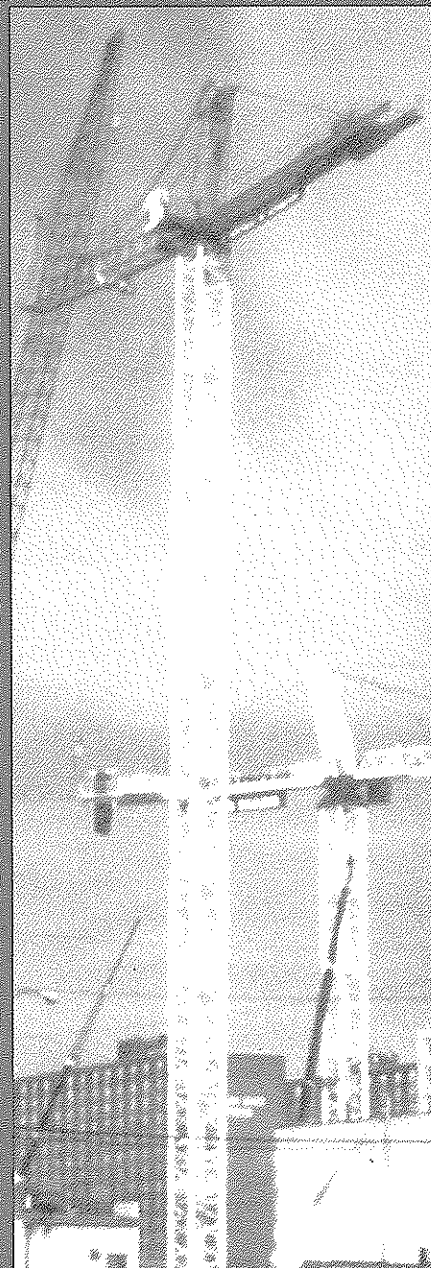


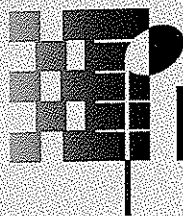
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PASTORAL MUSICIANS

August-September 2003

# PASTORAL Music



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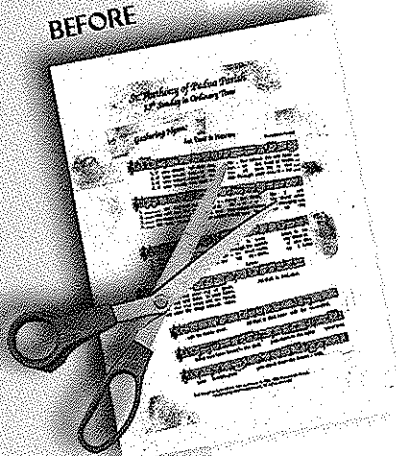
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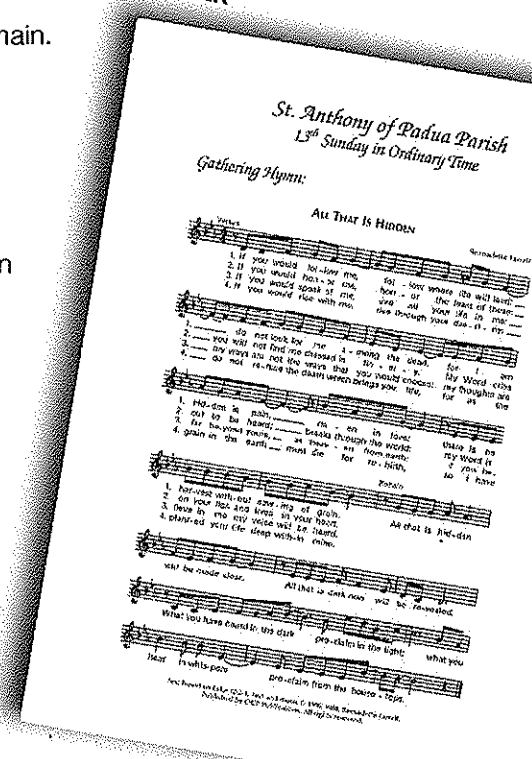
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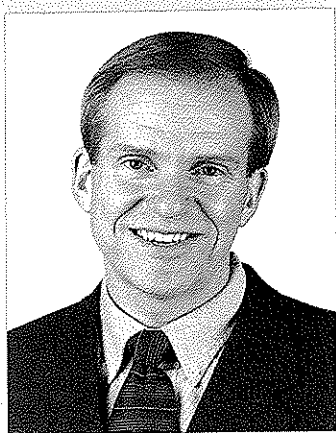
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## ***From the President***

During the summer, many of us seek opportunities not only for rest and relaxation but also for continuing education and professional growth. As September sneaks up on us, we might begin to ask ourselves how we can apply some of what we have learned during the summer. And that's when we prepare to take the other music ministers in our community by surprise.

Some directors, for example, might find that their efforts at using new and improved conducting techniques are met with raised eyebrows from choir members as they comment to one another: "She must have gone to a workshop this summer!" Organists may receive pleased (and a few not-so-pleased) comments as they try out the new music they purchased (perhaps at the NPM convention). Members of the congregation will wonder at the cantor's new insights into the responsorial psalm reflected in interpretive proclamation. And musicians, clergy, and pastoral liturgists everywhere will be trying to put into practice everything they have been learning about the new edition of the *General Instruction of the Roman Missal*.

I hope that all of us will be able to bring some new learning and improved skills to our communities so that we can serve them better.

One of the main reasons why NPM exists is the ongoing development of pastoral musicians, clergy, and other leaders of worship. Many of our activities—conventions, schools, publications, certification

programs—provide opportunities for our members to sharpen their skills, expand their knowledge, and deepen their commitment to ministry. Our seventy diocesan chapters also gather on a regular basis to bring musicians together locally for continuing education and mutual support.

Soon, if they have been on summer hiatus, our parish music programs and our music education programs will swing back into full operation, but this is the season to ask how we have grown in our ministry, in whatever way we are involved in liturgy or music. What new skills have we gained? What have we done to improve our performance as cantors, directors, instrumentalists, preachers, presiders, or teachers? What books have we read recently? Have we taken advantage of the resources of *Pastoral Music* magazine? Have we deepened our knowledge of recent (and not so recent) liturgical documents? In what ways are we better prepared to listen to the needs of our communities and our companions in ministry?

As we begin a new season, it might be helpful as well to take stock of the gifts we bring to our ministry and to assess the ways in which we have nurtured them. Whether you are a new musician or a veteran pastor, look for ways to continue developing your skills and knowledge to enrich and enliven your service of God's people.

May God bless and strengthen us during the coming year!

J. Michael McMahon  
President



# PASTORAL Music

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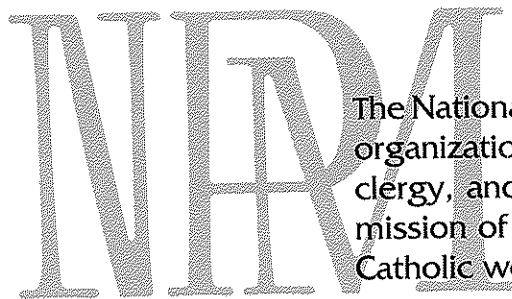
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**Cover:** The main entrance to the city of Petra (left), the ancient capital of the Nabateans from the fourth century BCE until 106 CE, now in modern Jordan, was formed by water wearing away sandstone cliffs. The construction cranes (right) are working in downtown Silver Spring, Maryland, across the street from NPM's National Office. These and other photos in this issue offer images of construction, access—roads, bridges—and obstacles to forward movement. Additional photos in this issue are courtesy of Lourdes and Michael Montgomery.



## 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.

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# Readers' Response

## From the Other Side of the Net

I recently read the letter "Discouraged by Lack of Training" in the June-July *Pastoral Music*, and I think the author was correct to have signed it "Name Withheld." Please let me make one point clear: I am no antiquarian member of the "Latin and Lace" club now in vogue in too many places; one vocal member of this "new" priesthood informed me that my generation of priests (ordained in the sixties and seventies) was responsible for having stripped the liturgy of its former glory, and that [he and others like him] are now hell-bent on recovering it.

However, since the letter [in *Pastoral Music*] was written by a degreed liturgist-musician, the author's bias is decidedly on the musician's side of the net. Well, there is another side. I, too, hold master's degrees in liturgy and in music, and I have served my diocese in the past as the chairman of the liturgical music commission. But my day-to-day encounters with parish musicians in other places make me wonder how they got to where they are.

I recently was asked to preside at the wedding of a former student, which was to take place in the neighboring archdiocese. I prepared the couple for their meeting with the parish music director; they had already been sent a copy of the archdiocesan music guidelines, so I explained why "Here Comes the Bride" was anathema in some liturgical music circles. But it was quite obvious to them [after their meeting] that this gentleman had no intention of agreeing to anything composed after the end of the eighteenth century. The couple had heard me sing the *Mass of Creation* setting of the Eucharistic Prayer and were interested in my doing that at the Nuptial Mass. He sniffed and snorted at the audacity of the suggestion of such an "inferior" piece of music and then mandated the *Danish Amen Mass* instead. One thing I have learned from nearly thirty years in the high school classroom is to choose my battles wisely, so I just shrugged when the couple described his reaction.

However, on the wedding day, I found out why he was so determined to ram his musical taste down the couple's throats: He had arranged his own accompaniment for the *Danish Amen Mass* setting. He also had a "cantor," and, although there was a space for her in the sanctuary, she remained in the loft, as she considered herself a "soloist." The psalm refrain between the first two readings was impossible for an average voice to reproduce, but the verses were perfectly suited to her coloratura range.

I write this tale because one of my major regrets about many NPM conventions and articles is the decidedly anticlerical slant. I have been to workshops and other sessions where I have been told that the entire success or failure of the music program has been placed squarely at the pastor's feet; the reason that the music program isn't working is that the presiders won't sing; and all sorts of mud [is] being slung at men ordained to the presbyteral order. And now I am greeted by this letter—the opening one in the section. I'm not sure which is worse: being bullied by priests who "are simply not swimming on top of the knowledge pool anymore" or [facing the same bullying] by petty "professional" musical tyrants hell-bent on making sure that theirs is the last word in musical decisions in their little fiefdoms.

I admit that I have heard some strange requests for wedding music. I have played weddings in the past, and [an appropriate response to the request for] "We Go Together" from *Grease* required some finessing on my part to convince the couple that it would not sound like the soundtrack when reproduced on a pipe organ and without John Travolta. Still, I don't happen to find a dictatorial "no" a good model for ministry of any kind.

I am offended by generalizations like [this one in the letter]: "Most presiders I know have little knowledge of what the liturgical documents say and, when suitably enlightened, consider their implementation strictly optional." I suspect that the author knows very few priests.

And I know of no study on the subject—other than the author's own experience—that can give credence to that kind of sweeping indictment.

NPM should do better than to reproduce and encourage such insulting drivel. And I sincerely hope "Name Withheld by Request" revels in some much deserved anonymity.

Rev. William F. Verrilli  
Bridgeport, Connecticut

## 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](mailto:npmedit@npm.org).



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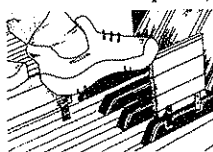
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# Association News

## Convention Update

### Cincinnati!

The Twenty-Sixth Annual NPM Convention is history! More than 3,000 people gathered in Cincinnati from July 14 to 18 to celebrate "Christ Present... When the Church Prays and Sings." Watch for a full report, photos, and printed versions of some of the major addresses in the October-November issue of *Pastoral Music*.

## Schools Update

### Still More Opportunities

You haven't missed your chance to take advantage of NPM's excellent summer programs. Seven of our summer educational opportunities are taking place in August and September. There are three chances to catch the **Cantor Express**: August 4-6, Lakeside, Ohio; August 8-10, Atlanta, Georgia; and September 12-14 (a bilingual program in Spanish and English), Houston, Texas. The **Choir Director Institute** is scheduled for August 11-15 in Belleville, Ohio, and the **School for Pianists** will take place from August 11 to 13 in Detroit, Michigan. The **Pastoral Liturgy Express** is in Buffalo, New York, August 22-24, and the bilingual (Spanish-English) **Guitar Express** will be in Albuquerque, New Mexico, August 22-24.

Call the National Office today to register for the program of your choice: (240) 247-3000; fax: (240) 247-3001. You may also register online at [www.npm.org](http://www.npm.org).

### Escuelas Bilingües 2003

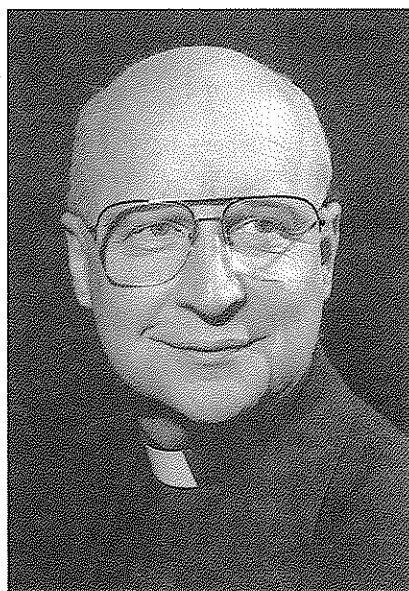
**Guitarra Express**: Agosto 22-24, Centro de Conferencias y Retiros Madonna, Albuquerque, Nuevo México. *Nuevo este Año*: ¡Para músicos que hablen Español o Inglés! Descubrir formas nuevas para hacer participar a la comunidad Hispana en la liturgia de la

## Florian J. Gall, 1935-2003

The Very Rev. Florian J. Gall, a presbyter of the Diocese of Metuchen, New Jersey, died after several weeks of hospitalization for complications following bypass surgery on Saturday, June 27, and the stations of his funeral liturgy were celebrated between June 30 and July 2 at Our Lady of Lourdes Parish in Whitehouse Station, which he had served as pastor for nearly twenty years.

After his ordination in 1961, Florian served parishes in the Diocese of Trenton and, after its creation in 1981, in the Diocese of Metuchen. He was a high school chaplain for six years, and he also served as the director of Trenton's Liturgical Music Commission for thirteen years (1969-1982). Once a new Liturgical Commission was established in Metuchen, Florian was appointed its first chair. With his creative support, the Diocesan Festival Choir came into being. To honor his many accomplishments, Florian was invested earlier this year as a knight of the Equestrian Order of the Most Holy Sepulchre of Jerusalem.

Like many other priests of his generation, Florian followed his interest in liturgical renewal through active membership in The Liturgical Conference and in the National Catholic Music Educators Association into membership in the National Association of Pastoral Musicians. In fact, Florian was one of our



first members and one of our most ardent supporters among the clergy. He chaired the 1984 Regional Convention in New Brunswick, New Jersey, and he was a regular participant in our other conventions and in the NPM Clergy Section.

We pray: O God, listen favorably to our prayers offered on behalf of your servant and priest, and grant that Florian, who committed himself zealously to the service of your name, may rejoice forever in the company of your saints.

Iglesia a través de la música. Explorar una amplia variedad de música litúrgica disponible en Español y crear nuevos enfoques para enseñar y explorar el repertorio. Reflexionar sobre la espiritualidad y sus expresiones a través del ministerio musical litúrgico. El programa incluye: sesiones sobre preparación de la alabanza, enseñando a la asamblea a cantar, guiando con la guitarra y organización; muestras de repertorios diversos para los coros y la

asamblea; oración nocturna, oración matutina, o Eucaristía cada día; oportunidad de compartir tiempo durante las comidas y tiempo para conversaciones informales. Profesores: Bobby Fisher y Rodolfo López.

**Cantor Express**: Septiembre 12-14, Centro de Retiros Cenacle, Houston, Texas. Tres días de intensa preparación para mejorar el diálogo entre el cantor y la asamblea en las celebraciones parroquiales: proclamando la Palabra,

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## Meetings and Reports

### GIRM Resources

Several publishers have prepared materials to assist parishes in implementing the revised *General Instruction of the Roman Missal* and to prepare for publication of the revised *Missal* itself. While these resources will help with the practical details of the *Instruction*, many of them will be even more useful in parish-wide liturgical catechesis based on the revised *General Instruction*.

#### Text

*General Instruction of the Roman Missal* (Liturgy Documentary Series 2). USCCB Publishing, no. 5-543, \$12.95 (1-9 copies, bulk discounts available).

*Pastoral Introduction to the Order of Mass*. Official commentary to help clarify

liturgical practice. USCCB Publishing, forthcoming.

#### Commentaries

McMahon, J. Michael. *Singing Our Worship: A Pastoral Musician's Guide to the General Instruction of the Roman Missal 2000*. NPM Publications, \$4.00.

Smolarski, Dennis C., sj. *The General Instruction of the Roman Missal, 1969-2002: A Commentary*. The Liturgical Press, \$7.95.

Turner, Paul. *A Guide to the General Instruction of the Roman Missal*. Liturgy Training Publications, \$5.00.

#### Inserts

The U.S. Bishops' Committee on the Liturgy has a number of bulletin inserts and other useful resources posted on its portion of the USCCB website: [www.usccb.org](http://www.usccb.org).

The Liturgical Press has a set of eight bulletin inserts on the *General Instruction* prepared by Joyce Ann Zimmerman, C.P.P.S. (\$49.95 for the set). There are also free versions of bulletin inserts in pdf format available at the Press's website: [www.litpress.org](http://www.litpress.org).

Several dioceses have also prepared bulletin inserts for their parishes. Some have made those inserts available for

purchase by other communities as well. The Diocese of San Diego, for example, has a set of ten inserts prepared by Dennis Smolarski, sj, available for purchase outside the diocese. For details, contact Office for Liturgy and Spirituality, Diocese of San Diego, PO Box 85728, San Diego, CA 92186-5728. Phone: (858) 490-8290; e-mail: [liturgy@diocese-sdiego.org](mailto:liturgy@diocese-sdiego.org).

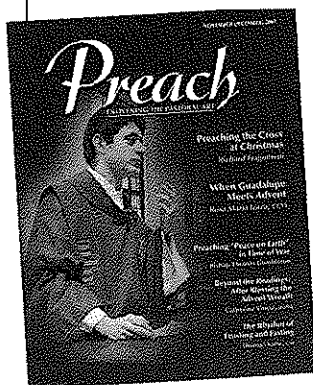
#### Tapes

Acts, Inc., recorded the one-day workshop sponsored by NPM and held in St. Louis, Missouri, in January 2003. Those recordings (tape or CD) are available individually or as a set from [www.actsconferenceproducts.com](http://www.actsconferenceproducts.com).

### Hovda Lectures

The first set of Hovda Lectures was presented during the 2001 NPM National Convention in Washington, DC. A tribute to the contributions of the late Robert W. Hovda to the work of liturgical and ecclesial renewal, this lecture series has become part of our biennial national convention programming, with the second set of lectures presented during this year's convention in Cincinnati. Now, with a foreword by Father Virgil C. Funk and additional essays by Gabe Huck and Father Hovda himself, the first set of essays has been published by The Liturgical Press in Collegeville, Minnesota. The book, titled *Toward Ritual Transformation: Remembering Robert W. Hovda*, is available for \$15.95.

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# A Music Mission in the Dominican Republic

BY LOURDES AND MICHAEL MONTGOMERY

**A**s followers of Christ, most of us are aware of our call to be missionaries, expressed in such quotations as these: "As the Father has sent me, so I send you" (John 20:21); "Go, therefore, and make disciples of all nations" (Matthew 28:19); and "You will be my witnesses . . . to the ends of the earth" (Acts 1:8). But what role, you may be asking yourself, can liturgical musicians play in the missionary world?

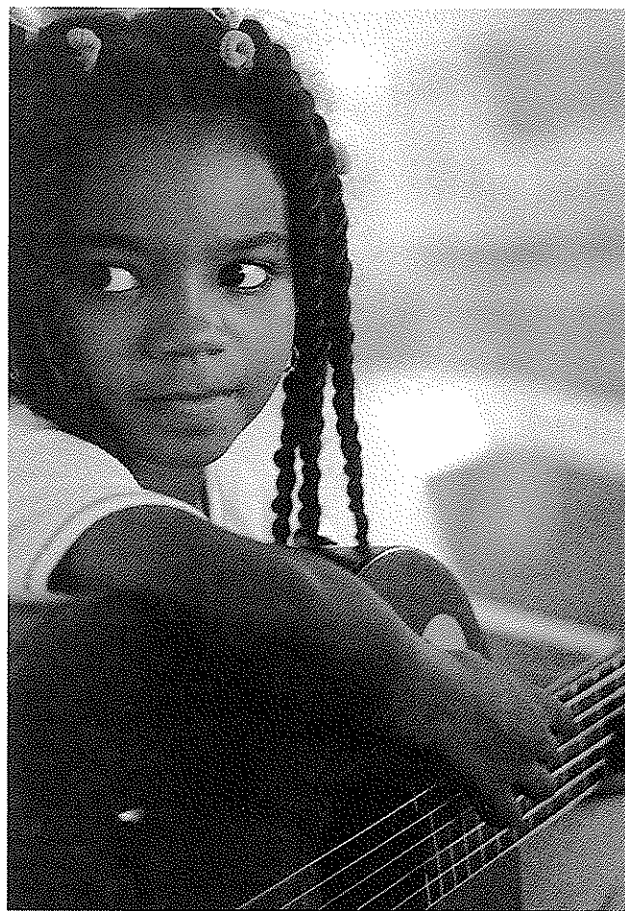
We spent two weeks in August 2002 teaching music in a Dominican Republic mission parish that has been supported for twenty years by the Archdiocese of Milwaukee's Office for World Missions. Though we had some doubts at first about our role as missionaries, like Paul we realized that "the love of Christ urges us on" (2 Corinthians 5:14), and so we went to the Dominican Republic. Only 685 miles from our home in Miami, Florida, this country is ninety-five percent Catholic, but the Church here is very short on resources (and priests!). The main property of the parish we visited—Familia Sagrada in Sabana Yegua—is just minutes from the city of Azua and about seventy-five miles from the capital, Santo Domingo. Founded in 1496, Santo Domingo is the oldest city built by Europeans in the Western Hemisphere; Azua was founded in 1504. Ponce de Leon lived briefly in Azua, and even Hernán Cortés was said to have been a notary public in this city.

Though they are rich in history, Dominicans are not wealthy. Years of mismanagement and political corruption

have taken a toll on the country. Sixty percent of all Dominicans are poverty stricken, and the unemployment rate is also sixty percent. The territory of Familia Sagrada encompasses a region of rural farming villages scattered across a hot desert plain. The crops of plantain (banana), sugar cane, and corn require irrigation by a system of canals.

Homes in the parish are simple. Some are constructed of concrete and cinderblock, others of wood slats with palm thatch roofs. Windows have no glass or screening (and thank goodness that Dominican mosquitoes are not as aggressive as those in Miami!). Homes with dirt floors may still be found.

The Dominican electric companies claim that some customers do not pay their bills, so they refuse to supply power around the clock; in fact, the lights may go off unexpectedly at any time, and so might the water supply, which requires electric pumps. Though the high temperatures are near ninety degrees each day, we never found a building that had air conditioning during our two-week stay. This made it very uncomfortable for two North Americans unused to such heat to do any kind of hard physical work during the day; fortunately, nighttime lows are in the mid-seventies, so we were able to sleep comfortably with the help of a fan, so long as



there were no power outages. Unfortunately, these outages are very frequent.

We had a frightening experience with a thatched-roof house while we were in the village of Los Toros: The roof caught fire while we were having lunch. The entire village—including us—turned out quickly to extinguish the *candela*, as they called it. Later that day, as we gathered in the open air to sing "Blessed are the poor . . . the meek . . . they who hunger and thirst" (Matthew 5:3–11), our doubts about our mission began to fade and our sense of purpose grew: We were confident that we were meant to be here.

*Lourdes Montgomery, a published composer and workshop clinician with OCP, is music director for Mother of Christ Catholic Church in Miami, Florida. Michael, her husband, is a double bassist with the Florida Philharmonic Orchestra in South Florida.*

## To Enhance Liturgical Music

Our purpose in visiting Familia Sagrada Parish was to enhance their liturgical music experience and participation. In the summer of 2001, Tom Tomaszek of Milwaukee had brought fourteen guitars to the community. On our visit, we brought two keyboards (that can be powered by batteries) and an electric bass (that can't). We also brought Spanish-language hymnals and six guitar accompaniment books from Oregon Catholic Press, and we wrote our own bilingual beginning guitar method book for this mission.

The pastor while we were there was affectionately called Padre Jeronimo (Father Jerome Thompson of Milwaukee), though a sudden aneurysm caused his death while he was visiting Milwaukee this past May, just before his scheduled return to Familia Sagrada. Padre Jeronimo explained that the parish had two types or groups of guitarists—the group that could strum chords by ear to accompany the choir and the group that could not. Neither group could read music. With this information, we prepared materials to teach them how to read music and play notes on the guitar and to help explain basic theory and harmony. We wanted this instruction to culminate in chordal accompaniment of liturgical song. We cannot emphasize strongly enough the importance of being able to sight read a melody in a third world rural setting like this: It is essential not only for supporting existing repertoire but for opening the door to new repertoire. (Because we in the United States can obtain recordings of new music as well as CD or tape players with which to listen, many of us don't depend for an initial evaluation of new repertoire on such basic reading skills.)

We had a fairly ambitious schedule for our two-week visit: guitar class each morning from 8:30 to noon and choir rehearsal each afternoon from 3:00 to 5:30. On alternate days there was an additional choir rehearsal in the evening from 7:00 to 8:30. We started each morning session with *Laudes* (morning prayer), and this ritual quickly got us all into the habit of using music in liturgical prayer.

To appreciate the difficult logistics involved in arranging our *taller* (workshop), you need to understand that the parish includes twenty-eight communities. The principal means of travel from one place to another in Sabana Yegua and its environs is walking; few Domini-



Lourdes Montgomery with some of the participants in the program

cans can afford a car, though many do own motor scooters. (And it is not unusual to see an entire family riding together on a single scooter.) To bring the flock to their daily classes, rehearsals, and Masses, we relied on Familia Sagrada's three pickup trucks—or *gua-guas* as they are called locally. This is not the kind of operation that two musicians can manage on their own, so a team that involved the pastor, three seminarians, a nun, and one of the community leaders took care of most of the logistics, especially of driving the *gua-guas* to gather the groups.

This meant managing several very complex schedules in order to make time available for our sessions and for related work. Padre Jeronimo's monthly schedule alone was a nightmare: He was on the go from 6:00 AM to 10:00 PM each day. He managed to celebrate at least one Mass each month in each of the communities, and, in addition to weddings, baptisms, and funerals, he also did the grocery shopping! (In addition to the outstanding assistance we received from the local team, we also want to acknowledge the tremendous help and support we received with travel, materials, and planning from the Office of World Mis-

sions in Milwaukee and from Oregon Catholic Press.)

