2003 National Convention

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<th>Destination</th>
<th>Date</th>
<th>Cost</th>
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<tr>
<td>Magnifique Quebec - Montreal and Quebec City</td>
<td>Oct. 18-23, 2003</td>
<td>$1,135 (plus tax)</td>
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<tr>
<td>Shrines of Mexico - Our Lady of Guadalupe</td>
<td>Nov. 7-13, 2003</td>
<td>$1,095 (plus tax)</td>
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<tr>
<td>Munich, Salzburg, Vienna - European Masters</td>
<td>Nov. 7-13, 2003</td>
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<td>Spain/Portugal - Madrid, Avila, and Patmos</td>
<td>Nov. 14-21, 2003</td>
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<td>Rome, Assisi, Vatican City - Roman Polyphony</td>
<td>Jan. 8-15, 2004</td>
<td>$1,195 (plus tax)</td>
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<td>Gregorian Chant Study Week in Italy</td>
<td>Jan. 8-15, 2004</td>
<td>$1,195 (plus tax)</td>
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<td>Holy Land - Songs of the Scriptures</td>
<td>Jan. 15-24, 2004</td>
<td>$935 (plus tax)</td>
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<td>France - Best in French Liturgical Music</td>
<td>Feb. 2-9, 2004</td>
<td>$1,175 (plus tax)</td>
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<td>Greece - Footsteps of St. Paul</td>
<td>Feb. 10-16, 2004</td>
<td>$935 (plus tax)</td>
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<tr>
<td>Ireland - Land of Saints and Scholars</td>
<td>Feb. 16-23, 2004</td>
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<tr>
<td>England - English Cathedral Music</td>
<td>Feb. 16-23, 2004</td>
<td>$1,175 (plus tax)</td>
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<tr>
<td>Eastern Europe - Warsaw, Krakow, Prague</td>
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"Christ Present . . . When the Church Prays and Sings" (CSL, no. 7)

More than 3,000 members of the National Association of Pastoral Musicians gathered in Cincinnati this past July to commemorate significant anniversaries. In 1903, one hundred years ago, Pope St. Pius X issued his motu proprio on the reform of music in the liturgy and advocated active participation by the people in singing the liturgy. Forty years ago, the bishops at the Second Vatican Council approved the landmark Constitution on the Sacred Liturgy. This year has presented us with a marvelous opportunity to open the pages of that constitution once again and to rediscover its vision of a liturgy, a church, and a world in which all of us are called to take an active part.

We musicians, clergy, and leaders of prayer gathered in Cincinnati to celebrate that Christ is present when the church prays and sings. During the convention we experienced the incredible joy of many voices joined as one and acknowledged the presence of Christ in our gathering and in our song.

Some of us came to Cincinnati rejoicing because our communities have a strong liturgical life, robust singing, supportive leadership, and fine music making. Some of us came seeking refreshment or enlightenment in the midst of hard but good work in our communities. Some of us needed healing and encouragement after experiences of disappointment, disillusionment, conflict, unjust treatment, or even dismissal. Whether our spirits were high or low, we came to Cincinnati to meet Christ present in our praying and our singing.

Now that the 2003 National Convention is past, we have returned to serve the members of our parishes and worshipping communities in their praying and singing. May our songs help to bring healing to a church community that has experienced scandal, peace to a world that has all too frequently known the scourge of war, racial justice to every city, and hope to those who live in any kind of darkness. Let Christ be our song always.

NPM Annual Fund 2003

Soon you will receive a letter asking for your support of the NPM Annual Fund. Please help us to continue fostering the art of musical liturgy by making a financial gift to the Fund.

This year we offered our first bilingual institutes (for cantors and guitarists) and greatly expanded our outreach to youth. NPM continues to provide a network of support for pastoral musicians at both the national and local levels. This summer’s gathering in Cincinnati was a fine example of the exciting national and regional conventions that our members have come to expect.

The association sponsors a wide variety of schools, institutes, seminars, workshops, and certification programs to foster members’ growth in pastoral music ministry. NPM’s publications—books, magazines, and newsletters—provide resources for better music ministry, deeper liturgical formation, and continuing development in pastoral ministry.

Please help us to continue this important work. Be as generous as you can to the 2003 NPM Annual Fund.

J. Michael McMahon
President

October-November 2003 • Pastoral Music
Celebrating the Constitution on the Sacred Liturgy
BY NATHAN D. MITCHELL

The Formation of the Assembly: Reflections on One Community's Experience
BY ANDREW D. CIFERNI, O.PRAEM.

Who Are We? Diversity, Unity, and Balance
BY RAWN HARBOR

Music Ministry as Vocation, as Call
BY CAROL DORAN

To Be Transformed into the Body of Christ
BY EDWARD FOLEY, CAPUCHIN

COMMENTARY
National Convention 2003
BY THE PARTICIPANTS

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Cover: Rev. J. Glenn Murray, SJ, (left) sings a blessing during the Convention Eucharist. The NPM Honors Choir, directed by Mr. Anthony DiCello (center) performs in the Cathedral of St. Peter in Chains. Mr. Bobby Fisher (lower right) leads a pre-convention master class for guitarists.

