarily until the 1925 three-manual, fifty-stop Casavant organ console is refurbished. (The 3,500 pipes of the 1925 Casavant Frères instrument are in chambers hidden behind the stone walls of the choir loft.) Additional instrumentation: brass choir and percussion.

Prelude: *Fanfare on "Amazing Grace,"* Adolphus Hailstork, commissioned for the cathedral rededication.

Introductory Rites

Processional: *Processional*, James Hathaway, commissioned for the cathedral rededication.

Processional Song: "I Rejoiced When I Heard Them Say," Richard Proulx.

Rite of Blessing and Sprinkling: "Christ Is Made the Sure Foundation," arranged by John Rutter.

"Gloria a Dios," George Salazar.

Liturgy of the Word

Responsorial Psalm: "Here I Am, Lord," Norah Duncan IV, composed for the rededication.

Gospel Acclamation: "Praise to You, Lord Jesus Christ," Norah Duncan IV, com-

posed for the rededication.

Dedication Rites

Litany of the Saints: traditional.

Incensation: "How Lovely Is Thy Dwelling Place," Johannes Brahms.

Placement of the Relics: "They Who Do Justice," David Haas.

Lighting of the Altar and Church: "Christ, Be Our Light," Bernadette Farrell.

Liturgy of the Eucharist

Preparation of the Altar and Gifts: "This Little Light of Mine," Keith Hampton, in an African American Gospel arrangement.

Eucharistic Acclamations: *Mass of the Blessed Sacrament*, Norah Duncan IV.

Communion Rite

Lamb of God: *Mass of the Blessed Sacrament*, Norah Duncan IV.

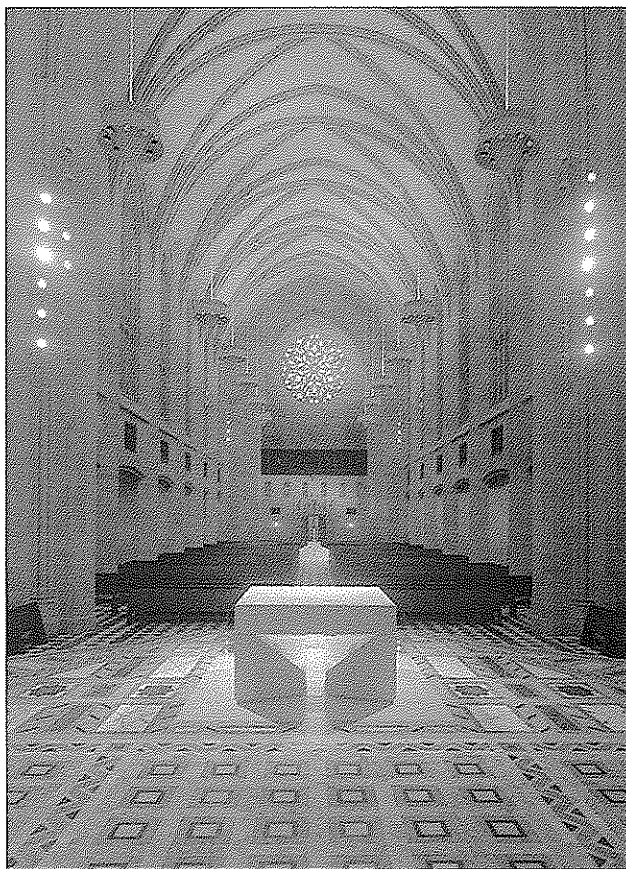
Communion Procession: "At That First Eucharist," Turton/UNDE ET MEMORES; "Digo 'Sí,' Señor," Donna Peña; "I Received the Living God," Anonymous/LIVING GOD.

Song after Communion: "Bogoroditse Devo" ("Rejoice, O Virgin," a variation on the "Hail, Mary" text), Sergei Rachmaninoff.

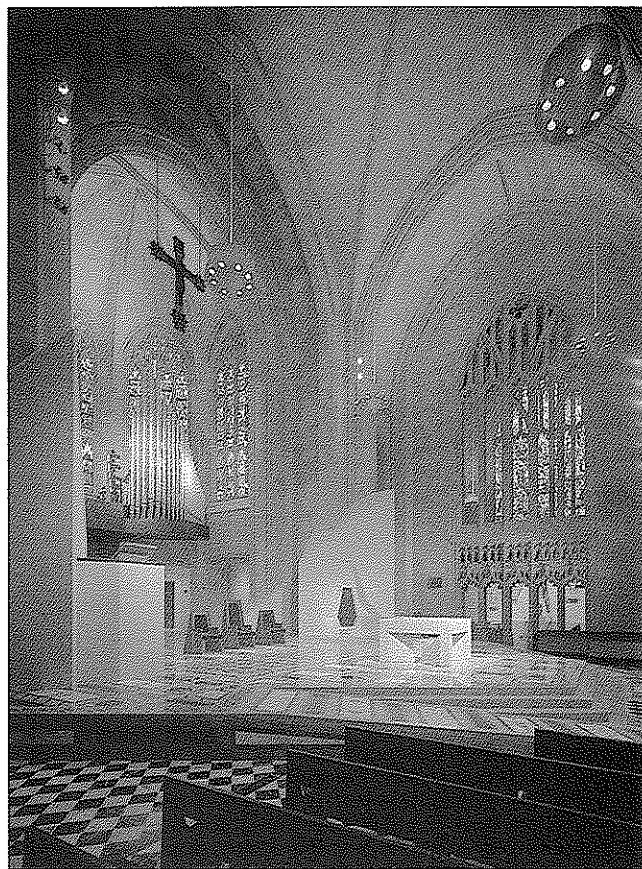
Inauguration of the Eucharistic Chapel: "Ave, Verum" (chant).

Recessional: "O God, Our Help in Ages Past," arranged by John Rutter for congregation, choir, and brass sextet.

This article was prepared by members of the NPM National Staff from materials provided by the Communications Office of the Archdiocese of Detroit and the pastoral staffs of the Cathedral of the Blessed Sacrament and the Cathedral of San Fernando.



The nave in Detroit's Blessed Sacrament Cathedral, seen from the sanctuary. Another view of the nave is on the cover of this issue.



The sanctuary contains three of the cathedral's "stone mountain-range formations": the ambo (left), cathedra (center), and altar. Some pipes for the new Austin organ are visible in the apse.

(With the current renovation, San Antonio's city council assigned a new point within the surviving colonial building as the city's center.) Flood, fire, and decay severely damaged the original building, but it remained in use through the Texan revolt against Mexico, when it served as a lookout for the rebels and then for the Mexican army during the battle for the Alamo. General Santa Ana flew the red "no quarter" flag from the church's roof, and remains identified as those of the Alamo's defenders are interred in a sarcophagus in the building. The church was renovated and expanded in 1868 by the addition of a gothic structure that now forms the nave of the building. When the Diocese of San Antonio was created in 1874, San Fernando was named the cathedral. Following another damaging flood in 1921, the building was renovated in 1936 and again in 1976-1977. The cathedral was closed from July to September 2002 while the current restoration and renovation were completed.

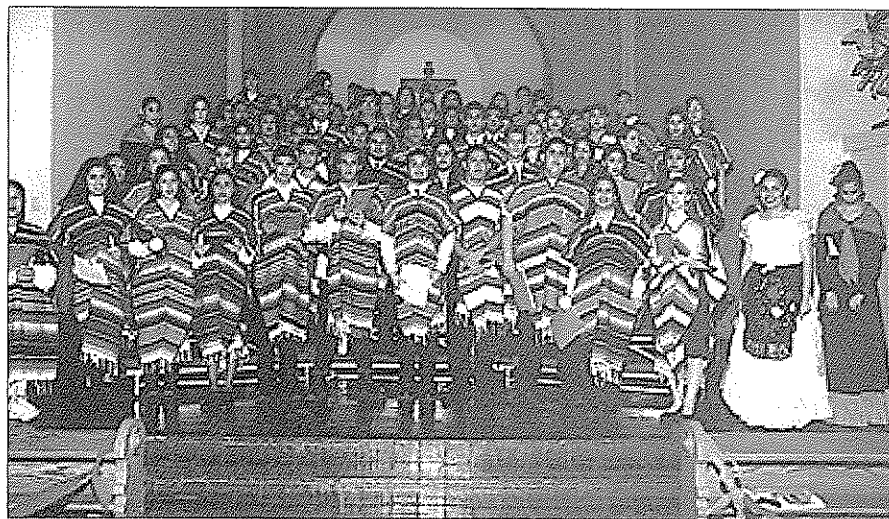
Highlights of San Fernando's renovation include the addition of a red cedar eighteenth-century-style retablo (altar screen) that was designed in 2002 by Leonardo Soto Recendiz and hand



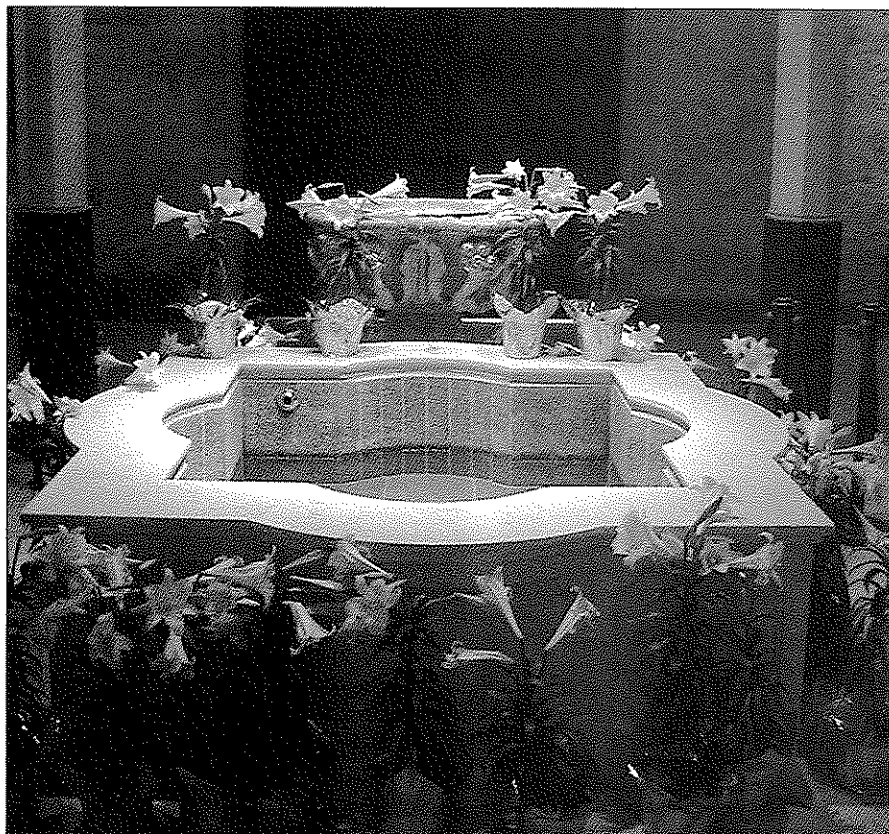
The main retablo in San Fernando Cathedral holds the tabernacle. It is gilded with twenty-four-carat gold.

carved, painted, and gilded in Mexico City; it serves as a backdrop for the tabernacle, statues of the four evangelists, and a colonial-style crucifix. This main retablo and two others designed by the same artist replace three originals lost to fire; they are in the colonial church, which now serves as the cathedral's reservation chapel. A new altar on a raised platform in the main worship space, closer than the old altar to the seats for the congregation, is matched to an old pulpit

which has been repositioned and lowered to serve as the ambo for the Liturgy of the Word. A baptismal font from 1760, relocated to the front entrance of the worship space, is matched to a new baptismal pool. There are also a new cathedra, ambry for the holy oils, and ambry for the Scriptures and other books, while historic statues and paintings have been preserved and restored and a new painting of the three women at the tomb has been added.



San Fernando Cathedral Choir



The baptismal site at San Fernando Cathedral combines a new pool (foreground) with an older font.

Dedication Music in San Antonio

Sister Madeleine Pape, director of the San Fernando Cathedral Classical Choir, directed a choir and instrumentalists formed from the Classical Choir, the San Fernando Mariachi Choir, and El Coro Popular, directed by Carlos Rosas.

Introductory Rites/Ritos Iniciales

[All titles in the dedication program were bilingual—Spanish and English—reflecting the bilingual celebration.]

Procession: "Laudate, Laudate

Dominum," Christopher Walker.

Blessing and Sprinkling of Water: "Agua de Vida/Water of Life," J. Cortez.

Gloria from the *Mass of Light*, D. Haas.

Liturgy of the Word

Responsorial Psalm: "Psalm 84: How Lovely Is Your Dwelling Place," J. Michael Joncas.

Gospel Acclamation: "Celtic Lenten Acclamation/Aclamación Celta del Evangelio," O'Carroll and Walker.

Profession of Faith: "Sí, sí creemos," John Schiavone.

Dedication Rites

Litany of the Saints, John D. Becker.

Anointing of the Altar and the Church
"Amen," *Mass of Creation*, Marty Haugen.

Locus iste, Anton Bruckner.

Lighting of the Altar and the Church:
"Christ, Be Our Light," Bernadette Farrell.

Liturgy of the Eucharist

Preparation of the Altar and Gifts: "Sing a New Church," Delores Dufner, OSB.

Eucharistic Acclamations: *Mass of Creation*, Marty Haugen.

Communion Rite

Lord's Prayer: adapted chant.

Breaking of the Bread: "Cordero de Dios," *Misa Guadalupe*, Joel Martinson.

Communion Procession: "O Bone Jesu," Palestrina; "El Cuerpo de Cristo," John Schiavone.

Inauguration of the Blessed Sacrament Chapel: "Ave Verum," W. A. Mozart; "Pange, lingua, gloriosi/Sing, My Tongue, the Savior's Glory," Thomas Aquinas, trans. Edward Caswall.

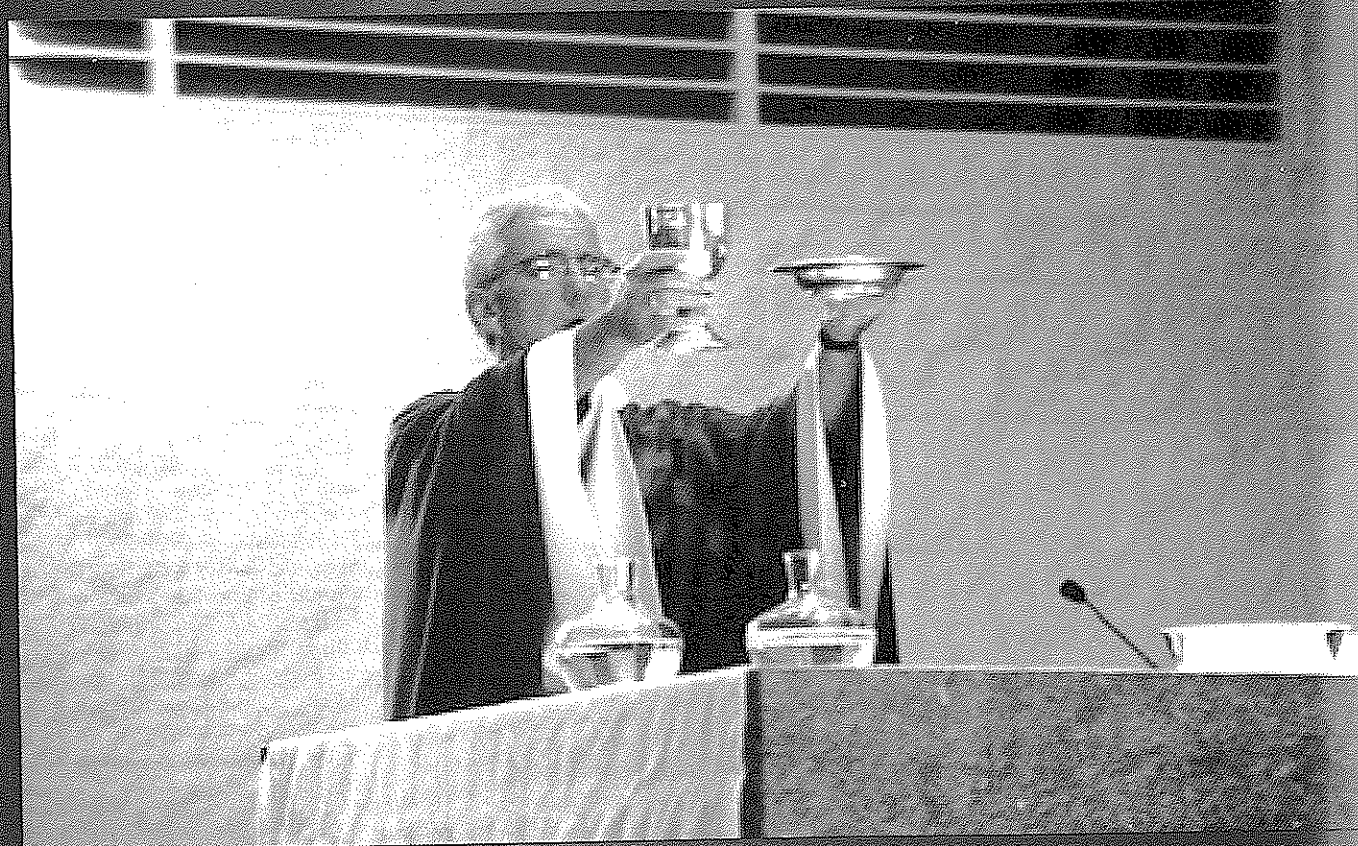
Concluding Rites

Cathedral Song of Praise: "Hagamos Una Casa," Carlos Rosas (composed for the rededication).

Recessional: *Marche Joyeuse*, John H. Head.



Implementing the *General Instruction*: Practical Help



Will This Be a "New Moment in Liturgical Catechesis"?

BY J. MICHAEL McMAHON

That's how Cardinal Francis George of Chicago described the publication of the third typical edition of the *General Instruction of the Roman Missal* (GIRM) when he spoke during an open forum with members of the Conference of Roman Catholic Cathedral Musicians in January 2002: "A new moment in liturgical catechesis." While a number of bishops, pastors, liturgists, and musicians have greeted the new document with some apprehension, the cardinal clearly viewed its appearance as an opportunity for the liturgy to play a more important role in the lives of the faithful.

Focusing on Changes

Even before the appearance of the official U.S. English edition of the revised *Instruction*, people devoted a great deal of attention to specific changes introduced in this new edition. The document, for example, explicitly excludes some practices that had become familiar in many parishes, such as the participation of lay ministers in the fraction rite, and explicitly prescribes some parts of the ritual that had been left vague in earlier editions, such as the use of a cross *with the image of Christ crucified*. Worshiping communities are being asked to stand at the beginning of the invitation *Orate fratres* ("Pray, brothers and sisters") rather than at its conclusion—a change that in some communities still requires coaching from the priest ("Brothers and sisters, let us stand to pray . . ."). Communities outside the United States are being asked to follow practices that we have grown used to, such as kneeling after the *Sanctus* until after the concluding *Amen* of the Eucharistic Prayer. Some practices that were formerly left to individual piety are now specified as parts of the ritual, such as making a bow of the head before receiving Communion and receiving Communion standing. Priests have been given new and more detailed instructions on gestures during the final blessing and on the precise movements for incensation. Unlike previous editions of the *General Instruction*, the new edition presumes the participation of both men and women in lay ministries.

Some of the new provisions in the *Instruction* do present challenges for pastoral implementation. For example,

Dr. J. Michael McMahon is the president and chief executive officer of the National Association of Pastoral Musicians.

while the document encourages the distribution of Communion under both forms even more strongly than earlier editions did, it excludes lay ministers from breaking the Eucharistic Bread and preparing the chalices. (Undoubtedly the U.S. bishops will be renewing their request for an indult to allow such participation, to make it more feasible for parish communities to fulfill the vision of the *General Instruction* by offering Communion under both forms as often as possible.)

While there are certainly several changes in the new edition of the GIRM, more than eighty percent of the document remains largely unchanged from the previous edition published in 1975. A thorough re-reading of the entire document reaffirms the general direction of the pastoral practices that have guided our celebration of the Eucharist during the past thirty years. The *General Instruction* understands the Eucharistic liturgy to be a celebration of the whole church and continues to stress the importance of full, conscious, and active participation by the faithful as an expression of the liturgy's communal nature. The GIRM stresses the roles of singing, posture, gesture, and silence as modes of participation. It calls for all the ministers, both ordained and lay, to perform their roles fully.

Celebrations That Catechize

Pastoral ministers are now faced with the sensitive task of helping their communities to embrace new practices or to set aside long-standing customs. Appropriate and solid liturgical catechesis has an important part to play in this process if it is to be successful in integrating these new practices.

Nonetheless, the scope of our catechetical efforts needs to be far wider than mere instruction in rubrics if this is really to be "a new moment in liturgical catechesis." The publication of the new GIRM offers to worshiping communities and their leaders a marvelous opportunity to reflect on the document in its entirety and to reassess the quality of parish liturgical celebrations. More carefully prepared liturgical celebrations can serve as the foundation for a mystagogy that opens the hearts and minds of people to the actions, symbols, and texts of the liturgy and to the transformation that God is working in us through them.

The first step in developing effective liturgical cate-

chesis is—as it has always been—good and well-prepared celebration. Because the liturgy is an action, not an idea, talking about the liturgy is a little bit like talking about a baseball game to someone who has never been to the ballpark—it's a reality that's much harder to grasp without a strong experience of the actual event.

Good liturgical celebration requires that every action should be performed carefully and reverently. The assembly should be singing songs that are musically worthy, appropriate for the occasion and for the ritual action to which they are joined, and genuinely engaging the participation of all. The primary symbols of the liturgy, such as gesture, movement, bread, wine, water, and oil, should be used generously. Every minister should be thoroughly prepared to fulfill his or her role with grace and dignity. The homily should help the members of the community to experience a genuine encounter with the Word of God that will make a difference in daily living.