### A Situation with the Guitars

On the first day of class, we realized that we faced a "situation": There were forty students and only fourteen guitars! We adapted our original theory teaching plan—hands-on with guitars—and began working without guitars on the rudiments of music for the first ninety minutes of each morning class. Using a blackboard, we taught the class about lines and spaces, pitches and note values, time signatures, keys, and clefs. By the second week, the class was able to solfege simple melodies—they even understood how scales are constructed from seconds, chords from thirds—and they could sing simple harmonies.

We did not give up on the guitars, of course. We worked with them during the second half of each morning class. As we said above, we hoped that the beginning guitar method we had put together before we got to the Dominican Republic would prepare our students not only to accompany their choirs with chords but also to read notated melodies of liturgi-





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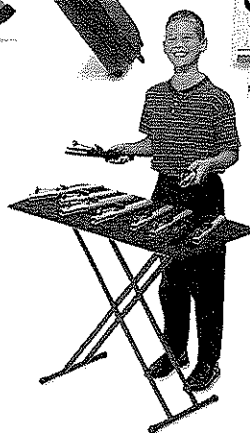
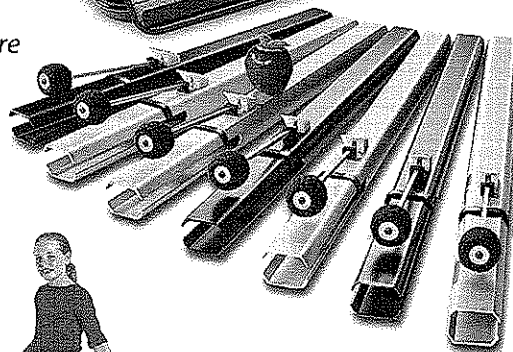
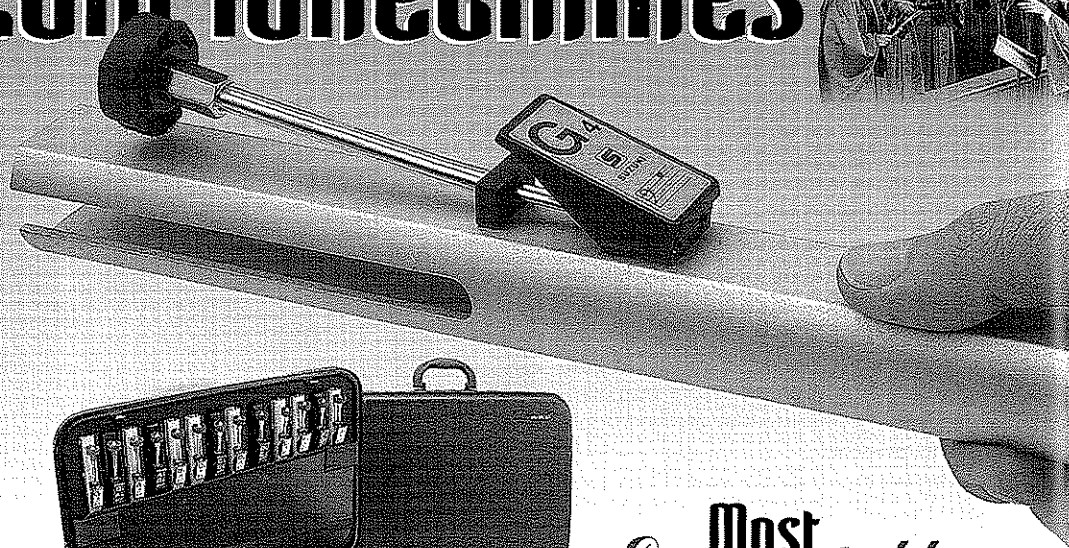
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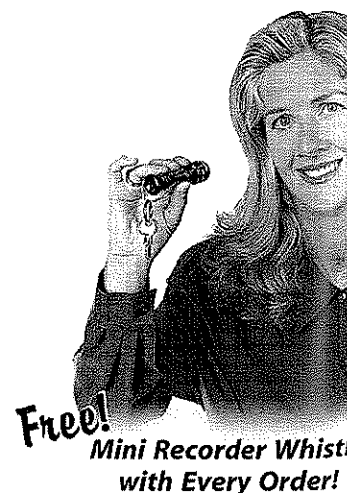
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cal songs. Mary Frances Reza and other Hispanic musicians have been campaigning for hymnals with notated melodies. Such resources would help to keep liturgical music consistent in Spanish-speaking communities, and we were preparing our students to make use of such resources.

After the mid-morning break, a group of eight of the more advanced guitarists (whom we referred to as the "maestros" or "teachers") worked apart from the class for about forty-five minutes on reading single-note melodies with notes of the guitar's first position as well as with chords formed on two or three—and, eventually, all six—strings. Right-hand practice alternated between use of the pick and use of thumb and fingers. We introduced primary chords (I-IV-V—often the *only* chords in their songs) and scales in six keys. Finally, we explained not only major and minor chords but also sevenths, major sevenths, add nines, and diminished and augmented chords. Each of these "maestros" was then given a group of beginning guitar students to work with for the final half-hour of class. The plan was that these sessions, in which the local teachers would teach local students, would continue during the coming year, once we had gone.

## Goals for the Choir

We had several goals for our series of fifteen afternoon and evening choir re-

hearsals. One goal, obviously, was to introduce new repertoire for the liturgy, much of it written by Caribbean composers. Another goal was to coordinate existing repertoire. The parish includes twenty-eight different communities, and representatives of those communities were rehearsing together. At Padre Jeronimo's suggestion, we worked for consistency in performing current repertoire, since many of those communities had developed individualized interpretations of tunes and even, in some cases, texts. A final goal, to make a good connection with the morning guitar sessions, was to encourage the more advanced guitarists to provide chordal accompaniment for their choirs.

Christ tells us that "whoever listens to you listens to me" (Luke 10:16), and these people are phenomenal listeners. Nearly everyone involved in the program—including the two of us—was amazed at the amount of information participants in the guitar classes and the choirs were able to absorb in the short time that we had. Perhaps we would have been less surprised at the accomplishments of these participants if we had remembered that it is, in part, the genius of their culture that gave us many of the rhythmic styles we currently associate with the Caribbean.

Some Americans tend to downplay the accomplishments of people in undeveloped countries, but we would refer such scoffers to the sample scores on pages 119 to 217 of Rebeca Mauleon's *Salsa Guidebook* and the scores in volume two of A. M. Jones's *Studies in African Music*. Ms. Mauleon presents an excellent overview of the nuts and bolts of Caribbean music styles, including merengue—the Dominican specialty. Mr. Jones was the first non-African to analyze correctly and document the complex rhythmic layers of African drum music. This music, brought to the Caribbean via the slave trade, is integral to Caribbean styles. Though he has been a professional symphonic bassist for twenty-five years, Michael is truly humbled each time he examines the rhythmic superstructures presented in the pages of these books.

## Reflections on Mission

A mission experience like ours will naturally leave the missionaries not only with a deep sense of

satisfaction but also with a strong optimism about the role of musician-liturgists in the Church's mission. We also had several other thoughts to share.

First, when considering the missionary aspect of our music ministry, take care not to overlook the great need within the many immigrant communities of our own country. Our is truly a "pilgrim" Church, one in which the ranks of new arrivals are swelling daily. The United States ranks fifth among the world's Spanish-speaking countries with an estimated population of twenty million Spanish-speaking people, according to the 1984 pastoral letter by the U.S. Conference of Catholic Bishops, *The Hispanic Presence—Challenge and Commitment*. Most of those people, according to that same letter, live at or below the poverty level.

Second, traditional musician-liturgists often consider the guitar a recreational instrument, but this instrument has a strong classical tradition as well. It is at once a powerful and convenient tool for supporting musical liturgy and an instrument close to the hearts of most Hispanic cultures.

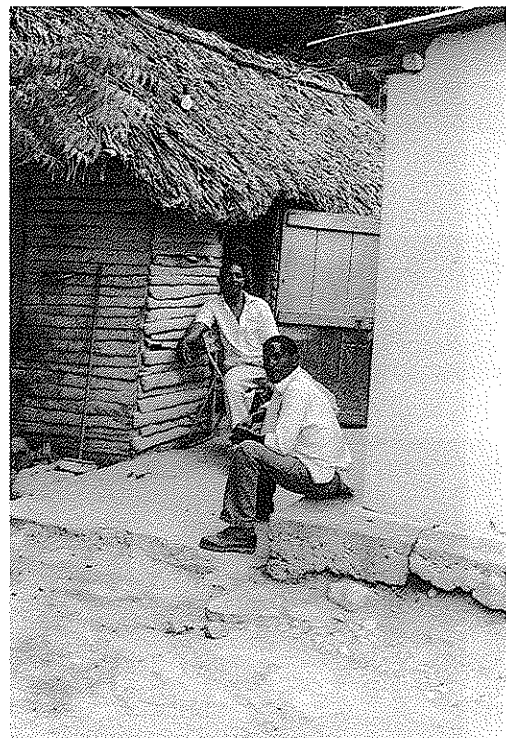
Third, though pastoral musicians may or may not be powerful speakers, keep in mind that we possess a large repository of musical prayer whose effectiveness we tend to underestimate. We shouldn't.

Finally, Christ said to us that "the one who receives you receives me" (Matthew 10:40). The reception we received from the participants in our workshop as well as the enthusiasm they showed during all the activities were truly remarkable. But then, Dominicans are a truly remarkable people, as we learned. Our experience taught us that we musicians do indeed possess the tools we need to be effective missionaries, and we hope others will feel encouraged by these reflections, if they feel the urge to heed the missionary call.

To make a donation to this mission, contact: The Office for World Missions, PO Box 070912, Milwaukee, WI 53207-0912.

## References

- Jones, A. M. *Studies in African Music, Volume Two* (London: Oxford University Press, 1959).
- Mauleon, Rebeca. *Salsa Guidebook for Piano and Ensemble* (Petaluma, California: Sher Music Co., 1993).







Jerusalem: A street in the Old City

# The Path to Renewal: Opportunities and Obstacles



# Visioning Liturgy as the Prayer of the Whole Church

BY PAIGE BYRNE SHORTAL

I carry within me a vision of people at prayer, a vision that is so compelling as to seem almost more real than what is going on around me, a vision that I superimpose on the Sunday-to-Sunday reality of Catholic liturgy. In this vision, believers surround the altar of the Word and of the Eucharist; they are of one mind and one heart and are so intent on their worship that all else recedes.

When they are at the altar of the word, they listen so attentively that the children stop and listen too. These people are listening *to* the truth, and they are listening *for* the truth. They listen like children gathered at the radio or television on an icy morning, hoping their school is canceled for the day. Or they listen like travelers waiting for the announcement that their delayed flight is ready for boarding. They listen as if God is speaking—as if Jesus is speaking in the Gospel—and they are waiting for their own name to be called.

When they stand around the table of the Eucharist, these people pray fervently for the salvation of the world, uniting their prayers with the chanted and spoken prayers of their priest: the one chosen from among them to speak their common prayer aloud. When they sing and speak, they do so as one body, voices fervent with faith. Their singing is lusty and full-bodied, and the community's voice fills the room. When they are silent, it is a silence with one purpose—a palpable, filled silence.

This is not a vision of a humorless people, for they laugh often. They laugh at a joke that doesn't hurt anyone. They laugh for the sake of sharing their joy. And they laugh heartily because their joy is rich and deep and it bubbles to the surface in humor . . . and in embraces. When they pass the peace, they do so with a tender sincerity.

This vision is what compels me to work in liturgy. I've known this kind of prayer often enough to sustain the vision. I've experienced it enfleshed at Masses in my home with a few friends, with Catholic Worker folks, at a Trappist monastery on retreat, at parish Masses where the members of the assembly really want to be there—on Thanksgiving morning or Holy Thursday night or when there is a crisis, like the Mass on the evening of September 11, 2001.

I've also known this kind of prayer within a choir,

because when a choir is singing, there is no one *not* singing. All voices—the good, the average, the confident, the tentative—are raised in common prayer. There is a concerted effort by all involved.

Too often, in reflecting on our experience of Mass, we narrow our full experience to an analysis of the ministers: to the priest's homily or attitude or presidential style, to the quality of the music. Now, it's true that the ability of the priest to preside over the people's prayer and the music minister's ability to lead, support, and enhance everyone's sung prayer make a difference in the experience of prayer, and I am most impatient with priests or music ministers—including myself—who get in the way, because there is no room for self-indulgence at Mass! But it's not the priest or the music that makes the most difference. What makes the most difference are the people around us, whether or not they are participating in the prayer of the moment, participating with their whole hearts and minds. What draws them or would draw them into this kind of full, conscious, and active participation? I wish I had the answer; I would do anything to effect that kind of prayer in the community I serve. Such prayer is an experience of heaven on earth.

## Not Fully There

While I don't know the precise keys to effect such communal prayer, I do recognize some of the obstacles to that prayer. The greatest obstacle is absence—physical absence, of course, but also emotional, intellectual, spiritual, and imaginative absence among those who are physically present for the liturgy.

Imagine that it's grandma's ninetieth birthday party. All the children and grandchildren—fifty or more of them—are gathered. The cake is brought out, and the candles are blazing. Someone starts: "Happy birthday to you . . ." and . . . nothing. A few people tentatively join in while the teenagers look embarrassed and nudge each other, rolling their eyes. The kids keep playing with their Gameboys; the men turn down the sound on the football game, but they continue to watch the screen. The one who started the song brings it to a limping conclusion while wishing to be anywhere but there.

Now, the birthday song will work in such a large gathering if only a few don't join in. The teenagers might not: They have a right to live out their moment of tentative

*Ms. Paige Byrne Shortal is the pastoral associate at St. Francis Borgia Parish in Washington, Missouri.*

belonging marked by tentative rebellion. But if the percentage of people who don't join is too great, then non-participation spreads, and the celebration falls flat.

Just that flatness happens at the Sunday celebration when there are too many who aren't fully there, absent not physically but in other ways. There must always be room for the "behind-the-pillar-Catholic" as Archbishop Rembert Weakland once called them. But if too many are behind their pillars (real or imagined), then who is left to make common prayer?

Here are some of the obstacles that lead to absences among those who are present for Sunday Mass and block full, conscious, and active participation.

**Architecture** may certainly become an obstacle. The sanctuary becomes a stage; the priest and ministers actors; and the rest of the assembly, instead of imagining and understanding themselves as principal actors in the rite, become an audience, passive and not responsible for what is taking place. The larger the physical setting, the more difficult it is to overcome the message of the building that the folks in the pews are there to listen and receive but not to act and give.

**Distractions** are always a potential personal obstacle. It's hard to turn off our inner hum. And children become restless, though they are less restless if the adults around them are participating intently.

**Ministers**, whose responsibility is to "serve the People of God" when they "form one body" to hear the word, join in sung and spoken prayer, and offer the Sacrifice (see the *General Instruction of the Roman Missal*, nos. 96–97), can become an obstacle to our shared responsibility to form the "whole community . . . that celebrates" (*Catechism of the Catholic Church*, no. 1140). When ordained and other baptized ministers have been trained to think of themselves as actors rather than as the facilitators of the prayer-action of all the people, they become—"according to their different orders, offices, and actual participation" (GIRM, no. 91)—a problem. If they are talented, the temptation may be to be "on stage" too much. Prayers become wordy, preaching becomes a clever performance rather than an event that leads the whole community to prayer. The musician becomes a virtuoso rather than a leader of common song. If the ministers are not quite so talented—or just burnt out—they may discourage people from joining the common action by visibly and audibly just going through the motions, or appearing unprepared, or acting rushed and inattentive.

Greater than all these other obstacles, however, is the lack of **imagination** on the part of people and their ministers, particularly a failure to imagine each voice and each body as integral and necessary to the prayer. Instead of that imagined unity, we seem to have settled for an image of the gathered community in which just being in the room is enough without being fully present. Such an expectation of minimal presence would thwart the purpose of any gathering—grandma's birthday party, the wave at a stadium, a high school football game, a choir practice, and certainly Catholic worship on a Sunday.

## What Are Your Community's Obstacles to Prayer?

*The material in the shaded boxes accompanying this article is provided by the staff of the National Association of Pastoral Musicians to assist with reflection on the obstacles to liturgy identified in this issue especially by Paige Shortal and Roger O'Brien.*

### Architecture

1. "The church building houses the community of the baptized as it gathers to celebrate the sacred liturgy. By its practical design and beauty it fosters the full, dignified, and graceful celebration of these rites. The primary concern in the building or renovation of a space for worship must be its suitability for the celebration of the Eucharist and other liturgical rites of the Church. Consequently, the fundamental prerequisite for those engaged in the building or renovation of a church is familiarity with the rites to be celebrated there."

U.S. Conference of Catholic Bishops,  
*Built of Living Stones* (2000), no. 46.

If familiarity with the rites is a "fundamental prerequisite" for those who are building or renovating a worship space, it is probably also a prerequisite for those using existing spaces for worship. How well do your presiders, deacons, planners, musicians, other liturgical ministers, and art and environment teams know the rites? Have they studied the revised *General Instruction of the Roman Missal*? Like the Order of Mass, each of the revised rites has an introduction that explains the purpose and meaning of the rite as well as describing how that rite is enacted by the worshipping assembly. Are the ministers in your community familiar with the requirements of other rites celebrated in your church, especially those celebrated during Mass?

2. "The space within the church building for the faithful other than the priest celebrant and the ministers . . . is not comparable to the audience's space in a theater or public arena because in the liturgical assembly there is no audience. Rather, the entire congregation acts. The ministers of music could also be located in the body of the church since they lead the entire assembly in song as well as by the example of their reverent attention and prayer." *Built of Living Stones*, no. 51.

While many newer churches may support architecturally the belief that "the entire congregation acts" in the liturgy, many of the faithful are still not firmly rooted in that belief as the guide to their liturgical practice. How does your space contribute to or interfere with the development of that belief in full, conscious, and active participation by the whole

assembly? What can you do to develop, enhance, and confirm that belief as the basis for the congregation's participation in ritual action?

Even if they are not located "in the body of the church," do your ministers of music lead "by the example of their reverent attention and prayer"? Even if no one else can see them, are they fully involved in the liturgy? What sort of spiritual and liturgical development do they need to become so involved?

3. "The sanctuary is the space where the altar and the ambo stand and 'where the priest, deacon, and other ministers exercise their offices.' . . . The principal furnishings within the sanctuary are the altar on which the eucharistic sacrifice is offered, the ambo from which God's word is proclaimed, and the chair of the priest celebrant." *Built of Living Stones*, nos. 54-55.

Is it clear in your worship space that these three are the "principal furnishings" in the sanctuary, the three places where the key actions of Mass take place? If not, is there anything you can do to make them appropriately prominent? Is there clutter that might be cleaned up? Are there additional seats, for example, that might be placed elsewhere in the space? Does the stand for the song leader distract in size or placement from the ambo as the place of the Word?

## Distractions

"The bishop should . . . be determined that the priests, the deacons, and the lay Christian faithful grasp ever more deeply the genuine meaning of the rites and liturgical texts and thereby be led to an active and fruitful celebration of the Eucharist. To the same end, he should also be vigilant that the dignity of these celebrations be enhanced. In promoting this dignity, the beauty of the sacred place, of music, and of art should contribute as greatly as possible."

*General Instruction of the Roman Missal*, no. 23.

While "it's hard to turn off our inner hum," distractions can be kept to a minimum by the way we help people prepare for the liturgy and by the attention we give to a dignified and beautiful celebration. So we need to take a look at:

**Formation for worship:** How prepared are our parishioners to take their proper part in the liturgy? How prepared are our ministers to perform their roles with dignity and beauty?

**Hearers of the word:** How ready are our parishioners to "listen with reverence to the readings from God's word" (GIRM, no. 29)? What sort of assis-



The Appian Way, most famous of the ancient Roman roads, was built in 312 BCE. It was the main road that connected Rome to Greece and the Eastern Empire.

## Fostering the Vision

Even though I don't know exactly how to bring the vision of true communal prayer into reality, I do know some steps that might foster the vision and even create the conditions in which the vision could come into reality. So, how do we foster an attitude of full and active presence among ordinary people in an ordinary congregation? Or, to put the question as a self-challenge: How can I, as a minister of worship in my parish, attract my congregation to the vision of a fully participating, fervently praying body of Christians whose work together in prayer is for no less a purpose than to make Christ present in this world? Part of the answer is to earn their **trust**. No one will be led in prayer by a minister they don't trust. And part of the answer is to convince them of **what is at stake**: what the liturgy is for, what their part is in accomplishing its purpose, and how essential they are to accomplishing liturgy's goal.

To understand what is at stake, let's go back for a moment to grandma's ninetieth birthday party, where some poor soul started singing "Happy Birthday," but it fizzled, since no one joined in. Now, there may have been some very good reasons why the song fell flat. Maybe the leader started it too high, forcing everyone either to squeak or drop an octave and growl. Or maybe the leader had one



of those "listen-to-me-look-at-me" voices that make folks want to strangle or at least ignore the singer. Or maybe no one much liked grandma and were there under protest, and this was their only way of expressing their true feelings. Most likely, though, none of that would have kept people from joining the song. At grandma's ninetieth birthday party, almost everyone would sing, because almost everyone would have a sense of what's going on and what their part is in the activity—at least so far as the Birthday Song and eating cake is concerned.

But at Sunday Masses across the country, it often happens that people don't join in the song, because people

don't really get what the song (that is, the liturgy) is about or what their role in it really is.

Certainly, hundreds of people singing full-throatedly is an impressive sound, but it is a sound not heard often enough in our parishes. Sometimes even the spoken responses are anemic; even the community's "And also with you" is not too enthusiastic. From my vantage point in the loft or the sanctuary, I can see and hear, during the Eucharistic Prayer, that there is an amazing array of activity or an amazing lack thereof. The intense activity seems to be centered among those who are praying, but they seem to be praying privately, with the Eucharistic

tance do we provide so that people will come prepared to hear the word and understand how it interprets their lives? How much support do we offer priests and deacons to preach effectively, since the homily "is necessary for the nurturing of the Christian life"? Do we commend them when they have preached well? Do we compliment them for an effective insight that had not occurred to us? As clergy, do we ask for feedback from parishioners about our preaching? Have we worked out ways of preparing homilies that not only "take into account the mystery being celebrated" but also "the particular needs of the listeners" (GIRM, no. 65)?

**Attention to detail:** Whenever we do an action repeatedly, it's easy to become sloppy and inattentive. How careful are we about what we do in the liturgy? How attentive are we to doing it well and with dignity? How often do we need to remind one another that what we are doing is at the "center of the whole Christian life for the Church universal and local, as well as for each of the faithful individually" (GIRM, no. 16)?

## Ministers

Is it time for a retreat day for all the liturgical ministers, led by the clergy, to reflect on texts like these from the *General Instruction*?

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].

The Eucharistic celebration is an action of Christ and the Church, namely, the holy people united and ordered under the bishop. It therefore 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. All, therefore, whether they are ordained ministers or lay Christian faithful, in fulfilling their office or their duty, should carry out solely but completely that which pertains to them [no. 91].

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). 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. . . .

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 agreement with those who have some role in the celebration, including the faithful, in regard to the parts that more directly pertain to each.

Since, indeed, a variety of options is provided for the different parts of the Mass, it is necessary for the deacon, the lectors, the psalmist, the cantor, the commentator, and the choir to be completely sure before the celebration about those texts for which each is responsible is to be used and that nothing be improvised. Harmonious planning and carrying out of the rites will be of great assistance in disposing the faithful to participate in the Eucharist [no. 352].

Prayer as a kind of holy background. Other activity centers are among the parents fooling with their kids and the individuals who are talking to each other, sighing, yawning, fidgeting, and even combing their hair! The great inactivity seems to be in the space between the priest and other ministers at the altar and the rest of the assembly: What is going on in the Eucharistic Prayer seems not to engage anyone in the pews—or it only engages those few people who have “gotten it” and understand what is at stake in this prayer.

Well, so what? The Mass is valid even if the folks don’t show up, right? And it is equally valid if they only show up in body but not in spirit? Of course. I believe that this *ex opere operato* affirmation about the liturgy is true, because all of us have those days when it is just impossible to be there and be fully present. It is on such days that I count on validity and on the rest of the community to bear a little extra weight, lifting me up on the tide of their prayer.

### Beyond Validity

Given that the Mass is valid even without most of us, is that all there is? Is validity all that matters? What is at stake beyond mere validity? What is at stake is the sacramental enactment of what Mass is: “The Eucharistic celebration is an action of Christ and the Church, namely, the holy people of God united and ordered under the Bishop. It therefore pertains to the whole Body of the Church, manifests it, and has its effect upon it. . . . All, therefore . . . in fulfilling their office or their duty should carry out solely *but completely* that which pertains to them” (GIRM, no. 91). What is at stake is a vision of the Church in which liturgy is the responsibility, duty, and joy of all the baptized gathered for worship: “In the celebration of the sacraments it is thus the whole assembly that is *leitourgos*, each according to [proper] function, but in the ‘unity of the Spirit’ who acts in all” (Catechism, no. 1144). And, therefore, what is at stake is the salvation of the world, since the sacraments “manifest and communicate to [human beings], above all in the Eucharist, the mystery of communion with the God who is love, One in three persons” (Catechism, no. 1118). I think that each believer’s participation in this prayer that belongs to the whole Church is absolutely essential to bringing about the end of war, the healing of the sick, the conversion of sinners, the making present of Christ in this world, and our communion with the triune God.

If all of that is too mystical for the average person in the pews, I suggest there is another role we share, perhaps nearer and dearer to many of us than this liturgical purpose, that is also at stake: the passing on of the faith. I know of no Catholic parents who don’t desire that their children continue in the Church. I am moved to tears by the prayers of mothers and fathers for their children, the longing aching inside them that their children would remain faithful. But what do our children experience at Mass?

There isn’t an engaging priest, a dynamic musician, or a creative youth minister in the world who can draw our children into worship better than an active and fully engaged congregation. Certainly the congregation’s engagement in truly Catholic worship needs help and support from the various ministers: priests, deacons, song leaders, other musicians, lectors, lay ministers of Communion, ushers, liturgy committee members, and so on. But the community will only benefit from such ministries if the ministers themselves understand that their roles are for the sole purpose of facilitating the full and active participation of the *whole* congregation. Priests are particularly admonished to understand their role in relation to the gathered assembly, because the priest should always “have in mind the common spiritual good of the people of God, rather than his own inclinations” (GIRM, no. 352). And if the ministerial leaders don’t “get it,” and if they can’t lead the congregation into full-throated, heartfelt praise, thanksgiving, and petition for the salvation of the world, then the experience we pass on to our children (since experience is at the root of all understanding), will be that liturgy is uninspiring, unimportant, and unengaging. Fighting against that *experience*, we will find it very hard to communicate the *idea* expressed throughout the *Constitution on the Sacred Liturgy* that liturgy is the summit and fount of the Church’s activity, which by its very nature calls for the full, conscious, and active participation of all the faithful for the glory of God and the sanctification of the world.