Page 18: Donna Anderle (top center) presents the Book of the Dead for a memorial prayer during the opening event. Members of a local Gospel choir (upper right) perform during the Party by the River at Paul Brown Stadium. Music educators (right center) practice what they're learning. James Moore (lower right) serves as psalmist during the Convention Eucharist. Lori True and David Haas (lower left) help youth participants understand and participate in the convention.

Our thanks to Therese Baker, Eileen Balloone, Mary Eileen Johnson, John Vogelpohl, and George Wyner for many of the photos used in this issue.
Mission Statement

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

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October-November 2003 • Pastoral Music
Taking Exception

Thank you for publishing Father Verrilli's response ("From the Other Side of the Net," Readers' Response in the August-September issue) to the "Discouraged by Lack of Training" letter published in the June-July issue of Pastoral Music. His words reflect my similar experience and opinion.

While it is true some priests may not be well educated in matters liturgical, the majority of us are. In fact we have annual workshops and seminars, education weeks, and presentations to help with our continuing education. It is about time to stop criticizing the clergy unless one is willing to sign his or her name and perhaps enter into a useful dialogue. I sign my name so that I can be challenged if necessary. Though I am an educated and well-formed liturgical priest of the Archdiocese of Los Angeles, I welcome the opportunity to continue to learn and serve good liturgy and hope that NPM will continue to bring forward the best from the laity and clergy alike.

I would like to hear from "Name Withheld by Request." Who knows, I might even have some advice to offer.

Rev. Valentine Zdilla
Santa Clarita, California

"O Lord, I Am Not Worthy"

As a new member of NPM, I was very excited to find in my mailbox my first copy (August-September) of Pastoral Music. Eager to absorb all that I could, I began my perusal with the Reader's Response. I then closed the publication, disappointed, and have not been able to make myself read any further.

While I did not have the opportunity to read the letter that was referred to in the letter "From the Other Side of the Net," it was not hard to pick up on the battle being waged with words. The tone of this column made me question just what NPM is all about and whether I belong here or not.

I am one of the parish musicians that, as the writer states, "make me wonder how they got to where they are." Words and phrases apparently used in both articles—and such as "degree liturgist-musician," "author's bias," "sniffed and snorted," "bullied," "insulting drive"—made me wonder if I was reading a Christian publication.

Due to circumstances, my rural parish of approximately 275 families was left without a funeral organist. Armed with only three to four years of piano lessons, my love of sacred music, and my love of the Lord, I answered his call and agreed to play even with only one finger, if necessary, and to do it well. Over the past eight years, through prayer and discernment, I have continued to serve my parish community as organist, cantor, choir director, and music coordinator. I rely on the guidance of the Spirit, music and liturgy workshops and conventions, my love for my parish and knowledge of its history and people, and the people themselves to use whatever gifts I have in a way that complies with church documents, encourages full and active participation, and is acceptable and pleasing to God.

At a time when the church is saddled with scandal and suspicion, it is more important than ever that we, as ministers in the church, remember that we are members of the Body of Christ—not just musicians, liturgists, clergy, organists, cantors, servers, Eucharistic ministers, etc. Alone we are nothing, but together, in the Body of Christ, we are called as servants. Our vocation should humble us, not elevate us. Christ's message of love, forgiveness, and compassion often gets forgotten in the day-to-day responsibilities of ministry and the business of the church. We are called to love one another as we have been loved, and to love our neighbor as ourselves. We are called to be light, to be examples, to be disciples. We cannot do that if we are too busy being Pharisees. Education and knowledge must walk with wisdom, talents and abilities must be tempered with "heart." And we must work together in the true spirit of Christ to offer our imperfect gifts to God, trusting that through his mercy and love, they will be made perfect.

My hope is that NPM will remember that there are many pastoral musicians meeting the needs of many parishes without degrees, without titles, without certificates but with true Christian heart and spirit for, obedience to, and love of Christ's church.

Cheri Yandrick
Latrobe, Pennsylvania

Increasing Mass Attendance

At their [general meeting] in St. Louis [last June], the Catholic bishops stated that one of their main concerns is low attendance at Mass. If they are truly concerned about increasing attendance at Mass, they could start by eliminating all the church pop junk music that Catholics are subjected to in most Catholic parishes today. In all but a few exemplary parishes, the wonderful heritage of Catholic church music has been replaced by ridiculous little jingles of no musical worth whatsoever that the congregation is prodded to sing. In their obsession for congregational singing—something the Protestant Churches have been doing much better for hundreds of years—the Catholic bishops and clergy apparently have forgotten that Catholic congregations still need to be nourished esthetically.

If the bishops would insist that the electrical musical appliances and pianos be replaced with real pipe organs, the trite church pop replaced with traditional hymnody and chant, and the amateur and poorly trained musicians be replaced with real professional church musicians and well-trained choirs, they might see those empty pews fill up again.

John Conner
Edgewater, New Jersey

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: npmdist@npm.org.
NPM Honors 2003

The following honors and awards were presented or announced at the Twenty-Sixth Annual Convention.