The revised *General Instruction* offers us an opportunity to question some of our assumptions and accepted practices. Is the responsorial psalm always proclaimed by a psalmist (cantor) from the ambo? Is Holy Communion always distributed from bread that was consecrated at the same Mass? Is Communion always given under both forms? Allowing the document (and not factors such as convenience, entrenched practice, or misunderstanding) to guide decisions about such parish liturgical practices can make an enormous difference in the way that the liturgy forms us in faith.

Preparing for Participation in the Liturgy

In order for the liturgy to have the strongest possible effect in people's lives, pastoral ministers need to offer opportunities for a liturgical catechesis that helps members of their communities become more open to the action of God that we celebrate, so that their participation can bear effective fruit.

What kind of catechesis can really prepare people to participate fully, consciously, and actively in the Eucharistic liturgy? A catechesis that is rooted in action derived from the liturgy itself. Here are a number of practical examples of that principle, based on some of the most important actions of the Eucharistic liturgy:

- *assembling* for prayer as households and small communities, giving participants an experience of the presence of Christ in communal gatherings;
- *hearing the Word of God* and reflecting on it alone, in households, or in other groups;
- *attentiveness to the needs of the Church and the world*, especially to the needs of the poor and the victimized, so that these concerns may be brought to God in the priestly prayer of God's people;
- *a spirit of thankfulness*, known in Twelve Step programs as an "attitude of gratitude"—a Eucharistic spirituality that recognizes and acknowledges God's goodness and mercy in the events of everyday life,

Liturgical Catechesis according to the *General Instruction*

The *General Instruction of the Roman Missal*, third typical edition, makes a profound connection between catechesis and the way we celebrate the liturgy. It notes, for example, that many elements of our contemporary practice were introduced or re-introduced for catechetical reasons: for "deepening the understanding of the mystery in which the faithful take part" (GIRM, no. 14). Among those elements it lists the use of vernacular languages, the homily, and Communion in both forms.

An understanding of the liturgy—its goals, its actions, its words, its connection to the rest of Christian life—is important for fruitful celebration (no. 22). But the *Instruction* also makes clear that the aim of liturgical catechesis is more than intellectual understanding. The catechetical goal of the liturgy is an *embodiment* of the liturgy's truth—the "mystery that is inherent in the celebration itself"—in each of us (no. 13). That is why liturgy's catechetical process involves actions as well as words and why the faithful are challenged to join in ritual action "both in body and in mind" (no. 18).

Liturgy's catechetical purpose is transformation: to form us for love—"a warm and living love for Sacred Scripture" (no. 101) and a participation "burning with faith, hope, and charity" (no. 18) that will lead us to action in the world. As we are formed and transformed by liturgy's continuing catechesis, so we are sent forth to transform the world, to "do good works, praising and blessing God" (no. 90). The *Catechism of the Catholic Church* confirms this role for liturgy when it describes the liturgy as the "privileged place for catechizing the People of God" for it is "in the sacraments, especially in the Eucharist, that Christ Jesus works in fullness for the transformation of men [and women]" (*Catechism of the Catholic Church*, no. 1074).

even in suffering and loss;

- *conversion of heart*, an openness to change that allows the transforming power of the Holy Spirit to take hold of us;
- *a spirit of sacrificial love*, a willingness to be like Christ in pouring out our lives for others in our families and our communities and even for strangers;
- *a hunger for God*, a profound recognition of our need, so that we can receive all of God's gifts to us, especially the nourishment that God provides for us in Communion.

Recently I participated in Sunday Masses for several weeks in a community where the homily was replaced each week by explanations about various aspects of the revisions to the Order of Mass. Undoubtedly the pastoral leaders were motivated by a genuine concern to help people to embrace various changes and to come to a

deeper appreciation of the liturgy. But such a strategy, however well intentioned, is fundamentally flawed; it is not unlike trying to sew a new patch on an older garment. This community's leaders did nothing to weave the changes into the fabric of its liturgical celebration or to get the community to examine the whole garment that is its worship. Even after four weeks of explanation, the only real change that has taken hold in that community is the practice of standing at the beginning of the *Orate fratres*. Because the official English translation of the GIRM was not yet available when these explanations were made, the priests were speaking about a document that they had not yet read. Replacing the homily with long explanations about what are essentially minor changes, without helping people to grasp (or grasp again) a sense of the whole liturgical action, has only served in this community, at least, to undermine the integrity of the liturgical action itself.

When introducing modifications in the liturgical practices of a community, there is an obvious need for some preparation of the whole community, including the leaders—preferably a clear and concise explanation of what we will be doing together, with a very brief explanation of the reason for the changes. Even this kind of preparation, however, is merely a small step in the larger work of liturgical catechesis.

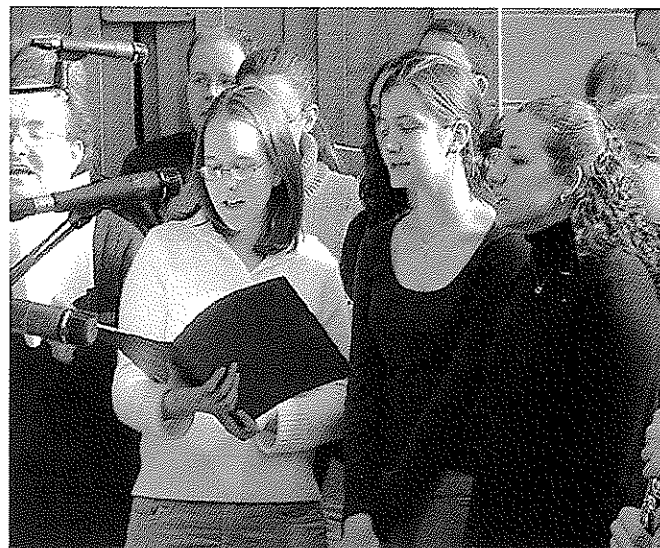
Mystagogical Preaching and Reflection

Since the liturgy is the fount of the church's life, the experience of celebrating the liturgy provides a rich source for reflection and preaching. Mystagogy is the process of engaging in and reflecting on the liturgy in a way that opens our minds and hearts to the transforming power of its ritual actions and texts. The publication and implementation of the new *General Instruction* provides an opportunity both for mystagogical preaching during the liturgy and for mystagogical reflection outside the liturgy.

Mystagogical reflection begins by focusing carefully on the liturgical action or text. Considered in light of the Scriptures, these reflections help us to deepen our life of faith. Reflecting, for example, on the value of receiving Communion from the chalice can help us to recall the question of Jesus to his disciples, "Can you drink from the cup from which I am about to drink?" When we drink the cup, we commit ourselves to a life of self-emptying love. The Sunday readings throughout the year provide many such opportunities to help people reflect on one or another liturgical element that illuminates, interprets, or deepens our understanding of the whole of our lives as disciples of Jesus.

A Continuing Work

This "new moment in liturgical catechesis" has just begun. Directions and explanations are but one element in the process. The new edition of the GIRM merely de-



scribes the Eucharistic celebration; it is the celebration itself, along with all that prepares for it and all that flows from it, that has the potential to catechize the Christian community to a deeper life of faith and service. Fostering liturgical catechesis is therefore an ongoing concern of the church and its leaders.

Pastoral ministers have a duty to help people embrace liturgical changes, but they have a far deeper responsibility to draw those people into the mystery of the God who is present and acting for us in the liturgy and to respond to their call to live as disciples of Christ in the world.

Building on Firm Foundations

- The new *General Instruction* and the new edition of the *Roman Missal* confirm that the way we have been doing things for thirty years is, in large measure and in the important points, correct. These texts fine-tune the way we celebrate Mass by highlighting several key points: The presence of Christ in the liturgy, the role of the whole assembly (congregation and ministers) as the doer of the liturgy, and the way ritual action heightens the importance of what we do.
- These changes are for the whole world, not just for the United States. They will be implemented in various ways in different countries, and they will be adapted to local needs. The U.S. bishops have already made some adaptations to the Order of Mass approved by the Vatican and incorporated in the U.S. edition of the *General Instruction*.
- When the current Order of Mass was implemented in 1970, some devotional practices were left in place and some parts of the *General Instruction* were not implemented properly everywhere. This update gives us the chance to bring our practice into conformity with the norms and principles of the Roman Rite.

The Meaning of Our Signs: The Pastoral Theology of the *General Instruction*

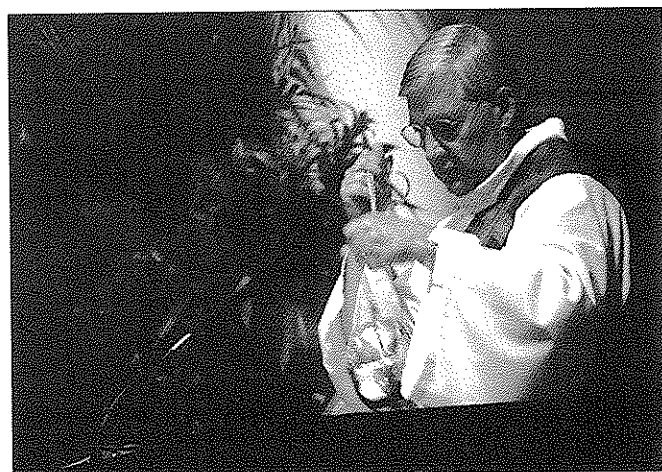
BY PAUL H. COLLOTON, OP

While we believe that our liturgy is a participation in Christ's self-offering, in which the "pioneer and perfecter of our faith" stands "in the presence of God on our behalf" (Hebrews 9:24), the ones who are participating in the offering are human beings. We are *embodied* beings who need physical signs to understand things. There is an ancient philosophical principle to explain how we come to understand: "Nothing reaches the understanding if it is not first in the senses." The meaning of liturgy reaches us through physical signs. That's why the *General Instruction of the Roman Missal 2000* (GIRM) reminds us:

Because . . . the celebration of the Eucharist, like the entire Liturgy, is carried out through perceptible signs that nourish, strengthen, and express faith, the utmost care must be taken to choose and to arrange those forms and elements set forth by the Church that, in view of the circumstances of the people and the place, will more effectively foster active and full participation and more properly respond to the spiritual needs of the faithful (no. 20).

But the physical signs that we use could (and do) carry multiple meanings, because they have been used in many contexts. So a grin could be a sign of welcome or a warning of imminent attack. Therefore the Church has determined what the signs that we use *mean* in the context of the liturgy. Among the many possible meanings of the signs and gestures we use, our liturgical tradition has selected out certain meanings that we believe these gestures communicate. To understand the gestures and use them properly, therefore, we need to understand their meaning in the liturgy.

The general meaning of our signs and gestures is captured in the notion of sacrament. In the *Summa Theologiae*, St. Thomas Aquinas described the Roman Catholic understanding of sacrament this way: "A sacrament is a sign that commemorates what precedes it—Christ's Passion; demonstrates what is accomplished in



us through Christ's Passion—grace; and prefigures what that Passion pledges to us—future glory" (ST III, 60, 3).

So the first truth about our sacramental signs is that the passion, death, and resurrection of Christ—the Paschal Mystery—form the core of what we celebrate in the Eucharist and in all the sacraments: the "mystery of faith: Christ has died! Christ is risen! Christ will come again!" The Eucharist celebrates this central mystery, forms the living Body of Christ in that mystery, and deepens our union with Christ. Therefore we must understand what the *General Instruction* says about *Christology*.

Second, these signs do not exist in a vacuum but must be seen "in view of the circumstances of the people and the place." We are embodied beings, true, but it is also true that ours is an *incarnational* faith, as Godfrey Diekmann, OSB, peritus at Vatican II and one of the crafters of the *Constitution on the Sacred Liturgy*, loved to remind his students. We believe that God became one of us in Christ. We express this belief every time we profess in the Nicene Creed that, "by the power of the Spirit, [the Second Person of the Trinity] was born of the Virgin Mary. . . ." The liturgy uses sacramental signs because we are enfleshed spirits or inspirited beings—depending on one's starting point—who profess faith in an incarnate divine redeemer. Therefore, those who make up this assembly of God's people and the place where we gather are important signs with liturgical meaning, which means we must also discuss the *ecclesiology* of the *General Instruction*.

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Third, the signs are meant "more effectively [to] foster active and full participation and more properly [to] serve the spiritual needs of the faithful" (GIRM, no. 20). One can hear echoes of the *Constitution on the Sacred Liturgy* in this statement: "The Church earnestly desires that all the faithful be led to that full, conscious, and active participation in liturgical celebrations called for by the very nature of the liturgy" (CSL, no. 14). Forty years ago this was a radical idea and changed the ways in which we worshiped and understood ourselves as Church, but now this meaning of the signs and gestures we use means that we must look at the *liturgiology* of the *Instruction*.

Lastly, the liturgy serves "the spiritual needs of the faithful." In other words, the liturgy is our primary spiritual director. The faith that is fostered, strengthened, and deepened at worship transforms our relationship with God and with creation. Thus, we need to explore the *spirituality* of the document.

The GIRM 2000 contains very little that is new beyond what we discover in the *Constitution on the Sacred Liturgy* or GIRM 1967 and 1975. However, one can discern nuances that, depending on their interpretation, may be viewed as either a return to a pre-Vatican II theology of the Eucharist or a continuation of the movement that was made concrete in the Council. It is this latter perspective that I wish to explore in these pages.

Through, with, and in Christ

The Eucharist, like all the sacraments and the whole Christian life, is about our participation in the saving work of Christ. The *General Instruction* summarizes the core meaning of the Eucharist this way: "In it is found the high point both of the action by which God sanctifies the world *in Christ* and of the worship that the human race offers to the Father, adoring him *through Christ*, the Son of God, in the Holy Spirit" (no. 16, emphasis added). There is a duality here that we have to note. First, Christ acted alone for our salvation, for only Christ as incarnate God could accomplish our union with the Trinity. But Christ has united us to this perfect offering, for the risen Christ continues this saving work by a new incarnation—as the Church. We are united to this perfect act of union through sacramental initiation, which incorporates us into the body of Christ. But that body, in St. Paul's analogy, functions in different ways. It is one body, but it is composed of the head (Colossians 1:18) and the members (1 Corinthians 12:12–27).

An Action of Christ and the Church

The dual Christology—Christ as the perfect self-offering, Christ incarnate in the Church—has led to an ecclesiology that identifies hierarchical structure as a key component of the Church but also to a strong affirmation of sacramental equality: We are all members of Christ, sharing, as the rites of initiation remind us, in the One "who is Priest, Prophet, and King" (*Rite of Christian Initia-*

Ritual Gestures That Focus on Christ

Christ is the center of what we do and the reason we do it. Vatican II said that Christ is present in the liturgy in four ways (*Constitution on the Sacred Liturgy* [CSL], no. 7):

- in the person of the priest, who is ordained to represent the community as the Body of Christ in its prayer and to link this community to the worldwide church by connecting us to the bishop and, through the bishop, to Catholic communities everywhere;
- especially in the Eucharistic elements that we share in communion as the Body and Blood of Christ, because it is Christ's presence that brings us together, forms us as the Body, and sends us out to work for the world's salvation;
- in the proclaimed Word, since it is Christ who speaks to us when the Scriptures are read or sung;
- in the whole assembly gathered for liturgy, because when we pray and sing together, we are the voice of Christ singing praise to the Father.

Some of the changes mandated by the revised *General Instruction* emphasize through ritual action the central presence of Christ. Here are some details you should note:

1. In the entrance procession, the Gospel Book is carried instead of the Lectionary. This book is then placed on the altar until it is time to proclaim the Gospel as a reminder that all of the texts from the Bible that we read and sing—including the responsorial psalm—are for us texts that help us interpret the Gospel. In a sense, for Christians all of Scripture is read by the light of the Gospel. This does not mean that the other texts from Scripture are any less important; it means that our interpretive lens is the story of the Paschal Mystery.

2. We are asked to bow several times during Mass and to make other gestures as a way to acknowledge Christ's presence. A bow in the liturgy may be a simple bow of the head or a "profound" bow from the waist, as deep as you can make it without banging into the pew or the person in front of you. Bowing in any form acknowledges Christ's presence in people or in ac-

The material in the shaded boxes accompanying this article was prepared by members of the NPM National Staff as an aid to their home parishes in implementing the changes in the Order of Mass. They link details of ritual practice to some of the basic theological truths highlighted in Father Colloton's article.

tions. Gestures may involve turning to face the place where a particular event is taking place, signing ourselves with the cross, or performing other actions that involve us bodily. Here are five places where we are asked to make these gestures:

- At the reading of the Gospel, when the priest or deacon reaches the ambo with the Book of the Gospels, we are asked to turn toward the ambo for the proclamation.
- When the priest or deacon makes the threefold cross on his forehead, lips, and chest, we are asked to make the same gesture as a sign that the Gospel is in our mind, on our lips, and in our heart.
- Everyone is supposed to bow during the creed when we say "By the power of the Holy Spirit" and to remain bowing until "and became man," because these words express the central mystery of the Incarnation—that the creator of the universe loves us so much as to become one of us.
- Anyone who is standing during the Eucharistic Prayer should bow at the words of institution: "This is my body" and "This is my blood." Most of us will be kneeling at that time.
- At communion, before we receive the host or drink from the chalice, we should make a modest bow to acknowledge Christ's sacramental presence.

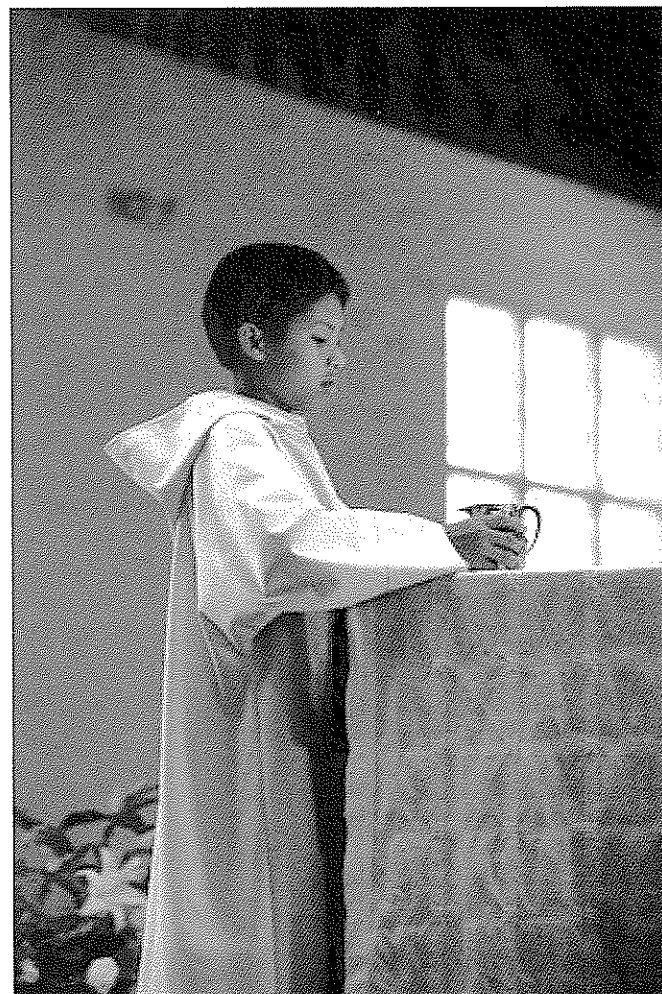
3. The *General Instruction* points out this important fact: We all share equally in Christ through the sacrament. None of us is worthy to receive Christ in Communion, but all who are prepared through Baptism and a good Christian life are invited through God's mercy to this sacrament. The instruction tells us that "it is most desirable that the faithful . . . receive the Lord's Body from hosts consecrated at the same Mass and that . . . they partake of the chalice, so that even by means of the signs Communion will stand out more clearly as a participation in the sacrifice actually being celebrated" (GIRM, no. 85).

One noteworthy change, at least for some parishes, will be the growing musicality of this part of the liturgy. Parishes that have not yet done so should begin to sing the *Agnus Dei* as a "supplication" that accompanies the *whole* fraction rite and that "may be repeated as many times as necessary until the rite has reached its conclusion . . ." (GIRM, no. 83). Then, as soon as the priest receives communion, the communion chant/hymn/song begins (no. 86). We are all asked to participate in this hymn from the beginning of our sharing in sacramental Communion as a sign that we are one in Christ and that we are committed to the transformation that Communion will bring to our community and to our world (see no. 86).

tion of Adults, no. 228).

This distinction between the head and the members is reflected in the *Instruction's* ecclesiology. On the one hand, the document emphasizes hierarchical structure and the unique ministry of the ordained members of the Church: "The nature of the ministerial priesthood proper to a bishop and a priest, who offer the Sacrifice in the person of Christ and who preside over the gathering of the holy people, is evident in the form of the rite itself, by reason of the more prominent place and office of the priest" (no. 4). In other words, the ordained priest serves *in persona Christi capite*, in the person of Christ *the head*. Taken by itself, this statement seems to reinforce the hierarchical nature of the Church, but it is followed immediately by a paragraph that highlights the other part of the body analogy: the interrelatedness of Christ, head and members:

In addition, the nature of the ministerial priesthood also puts into its proper light another reality, which must indeed be highly regarded, namely, the royal priesthood of the faithful, whose spiritual sacrifice is brought to completeness through the ministry of the Bishop and the priests in union with the sacrifice of Christ, the one and only Mediator. For the celebration of the Eucharist is an action of the whole Church, and in it each one should



carry out solely but completely that which pertains to him or her, in virtue of the rank of each within the People of God (no. 5).