### Where to Go from Here?

It’s difficult to know what to do to make the vision a reality. Certainly presiders (ordained and lay) must be reminded that their task is to call all the people to engaged prayer. In most parishes there are quite a few people capable and desirous of this kind of common prayer, and more would become engaged if they were invited. The best invitation to such engagement that I’ve found is to create what I think of as a “Mass for the catechized” (though obviously I wouldn’t call it that). Such a celebration takes a little longer than other Sunday celebrations; it may not be at the most popular time and therefore draw the largest congregation; but it is more substantive, the music is more involving, the preaching is more challenging, and the silences are more intense. Folks who watch the clock or wonder “why we have to do all that singing” will still have other options on Sunday, but those alternative celebrations would still follow all the guidelines for an authentic celebration of Sunday Mass, though they might require less conscious and active participation.

Eventually, gradually, the experience of fully participative prayer at this Mass could spread to the other celebrations and renew a community. And such prayer will make Christ more richly, powerfully, and immediately present to this needy world and demonstrate a faith expressed through worship that is worth passing on to our children.

# Sobering Discoveries on a Year's Pilgrimage

BY ROGER G. O'BRIEN

A funny thing happened when I retired from full-time active priestly ministry a little over two years ago: I began to sit in the pew instead of stand at the altar, and I discovered things about parish liturgy that, up to then, I had no idea existed.

Here's how that happened: When I concluded a long, full-time pastorate in the Archdiocese of Seattle, I decided I needed substantial time for rest, reflection, prayer, and renewal, so I took three months. After that sabbatical, I agreed to assist on two weekends a month at local parishes. By Christmas of that year, pastoral needs had pushed my parish involvement to every weekend and, sometimes, weekdays as well.

During that "supply" year, I visited nineteen communities in Seattle, in towns south and east of the see city, and in communities north into Canada—some of these parishes I visited more regularly than others—both to assist as a presider and to join the community as a "pew member" of the assembly.

## Hard to Find Nourishment

This "pilgrimage" was a sobering experience. I discovered, to my surprise, that it's hard to find a parish where worship genuinely nourishes one's spirituality. I discerned a series of disquieting patterns in the parishes that I visited which, taken together, indicate a generally functionalistic, mechanical, and unprayerful approach to what takes place weekly in the name of common worship.

This is not to say that there were no deeply spiritual, nourishing experiences, but it is to say that the parishes in which I experienced such moments can be counted on one hand. In other words, I found it a rare occasion to worship in a parish blessed with powerful worship.

Nor is this to say that there were not good-willed energies expended on worship in the parishes I visited. There are, in fact, in those parishes substantial numbers of people gathering on a regular basis for Sunday Mass and a ready supply of sacristans, servers, readers, Communion ministers, music ministers, and ushers—all faithfully present and willing to help. And there were huge energies expended on kindness and dedication. But my experience reminded me of a comment made by a Belgian priest

friend when he came to the United States years ago. At the end of his visit, I asked him: "Pierre, what did you think of the church here?" With typical precision, he replied: "*O Roger, j'ai rencontré beaucoup de générosité . . . mais peu de lucidité.*" ("Oh, Roger, I experienced incredible generosity . . . but not a lot of depth.")

## Nine Troubling Patterns

I discovered nine troubling patterns of worship in the parishes I visited. In describing these patterns, I intend no offense to any parish or its ministers, lay or ordained. I am chronicling my reflections on what I experienced, in the hope that these thoughts may help some parishes recognize similar challenges to effective worship and discover solutions appropriate to their communities.

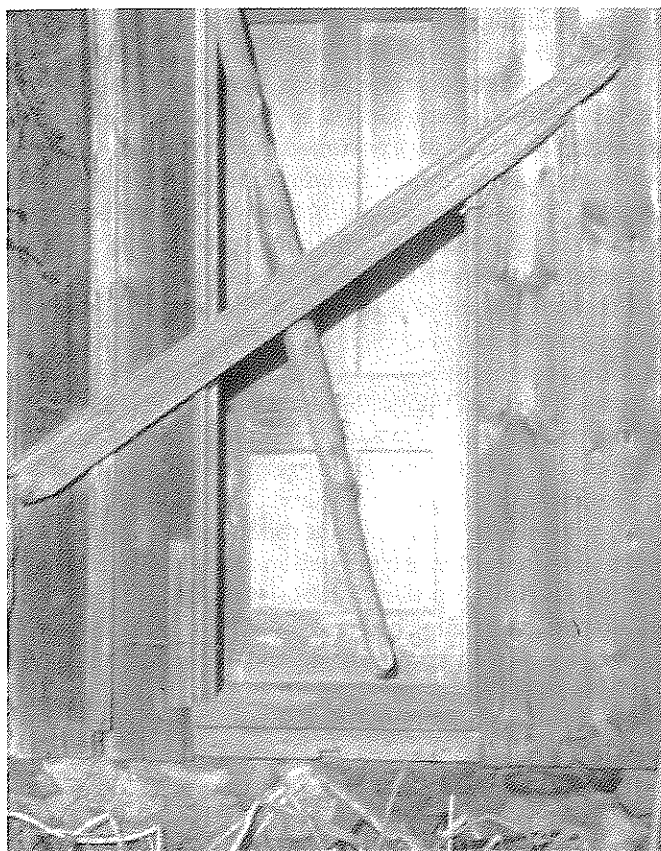
**1. The role of the congregation, as part of the worshiping assembly at Sunday liturgy, is weakened by a church's spatial arrangement and by the manner of seating.** Any number of churches that I visited had an arrangement that inhibited members of the congregation from being anything more than spectators lined up, row by row, to *observe* something done apart from them by someone at a distance from them. Indeed, the majority of churches that I visited were built before Vatican II, and, even with refurbishment, they mirrored a preconiliar ecclesiology in their spatial arrangement. Such an arrangement says that what is of primary importance is not the work of the whole assembly but the area of the sanctuary (especially the altar) and the action of the particular ministers (especially the priest). It also suggests that the Eucharist is an object, not the action of the assembly.

Here are three examples of the impact of the space on the action of the Eucharist. On one Sunday, in a very large, long church with rows of pews facing the altar, I noticed a number of people devoutly fingering their rosary beads during Mass. Whatever reason an individual might have for using this form of prayer, such attention to a private devotion during the ecclesial act of liturgy suggested to me that, no matter how hard these people might have tried to participate in the Eucharist, the space was reducing them to spectators, not participants in a corporate act.

In contrast, I wrote in utter delight to the pastor of a second church that I visited:

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Your renovated church architecture fosters the people into being a real assembly, with seating that both allows participants to see each other and enables the presider to be *with* the rest of the assembly (whether at chair, ambo, or altar) instead of *over and above* them. Proof of that is the fact that people clearly gather there for prayer. I was immensely moved at the assembly's centeredness as you called us to prayer at the start of Mass, at their quietness and intentionality when the Word was proclaimed, at their engagement in the Eucharistic Prayer. Their spoken prayer was robust (not weak or disengaged), and they joined in the sung prayer both vocally and through clapping and rhythmic body movement.

A third church—with a small building serving a community of simple means—was able to compensate for its less-than-ideal seating arrangement by eliminating the communion rail and simplifying décor to enhance the focal points of worship. In addition, the energy this parish put into hospitality, care for ritual, training of ministers, proclamation and preaching of the Word, use of ritual furnishings, and choice of music repertoire made it a magnet drawing congregants from beyond its geographic boundaries. Such creativity, however, was the exception in my experience.

Church buildings in which the spatial arrangement does not support the congregation's role as a key part of the worshiping assembly always raise a question for me: Does such impoverishment come from human and material want, or is it from a lack of leadership and spirituality? Now, certainly, one can have a "dead" community in an

ideal setting, but the fact is that the spatial arrangement in most parishes that I visited weakened the sense of liturgy as the act of the whole assembly, in direct contrast to the point made by the Bishops' Committee on the Liturgy in their first document on the space for worship: "Among the symbols with which liturgy deals, none is more important than this assembly of believers. . . . The most powerful experience of the sacred is found in the celebration and the persons celebrating. . . ."<sup>1</sup>

The role of the congregation and their sense of unity in the action was also weakened by the pattern of seating, particularly the common experience of pews randomly filled. At a vigil Mass in a large church, for example, a sizeable crowd was present, but they were scattered here and there with "globes" of people at the rear of the church. The body language of sixty percent of this congregation gave no indication that they were listening with any care to the proclamation of the first two Scripture readings. Half the people sang; the rest chose not to participate save for a robust praying of the Lord's Prayer.

The same thing happened in other parishes as well. In a different church, which could seat 700 people in the congregation, 200 people came to participate in the Easter Vigil, but they spread themselves out across the entire space. At a communal reconciliation service in another parish, 200 people filled the entire south section of the church, with perhaps another 35 in the west and north sections. (If this were a ship, I felt, it would definitely be listing.)

Such scattered seating patterns reflect one of the most serious obstacles to healthy worship: the "private person syndrome." We do not come to worship as private persons, yet so often the way we seat ourselves privatizes us.

Such scattered seating patterns reflect one of the most serious obstacles to healthy worship: the “private person syndrome.”

The same thing happens when church entrance spaces inhibit a sense of gathering the assembly. The entry spaces in many churches I visited were so small or cramped that no possibility for encounter existed. They forced people to enter as private individuals, and those people often remained so for the whole Mass. Such physical barriers, emphasizing privatized individuality, in my experience rendered the congregation's responses—spoken or sung—anemic. Such experiences seemed to be more spectator worship than communal prayer, and they tended to evoke a stoic, non-participative atmosphere. In fact, they reinforced the cultural individualism around us instead of standing, as they should, against such a characteristic aspect of Western (especially North American) culture.<sup>2</sup>

At such moments, I'm reminded of Walter Burghardt's caricature of Sunday worship as "a number of individuals (ten or ten thousand), unknown to one another, uncaring for one another, [who] come in out of the cold, and, in

quavering song and stilted prose, petition an absent God to become really present, so that they may receive Him bodily and return each to his or her isolated home convinced that they have been nourished spiritually."<sup>3</sup>

**2. Hospitality does not appear to be a significant priority.** Except in three parishes that I visited, I did not find that much was being done to foster hospitality in a gathering assembly—a condition that may be fostered by the spatial patterns just described. "Greeters," in my experience, were generally perfunctory, not really engaging those who entered the church. In one parish, as I left the liturgy, none of the greeters either spoke to me or even offered me a bulletin. (Extrovert that I am, I took a bulletin out of one greeter's hand.) Such lack of care, if an isolated experience, is understandable, but if it becomes routine, it points to a systemic problem with hospitality that undercuts a community's prayer.

Here is what I noticed in the three parishes where I experienced true hospitality: Before Mass, the pastor and some team members walked through the assembly, saying hello to parishioners and visitors; people went out of their way to acknowledge strangers and welcome them; the greeters were positively aggressive in shaking hands with everyone who crossed the threshold; the whole assembly was invited to exchange a word of welcome before Mass started.

Hospitality means more than the exchange of peace; it

means creating a climate of welcome as the assembly gathers. It means people willing to move into the center of pews to make space for latecomers. It means the assembly's readiness to welcome God with attentive ears and open hearts as the word is proclaimed and preached. It means joining hospitably in sung prayer. Liturgist Eugene Walsh, ss, loved to describe hospitality this way: "I have space for you, and I welcome you in." He maintained that, as ministers or as pew members of the assembly, we are never neutral about this matter—either we are hospitable or we are not.

Hospitality at worship is, I acknowledge, an indicator of a much deeper phenomenon in parish life—a sense of participation and inclusion in the whole mission of the church. The Notre Dame Study on parish life in the 1980s indicated that "high or low levels of satisfaction with parish liturgy [are] never the consequence of a single step taken, but [are] more an indication of a whole complex of factors, including a fairly stable tradition of strong but inclusive leadership, a shared sense of direction in a parish, a sense of community, adequate musical resources, and so on."<sup>4</sup>

**3. Scripture proclamation and preaching are often perfunctory.** What I heard proclaimed during the liturgy of the word generally left me with the impression that the reader was not personally convinced of the power of what he or she was reading. Sometimes lack of technique got in



the way: distance from the microphone, lack of careful articulation, speed, flat vocal inflection, passive rather than interpretive reading. I also heard Gospel texts mangled, raced through, and read in a boring fashion without care. Combined with other factors, such proclamation (or lack thereof) tended toward a perfunctory, *ex opere operato* style to the liturgy.<sup>5</sup>

Preaching was sometimes bland and, very often, unrelated to the Scriptures that had just been proclaimed. It was the exception to hear preaching that was carefully prepared, crafted with a sense of poetry and artistic style, and delivered with what Walter Burghardt describes as the "passion" needed to make God's word alive in our midst. I have a feeling that our regular fare of Sunday preaching is not "homily" as described in the 1982 statement *Fulfilled in Your Hearing*, that is, an event flowing from the Scriptures that undergirds the prayers and actions of the Mass, directed to deepen the faith of believers assembled for worship so that they can "participate in the celebration with faith."<sup>6</sup> My experience makes me wonder, in fact, if we presbyters have really embraced the Second Vatican Council's sobering injunction that "the primary duty of priests is the proclamation of the Gospel of God to all."<sup>7</sup>

Homily is not sermon, nor is it adult (or youth or child) education, nor is it technical exegesis or a few words of uplift during a break in the service. The homilist's task is to turn to the Sunday Scriptures "to interpret people's lives in such a way that they will be able to celebrate Eucharist."<sup>8</sup> Specific, graphic, imaginative language—the language of poetry and storytelling rather than vague, generic, scientific language—the bishops remind us, helps people respond from the heart as well as from the mind.

Compare that ideal with my experience in one parish on the Fourth Sunday of Lent. The Johannine Gospel narrative on that day told the story of the man born blind and his healing by Jesus. The presbyter gave a sermon on miracles and how we can't take them seriously because they contradict science! This information was delivered in lecture style, with no poetic sense and no connection to the purpose of Lent as cleansing us of our blindness in preparation for the making of new Christians and the remaking of our own baptismal vows at Easter. (This preacher had complained in the sacristy that the gospels of the A Cycle for the Third, Fourth, and Fifth Sundays of Lent were too long, and they cut down on his preaching time. He also wondered what the Gospel text would be for a Mass he was celebrating later that Sunday with a special group, concluding: "Well, I probably will just use the same sermon, because all our Lenten Gospels are miracle stories.")

**4. Ritual minimalism is strongly evident.** This is, I suspect, the most troubling pattern of all because of its strong power to discourage communal participation by the whole assembly. In addition to the minimalist approach to the homily just described, let me offer five examples of this pattern chosen at random from a wealth of possibilities.

*Example 1: Processions.* Processions into and out of the worshiping assembly are notable either for their exceeding slowness or for the tendency of those in the procession to bunch up and walk arrhythmically. These actions seem to be aimed at moving bodies from one place to another but with no attention to timing, dignity, and care. Most processions in the churches I visited seemed perfunctory, planned on the run, poorly executed, and utilitarian, totally unlike Aidan Kavanagh's description of ritual movement together: "Moving together, even vicariously as a parade, is a compelling human experience because of the solidarity with others which rhythmic and coordinated movement seems to make palpable."<sup>9</sup> At one parish, I was one of three people in the entrance procession. There were no candles and no servers. A man was quickly recruited to carry the cross and a woman to carry the Book of the Gospels. The whole thing was unprepared, rushed, and done mechanically. My experience at communal celebrations of the sacrament of penance is that the entrance procession never includes cross or candles.

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**On a regular basis, though, music does not so much accompany the action, but rather inattention to the action forces an accommodation of music.**

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*Example 2: Music and Ritual Action.* There are times when music itself is the ritual action, e.g., the *Gloria* or the Eucharistic acclamations, but there are other times when music accompanies—or is supposed to accompany—a ritual action. On a regular basis, though, music does not so much accompany the action, but rather inattention to the action forces an accommodation of music. This is often the case at the Gospel procession, at the preparation of gifts, and at the fraction/pouring rite. Gospel processions, like the processions described above, are often perfunctory, giving the music and the movement little time to engage the congregation. Universally, in my experience, music or singing accompanies the *presentation* of the gifts but must stop for the presider's preparatory prayers (rather than accompanying the whole action, while the presider prays quietly, as recommended in the *General Instruction of the Roman Missal*). And the fraction rite rarely involves actions lengthy enough to give the assembly time to sing the threefold *Lamb of God* even in a simple setting.

*Example 3: Sprinkling Rite.* Only one parish, among the several that I visited during the Easter Season, used the sprinkling rite on a Sunday other than Easter itself—a practice recommended by the *General Instruction* "especially in the Season of Easter," at least "from time to time . . . to recall Baptism" (no. 51). If this season, in our tradition, is meant to help us appreciate through the Scriptures and other liturgical texts as well as through ritual action what it means to be the community of the risen Lord and the community of the baptized, how are we to "get it" if we



don't get wet?

*Example 4: Minimalist Funerals.* I concelebrated one funeral which was replete with minimalism: minimal vestments for the presider who prayed perfunctorily, a funeral pall that looked like a miniskirt, readers who proclaimed God's Word from typed pieces of paper, the use of "On This Day, O Beautiful Mother" as the entrance song ("because that's what the family asked for"), Communion under one species only—bread—and rambling, unbiblical preaching. The vigil service for this funeral had included no reception of the body, no lay involvement in the ministry of reader (the presbyter did it all), and an order of worship that not only did not follow the norms in the *Order of Christian Funerals* but also included, between a displaced sharing of memories and the prayer of intercession, the praying of the rosary. There was music at the vigil, but it spoke neither to the Scriptures nor to the mystery of Christian death.

Another funeral at which I concelebrated was not quite so bad, but it did have a number of disturbing features. It was notable for its engaging—but totally unbiblical—preaching, offered at the coffin and not at the ambo; the introduction of several concelebrants at the preface of the Eucharistic Prayer; an extrapolated narrative inserted into the Eucharistic Prayer at the words of institution and anamnesis; and the substitution of the final commendation (without incense, since the coffin had been incensed during the preparation of gifts) for the prayer after communion. And, despite the engaging preaching, the presider said the prayers in rote fashion.

**5. There is a general lack of conviction about the role and purpose of liturgical music; congregational singing is not overly vigorous.** The two elements of this fifth troubling pattern are, of course, related, but I want to focus on musical leadership, because a failure to understand liturgical music's role and purpose, followed by poor choices related to that failure, strongly affects the congregation's singing. So I will look at cantors, choirs, musical repertoire, and style of music.

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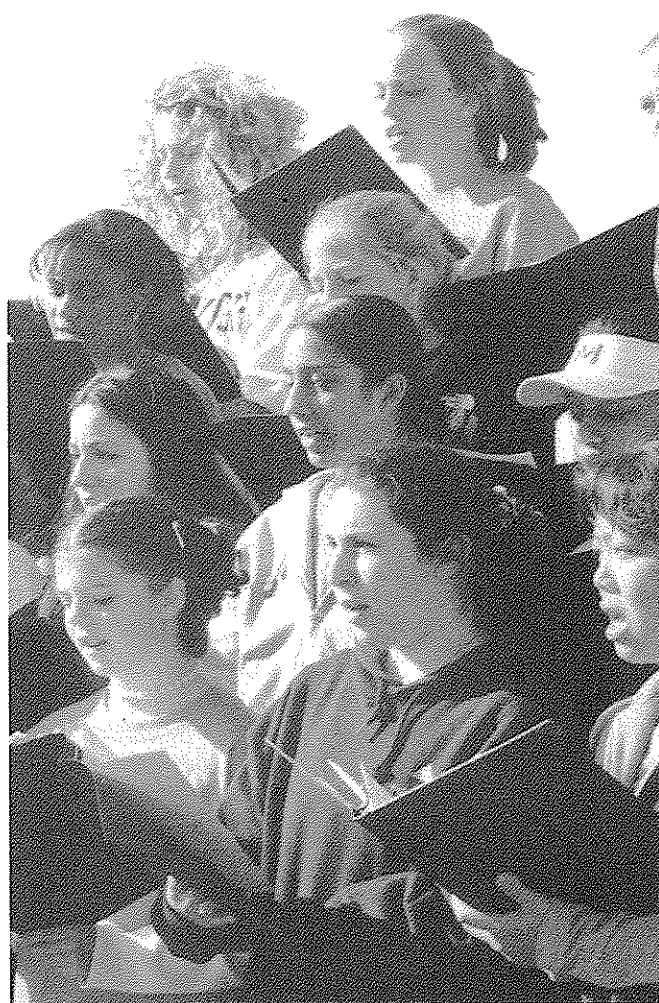
**A failure to understand liturgical music's role and purpose, followed by poor choices related to that failure, strongly affects the congregation's singing.**

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The cantor has more visibility (and audibility), I think, than most other liturgical ministers, though most of the cantors that I experienced in my visits were unintelligible. Often, I had to open a missalette to understand what the text of the psalm response was, so that I could join in singing. Many cantors sang their part of the liturgy with no ostensible sense of prayer—and no theatricality either, thank God. (Perhaps on both counts they were nervous or uneasy.) In one parish, where there was no cantor, the choir director stood in full sight of the congregation, facing away from them, resolutely directing the choir but



in no way engaging the rest of the assembly in the sung response for the psalm, the acclamations, or the processional hymns.

In another parish, a large, very compelling choir sang strongly, but its strength bordered on entertainment, with the result that the rest of the assembly's sung participation was faint (for the most part, people watched the choir). Such a performance style guarantees, even unwittingly, that the congregation will be forced into a passive spectator role.

The most consistent aspect of musical repertoire in the parishes that I visited was this: The choice of music had nothing to do with the Scriptures of the day or the feast or the liturgical season. On the Solemnity of the Ascension, for example, apart from the appointed responsorial psalm and "Hail the Day That Sees Him Rise," the music might just as well have been for the Eighteenth Sunday of Ordinary Time, since it seemed to have been chosen without any sense of the biblical and liturgical theology of this solemnity—or even of the Easter Season.

Other instances of such disconnection abounded in my experience. On Passion Sunday at one parish, Mass featured a big choral performance of music unrelated to the day. In another place, music for the Fourth Sunday of Easter ("Good Shepherd Sunday") included "Sing to the

Mountains," "Swing Low, Sweet Chariot," "Be Not Afraid," "Soon and Very Soon," and "On Eagle's Wings." In the Advent, Christmas, and Easter seasons of my pilgrimage year, I heard virtually no hymnody from the church's traditional repertoire for these seasons. On the Third Sunday of Advent, the choir at one parish broke into "Do You Hear What I Hear?" for the Communion procession at one Mass, and "Flow, River, Flow" was sung at the preparation of gifts at the next Mass. On the Octave of Christmas, the selection for the preparation of gifts at one parish was "Little Drummer Boy." And communal celebrations of sacramental reconciliation during Advent and Lent regularly employed generic music, not music appropriate to the season or the sacrament.

The style of music was also troubling in many instances. At the Saturday vigil and one other Sunday Mass in one parish, the cantoring was operatic—an exquisite voice (though, as noted above, not fully intelligible) with an elegant organ accompaniment, but solemn and theatrical. The timing of music at some parishes was dreadfully slow, making it hard to join in the singing and, eventually, producing unprayerful song. On the Solemnity of Christ the King, in yet another parish, the style of music at a particular Mass varied from dead slow for the entrance song; to racy and jivey for the *Gloria*; to overly fast for the responsorial psalm, preparation of gifts, Eucharistic acclamations, and final song. One parish enjoys two very large choirs: One sings consistently unliturgical music, while the other sings in a very modern idiom, but both, in part because of their size, tend to overwhelm the rest of the liturgical assembly.

My universal experience of singing during the Communion procession is that it is a failure. I note that the music leadership at Seattle's St. James Cathedral often accompanies this procession with a robust choral piece followed by an organ interlude, after which the congregation is invited to stand and sing a song of thanksgiving. In other places in the Pacific Northwest, for whatever reason—whether the song requires people to hold a hymnal if they want to participate, or because the music is unfamiliar, or because it is unrelated to the ritual action or didactic or not praise music—our local church's tradition is not to sing during the Communion procession. I'm told this is true nationally as well. It seems that, at least during Communion, we have gotten used to being sung *at*.

To summarize: The crucial issue at every point is whether or not the music serves the assembly's prayer. Too often, it simply does not.

Before I leave the topic of music, however, I want to make this final note on the use of the organ. A number of churches I visited had pipe organs, but few used them. Most of these parishes could not find organists, but one music minister told me that "people don't like" the organ. My sense was that, in general, there is a preference for music and hymnody accompanied by instruments other than the organ, despite our church's ancient tradition of organ music, the preference over other instruments consistently given the organ in various liturgical documents,

and the spirituality associated with organ music.

**6. Pragmatism tends to prevail over symbolism.** In fact, pragmatism seems to be the overriding factor even in matters of our central symbols, liturgical seasons, and ritual processes, yet a pragmatic focus on organization and information seems to be unimportant in many places. Let me offer brief examples of each point. There is no symbol more central to Catholic life than sacramental Communion, and every version of the *General Instruction of the Roman Missal*, including the current one, has voiced a preference for Communion by the whole community "from hosts consecrated at that Mass . . . 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). Yet virtually everywhere I worshiped, Communion was brought from the tabernacle. That may be really practical, but it is symbolically bankrupt and formationally faulty.

There are certain sacraments more properly celebrated in some seasons than in others: penance and the final stages of the catechumenate during Lent, for example, and first Communion and confirmation during the Easter

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Season. Yet one parish in which I worshiped celebrated first Communion for two or three children on Passion Sunday, at the very end of Lent, and they celebrated participation in sacramental Communion with other children (who apparently could not be present for the general celebration in the Easter Season) at the Holy Thursday Mass of the Lord's Supper. One wonders if parish liturgical and catechetical leaders realized that there are six Sundays in the Easter Season—in addition to Easter Day and Pentecost—when such celebrations could more fittingly take place.

One of the most dramatic and, by now, familiar ritual processes we observe is the catechumenate. The somewhat jarring dismissal of catechumens from Sunday Mass has often been identified as a service to the rest of the community, recalling their attention to the importance of what we do at Mass, yet at a parish where I knew there were catechumens, there was no dismissal from Mass on a Sunday early in Lent. When I asked a minister why this hadn't happened, the response I got was: "Father hasn't told us to do this yet."