Jubilate Deo
Rev. Edward Foley, CAPUCHIN
Chicago, Illinois

Pastoral Musician of the Year
Dr. John A. Romeri
St. Louis, Missouri

Lifetime Achievement Award
Mr. Eugene Englert
Cincinnati, Ohio

Stewardship Award
Dr. Richard P. Gibala
Arlington, Virginia

NPM Chapter of the Year
Association of Church Musicians in Philadelphia
Philadelphia, Pennsylvania

DMMD Member of the Year
Mr. Lee Gwozdz
Corpus Christi, Texas

Music Educator of the Year
Sister Pat Giljum, CSJ
St. Louis, Missouri

Music Industry Award
OCP Publications
Portland, Oregon

Koinonia Award
Ms. Anne Ketzer
and the Core Committee
Cincinnati, Ohio

Certified Director of Music Ministries
David Martinez
Providence, Rhode Island

NPM-AGO Service Playing Certificate
Mr. Philip Barreca
St. Louis, Missouri

Ms. Mary J. Beaudoin
Kensington, Maryland

Mr. Joseph N. Graif
Fairfax, Virginia

Ms. Virginia I. Hill
Olathe, Kansas

Dr. John Naples
Oceanside, California

Ms. Mary Beth Stickney
Norcross, Georgia

NPM Basic Organist Certificate
Mr. James S. Cole
Bridgewater, New Jersey

Sister Geraldine Vargo, SDR
Pittsburgh, Pennsylvania

Ms. Marilyn L. Weber
St. Charles, Missouri

Scholarships
Mr. Gerard Anacleti
Funk Family Memorial Scholarship

Mr. Brian Bisig
Paluch Family Foundation/WLP Scholarship

Ms. Tina L. Cooney
NPM Rensselaer Challenge Grant

Mr. David Lasky
Musonics Scholarship

Ms. Mary Catherine Levry
NPM Members’ Scholarship

Mr. Jason McFarland
NPM Koinonia/Board of Directors’ Scholarship

Ms. Anna Belle O’Shea
NPM Members’ Scholarship

Ms. Christine Ann Prokop
OCP Scholarship

Ms. Megan Pilar Whittier
Dosogne/Rendler-Georgetown Chorale Scholarship

Mr. Tim Westerhaus
GIA Pastoral Musician Scholarship
Convention & Schools Update

Cincinnati!

Nearly 4,000 people participated in the Twenty-Sixth National Convention, “Christ Present . . . When the Church Prays and Sings,” held July 14–18 in Cincinnati, Ohio. Participants from the United States came from forty-eight states and the District of Columbia (only Wyoming and Alaska weren’t represented), from four of the Canadian provinces, and from as far away as the United Kingdom. The largest single group, of course, came from the host archdiocese.

This convention received the highest overall rating of any national convention in our history: 4.5 out of a possible 5 (other high-rated conventions have received 4.3). And the Convention Eucharist received an amazing rating of 4.7. (Because of conflicting expectations among the participants, the celebration of the Eucharist at an NPM convention often receives a fairly low evaluation. This high result suggests the fine work that all the ministers did in preparing and leading our celebration in Cincinnati.) Morning prayer and evening prayer were also well received (4.2–4.3).

All of the pre-convention activities received high marks, especially the National Catholic Children’s Choir Festival (4.9; the final festival performance was rated 4.7) and the National Catholic Handbell Festival (4.6; the performance received a 4.8). The two sessions of the pre-convention Music Education Institute also received high ratings. And the special master classes for cantors, guitarists, pianists, and young organists were very helpful to the participants.

The plenum addresses were all well received, with results ranging from 3.4 (average) to 4.7 (outstanding). The evening performances on Monday, Tuesday, and Thursday and Thursday’s afternoon performances were also rated highly. Only one of these twenty-two performances fell below 4.1, and that was because of the problems with the sound system for Feast of Life (which received a 3.9 at one of its two presentations). Outstanding performances included the San Antonio Vocal Arts Ensemble’s performance of Ancient Echoes; Love Endures, the Monday evening presentation of African American sacred song; Sacred Music to Fill a Sacred Space, performed by the Schaffers and the Cathedral Chorale at the Basilica of the Assumption in Covington, Kentucky; Dr. Roberta Gary’s organ recital at Christ Church Cathedral on Thursday afternoon; and the first performances on Thursday evening of The Resurrection Walk, with J. Michael Thompson directing the Schola Cantorum of St. Peter the Apostle; and The Face of Christ: Global Songs of Holiness, with Steven Warner and the Notre Dame Folk Group. Each of these events received a rating of 4.8 or 4.9 from the participants.

We used six hotels to house participants in this convention, and we held convention sessions, performances, and events at the Sabin Convention Center, four of the hotels, three cathedrals, four churches, one sports stadium, and one riverboat.

For additional comments from the participants about this year’s convention, please turn to pages 79–80 in this issue.

Get-Well Card

We have heard from Father Mike Joncas that he has received the get-well banner that hundreds of our members signed at the Cincinnati Convention. He reports that it is currently spread across the table in his dining room, and he thanks all the NPM friends who have remembered him in their prayers. The text on the banner, taken from Pastoral Care of the Sick and Rite of Anointing, is:

May the Lord Jesus be with you to protect you.
May he go before you to guide you and stand behind you to give you strength.
May he look upon you, to keep you and bless you.
May God’s blessing remain with you for ever. Amen.
Your friends of The National Association of Pastoral Musicians Cincinnati, Ohio July 2003

“Sacred Music” Concert Available on Disc

“Sacred Music to Fill a Sacred Space,” the Tuesday evening concert at the Cathedral Basilica of the Assumption in Covington, Kentucky, was recorded and is available on compact disc. The concert features organ performances by Dr. Robert Schaffer, Mr. Gregory Schaffer, and Mrs. Rita Schaffer plus the Cathedral Chorale, brass, synthesizer, and timpani. Selections include Gregorian chant, polyphony, baroque, contemporary, and improvised pieces.