Both aspects of this view of the Church are reiterated in no. 91, which recognizes the Eucharist as an "action of Christ and the Church . . . the holy people united and ordered under the Bishop." In this understanding, liturgical action fosters, strengthens, and expresses our identity in Christ:

[The Eucharistic celebration] pertains to the whole Body of the Church, manifests it, and has its effect upon it. It also affects the individual members of the Church in different ways, according to their different orders, offices, and actual participation. In this way, the Christian people, "a chosen race, a royal priesthood, a holy nation, God's own people," expresses its cohesion and its hierarchical ordering.

The celebration of the Eucharist, in other words, expresses our belonging to Christ, both head (hierarchical ordering) and members (cohesion).

Even the shape of the building should echo the ecclesiology of hierarchy and equality:

The People of God, gathered for Mass, has a coherent and hierarchical structure, which finds its expression in the variety of ministries and the variety of actions according to the different parts of the celebration. The general ordering of the sacred building must be such that in some way it conveys the image of the gathered assembly and allows the appropriate ordering of all the participants, as well as facilitating each in the proper carrying out of his [or her] function.

The faithful and the choir should have a place that facilitates their active participation (no. 294).

While both parts of this image of the Church are reflected in our liturgical actions, and while the *General Instruction* places a strong emphasis on the hierarchical aspect of the Church in what it says about the essential role of the ordained ministers, it balances that view with frequent references to the communal aspects of the liturgy. So, for example, the text calls attention to the meaning of the dialogues in our ritual:

Since the celebration of Mass by its nature has a "communitarian" character, both the dialogues between the priest and the faithful gathered together and the acclamations are of great significance; in fact, they are not simply outward signs of the communal celebration but foster and bring about communion between priest and people (no. 34).

The structure of the Communion rite is certainly one part of the ritual that reflects this dual ecclesiology, but in this revised *Instruction* there is a stronger emphasis on our equality in Christ through sharing the consecrated elements that were placed on the altar for this Mass: "It is

Ritual Gestures That Express Church

Postures. The new *General Instruction* calls us to bring some of our current practice of standing, kneeling, and sitting into greater conformity with the way things are done in the rest of the world. The American bishops have made some modifications to the changes in posture mandated in the text, to preserve some things that we're used to, but there will be a few new practices that we will adopt. Standing and sitting and kneeling together indicate our participation as the Church in the various sorts of activity in which we engage at Mass. So, for example, we stand to pray together, except during the Eucharistic Prayer, when we kneel (at least most of us kneel). We stand to receive the word of the Gospel. We sit to listen to the readings and the homily, and we sit in meditative prayer after Communion. Here are some changes in our current posture mandated by the revised *General Instruction*:

- Just as we stand together for the opening prayer at Mass and for the prayer after communion, we will now stand for the prayer over the gifts. In the past, we've waited until after the priest has said "Pray, brothers and sisters . . ." Now, we will stand just as he begins that invitation—the priest may word the invitation to pray in such a way (or provide a gesture) that invites us to stand.
- Some communities have been used to kneeling after the Lamb of God and kneeling or sitting after we receive Communion. We will now all kneel (except for those in procession) or all stand—at the direction of the diocesan bishop—once the Communion procession begins and remain kneeling or standing until everyone has received Communion (see GIRM, no. 43, and the table of postures in the *Bishops' Committee on the Liturgy Newsletter*, September 2002). This change may take some getting used to, so the priest might remind us of the common posture until we get used to this change. We adopt this shared posture for Communion as a reminder that communion is an act of this whole community, not a private act of each individual. (Of course, those who find it difficult because of age or illness to kneel or stand for the whole Communion procession may certainly be seated.)

most desirable that the faithful, just as the priest himself is bound to do, receive the Lord's Body from hosts consecrated at the same Mass and that, in the instances when it is permitted, they partake of the chalice . . . , so that even by means of the signs Communion will stand out more clearly as a participation in the sacrifice actually being celebrated" (no. 85). This strong recommendation about the elements shared in Communion (that clearly moves us

away from use of the reserved Sacrament for Communion during the Eucharist) is important for two reasons. First, both the lay faithful and the ordained are encouraged to share in the Eucharist that we have offered together: All members of Christ's Body offer bread and wine in the Eucharistic Prayer, under the headship of the ordained priest; therefore all members of Christ's Body share in the Body and Blood that they have offered with, in, and through Christ, to whom we belong. That we share in the sacrifice is more clearly expressed when we all receive the Body and Blood that we have been united to Christ in offering. Second, if we all share in both the Body and the Blood, it becomes clearer that Christ's command to take and eat, take and drink is meant for all members of his Body.

Even the fact that the Communion song is to begin during the priest's Communion (no. 86) expresses this greater focus on equality without disregarding hierarchy. The function of this song "is to express the communicants' union in spirit by means of the unity of their voices, to show joy of heart, and to highlight more clearly the 'communitarian' nature of the procession to receive Communion. The singing continues for as long as the Sacrament is being administered to the faithful." The singing, in other words, supports the ministry of both priest and congregation and the sharing in communion by all, whether ordained or lay, although the priest receives first and then the rest of the assembly. While the regulations about who can and cannot distribute the Eucharistic elements onto patens and into chalices (no. 83) seems to re-emphasize the hierarchical priesthood to the detriment of the baptismal priesthood, the symbol of song and gesture can reinforce the fact that we are one people with various roles. We are a Church that is both communal and hierarchic.

The both/and ecclesiology is also reflected in the fact that those responsible for ministry in a community are called to consult and collaborate with the community and

other ministers:

Among all who are involved with regard to the rites, pastoral aspects, and music there should be harmony and diligence in the effective preparation of each liturgical celebration in accord with the Missal and other liturgical books. This should take place under the direction of the rector of the church and after the consultation with the faithful about things that directly pertain to them. The priest who presides at the celebration, however, always retains the right of arranging those things that are his own responsibility (no. 111).

Note that all concerned in ministry in the Eucharist are to be consulted. While the authority of the rector is respected, as is that of the priest celebrant, if this were merely a hierarchical church, there would be no call to consultation. At the same time, if the *General Instruction* reflected only a horizontal ecclesiology, there would be no reference to what pertains to the priest himself. Perhaps because we have operated for so long with an overly hierarchical view, the need for consultation and collaboration receives additional emphasis in this document:

The pastoral effectiveness of a celebration will be greatly increased if the texts of the readings, the prayers, and the liturgical songs correspond as closely as possible to the needs, spiritual preparation, and culture of those taking part. This is achieved by appropriate use of the wide options described [in this part of the *Instruction*].

The priest, therefore, in planning the celebration of Mass, should have in mind the common spiritual good of the people of God, rather than his own inclinations. He should, moreover, remember that the selection of different parts is to be made in consultation with those who have some role in the celebration, including the faithful, in regard to the parts that more directly pertain to each (no. 352).

One final indication of the move away from a purely

Ritual Gestures That Reveal Liturgy's Power

Music. There is added attention in the latest version of the *General Instruction* to the sung nature of the liturgy. There are really two reasons why the documents consistently place so much emphasis on singing in Catholic worship. The first is that singing heightens the text: It makes the words something that we have to pay more attention to than if we speak them; singing extends the syllables and forces us to focus on how these syllables come together to form words. The second is that singing does something to us that no other form of communication does. Quoting ancient teachers, the *General Instruction* points out that "Singing is the sign of the heart's joy ... Singing is for one who loves" and "one who sings well prays twice." What these sayings mean is important in our understanding the strong focus on congregational song:

- Singing gets the words into our hearts as well as our minds; it expresses the truth that what we sing about is God's gracious love and our loving response—a matter of the heart as much as it is a matter of the mind.
- Singing well involves the use of our mind, our body, and our spirit. It is therefore an act that unifies the whole person.
- Singing makes it easier for us to proclaim things together. Think about the difference between reciting the profession of faith (creed) and singing the *Sanctus*: In the first, we stay more or less together, though some of us tend to race ahead while others lag behind. But when we sing the *Sanctus*, the music keeps us all together, so this text becomes, more clearly, a proclamation by the whole community acting together.



Church is encouraged in many ways: through sign and symbol, word and song, silence and gesture. This liturgiology respects the fact that the Eucharist is an action of the whole Christ, an action of the living Body in which each of us participates, according to proper role and function within the community, by virtue of our Baptism.

The *General Instruction's* view of what the liturgy is and what it means may be found especially in its attention to gesture, posture, procession, sign, symbol, and architecture. Some of these descriptions may seem fussy or too particular, but I propose, based on what I said at the beginning of this article about how we receive and communicate meaning, that part of the detailed focus on specific actions and signs reflects the fact that we are people of flesh and blood who need visible and audible and tactile clues to meaning. For example, we

hierarchical view of the Church is the expanded use of "ministry" in this document. For example, the section that treats those members of the People of God who serve as instituted acolyte and reader, lay ministers who serve at the altar, psalmist, schola cantorum or choir, sacristan, commentator, those who take up a collection, those who meet the faithful and lead them or direct processions, and the master of ceremonies is entitled "Particular Ministries." While some of these responsibilities are described as a "ministry" and others are referred to as a "liturgical function," the language of this section is fluid in understanding all of these roles as ministries to and within the people of God in the service of the liturgy. One could interpret this to mean that all—whether members of the hierarchical priesthood or the royal priesthood of the faithful—have a role in manifesting and deepening the presence of Christ.

Liturgy: Sign and Sacrament of Christ and the Church

Just as Christ was God-made-flesh, and just as the Church's role is to continue that saving incarnation as the Body of Christ until the fullness of God's reign appears, so the Church's liturgy is the sacramental expression of this ecclesial mission, and the celebration of Mass is the "center of the whole Christian life for the Church universal and local, as well as for each of the faithful individually" (no. 16). In the action of the liturgy—especially in the Eucharist—we give flesh to the presence of Christ in our midst and we enact in sacramentally effective ways what the Church is. We are a people called to full, conscious, and active participation in the liturgy by right and duty of our baptism. This is true whether we are ordained or lay, married or single, ministering within the assembly or drawn from the people of God to serve the gathered assembly through a particular ministry. This participation in the action that signs us as Church and makes us

pray in the blessing of the water at the Easter Vigil: "Father, you give us grace through sacramental signs which tell us of the wonders of your unseen power." Sign and symbol, gesture and posture, song and silence are all important if we are to have access to the meaning that the liturgy intends to communicate.

So, for example, the *Instruction* expresses a desire to manifest our unity in and through Christ by uniformity of posture "to be observed by all participants [as] a sign of the unity of the members of the Christian community gathered for the Sacred Liturgy [which] both expresses and fosters the intention and spiritual attitude of the participants" (no. 42). The goal is to help all of us who enflesh the Spirit of God—all who belong to Christ through Baptism—to use the bodies we have been given to express and form our faith by showing that this act of liturgy is an act of the Church. (The fact that not all members of the Body of Christ always join in the same posture at the same time, e.g., during the Eucharistic Prayer from the *Sanctus* to the *Amen*, stands at odds to this general principle.)

One of the adaptations to the *General Instruction* made by the U.S. Catholic bishops helps to sign our unity in sacramental Communion whether we are ministers of the sacrament or its recipients. While the original text offers the option to receive communion kneeling or standing, the U.S. version notes that "the norm for reception of Holy Communion in the dioceses of the United States is standing [though] communicants should not be denied Holy Communion because they kneel" (no. 160). Here we see a uniformity of posture between the minister of communion, whether ordinary (ordained) or extraordinary (lay), and communicant. While uniformity of posture is not always necessary to express ecclesial unity, I have experienced how this one posture reflects the reality that the entire Body of Christ is on the same pilgrimage to the table of the Lord here on earth and to our final journey to the everlasting banquet of heaven. We have different roles in

Continued on page thirty-six

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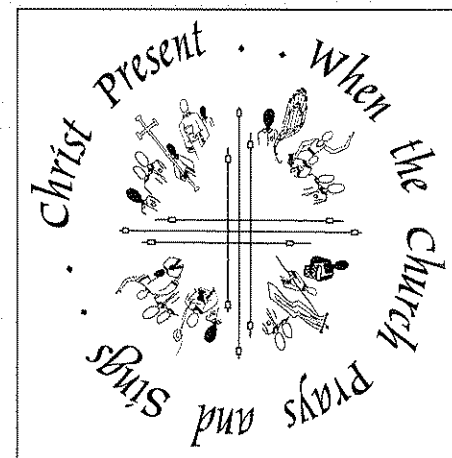
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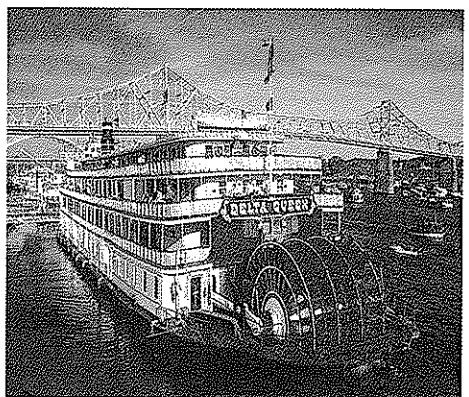
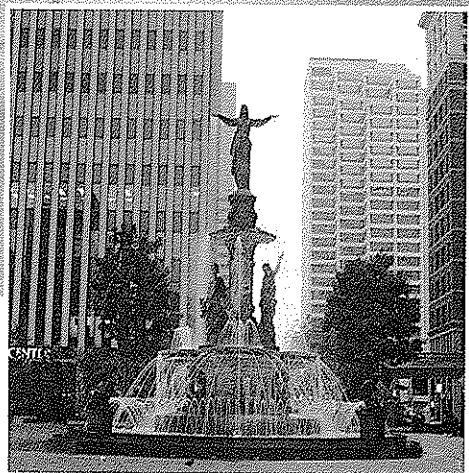
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- ❖ A Pentatonic Tour
- ❖ The Resurrection Walk
- ❖ Choral Festival of Word and Song
- ❖ Daily Organ Recitals

Plus . . .

Rockin' by the River: *an opportunity to gather after the Convention Eucharist to jam, sing, listen, and move*

and much, much more!



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

the Body, but song, sacrament, and posture all serve to signify that it is Christ we offer, receive, and are to become.

This focus on the active participation of all in the liturgy is not only reflected in how the rites are prayed but also in the spaces in which we pray them:

Places should be arranged with appropriate care for the faithful so that they are able to participate in the sacred celebrations visually and spiritually... Moreover, benches or chairs should be arranged, especially in newly built churches, in such a way that the people can easily take up the postures required for the different parts of the celebration and can easily come forward to receive Holy Communion (no. 311).

Such directives presume that the liturgy is an action of all the baptized and that all must be able to participate to the best of their ability. Only in this way will the liturgy foster, strengthen, and express faith, and thus deepen our relationship with God and creation.

Our Primary Spiritual Director

The broader relationship with God and creation, expressed and fostered by the liturgy, is the concern of spirituality. In the *Constitution on the Sacred Liturgy* we read: "But in order that the liturgy may possess its full effectiveness it is necessary that the faithful come to it with

Ritual Gestures: For the World's Salvation

Liturgy is, at its heart, Christ acting in and through the Church to give glory to the Father and to sanctify the world through the work of believers (CSL, no. 7), so the liturgy is not ultimately about us. It is about us only inasmuch as we need to be transformed so that we may more clearly be Christ to all we meet: Liturgy is about sending us on mission.

For that reason, issues such as our own enjoyment of liturgy are secondary to liturgy's true purpose. The question we need to ask ourselves, as we think about liturgy, is not "What can I get out of it?" but "How can I be transformed by it?"

After communion, Mass ends fairly abruptly. But some of the changes mandated by the revised *Instruction*, such as the period of silence and music after communion, extend that time a bit, to give us a chance to take in what we've experienced, what we've been called to, and what we should do about it.

If the whole community sings a hymn of praise after communion, it is appropriate that the procession form and walk out accompanied by instrumental music. If the rest of the assembly leaves to the same music, that might serve as a reminder that we are not simply *leaving* a place, but we are *going toward* something—going to be Christ in the world, going out "to do good works, praising and blessing God" (no. 90).

proper dispositions, that their minds be attuned to their voices, and that they cooperate with divine grace, lest they receive it in vain" (no. 11). This statement describes an awareness that the liturgy expresses, strengthens, and fosters our relationship with God—our spirituality. And while the spiritual life is "not limited solely to participation in the liturgy" (CSL, no. 12), part of the vision of the leaders of the modern liturgical movement was that the liturgy is our primary spiritual director, because the liturgy forms us into Christ and empowers us to live as Christ would in the world. It teaches us, for example, about the sacramental nature of creation and human work, since the elements that we use in the liturgy are things "which earth has given and human hands have made," and it teaches us about the inestimable value of each human being, since each may be a member of Christ's living Body, and it teaches us that time is a gift with a purpose, a direction, and a goal. In other words, the liturgy, spirituality, social justice, and the moral life are intimately connected.¹

Both/And

The *General Instruction 2000* reflects the fact that ours is a both/and church: both head and members, body and spirit (Christology), both hierarchical and communal (ecclesiology), involved in both the sacramental life of the Church (liturgiology) and its effects on our living in the world (spirituality). While some critics may decry a perceived overemphasis in this revised document on the hierarchical or pyramidal view of the Church (and a case for this perception could be argued), there is a perception of a re-emphasis—even an increased emphasis—on the communitarian view of the Church (and a case could equally be made for this perception). We are part of the one Christ: priest and servant, head and body, sacrifice and nourishment. We are part of the one Church: hierarchically ordered and communitarian. We are part of an incarnational Church that uses symbol, sign, silence, song, gesture, and posture to express, strengthen, and foster faith. We are part of a liturgical church in which music—both vocal and instrumental—accompanies rites and comprises rites in itself. We are spiritual beings who pray alone and with others, who speak and listen, who express faith within the walls of a church building and out in the world. In the end, we are Catholics who reflect the theology of Vatican II, called to full, active, and conscious participation by every baptized person, that is, to being and becoming the face of Christ. The revised *General Instruction* not only expresses this both/and reality, it also calls us to take it seriously and to continue giving glory and praise to God with, in, and through the Christ in whom we live and move and have our being.

Note

1. See Kathleen Hughes, RSCM, *The Monk's Tale* (Collegeville, Minnesota: The Liturgical Press, 2000), 122.

In Essentials, Unity: Liturgical Law and the *General Instruction*

BY AMY JILL STRICKLAND

One of the issues raised by the publication of the revised *General Instruction of the Roman Missal* (GIRM) in 2000 is the relationship between liturgy and canon law. To oversimplify a bit, many people see canon law—especially canon law governing the liturgy (liturgical law)—as a misguided attempt to straitjacket the Spirit. After all, as Scripture tells us, “the Spirit blows where it will” (John 4:46), not where human laws tell it to go! Of course, few Catholics would want to worship in a community where everything is entirely unstructured. In such a case, individual whim would rule the day and we would be left with sheer chaos, not unlike the situation described in the Tower of Babel story (Genesis 11:1–9). Clearly, what is needed is a healthy balance between a straitjacket and chaotic whim.

The revised *General Instruction* has been criticized in many circles for failing to achieve this balance. Although some people would argue that the text is too progressive

liturgically, this group is clearly in the minority. Instead, the majority of liturgists appear to find the new GIRM unnecessarily restrictive, even though it merely repeats more than eighty percent of the 1975 GIRM. In fact, the most significant change in new text is the addition of a chapter dedicated exclusively to adaptations that may be made by local bishops and conferences of bishops. So why has the text been so negatively received in so many quarters?

A Failure of Interpretation

Leaving aside the obvious (namely, the impossibility of making any law on the liturgy that would please *everyone*), I would argue that the negative reception the new GIRM has received may relate less to the text itself than to a failure to understand how to interpret it properly. This problem stems from a more basic failure to understand the true nature of canon law.

While the GIRM is a legal text—the primary liturgical law on the Eucharist—the soul of the document is lost if it is read only as a “how-to manual,” as if it were the same as the instructions that come with a blender. Instead, it

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must be read and implemented "keeping in mind the salvation of souls, which in the Church must be the supreme law."¹

In order to accomplish this, it is helpful to turn to a definition of canon law that moves away from viewing it as a mere list of rules. Such a definition was provided in a recent article by noted Jesuit canonist Ladislav Örsy. He describes canon law as "a set of human norms conceived and designed for the purpose of disposing the people of God toward the peaceful and ordered reception of the gifts of the Holy Spirit and for the purpose of creating a favorable environment for God's Spirit to distribute his gifts freely in the community."² To clarify, this does not mean that the Spirit is limited by the law. Instead, Örsy's description recognizes that, just as we can allow sin to impede the work of the Spirit in our individual lives, we can create structures that have the same effect in the liturgical life of our communities. Thus, in general, the purpose of liturgical law is to try to avoid or remove these impediments. Specifically, the GIRM is an instrument to accomplish this at the Eucharist, so that the People of God are truly growing "continually in holiness" (GIRM, no. 5) with each celebration.

Finding the Balance

So, in finding a balance between the straitjacket and chaos, this description means that, in applying the GIRM, we must take great care not to succumb to "canonical idolatry," which makes rigid adherence to the letter of the law a golden calf. This is the worst type of liturgical abuse, and a clear warning against it appears in the *Constitution on the Sacred Liturgy*: "Pastors of souls, must, therefore, realize that when the liturgy is celebrated, something

It is a gross distortion of the law to use it to cause division.

more is required than the laws governing valid and lawful celebration. It is their duty also to ensure the faithful take part fully aware of what they are doing, actively engaged in the rite and enriched by it" (no. 11). However, equally to be avoided is an approach to the GIRM that sees it as a list of mere options to be disregarded or accepted at will, based on how fond one is of a particular provision. Sound canonical interpretation steers clear of both extremes and relies on the expression often attributed to Saint Augustine: "In essentials, unity; in non-essentials, liberty; in all things, charity."