Despite examples of such overriding pragmatism, parishes in which I assist by preaching and presiding usually have a weak planning mechanism, particularly in terms of communicating such information to a visitor as where the Gospel Book is, the logistics for the Gospel procession and the Communion procession, the appropriate music for the doxology of the Eucharistic Prayer, and the like. In one parish, a lay person who was going to make a money



appeal checked in with me before the liturgy started but was not clear about when he would be speaking. One particular parish has a veritable charism for last-minute, makeshift planning done in the sacristy, but another parish, atypically and to my delight, gave me the order of worship for a major feast ten days in advance and asked me to come forty-five minutes before the liturgy to assure careful preparation.

**7. Often the environment for worship bespeaks commonplace values or even disorder rather than the values of quality and beauty.** Many churches that I visited seemed to prefer clutter rather than simplicity—the clutter of brochures, announcements, unnecessary furnishings, art work, and statues in the entrance spaces, around the altar, and in the reconciliation chapel. At least three parishes that I visited either had no baptismal font or chose to locate the font in a space totally separate from where the assembly gathers. Several churches preferred fake decorations to authentic ones: fake greens for the Advent wreath; fake poinsettias, greens, and trees at Christmas; vestments for all seasons made of synthetic rather than natural and noble material.

The Christmas crèche in one parish (not, in itself, an aesthetically pleasing crèche) had an added touch probably intended to be cute, though it struck me as immature and irreverent. To the right of the stable was a stand holding a sign that said, in large letters, “INN.” Below that was a smaller sign that said “No Vacancy”—and the “No” was on a card that could be flipped over, as at a motel.

Some churches used banners with disposable slogans that foster a disposable spirituality. Store-bought, mass-produced art (most probably available through the pages of a church supply catalogue) in the form of images, vessels, and furnishings tended to prevail rather than quality pieces of art, even though beauty and art should be deep in our Roman Catholic bones, enfleshing as they do the very mystery of the Incarnation. Admittedly, “the beautiful” is hard to define, but, as our bishops noted, it “is related to the sense of the numinous, the holy. Where there is evidently no care for this, there is an environment basically unfriendly to mystery and awe, and an environment too casual, if not careless, for the liturgical action.”<sup>10</sup>

**8. Some practices prevail at Sunday liturgy that can only be described as hokey.** I will comment on three such practices, all involving gestures or texts that are not part of our tradition but have been imported into the tradition on shaky grounds.

*Practice 1: The presider leaves the altar at the Lord’s Prayer.* Let me note here that the practice of the whole assembly joining hands for the Lord’s Prayer occurred in every church I visited. It has, in fact, become all but universal in the United States, and while it may foster a sense of intimacy and unity (neither of which is germane to the words or meaning of the Lord’s Prayer or to its function in the Communion rite), this prayer posture lacks roots in the biblical tradition and in our liturgical tradition. But at several parishes I noticed a variation on this practice: The presider leaves the altar and joins hands with the congregation. This meant, in some places, that the whole assem-



bly encircled the altar, so the presider continued to face the altar, but in basilica-style churches, the presider's back was to the altar and the community, in effect, sealed itself off from the altar by joining hands. I witnessed this practice at one Sunday Mass, one daily Mass, and two funeral Masses.

While this practice may feel good to some presiders, it has no sound liturgical basis. One presider explained, as he moved from the altar, that we were doing this to join with each other, with other churches, and with the universal church to pray as Jesus taught. Had we not, I wondered to myself, been joining with these wider ecclesial communions throughout the entire liturgy? If so, why would the presider leave the altar—center of the liturgical action at this point—to join in a ritual practice envisioned nowhere in the Roman Missal nor in our tradition?

*Practice 2: Passing the cross.* On one Passion Sunday, in place of the homily (*pace* church norms about preaching at this liturgy), one parish passed a huge wooden cross overhead throughout the entire church so that, as explained beforehand, everyone could "feel the weight of the cross." The cross used in this touchy-feely experience was handled with reverence, but many children and elderly people had difficulty touching it, and some just reached up to "zap" the cross in the most perfunctory fashion.

Our tradition invites serious preaching about the Passion of Jesus on this day, a prelude to the most sacred three days of the entire church year. It also invites veneration of the cross at the Good Friday liturgy (but hardly in the fashion described here). In this same parish, by the way, though there was no time for preaching, seven minutes were given to announcements, including the information that the "Good Friday liturgy is short [and so, presumably, you should come] and the Easter Vigil is long but good . . . and be advised that it satisfies the Sunday obligation."

*Practice 3: Non-scriptural readings during the liturgy of the word.* On a feast commemorating two pivotal events in Jesus' ministry, a gifted dramatist did a story-telling version of the biblical narrative at a parish in place of the first reading from Scripture. The dramatic reading was extremely well done, powerful, and deeply moving. You could hear a pin drop. It was not, however, the word of God, and therefore it was out of place. As a member of the congregation, I found myself having two reactions. The first was: Thank God, at least it was not the *Velveteen Rabbit*! The second was: Why wasn't this done as a prelude before the liturgy began, as a way to help us hear *God's word* more clearly in the liturgy of the word?

**9. The link between liturgy and social justice is weak.** In only three parishes did I experience Sunday worship that was directly connected to action on behalf of justice and peace. In two, that link was established during the preaching, and in one of those it was supported by music and petitions in the general intercessions. In the third parish, the link was established at announcement time, but there was a magnificent inclusion of varied ethnic

groups in the assembly throughout the entire liturgy.

I find the general lack of this link to be troublesome, and its development remains a challenge for parishes. From the earliest centuries, the practice of sharing the collection with the needy prevailed at Sunday liturgy. Early church writers attest to this, and the *Catechism of the Catholic Church* notes this tradition, stating clearly that the Eucharist commits us to the poor (no. 1397). Nathan Mitchell has written:

Every time Christians gather at the Lord's table, they acknowledge their solidarity with the world's poor, with all the outcasts and marginalized—the unlovely, unloved, unwashed, and unwanted of our species—and they also make the radical political statement that this world's present socio-economic order is doomed. It will, Christians believe, be replaced by God's reign, where all have equal access to the feast, where the only power is power exercised on behalf of the poor and needy, where God's agenda is the human agenda, where God has chosen relatedness to people as the only definition of the divine.<sup>11</sup>

## How Much Has Changed?

These nine patterns, which I observed during my first year of retirement, answered a question that I had about what is happening liturgically in these communities around our local church in the Pacific Northwest. I was struck by the correlation of many of these patterns with the findings of the Notre Dame Study of Parish Life in the 1980s. That five-year research project, conducted by Notre Dame's Institute for Pastoral and Social Ministry (now the Institute for Church Life) and funded by the Lilly Endowment, examined American Catholic life in English-speaking parishes. Mark Searle summarized the study's findings about liturgy in a 1986 article in *Worship*. Among the findings he reported are these:

- There was little evidence of ceremony and ritual splendor, and the impression was basically one of ritual minimalism.
- Pragmatism was preferred to symbolism.
- Planning mechanisms were weak, and basic planning was often being left to musicians.
- Liturgies took place with lack of clarity on the function of music in worship.
- There was significant ignorance or indifference concerning important symbolic elements of the rites.
- The sense of corporate identity in the Body of Christ, which the liturgy might be expected to engender, is only, in fact, operative for just under a quarter of practicing Catholics.
- The weekly celebration of the Eucharist is more likely to be a "source" than a "summit" for most people—more a matter of sustenance than of ecstasy.

I am particularly haunted by Searle's observation that the "overall impression created by the liturgies we ob-

served was one of mechanical and listless performance. Rarely was there an atmosphere of deeply prayerful involvement."<sup>12</sup>

The Notre Dame Study also found that parishes tended to put more energy and resources into ministries other than worship. It concluded that "liturgy is actually not very central to the life of a parish, or, more likely, that it is so central, so indispensable, that it is simply taken for granted and not usually made the focus of much conscious attention."<sup>13</sup>

This correlation makes me wonder how much has changed over the intervening seventeen years. I will say that this process uncovered for me five parishes where I can truly nourish my spiritual life in a community of people intent on doing that themselves and, thus, on becoming agents of God's reign of justice and love. I find these communities attractive because in their common worship they exhibit an unusual energy of hospitality, take seriously their role as an assembly of people who gather for prayer, discern and select ministers who evidence a care and joyous reverence in ritual movement, and place a priority on strong Scripture proclamation and galvanizing preaching.

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### **They put energy and resources into music that exhibits evocative beauty and tender grace and invites participative response.**

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In addition, liturgy in these parishes fosters an atmosphere of deeply prayerful engagement, whether listening to the Scriptures and the preached word, joining in song, praying the general intercessions and the Eucharistic Prayer, or sharing the Bread and Cup at the table of the altar. They put energy and resources into music that exhibits evocative beauty and tender grace and invites participative response. They evidence a tradition of using vessels, vesture, artifacts, and furnishings that are authentic, lovely to behold, and simple, not paltry or cheap in appearance. They weave their common prayer into commitment for those on the margins of society and urgently seek peace and reconciliation in our families and in our world.

Worship in each of these five parishes embodies most—if not all—of these values. Where one or another community limps, that failure is compensated by a genuine and informed commitment to quality prayer as well as by the sort of humble spirit Elisabeth Kübler-Ross exhibited when she wrote: "That I am still alive means I still have lessons to learn."<sup>14</sup> Liturgies in these communities are marked by an elegant simplicity, and I find that deeply moving. For an hour or so, as we join in worship, we become kingdom people. The experience is wonderfully eschatological as well: For that deeply human and sacred hour, we rehearse together what the heavenly banquet will be like. I come away saying, as the teller of the first

creation narrative says in Genesis: "tov, tov, me'od" ("Good, very good").

Not long ago, I wrote to the pastor of one of these communities: "What you have going on in your parish is one of those rare and blessed experiences of incredibly powerful worship. Thank you so much for being a place that gives hope and sustenance. I am more grateful than I can say."

I believe that the most important thing a parish does is Sunday worship. It is, in the words of our bishops, "a window to eternity and a glimpse of what God calls us to be."<sup>15</sup> If we do not give Sunday worship its rightful place through the use of our energies, talents, fiscal resources, and focus, then what are we doing as a church? And why are we doing it?

### **Notes**

1. U. S. Conference of Catholic Bishops' Committee on the Liturgy, *Environment and Art in Catholic Worship in The Liturgy Documents: A Parish Resource*, third ed. (Chicago: Liturgy Training Publications, 1991), nos. 28 and 29, pages 323–324.

2. In the 1985 work *Habits of the Heart: Individualism and Commitment in American Life* (Berkeley, California: University of California Press), Robert N. Bellah and the other writers described that individualism as the attitude in which the self serves as the final criterion of what is good, true, valuable, and moral. Church spatial arrangements that defeat a vivid sense of assembly play into this.

3. Walter J. Burghardt, SJ, "A Theologian's Challenge to Liturgy," *Theological Studies* 35 (June 1974), 243.

4. Mark Searle, "The Notre Dame Study of Catholic Parish Life," *Worship* 60:4 (July 1986), 325.

5. The general intercessions did not fare much better than the Scriptures, on the whole. Most often these were spoken but not prayed, done as a mechanical rote listing of thoughts and names that sounded, in one parish, like a Greyhound Bus terminal announcement of major stops between Seattle and San Francisco. Not much prayer there.

6. Bishops' Committee on Priestly Life, *Fulfilled in Your Hearing: The Homily in the Sunday Assembly in The Liturgy Documents* (1991), no. 42, page 357.

7. Second Vatican Council, *Decree on the Ministry and Life of Priests* (1965), 4, emphasis added.

8. *Fulfilled in Your Hearing*, no. 52, page 359.

9. Aidan Kavanagh, OSB, *Elements of Rite: A Handbook of Liturgical Style* (New York, New York: Pueblo Publishing Co., 1982), 52.

10. *Environment and Art*, no. 34, page 325.

11. Nathan Mitchell, *Real Presence: The Work of Eucharist* (Chicago: Liturgy Training Publications, 2000), 25.

12. Searle, 319.

13. *Ibid.*

14. Elisabeth Kübler-Ross and David Kessler, *Life Lessons* (New York, New York: Scribner, 2000), 47.

15. U.S. Conference of Catholic Bishops, *Built of Living Stones: Art, Architecture, and Worship* (Washington, DC: USCCB, 2000), 6.

# Securing the Season . . . through Music

BY JOSEPH P. SWAIN

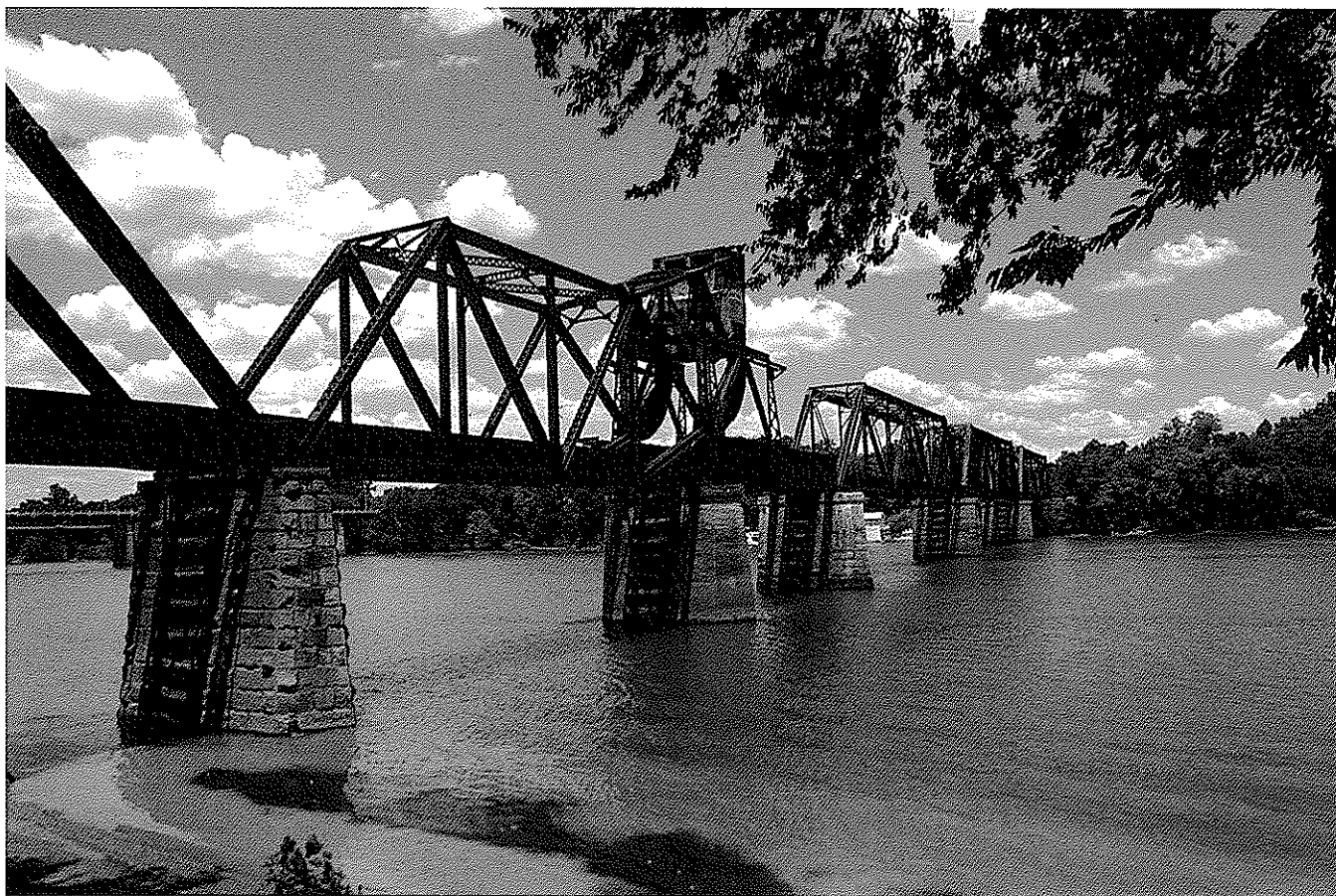
If the first task of liturgical music is to praise God as beautifully as is humanly possible (see the *Constitution on the Sacred Liturgy*, no. 112), an important secondary function is to reflect the character of the particular celebration, at least at the level of the liturgical season if not of the specific feast. This tradition dates from the very earliest Christian music we have and is largely responsible for the unsurpassed richness of the Catholic tradition of liturgical music. In this sense, "praising God beautifully" in song actually entails this seasonal or festal focus at the particular moment in the year.

In most parishes, the music of the Christmas Season most faithfully fulfills this charge. Our traditional carols make up a repertory that is stable through time, familiar

to all community members, liturgically apt, and musically varied. It produces the effects that a healthy liturgical tradition should produce. The people welcome the return of these carols like old friends. Most of all, congregations are secure and comfortable in singing them aloud—not secure in the complacent or somnolent sense but in the sense of joyful confidence and Christian hope.

Perhaps a sense of relief also greets the annual return of these carols. Here at least is one time of the year when congregations are never confronted with the experimental, the unfamiliar, the latest musical fad, for even the most innovative liturgists would not tamper with Christmas carols. The relief is born of longed-for security. Would it not be a marvelous thing if such security characterized all liturgical seasons, so that the Christmas Season were not greeted with relief but rather with a renewed, profound sense of the endlessly continuing cycle?

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## Planning, in Principle

In principle, some careful long-range planning would seem to be all that is required to solve this rather technical problem and make all seasons musically secure. Two years ago, when I began directing liturgical music at St. Malachy Parish in Sherburne, New York, the congregation was familiar with only three Advent hymns in the permanent hymnal I brought along. We introduced a fourth and sang those four songs for the whole season. In 2001, we used the same four, plus one new Advent hymn. In 2002, we used those five, plus another new one. By 2009 the congregation will know twelve and be comfortable with most of them.

Musical settings of the ordinaries and acclamations, which outrank hymns in liturgical priority, pose more complications, owing to their non-metrical texts and, in some cases, great length, but there is nothing about these problems that good planning should not be able to solve. It is quite easy to "seasonalize" the shorter acclamations, recreating the long-standing tradition of assigning certain chant acclamations (as well as hymns and antiphons of the Blessed Virgin in the hours of the divine office)—and even settings of the ordinary, in more recent chant practice—to particular seasons. At St. Malachy we already know five different Gospel Acclamations, one for each major season. It may be impractical to learn so many settings of "Glory to God" or even "Holy, holy, holy," but perhaps it is not too much to ask to learn two of them, one more solemn for Advent and Lent, and one more joyful for the other times. ("Glory to God" is absent from Advent and Lent in any case.) If chants are used, one could sing them in unison, as plainchant, in Ordinary Time and harmonize them, perhaps brilliantly, for special occasions. I witnessed this effect this past May at the Monastery of Sant' Anselmo in Rome. For Second Vespers of Trinity Sunday the monks sang with an organ accompaniment of modal harmonies; the next evening, they sang plainchant.

## Not So Simple

So, in principle, making all the liturgical seasons as secure as Christmas seems straightforward, but the principle, in application to modern liturgical environments, alas, turns out not to be so simple.

First we have the time-scale problem. The thinking for this kind of development must be on the order not of months or even years but of decades and generations. The Advent strategy noted above already comprises a period of nearly ten years, and Advent is a short season. To achieve secure seasonal repertoires parish administrators and music directors must take the long view and then convince the parish to stick with the strategies they have designed to achieve these distant goals. It is a long-term investment.

Such long periods of development mean choosing a permanent hymnal and getting rid of the periodical missalettes—a radical move for many parishes, but it is

## A Secured Season

### Sampled Selections for Triduum and Easter

In 1993, John Romeri surveyed four groups of pastoral musicians about musical practice and repertoire in parishes and cathedrals. The participants in the survey included general NPM members, full-time directors of music ministries, cathedral musicians, and musicians working in randomly selected parishes (see *Pastoral Music* 19:3 [February-March 1995] and 19:4 [April-May 1995] for reports on this survey). If Dr. Swain is right, and the development of a repertoire to secure the seasons is the work of decades and generations, then the parishes that are singing the top five selections identified by Dr. Romeri's survey have, over the past decade, begun to develop a firm foundation of seasonal repertoire. Here are some results from that survey—the leading service music and the top five hymns and songs—for Passion Sunday, the Easter Triduum, and Easter itself (and, thus, for the Easter Season as well).

### Passion Sunday

*Psalm 22:* Haugen; also Peloquin and Willcock

#### *Hymns and Songs*

All Glory, Laud, and Honor  
O Sacred Head Surrounded (tied with)  
The King of Glory (and)  
Jesus, Remember Me  
Lift High the Cross  
Were You There (sung during the Passion)  
Hosanna (Taizé, for the procession)

### Holy Thursday

*Gloria:* Glory of the Bells (Peloquin), no other strong choice

*Psalm 116:* Joncas; also Haugen

#### *Hymns and Songs*

Pange Lingua (in effect, service music for the procession)  
Ubi Caritas (Taizé)  
Jesu, Jesu (tied with)  
The Lord Jesus  
Stay with Me a While (Taizé)  
We Remember (Haas)

## Good Friday

*Psalm 22*: Haugen; also Hughes, Peloquin, and Willcocks

### *Veneration of the Cross*

Behold the Wood (various composers)

Jesus, Remember Me (Taizé)

Adoramus Te (Taizé)

### *Hymns and Songs*

Were You There

O Sacred Head Surrounded

Now We Remain (Haas)

No Greater Love (Joncas) (tied with)

Tree of Life (Haugen)

At the Cross (Stabat Mater)

## Easter Vigil

*Exsultet*: Chant; others include settings by Haas and Frese

*Gloria*: Mass of the Bells (Peloquin); also Jones, others

*Gospel Acclamation*: Celtic Alleluia, others

*Litany of the Saints*: Chant; also Becker

### *Baptism, Sprinkling*

We Shall Draw Water (Inwood)

Song over the Waters (Haas, tied with)

Springs of Water (Schiavone)

### *Hymns and Songs*

Come to the Water (Foley)

Come to the Feast (Haugen, tied with)

Festival Canticle (Hillert)

plus other Easter hymns and songs

## Easter

(No clear choice for the *Gloria*)

*Psalm 118*: Walker; also Joncas, Haugen, Soper

*Gospel Acclamation*: Celtic Alleluia; also Easter Alleluia (chant)

### *Hymns and Songs*

Jesus Christ Is Risen Today

Alleluia, Alleluia, Let the Holy Anthem Rise

Alleluia! The Strife Is O'er

Ye Sons and Daughters

Christ The Lord Is Risen Today (LLANFAIR)

obvious that a missalette always keeping abreast of the latest can never be the basis for permanent parish repertoires. Why invest parish time and energy into learning music that may completely disappear from view when next year's issue comes out? Using these newsprint hymnals as the basis of liturgical traditions is like building the proverbial house on sand.

Choosing a permanent hymnal, on the other hand, is a delicate moment for parishes. Here they must face the question of what kind of music they really want to sing for the foreseeable future, what music they want to hand on to their children as authentic Catholic music. Here we meet the second problem: how to select music of the highest quality.

What distinguishes good music from bad music is an aesthetic problem as old as the art itself, and no one has come close to solving it. And yet, on some practical level it must be solved if parishes are to acquire repertoires like the Christmas carols for the other seasons. Singing the best liturgical music is not a luxury reserved for those with refined tastes. It is not an option. It is an absolute requirement for theological reasons—we are singing to God, after all—but also for a practical reason: If the music is not good, we quickly get sick of it and discard it.

The goodness implied here is not the rush of emotion we may experience on first hearing a new piece but deep and abiding universal qualities that actually may require a number of hearings to appreciate. Such goodness lives in the Christmas carols; that is why we want to hear the same ones year after year, generation after generation, and why they can found a secure seasonal tradition. By contrast, most of the new liturgical songs we have struggled to learn over the past three or so decades have fallen into oblivion. Those of us who can remember the enthusiastic infusion of the folk revival into Masses of the late 1960s are only embarrassed, now, to recall those songs. Then we invested more time and effort into the Weston Priory tunes of the 1970s, the St. Louis Jesuits of the 1980s, and various modally inflected popular idioms of the 1990s. Very, very few of these pieces owned universal qualities that could appeal to the generations, and that is why almost all are forgotten now. This is why missalettes must turn over their songs so often: They offer the immediate appeal that most new music offers, but they can never secure a permanent repertory.

The lesson is certainly not that new music is automatically bad and old music is automatically good. Obviously, all pieces, even the Christmas carols, were once new. Less obviously, but no less true, the great bulk of music that people once heard in Bach's and Mozart's day has been justly forgotten. It only *seems* that old music is always great because the only eighteenth-century music we care to sing is the great music, the music that has the universal qualities that can satisfy generation upon generation. No, the issue is not style (older styles, for example, being considered naturally superior to modern ones) but rather discrimination. How can we recognize the truly timeless music? How do we invest wisely?



### Choose Wisely

The history of music is littered with failures of critical discrimination—a few famous cases of philistine opposition to Beethoven and Wagner, to be sure, but far more frequent cases of highest praise given to works that turned out to be mediocrities. The bare facts are these: first, that the great majority of music composed *in any age*—well over ninety-nine percent, in my opinion—is destined for cultural oblivion and, second, that even the best educated musicians are practically deaf when it comes to recognizing the few gems of their own times. This is simply because new music has a natural appeal, a freshness of invention that makes it sound wonderful . . . for a while. To discern whether a piece has timeless qualities that transcend the immediate generation requires exactly that amount of time: at least a generation, and preferably more than one.

That is why I chose the hymn “Lift Up Ye Heads, Ye Mighty Gates” (Tune: *MACHT HOCH DIE TÜR*) to introduce for Advent 2001 and “Wake, The Night Is Flying” (Tune: *WACHET AUF*) for Advent 2002. These tunes and their superb harmonizations and texts have appeared in hymnbooks for three centuries and more. They have caught the imaginations of many generations of Christians. For modern congregations, they may be something of an acquired taste, true enough, but once acquired they will last. The parishioners of St. Malachy can teach them to their children and their children’s children with confidence. They are a secure investment.

### Some Sacrifice Required

Setting such a course asks some sacrifice from parish musicians, no doubt. Everyone in the present age likes to be original, to leave a personal stamp on an artistic enterprise, even if that stamp is only the fact of having introduced a brand new song. Introducing a centuries-old hymn seems dolefully tame by comparison.

Furthermore, musicians are highly trained people who need some chance to create. Fortunately, the Catholic tradition of liturgical music, like any healthy tradition, offers many such chances that arise from the tradition itself. After the congregation has learned “*Wachet Auf*” in some English version, for example, a music director can then choose among the many preludes using that tune, each one now having incomparably greater symbolic power for that congregation than beforehand. Or a particularly gifted person could compose a brand new prelude on the tune. The imaginative musician should be able to live within the tradition, practicing both humility and creativity at once.