The price of the CD is $12.00 (includes postage and handling) or three copies

Pastoral Music • October-November 2003
This Far by Prayer

Dr. Marie Keener told us about how Sister Geraldine Vargo, SDR, managed to attend the Cincinnati Convention with a companion from her community. In May, Sister Geraldine earned the NPM Basic Organ Certificate. She told Dr. Keener that she was very nervous while she was preparing her tape to send for certification, but she noticed a woman from the parish who always attended the 6:30 AM Mass and stopped to pray at the shrine of Mary. Sister asked this woman to pray for her as she was preparing for her test, and the woman assured her of prayers.

When Sister Geraldine learned that she had passed the test, she reported her success to the woman, and the woman asked when she would receive her certificate. Sister said that there would be an announcement of her accomplishment at the NPM Convention in Cincinnati but that she would not be able to attend because of the cost. Instead, she would receive her certificate by mail. The woman decided that this was a very important event for Sister Geraldine, so she offered to pay the expenses for her and for a companion, including plane reservations and hotel arrangements (and the dessert cruise).

Sister Geraldine and her companion, Sister Zuzanna, both reported that they thoroughly enjoyed the convention, attended everything they possibly could, and hope to attend future conventions. Sister Geraldine attended the breakout session on the NPM/AGO Service Playing Certificate and has decided that, after getting some help on transposition, she will work toward that certificate as well.

Schools 2003

Nearly 400 people went to one of eleven sites this summer to participate in one of NPM’s schools or institutes. They were assisted by twenty-four staff members plus local coordinators. The largest group of participants (more than sixty) made their way to Albuquerque, New Mexico, for the bilingual Guitar Express program (August 22–24). The next most popular programs this year was the Pastoral Liturgy Institute in Chicago, Illinois, with more than fifty participants.

This summer saw two new approaches to the NPM schools. The School for Music with Children (July 28–30, Villanova University) offered two tracks—one for music teachers and directors of music in schools and the other for children’s choir directors—at one site, with some sessions held in common. Participants reported enthusiastically that the program was a blend of spiritual inspiration, joyful teaching techniques, informative demonstrations using a children’s choir, and practical information. We also offered two bilingual schools (Spanish and English) in the Southwest: Guitar Express in Albuquerque (August 22–24) and Cantor Express in Houston (September 12–14). Both of these programs were strongly supported by dioceses in the area; in fact, the Archdiocese of Santa Fe offered scholarships for the Guitar Express program to pastoral musicians serving communities in that archdiocese.

Conventions 2004

Be sure to look for information about the three 2004 Regional Conventions in upcoming issues of Pastoral Music. For those who want to block out the dates for one of these conventions, here are the three sets of dates, sites, and themes for

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June 28–July 1, 2004
Chicago, Illinois
Hyatt Regency O'Hare
Spirit, Shape Our Song

July 6–9, 2004
Philadelphia, Pennsylvania
Loews Hotel
Sing the Gospel to Life!

August 3–6, 2004
Phoenix, Arizona
Hyatt Regency Hotel
"I Will Praise You, Lord, . . . in the Assembly of Your People" (Ps 22:22)

Members Update

2003 Scholarship Winners

Once again, through the generosity of convention participants, other NPM members, and friends of the association, NPM has been able to award substantial scholarships to music students. This year, NPM and its industry colleagues distributed $14,750 in scholarships to ten recipients. Of this amount, $5,750 came from funds collected at last year’s regional conventions. Other funds came from the Dosogne/Rendler-Georgetown Chorale Scholarship ($1,000); the Funk Family Memorial Scholarship ($1,000); the GIA Pastoral Musician Scholarship ($1,500); the OCP Scholarship ($1,500); the MuSonics Scholarship ($2,000); and the Paluch Family Foundation/WLP Scholarship ($2,000). Each year, NPM donates $500 from its scholarship fund toward a $1,000 grant administered by the Rensselaer Program of Church Music and Liturgy at Saint Joseph College, Rensselaer, Indiana.

The Dosogne Memorial Scholarship Fund was created in memory of Rene Dosogne, a noted church musician in the Chicago area and a faculty member at DePaul University School of Music. It is combined with a fund created by the Georgetown Community Chorale to honor their choral conductor, Dr. Elaine Rendler, an author, composer, and clinician who is currently a teacher and campus minister at George Mason University in Fairfax, Virginia.

Gerard Anacleto, recipient of this year’s Funk Family Memorial Scholarship, received his bachelor’s degree in sociology from the University of California, Irvine. During his time at UCI, he became a piano accompanist for Sunday Masses at the on-campus interfaith community. After graduating and working as a computer technician for two years, he decided to begin music studies. Gerard is currently attending Fuller College in Fullerton, California, taking a variety of music courses while working toward a degree in choral conducting. His ultimate goal is to become a church choir director. He is presently the piano accompanist for St. Elizabeth Ann Seton Catholic Church in Rowland Heights, California, and for St. Francis of Assisi Catholic Elementary School in Yorba Linda, California, where he accompanied the school’s annual Christmas show and plays piano during school Masses.