One way to accomplish this balance is by application of the Roman law principle that burdens are to be restricted, while favors are to be amplified. This does not mean that every individual gets to choose what laws he or she finds burdensome and ignore them! What it does mean is that any canon law that imposes a burden—specifically, that which prescribes a penalty, restricts the free exercise of

Case Study: For Discussion

This case study and the one on the following page are presented during the NPM one-day workshops on the General Instruction as a way to help participants reflect on some of the practical issues involved in implementing the revised document.

After the new pastor had been at St. Irenaeus for a few weeks, he told the community that the gesture of holding hands during the Lord's Prayer was not provided for in the liturgical documents and was therefore not appropriate. Many people were upset, because it had been the custom for thirty years at St. Irenaeus for people to join hands at the Our Father.

GIRM no. 42

The gestures and posture of the priest, the deacon, and the ministers, as well as those of the people, ought to contribute to making the entire celebration resplendent with beauty and noble simplicity, so that the true and full meaning of the different parts of the celebration is evident and the participation of all is fostered. Therefore, attention should be paid to what is determined by this General Instruction and the traditional practice of the Roman Rite and to what serves the common spiritual good of the people of God, rather than private inclination or arbitrary choice.

A common posture, to be observed by all participants, is a sign of the unity of the members of the Christian community gathered for the Sacred Liturgy: it both expresses and fosters the intention and spiritual attitude of the participants.

Code of Canon Law 1983

Can. 26 Unless it has been specifically approved by the competent legislator, a custom contrary to the current canon law or one which is apart from (*praeter ius*) canon law obtains the force of law only when it has been legitimately observed for thirty continuous and complete years; only a centenary or immemorial custom can prevail over a canon which contains a clause forbidding future customs.

Can. 27 Custom is the best interpreter of laws.

rights, or contains an exception to the law—is to be strictly interpreted (canon 18). These laws are to be read as narrowly as possible, so that no person or circumstance falls under them that should not. But, in marked contrast, other canon law—including liturgical law—is to be given as broad and generous an interpretation as is reasonably possible. Thus, we must be careful not to fall into the trap of presuming that anything that is not expressly permitted is prohibited. For example, the lack of a liturgical law telling the faithful to sign their head, lips, and heart at the

Case Study: For Discussion

In a community with a multicultural mix of Anglo American and African American cultures, the music director has chosen a Communion song which focuses entirely on the "Jesus and me" relationship. The director is questioned about it because it does not express the theology of the "Jesus and we" of the Body of Christ. The response offered to the pastor is: "You don't understand our culture." The pastor decides to let it go.

Code of Canon Law 1983

Can. 231 §1 Lay persons who devote themselves permanently or temporarily to some special service of the Church are obliged to acquire the appropriate formation which is required to fulfill their function properly and to carry it out conscientiously, zealously, and diligently.

GIRM no. 87

In the dioceses of the United States there are four options for the Communion chant: (1) the antiphon from the Roman Missal or the Psalm from the *Roman Gradual* as set to music there or in another musical setting; (2) the seasonal antiphon and Psalm from the *Simple Gradual*; (3) a song from another collection of psalms and antiphons, approved by the United States Conference of Catholic Bishops or the Diocesan Bishop, including psalms arranged in responsorial or metrical forms; (4) a suitable liturgical song chosen in accord with no. 86 . . . This is sung either by the choir alone or by the choir or cantor with the people.

If there is no singing, however, the Communion antiphon found in the Missal may be recited either by the faithful, or by some of them, or by a lector. Otherwise the priest himself says it after he has received Communion and before he distributes Communion to the faithful.

start of the Gospel does not mean that people have been doing this "illegally" for years!

Another important way in which Augustine's good advice is put into practice canonically is through dispensation, which is a relaxation of a merely ecclesiastical law for an individual case (canon 85). For example, no one, including the pope, may give a dispensation from any canon law which has its roots in the divine law, such as those laws governing the matter and form of the sacraments. These things are "essentials," and it is crucial that they be uniform throughout the Catholic Church.

However, since diocesan bishops are the "high priests, principal dispensers of the mysteries of God and moderators, promoters, and custodians of the whole liturgical life of the church committed to them" (canon 835, §2), they may dispense from a great deal of liturgical law, including

many provisions found in the GIRM. This should not be done lightly since, for the validity of a dispensation, there must be a just and reasonable cause for it, one that takes into account the circumstances of the case and the gravity of the law being dispensed (canon 90). In this way, the law upholds the value of the universal law, while acknowledging that there are some "non-essentials" in which there must be freedom for a bishop to respond when he prayerfully discerns that a particular provision of the GIRM is a stumbling block for the faithful of his diocese—or even for an individual or group within the diocese.

Where Does Charity Come In?

Finally, where does charity come in? Pope John Paul II made reference to the relationship between charity and canon law in the apostolic constitution promulgating the 1983 *Code of Canon Law*: "It is sufficiently clear that the purpose of the Code is not in any way to replace faith, grace, charisms, and above all charity in the life of the Church or of Christ's faithful. On the contrary, the Code rather looks toward the achievement of order in the ecclesial society, such that while attributing a primacy to love, grace, and the charisms, it facilitates at the same time an orderly development in the life of both the ecclesial society and of the individual persons who belong to it." Thus, like Örsy, the Holy Father views the role of law as one of facilitation. It serves to try to bring order and harmony to the community and its individual members, so that the Spirit may move among them and shower God's gifts. And the greatest of these is charity.

Therefore, it is a gross distortion of the law to use it to cause division. Regrettably, such distortions often occur when people are dealing with liturgical law, including the GIRM. In the short time since its promulgation, individuals and groups have isolated certain provisions (for example, the posture during the Eucharistic Prayer and the reception of Communion, as well as the position of the tabernacle) and made them the litmus test of liturgical orthodoxy. Some take this to yet a further extreme, making one's opinion on a particular issue the standard by which one is measured as a "good" or "faithful" Catholic. This is not only extremely poor canonical interpretation but, more importantly, it is not charitable.

Discernment of what is truly essential in the liturgical life of the Church is an ongoing, difficult process, just as it is in one's personal life. It is my sincerest hope that liturgists and canonists will work together in this process as we embrace the new *Roman Missal*, inspiring not conflict but the observation: "See how they love one another!"

Notes

1. These are the last words of the 1983 *Code of Canon Law*. Found in canon 1752, they are considered to be the guiding principle in interpreting all Church law.

2. L. Örsy, "Quo Vadis Ecclesia: The Future of Canon Law," *Studia canonica* 36 (2002), 7.

A New Resource: The *Pastoral Introduction to the Order of Mass*

BY ANTHONY F. SHERMAN

Now that the official English translation of the third typical edition of the *General Instruction of the Roman Missal* has been published, with its adaptations for Latin Rite Catholics in the United States, the U.S. Conference of Catholic Bishops is preparing to publish a companion volume to assist with pastoral implementation. Originally prepared for the second edition of the *Sacramentary*—which was never published—this commentary, brought into conformity with the revised *General Instruction* and the new edition of the *Missale Romanum*, is a resource to assist in planning, preparation, celebration, and catechesis about the liturgy in the Latin Rite dioceses of the United States. *The Pastoral Introduction to the Order of Mass* clarifies and systematizes material from the *Instruction*, rubrics of the *Missale Romanum*, and other sources, providing concrete and pastorally helpful liturgical guidance.

Let's be clear: The *General Instruction* is the universal law of the Church; the *Pastoral Introduction to the Order of Mass* is not law but an official commentary on the law provided as a pastoral tool for understanding the proper way to celebrate the Eucharist. When he was prefect of the Congregation for Divine Worship and the Discipline of the Sacraments, Cardinal Jorge Medina Estevez called it a "useful pastoral instrument for liturgical formation of the People of God" which addresses "appropriately and felicitously the specific ecclesial and pastoral context" of the United States of America. The *Introduction* presumes familiarity with the *Instruction* and cannot be read apart from it. In no way is the *Pastoral Introduction* intended to replace the *General Instruction*.

This article reviews the basic intent of the *Pastoral Introduction to the Order of Mass*, describes the history of its review, and provides one example of its use for today.

Intention

The *Third Progress Report on the Revision of the Roman Missal*, published in 1992 by the International Commission on English in the Liturgy (ICEL), described the purpose of a proposed addition to the *Sacramentary* and

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contained a sample of the text of this *Pastoral Introduction to the Order of the Mass* that had been submitted to the various English-speaking member conferences of bishops for review. In addition to the full text of the *Pastoral Introduction*, the report mentioned that other, briefer introductions would be added to the revised *Sacramentary* preceding the Proper of the Seasons and the individual seasons, the Commons, and the Sanctoral section of the Missal.

In that same issue of its *Progress Report*, on page 127, ICEL described the purpose of these pastoral introductions:

1. to clarify and systematize material in the *General Instruction* by bringing together separate and sometimes varying treatments of the same or related topics in different parts of the *Instruction*;
2. to supplement the *Instruction* with relevant material and norms from other rites and later documents bearing on the celebration of Mass (for example, *Rite of Christian Initiation of Adults*, the *Instruction Immensae caritatis*, the *Directory for Masses with Children*);
3. to reinforce the rubrics and directives of the *General Instruction* and to promote their observance by offering further reasons and arguments to illuminate and support them and by indicating the options that, in light of experience, are preferable for different pastoral situations;
4. to provide explanations for minor accommodations that are within the competence of conferences of bishops to make (Constitution *Sacrosanctum Concilium*, art. 38 and 39) and that have been requested or found useful in various regions or confirmed by the Holy See for other conferences, cultures, or languages;
5. to augment the *General Instruction's* treatment of the roles of the ordained, instituted and non-instituted ministers, and of the assembly itself;
6. to offer reasons for choice of texts and suggestions for a more effective celebration of the seasons;
7. to develop fuller guidelines to facilitate a more informed and sensitive use of the texts available for weekday celebrations.

The final text of the *Pastoral Introduction to the Order of*

Mass, which reflects changes resulting from a review process that has taken place over the years, also reveals much of ICEL's original intent. In fact, the core text is what ICEL originally submitted to the bishops' conferences. The shortened outline of the document's contents, found in the shaded box on this page, indicates the areas treated in the *Pastoral Introduction*.

Review

The final text of the *Pastoral Introduction* is the result of a lengthy and extensive review process among the U.S. Catholic bishops and between the bishops and the members of the Congregation for Divine Worship and the Discipline of the Sacraments. This chronology summarizes the various steps in that process that brought final approval to the new text.

June 1991. Announcement of a Task Group formed under the direction of Bishop Jerome Hanus, OSB, to address the existing American adaptations in the *Sacramentary*. It studied the draft text of the *Pastoral Introduction to the Order of Mass* prepared by ICEL and inserted material which it felt reflected the needs of the country.

June 12-13, 1995. The NCCB (later to become the USCCB) Committee on the Liturgy reviewed the *Pastoral Introduction*, suggested changes, and submitted a revised text to the full body of bishops for review at their June 15-17, 1995, meeting. The bishops decided that the *Pastoral Introduction* and proposed adaptations for the United States, as well as Segment IV: *Order of Mass II* (part of the proposed second edition of the *Sacramentary*) would be better discussed at the November meeting.

November 13-15, 1995. The *Pastoral Introduction to the Order of Mass* with the American adaptations was approved by the required two-thirds vote of the *de jure* Latin Rite members of the Conference. In fact, the *Pastoral Introduction* received more than the 176 affirmative votes needed for approval.

October 6, 1998. The translation of the *Missale Romanum, editio typica altera*, together with the American Adaptations and the *Pastoral Introduction to the Order of Mass*, was submitted to the Congregation for Divine Worship and the Discipline of the Sacraments. (These materials would have become the second edition of the *Sacramentary*.)

June 1999. The NCCB Committee on the Liturgy discussed various means of providing catechesis on the Order of the Mass in preparation for the then-expected completion of a U.S. vernacular edition of the *Sacramentary* (which was by now also being referred to, following its Latin title, as the *Roman Missal*.) The

Outline of the *Pastoral Introduction*

I. The Celebration of Mass

Liturgical Ministers and the Gathered Assembly
The Eucharistic Celebration and Its Symbols

Gesture and Posture

Posture

Other Postures and Gestures

Words

Sacred Scripture

Presidential Prayers

Common Prayers and Other Texts

Sung Texts

Invitations and Introductions

Private Prayers

Liturgical Music

Silence

Materials and Objects

Bread and Wine

Sacred Vessels

Altar

Ambo

Chair

Cross

Books

Vesture

Incense

Adapting the Celebration

to Particular Circumstances

II. Introductory Rites

III. Liturgy of the Word

IV. Liturgy of the Eucharist

V. Concluding Rite

Committee voted to ask the NCCB president to inquire of the Congregation for Divine Worship and the Discipline of the Sacraments whether it would have any objection to the Bishops' Committee on the Liturgy publishing the text of the *Pastoral Introduction to the Order of Mass* prior to the confirmation of the *Sacramentary* as a separate formational tool without prejudice to its being included in the *Sacramentary*.

April 10, 2000. The Congregation for Divine Worship and the Discipline of the Sacraments promulgated the text of the *Missale Romanum, editio typica tertia*, which replaced the second typical edition, the source of the translation and adaptation work for which the *Pastoral Introduction* had been developed.

July 21, 2000. The Congregation for Divine Worship and the Discipline of the Sacraments responded to the president of the USCCB, saying that the Congregation did not see any obstacle to issuing the *Pastoral Introduction to the Order of Mass* and agreeing that it would be a useful pastoral instrument. The Congregation indi-

cated that, because of its size, the *Pastoral Introduction* should be kept separate from the *Sacramentary*. In addition, the Congregation pointed out that the document is a mixture of liturgical law, pastoral background and, in some instances, actual interpretation of liturgical law. There were some instances for which the Congregation suggested some changes, but there were others that the Congregation admitted were reasonable interpretations but worthy of further discussion.

March 22, 2002. The Congregation for Divine Worship and the Discipline of the Sacraments gives its *recognitio* for the *Norms for the Distribution and Reception of Communion under Both Kinds in the Dioceses of the United States of America* and the *American Adaptations to the General Instruction of the Roman Missal, third typical edition*.

August 9, 2002. The USCCB Committee on the Liturgy asks that the *Norms* and the *Adaptations* be integrated into the *Pastoral Introduction*, thus producing the final text that is now in the process of publication.

An Example

Here is just one example of the way that the *Pastoral Introduction* may help to clarify liturgical practice. The *General Instruction of the Roman Missal* addresses questions of posture for the faithful in no. 43. There have been American adaptations for paragraphs two and three in this section, affecting the posture of the congregation during the Eucharistic Prayer and after the *Agnus Dei*. The *Pastoral Introduction* clarifies why we must strive for unity in implementing these adaptations. Number 28 of the *Pastoral Introduction* offers the following notes about the nature of the liturgical assembly and common postures:

The people are called as members of an organic whole, not as disparate individuals. A Christian assembly that worships "with one heart and soul" (Acts 4:32) naturally moves toward and consciously chooses a common posture as a sign of its unity. Such common posture "both expresses and fosters the spiritual attitude of those taking part."

Actions done together by the whole congregation express its unity and cohesion in the body of Christ. Some actions and gestures are performed by the whole community together, for example, making the Sign of the Cross, standing to pray, sitting to listen, kneeling in adoration, bowing to show reverence, striking the breast in sorrow



for past personal sins, moving forward to present and receive, exchanging the sign of peace.

These words help us to understand why the community must strive to be united in posture and gesture. Individuals, on their own, do not determine posture during the Eucharist, but number 31 of the *Pastoral Introduction* reminds us about who can make such decisions that affect us as a corporate body at worship:

The Conference of Bishops may adapt the actions and postures described in the Order of Mass, in accord with local sensibilities and the meaning and character of the rite. The *recognitio* of the Holy See is required for such adaptations to take effect.

Accordingly, the National Conference of Catholic Bishops has decided that, in general, the directives of the *Roman Missal* should be left unchanged, but that no. 43 of the *General Instruction of the Roman Missal* should be adapted so that the people sit during the readings before the Gospel reading and during the responsorial Psalm, for the homily and the preparation of the gifts, and, if this seems helpful, they may sit or kneel during the period of religious silence after Communion. They should kneel beginning after the singing or recitation of the *Sanctus* until after the *Amen* of the Eucharistic Prayer, except when prevented on occasion by reasons of health, lack of space, the large number of people present, or some other good reason. Those who do not kneel ought to make a profound bow when the priest genuflects after the consecration. The faithful kneel after the *Agnus Dei* unless the Diocesan Bishop determines otherwise.

It is the hope of the bishops that the *Pastoral Introduction* will be helpful in the time ahead as we review and implement the revised *General Instruction of the Roman Missal*.

"The Highest Music Comes from Our Hearts"

BY POPE JOHN PAUL II

Psalms 150 rings out in the liturgy of Lauds [Morning Prayer] as a festive hymn, an "Alleluia" to the rhythm of music. It sets a spiritual seal on the whole Psalter, the book of praise, of song, of the liturgy of Israel.

The text is marvelously simple and transparent. We should just let ourselves be drawn in by the insistent call to praise the Lord: "Praise the Lord . . . praise him . . . praise him!" The psalm opens presenting God in the two fundamental aspects of his mystery. Certainly, he is transcendent, mysterious, beyond our horizon: God's royal abode is the heavenly "sanctuary," the "mighty heavens," a fortress that is inaccessible for the human being. Yet he is close to us: He is present in the "holy place" of Zion and acts in history through his "mighty deeds" that reveal and enable one to experience "his surpassing greatness" (cf. vv. 1-2).

Thus between heaven and earth a channel of communication is established in which the action of the Lord meets the hymn of praise of the faithful. The liturgy unites the two holy places, the earthly temple and the infinite heavens, God and human beings, time and eternity.

During the prayer, we accomplish an ascent toward the divine light and together experience a descent of God who adapts to our limitations in order to hear and speak to us, meet us and save us. The Psalmist readily urges us to find help for our praise in the prayerful encounter: Sound the musical instruments of the



Musical angels, detail of the *Mystic Vine* tapestry, Flanders, 1500, courtesy of the Vatican Museum.

orchestra of the temple of Jerusalem such as the trumpet, harp, lute, drums, flutes, and cymbals. Moving in procession was also part of the ritual of Jerusalem (cf. Psalm 117 [118]:27). The same appeal echoes in Psalm 46 [47]:8: "Sing praise with all your skill!"

Hence, it is necessary to discover and to live constantly the beauty of prayer and of the liturgy. We must pray to God with theologically correct formulas and also in a beautiful and dignified way.

In this regard, the Christian community must make an examination of conscience so that the beauty of music and hymnody will return once again to the liturgy. They should purify worship from ugliness of style, from distasteful forms of expression, from uninspired musical texts which are not worthy of the great act that is being celebrated.

In this connection in the *Epistle to the Ephesians* we find an important appeal to avoid drunkenness and vulgarity, and to make room for the purity of liturgical hymns: "Do not get drunk with wine, for that is debauchery; but be filled with the Spirit, addressing one another in psalms and hymns and spiritual songs, singing and making melody to the Lord with all your heart, always and for everything giving thanks in the name of our Lord

Jesus Christ to God the Father" (5:18-20).

The Psalmist concludes with an invitation to "every living being" (cf. Psalm 150:5) to give praise—literally "every breath," "everything that breathes": a term that in Hebrew means "every being that breathes," especially "every living person" (cf. Deut. 20:16; Jos. 10:40; 11:11,14). In the divine praise then, first of all, with heart and voice, the human creature is involved. With the human all living beings—all creatures in which there is a breath of life (cf. Gen. 7:22)—are called in spirit, so that they may raise their hymn of thanksgiving to the Creator for the gift of life.

Following up on this universal invitation, St. Francis of Assisi left us his thoughtful "Canticle of Brother Sun," in which he invites us to praise and bless the Lord for all creatures, reflections of God's beauty and goodness (cf. *Fonti Francescane [Franciscan Sources]*, 263).

All the faithful should join in this hymn in a special way, as the *Epistle to the Colossians* suggests: "Let the Word of Christ dwell in you richly, as you teach and admonish one another in all wisdom, and as you sing psalms and hymns and spiritual songs with thankfulness in your hearts to God" (Col. 3:16).

On this subject, in his *Expositions on the Psalms (Enarrationes in Psalmos)*, St. Augustine sees the musical instruments as symbolizing the saints who praise God: "You are the trumpet, lute, harp, tambourine, choir, strings, organ, and cymbals of jubilation sounding well, because sounding in harmony. You are all of these. Do not here think of anything vile, anything transitory or anything ridiculous" . . . "Every spirit (who) praises the Lord" is a voice of song to God (cf. *Exposition on the Psalms*, Vol. VI [Oxford, 1857], 456).

So the highest music is what comes from our hearts. In our liturgies this is the harmony God wants to hear.

This article is excerpted and adapted from the Vatican's official English translation of Pope John Paul II's general audience of Wednesday, February 26, 2003. His reflections on music in the liturgy were part of his meditation on Psalm 150, which he called the "spiritual seal of the Psalter."

ENRICH YOUR MINISTRY!

OCP EVENTS AT THE 2003 NPM NATIONAL CONVENTION

Fiesta Latina

MONDAY, JULY 14, 8:30 - 10:00 PM

Pedro Rubalcava (OCP) and Peter Kolar (WLP)

¡Celebremos! Come celebrate, sing, move and respond to the sounds of the various cultures from which our Hispanic sisters and brothers come.

Daughters of God

TUESDAY, JULY 15, 7:30 - 8:30 PM & 9:30 - 10:30 PM

An evening of music and prayer celebrating the faith and communion of women.