The alternative is what so many parishes have today: the eternal revolving door, with new songs in and last year’s songs out. For those communities the Christmas carols will always be a relief, the only secure moment of the liturgical year. It need not be that way. The vast treasurehouse of the Catholic musical tradition is wide open, full of goods that thieves cannot take and time will never rot away.

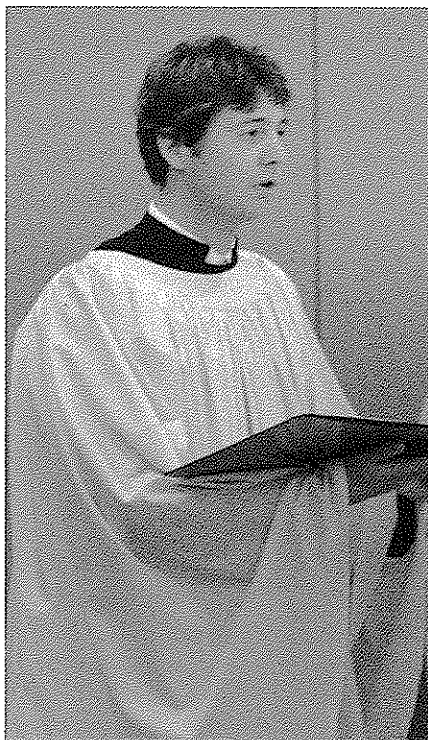


# If You Want to Sing about Justice, Live Justly

BY DENISE M. GANNON

As a songwriter, I grow increasingly sensitive to the unethical way church musicians, in particular, abuse copyright law. Instead of purchasing music, many pastoral musicians photocopy material without permission from the publisher. This abusive practice makes it difficult for publishers to pay writers what they truly deserve for their work, thereby depriving authors of a just wage. A domino effect follows, occurring not only at the cost of the writers but also of their families. When musicians (or anyone else!) steal material, writers go without income for their work. Some cannot pay mortgages or rent, and some have trouble feeding, educating, and affording health care for themselves and, in some cases, their families. Filing cabinets and binders filled with illegal music leave a trail of evidence to this exploitive and all too common abuse in parishes throughout the United States and abroad. Authors—and, indeed, all artists—seem to be sacrificed on the altar, victims of the very people they write for, in the name of the church and the requirements of sung worship. Those without sin may cast the first stone.

As a response to such unjust and repressive acts, in 1990 my husband and I began an online service whose sole mission is distribution of liturgical music and other resources offered at full discount to the buyer. We sell the materials at almost half off their usual cost as an incentive to church musicians and liturgists to purchase rather than copy. Our "business" operates on a shoestring: There is no profit for us because there is



no markup for the client. The full revenue earned, therefore, benefits both the writer and the buyer. By doing business this way, we hope to encourage parishes that think they may not have the financial resources to purchase all of the music they want to use for worship to purchase rather than copy. We serve freely and without salary, operating late at night and in the early morning hours out of a minuscule office space in our home. "Warehouse 15" stores both our liturgical supplies and the family *Monopoly* game.

### Beautiful Stories

The work has caught on, and we've heard some beautiful stories as a result of

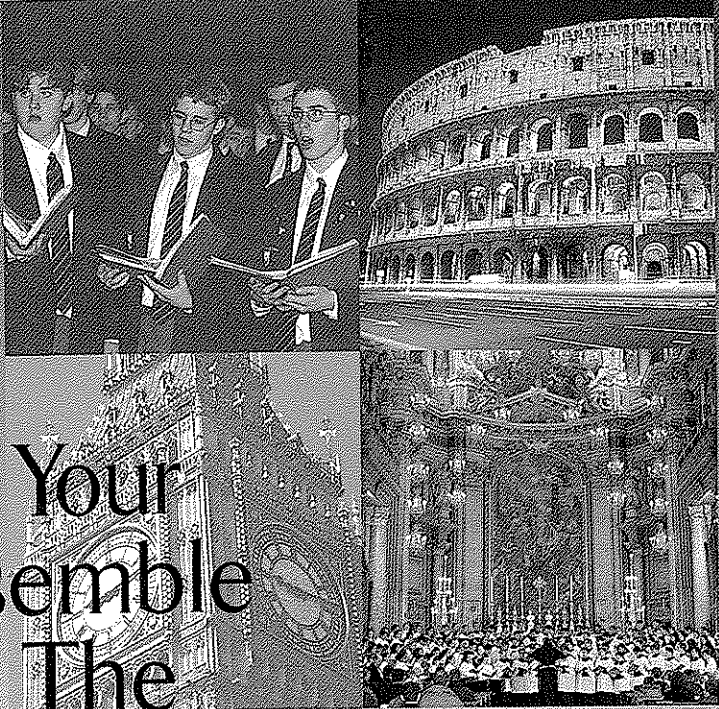
the service we offer. Some parishes tithe to the poor the money they save by purchasing from us. Others tell us that the service kept them from abusing the copyright law, and the discount we offer served to deflect their potential injustice. We've become the core for a miniature network of Christian communities working together in the hope that someday things will be different for all musicians and writers.

In the business sense, of course, we are a failure. It's difficult to remain voluntarily poor when peers gain momentum in their businesses, and I become discouraged at times because I don't see great strides in our attempt to create change. However, there is more here than meets the eye.

My husband and I feel that we've raised the justice bar on behalf of people who earn their living through a creative enterprise. We feel strongly that we will be unable to teach justice to our three teenage children unless we live justly first. Our children have come to understand what this tiny enterprise stands for not because of our words but because of our deeds. In our small way, I feel, we stand with prophets who act as truth tellers and protest the practice of greed, arrogance, and selfishness. Modern day prophets like Gustav Gutierrez, Jon Sobrino, Daniel Berrigan, Megan McKenna, and many others speak on God's behalf to call all people to a conscious faithfulness, to call us into a relationship with the God of love through solidarity with the poor. Even though our meager attempt to practice justice may create just a ripple against the tide in an ocean of injustice, I feel as though people who depend on just payment for what they create and others who profess justice by what they sing will, with our help, witness justice by what they do.

The temptation to become a for-profit

*Ms Denise Morency Gannon is the director of music and liturgy at Stonehill College, North Easton, Massachusetts, and, with her husband, the founder and owner of Morgan Music and Liturgy, New Bedford, Massachusetts, [www.mmlit.com](http://www.mmlit.com).*



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business can be challenging. Justice prompted our initial effort, but the world judges success on earned revenue. Although our miniature operation won't rock the financial world, we feel as though our attempt at doing justice alleviates some of the wrong that people do—sometimes in ignorance but more often in arrogance—by abusing the laws that protect writers, musicians, and artists. By bringing attention to the copyright issue, we have helped more than a few church musicians and their parishes to make significant changes in their praxis. Some have joined us in the endeavor to change copyright abuse by changing themselves once they became aware of their own malpractice and its results. Because we recognize that copyright abuse affects living people and not just a company whose name appears on a piece of music, some of us have experienced new meaning in our celebrations of the Eucharist with our communities. As we stand in solidarity with victims of injustice, we can begin to look at ourselves with new eyes and ask some serious questions about the intentionality of our work practices. As we become better ministers, our work takes on a new richness. Our honest actions move us toward a new integrity in our planning for and preparation of musical liturgy. In short, we have become more authentic in our attempt to be more faithful to the Gospel. As one musician asked recently: "How can we sing songs of justice if we aren't *living* justice in our own parishes?" Amen.

### A Sign of Contradiction

Although our efforts have not created any dramatic impact on just payment to writers, I feel as though what we are doing is such a sign of contradiction in this task- and profit-oriented world that it is worth doing, even if it fails. We speak on behalf of beauty and the arts and the right of any artist to make use of God's creative gifts and earn a just and decent wage. Through art, writing, and music, we believe that God's beauty is revealed; through these gifts, in the context of what artists create, many people are better able to discover who they are. To exploit any artists, writers, or musicians by depriving them of a just wage is to diminish what is given to us as gift from God and reduce it to a matter of mere profit for its own sake. Not only does the work lose value, it defaces the Source who gives it intrinsic life—God,



the giver of all gifts. To stand for the right of all artists to live justly is to stand for God who gives this great gift of inspired beauty.

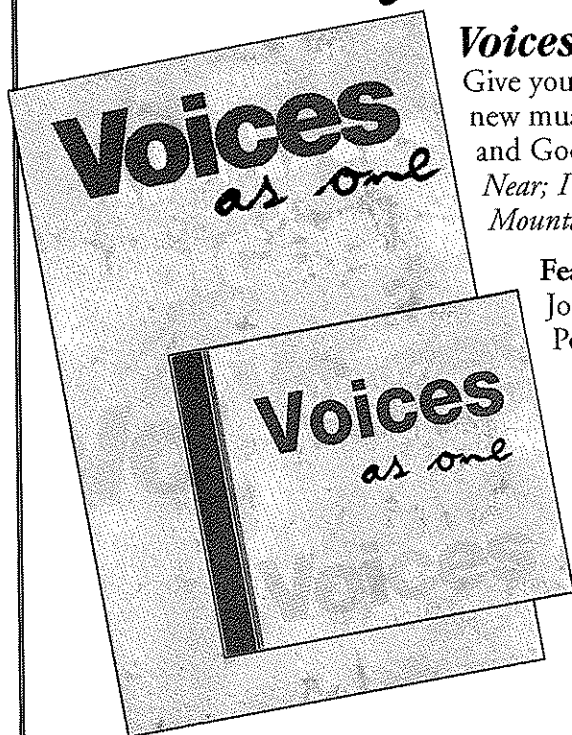
The simple fact that our paltry business loses money more often than not gives it a prophetic voice as a countercultural industry that witnesses to the Gospel on behalf of all exploited peoples. We are building the kingdom of God here on earth in one small way. The prophet Amos tells us that we are not allowed to enhance our lifestyles at the cost of the poor, the underpaid, and the marginalized. No excuse exists in Scripture for such practices. If we want to change our hearts, we must change unjust praxis by what we do as well as by what we speak or sing. The singers of the songs of justice must *become* the songs of justice. The kingdom of God becomes present when hearts and practices align with the Gospel.

In Gustavo Gutierrez's vision, liberation community among the poor is a

place of conversion, of transformative action where communion is experienced in anticipation of the full communion of the eschaton. That's why the experience of Eucharist is so rich in communities that experience the Gospel in this way. When experienced at this level, the Gospel comes alive. The hearers of the word and the doers of the word become the actual recipients of the word. The Paschal Mystery is actualized by the very presence of those who receive it and act upon it. Liberation communities of the believing poor who are changed by liberation spirituality become living sacraments, pointing the way to the reign of God and to what we are all expected to bring to the table if we expect to share in the feast of life. The authentic preaching of the Gospel depends on our making the word *poverty* far less ambiguous by giving it bone and marrow, flesh and blood. The reign of God is within our reach as we live justly, love gently, walking humbly with our God in one another.



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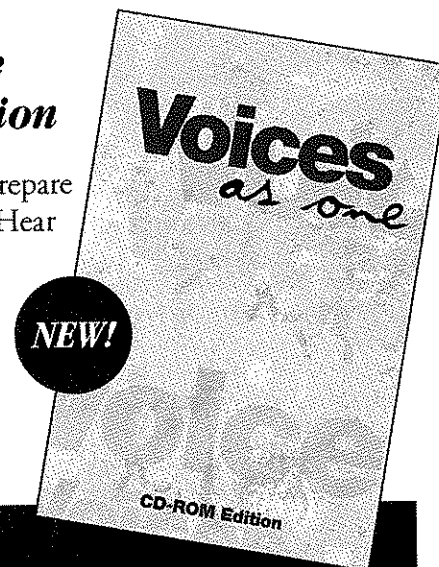
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# Reviews

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## Liturgy of the Hours

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### Lord, Open My Lips: Music for the Hours

Cyprian Consiglio, OSB CAM. Oregon Catholic Press. Assembly Book, 11630, 3.95; Choral/Accompaniment Book, 11629, \$8.95; CD, 11631, \$15.95.

This collection of musical settings for morning, daytime, evening, and night prayer contains all the essential elements of the liturgy of the hours: call to worship, hymn, antiphons, psalmody, responsory, Gospel canticle, intercessions, the Lord's Prayer, and blessing. Although the prayer of the day and the Scripture text are not included for reasons of space, a valuable two-year cycle of readings is provided in the appendix.

*Lord, Open My Lips* was compiled with pastoral concern for simplicity and flexibility. The metrical hymns are musically attractive, and daytime prayer repeats the melody of the morning prayer hymn (with a different set of words) to facilitate participation. For those who prefer a simpler hymn, alternate options are provided in the appendix. However, the chant hymn tunes in the appendix may be too ascetic for the average worshiper. At least in this song leader's experience, people are more readily attracted to hymns with greater melodic interest; phrases with many repeated notes may appear easier to sing, but for the amateur they are often more difficult to learn and sing well. Nevertheless, many of the fine alternate hymn texts can easily be sung to a Long Meter (8888) tune with which the assembly is already familiar, such as *Jesu dulcis memoria, Conditor alme siderum*, or OLD HUNDREDTH.

Written for cantor and assembly with optional keyboard or guitar accompaniment, the psalm and canticle settings are user friendly. They originated in the Camaldolese (Benedictine) monastery of Big Sur, California, where they have been tested by time and use. Father Cyprian Consiglio, continuing the work begun

by Father Thomas Matus, has typically divided the chanted psalm texts into four-line strophes which are rendered musically as ABAC. To avoid monotony, Father Cyprian has wisely altered the keyboard harmonization on the repetition of A, keeping the people's part the same. He describes the style of these psalm tones as "somewhere between the Gregorian system and the Gelineau system."

Seasonal antiphons for Advent, Christmas, Lent, and Easter/Ordinary Time are included for the scriptural canticles at morning and evening prayer. These seasonal antiphons are based on a similar melodic/harmonic structure to facilitate participation without lengthy rehearsal. If small faith-sharing groups find these antiphons too musically challenging, the antiphon texts can, nevertheless, be recited. In any case, pastoral sensitivity will suggest a gradual approach to singing the various parts, depending on the capabilities of those gathered for prayer.

I find much to commend in this collection. The creative yet theologically sound doxologies are particularly refreshing, for example:

To you, God, refuge of the poor,  
your servant Jesus cried out;  
you raised him from the prison of death  
in the power of the Holy Spirit. (#24)

I found myself wishing that the author/composer's concern for social justice reflected in the first line above might have carried over to alleviate the heavily male-dominant God-language in some of the hymns and canticles. For example, in the Canticle of Zechariah at morning prayer, masculine pronouns referring to God appear as many as sixteen times. The appendix, however, provides some fine alternative texts which are inclusive, such as the version of the Canticle of Zechariah by Carl P. Daw, Jr., that of the Canticle of Mary by Bernadette Farrell, and three fine hymn texts by Aelred-Seton Shanley who was, until his recent death, a member of Father Cyprian's religious community.

Michael Prendergast, liturgy specialist at Oregon Catholic Press, has provided a fine teaching tool in the foreword, which is reproduced in the assembly book and in the choral/accompaniment book. His foreword includes a general introduction to the liturgy of the hours as well as brief sections on its history, theology, and pastoral implications for cathedral, parish, and domestic church celebrations. Prendergast offers convincing reasons why cathedral parishes in particular ought to model this form of prayer for the local church by thoroughly prepared and well-celebrated liturgies of morning and evening prayer.

Prendergast points out that the liturgy of the hours is a "school of prayer" for the church, a theologically sound and humanly attractive prayer which can respond to the spiritual hunger so evident today. He suggests that it might well be introduced in parishes during the special seasons of Advent/Christmas or Lent/Easter, when the faithful are accustomed to gathering for common prayer in addition to the weekly Eucharist. Describing the self-transcending nature of this prayer of the church, he quotes Father Ed Hayes: "All true worship, whether by a single family or a large parish, is never merely a worship-whirlpool pulling its members inward into themselves; rather, true worship of God fashions a glorious pinwheel of grace and peace whirling outward, touching all, to the limits of the universe and beyond."

*Lord, Open My Lips* is a wonderful resource for those who want to pray with others in a non-Eucharistic setting. It might well be used to open or close meetings of the parish council, parish committees, and various other faith-centered groups. While catechumens, alienated Catholics, and members of other Christian churches are not permitted to participate fully in our Eucharist, these groups can share equally in the liturgy of the hours. Since this prayer form does not require the leadership of an ordained minister, it may also serve as an alternative to daily Eucharist when a priest-



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Delores Dufner, *oss*

## Choral Recitative

*All the pieces reviewed here are from MorningStar Music.*

**Rejoice, Rejoice, Believers.** Arr. K. Lee Scott. SATB, organ, opt. brass quartet, opt. congregation. MSM-50-0032, \$1.90. Brass parts, MSM-50-0032A, \$25.00. This is an excellent setting of the rousing Swedish folk tune HAF TRONES LAMPA FARDIG. The text is perfect for the final Sundays of the liturgical year as well as the first Sundays of Advent. This tune and text, which appear at number seven in GIA's *Hymnal for the Hours*, are well worth teaching your assemblies. The text is full of end-time images: the Bridegroom, the midnight cry, the wedding feast, and the saints. In Scott's setting, the first two verses are unison, verse three is for choir alone, and the final verse is unison with a soprano descant. Do not miss this one: It is strong, appealing, and easy.

**Advent Supplication.** Arr. Hal Hopson. SATB, organ, opt. soloist. MSM-50-0033, \$1.50. Another winner from MorningStar: The ninth century Sarum plainsong *Conditor alme siderum* is tastefully and gently set with only one verse in four parts, one verse a two-part canon, and the other verses unison. This is a real find for the busy choir; small choirs will find it accessible and satisfying. An excellent addition to your Advent library, this would be perfect as a prelude when the hymn is to be sung by the assembly.

**Blest Be the God of Israel.** Arr. M. Burkhardt. SATB or unison, congregation, organ. Full score, MSM-60-0002, \$6.00. Choral score, MSM-60-0002A, \$1.00. If you do not know MERLE'S TUNE by Hal Hopson, go and find it right away! "Merle" is Hal's older sister and also his first piano teacher. This tune is deservedly finding its way into many congregational publications: It is in the *Presbyterian Hymnal* with the text of the *Benedictus* canticle (602) and in GIA's *Hymns for the Gospels* with the text "When Jesus Came to Jordan" (151). With the latter text, it could be introduced during Advent and sung again on the Baptism of the Lord. Burkhardt's concertato setting is well suited to the tune and the *Benedictus* text. Like Hopson's *Advent*

*Supplication*, this is excellent music for busy choirs at a busy time of year. The first of the three verses is unison; in verse two, sopranos sing the text while the other three voices hum; and verse three is unison with descant. This is also perfect music for morning prayer. Clearly, when Hopson, Burkhardt, and MorningStar team up, something wonderful happens. Highly recommended!

**So the Day Dawn.** K. Lee Scott. SATB, organ. MSM-50-6033, \$1.75. This anthem is a statement of faith and confidence in Christ at all times and in everything. The text by Timothy Dudley-Smith is drawn from Romans 8:35-37. A lovely flowing melody begins and ends this piece. The middle section—"Who can separate us from the love of Christ?"—will require more rehearsing than the other parts, but it is not difficult. Scott calls for changes in dynamics, tempo, and key throughout this middle section before returning to the gentle tune that appeared in the opening phrases. There is some soprano division on the last page. Choirs and congregations will find this a meaningful statement of faith and trust.

**We Are One in Christ.** James Chepponis. SATB, congregation, brass, percussion, handbells. Full score, MSM-50-8313, \$10.00. Choral score, MSM-50-8313A, \$1.50. Instrumental parts, MSM-50-8313B, \$25.00. From the St. Louis Cathedral Choral Series comes this setting of the tune THAXTED. Chepponis uses the first eight measures as a refrain with the text "As the bread of life is broken," and the cantor or choir sings the remainder of the tune as a verse. There are four verses: gathering, word, Eucharist, and sending. Brass, percussion, and bells add to the festive nature of this work. A reproducible congregational page is included in the choral score.

**Angels We Have Heard on High.** Arr. Kevin Hildebrand. SATB, congregation, organ, opt. brass quintet. Full score and brass parts, MSM-60-1006, \$25.00. Choral score, MSM-60-1006A, \$1.50. Three verses of the well-known carol are set in this arrangement. They are, for the most part, unison with one refrain in simple four parts and an easy soprano descant on the last refrain. This is a pleasant and useful concertato for smaller choirs. The organ and brass parts are very effective.

**Thou Art the Vine.** Andrew Carter. SATB, descant, keyboard, opt. congregation, opt.

handbells. Choral score, MSM-50-8504, \$1.75. Handbell score, MSM-50-8504A, \$20.00. This is one movement from a larger work, *Great Is the Lord*. While it is marked SATB with optional congregation (and handbells), only the final six measures of this composition are in parts. The whole work may be done in unison, and a descant appears over verses five and six. The text (particularly useful during the Easter Season) is excellent, and the melodic line is stunning. Verses one, two, four, and six use the same tune, while a second melody is introduced in verses three and five. This anthem may be used with children (in fact, it's perfect for their voices), youth, and adult choirs; it would be a great combined choir piece. With or without the descant, here is a real find for choirs looking for quality music with a fresh sound, and it's a great piece to use for developing your choir's ability to shape a lovely, well-blended musical line. Worth looking at.

**Praise, O Praise Our God and King.** Raymond H. Haan. SATB, organ, and opt. congregation, solos, youth choir, handbells (two or four octaves), trumpet. MSM-50-7054, \$1.90. This is a good anthem for harvest, Thanksgiving, and Christ the King. It may be sung by an SATB choir alone or with a combination of the optional forces. Here is easy, pleasing, and well-crafted music with a memorable end to each verse: "For his mercies still endure, ever faithful, ever sure."

**The Church's One Foundation.** Layton James. SATB, organ. MSM-50-6032, \$1.50. Here you will find Samuel Stone's familiar text set to new music—a singable tune with a bit of a Southern hymn-tune sound. The organ part is well written and very interesting. The first half of this selection is unison; stanza three is SATB; and the final verse has a soprano descant. The descant is tricky rhythmically and chromatically, and it stays on the top end of the treble clef for twenty measures. If you have some good sopranos, go for it; otherwise, substitute a C instrument. This might be very effective if used on the same Sunday on which the assembly sings the text to the familiar AURELIA tune.

**Manger Carol.** Arr. Mark Sedio. SATB, keyboard. MSM-50-1093, \$1.50. The text of this haunting and unassuming Polish carol begins "In a manger lowly/Lies a babe so holy," and it ends "Clothed in flesh, God's Word, Emmanuel/Light to



every nation." This is a short carol (only twenty-four measures of singing), mostly in four parts. The organ part is transparent and lends itself well to the tune. The choir will take to this composition immediately as will the rest of your liturgical assembly.

Tim Dyksinski

## Books

### Choral Ensemble Intonation

*Methods, Procedures, and Exercises.* James Jordan and Matthew Mehaffey. GIA Publications. Book, G-5527, \$24.95. Video, VHS-500, \$24.95. *Intonation Exercises for Choir*, G-5527-1, \$1.70 (choral octavo). *Modal Exercises for Choir* (Roger Ames), G-5527-M, \$1.60 (choral octavo).

At first, the thought of delving into this book reawakened for me stressful memories of surviving prep seminary chant class: Father Becherer was a steely schola master! Now that I've read this work, four decades after that experience, I find that James Jordan and Matthew Mehaffey have given me a fresh understanding of and a deeper appreciation for the often feared—but less often tried—world of solfege. In the case of chant, a case never had to be made for sight reading and maneuvering a moveable *do*, but

somehow I never felt convinced of their value, or at least I never made sufficient effort to apply their value to the wider choral world.

The authors base their presentation on the theory that learning music—like all learning—begins in the ear, not the eye. And solfege is the tool for fulfilling their admirably pragmatic goals of building intonation skills and improving rehearsal effectiveness. A committed use of solfege in learning music will raise the musical standards of an ensemble by training singers' ears to a common tonic or anchor note. The authors skillfully contend that replicating intervals alone, without an oral reference to *do* as a tonic basis, rarely yields reliable intonation. Rather, they maintain, aural literacy is best taught through a harmonic approach. This vertical-relational approach to intonation—e.g., simple vocalises with a minimum of two parts sounding simultaneously (such as pedal points) or isolating passages in which singers listen and tune to other sections—will prove beneficial over the long haul.

Jordan and Mehaffey base their approach to solfege on Edwin E. Gordon's audiation studies, which demonstrate that music learning is analogous to the way language is acquired. The same efficient learning process of repetitive hearing and imitation should be used when teaching listening skills to a choir. Ad-

ages we hear as young singers and now use as seasoned directors ("Listen to your neighbor!") are reinforced and even magnified, as in this quotation (page seventeen):

If singers listen to themselves, when they sing out of tune they tend instinctively to adjust pitch laryngeally and muscularly instead of hearing the pitch problem aurally, allowing the miracle of the brain to make the adjustment. This is the source and genesis of many vocal ills in individual singers. By listening to everyone except himself or herself, a singer frees the laryngeal mechanism to be controlled by the ear, not muscle.

Questions and difficulties about such issues as fixed or moveable *do*, harmonic or melodic based solfege, and solfege pronunciation are handled practically. Extensive modal exercises underscore the importance for singers and conductors to practice and sing all the modes.

Rhythm and even musical line get their due in this work. The importance of teaching rhythm and consistent tempo goes hand-in-hand with pitch training. Rhythmic hesitation and arriving at vowels at different times are breeding grounds for pitch difficulties. Rhythmic learning, the authors point out, is a progression from aural acquisition of tempo to kinesthetic internalization of tempo. The important principle that relates rhythm to pitch and reading is supported by exercises and examples, such as the modal and tuning exercises that follow description of the principle.

The final chapter, devoted to musical line, is a revealing and almost fervent reflection on the relationship between energizing the musical line and stable intonation.

More than half of this thin, attractive textbook is laced with excellent illustrations, score study, and exercises especially devoted to modes. It has been created for use with an accompanying video and two separate choral octavos of exercises. I must admit that my initial enthusiasm for *Choral Ensemble Intonation* wore off a bit when I realized that it was written with students in mind, which implies school ensembles or choral conducting classes, both of which meet far more frequently than the average church choir. But after a more thorough examination of this text, I think the work is a valuable resource in a choir director's continuing education which could pay tuneless dividends for choirs.