Brian Bisig is a full-time pastoral musician currently in his seventh year at St. Michael Parish in Cincinnati, Ohio. Recipient of the Paluch Family Foundation/WLP Scholarship, he sings with an archdiocesan choir and composes liturgical music for the church. In addition, Brian teaches piano and organ. His undergraduate degrees are in music and journalism from the University of Dayton, where he is currently working toward a master of arts in theological studies. Brian and his wife, Nikki, live in Cincinnati.

David Lasky has been awarded the MuSonics Scholarship. He has served as an organist and pastoral musician in the Catholic Church since 1972, when he became assistant organist (at the age of fourteen) in his home parish of Holy Spirit, Gardner, Massachusetts. Two years later, he was appointed parish organist, and he remained in that position through high school and college. After earning a bachelor of music degree and a master’s in music performance from the University of Massachusetts at Lowell (1979, 1980), David served for a year as organist and director of music at St. John Church and School in Bartlesville, Oklahoma, then he accepted his position as organist and director of music at St. Cecilia Church in Leominster, Massachusetts. During the past two decades, he has become a distinguished composer and arranger, especially of music for organ: He currently has about 280 published compositions and arrangements. He has performed as an organ soloist and in ensemble throughout central Massachusetts, and he has presented recitals at the National Cathedral in Washington, DC, and at the Basilica of the National Shrine of the Immaculate Conception. David is currently working on a master’s degree in church music and liturgy, with an emphasis on composition, in the Rensselaer Program of Church Music and Liturgy at St. Joseph College, Rensselaer, Indiana.

Mary Catherine Levi, a recipient of one of two NPM Members’ Scholarships ($2,000 each), is a sophomore at the University of Notre Dame in Indiana, where she is pursuing a double major in organ performance and liberal studies. Before her high school graduation, Mary Catherine had already devoted seven years to organ studies and ten years to studying the piano. In 2002, she won the Aikens Cadman State Audition in organ performance sponsored by the Pennsylvania Federation of Music Clubs, and she has received a merit award in organ performance from the National Foundation for Advancement of the Arts. She has also received the Eagle of the Cross Award from the Diocese of Pittsburgh, a gold medal as an Outstanding Young Citizen from the Pittsburgh Tribune Review, and recognition as an All-Star Achiever from the Pittsburgh Post-Gazette.

Jason McFarland is a doctoral candidate at The Catholic University of America in Washington, DC. He has been awarded the NPM Koinonia/Board of Directors’ Scholarship ($1,250). Jason’s dissertation will focus on the theological interpretation of liturgical music. Since 1997 he has served as a member of and substitute cantor for the Choir of the Basilica of the National Shrine of the
Immaculate Conception. He has been a campus minister for liturgy and worship at Catholic University, and he has served as a cantor for many university-wide liturgies. Jason is presently working as a research consultant for the USCCB Secretariat for Liturgy, and he planned the liturgies for the National Migration Conference (July 6-10, 2003) sponsored by the USCCB Office of Migration and Refugee Services. His article “Cantor: An Evolving Ministry” appeared in the December-January 2000 issue of Pastoral Music.

Anna Belle O’Shea received the second NPM Members’ Scholarship this year ($2,000). A freelance liturgical flutist in the Chicago area, Anna Belle is also a member of the music staff for the Archdiocese of Chicago. She has played flute for liturgies throughout the United States as well as Europe and has recorded more than a dozen albums of contemporary and traditional sacred music. As an active NPM member, she has served as a workshop clinician and liturgical musician for regional and national conventions. For twelve years, Anna Belle was principal flutist of the Northwest Indiana Symphony, and she is currently the music director of Flutes Unlimited, a fifty-member flute choir. Anna Belle will use her scholarship award to continue her master’s degree in church music and liturgy at St. Joseph College, Rensselaer, Indiana.

Christine Ann Prokop has been involved in the ministry of church music and liturgy for more than five years. She is studying organ and composition theory with Dr. Lynn Trapp at St. Olaf Catholic Church in Minneapolis and voice with Dr. Patricia Kent at St. John University, Collegeville, Minnesota, while she has been serving as an intern at her home parish under the direction of Bjorn Gustafson. Christine will use the OCP Scholarship as she begins college at the University of St. Thomas in St. Paul, Minnesota, where she will work on a degree in liturgical music. After completing her studies at St. Thomas, she hopes to work on a master’s degree at the University of Notre Dame.

Meghan Pilar Whittier, recipient of this year’s Dosogne/Rendler-Georgetown Chorale Scholarship, has completed her studies at George Mason University in Fairfax, Virginia, majoring in vocal performance. She has served Catholic Campus Ministry at St. Robert Bellarmine Chapel, where she was a student music minister, cantor, and member of the student choir (leading the soprano section). As a teaching intern working with Dr.

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

~ Jane Parker Huber

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Thanks for your support.
Elaine Rendler, she has rehearsed and conducted the choir and played piano for services. She has also been involved in the University Chamber Singers and GMU Opera. She will use her scholarship award to begin work toward a master's in vocal performance.