Sarah Hart, Janèt Sullivan Whitaker, Susan HooKong-Taylor, Jessica Allez-Smith, Rebecca Harper, Nellie Cruz and Wendy Andino.

Rockin' by the River

WEDNESDAY, JULY 16, 10:30 PM - MIDNIGHT

An evening for youth and the young at heart with high-energy performances by contemporary OCP and other artists.

Music Director is **Bobby Fisher**

Liturgical Dance and Music Celebration

THURSDAY, JULY 17, 3:30 - 4:30 PM

A festival of sacred dance featuring **Donna Anderle** and others.

Sponsored by ILDA, OCP and WLP

BREAKOUTS!

TUESDAY, JULY 15

10:45 am - Noon

- (A-2) "Ring Out Your Praise! Part 1" **Jeffrey Honoré**
- (A-6) "Chanting on Our Behalf" **Ricky Manalo**
- (A-8) "The Liturgical Guitarist, Part 1" **Bobby Fisher**
- (A-13) "Liturgy & Inculturation in an African-American Context" **Grayson Warren Brown**
- (A-14) "Intercultural Communication for English-Speaking Liturgical Musicians" **Rufino Zaragoza**

3:30 - 4:15 pm

- (B-8) "The Liturgical Guitarist, Part 2" **Bobby Fisher**
- (B-13) "Incorporating Gospel Music into the Liturgy" **Grayson Warren Brown** (with Valencia Howard)
- (B-14) "From '3-Ring Circus' to an Intercultural Celebration" **Rufino Zaragoza**
- (B-17) "Exploring the Liturgical School Year" **Mark Friedman & Janet Vogt**
- (B-21) "Composers Forum, Part 1" **Tom Kendzia** and panel

WEDNESDAY, JULY 16

10:45 am - Noon

- (C-2) "Ring Out Your Praise! Part 2" **Jeffrey Honoré**
- (C-13) "The Liturgical Year in Spanish-Speaking & Bilingual Parishes" **Pedro Rubalcava**
- (C-15) "The Church Needs YOU(TH) to Lead" **Tom Tomaszek**
- (C-20) "Composers Forum, Part 2" **Tom Kendzia** and panel

3:30 - 4:15 pm

- (D-13) "The Sounds of Our Music" **Pedro Rubalcava** & Peter Kolar
- (D-22) "Liturgical Dance: Beauty, Dignity and Prayer" **Donna Anderle, Mark Friedman & Janet Vogt**
- (D-20) "Music Spirituals for Liturgy" **Tom Kendzia** with Val Jansen
- (D-29) "Author and Composer's Craft" **Delores Dufner** & Lynn Trapp

Fiesta Latina

Journeysongs,
Second Edition

Daughters of God

Rockin' by the River

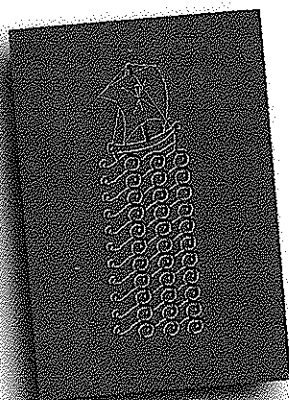
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Hymnal at the OCP Showcase!

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"Glory in the Cross" with **Dan Schutte**

WEDNESDAY, JULY 16, 3:00 - 4:15 PM

"How Can I Keep from Singing?"
with **Grayson Warren Brown**

THURSDAY, JULY 17, 10:45 AM - NOON

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THURSDAY, JULY 17

10:45 am - Noon

(E-3) "From Vocal Performance to Vocal Prayer"

Joe Simmons

(E-8) "Copyright Issues and Arranging Ensemble Parts"

Gael Berberick

(E-13) "Gifts of the Asians" **Ricky Manalo**

(E-23) "Parish Prayer Without a Priest" **Michael Prendergast**

(E-24) "A Musical Epiclesis - Being Sung by God's Spirit"

Edward Foley, Capuchin

Advanced Cantor Master Class

MONDAY, JULY 14 9:00 AM - NOON

Cantors and music directors are invited to explore creative ways to shape performance skills and establish prayerful communication with the assembly.

Melanie Coddington

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9:30 am *Disciples in Prayer* **Joanne Osborn**

11:00 am *Liturgy.com*™ **Michael Prendergast**

11:00 am *Christ We Proclaim* **Christopher Walker**

Reviews

Choral Recitative

Let All the Peoples Praise You, O God.

Michael Bedford. Two-part with flute and piano. Choristers Guild, CGA 933, \$1.60. This easy and attractive anthem is based on Psalm 67. The choral parts use unison and quasi-canonic textures; the instrumental rhythmic energy of the accompaniment and flute obbligato complement the jaunty syncopated rhythms.

I Believe in the Sun.

Margaret R. Tucker. Unison/two-part with piano and opt. handbells (two octaves). Choristers Guild, CGA 934, \$1.50. Added-note harmonies abound in both the handbell and piano parts and accompany the mostly unison choral texture. Harmonic variety is achieved with interesting modal borrowings. The hopeful text was found in a cellar-cave near Cologne where Jews hid during World War II.

May the Road Rise to Meet You.

Jody W. Lindh. SATB with piano. Choristers Guild, CGA 192, \$1.50. This is an accessible and engaging setting of this traditional Irish blessing. The choral writing is very straightforward with a lovely accompaniment featuring strong harmonic progression. A contrasting middle section is based on portions of Psalms 34 and 46.

Let All the World in Every Corner Sing.

John A. Behnke. SATB, organ, opt. congregation, three to five octaves of handbells, brass quartet. Concordia, 98-3672, \$1.60. Full score and instrumental parts, 97-6954, \$30.00. Here is a jubilant anthem with a unison refrain shared by choir and congregation. The verses use key changes and SATB texture for contrast.

Be Watchful, Be Ready.

John A. Behnke. Two-part choir and three octaves of handbells or keyboard. Concordia, 98-3665, \$1.60. Bright, syncopated melodies effectively capture the urgency of the text. Material based on STRAFMICH NICHT (Dresden, 1694) is used in the middle section of the ternary design. In the outer segments, the

accompaniment features a nearly continuous ostinato that creates immediate appeal. Both unison and canonic choral textures are used in this delightful anthem for children's choir.

Seven Hymn Settings for Small Parish Choirs.

Arr. Edward H. Meyer. SAB, keyboard. Concordia, 97-6965, \$1.75. Solid craftsmanship prevails in these fine arrangements. There are familiar tunes such as LLANFAIR (in two keys) and NEW WINCHESTER, but lesser-known tunes such as FREUT EUCH, IHR LIEBEN, NARODIL SE KRISTUS PAN (Bohemian), and LORD REVIVE US round out the collection. Texts are suitable for various liturgical seasons.

All Hail the Power of Jesus' Name.

Arr. John Ferguson. SATB, organ, brass quartet, opt. congregation. Selah, 425-873, \$2.50. Ferguson's arrangement brings to life the fervor of the text and the power of the tune (CORONATION). The tune migrates through the texture in the choral parts and organ accompaniment, creating contrast and variety to match the sense of the text. The harmonic contrast in the third verse ("sinners, whose love can ne'er forget the wormwood . . .") is particularly effective.

Come Down, O Love Divine.

Arr. David Ashley White. SATB, trumpet, organ, opt. congregation. Selah, 405-619, \$1.50. Ralph Vaughan Williams's beloved DOWN AMPNEY is right at home in the warmth and richness of White's arrangement. Contrasting textures move from unison (opening verse) to SATB (second verse) and conclude with the tune in counterpoint against a descant. Additional contrapuntal interest is provided by both the organ accompaniment and the lyrical trumpet obbligato.

No More a Stranger or a Guest.

Two-part choir, C instrument, handbells or keyboard. David Ashley White. Selah, 410-833, \$1.50. This is a very accessible setting of an excellent text paraphrasing Isaac Watts and based on Psalm 23; the tune is RESIGNATION. The choral writing is simple

throughout and is attractively embellished by the contrasting timbres in the accompaniment.

I Am the Holy Vine.

Leonard Bobrowski. Unison voices and keyboard. Selah, 410-588, \$1.00. Here is an elegant and alluring setting of James Quinn's beautiful text based on John 15. Imaginative harmonic shifts and a quiet rhythmic intensity in the accompaniment complement the lyrical melodic material.

Rudy Marozzi

The following selections are from Oregon Catholic Press and its imprints.

See How the Virgin Waits.

Arr. Anthony Doherty. SATB. 11655, \$1.00. This three-verse arrangement of a Slovakian folk melody begins with a single-line unison soprano/alto and tenor/bass melody. The second verse introduces a pedal tone, and the third reaches a four-voice setting. It is direct and simple, as is appropriate for this tune and text. This composition is accessible to small choirs and ones with limited rehearsal time.

The Angel Gabriel.

Gerard Chiusano. SATB, keyboard. 11796, \$1.20. Appropriate for the Solemnity of the Immaculate Conception or Christmas Eve, this four-verse work is based on a traditional Basque carol, "Birjina gatzetobat zegoen." It begins with a single unison melody for the sopranos and altos and gradually evolves into a four-voice setting by verse four. It is gentle yet grand; the accompaniment is best suited to a piano.

Rise Up, Shepherd.

Arr. David Hurd. SATB, soprano, baritone solo, organ. Trinitas, 4574, \$1.65. This sophisticated arrangement of an African American spiritual will require a reasonably skilled choir. The solos, while not difficult, will require some confident singing. The idiomatic use of the organ sets this work apart from many others. An excellent choice for Christmas.

Hodie Christus Natus Est.

Richard A.

Smith. SATB. Trinitas, 4573, \$1.30. This exciting piece requires a top-notch choir. The sopranos in particular have a high tessitura, as do the tenors to a certain extent. This surely would add excitement to the celebration of Christmas.

Down in Yon Forest. *Arr. Christopher Walker. SATB, keyboard, solo singer. 11789, \$1.20.* This arrangement of a six-verse traditional English carol is accessible to all choirs. The choir does sing "ding," in imitation of bell sounds, and, with a refrain structure, each verse ends with "I love my Lord Jesus above anything." The accompaniment is more difficult than the choir parts.

Sumus Domus Domini. *Christopher Walker. SATB, congregation, descant, keyboard, solo instrument. 11802, \$1.35.* This is a multilingual work—Latin and English or Latin and Spanish. Its musical style has a somewhat Spanish flavor, and the form is verse/refrain. The performance can be quite grand, which is certainly appropriate since this piece was commissioned by the Archdiocese of Los

Angeles for the new Cathedral of Our Lady of the Angels.

Behold a Star Shining. *Christopher Willcock. SATB, congregation, piano. 11790, \$1.00.* This is a simple, gentle, and tender work whose text contains some traditional symbolism of the gifts brought to the manger by the Magi. Its three verses will require a minimum rehearsal time, but the performance will nevertheless be quite effective. This piece is part of the *Sing We Now* collection, which was reviewed here in 1998.

Celtic Journey Blessing. *Andrew Wright. SATB, congregation, solo voice, descant, keyboard, flute, harp. 11575, \$1.20.* The first verse is for a soloist, the second is for choir a cappella, and the third verse is for choir and congregation. Use of the flute and harp accompaniment will provide a wonderful color to the overall sound. This arrangement sets just the right "tone."

God's Aid. *Colin Mawby. SA, solo soprano, organ. 11573, \$1.00.* This traditional Celtic

prayer is set with simplicity, though there are some divisi vocal parts. It is from the collection *Christ Be with Me*.

James Callahan

An Irish Melody. ("Now Let Us All, in Hymns of Praise"/"All Beautiful the March of Days.") *Arr. Margaret R. Tucker. SATB, keyboard, opt. handbells (three to five octaves), opt. three octaves of handchimes. Choristers Guild, CGA 953, \$1.60.* CLONMEL is the traditional Irish melody arranged in this straightforward setting that allows handbells free play in contrast to playing in unison with the keyboard accompaniment. The vocal writing is elementary in its demands, and it receives arpeggiated bass support throughout. The handbells move from ostinato grouping of fourths and fifths in verse two, with handchimes ringing the melody, to full-spread bell chords. Be careful to work through the dynamics for all three verses, lest everything sound the same. This is a usable praise anthem that needs careful attention.

James M. Burns

WARNING: The Pastoral Musician General has determined that an acute empty feeling may result from missing the Hymn Society conference in Halifax, Nova Scotia, 3–8 August 2003. Please take appropriate preventive measures by phoning (800) 843-4966 or by visiting <http://www.thehymnsociety.org/conference.html> for more information.



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Books

The Spirituality of the Psalms

Carroll Stuhlmueller, CP. *The Liturgical Press*, 2002. \$19.95.

In a tribute to Carroll Stuhlmueller, written for the July 1994 issue of *The Bible Today*, Donald Senior, CP, tells us that Father Stuhlmueller's favorite biblical texts were the prophets (especially Isaiah and Jeremiah) and the psalms. His course on the psalms at the Catholic Theological Union in Chicago was always oversubscribed, and his published writings reflected the deep influence the psalms had on his own personal life. *The Spirituality of the Psalms* is the last manuscript he worked on before his death. In the foreword, Father Senior writes: "I think it is safe to say that Carroll was a saint." And it is the saint—as well as the great Scripture scholar—who has left us this new insight into the psalms.

Stuhlmueller places these texts "at the heart of the Bible." The early chapters in this study develop the central place of the psalms in the community, offering methods of studying and praying these prayers. Later chapters call the reader to understand the psalms as prayers of lament, prayers for the sick and the dying, for reconciliation, for thanksgiving—prayers touching all of life.

In the section on methods for studying and praying the psalms, Stuhlmueller lists seven principles. For the first principle, centering the reader on the "here and now," he leads us to Psalm 95: "Today if you should hear his voice . . ." Stuhlmueller briefly traces the theology of "actualization" found in Deuteronomy then emphasizes the point that God's special grace is available to us "today," especially in the psalms. "Read," he says, "with the faith that God is speaking each word for the first time."

Other principles encourage reading the psalms with imagination, with attention to key words, and with parallel passages from other scriptural texts. The reader is encouraged to be aware of how often Jesus himself cited the psalms and of their place in the liturgy. Finally, in the seventh principle, the importance of consulting commentaries is presented as an aid to help readers relate the psalms to contemporary life.

The two chapters on the psalms of praise give the reader fresh insight into God's care for all people, for each of us,

and for the efforts of all creation to praise God for this love and care. Paraphrasing Isaiah, Stuhlmueller writes:

Praise, we propose, is a wondrous, joyful way of recognizing the wonders of God's powerful love in our regard. Praise contagiously draws others into this happy rhythm. Praise is a public community act by which people are absorbed into a cycle like rain and snow. These come from the heavens and, once soaking the earth, return to the heavens in the form of trees, vegetables, and flowers. Such, in fact, is the metaphor used by the prophet Isaiah to describe the word of God (Isa 55:10-11).

The author's scholarly and prayerful approach throughout this work is evident in the chapters on the psalms of lament, in which he opens for the reader the relevance of these psalms to the laments of our own day and highlights their place in the liturgical practices of the Church, especially the Eucharist. He finds similar relevance in the psalms for the sick and the dying, while several of the psalms (e.g., Psalm 38) call out in great confidence to God for healing and help.

The discussion of the cursing psalms and their relationship to other parts of Scripture will be, for many readers, the first and perhaps the best explanation of these puzzling psalms. Stuhlmueller writes: "If with Wisdom God's providential care 'reaches mightily from one end of the earth to the other/and . . . orders all things well' (Wis 8:1), then between one end and the other must be included the evil and sad presence of violence." References to Psalm 69, with examples of its appearance in the New Testament, lead to other references, especially to the use of curses in Jewish culture.

The prayerful discussion of Psalm 51 in relation to the prophetic literature, especially to Isaiah, brings new and deeper insight into human struggles and into the ever-present merciful God in the midst of those struggles. "Sin," Father Stuhlmueller writes, "is to be gauged not simply by the external act but by the tender, intimate love of a God which is offended."

In this final work by Father Stuhlmueller, the reader will also find scholarly expositions of the influence of history and culture on the psalms. This exposition is illuminated by comparisons with other passages from Scripture

that reveal new meaning in these ancient prayers.

Those who have known and have been touched by Stuhlmueller's work in opening the Scriptures during his long and fruitful life will find here that same attention to God's message. His influence, having touched so many, will continue in *The Spirituality of the Psalms*.

Anita Sherwood

Liturgical Assembly, Liturgical Song

Joseph Gelineau, SJ. *The Pastoral Press*, 2002. \$24.95.

This new addition to the Studies in Church Music and Liturgy series is a real treasure for all who care deeply about liturgical music and its continued renewal. Most of us know Père Gelineau because of his monumental contributions to the study and singing of the psalms, and some have been privileged to hear him speak when he has been in the U.S. for NPM conventions. A professor at the Institut Catholique in Paris for many years, he also has extensive pastoral experience ministering to five small parishes.

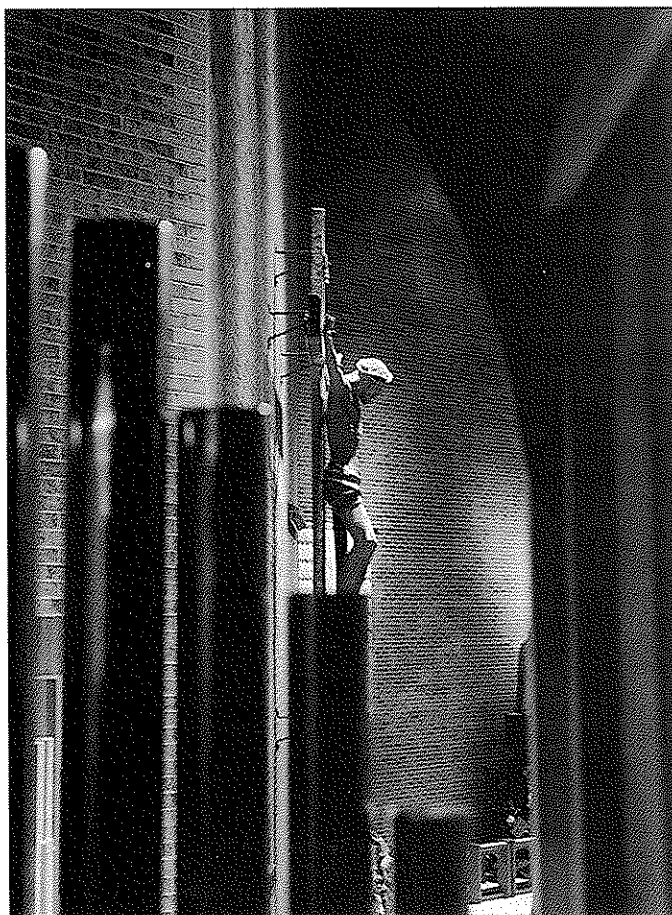
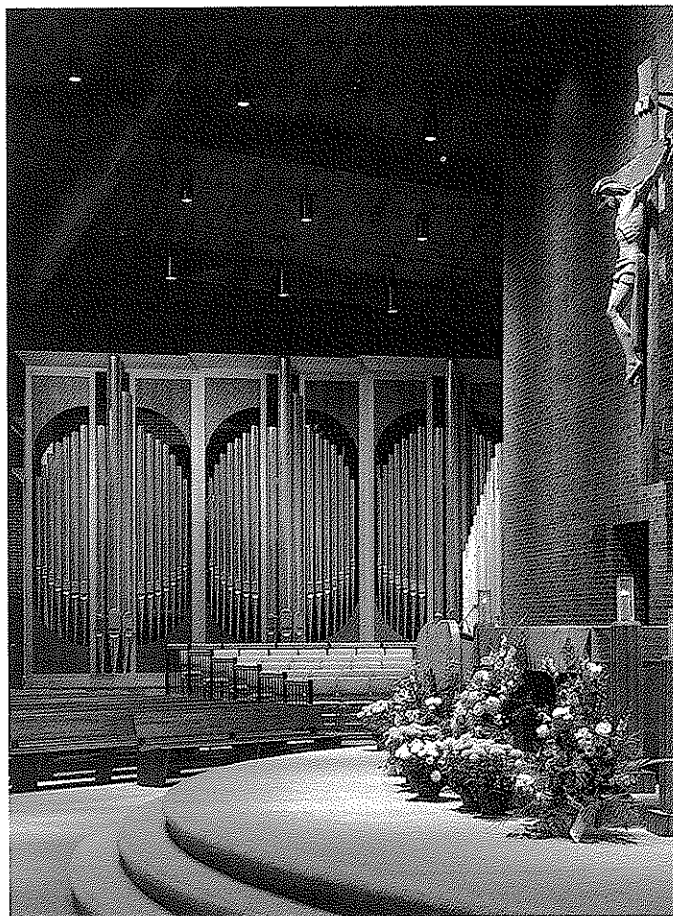
This work is a combination of two short books published in France in 1999 and 2001. In the first, *Reflections on Renewal*, Gelineau offers eleven brief chapters that focus on the primacy of the Christian assembly with more specific considerations of liturgical ministry, initiation, inculturation, music, and the Eucharistic Prayer. In a time of much liturgical "retrenchment," he emphasizes the importance of the reforms set in motion by the Second Vatican Council in rediscovering the common priesthood of all the baptized so that they become "priests, prophets, and kings" in Christ. In dealing with liturgical ministry, he asserts that "the proper place for ministers will only become clear when the whole assembly is the primary subject and celebrant."

The second part of the book deals with *Ritual Roots of the Sung Parts of the Mass*. Here Gelineau presents a fascinating explanation of "the acoustic world of Christian liturgy," demonstrating how various forms of sound serve the ritual. Especially helpful is his explanation of "verbo-melodism," which involves the two equal partners of word and music, each at the service of the other. This section is also filled with practical and

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innovative suggestions. These include arranging additional verses of the responsorial psalm so that the whole congregation can participate in chanting some of them, using the responsorial song form for the entrance and communion processions, and adding acclamations during the Eucharistic Prayer.