Ultimately, *Choral Ensemble Intonation* advocates that conductors begin to understand what singers are actually hearing rather than what they believe the singers are hearing or should hear. Inspired by their mentor, Edwin Gordon, the authors issue a challenge to conductors to acclimate (or re-acclimate) themselves to a new way of teaching which places the responsibility for learning on the ears of the singer. Teachers must be willing to involve themselves in some change and teach what they themselves need to learn, for, regardless of age, students learn best from those who are learning themselves. In other words, there's a lot for all of us to learn from this little volume.

Rob Strusinski

### Gather into One, Praying and Singing Globally

C. Michael Hawn. Wm. B. Eerdmans, 2003. ISBN 0-8028-0983-9. \$28.00.

For years now, a worry has agitated my mind and ministry. That worry concerns the inclusion in our liturgy of mu-

sic and texts from cultures that are not ours—"ours," in this instance, being of non-Hispanic European ancestry, middle-to-lower-middle-class, English speaking, western Pennsylvania Catholics. Every time we would sing something like "Amen! Si Akadumisa," or "Resucito," or even "Soon and Very Soon," I would worry whether we were really expanding "ekklesia consciousness" or shoving down our people's Caucasian throats a ritual-musical experience that would be seen as tokenism. Thanks be to God, Michael Hawn's book responds to my worry in 308 pages. His response, in summary form: Inter-cultural singing is good for you, but much is also required of you.

What Hawn places in front of the reader and, even more important, in front of those celebrating the liturgy is a three-part consideration of why our worship must reach beyond our cultural confines. He taps into the "trilemmic tension" which Mark Kline Taylor delineated in his *Remembering Esperanza: A Cultural-Political Theology for North American Praxis*. The "trilemmic tension" occurs among people living in a post-modern world: "acknowledge some sense of tradition...

celebrate plurality, and . . . resist domination." Michael Hawn extends these three principles into our liturgy by renaming the tension a "liturgical trilemma." He writes about this problem:

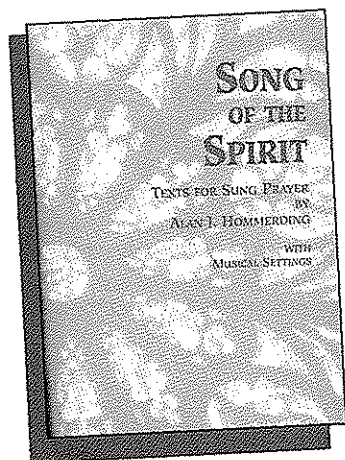
Evaluate and embrace the best of the liturgical traditions that have taught us how to pray;  
Celebrate liturgical plurality—the manifestations of the Incarnate One around the world—by sharing in the sung prayers of those who are outside of our cultural context;  
Resist liturgical centrism by placing our personal concerns within the spectrum on behalf of the world.

Having developed in the book's preface convincing reasons why we should sing music drawn from across the multinational spectrum, he points to an eschatology that embraces the stranger and gives a hint of our living as "members of the household of God": "Shared sung prayer within an environment characterized by liturgical plurality may be one of the most powerful symbols of our common future in mission and worship."

Hawn establishes his foundation for a global singing community on his many

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*-Vincent A. Lenti, The Hymn April 2003, published by The Hymn Society*



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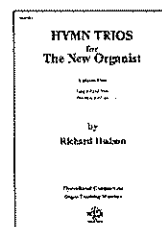
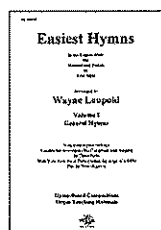
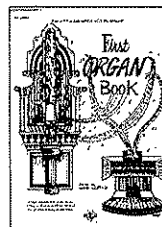
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experiences of being immersed in the cultures and histories and lives of the people who are producing the songs he experiences. His sources are primary ones, and his judgments are never provincial. He names five important composers: John Bell (Scotland), David Dargie (South Africa), I-to Loh (Taiwan), Patrick Matsikeniri (Zimbabwe), Pablo Sosa (Argentina), and Mary Oyer (Goshen, Indiana). He provides biographical and analytical information within a strong cultural/ritualistic framework. His work well illustrates a lesson I learned a long time ago from a teacher of folk dancing. She said: "You will never understand these dances until you have danced in the dirt of the village." Michael Hawn pulls us into that village with the master "dancer" (read "teacher" or "leader"). In each case, the person is a master of the ethos and cult in which we are invited to dance and sing.

As one example of what Hawn offers, let me focus on Mary Oyer, whom Hawn calls an "enlivener." (Perhaps this title makes her a cousin to the "animateur" role which Joseph Gelineau encouraged in the early days of conciliar reform. This person would "enliven" or "animate" the assembly into prayer, though the transliteration "animator" might make people in the United States think of Walt Disney.) After a lengthy treatise on the function of the enlivener, Hawn tells us about the life and work of Mary Oyer.

Her father was dean of Goshen College in Indiana. She did her undergraduate work at Goshen and eventually became head of the music department after she acquired both a master's degree and a doctor of musical arts degree. With a passion for hymnody, she exhibited an intuitive sense for using music from non-western traditions, a quality that could have been sparked by her work in sub-Saharan African music. Her musical leadership in hundreds of congregations and Mennonite conferences speaks well of her understanding of sung corporate prayer.

Over and over again, the nine chapters of this book make evident the freeing power of singing another culture's music. Michael Hawn's work is both enlightening and liberating for musicians like me who just cannot help but be Eurocentric about anything not found in my own backyard. His book helps us to look over that backyard fence. What we will find, he assures us, is a dimension of prayer which takes the Incarnation seriously. Many voices, many songs, one

people: "the members of the household of God."

*Fred Moleck*

## Table Prayer Book

*Beth Thompson and Robert W. Piercy.*  
GIA Publications, 2002. G-5436 (book and CD), \$19.95.

One of the biggest challenges facing parents today is how to raise their children to have Christian attitudes in a culture that often does not support those attitudes and, in fact, may work against them. How can faith-in-action be part of family life beyond simply going to church each Sunday? How can the community's prayer in church be carried into the home so that it may be experienced more than once a week? What are some ways that families can include spiritual matters in their discussions?

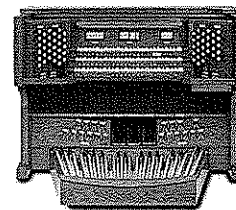
This book might be a helpful resource for those parents seeking answers to such questions. The authors encourage families to make their gathering at table a "sacred time," when they can reverence the time they have together free of the distraction of television or phone calls.

The suggested dinner rituals in this book are organized according to the liturgical year. At the beginning of each season is a table blessing which may be used alone when the full ritual is not used or as the closing to the ritual and transition to the meal. "Just to Think about" gives a brief background to the season, and "Set the Table" makes suggestions for decorating. These decorations draw from traditional colors, symbols (such as the Advent wreath for Advent), and objects from nature that are easily found.

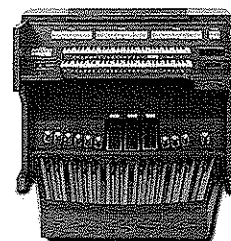
Each ritual has five parts: "We Gather," with a song and introduction to the prayer; "We Listen"—a short Scripture passage; a brief "Reflection" on the reading; "We Share," with three questions that could be used then or during the meal; and "We Pray"—a transition from the ritual to the meal.

The questions in the "We Share" section touch on experiences that might be found in the lives of family members of different ages. They give parents good possibilities for broaching spiritual subjects grounded in real life and for encouraging family members to seek God in ordinary people and events and to

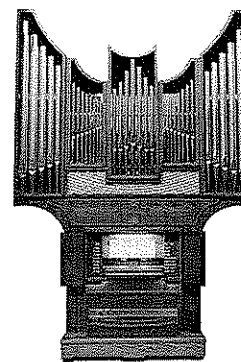
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name their experiences in faith terms. The questions invite reflection, but many also invite people to think of ways to turn their reflection into action. For special feasts, some of the questions enable parents to share their faith in terms of their experiences and to invite other family members to do the same. For example, in the season of Advent, families are asked: "Think of a time when you had to wait for something you really wanted. What did it feel like to wait?" In Lent, the question is "What one thing can I do this week to show God's love to others?"

The suggestions allow children of just about every age to participate in the ritual in some way. Younger children could help decorate the table, while older children and parents could take turns leading the prayer or reading the Scripture passage. The rituals may be expanded or simplified to fit the needs of the family on any evening. They could include a longer Scripture passage (the citation is given), followed by one, two, or three questions.

A well-crafted CD is included with the book so, if the family wishes to include the suggested songs in their ritual, they can be supported by other voices, piano, and flute. The music suggestions include simple refrains and well-known melodies; the music is also printed in the book. All of the suggestions presented would be appropriate for the short attention span of children.

Advent, winter Ordinary Time, Lent, and Easter are well covered, but the only suggestions given for the long block of summer-fall Ordinary Time are for Trinity Sunday and the Solemnity of the Body and Blood of Christ in early summer. There are many wonderful feasts or occasions that might have been included, such as the close of the school year, the feast of St. John the Baptist—Summer Solstice, the return to school in the fall, the Triumph of the Cross, All Saints and All Souls, and Christ the King. Perhaps the authors will compose an additional volume to include these.

In an age when, it has been said, we have lost a sense of what Eucharist is about because modern families often do not gather to eat together, the *Table Prayer Book* encourages families to come together and make meal times special. It not only encourages that practice but also offers parents the resources to do it and, in so doing, enables them to bring what is celebrated in church into the home.

Mary Johnston

## Q&A: Seasons, Sacraments, and Sacramentals

Dennis C. Smolarski, sj. *Liturgy Training Publications*, 2003. \$11.95.

In a previous issue of *Pastoral Music* (February-March 2003), I reviewed *Q&A: The Mass*—a compilation of forty-five essays by Dennis Smolarski that had appeared in the Q&A column in *Liturgy Training Publications'* pastoral liturgy magazine *Rite* (formerly *Liturgy 90*). The forty articles in this second collection of Smolarski's popular Q&A essays first appeared in *Rite* or *Liturgy 90* between 1995 and 2003, but for purposes of this collection, they have been revised to accord with the 2002 edition of the *General Instruction of the Roman Missal* and other recent Vatican documents.

The particular questions addressed in this volume include matters that commonly arise with respect to liturgical seasons (e.g., guidelines and restrictions for celebrating weddings during Advent and Lent); baptism and confirmation (for example, who may be a sponsor or godparent); marriage (whether weddings may be celebrated at Sunday Mass and other issues); penance (including a question about individual confessions in the second form of the rite); anointing of the sick (including who may be anointed); funerals (e.g., whether a eulogy is permitted at the funeral Mass); blessings (such as whether lay people may give blessings); devotions (including the proper way to celebrate benediction); and architecture and furnishings (including questions about the placement of the tabernacle, the amount of oil in the ambry, stations of the cross, and the presence of the national flag in church).

I always pay attention to what Dennis Smolarski has to say in response to the questions posed in his column. His answers are consistently clear, well-supported, and practical. LTP is to be commended for its decision to make eighty-five of Smolarski's essays more widely accessible—the forty-five in *Q&A: The Mass* and the forty in this edition. This is a useful and affordable reference for pastoral ministers.

Anne Y. Koester

## About Reviewers

Sister Delores Dufner, OSB, a member of Saint Benedict Monastery in St. Joseph,

Minnesota, is a musician, writer of hymn lyrics, and liturgist.

Mr. Tim Dyksinski is director of music ministries at Ss. Faith, Hope, and Charity Parish in Winnetka, Illinois.

Ms. Mary Johnston is the director of liturgy at Holy Trinity Catholic Church, Georgetown, Washington, DC.

Ms. Anne Y. Koester, J.D., is an associate director of the Georgetown Center for Liturgy, Washington, DC, and serves as the resource review editor for *Pastoral Music*.

Dr. Fred Moleck, director of the Office for Worship for the Diocese of Greensburg in western Pennsylvania, is the editor of *GIA Quarterly* for GIA Publications, Inc., in Chicago, Illinois.

Mr. Rob Strusinski, a former review editor for *Pastoral Music*, was, until recently, chapel music director at the University of St. Thomas in St. Paul, Minnesota, and director of the NPM Choir Institutes. In October 2003 he will begin a two-year appointment as visiting associate professor in the language and culture department of Osaka Gakuin University in Osaka, Japan.

## Publishers

**Wm. B. Eerdmans Publishing Co.**, 255 Jefferson Avenue, SE, Grand Rapids, MI 49502. (800) 253-7521; web: [www.eerdmans.com](http://www.eerdmans.com).

**GIA Publications, Inc.**, 7404 South Mason Avenue, Chicago, IL 60638. (800) 442-1358; web: [www.giamusic.com](http://www.giamusic.com).

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# Chapter News

## From the Council of Chapters

**Rick Gibala.** As most of you know, Dr. Richard P. Gibala, the longtime national coordinator for chapters and the first chair of the National Council of Chapters, ended his term as council chair at the Cincinnati Convention. At the Chapter Directors' Dinner, he was honored for his many years of service as mentor and guide to our chapters. And at the Members' Breakfast, on Friday morning, a larger group of association members was able to hear some of those same tributes shortly after Rick announced the Chapter of the Year award for 2003. In a previous issue of *Pastoral Music*, we thanked Rick for his many years as editor of this column; now we want to acknowledge in print our thanks for all he's done to help nurture chapters to become the essential element they are in the life of the association.

**Chapter of the Year.** Congratulations to the Philadelphia NPM Chapter for being chosen Chapter of the Year—an honor announced last month in Cincinnati. This chapter is one of the strongest and most active in the nation. They have a long history of hosting successful national and regional NPM conventions during our twenty-seven year history, and they have agreed to host yet another regional NPM convention in 2004. Congratulations to Ginny Chiodo, the chapter director, and all the current and past officers who have served this chapter's members.

**Council of Chapters.** Ginny Miller (Rochester, New York) and Mark Ignatovitch (Scranton, Pennsylvania) have been elected to the council. Thanks to all who voted. The council met before and after the national convention and will meet once again in February. Rick Gibala will be with the council for another term as past chair. Tom Stehle will lead the council for the next term, and Joanne Johnson and Jackie Schnittgrund will continue their terms. All of the council members are anxious to hear from

you. If there are issues of concern for you, please write to Kathleen Haley at [npmmem@npm.org](mailto:npmmem@npm.org), and your concerns will be passed on to the council in time for the February meeting.

## From the Chapters

### Austin, Texas

One of the most significant events of the past season was held on Friday, November 22, 2002: St. Cecilia's feast day. Bishop Gregory Aymond was the keynote speaker at a catered meal at Saint Austin Parish; seventy-five musicians from Austin and the surrounding area participated. Bishop Aymond spoke "as a non-musician" about our role in the liturgy and how valuable this work is in building up the kingdom of God. The evening concluded with sung compline that resounded in the wonderful acoustics of the church.

The chapter also held several smaller gatherings during the 2002–2003 season. Three of the local pastoral musicians from the chapter—Dr. John J. Hoffman, Sheryl Mann, and Scott Fappiano—led a choral reading session at Saint Ignatius Church. Joel Martinson was the keynote speaker for an AGO-sponsored mid-winter workshop which chapter members were encouraged to attend. The last gathering of the year was at Threadgills Restaurant, where we shared worship aids and ideas from Lent and Holy Week.

John Hoffman  
Chapter Director

### Buffalo, New York

Beginning in October 2002 with a meeting that focused on music for various kinds of choirs, the Buffalo Chapter had a busy year. November brought a session with a member who visited Iona and shared that community's music. In January the focus was on handbells. In March the chapter celebrated its Fourteenth Annual Convocation with a well-received presentation by Father James

Chepponis. Also in March, the chapter joined in a Buffalo premiere of Rutter's *Magnificat*. In April the chapter met for prayer and reflection. The Notre Dame Folk Choir was showcased in a May meeting, and in June the chapter took advantage of the beautiful waterways of Buffalo for a boat ride to conclude a successful year.

Gail Shepherd  
President, Church Musicians' Guild  
Buffalo Chapter of NPM

### Colorado Springs, Colorado

Though still in temporary status, the chapter had its first meeting on November 5 at St. Peter in Monument, Colorado. Sue Anselmi, director of music ministry for St. Mary Cathedral, led the education pieces—"How to Introduce a New Mass Setting to the Assembly" and "How to Teach a Hymn to the Assembly."

Music showcases this year have included presentations by "Plugged In," comprising members of the Metro-North Catholic Praise and Worship Team, and a children's choir from St. Patrick Parish; we have also held an octavo sight-reading session. Education pieces have included presentations on pastoral music resources, one approach to forming a children's choir in a non-parochial school parish setting, and a lively discussion on the revised GIRM and how it relates to music ministry.

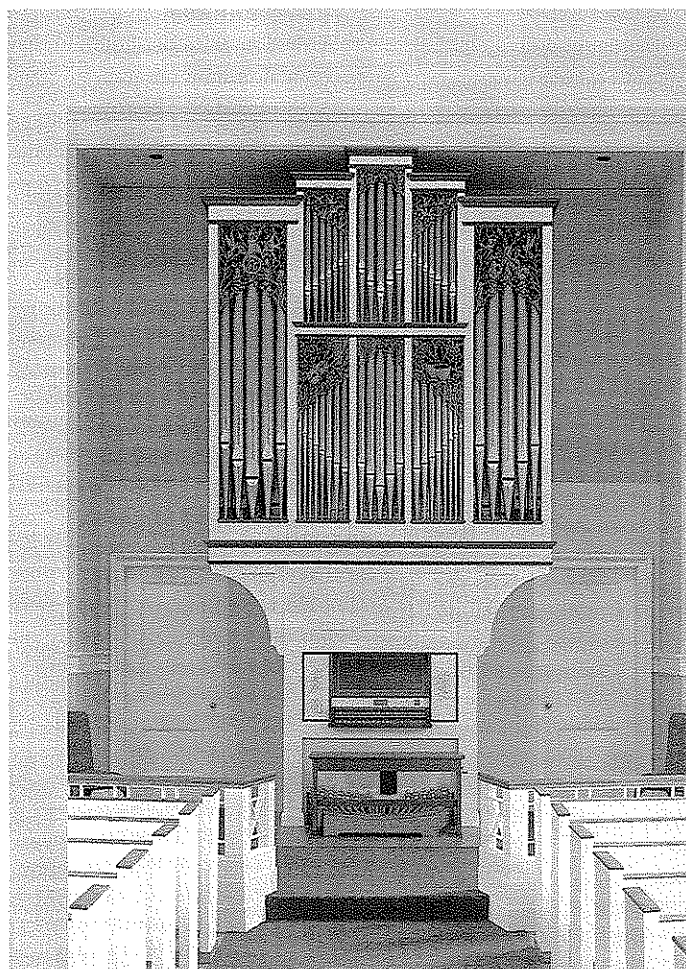
Beverly Martin  
Chapter Director

### Gary, Indiana

The Gary Chapter is having good success planning regional events. This spring's focus has been on choral events using the talents of the local pastoral musicians in planning, presentations, and conducting. The chapter held a well-received regional choral festival with 119 singers in Dyer, Indiana, on February 23. Each of the five participating choirs performed two pieces of their own, and then the entire assembly joined to sing three selections in common. Participants rated

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this festival at St Maria Goretti Church very highly for its educational and social elements.

A second regional event on April 6 included a choral workshop at Sacred Heart Church in Wanatah led by Sister Evelyn Brokish. Thirty musicians from six parishes participated in the three-hour event, which concluded with a prayer service using music studied during the workshop.

The third regional choral event, on May 10 in East Chicago, was a prayer vigil using the new set of mysteries of the rosary. The fourth and final event, on June 22, followed the format of the first, using local pastoral musicians in the planning and directing.

*Evelyn Brokish, OSF  
Chapter Director*

## Lansing, Michigan

The Lansing NPM Chapter supported and attended the Diocese of Lansing GIRM workshops held at various locations during the winter season. Some NPM members assisted in leadership and participation in the rite of election held throughout the diocese at various churches. Our next chapter activity will be a fall 2003 retreat for all liturgical ministers including Eucharistic ministers, lectors, greeters and ushers, art and environment members, worship commission members, liturgists, musicians, and presiders. Also in the fall, there will be a choral reading session, and all the adult choirs of the diocese will be invited to take part. Participating choir directors will be invited to select one of the choral pieces and then prepare and conduct the participants in its performance.

*Robert Wolf  
Chapter Director*

## Marquette, Michigan

The Marquette Chapter met on four occasions during the 2002-2003 season. The first meeting was a chance to share choral music successes. Each parish was asked to bring its favorite octavo to the meeting (with enough copies to share). The November meeting was a preparation for Lent featuring Anissa Wilkom from the Diocese of Green Bay, Wisconsin. In March the chapter held an evening prayer for peace at St. Louis the King Parish in Harvey. At that meeting participants also prepared music for the diocesan Chrism Mass. It has been the custom for the chapter to provide musicians



Multnomah Falls on the Columbia River in Oregon.

for that occasion. The focus of the last meeting of the season—in May—was music for weddings. The coordinator for planning, Mary Jean Menard, discussed the common challenges in meeting with families. One feature of the day was a showcase of favorite music for use at weddings.

*Katherine LeDuc  
Chapter Director*

## Milwaukee, Wisconsin

The Milwaukee Archdiocesan Liturgical Musicians' Association, a chapter of NPM (ALMA-NPM), began its program year in September with the second annual "Making Music Together" event. More than 200 participants, directed by Charles Sullivan, served as members of the choir for vespers in the newly renovated Cathedral of St. John the Evangelist. A November children's choir festival with a large choir composed of children from throughout the archdiocese was directed by clinician Michael Wustrow. The biannual Music Ministry Day, featuring more than twenty-two workshops, music reading sessions, and prayer was held in February at the Archbishop Cousins Center. Fr. Paul Colloton, OP, was the keynote speaker. That month also saw "A Conversation about Life Teen" in which participants examined questions regarding worship and entertainment as well as the possible impact of this model for worship. The program year was brought to a successful conclusion with the first annual parish choir festival, featuring performances by eight

area choirs and a combined 220-member massed choir led by director Brian McLindon.

*Tom Koester  
Chapter Director*

## Rochester, New York

The Rochester Chapter kicked off its program year in 2002 by hosting one of the NPM regional conventions; the rest of the year was tame by comparison! On August 30, the first event of the new year following the convention took the form of a thank-you picnic at Mendon Ponds Park for all who had assisted with the NPM gathering in Rochester. "Convention Bingo," a pot-luck supper, viewing video footage of the convention Eucharist, and participation in candle-lit night prayer prepared by Joe Ganley enabled all to renew themselves in gratitude for the many NPM memories.

Other major events of this year have featured food. They include a November 22 St. Cecilia Day luncheon held at the historic Spring House Restaurant in Rochester (which also featured a special St. Cecilia Day quiz prepared by Helen Halligan) and our annual musicians dinner on May 31, jointly sponsored by the Rochester NPM Chapter and the Diocesan Office of Liturgy, at which 265 musicians and clergy enjoyed a delicious buffet dinner, a hilarious skit—"American Liturgical Music Idol"—and a spirited talk by Rev. Richard Fragomeni on "Music As Preaching."

Plans for the next year include a fall choral reading session for small choirs, a November 22 St. Cecilia organ concert and reception hosted by Stephanie Honz at St. Louis Church in Pittsford, and, of course, the popular annual musicians dinner.

*Ginny Miller  
Chapter Director*

## Rockville Centre, New York

The Rockville Centre Chapter sponsored its annual choral festival on March 23, and ten parish choirs participated. Eleven choral pieces were woven through a proclamation of the Passion, and slides of great works of art with the Passion motif accompanied the presentation. Musical selections ranged from the classical period—Mendelssohn's *He Watching over Israel*, Mozart's *Ave Verum*—to Stainer's *God So Loved the World*, Duruflé's *Ubi Caritas*, Dubois's *Adoramus Te*, and more contemporary selections—Toolan's

*Jesus Christ, Yesterday, Today, and Forever* and Haan's exquisite *Were You There When They Crucified My Lord*. At the conclusion all 210 singers circled the church to sing Handel's *Hallelujah* Chorus. This was a festival no one—singer or attendee—will soon forget!

Rockville Centre's best-attended annual event continues to be the retreat afternoon for music ministers held on a Sunday before Lent begins, inviting the folks to "come apart and rest awhile" ... with the unspoken "before you simply

come apart." The prayer at this event is a musical table grace composed by Michael Joncas some years ago, which is followed by a fine dinner. The spirit of genuine friendship and community among the musicians present are quite evident not only on this day but throughout the year.

Sheila Browne, RSM  
Chapter Director

## St. Petersburg, Florida

Music directors from throughout the

diocese meet monthly for lunch and a sharing of ideas. In March, more than 150 directors and choir members from ten parishes celebrated Mardi Gras at one of the local parishes. The dinner of jambalaya and beignets also featured wonderful musical entertainment and door prizes. The director of music for the diocesan cathedral is forming a diocesan chamber choir of music directors and their staff members to sing at selected diocesan events throughout the year. In May, the music directors gathered at St. Leo's Abbey for the annual music directors' retreat. This year's three-day retreat, titled "There Is No Instant Jesus," was led by Sister Carol M. Perry, su, resident biblical scholar at New York City's historic Marble Collegiate Church.

Clark Bokor  
Chapter Director

## Scranton, Pennsylvania

At our meeting in January, three members shared their experiences in building and maintaining a viable music ministry: Gary Kneal, John Marcinkowski, and Michael Yasnock talked about recruiting and maintaining cantors, choir members, and instrumentalists; how they organize the music ministry as people come and go; how they share ownership of the music ministry; and how they continuously enliven it.

The topic for the February meeting was the creative performance of music in the liturgy, presented by Doreen and Mark Ignatovich. With the choirs and instrumentalists at St. Mary Immaculate Conception Parish, they demonstrated how to integrate the choirs, cantors, congregation, and instruments in the liturgy and how to combine various parish music groups for special liturgies.

The chapter began the Lenten season with an evening of recollection of liturgists and musicians. One of the diocesan priests whose gifts are in spiritual direction led the retreat.

Mark Ignatovich  
Chapter Director

The preceding reports were submitted to the National Office using form G-4 in the Chapter Manual (or an e-mail equivalent). Please note the new number for fax submissions: (240) 247-3001. The next deadline for submitting chapter reports is just after Christmas. Is your chapter featured here? It could be!