Tim Westerhaus has been involved in music ministry since he became a member of a children’s choir at the age of eight. This year’s recipient of the GIA Pastoral Musician Scholarship expanded his involvement in pastoral music at the age of seventeen, when he became leader of a youth and adult music ministry group. At the University of St. Thomas in St. Paul, Minnesota, where he is currently enrolled as a music major with a focus on liturgical music, Tim has served as student music ministry coordinator, pianist, tenor section leader of the campus Liturgical Choir, composer, and cantor. He has also interned at two nearby parishes: St. Joseph Parish in St. Joseph, Minnesota, and St. Thomas the Apostle Church in Minneapolis. He has also been a participant and staff member for Music Ministry Alive!

Tina L. Cooney, recipient of the NPM Challenge Grant scholarship at the Rensselaer Summer Program of Church Music and Liturgy, earned a BM in vocal performance from Ohio Wesleyan University in 1983 and an MM in applied voice from The University of Texas at Austin in 1986. She has sung extensively in churches in the Central Ohio area and has appeared as soloist with the Central Ohio Symphony Orchestra. Ms. Cooney currently lives in her hometown of Delaware, Ohio, where she teaches private voice, assists with the music ministry at St. Mary Catholic Church, and enjoys spending time with her son, Daniel. Her current goal is to earn an MA in church music and liturgy, with an emphasis in conducting.

Scholarships for 2004

Our generous members and friends at the 2003 National Convention in Cincinnati have donated $11,500 for scholarships, which we will use to fund four awards for 2004: the NPM Members’ Scholarship ($5,000); the NPM Koinonia Scholarship ($2,500); the NPM Board of Directors’ Scholarship ($2,000); and the NPM Perrot Scholarship ($2,000), named in honor of the contributions to music education and to the National Association of Pastoral Musicians made by Sister Jane Marie Perrot, DC. In addition, NPM will contribute once again to the Rensselaer Challenge Grant ($1,000, administered by the Rensselaer Program of Church Music and Liturgy at Saint Joseph's College).

Other scholarships to be awarded in 2004 are supported by special funds or by individuals and companies in the music industry. They include the Funk Family Scholarship ($1,000); the Dosogne/Rendler-Georgetown Chorale Scholarship ($1,000); the MuSonics Scholarship ($2,000); the Paluch Family Foundation/WLP Scholarship ($2,000); the GIA Pastoral Musician Scholarship ($1,500); and the OCP Scholarship ($1,500).

The due date for application for these scholarships is March 1, 2004. For additional details, see the box on this page.

NPM Council

The NPM Council met on July 18, at the end of the National Convention. Members of the Council elect the members of the Board of Directors and advise and guide the Board on the direction of

Continued on page fifteen

October-November 2003 • Pastoral Music
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National Pastoral Musicians
2003 National Convention
Cincinnati Convention Center
July 14-18, 2003 - Cincinnati, Ohio

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Tuesday Breakout Sessions - Audio Cassettes

NPM - 205 A-3 - "VOCAL PRODUCTION FOR CANTORS - PART I" - Bonnie Faber (B-3)
NPM - 208 A-9 - "CONTRACTS AND CHAPELS: THE IN'S AND OUT'S OF MILITARY CONTRACTS" - Craig Linn
NPM - 209 A-12 - "SERVICE PLAYING: THE PIANO IN THE LITURGY" - Steven R. Peet
NPM - 210 A-14 - "INTERCULTURAL COMMUNICATION FOR THE ENGLISH SPEAKING LITURGICAL MUSICIAN" - Rufino Zaragoza, OFM
NPM - 211 A-15 - "LITURGY, MUSIC AND YOUTH: MAY WE PRAISE YOU, O LORD!" - Stephen Patrunak
NPM - 212 A-16 - "WHAT DO YOUTH WANT AND NEED, WHAT DOES THE CHURCH WANT AND NEED FROM YOUTH" - Lessi Anslinger and Panel of Youth
NPM - 213 A-19 - "CONDUCTING TECHNIQUES FOR CHILDREN'S CHOIRS" - Christine Jordanoff
NPM - 214 A-21 - "CRAFTING NEW TEXTS FOR SONG PRAYER: SINGING WITH SPIRIT AND UNDERSTANDING" - Alan Homerding with Harry Hagan, OSB, Delores Doftnow
NPM - 215 A-24 - "THE IMPACT OF "LITURGIAM AUTHENTICAM" ON MUSICAL TEXTS" - Rev. Jerome Hall
NPM - 217 A-26 - "THE SPIRITUALITY OF THE MUSIC MINISTER IN SMALL AND RURAL PARISHES" - Scott Weiderer
NPM - 219 A-28 - "SIBELIUS: WHAT YOU NEED TO KNOW AND HOW TO USE IT" - PART I
Bobbie Thornton (B-28)