Gelineau suggests that the best places for the use of strophic hymns during the Mass are the hymn of praise after communion and a "meditation song" based on the Gospel and sung after the homily. Similar to the sequence, this hymn could help to make our Liturgies of the Word "less intellectualized" by finding "a new balance between word and song." In this way "the word, which was first proclaimed in the reading and then explained in the homily, is repeated and pondered."

Liturgical Assembly / Liturgical Song is remarkable for its depth of knowledge and concise presentation, but it is also very personal in tone and accessible to all. The most amazing and refreshing part of Père Gelineau's style is his ability to move effortlessly between technical explanations and inspired spiritual poetry as illustrated in this passage from the chapter on "The Wedding Feast of the Lamb":

Let us enter into liturgy, after having prepared everything to the best of our ability, material things as well as our hearts, so that we may give ourselves up completely to the action of the Spirit. It is we who have decorated the room and lovingly prepared the wedding feast, the bride's gown, the music, and the gifts. But when the moment for the festivities arrives, the most important thing is not that everything takes place as we had planned but that the bride/church may descend out of heaven . . . We have stretched strings across the frame of the lyre, but it is the fingers of the Spirit that play on them.

Charles Gardner

Choir Director Basics

Oliver Douberty. *The Pastoral Press*, 2002. \$14.95.


This is the most recent addition to the Basics Series published by The Pastoral Press. Douberty writes about his experiences over the years as a parish choir director and as the program director of the NPM Choir Director Institute. The book guides the choir director through the many aspects of rehearsing, developing, and improving choirs.

This compact book is a helpful resource for professional and semi-professional choir directors. Though it aims to help parish musicians, *Choir Director Basics* can be very useful to a music search committee. It guides the reader through the process of organizing, maintaining, expanding, and improving choirs, thus providing directors as well as search committees with a better understanding of the role and responsibilities of a pastoral musician. Similarly, Douberty's insights benefit the person who writes the job description for a music director and help members of the clergy better understand the parish musician's role, thereby potentially improving work place conditions and morale.

Choir Director Basics is divided into

five parts. The first part, "The Place for the Choir and Preparing to Direct the Choir," is filled with the basics of organizing church and rehearsal space for the choir. Douberty's advice is to know each voice, organize the choir library, build a circle of professional instrumentalists, take attendance, and play the role of teacher. His careful, disciplined approach to preparing the rehearsal emphasizes the importance of the ministry of music.

In part two, "The Rehearsal," the author concentrates on posture, breathing and vocal warm-ups. In very concise chapters, he says that choral warm-ups, a difficult task for the choir director, "bring the vocal instrument to good form without stress . . . [and] spark the musical



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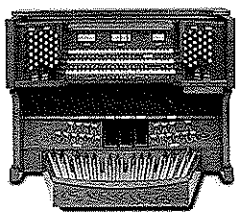
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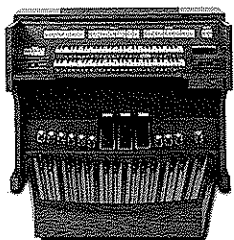
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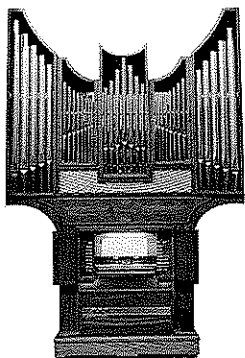
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imagination of the singers." How does one achieve these goals? What are the basic steps needed to accomplish this important task? More concrete examples of vocal warm-ups and general musical components would be helpful here.

Part three, "Choral Sound," deals with rhythm, phrasing, diction, blended sound, basic conducting, conducting from the console, and evaluating a rehearsal. Lessons learned from Douberly's years of choral activities become apparent in these chapters. He calls on his vast experience to give the reader many examples of ways to improve the choir's overall sound. He provides a checklist for the organist who conducts from the console and a general guide to ensure a good sense of blended choral sound. Douberly writes: "The first consonant is negotiated slightly ahead of the beat and the second beat is placed on the beat." How does one rehearse this? How does one fix related problems? How does one prevent mistakes from happening? Because rhythm and diction are such difficult elements to teach, this section would benefit from more examples of music and specific situations.

Part four gives practical advice about preparing a liturgy and the role of the director prior to and during the liturgical celebration. Part five reminds musicians of the importance of administration and advises them on music and personnel selection, recruitment and maintenance of choir members, contracts, and the role of a pastoral musician.

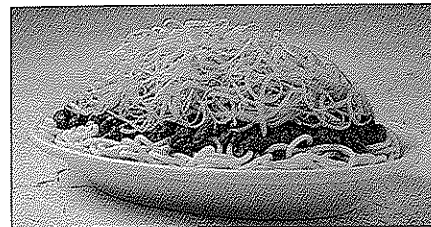
In short, *Choir Director Basics* is a well organized, valuable resource for new and experienced choir directors who build, maintain, and improve music programs. The author's insights, techniques, and advice throughout the book guarantee success to all types of choirs (professional, volunteer, archdiocesan, and even a small schola). His view is panoramic and his advice is collective. Mr. Douberly lays out a practical guide to help parish musicians become efficient and effective in their ministry.

Patricia Schrock

About Reviewers

Mr. James M. Burns is 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. James Callahan is professor of music



Cincinnati Chili: See "Party by the River" on page eleven.

at the University of St. Thomas, St. Paul, Minnesota.

Mr. Charles Gardner, who chairs the NPM Board of Directors, is the worship secretary and liturgical music director for the Archdiocese of Indianapolis, Indiana.

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

Ms Patricia Schrock is the associate director of music at Holy Trinity Catholic Church, Washington, DC.

Sister Anita Sherwood is a Benedictine Sister working in Bristow, Virginia.

Publishers

Choristers Guild—see *Lorenz*.

Concordia Publishing House, 3558 S. Jefferson Avenue, St. Louis, MO 63118-3968. (800) 325-3040; web: www.cph.org.

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

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

The Pastoral Press—see *Oregon Catholic Press*.

Selah Publishing Co., 58 Pearl Street, PO Box 3037, Kingston, NY 12401. (800) 852-6172; web: www.selahpub.com.

Calendar

INDIANA

Notre Dame

June 16-19

Thirty-First Annual Pastoral Liturgy Conference. Theme: Languages of Worship/El Lenguaje de la Liturgia. Place: Notre Dame University. Contact: Notre Dame Center for Pastoral Liturgy, 1224 Hesburgh Library, Notre Dame, IN 46556. Phone: (574) 631-5435; e-mail: ndcpl1@nd.edu.

Notre Dame

July 6-11

Retreats International presents the Twenty-Sixth Annual Institute for Adult Spiritual Renewal, arranged in three consecutive units (week two: July 13-18; week three: July 20-25). General theme: *Beacons of Light*. Faculty, varying from unit to unit, includes Kaye Ashe, OP, Diana Bergant, CSA, Donna Ciangio, OP, Kathleen Dolphin, Fran Ferder, FSPA, Eugene LaVerdiere, SSS, Alfred Mitchell, Peggy Rosenthal, Paul Wachdorf, and others. Place: Notre Dame University, St. Mary, and Holy Cross Colleges. Contact: Retreats International, Box 1067, Notre Dame, IN 46556. Phone: (800) 556-4532.

Rensselaer

June 22-28

Gregorian Chant Institute 2003: Interpretation and Chironomy of Gregorian Chant in

Concerts and Festivals

CALIFORNIA

San Diego

July 7

Summer Organ Festival Concert featuring Alison Luedecke, organist, with the Millennium Consort and the Cameron Highlanders. Place: Spreckels Organ Pavilion in Balboa Park. Contact: Sr. Joan Thomas, OP, at (800) 621-5197; e-mail: thomasj@jpaluch.com.

Conferences and Schools

ILLINOIS

Belleville

June 23-27

NPM School for Guitarists and Ensembles. A five-day intensive training program for all

levels of guitarist, instrumentalists who serve as part of worship ensembles, and ensemble directors. Faculty: Bobby Fisher, Steve Petrunak, Janet Vogt, Paul Colloton, OP, David Brinker, and Charlie Dent. Place: The National Shrine of Our Lady of the Snows. Contact: NPM Schools and Institutes, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. Phone: (240) 247-3000; e-mail: npmsing@npm.org; web: www.npm.org.

Chicago

July 21-25

NPM Pastoral Liturgy Institute. Designed to provide a basic foundation for knowledge about Roman Catholic liturgy. Faculty: Paul F. X. Covino, Elaine J. Rendler, and Rita Ferrone. Place: The Cenacle. Contact: NPM Schools and Institutes, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. Phone: (240) 247-3000; e-mail: npmsing@npm.org; web: www.npm.org.



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O Rod of Jesse's Stem

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Haste Away

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For children's choir and keyboard

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the Light of Recent Study of Tenth Century Manuscripts. Presented by Lawrence Heiman, C.P.P.S., assisted by John McIntyre and Sandy Hobbs. Contact Father Heiman at (219) 866-6272; e-mail: lheiman@saintjoe.edu.

Rensselaer

July 2–August 1

The Forty-Fourth Summer Session of the Rensselaer Program of Church Music and Liturgy. Place: Saint Joseph's College. Faculty includes Keith Branson, C.P.P.S., Richard Fragomeni, Lawrence Heiman, C.P.P.S., Patricia Hughes, John McIntyre, Ralph Verdi, C.P.P.S., and Ary Nelson. Contact Ary Nelson at (219) 866-6352 or (800) 447-8781; e-mail: aryn@saintjoe.edu.

St. Meinrad

June 9–13, 23–27

Youth Liturgical Leadership Conference. Presenters include Bobby Fisher, others. Contact Robert Feduccia at 1 (800) MEINRAD or write: Youth Liturgical Leadership Conference, St. Meinrad Archabbey and School of Theology, St. Meinrad, IN 47577.

MASSACHUSETTS

Westborough

June 20–21

Northeast Liturgical Conference. Theme: Lift Up Your Hearts. Addresses, seminars, festive meals, concert, worship. Speakers include Kenan Osborne, OFM, Elaine Rendler, J-Glenn Murray, SJ, Richard Vosko, Anne Koester, Jane Hanson, Jamie Cortez, Tom Tomaszek, Susan Jorgensen, Amy Jill Strickland. Place: Wyndham Hotel. Contact: The Georgetown Center for Liturgy. Phone: (202) 687-4420; e-mail: liturgy@georgetown.edu; web: www.georgetown.edu/centers/gcl.

MICHIGAN

Detroit

August 11–13

NPM School for Pianists. A midweek intensive program for the intermediate or advanced pianist. Faculty: Nancy Deacon, Stephen Peet, and Patricia Hughes. Contact: NPM Schools and Institutes, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. Phone: (240) 247-3000; e-mail: npmsing@npm.org; web: www.npm.org.

MINNESOTA

Collegeville

June 20–29

The National Catholic Youth Choir. Theme: Spreading the Catholic Faith through Great Music. A summer camp experience of great choral music, prayer, and fun for Catholic youth from across the United States. Place: St. John's Abbey and the University of Central Minnesota. Staff: Anthony Ruff, OSB, Axel Theimer, and Michelle Plombon. Contact: Michelle Plombon, St. John's School of Theol-

ogy/Seminary, Collegeville, MN 56321. Phone: (320) 363-2062; e-mail: mplombon@csbsju.edu; web: www.CatholicYouthChoir.org.

Northfield

June 26–July 1

Creating Congregational Song, sponsored by The Hymn Society of the United States and Canada. Place: St. Olaf College. Faculty: Delores Dufner, OSB, Marty Haugen, Steve Janco, Sally Ann Morris, Herman Stuempfle, and Carl P. Daw, Jr.. Contact The Hymn Society, Boston University School of Theology, 745 Commonwealth Avenue, Boston, MA 00215-1401. Phone: (800) THE HYMN; web: www.thehymnsociety.org; fax: (617) 353-7322.

St. Paul

July 28–August 1

NPM School for Organists-Choir Directors. Program for pastoral musicians who direct the choir from the organ console. Faculty: Rebecca Gaughan, James Kosnik, Mary Jane Wagner, SSS. Place: University of St. Thomas. Contact: NPM Schools and Institutes, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. Phone: (240) 247-3000; e-mail: npmsing@npm.org; web: www.npm.org.

St. Paul

July 29–August 3

Music Ministry Alive Institute. Sponsored by the Emmaus Center. Presenters include Kate Cuddy, Bonnie Faber, Bobby Fisher, David Haas, Marty Haugen, Robert Glover, Stephen Petrunak, Paul Tate, and Lori True. Contact Music Ministry Alive Institute at (651) 994-1366.

NEW MEXICO

Las Cruces

July 24–27

Hispanic Pastoral Musician Conference. Place: New Mexico State University at Las Cruces. Contact Sister Lucy Meissen via e-mail: lucy.meissen@dioceseoflascruces.org; phone: (505) 523-7577.

OHIO

Cincinnati

July 14–18

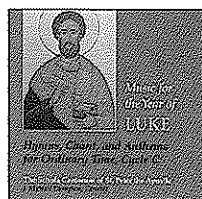
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- Battle Fiercely Raging Round Him
- Non Potest Arbor
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- The Life That I Live
- As Many As Have Been Baptized
- I Have Set the Lord Always Before Me
- But As for Us
- Christ in All
- Petite et Accipietis
- Vanity of Vanities!
- Where Your Treasure Is
- When He Proclaimed the Word of God
- From Every Side the Faithful Come
- When Summoned to a Wedding Feast
- Pater Peccavi
- Father Abraham, Have Mercy on Me
- Distraught and Leprous, Naaman Came
- Confronted with Destruction Sure
- Two Men Betook Themselves to Pray
- I Have Fought the Good Fight
- Sustained by Resurrection's Hope
- The Day Is Coming



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July 28-30
NPM School for Music with Children. Two tracks with some combined sessions: Special programs for music educators and choral directors working in schools and for children's liturgical choir directors. Faculty: Michael Wustrow, Donna Kinsey, Paul Colloton, or. Place: Villanova University. Contact: NPM Schools and Institutes, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. Phone: (240) 247-3000; e-mail: npmsing@npm.org; web: www.npm.org.

SASKATCHEWAN

Saskatoon
June 23-25
Institute on Children and Christian Initiation. Sponsored by the Diocese of Saskatoon.

Contact: The North American Forum on the Catechumenate, 3033 Fourth Street, NE, Washington, DC 20017-1102. Phone: (202) 529-9493; fax: (202) 529-9497; e-mail: info@naforum.org; web: naforum.org.

Overseas

AUSTRIA

Salzburg
July 3-6
The Ninth International Choir Festival at Salzburg. To include a workshop, rehearsal, and singing at High Mass in Salzburg Cathedral. Conductor: Professor Janos Czifra, Music Director of Salzburg Cathedral. Sponsored by Peter's Way Tours, Inc. Contact: Peter's Way Tours, Inc., 25 South Service Road, Suite 240, Jericho, NY 11753. Phone: (800) 225-7662; in NY: (516) 997-6505; e-mail: peter@petersway.com.

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ITALY

Siena
July 21-August 20

Sessione Senese per la Musica e l'Arte. Emphasis: Music Performance. Concerts, travel, study, language. Optional: trips to Venice, Assisi, Pisa, Florence, Switzerland, Rome. Contact: Sessione Senese per la Musica e l'Arte, 595 Prospect Road, Waterbury, CT 06706. Phone: (203) 754-5741; web: www.sienamusic.org.

Please send information for Calendar to Rev. Lawrence Heiman, C.P.P.S., 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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2003 EDUCATION CALENDAR

Schools & Institutes

Cantor Express School

May 30–June 1 Milwaukee, WI
 June 13–15 Santa Rosa, CA
 June 27–29 Reading, PA
 August 4–6 Lakeside, OH
 August 8–10 Atlanta, GA
 September 12–14 Houston, TX*

Choir Director Institute

August 11–15 Belleville, IL

Organist-Choir Directors

July 28–August 1 St. Paul, MN

Music with Children

Two Schools, One Location
 July 28–30 Philadelphia, PA

Guitar & Ensemble

June 23–27 Belleville, IL

Guitar Express

August 22–24 Albuquerque, NM*

School for Pianists

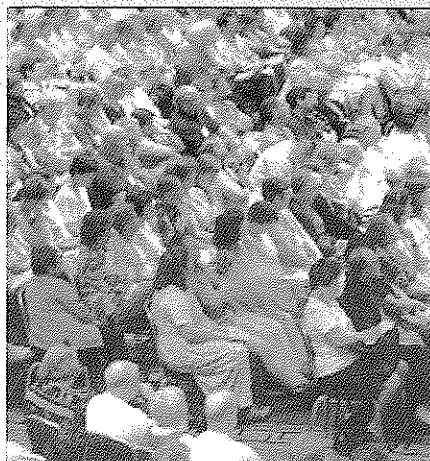
August 11–13 Detroit, MI

Pastoral Liturgy Institute

July 21–25 Chicago, IL

Pastoral Liturgy Express

August 22–24 Buffalo, NY



National Convention

Cincinnati, Ohio
July 14–18

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* indicates bilingual program

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NPM Summer at a Glance

May

30–June 1 Cantor Express
 Milwaukee, WI

June

13–15 Cantor Express
 Santa Rosa, CA
 23–27 Guitar & Ensemble School
 Belleville, IL
 27–29 Cantor Express
 Reading, PA

July

14–18 National Convention
 Cincinnati, OH
 Christ Present . . .
 When the Church
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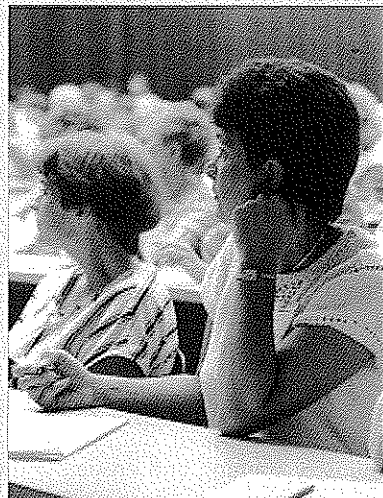
21–25 Pastoral Liturgy Institute
 Chicago, IL
 28–30 Music with Children:
 Choir and School
 Philadelphia, PA
 28–Aug 1 Organists-Choir Directors
 St. Paul, MN

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
 Houston, TX



New!

Hotline

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

The Membership Department provides this service at the National Office. Ads may be submitted by e-mail to 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

ALASKA

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

date needs in-depth knowledge of Catholic liturgy. Competitive salary and benefits. Contact Fr. Donald Bramble, OP, at above phone, address, or e-mail. HLP-6098.

CALIFORNIA

Music Director. Holy Trinity Church, 3111 Tierra de Dios Drive, El Dorado Hills, CA 95762. Phone (530) 677-3234; fax (530) 677-3570; web: www.holytrinityparish.org; e-mail: trumery@holytrinityparish.org. Instruments range from organ to electric guitar and drums, with piano receiving the most use. This 2,300-household community has several kinds of choirs serving five weekend Masses. Our bright, modern church and offices, completed in 1998, are situated among rolling hills and enjoy exceptional views. Contact Tim Rumery, Administrator. HLP-6066.

CONNECTICUT

Youth Minister. St. Thomas More Church, 374 Middlesex Road, Darien, CT 06820. Fax: (203) 655-8901. Large northeast parish seeks applicants for the position of youth minister. Responsibilities include providing catechesis for youth in grades 9–12 as well as developing opportunities for service and fellowship, communication with pastoral staff, and recruiting and training adult leaders. The candidate should be a self-starter, well organized, with good communication skills (computer skills a plus). The successful candidate should have a bachelor's degree in theology, religious education, or comparable area, with some experience in the field. Salary is competitive with full benefits. Interested applicants should send letter and résumé to Rev. J. Barry Furey. HLP-6099.

FLORIDA

Music Director. Abiding Savior Lutheran Church, Gainesville, FL. Phone: (352) 331-4409. Part-time position for 200-family Lutheran congregation. Experience in

directing adult and children's choirs as well as vocal, keyboard, and organ skills required. Salary range is \$15,000–\$17,000. Call to receive an application packet. HLP-6075.

Music Ministry Director. St. Joan of Arc Church, 370 SW 3rd Street, Boca Raton, FL 33432. Phone: (561) 392-0007; e-mail: vfar501@aol.com. Active parish of 6,500+ families seeks full-time music ministry director with experience/gifts in Catholic liturgy, music, and choral direction. Responsible for six Masses per weekend plus other liturgical celebrations. Oversee adult, youth, and two children's choirs. Successful candidate will have five years experience as director of Catholic music ministry (preferred, not required); comprehensive knowledge of Catholic liturgy/music; excellent musical skills: piano and organ; experience in training/developing song leaders and ensemble choirs; ability to prepare and administer budget; ability to work collegially with pastoral team and ministry volunteers. Send résumé, salary history, and three professional references to Victoria Farrington. HLP-6095.

GEORGIA

Director of Music Ministries. St. Pius X Catholic Church, 2621 Highway 20 SE, Conyers, GA 30013. Director of music ministries to oversee all music activities in growing parish of 1,750 families with supportive pastor, staff, and congregation. Lead three weekend liturgies, direct three choirs, and oversee brass ensemble, cantors, and other ensembles. Must be strong organist and skilled in conducting from the keyboard. Competitive salary with full archdiocesan benefits and additional fees for weddings and funerals. Contact Fr. John C. Kieran. HLP-6082.