Tom Stehle  
Chair, Council of Chapters

## New! from NPM Publications

### ***Singing Our Worship***

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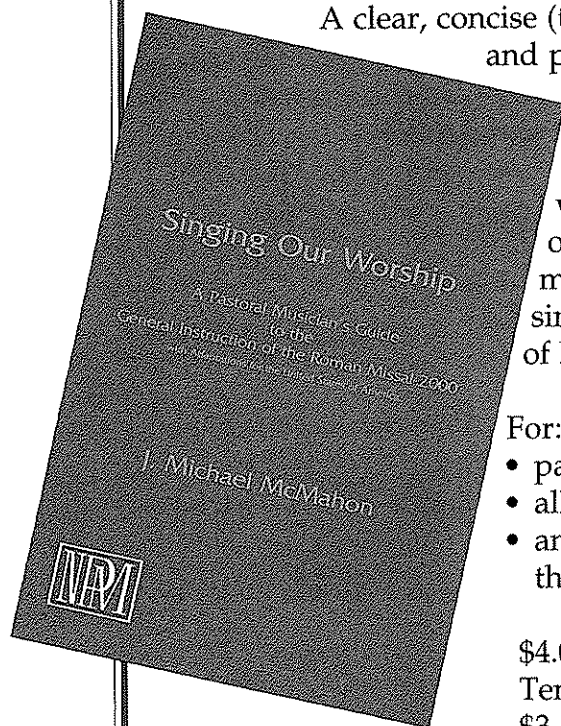
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# Calendar

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## Concerts and Festivals

### CALIFORNIA

Livermore  
September 12  
Concert by Jesse Manibusan at St. Charles Borromeo Church. Contact Toni Durden at (925) 449-0133.

Santa Cruz  
September 25  
Concert by Cyprian Consiglio, OSS CAM., and John Pennington at Our Lady Star of the Sea Church. Contact Fred Martinez at (831) 429-1018

### COLORADO

Grand Junction  
August 8  
Concert presented by Jaime Cortez at Immaculate Heart of Mary Church. Contact Joyce Klava at (970) 872-2171.

### INDIANA

Ferdinand  
September 19  
Concert presented by Dan Schutte at Kordez Retreat Center. Contact Vanessa Hurst at (812) 367-2777.

### IOWA

Marshalltown  
August 23  
Concert presented by Peter Rubalcava at St. Mary Church. Contact Gloria Debower at (641) 753-6278.

### MICHIGAN

Holland  
August 16-17  
Community Rally and Concert presented by Jesse Manibusan at St. Francis de Sales Church. Contact Daniel Herman at (616) 396-7641.

### NORTH CAROLINA

New Bern  
September 26  
Concert presented by Jaime Cortez at New Bern Convention Center. Contact Kim Lemieux at (919) 821-9710.

### PENNSYLVANIA

Johnstown  
September 12  
Concert presented by Bob Hurd at Mt. Aloysius. Contact Joe Gaunt at (814) 266-9718.

### TEXAS

Piano  
September 26  
Concert presented by Bob Hurd at St. Elizabeth Ann Seton Church. Contact Pat Weakland at (972) 596-5505.

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## Conferences and Schools

### FLORIDA

Orlando  
September 18-20  
Diocesan Liturgy Conference 2003 featuring Jerry Galipeau, Steve Warner and the Notre Dame Folk Choir, and Elaine Rendler at Orlando Airport Marriott. Contact Bill Brislin at (407) 246-4860.

### MASSACHUSETTS

Springfield  
August 12-14  
New England Convocation for Catechetical Leadership. Sponsored by the New England Conference of Diocesan Directors of Religious Education. Prayer and entertainment. Place: Springfield Marriott. For more information and registration material, call M. Hovenesian at (508) 929-4308. Scholarships available.

### WYOMING

Cheyenne  
October 11  
Sacred Music on the Prairie: A Workshop for Church Musicians. Place: St. Mary Cathedral, Cheyenne. Directors: Lynn Trapp, Ann Swisher, and Patrick Stolz. Presenters: Lynn Trapp and Fred Moleck. For more information, contact Patrick Stolz at (307) 635-9261, ext. 21 or send an e-mail to music@stmarycathedral.com. Web: www.stmarycathedral.com.

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## Retreats

### NEW YORK

Shelter Island  
August 1-3  
Weekend of Hope with Sarah Hart and Steve Angrisano at St. Gabriel Retreat Center. Contact Cathy Montaldo at (631) 725-0123.

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## Tours

### CANADA

Montreal and Quebec City  
October 18-23  
Magnifique Quebec: Subsidized continuing education program for music directors. Contact Peter's Way at (800) 443-6018; e-mail: ptrsway@coil.com; web: www.petersway.com.

### MEXICO

Mexico City and Other Locations  
November 7-13  
Shrines of Mexico—Our Lady of Guadalupe: Subsidized continuing education program for music directors. Contact Peter's Way at (800) 443-6018; e-mail: ptrsway@coil.com; web: www.petersway.com.

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## Overseas

### ENGLAND

London and Other Cities  
February 16-23, 2004  
English Cathedral Music: Subsidized continuing education program for music directors. Contact Peter's Way at (800) 443-6018; e-mail: ptrsway@coil.com; web: www.petersway.com.

### FRANCE

Paris and Other Cities  
February 2-9, 2004  
Best in French Liturgical Music: Subsidized continuing education program for music directors. Contact Peter's Way at (800) 443-6018; e-mail: ptrsway@coil.com; web: www.petersway.com.

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**Cathedral of St. Ignatius Loyola**, PALM BEACH, FLORIDA  
**Cathedral of the Sacred Heart**, SALINA, KANSAS  
**Cathedral of St. Joseph**, MANCHESTER, NEW HAMPSHIRE  
**Cathedral of San Francisco de Asis**, SANTA FE, NEW MEXICO  
**St. Joseph Cathedral**, SIOUX FALLS, SOUTH DAKOTA

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**Cathedral of St. Gregory the Illuminator**, YEREVAN, ARMENIA  
**Cathedral of St. Theresa**, HAMILTON, BERMUDA  
**Cathedral of Turin (Turino) - Sindone Chapel: Home of the Shroud of Turin**, TURIN, ITALY  
**Cathedral of the Immaculate Conception**, MOSCOW, RUSSIA  
**Cathedral of Our Lady of Mount Carmel**, CHALAN KANOA, SAIPAN  
**Cathedral of St. Mary**, MIAMI, FLORIDA  
**Cathedral Church of St. Jude the Apostle**, ST. PETERSBURG, FLORIDA  
**Cathedral of St. John the Baptist**, BOISE, IDAHO  
**Cathedral of Holy Cross**, BOSTON, MASSACHUSETTS  
**St. Patrick's Co-Cathedral**, BILLINGS, MONTANA  
**St. Mary's Cathedral**, FARGO, NORTH DAKOTA  
**Cathedral of the Holy Spirit**, BISMARCK, SOUTH DAKOTA  
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## GREECE

Athens, Thessalonika, Other Sites

February 10-16, 2004

Footsteps of St. Paul: Subsidized continuing education program for music directors. Contact Peter's Way at (800) 443-6018; e-mail: ptrsway@coil.com; web: www.petersway.com.

## GERMANY, AUSTRIA

Munich, Salzburg, Vienna

November 7-13

European Masters: Subsidized continuing education program for music directors. Contact Peter's Way at (800) 443-6018; e-mail: ptrsway@coil.com; web: www.petersway.com.

## IRELAND

Galway and Waterford

September 12-20

Optional add-ons. A Global Holidays Tour sponsored by Saint Joseph College, Rensselaer, Indiana. Departing Chicago. Contact (952) 918-8950 or (800) 842-8023; web: www.globalholidaysinc.com.

Galway, Dublin

February 16-23, 2004

Land of Saints and Scholars: Subsidized con-

tinuing education program for music directors. Contact Peter's Way at (800) 443-6018; e-mail: ptrsway@coil.com; web: www.petersway.com.

## ITALY

Rome, Assisi, Vatican City

January 8-15, 2004

Roman Polyphony: Subsidized continuing education program for music directors. Contact Peter's Way at (800) 443-6018; e-mail: ptrsway@coil.com; web: www.petersway.com.

Rome, Assisi, Vatican City

January 8-15, 2004

Gregorian Chant Study Week in Italy: Subsidized continuing education program for music directors. Contact Peter's Way at (800) 443-6018; e-mail: ptrsway@coil.com; web: www.petersway.com.

## ISRAEL

Jerusalem and Other Sites

January 15-24, 2004

Songs of the Scriptures: Subsidized continuing education program for music directors. Contact Peter's Way at (800) 443-6018; e-mail: ptrsway@coil.com; web: www.petersway.com.

## POLAND, CZECH REPUBLIC

Warsaw, Krakow, Prague

April 15-22, 2004

Subsidized continuing education program for music directors. Contact Peter's Way at (800) 443-6018; e-mail: ptrsway@coil.com; web: www.petersway.com.

## SPAIN, PORTUGAL

Madrid, Avila, Fatima

November 14-21

Subsidized continuing education program for music directors. Contact Peter's Way at (800) 443-6018; e-mail: ptrsway@coil.com; web: www.petersway.com.

## VIETNAM

Ho Chi Minh City and Other Sites

January 8-19, 2004

Experience Vietnam: Study Tour and Pilgrimage. Contact Rufino at VNPilgrimage@aol.com or phone: (503) 460-5305.

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



## Education and Formation Opportunities Late Summer and Early Fall 2003

### Cantor Express

- August 4-6  
Lakeside, Ohio  
Lakeside Village  
Melanie Coddington, Carol S. Grady, Joe Simmons
- August 8-10  
Atlanta, Georgia  
Simpsonwood Retreat Center  
Melanie Coddington, Mary Clare McAlee
- September 12-14  
Houston, Texas  
Cenacle Retreat Center  
Joe Simmons, Lourdes Montgomery  
Bilingual Program (Spanish-English)

### Choir Director Institute

- August 11-15  
Belleville, Illinois  
Shrine of Our Lady of the Snows  
Paul Colloton, OP, Paul French, Rob Glover, Carol Perry, su, Rob Strusinski

### School for Pianists

- August 11-13  
Detroit, Michigan  
St. John Center  
for Youth and Family  
Nancy Deacon, Patricia J. Hughes, Stephen Peet

For additional information, contact NPM Schools and Institutes at (240) 247-3000; fax: (240) 247-3001; e-mail: NPMSING@npm.org. Or register for the program of your choice at our website: www.npm.org.

### Pastoral Liturgy Express

- August 22-24  
Buffalo, New York  
Christ the King Seminary  
J. Michael McMahon, Sheila Browne, RSM

### Guitar Express

- August 22-24  
Albuquerque, New Mexico  
Madonna Retreat  
and Conference Center  
Bobby Fisher, Rudy López  
Bilingual Program (Spanish-English)

# Hotline

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

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

## Position Available

### CALIFORNIA

**Director of Music Ministries/Music Teacher.** St. Francis of Assisi Catholic Church, 525 W. Vista Way, Vista, CA 92083. Phone: (760) 945-8000; fax: (760) 945-8036; e-mail: [sflitbrian@aol.com](mailto:sflitbrian@aol.com). Large, dynamic, multi-cultural Catholic parish located in Northern San Diego County. Director of music ministries position includes planning music and management of music ministry for all liturgies and parish events as well as choral direction for two choirs. Music teacher position includes teaching music, grades 1–5, at the parish school and planning music and directing the school choir for weekly liturgies. Requirements include: 1) choral direction experience, 2) ability to read music, and 3) demon-

strated experience with Catholic liturgy. Applicants are requested to send a cover letter, résumé, and three references to the attention of Brian Hartig, Liturgy Coordinator. HLP-6110.

**Director of Music Ministry.** St. Jerome Church, 308 Carmel Avenue, El Cerrito, CA 94530. Phone: (510) 525-0876; fax: (510) 526-2721; e-mail: [stjeromechurch@sbcglobal.net](mailto:stjeromechurch@sbcglobal.net). 700-family parish community in the East Bay Hills adjacent to Berkeley is looking for a full-time director of music ministry starting August 1. Qualified applicants are responsible for planning, organizing, and implementing music program for entire parish, including two days of classroom teaching at K–8 parish school. Salary and benefits are commensurate with experience and education according to diocesan scale. Job description is available. Send résumé/references to Search Committee. HLP-6112.

**Director of Music and Liturgy.** St. Catherine Parish, Burlingame, CA. Phone: (650) 344-6884; e-mail: [dann2@juno.com](mailto:dann2@juno.com). Our parish is looking for a director who's able to play music and plan liturgies suitable for different generations. Desired applicant should play the piano and organ well, be able to direct a children's and adult choir, know Catholic liturgy well, and be a good facilitator to help plan liturgies. Contact Father Daniel Nascimento for more information. Salary and benefits according to experience and diocesan standards. HLP-6115.

**Organist/Pianist.** St. John Fisher Church, Rancho Palos Verdes, CA. Fax: (310) 377-6303. Position available starting mid-June. Responsibilities include: Thursday 7:30–9:30 rehearsal with parish choir under direction of Alison Graff; Saturday 5:00 liturgy (4:30 call) with cantors; Sunday 10:45 liturgy (10:15 call) with parish choir; Sunday 12:30 liturgy with cantor; special services throughout the year. First call on all weddings and funerals; two to three concerts/year, two

with orchestra. Parish of 3,100 families has a long tradition of diverse and high-caliber music making. Under direction of Grant Hungerford, staff consists of two other pianists, five professional cantors, and instrumentalists serving five choirs. Fax c.v. to Grant Hungerford, Music Director. HLP-6117.

**Music Ministry Positions.** St. Mel Parish, 20870 Ventura Boulevard, Woodland Hills, CA 91364. Fax: (818) 340-0261; e-mail: [rmclarty@stmel.org](mailto:rmclarty@stmel.org). The St. Mel parish community has the following music ministry needs: choir director to direct adult choir; organist/pianist to play at parish liturgies; and music ministry coordinator to oversee the planning of music for all parish liturgies, hire and supervise choral section leaders/cantors, and serve as a member of the parish liturgy committee. Applicants must have an understanding of and commitment to "full, active, and conscious participation" of the choir/assembly in the liturgy. Send letter of intent and résumé to Music Ministry Search Committee, c/o Rosemary McLarty. HLP-6134.

### CONNECTICUT

**Director of Music/Organist.** St. Stephen Church, 400 Ridge Road, Hamden, CT 06517. Phone: (203) 288-6439; fax: (203) 288-4152; e-mail: [rectory@ststephenparishhamden.com](mailto:rectory@ststephenparishhamden.com). Small parish seeks half-time music director (twenty hours per week) with keyboard and choral skills to provide music for three weekend Masses; work with adult, children's, and handbell choirs; weddings and funerals; competitive salary. Experience and academic background desirable. Available September 1, 2003. Send résumé to pastor at above address. HLP-6111.

**Music Director.** St. Matthew Church, PO Box 100, Tolland, CT 06084. Part-time music director sought for growing music program in flourishing suburban parish. Flexible position (fifteen to twenty hours per week) available August 1, 2003. Background in liturgical music, knowl-

edge of Catholic worship, choral conducting, and keyboard skills preferred. Work closely with pastor, liturgy committee, cantors, and organist to coordinate music for weekly liturgies and holy days. Direct and develop adult, children's, and small instrumental ensembles while employing traditional and contemporary styles of liturgical music. Salary commensurate with experience. Send résumé to Pastor at above address. HLP-6124.

#### FLORIDA

**Organists/Music Directors.** Office of Worship, PO Box 40200, St. Petersburg, FL 33743-0200. The Diocese of St. Petersburg, Florida, is accepting applications for full- or part-time organists/music directors. The diocese encompasses five counties on the sunny west coast of central Florida. Send résumés to the Office of Worship. HLP-6101.

**Musician-Liturgist.** St. Mary Our Lady of Grace Parish, 515 Fourth Street South, St. Petersburg, FL 33707. Downtown parish, close to many beaches and attractions, seeks full-time director of music and liturgy. Responsible for planning and implementing all parish liturgies, weddings, funerals, and other liturgical events. Must have significant experience in Catholic liturgy and music (traditional and contemporary) and proficiency in organ and piano. Good choir management skills essential. Attendance at staff and liturgy committee meetings required. Excellent communication, administrative, and team-building skills needed. Master's degree in music and liturgy preferred. Competitive salary and benefits package. Send résumé and salary history to Search Committee at above address. HLP-6135.

#### ILLINOIS

**Director of Music.** St. Peter Church, 1891 Kaneville Road, Geneva, IL 60134. Full-time position for fast-growing, lively, 2,700-family suburban parish. Knowledge of Catholic liturgy and choral conducting. Organ/piano proficiency required. BS or BA in music or equivalent and vocal skills preferred. Responsibilities include adult/children's choirs, cantors for five weekend liturgies. Rodgers organ/Yamaha grand piano. Salary commensurate with education/experience. Excellent benefits. HLP-6100.

**Associate Director of Music and Liturgy.** St. Petronille Catholic Church, 425 Prospect Avenue, Glen Ellyn, IL 60137. Phone: (630) 469-0404; e-mail: [williamss@stpetschurch.org](mailto:williamss@stpetschurch.org); web: [www.stpetschurch.org](http://www.stpetschurch.org). Full-time position for suburban parish of 2,200 families where music and liturgy are priorities. Music program includes cantors, two adult choirs, chamber choir, two children's choirs, youth choir, handbell choir, instrumental ensembles, and concert series. Schantz pipe organ, Kawai and Yamaha grands, Whitechapel bells. Music rehearsal suite and offices currently under construction. Share liturgy planning, service playing (organ/piano), and conducting duties with director of music and liturgy. Experience in Roman Catholic Church required. Bachelor's in music or liturgy preferred. Salary negotiable, diocesan benefits, teaching privileges. Send résumé and letters of reference to: Stephen Williams, Director of Music and Liturgy. HLP-6107.

**Director of Music.** Sacred Heart Church, 1077 Tower Road, Winnetka, IL 60093. Phone: (847) 501-5310; fax: (847) 501-5311. Position includes responsibility for rehearsing and conducting traditional, contemporary, children's, and handbell choirs; training and supervising cantors; accompanying assembly, choirs, cantors, and soloists on organ or piano; procuring the services of soloists and instrumentalists as necessary. Core responsibilities also include selecting and coordinating music for four of the five weekend Masses and additional special liturgies. Participation on the liturgy committee in planning liturgies is also expected. Salary commensurate with experience. Excellent benefits. Send résumé to: Music Director Search Committee, c/o Sacred Heart Church, at above address/fax. HLP-6130.

#### INDIANA

**Director of Music and Liturgy.** Our Lady of Good Hope Church, 7215 St. Joe Road, Ft. Wayne, IN 46835. Phone: (260) 485-9615; fax: (260) 485-4463; e-mail: [angelnick2@aol.com](mailto:angelnick2@aol.com). Full-time position in suburban parish of 1,000+ families. Responsibilities include good keyboard skills; ability to train cantors and liturgical ministers; direct instrumentalists and the children, teen, and adult choirs; and have a working knowledge of Roman Catholic liturgy. Degree in liturgy and/or music is a plus but not required. Sal-

ary is based on skill and experience. Send résumé to Father David Voors. HLP-6106.

#### KENTUCKY

**Director of Music.** St. James, 307 W. Dixie Avenue, Elizabethtown, KY 42701. Fax: (270) 234-9598; e-mail: [bzogimann@kvnet.org](mailto:bzogimann@kvnet.org); website: [www.stjames-etown.org](http://www.stjames-etown.org). Diverse Roman Catholic parish seeks a full-time music minister. Responsibilities include working with adult choir, children's choir, and handbell choir. Candidate should be proficient in organ, piano, and conducting. Instruments include Baldwin grand piano, Wicks pipe organ, Schulmerich handbells, and Orff instruments. Send résumé by e-mail or fax. HLP-6102.

**Music Director or Liturgist-Musician.** St. John the Evangelist Parish, 6705 Old Highway 45 S, Paducah, KY 42003. Phone: (270) 554-3810. Parish of 325 households seeks full-time liturgist-musician to oversee all aspects of the parish's liturgy and music or a part-time music director to develop a comprehensive music program. The part-time position would include a salary as well as scholarship money to be applied to a music degree at Murray State University. Send résumé to above address. For more information, contact Father Bruce McCarty at above phone number or the Office of Music, Diocese of Owensboro, at (270) 683-1545. HLP-6129.

#### MARYLAND

**Organist/Accompanist.** St. Louis Catholic Church, Box 155, Clarksville, MD 21029. Phone: (410) 531-6040; e-mail: [SLClarks@archbalt.org](mailto:SLClarks@archbalt.org). Suburban parish (4,000+ families) near Columbia, Maryland, seeks part-time organist/accompanist for forty-member SATB choir. Requires weekly rehearsal; two Sunday Masses; extra Christmas/Holy Week rehearsals/services; excellent sight-reading, improvising, substantial organ repertoire. Organ: two-manual Rodgers. Position open until filled. Salary within AGO guidelines. Send résumé and inquiries attention Choir Director. HLP-6114.

**Organist.** St. Francis of Assisi Church, 6701 Muncaster Mill Road, Derwood, MD 20855. Fax: (301) 258-5080. Large suburban Washington, DC, parish seeks part-time organist. Responsible for two weekend Masses, one weekday rehearsal,

and holy days of obligation. Requires proficiency in organ/piano accompaniment. BA/MA in music with emphasis on keyboard accompanying; equivalent experience considered. Must be willing to work collaboratively with music director. Salary commensurate with education and experience (AGO guidelines). Two weeks paid vacation, sick leave, music allowance, continuing education. Position available September 2003. Mail/fax cover letter, résumé, and three references to Organist Search Committee. HLP-6136.

#### MICHIGAN

**Director of Liturgical Music.** St. Robert Church, PO Box 369, Ada, MI 49301. Located in suburban Grand Rapids, a parish of 2,200 families seeks a full-time director who will prepare music for liturgical celebrations, direct several choirs (adult choir, bell choir, etc.), and supervise children's and youth choir programs. Keyboard (organ and piano), choral, and vocal skills are required as well as a good knowledge of Catholic liturgies and various styles of liturgical music. Must possess effective organization and people skills. BA/MA in music and/or liturgy preferred. Salary commensurate with qualifications and experience. Position available July 2003. Send résumé and references to Music Search Committee. HLP-6109.

**Music Minister.** St. Sylvester Church, 11200 Twelve Mile Road, Warren, MI 48093. Phone: (586) 751-3636. Position available July 1. Experienced applicants must possess good pastoral, organizational, and leadership skills and be willing to work in team ministry. Proficiency on piano and organ and vocal skills necessary to lead musical prayer. Degree in music and knowledge and understanding of Catholic Vatican II liturgy required. Submit résumé to above address. HLP-6137.

#### MINNESOTA

**Director of Worship.** Church of St. William, 6120 5th Street NE, Fridley, MN 55432. Fax: (763) 571-6924. This Catholic community seeks a full-time director of worship. Responsibilities include all parish worship, liturgical ministries, music, and choir. Qualifications include minimum BA in music and five years experience in directing a comprehensive liturgy program. Compensation commensurate with skills and experience. Position available August 1. Send résumé via e-mail to julilar@msn.com or fax or mail to Search Committee at above fax, address. HLP-6126.

**Director of Music.** Church of the Good Shepherd, 145 Jersey Avenue South, Golden Valley, MN 55426. Three-quarter-time position. The director of music is responsible for the oversight and management of the parish music program in conjunction with the pastor for three liturgies each week, holy days, school Masses (once a month), and weddings and funerals. The parish has 850 households and is committed to strong traditional liturgical music. The position includes the management and rehearsal of the adult choir, children's choir, parish cantors, and bell choir. The position requires the director to oversee the annual music budget, choral section leaders, and assistant organist as well as being proficient in organ and choral conducting. Benefits; salary commensurate with experience. Send résumé to Mr. Patrick H. Shebeck at the above address. HLP-6127.

#### NEW JERSEY

**Associate Director of Music Ministries.** Cathedral Basilica of the Sacred Heart, 89 Ridge Street, Newark, New Jersey 07104. Phone: (973) 484-2400; fax: (973) 497-9336; web: www.cathedralbasilica.org. Full-time position with benefits available August 2003. Duties: accompanist for the cathedral English and Spanish choirs; organist for two weekend liturgies, weddings, funerals, and archdiocesan events. Qualifications: bachelor's degree in organ or church music (master's preferred), conducting skills, familiarity with Spanish language, knowledge of liturgical documents, and computer literacy. Salary commensurate with education/experience. Send résumé to John Miller at above address. HLP-6104.

**Director of Music/Organist.** Church of Christ the King, PO Box 368, New Vernon, NJ 07976; fax: (973) 267-7070; e-mail: paddy428@aol.com. The Roman Catholic Church of Christ the King, New Vernon, is seeking a full-time director of parish music ministry/organist. Responsibilities include: planning and playing four weekend liturgies, holy days, special celebrations, weddings, funerals; developing and directing the adult and children's choirs and cantor program in

collaboration with the parish staff. Qualifications: strong skills in choral conducting, vocal training, organ playing, and knowledge of and openness to Vatican II liturgy. Competitive salary commensurate with experience and qualifications; benefits included. Send/fax résumé and salary expectations to above address. HLP-6116.

**Organist/Music Minister.** Sacred Heart Church, PO Box S, Haworth, NJ 07641. Phone: (201) 387-0080; fax: (201) 439-1395. Sacred Heart is a small suburban parish in northeast New Jersey. We seek an organist for our four Sunday liturgies (one on Saturday evening and three on Sunday morning). The ability to lead singing and choir direction are definite pluses. Being available for special occasions (weddings, funerals, etc.) would be helpful but not a necessity. Send or fax résumé and references to Msgr. Bouffard or call for further information. HLP-6133.

**Director of Sacred Music.** St. Matthew the Apostle Parish, 81 Seymour Avenue, Edison, NJ 08817. Phone: (732) 985-5063; fax: (732) 985-3903. Large, dynamic, multi-cultural Catholic parish, one hour from NYC, where a well-established choral program and congregational participation are the norm. Present choirs: adult (seventy-five members), youth (forty-five members), middle (twenty-five members), children (thirty members), adult handbell (four octaves, Malmark), youth handbell; twelve volunteer cantors. Full-time director serves as primary organist, cantor, and choir(s) director. Peragallo organ (nineteen ranks), upright piano. Teach two days in the parish school (grades one to eight). Requires strong choral conducting skills, ability to work with volunteers, desire to advance established program, working knowledge of Catholic liturgy, and pastoral perspective. Salary based on experience, qualifications; weddings and funerals extra; diocesan health benefits and pension plan. Send résumé and two professional references to Daniel C. Mahoney at above address. HLP-6138.