Tuesday Breakout Sessions

NPM - 220-A B-1 - "DMMD INSTITUTE" - PART I
K. Lee Scott
NPM - 220-B B-1 - "DMMD INSTITUTE" - PART II
K. Lee Scott
NPM - 221 A-3 - "VOCAL PRODUCTION FOR CANTORS - PART II" - Bonnie Faber (A-1)
NPM - 222 B-4 - "THE SPIRITUALITY OF THE CAMPUS MINISTER" - John Flaherty
NPM - 223 B-6 - "Persuing Eucharist Theology" - Rev. Gerald Austin
NPM - 225 B-9 - "THE LAPTOP AND THE (EXPEDITIONARY) LITURGIST" - J.C. Cantrell III
NPM - 227 B-15 - "MUSIC MINISTRY AS A CAREER" - Steve Warner
NPM - 228 B-18 - "THE CHILD'S VOICE: DEVELOPMENT AND CHORAL SOUND" - Dr. Christine Jordanoff
NPM - 229 B-20 - "WHAT DOES CATHEDRAL AS MODELS MEAN?" - Dr. James Savage
NPM - 230 B-21 - "COMPOSER'S FORUM: COMPOSERS REVIEW COMPOSITIONS" - PART I
Tom Kendzia
NPM - 231 B-23 - "LITURGICAL DOCUMENTS: A BASIC FOUR (AND THEN SOME AND MORE)" - Mary Sellera Malloy
NPM - 232 B-24 - "WE DON'T AT THE LITURGY - WE SING THE LITURGY" - Mary Beth Kunda-Anderson
NPM - 233 B-26 - "CHANT IN SMALL AND RURAL PLACES" - Rev. Columba Kelly, OSB
NPM - 234 B-27 - "MORE THAN MUSICIANS: THE VOCATION OF MUSIC MINISTER" - Peter Kolar
NPM - 235 B-28 - "SIBELIUS: WHAT YOU NEED TO KNOW AND HOW TO USE IT" - PART II
Bobbie Thornton (A-28)
NPM - 236 B-29 - "EIGHT PRATICAL WAYS TO SING THE MASS" - Rev. Vergil C. Fulk
NPM - 237 B-30 - "COMMON GROUND" - John Angotti
Wednesday - Thursday Breakout Sessions - Audio Cassettes

**Wednesday Breakout Sessions**

- **NPM - 259 D-6** - "PRESIDING: THE PRESIDER AS PREACHER" - Rev. J. Glenn Murray
- **NPM - 260 D-8** - "TOUCH THAT KNOWS WITH CARE" - Dr. Dennis Fleischer
- **NPM - 261 D-9** - "PARTNERS IN MINISTRY" - J. C. Cantrell
- **NPM - 262 D-10** - "ORGAN REGISTRATION" - Dr. Jennifer Pascual
- **NPM - 264 D-13** - "THE SOUNDS OF OUR MUSIC" - Petro Rubalcava, Peter Kolar
- **NPM - 265 D-17** - "GOD'S CHILDREN SING - THE CREATION STORIES" - Charles Lauterbach, Linda Robinson
- **NPM - 266 D-19** - "NPM CHAPTERS: RECRUITMENT AND MAINTENANCE" - Joanne Jonson
- **NPM - 268 D-21** - "CHANT FOR THE ADVANCED: BUILD ON YOUR OWN EXPERIENCE" - Rev. Columbia Kelly
- **NPM - 269 D-23** - "THE CONSTITUTION ON THE SACRED LITURGY" - How do we sing the presence of Christ" - Rev. Jim Cheviron
- **NPM - 270 D-24** - "RITES AND RITUALS ON MERGES AND CHURCH CLOSERS" - Rev. Thomas G. Simons
- **NPM - 271 D-26** - "THE LITURGICAL BOOKSHELF" - Mary Sellers Maitly
- **NPM - 272 D-28** - "THE LITURGICAL USE OF SYNTHESIZER" - Richard R. Reed

**Thursday Breakout Sessions**

- **NPM - 274 E-3** - "FROM VOCAL PERFORMANCE TO VOCAL PRAYER" - Dr. James Moore
- **NPM - 275 E-4** - "TEACHING LEADERSHIP IN CAMPUS MINISTRY" - Stephen J. Steinbeiser
- **NPM - 276 E-5** - "ORGANIZATION, EFFICIENCY AND RECRUITMENT" - Paul French
- **NPM - 279 E-9** - "COPYRIGHT ISSUES IN ARRANGING ENSEMBLE PARTS" - Gail F. Berberick and panel
- **NPM - 280 E-9** - "CONCEPTS OF DUKE ELLINGTON: YOU KNOW IT WHEN YOU SING IT!" - Col. J.C. Cantrell
- **NPM - 281 E-11** - "HYMN AND SERVICE PLAYING" - Dr. James W. Kosrilak
- **NPM - 282 E-12** - "THE ELECTRONIC KEYBOARD: TECH AND TACT" - Peter Kolar
- **NPM - 283 E-14** - "MULTI-INTERCULTURAL WORKSHOP: NOW WHAT?" - John Flaherty, Rufino Zaragoza