Liturgy and Ensemble Director/Pianist. Transfiguration Catholic Church, 1815 Blackwell Road NE, Marietta, GA 30066-2911. Phone: (770) 977-1442; fax: (770) 578-1415. Progressive, musically diverse (pop, rock, gospel, Latin American styles, and so forth) suburban Atlanta parish of 4,000+ families seeking energetic, versatile, spirit-filled person with a good understanding of liturgical planning and pacing. Because we have seven Masses (one Spanish Mass), duties of liturgical ministry training and ensemble directing are shared collaboratively with an-

other person. Qualifications: bachelor's degree (or equivalent) in music or liturgy, exceptional piano and vocal skills, experience in arranging for voice and instruments. Salary and benefits are very competitive plus stipends for special events. Send résumé to above address/fax. HLP-6094.

ILLINOIS

Director of Music/Organist. St. Richard Parish, 5032 South Kostner Avenue, Chicago, IL 60632. E-mail: saintrichardchurch@hotmail.com. St. Richard Church, a vibrant faith community of 1,600+ families, seeks a full- or part-time music director/organist. Candidate must be an experienced organist and choir director, have a degree in music, and have a working pastoral understanding of liturgy. Responsibilities will include providing music for Sunday, holy day, and school liturgies; recruiting, training, and overseeing adult, children's, and resurrection funeral choirs and cantors; being part of parish staff and parish liturgy committee. Full-time position includes teaching music in the parish school (K-8). Salary commensurate with experience. Benefits for full-time position. Available July 1, 2003. Send résumé to Rev. Thomas Bernas. HLP-6074.

Music Director. St. Eulalia Church, Maywood, IL. Phone: (708) 343-6120. Very warm and friendly multicultural parish located in the west suburbs of Chicago, fifteen miles due west of the Loop, beside the Eisenhower Expressway (I-290). Looking for a part-time music director. Must be a proficient pianist and have some knowledge of vocal technique and choral conducting. Experience with Catholic liturgy recommended. Three weekend Masses (Saturday 5:30 PM, Sunday 8:30 and 11:00 AM). Work with cantors and a small adult choir. Occasional weddings and funerals. Fifteen hours per week, \$20,000 yearly compensation. Position available July 1, 2003. Contact Fr. Jim Quinlan, Pastor. HLP-6078.

MASSACHUSETTS

Director of Music/Organist. Evangelical Congregational Church, W. Main Street, Westborough, MA 01581. E-mail: westcongmusic@yahoo.com; website: www.rabidou.com. Director of music/organist to develop further our tradition of excellent music. We seek a candidate who will inspire our established chancel

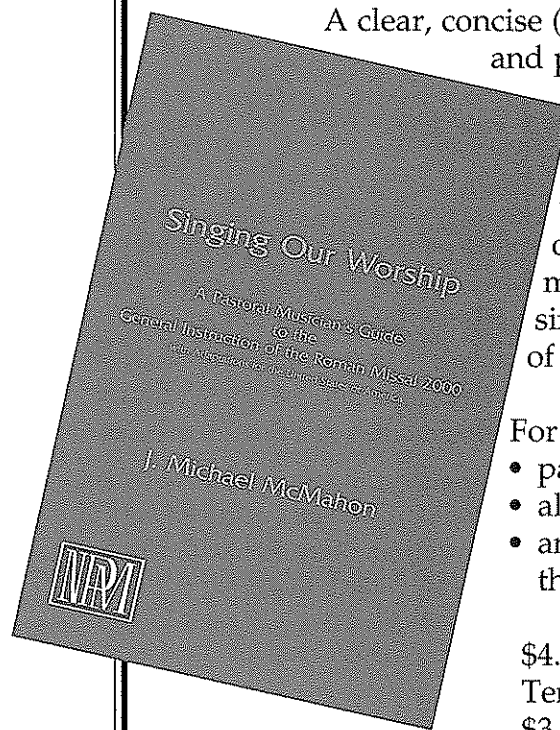
choir while exercising creativity to develop a music program for the younger members of our congregation. Knowledge of traditional and non-traditional music required. Salary of up to \$28,000 with benefits available for combined music director/organist position (twenty to thirty hours per week). One Sunday service and three rehearsals weekly. 1982 Allen 705, two manuals, forty-one stops. HLP-6068.

Music Director/Organist. Second Bap-

tist Church, 589 Granby Road, South Hadley, MA 01075. E-mail: tlansner@charter.net. Part-time position located in the Five College/Pioneer Valley area of beautiful Western Massachusetts. Primary duties include playing the organ, electric keyboard, and/or piano for our weekly service and conducting adult choir rehearsal. Special seasonal performances, weddings, and memorial services may also be required. We are looking for that special "minister of music" who loves both traditional and contem-

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MICHIGAN

Director of Music and Liturgy. St. John Catholic Church, 2099 N. Hacker Road, Howell, MI 48843. Phone: (517) 546-7200; fax: (517) 546-0403; e-mail: fgeorge@parishmail.com. Full-time position. Instruments: Allen digital organ and Kawai grand piano. Responsibilities: musician-cantor at four weekend liturgies; choir director of three choirs (adult, children, and contemporary); musician at weddings and funerals; provide music training for children in religious education; coordinate the worship committee and liturgical ministers. Qualifications: effective communication and people skills; proficient piano, organ, and choral directing skills; good knowledge of liturgical music and Catholic liturgy. Competitive salary commensurate with experience and qualifications. Full benefits if needed. Position available immediately. Please send résumé to Fr. Francis George. HLP-6079.

Liturgical Music Associate. National Shrine of the Little Flower, 2123 Roseland Avenue, Royal Oak, MI 48073. Collaborate with director of liturgical music in all aspects of the church's program, including encouraging congregational song through careful planning and musicianship; direction/accompaniment of choral, handbell, and instrumental ensembles; continued development of graded choral program; recruitment and formation of cantors and instrumentalists; collaboration with religious education and parish school (K-12) faculty; and oversight of individually-led contemporary ensembles. Seven weekend, six weekday Masses. Historic building and ninety-five-rank Kilgen organ. Salary negotiable; benefits include insurance, vacation, and continuing education. Full-time position available September 1. Cover letter and résumé to Rob Abbott, Director of Liturgical Music, by mail before July 15. HLP-6093.

MINNESOTA

Director of Liturgy and Music. Holy Spirit Parish, 515 South Albert Street, St.

Paul, MN 55116. E-mail: Search Committee@Holy-Spirit.org. Neighborhood parish of 1,200 families seeks full-time director of liturgy and music. Responsible for preparing and implementing all parish liturgical celebrations. Must be educated in Catholic theology/liturgy and be either a proficient organist/pianist or choral director. Working with and fostering the talents of liturgical ministers, musicians, and the whole assembly must be a strong priority. Will collaborate closely with the pastor and the pastoral and teaching staffs. Master's degree in music and/or liturgy and five years experience preferred. Salary commensurate with qualifications: \$37K-45K. Benefits. Position available July 1, 2003. Send résumé ASAP to Search Committee. HLP-6072.

Accompanist. Church of St. Philip, 2507 Bryant Avenue N., Minneapolis, MN 55411. Phone: (612) 529-3125, ext. 108. Inner-city Minneapolis church seeks experienced highly-skilled piano and organ accompanist. Familiarity and comfort with wide variety of musical styles necessary. Saturday 4:30 PM Mass, Sunday 10 AM Mass, Thursday evening rehearsal (Saturday only may be possible). Start date September 1, 2003. HLP-6097.

MISSOURI

Pianist/Organist. St. Matthew Apostle Catholic Church, 8001 Longview Road, Kansas City, MO 64134. E-mail: jmkohr@kc.rr.com. Ten hours/week, salary commensurate with skills, education, and experience following AGO and KCSJ diocesan guidelines. Three weekend Masses, one weekly choir rehearsal, and special/holiday liturgies (Christmas, Triduum, reconciliation services, etc.). Funerals/weddings compensated separately. Requires strong background in liturgical keyboard accompaniment and willingness to keep repertoire polished/fresh. Prefer BA/MA in music with emphasis on keyboard accompanying. Equivalent experience considered. Must be willing to take advantage of training and educational opportunities offered by the Kansas City-St. Joseph Diocese or Archdiocese of Kansas City and local NPM chapter. Send queries to above e-mail; send résumés and references to Jeanne Marie Kohr, Director of Worship, at above address. HLP-6071.

Liturgist. St. James Church, 309 S. Stewart Road, Liberty, MO 64068. Phone: (816)

781-4343; e-mail: sjames@kcnet.com. This is a full-time position at a growing (1,600 families) Roman Catholic parish in north suburban Kansas City, MO. The candidate must have competence/experience in Catholic worship, organ/piano skills preferred, ability to meet/deal with people. Responsible for training all liturgical ministers, art and environment, supervision of full-time choir director. Large volunteer corps and other musicians available. Fourteen-rank pipe organ and grand piano. Administrative skills helpful. Must be Catholic. Salary range: \$29 to \$32,000+ and benefits, depending on experience and diocesan guidelines. Begin July 1, 2003. HLP-6088.

Choir Director. St. James Church, 309 S. Stewart Road, Liberty, MO 64068. Phone: (816) 781-4343; e-mail: sjames@kcnet.com. This is a full-time position at a growing (1,600 families) Roman Catholic parish in north suburban Kansas City, MO. The candidate must have vocal and choir skills (choirs: adult, two children's, funeral, handbell, folk). Candidate must also have a BA in music/music education—the position involves teaching music in the grade school two days a week—and some organ/piano and cantor skills. Catholic preferred. Ability to meet/deal with children, adults, and full-time liturgist. Administrative skills helpful. Salary range: \$25,000+ and benefits, depending on experience and diocesan guidelines. Begins August 1, 2003. HLP-6089.

Music Minister. St. Anselm Parish, 530 South Mason Road, Creve Coeur, MO 63141. Benedictine parish in suburban St. Louis seeks a full-time director of music with background in traditional and contemporary Catholic music and liturgy. Plan and provide music for weekend Masses, holy days, weddings, funerals, and special events. Must possess ability to direct established adult choir and develop additional music ministries and be active in parish life. Team environment. 1,000+ families. Twenty-two-rank tracker organ, three octaves of handbells, grand piano, extensive choral library. Music degree required. Competitive salary and benefits. Send résumé, references, and salary requirements to Suzanne Hoops, Director of Business Administration. HLP-6096.

MONTANA

Music Ministry. St. Bernard Catholic



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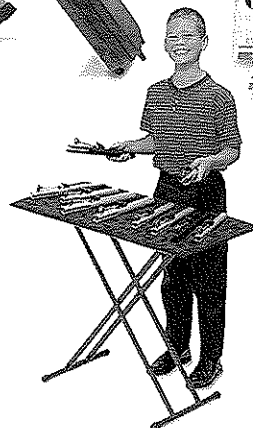
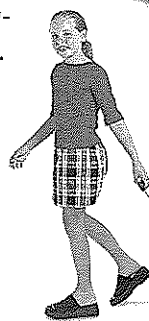
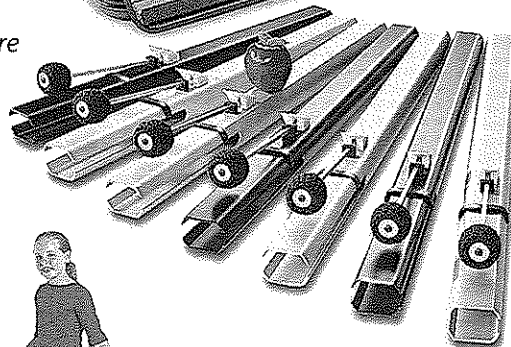
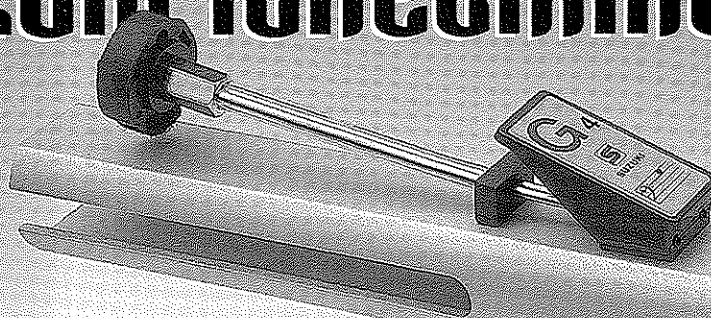
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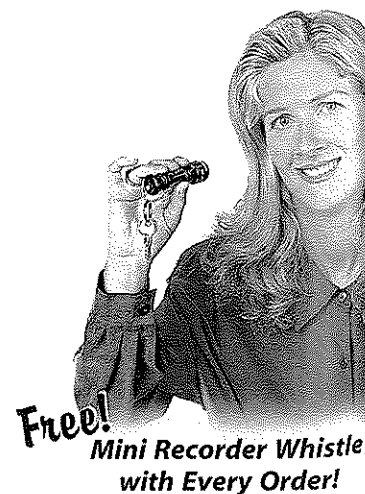
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Church, 226 Wicks Lane, Billings, MT 59105. Community of 1,200 households seeks director of music starting July. Music degree, piano/organ experience, and knowledge of liturgical music and Catholic liturgy. Responsible for adult and children's choirs and cantors, planning music for all celebrations. Information from and résumé to Search Committee at above address. HLP-6077.

NEVADA

Music/Liturgy Director. Our Lady of the Snows Parish, 1138 Wright Street, Reno, NV 89509. E-mail: sranita@ourladyofthesnows.com. Full-time position requires experience and knowledge of full-range of Catholic liturgical expression and proven musical ability to create prayerful worship experiences for vibrant 2,500-household community. Piano/organ and vocal skills required. Responsible for preparing/implementing all music-related aspects of parish liturgical expression. Recruit, rehearse, and direct adult and children's choirs, cantors, and musicians. Work collaboratively with liturgical committee, par-

ish staff, and sacramental ministers. Good communication and administrative skills. Salary commensurate with education and experience. Available July 1. Send résumé to above address. HLP-6090.

NEW YORK

Pastoral Musician. Church of the Immaculate Conception, 309 Buffalo Street, Fulton, NY 13069. Phone: (315) 598-2118; fax: (315) 598-3355. Lovely, 150-year-old suburban parish of 700 families located twenty minutes from Syracuse, New York. Liturgically oriented community seeking someone to develop complete musical program as part of an active pastoral staff. Twenty-five hours per week. Benefit package and salary negotiable. Send/fax résumé to above address. HLP-6076.

OHIO

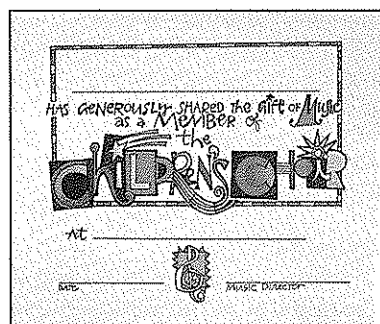
Director of Music and Worship. St. Mary Catholic Church, Defiance, Ohio. Phone: (419) 782-2776; fax: (419) 782-1958; e-mail: tmkstmary@defnet.com; website: www.defnet.com/~st-marys. Welcom-

ing community of worship and service, dedicated to the faith formation of all its members, seeks a director of music and worship. As a member of pastoral staff, the applicant must desire to work in a model of collaborative leadership and provide direction for an active and well-formed parish liturgical ministry commission. The applicant must be self-motivated; flexible; knowledgeable of Catholic liturgy; skilled in organ and keyboard accompaniment; and able to provide direction to choirs, cantors, musicians, and liturgical ministry teams. Salary competitive and commensurate with education/experience. Position open beginning June 2003. Contact Rev. Timothy M. Kummerer. HLP-6080.

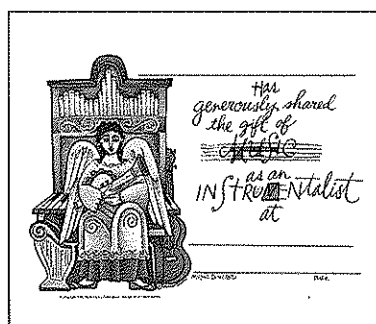
Music Minister. Holy Spirit Church, 4383 East Broad Street, Columbus, OH 43213. Fax: (614) 861-3746. Diverse Roman Catholic parish seeks full-time music minister. Responsibilities include three weekend liturgies, school liturgies, weddings, and funerals. Responsible for directing one adult choir, one funeral choir, two children's choirs, instrumentalist and cantor programs. Must also coordinate

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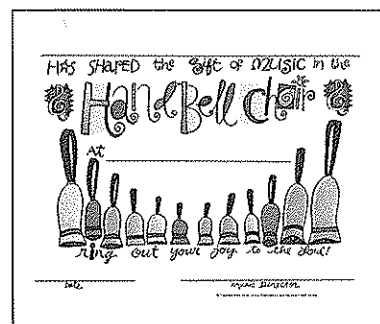
by Michael O'Neill McGrath, OSFS



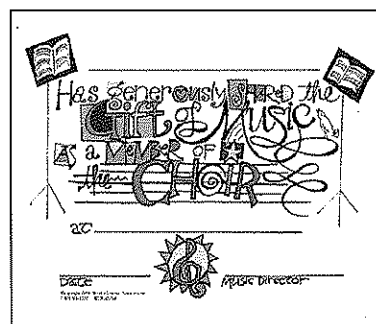
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well with bell choir director. Strong keyboard and liturgical planning skills a must as well as strong knowledge of the Catholic liturgy. This rewarding position has growth potential for the right individual. Start date is anywhere from June through August. Excellent salary/benefits commensurate with education/experience. Candidates should send or fax résumé to Search Committee, attention Julie Winters. HLP-6081.

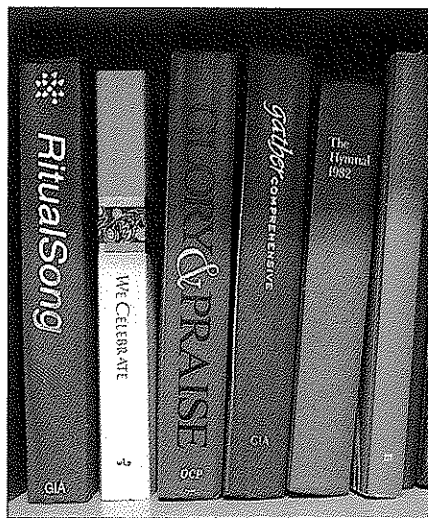
Music Director. St. Basil the Great, 8700 Brecksville Road, Brecksville, OH 44141. E-mail: bdickinson@basilthegreat.org. Highly active, dynamic, and faith-filled parish seeks to employ and minister with a full-time music director. We expect the following: a college degree in music (MA preferred), strong vocal skills, exceptional skills on the keyboard, minimum five years experience as a music director, liturgical planning background, collaborative leadership, and ability to develop existing choir and cantor programs. Salary range \$40,000+, appropriate benefits, customary wedding and funeral stipends. To apply, send a formal letter of interest, résumé, and list of references to Fr. Bill Dickinson. HLP-6085.

PENNSYLVANIA

Director of Music Ministries. St. Rochus Parish, 314 8th Avenue, Johnstown, PA 15906-2550. A faith community that loves to sing, where music is an integral part of our worship, has an immediate opening. This position requires full-time availability, demonstrated leadership ability, and proficiency with both traditional organ and contemporary keyboard. Competitive salary with health care and retirement benefits. Send cover letter and résumé to Director of Music Ministries Search Team. HLP-6069.

RHODE ISLAND

Director of Liturgical Music. St. Mary Roman Catholic 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 oc-



taves of Schulmerich handbells. Salary commensurate with education and experience (AGO guidelines), \$20,000-\$30,000. Please send résumé and the names of three references to Search Committee. HLP-6084.

Music Teacher. St. Pius V Church, 55 Elmhurst Avenue, Providence, RI 02908. Phone: (401) 751-4871. Seeking a qualified person for position as K-8 music teacher 2/5 time at a Catholic school and 3/5 time as parish director of music. Must be competent organist/pianist, direct adult and children's choirs, oversee cantor program, and have excellent liturgy planning skills. Competitive salary and benefits. Send application and two written recommendations to Fr. Michael Ciccone, OP. HLP-6091.

SOUTH CAROLINA

Organist/Music Director/Liturgy Coordinator. St. Anthony Catholic Church, 2536 Hoffmeyer Road, Florence, SC 29501. Full-time position, 800-family parish, new Rodgers organ. Responsibilities: adult choir, cantors, weddings, funerals, and coordinating all liturgies. Must be accomplished organist with strong liturgical and choral background. Medical insurance, retirement packages available. Salary range: \$38-42,000. Send résumé and references to Carol J. Germain at above address. HLP-6073.

VIRGINIA

Music Minister/Organist/Choral Director. Holy Comforter Catholic Church, 208 E. Jefferson Street, Charlottesville, VA 22902. Phone: (434) 285-7185. Vibrant,

growing, historic parish in downtown Charlottesville, near the University of Virginia. This twenty-hour-a-week position requires strong organ and keyboard skills as well as choral development/direction. A knowledge of contemporary and traditional Catholic liturgical music and an ability to train cantors/song leaders is necessary. Austin pipe organ and other keyboard and instruments in use. Salary commensurate with education and experience. Send cover letter and résumé to Music Search Committee at the above address. Position available after July 1, 2003. HLP-6086.

WASHINGTON

Director of Music. Church of the Assumption, 2116 Cornwall Avenue, Bellingham, WA 98225. Phone: (360) 733-1380, ext. 25; fax: (360) 733-5644; e-mail: robv@assumption.org. Full-time parish/school position in vibrant, multicultural, desirable Bellingham for a 1,500 household community with established, musically diverse program including choirs/cantors. Five weekend liturgies including Spanish and LifeTeen Masses. K-8 choral/band. New three-manual Prestige in recently renovated music ministry area, 1920 two-manual Austin in loft, Samick grand piano, keyboard, diverse percussion. Proven skills in organ, piano, voice, choral direction, cantor training, composing/arranging for voice/instruments, knowledge of Catholic liturgy required. Bachelor of music (master's preferred), bilingual a plus, pastoral team player. Church hosts concerts and Interfaith Choir Festival. Salary \$41,000 plus benefits, commensurate with experience. Weddings/funerals stipended. Résumés to Search Committee. HLP-6083.