#### NEW YORK

**Cantor.** Holy Name of Jesus Catholic Church, 207 W. 96th Street, New York, NY 10025. Duties include singing for six Masses per weekend at parish on Manhattan's Upper West Side. Expan-

*Continued on page fifty-seven*



# NPM Resources . . .

Publications and other resources available from the National Association of Pastoral Musicians

## Publications

### PROFESSIONAL ISSUES

#### NPM Member Handbook

(Complimentary copy sent to all new members)

Item #PRO-1 ..... Single copy ..... \$3.00



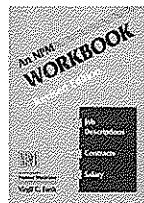
**Hiring a Director of Music: A Handbook and Guide**  
An aid to identifying the right musician for a particular parish and the process it takes to find that person.  
DMMD Professional Concerns Committee

Item #PRO-3 ..... Single copy ..... \$5.00

**Qualifications for a Director of Music Ministries: A Statement and Bibliography**

To help musicians, pastors, search committees, and training institutions understand the role more clearly.  
DMMD Education Committee

Item #PRO-2 ..... Single copy ..... \$3.50



**NPM Workbook: Job Descriptions, Contracts, Salary. Revised Edition, 1996**

A method for developing a contract, job description, and an appropriate salary for a pastoral musician, with sections for the pastoral musician, parish, and diocese.  
Virgil C. Funk

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#### Sample Contract

The sample contract found in the *NPM Workbook*.

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**Work and Remuneration: A Statement and Worksheet**  
Because music is integral to liturgy, the employment of well-trained directors of music ministries in the Catholic Church is vital, and the church has a moral obligation to pay its musicians fair and equitable salaries.  
Director of Music Ministries Division

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A detailed application of the National Standards to education for the Catholic student (K-12). *NPM Mus-Ed Board of Directors*

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### LITURGY FORMATION RESOURCES

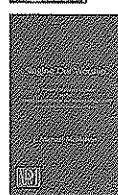


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#### Keep Silence Pamphlet

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#### Singing Our Worship

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J. Michael McMahon

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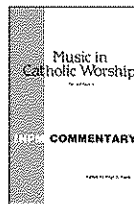
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### MUSIC IN CATHOLIC WORSHIP: STUDY



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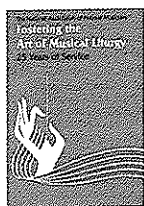
#### The Mystery of Faith: The Ministers of Music

Historical background, liturgical documentation, reflections, and questions about the various music ministries (1983). *Lawrence J. Johnson*

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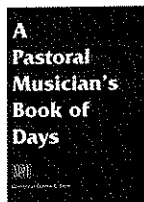


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## Hotline

*Continued from page fifty-four*

sive knowledge of Catholic liturgy required. Minimum of three years cantoring experience required. Experience in directing children's choir preferred. Salary range \$19,000–\$23,000 plus health insurance and two weeks vacation. Weddings and funerals extra. Position is available September 1; deadline for application is August 10. Those interested please send résumé to Peter Adamczyk, Director of Music, at the above address. HLP-6108.

**Music Director/Organist.** Saint Denis Church, 602 Beekman Road, Hopewell Junction, NY 12533. Phone: (845) 227-8382; fax: (845) 227-3951; website: [www.stdenischurch.org](http://www.stdenischurch.org); e-mail: [Frbill@optonline.net](mailto:Frbill@optonline.net). Part-time position (fifteen to twenty hours/week). Responsibilities: four Sunday liturgies including one choir Mass, holy days, sacramental celebrations, funerals, weddings extra. Must work collaboratively with choir director and be familiar with Catholic liturgy. Good communication, administration, and team-building skills. Must work collaboratively with pastor and parish staff. Willing to foster active congregational participation and support the adult and children's choirs. Salary commensurate with qualifications and experience. Send résumé via fax or e-mail to Father Bill Cosgrove. HLP-6120.

**Director of Music.** The Church-in-the-Gardens, 50 Ascan Avenue, Forest Hills, NY 11375. E-mail: [churchinthegardensn@juno.com](mailto:churchinthegardensn@juno.com); website: [www.thechurchinthegardens.org](http://www.thechurchinthegardens.org). Lead a diverse and eclectic music program that will inspire its community Protestant congregation. This part-time, salaried position pays \$20,000 per year. You can learn more about us at the above website or e-mail to above, attention Rev. Noel Vanek. HLP-6122.

### NORTH CAROLINA

**Director of Music Ministries:** St. Andrew the Apostle Catholic Church, 3008 Old Raleigh Road, Apex, NC 27502. Phone: (919) 362-0414; fax: (919) 362-5778; website: [www.standrews.org](http://www.standrews.org). Full-time Catholic director of music ministries needed for active, vibrant parish with approximately 2,800 families. Re-

sponsibilities include coordinating music for all liturgies plus administration of two adult choirs, children's choir, teen choir, handbell choirs, cantors, instrumentalists, and many accompanists. Qualifications: strong choral conducting skills, working knowledge of Catholic liturgical principles, pastoral attitude toward music ministry, keyboard skills a plus. Position now open; salary commensurate with experience. Full job description available on website. Fax or mail résumé and professional references—and mail CD, if available—to Lucille Wargo at above address. Résumés accepted until Sept. 30, 2003. HLP-6105.

**Director of Liturgical Music Ministry.** Immaculate Conception Catholic Church, Durham, NC, is seeking a full-time, dynamic, and creative director of liturgical music ministry/organist/keyboardist/choir director. Position open since June 2003. Immaculate Conception is a diverse, growing, inner-city Catholic parish of 2,000+ families. The ideal candidate should have knowledge of Catholic liturgy and contemporary Catholic music, keyboard and vocal expertise, competency in choral direction, good communications skills, and the ability to inspire excellence in the music ministries of the church. This full-time position involves coordinating all music associated with worship, including six liturgies (two Spanish) each weekend. Salary range \$30,000–\$40,000 based on experience, liturgical training, and skills. Excellent benefits package. Complete job description at <http://www.immaculate-conception-church.org>. HLP-6132.

### NORTH DAKOTA

**Director of Music.** First Lutheran Church, 916 Main Street, Williston, ND 58801. Phone: (701) 572-6363; e-mail: [first@flcwilliston.org](mailto:first@flcwilliston.org). Full-time position. Continue developing music ministry opportunities. Responsibilities include accompanying worship services, directing choirs, assisting with worship planning, and overseeing volunteer directors. Adult, children's, and cherub choirs; handbell choir; and worship team. Schlicker pipe organ III/53, restored by Nordlie, 2003. Salary based on experience and education. HLP-6128.

### OHIO

**Director of Liturgical Music.** St. Albert the Great Parish, 3033 Far Hills Avenue,

Kettering, OH 45429. Active, vibrant community of 2,400 families seeks full-time director. Our parish has a rich tradition as prayerful, singing assembly with well-developed liturgical music program. Program consists of diverse choirs and ensembles with strong cantor program which leads and engages assembly in prayerful participation. Must be competent in organ, keyboard, and directing with knowledge and understanding of music in Catholic liturgy. Responsibilities include preparation of music and choirs, plus celebration of Sunday and weekday liturgies, weddings, funerals, and special events. Competitive salary and benefits available commensurate with experience and qualifications. Send résumé and references to Music Search Committee. HLP-6119.

**Director of Liturgical Music.** St. Clare Parish, 1443 Cedar Avenue, Cincinnati, OH 45224. Phone: (513) 541-2100. Vibrant, diverse parish seeks full-time director of liturgical music, proficient in keyboard and vocal skills, able to promote "full and active participation" within the liturgy and to work collaboratively with pastor, staff, and worship commission. Will have an understanding of the purpose of music within Catholic liturgy. Salary commensurate with education, experience, and qualifications. Position will be available September 1, 2003. Send résumé to Search Committee at church address. HLP-6121.

### OKLAHOMA

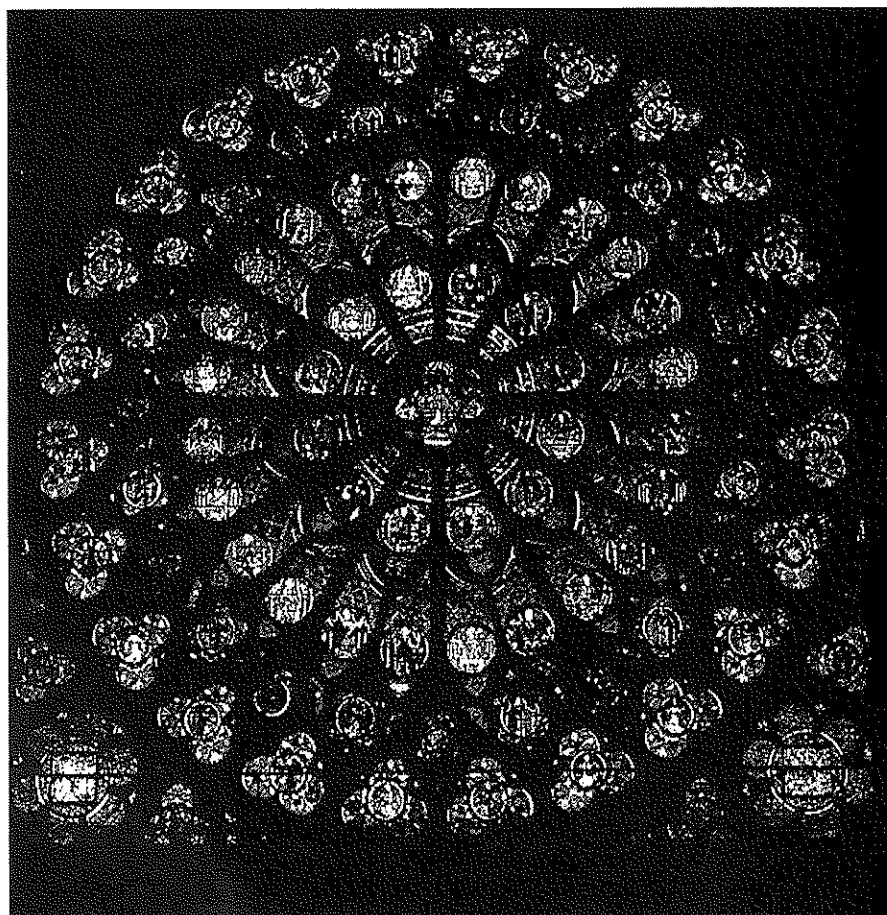
**Director of Music and Liturgy.** St. Eugene Catholic Church, 2400 West Hefner Road, Oklahoma City, OK 73120. Phone: (405) 751-7115. Northwest city parish seeks full-time liturgical music director to rehearse traditional and contemporary choirs, seasonal children's choir, and select liturgical music in collaboration with others. Serve as principal cantor at two Masses until cantors are trained. Willing to work with part-time organist and volunteer parish musicians and coordinate training and formation of liturgical ministers. Nine-foot Steinway concert grand piano. Bilingual skills preferred as 1,500-family parish has growing Hispanic population. Candidate needs thorough knowledge of Catholic liturgy. Competitive salary and benefits. Contact Father Joseph Jacobi at above phone, address, or at [jjacobi@steugenes.org](mailto:jjacobi@steugenes.org) by August 31. HLP-6131.

**Executive Director.** Choristers Guild seeks an executive director. This ecumenical, nonprofit, membership organization, dedicated to the nurturing and education of choir directors as they meet the spiritual needs of children and youth through music, accomplishes its vision through (a) the publication of choral anthems, educational materials, and handbell music; (b) publication of a bi-monthly journal; and (c) sponsorship of choir festivals and leadership conferences for adults who work with children and youth. The Guild comprises local chapters throughout North America with an office located in Garland, Texas. For additional information and application procedures for this position, see the Choristers Guild website at [www.choristersguild.org](http://www.choristersguild.org). HLP-6125.

## VIRGINIA

**Organist-Choirmaster/Director of Sacred Music.** St. Timothy Catholic Church, 13807 Poplar Tree Road, Chantilly, VA 20151. Phone: (703) 378-7646; fax: (703) 378-7552. 15,000-member parish; Northern Virginia (Diocese of Arlington); full-time position; competitive salary with benefits; funeral/weddings extra (sixty+ annually); Saturday vigil, five Sunday Masses; budget for assistant organist(s); twenty-five-to-thirty member adult choir, eighty-member children's choir; Blue Ribbon school (K-8). Send résumé/salary requirements/references to above address, attention Search Committee. HLP-6103.

**Choir Director.** Christ Church (Episcopal), 118 North Washington Street, Alexandria, VA 22314. Phone: (703) 549-1450; fax: (703) 683-2677; e-mail: [search@historicchristchurch.org](mailto:search@historicchristchurch.org). Part-time director, youth and adult choirs, for parish of 3,000 members. Twenty hours/week, Sunday services and special services. Salary negotiable. Position includes children's (seventy-five members), youth (fifteen high school members), and adult (twenty members) for our Family 9:00 AM Sunday services. Music staff consists of clergy and one other choirmaster/organist. Requires bachelor's degree or higher in music with emphasis on choral conducting, experience in directing youth, outstanding ability to inspire youth both spiritually and musically, keyboard competency, and eagerness to join dynamic and visionary ministry



The southern rose window in Notre Dame Cathedral, Paris

team. Contact: Choir Director Search at above fax, address, or e-mail. HLP-6123.

## WASHINGTON

**Gospel Music Director.** St. Therese Church, 3416 E. Marion Street, Seattle, WA 98122. Phone: (206) 720-7283; fax: (206) 329-8373; e-mail: [chuckm@saintthereseparish.org](mailto:chuckm@saintthereseparish.org). St. Therese Parish seeks a dynamic, part-time (approx. twenty to thirty hours/week) Gospel Music director beginning the end of the summer. Responsibilities include providing music for two weekend Masses and directing two already-existing choirs, with occasional holy days included. The candidate should be a strong song leader with an excellent sense of Catholic liturgy. St. Therese is a racially diverse (African American), progressive Catholic community in the Madrona neighborhood of Seattle. Salary commensurate with experience (\$25-30,000), plus benefits. Please contact Chuck Middendorf at the above address by August 15. HLP-6113.

## Musician Available

**Director of Music Liturgy/Musician.** Musician residing in Leesburg, Virginia, with twenty-six+ years experience (cantor, pianist, composer, arranger, director in Catholic Church, voice/piano teacher) seeks full-/part-time position with parish desiring music incorporated as "sung prayer," not performance. Strong emphasis on assembly participation. BFA from Boston Conservatory of Music. Published composer with OCP. Strong vocalist/pianist skills with experience directing, forming, and participating in choral groups of five to sixty-five. Dedicated, resourceful, with strong organizational abilities, can lead/inspire singers/musicians of all levels and skills. Competent in all styles (sacred hymns to Gospel, contemporary to classical). Committed to expressing Gospel's truths through music, familiar with all Catholic liturgical rites. Résumé, CDs, and references available upon request. Contact Cindy Cummins at (703) 669-0342 or e-mail: [shelby11@peoplepc.com](mailto:shelby11@peoplepc.com). Salary negotiable. HLP-6118.



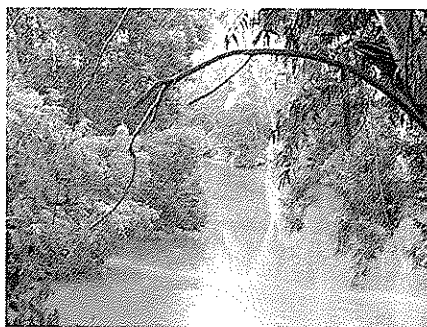
# Musicam sacram, 1967: General Norms

*Apart from the reformed ritual books, the only postconciliar international instruction on music in Roman Catholic liturgy was published on March 5, 1967. The instruction Musicam sacram, from the Consilium of the Sacred Congregation of Rites, appeared before any of the revised ritual books, so its specific suggestions about singing during Mass apply only to an older Order of Mass. But the section on general norms (nos. 5–11) reflects the view of music's place in liturgy that has been foundational for the revised Missale Romanum and the other liturgical books. This English translation of that section is from Documents on the Liturgy 1963–1969: Conciliar, Papal, and Curial Texts, prepared by the International Commission on English in the Liturgy and published by The Liturgical Press (1982). It is reprinted here in a slightly edited form with the permission of the International Commission on English in the Liturgy.*

**A** liturgical service takes on a nobler aspect when the rites are celebrated with singing, the ministers of each rank take their part in them, and the congregation actively participates. This form of celebration gives a more graceful expression to prayer and brings out more distinctly the hierarchic character of the liturgy and the specific make-up of the community. It achieves a closer union of hearts through the union of voices. It raises the mind more readily to heavenly realities through the splendor of the rites. It makes the whole celebration a more striking symbol of the celebration to come in the heavenly Jerusalem.

Pastors are therefore to strive devotedly to achieve this form of celebration. . . . They are to be particularly careful that there are enough necessary, qualified ministers and that the people's active participation is helped.

The truly successful preparation of a liturgical celebration is to be achieved through the cooperation, under the parish priest (pastor) or rector, of all who have a part in the rites themselves and in the pastoral and musical elements of the



Jordan River

celebration.

To give its true structure to the celebration of the liturgy requires, first, the proper assignment of functions and the kind of execution in which "each one, minister or layperson, who has an office to perform, does all of, but only, those parts which pertain to that office by the nature of the rite and the principles of liturgy" [SC 28]. But an additional requirement is exact fidelity to the meaning and character of each part and of each song. To achieve this end, it is above all necessary that those parts, which of their nature call for singing, are in fact sung and in the style and form demanded by the parts themselves.

The amount of singing determines the gradations between the most solemn form of liturgical celebrations, in which all the parts calling for singing are sung, and the most simple form, in which nothing is sung. For the choice of parts to be sung, those should be first that of their nature are more important and particularly those sung by the priest or other ministers and answered by the congregation or sung by the priest and congregation together. Later other parts, for the congregation alone or the choir alone, may be added gradually.

Whenever a choice of people for a sung liturgical celebration is possible, those with musical talent should obviously be preferred. This is particularly the case with the more solemn liturgical services, those involving more difficult music, or those to be broadcast on radio

or television.

When no such choice is possible, and the priest or minister does not have the voice to sing properly, he may recite, audibly and clearly, one or other of the more difficult parts belonging to him. This, however, is not to be done merely to suit the personal preference of the priest or minister.

The choice of the style of music for a choir or congregation should be guided by the abilities of those who must do the singing. The Church does not exclude any type of sacred music from liturgical services as long as the music matches the spirit of the service itself and the character of the individual parts and is not a hindrance to the required active participation of the people.

It is advisable that there be as much suitable variety as possible in the forms of celebration and the degree of participation in proportion to the solemnity of the day and of the assembly, in order that the faithful will more willingly and effectively contribute their own participation.

The real solemnity of a liturgical service, it should be kept in mind, depends not on a more ornate musical style or more ceremonial splendor but on a worthy and reverent celebration. This means respect for the integrity of the rites, that is, carrying out each of the parts in keeping with its proper character. More ornate styles of singing and greater ceremonial splendor are obviously sometimes desirable when they are possible. But it would be in conflict with the genuine solemnity of a liturgical service if such things were to cause any element of the service to be omitted, altered, or performed improperly.

The Apostolic See alone has authority to establish, in accord with the norms of tradition and particularly of the Constitution on the Liturgy, those general principles that stand as the foundation for sacred music. The various lawfully-constituted territorial bodies of bishops and the bishops themselves have authority to regulate sacred music within the already defined limits.

# Just One Copy

BY RUDY BORKOWSKI

**Y**es, I did hear that he has cancer, but I think struggling with the disease helps him write such wonderfully empathic texts. You do know he's recovering very well, thank God? No, I'm sure he doesn't have to worry about medical insurance. He must be covered.

Here, I made fifty photocopies of his wonderful song so everyone in the choir can have one.

Here, I made forty-five copies.

Here, I made forty.

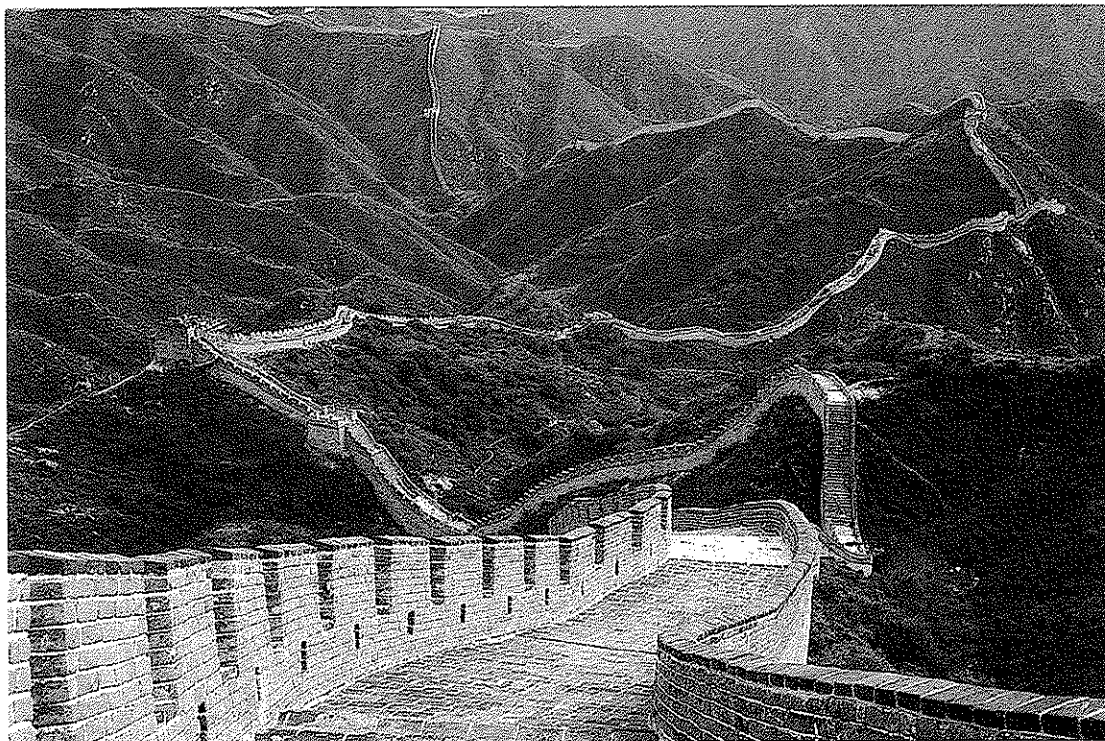
Here, I made thirty.

Here, I made twenty copies. It's such a wonderful song.

Here, I made ten.

Here, I made just one photocopy for the cantor. I know about reprint permission, but it's just one copy. How can one matter? Don't worry about it. We're only using it for the confirmation Mass. Isn't confirmation wonderful, all these teens finally being confirmed by the Spirit? Oh yes, I made sure to put the refrain in the program. How many copies? Well, for the confirmands, their parents and families, and the rest of the community, we printed 300 programs. But it's just the refrain, not the verses, so that's okay.

*Rudy Borkowski is a pianist, cantor, choir member, and sometimes composer at St. Patrick Church in Milford, New Hampshire. He stands frightened before the Canon PC-7 photocopier in his home in Brookline, New Hampshire.*



The Great Wall of China, begun in the third century BCE, eventually stretched about 1,500 miles.

What about the composer? The publisher's employees? They certainly don't have children going to college. They don't have a mortgage. I'm sure the

**It's just one copy. How can one matter?**

composer's parish bought the family a house. They don't have to worry about fuel and phone bills: The local utilities give such things to famous published liturgical musicians and/or employees of the publisher for free. Don't they? Of course it must be so.

**D**id you hear that his cancer's gotten worse? He's come out of remission and is back in chemo.

His pain has given him such insight into the psalms, I think.

We are only using this psalm for the Easter Vigil, just that one night of the year. It isn't like we're using it all the time and getting our value out of it. Just a one-shot deal.

This Mass setting? I don't even know who wrote it. See, this copy I got from him who got it from her, but the information was cut off the bottom, so you can't tell who wrote it or where it came from. You know, if you don't include the copyright statement, you can't be accused of copying something illegally. My best friend told me this, and she promised it was the absolute truth. We've been using it for three years and everyone loves it and sings it.

Here, take it. Hold it in your hand. Touch it with your fingers; it's okay. It isn't like you'll turn to salt. Really.

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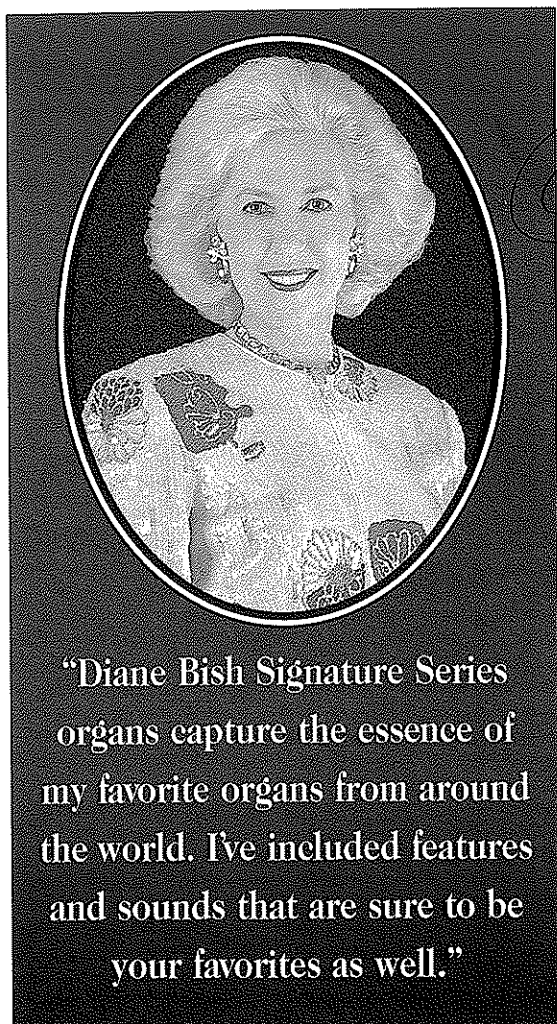
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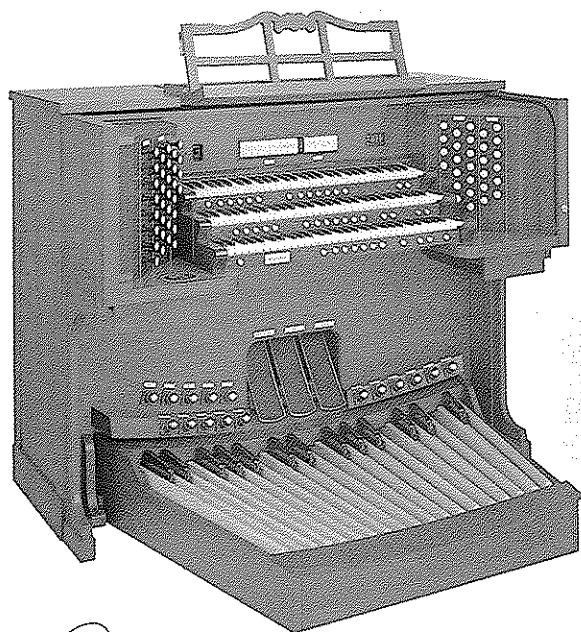
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