WISCONSIN

Coordinator of Liturgical Music. St. Mary Parish, 312 S. State Street, Appleton, WI 54911-5926. Website: www.stmaryparish.org. St. Mary Parish, a caring Catholic congregation of 1,300 families, seeks a coordinator of liturgical music to work with the liturgical team to enrich the worship life of the parish community. This part-time position is available July 1, 2003. Desired qualities: faith-filled practicing Catholic with a deep appreciation for the musical dimension of liturgical celebrations, organ proficiency required. Send résumé and cover letter to Search Committee at above address. HLP-6087.

Music Education

go online to read about this program at www.npm.org.

Music Education at NCEA

Some of NPM's Mus-Ed members took advantage of the presentations at the National Catholic Educational Association Conference in St. Louis, Missouri, during Easter Week. There were eleven music education sessions, and more than 120 participants attended most of those. NPM's Music Education Division is responsible for providing the presenters for these sessions.

Many of our members took the time to network with others and share resources, and they returned home with renewed support and energy.

Music Educator of the Year

The Board of Directors for NPM's Music Education Division (Mus-Ed) is proud to announce that the Music Educator of the Year Award for 2003 will be presented to Sister Pat Giljum, CSJ, a long-time member of NPM and Mus-Ed. Sister Pat has been the director of fine arts in the Archdiocese of St. Louis, Missouri, for twenty-seven years. Her efforts to promote and provide quality music education in the archdiocesan Catholic schools have been recognized at local and national levels.

Sister Pat helped to coordinate several regional and national NPM conventions and other programs in St. Louis, and she was involved with the musical details for this year's National Catholic Educational Association Conference, which took place during Easter Week in St. Louis.

Sister Pat has been a strong support to NPM's Music Education Division through the years, and NPM looks forward to presenting this award to her at the Members' Breakfast during the 2003 National Convention in Cincinnati on Friday, July 18.

Other News

Convention Reception

Please come to the Mus-Ed members' meeting and reception in Cincinnati on Wednesday, July 16, 4:30-5:30 PM. It's a celebratory occasion! We'll toast to Mus-Ed's tenth anniversary and our name change from Music Educators Division to Music Education Division. This is a great opportunity to connect with friends and meet new confreres.

Festivals and Formation

An early arrival in Cincinnati will definitely have advantages. You'll be able to visit and celebrate with two festival

programs: the **National Catholic Children's Choir Festival** with Christine Jordanoff and the **Second National Catholic Handbell Festival** with David Weck. Both sessions begin on Saturday, July 12, and conclude with public concerts on Monday, July 14.

Music Education Days are Sunday, July 13, and Monday, July 14. This special program 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.

The convention week will include several **Music Education Breakout Sessions**. Tuesday's offerings include a session with Sister Maureen Griner—"Children and Liturgy and Music = Delight or Disaster?" (A-17)—and one with Mark Friedman and Janet Vogt—"Exploring the Liturgical School Year" (B-17).

On Wednesday, members of the Mus-Ed Board will explore "Building Musical Skills in School and Church" (C-17), and Linda Robinson of *Musikgarten* will present "God's Children Sing: The Creation Story" (D-17).

Thursday's program includes a session with Charles Lauterbach, "Music Education for the Catholic High School Educator" (E-17).

School for Music with Children

This summer, NPM is offering an innovative new program for all those who work with children and music, whether in a church choir setting or in a school setting. At Villanova University in Philadelphia, Pennsylvania, July 28-30, a distinguished faculty will offer two tracks with some elements common to both. This program is for the children's choir director and for the music educator in the school. Faculty members include Michael Wustrow, Donna Kinsey, and Paul Colloton, OP.

Don't miss this opportunity to enhance your skills and enrich the music program in your school! Call today for a descriptive brochure: (240) 247-3000. Or

Musician Available

Musician-Liturgist. Energetic, dedicated keyboardist, choir director, vocalist, composer, and liturgist seeks full- or part-time position with parish team that is alive in the Spirit and open to creativity within liturgical guidelines. Past positions include musician/liturgist at St. John's-Creighton University and fifteen years at an inner-city Catholic church, building choir from two persons to fifty-two. Competent in all styles, with performances varying from first female soloist on Jesuit albums (*Magnificat*) to the Kennedy Center to touring with choir in Rome. Created popular seminar entitled "Bringing Life to Liturgy and Liturgy to Life." Biography, résumé, CDs, and references available. Contact Mary Kay Mueller at (402) 212-3033 or e-mail: mkmotiv8@aol.com. HLP-6067.

Director of Music Team. Husband and wife team from Massachusetts looking to share responsibilities in a director of music position. Degreed musicians, proficient in piano, organ, keyboard, guitar, and vocals; strong liturgy, planning, and repertoire skills. Choir as well as large and small instrumental ensemble experience. Leaning toward the more contemporary but proficient and comfortable with a variety of styles. Seeking a forward moving parish in which we can minister through our music and where good liturgy and quality music are priorities. Contact Phil or Sue at (508) 761-6872. HLP-6070.

Of Forests and Trees

BY M. PEGGY LOVRIEN

The official English translation of the *General Instruction of the Roman Missal*, third typical edition, with adaptations for the Latin Rite dioceses of the Roman Catholic Church in the United States (GIRM 2000) has been published. It has been approved by the National Catholic Conference of Bishops and confirmed by the Congregation of Divine Worship (CDWDS) in Rome. *Pastoral Music* has published commentaries about the study text of GIRM 2000 since its first draft appeared in the fall of 2000. These articles have helped readers to keep a perspective on the worldwide work of publishing a new edition of the *General Instruction* and the *Missale Romanum*. That process has itself been a lesson in the catholicity—universal dimension—of the Church at work. As pastoral leaders, we can use the stages in this public process to review our knowledge of the connection between the latest edition of the *General Instruction*, the *Constitution on the Sacred Liturgy* (CSL), and previous editions of the GIRM to inform our catechetical efforts. While the changes to current practice mandated by this new text have garnered the most attention, a quick review of the full text shows that the new edition maintains the principles of the liturgy we have been diligently implementing since the Second Vatican Council.

As pastoral leaders address questions and issues of implementation, we would do well to step back from our work lest we fail to “see the forest for the trees.” It is easy to focus only on the “trees,” that is, the changes that the GIRM 2000 edition mandates and proposes. However, we need to maintain the vision of the larger picture, the primary principles of the liturgy. These principles, initially articulated in the CSL and restated in the GIRM 2000, continue to challenge pastoral leaders in their ministry. I will outline five points that we need to reinforce in our efforts to implement the revised *General Instruction on the Roman Missal*.

First, the GIRM 2000 gives us universal law for the celebration of the liturgy. This universal law has been operative for the previous thirty years. The document

provides broad guidelines which the local bishops’ conferences throughout the world will use to adapt the Latin (Roman) Rite to the conditions in their local (regional or national) church. We need to help pastoral leaders, in our catechesis about the liturgy, to understand this dimension of universal law which guides us in the celebration of a liturgy that is “Roman” and “catholic.” The shape of the liturgy, its constitutive elements, and its texts are not left to the whims or personal preferences of a priest, pastoral musician, or other parish leader. Rather, the GIRM calls for a collaborative discernment among all involved in the implementation of the liturgy.¹ Knowledge about the universal guidelines for the liturgy is important for all key liturgical leaders.

Second, the revised liturgy of the Second Vatican Council as it first appeared in GIRM 1969 has been affirmed and advanced in the GIRM 2000. The full, conscious, and active participation of all the people is still the primary principle.² The goal of the liturgy—to instill in each person the true Christian spirit—is the formative element with which Catholics are dismissed from the liturgy to continue the mission of Christ.³ This mission to transform the world into the reign of God needs convinced disciples as much today as it did 2,000 years ago. It is paramount that all participants clearly understand the liturgy and the “purpose and nature of its several parts, as also the connection between them, more readily [to] achieve the devout, active participation of the faithful.”⁴ For instance, a clear understanding of our current Order of Mass will take note that duplicate elements in the liturgy were set aside to make the celebration of the liturgy clearer,⁵ so it is important that pastoral ministers be careful now not to add elements back into the liturgy (or create new elements) due to personal preference or historic interest. The generation of Catholics now in their young adult years, like those who are following them, deserve to receive from us a clear vision of the liturgy of the Second Vatican Council and to understand and experience the formative power of its celebration.

Third, the celebration of the Eucharist is a public work (liturgy) of the people of God. Liturgy is both public and social. In every aspect, it requires of its participants the building up of relationships through gesture, dialogue, singing, and movement.⁶ In the best of situations, the people of God are always present with their liturgical leaders—singing, responding, processing, and otherwise

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conference of bishops and, finally, to Rome for approval.¹²

Opportunities for Catechesis and Improvement

The publication of the 2000 edition of the *General Instruction on the Roman Missal* provides an opportunity to re-catechize our communities about the liturgy. We can never exhaust such opportunities to teach about the liturgy and to improve on the ways in which we proclaim and express our faith in the liturgy.

Let us not get stuck just listing "the changes" as we catechize about and implement this new edition of the GIRM. Let us dig in and plant the seed securely so a grand forest will sprout, due primarily to the work of the Spirit but also tended carefully by us. Let us pass on with pride the harvest growing from the seeds of the Second Vatican Council's liturgical reform. There is at least one whole generation of people—and maybe two—who were not around when the first edition of the GIRM was published in 1969. They, too, deserve our help in finding a place to stand from which to see the forest and not become focused only on the trees.

actively expressing their love for the God who saves. For this reason, a private, individualistic approach to an unsung Mass does not fit the vision of liturgy today.

Fourth, the GIRM 2000 reminds us that, as the *Constitution on the Sacred Liturgy* stated, the Eucharist is the source and summit of our Christian life.⁷ If there is anything that we want to assure that our children and our catechumens understand about the Christian life it is this: Catholic spirituality is Eucharist-centered in its celebration of and participation in the life, suffering, death, and resurrection of Christ. This claim is what makes us unique: Full immersion in Christocentric spirituality changes us. Each liturgical year changes us—converts us—to be a unique presence in the world. As the Body of Christ, we bring the presence of Christ into a world dearly in need of the saving, healing touch of Christ.⁸

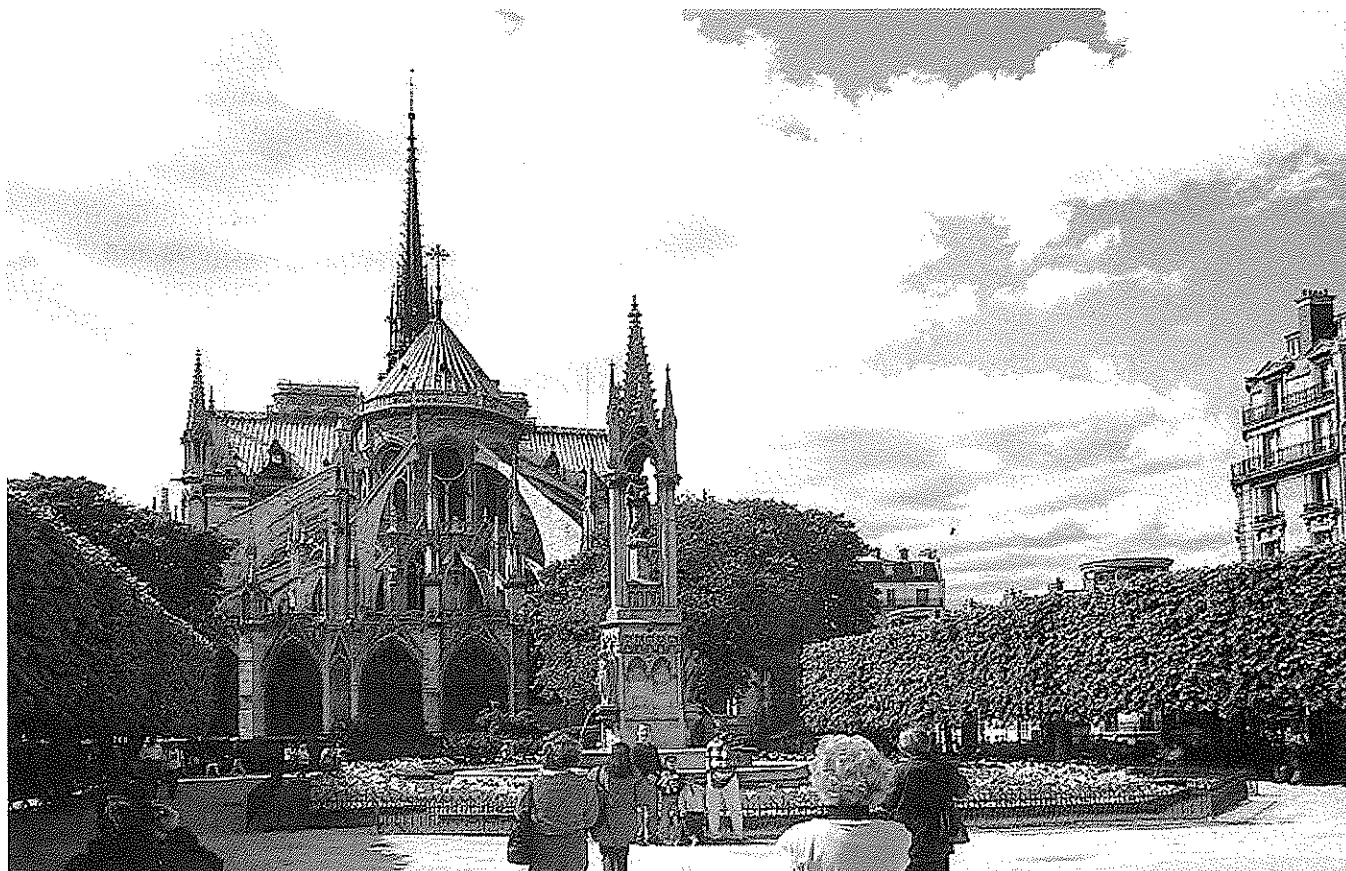
Fifth, the *Constitution on the Sacred Liturgy* mandated that "provisions shall also be made, even in the revision of liturgical books, for legitimate variations and adaptations to different groups, regions, and peoples, especially in mission lands, provided the substantial unity of the Roman Rite is preserved . . ."⁹ The GIRM 2000 reminds us that all variations and adaptations are to be selected and applied with careful thought. Parish-based adaptations "consist, for the most part, in the choice of certain rites or texts, that is, of the chants, readings, prayers, explanations, and gestures that may respond better to the needs, preparation, and culture of the participants . . ."¹⁰ The decisions about these adaptations are reserved to the pastor who is reminded that he (and other pastoral leaders, for that matter) is not allowed "to add, to remove, or to change" anything in the liturgy on his own initiative.¹¹ More involved adaptation needs to be proposed to the local bishop, who would take it to the

Notes

1. *General Instruction of the Roman Missal, Third Typical Edition, with U.S. Adaptations* (GIRM 2000), no. 352: "The priest, therefore, in planning the celebration of Mass, should have in mind the common spiritual good of the people of God, rather than his own inclinations. He should, moreover, remember that selection of different parts is to be made in agreement with those who have some role in the celebration, including the faithful, in regard to the parts that more directly pertain to each."

2. *Constitution on the Sacred Liturgy* (CSL), no. 14: "The Church earnestly desires that all the faithful be led to that full, conscious, and active participation in liturgical celebrations called for by the very nature of the liturgy. Such participation by the Christian people as 'a chosen race, a royal priesthood, a holy nation, God's own people' (1 Pt. 2:9; cf. 2:4-5) is their right and duty by reason of their baptism."

In the reform and promotion of the liturgy, this full and active participation by all the people is the aim to be considered before all else. For it is the primary and indispensable source from which the faithful are to derive the true Christian spirit and therefore pastors must zealously strive in all their pastoral



Pope John XXIII Square behind the Cathedral of Notre Dame, Paris

work to achieve such participation by means of the necessary instruction."

3. Ibid. GIRM 2000, no. 5: "The celebration of the Eucharist is an action of the whole Church... For this people is the People of God, purchased by Christ's Blood, gathered together by the Lord, nourished by his word. It is a people called to bring to God the prayers of the entire human family, a people giving thanks in Christ for the mystery of salvation by offering his Sacrifice. Finally, it is a people made one by sharing in the Communion of Christ's Body and Blood. Though holy in its origin, this people nevertheless grows continually in holiness by its conscious, active, and fruitful participation in the mystery of the Eucharist."

4. CSL, no. 50.

5. Ibid.: "The Order of Mass is to be revised in a way that will bring out more clearly the intrinsic nature and purpose of its several parts, as also the connection between them... For this purpose, the rites are to be simplified [and] elements that, with the passage of time, came to be duplicated or were added with but little advantage are now to be discarded; other elements... are now, as may seem useful or necessary, to be restored..."

6. CSL, nos. 26-27: "Liturgical services are not private functions, but are celebrations belonging to the Church, which is the 'sacrament of unity,' namely, the holy people united and ordered under their bishops..."

"Whenever rites, according to their specific nature, make provision for communal celebration involving the presence and active participation of the faithful, it is to be stressed that this way of celebrating them is to be preferred, as far as

possible, to a celebration that is individual and, so to speak, private.

"This applies with special force to the celebration of Mass and the administration of the sacraments, even though every Mass has of itself a public and social character."

7. GIRM, no. 16: "The celebration of Mass, as the action of Christ and the People of God arrayed hierarchically, is the center of the whole Christian life for the Church both universal and local, as well as for each of the faithful individually. In it is found the high point both of the action by which God sanctifies the world in Christ and of the worship that the human race offers to the Father, adoring him through Christ, the Son of God, in the Holy Spirit... Furthermore, the other sacred actions and all the activities of the Christian life are bound up in with it, flow from it, and are ordered to it."

8. CSL, no. 10: "The liturgy in its turn moves the faithful, filled with 'the paschal sacraments,' to be 'one in holiness'; it prays that 'they may hold fast in their lives to what they have grasped by their faith'; the renewal in the Eucharist of the covenant between the Lord and his people draws the faithful into the compelling love of Christ and sets them on fire. From the liturgy, therefore, particularly the Eucharist, grace is poured forth upon us as from a fountain; the liturgy is the source for achieving in the most effective way possible human sanctification and God's glorification, the end to which all the Church's other activities are directed."

9. CSL, no. 38.

10. GIRM, no. 24.

11. Ibid.

12. GIRM, no. 25; see also nos. 26, 395-399.

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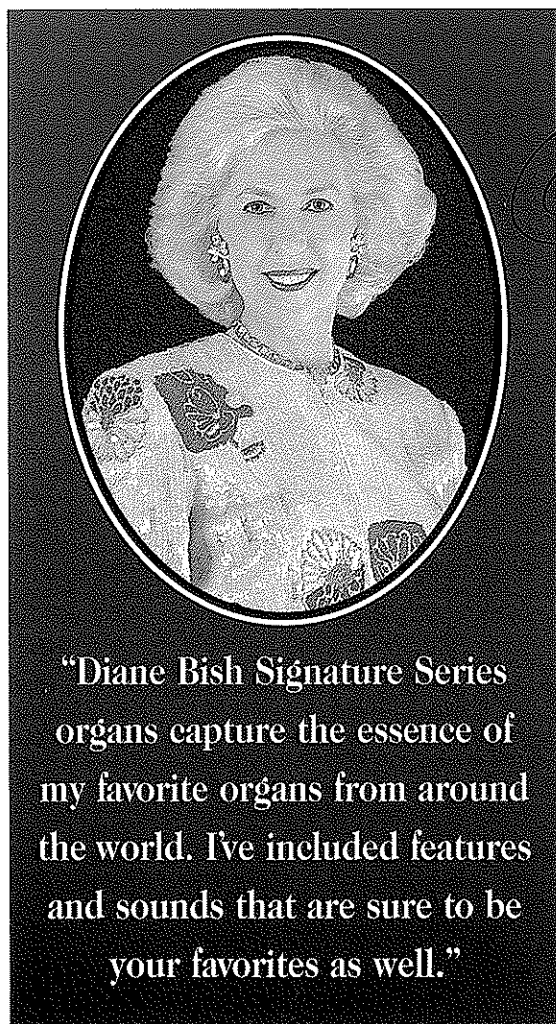
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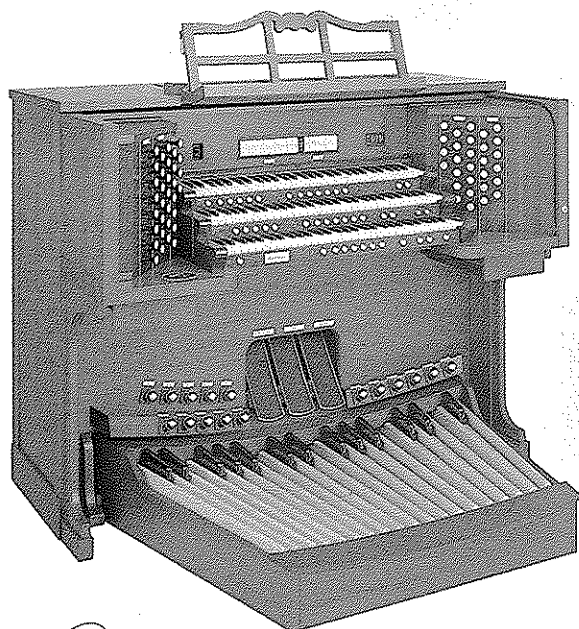


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