**Special Sessions**

- **NPM - 274 A-1** - "THEOLOGY OF GREAT WEEK AND PASCHA" - Rev. Dr. Peter Galadza
- **NPM - 274 B-1** - "THEOLOGY OF GREAT WEEK AND PASCHA" - Rev. Dr. Peter Galadza
- **NPM - 274 C-1** - "THEOLOGY OF GREAT WEEK AND PASCHA" - Rev. Dr. Peter Galadza
- **NPM - 274 D-1** - "THEOLOGY OF GREAT WEEK AND PASCHA" - Rev. Dr. Peter Galadza
- **NPM - 274 E-1** - "THEOLOGY OF GREAT WEEK AND PASCHA" - Rev. Dr. Peter Galadza
- **NPM - 274 F-1** - "THEOLOGY OF GREAT WEEK AND PASCHA" - Rev. Dr. Peter Galadza
- **NPM - 274 B-2** - "CHANT PRACTICUM: EXPLORING THE NEW UKRAINIAN AND BYZANTINE HYMNALS" - Very Rev. Archpriest Roman Galadza, Prof. J. Mitchell Thompson
- **NPM - 274 C-2** - "CHANT PRACTICUM: EXPLORING THE NEW UKRAINIAN AND BYZANTINE HYMNALS" - Very Rev. Archpriest Roman Galadza, Prof. J. Mitchell Thompson
- **NPM - 274 A-3** - "CHANT OF THE HOLY WEEK SERVICES" - Very Rev. Archpriest Roman Galadza, PART I
- **NPM - 274 B-3** - "CHANT OF THE HOLY WEEK SERVICES" - Very Rev. Archpriest Roman Galadza, PART II
- **NPM - 274 C-3** - "CHANT OF THE HOLY WEEK SERVICES" - Very Rev. Archpriest Roman Galadza, PART III

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the association. The Council includes one representative from each of the association’s divisions and standing committees; at large members elected by the members of the association; and members of the six committees for operations—also elected by the members—representing the various facets of the association’s work. Ex-officio representatives to the Council include the chair and members of the Board of Directors, the chair of the Council of Chapters, the NPM president, and a staff representative.

At this year’s meeting, the Council reviewed progress on the three three-year goals of the Strategic Plan approved in 2002: increasing membership, evaluating and developing educational programs, and establishing financial stability. After one year, progress has been made on each goal.

To increase membership, we have to let people know we exist. While the best way to do that is by word of mouth, we are backing up our members’ enthusiastic recruitment efforts with a formal campaign. This year, membership mailings went to all Roman Catholic (Latin Rite) and Eastern Catholic parishes in the United States. In addition, changes in pricing for non-members to participate in the convention and this year’s schools also promoted membership. Suggestions for future objectives include a stronger outreach to youth, an examination of ways that people “associate” in various cultures, and cooperation with other organizations with similar goals.

Rev. Paul Colloton, or, NPM’s director of continuing education, and the Council’s Education Committee are examining the current structure of our educational offerings. Non-convention educational events in the previous year drew 400 participants to 14 events (schools, colloquium, and other offerings). A restructuring of the non-convention offerings will include curriculum development for each school or institute. Looking to the future, Council members spent time offering suggestions for educational events in 2005 and beyond as well as proposing future objectives for this goal.

To assist with finances, we are going to increase the goal for this year’s annual fund, and a reserve fund will be developed. One dollar of each paid convention registration will go to that reserve fund. Ideas for future objectives include the development of an endowment and seeking grants for specific projects.

Council members also spent time in conversation with Bishop Daniel DiNardo, NPM’s episcopal moderator. Bishop DiNardo is a member of the Subcommittee on Music of the NCCB Committee on the Liturgy. The members suggested possible approaches for the subcommittee’s work and discussed the criteria in the General Instruction of the Roman Missal for music in the liturgy.

Finally, the Council reviewed changes to the NPM Constitution proposed by the Board of Directors. These proposals were published in the September issue of Notebook, and they will be voted on this fall by the Council members.

Thanks, Sarah and Monica

Two members of the NPM National Staff have moved to other work. Sarah Hoplin, who served both Father Funk and Dr. McMahon as executive assistant, has finished work on her master’s degree in counseling and has returned to her native Minnesota to work there, close to her family. Monica Melendez, who served the association for three years as our part-time office manager, has gone to work full-time at what had been her other part-time job: as a staff member of the magazine Nature’s Best. She invites NPM members interested in nature photography to check out the magazine at www.NaturesBestMagazine.com.

Welcome, Lowell

Lowell Hickman is the new office manager and executive assistant in the NPM National Office. One of six children (the youngest and the only boy), he is a native of Washington, DC. Lowell earned his bachelor’s degree in computer science at Howard University in 2000. During his studies and since he has completed his degree, Lowell has always worked for non-profit associations, and he cannot imagine himself doing anything else.

Keep in Mind

Monsignor Philip Murnion, founder and director of the National Pastoral Life Center in New York, died on August 19 after a long struggle with colon cancer. He had just celebrated his fortieth anniversary of priestly ordination. A presbyter of the Archdiocese of New York, Msgr. Murnion served parishes in Harlem, Staten Island, and Manhattan. He was also a high school teacher and the founding director of the Archdiocesan Office of Pastoral Research. Msgr. Murnion founded the Pastoral Life Center in 1983 with the support of the National (now the U.S.) Conference of Catholic Bishops. In 1996, he also became the director of the Catholic Common Ground Initiative, founded in that year by Cardinal Joseph Bernardin to foster dialogue in the church. As a priest-sociologist, Msgr. Murnion was the original director of the Notre Dame Study of Catholic Parish Life, conducted in the 1970s, and he directed the Parish Project from 1978 to 1982. In the 1990s, he directed two extensive studies of the growing use of lay people as parish ministers. The stations of his funeral liturgy were celebrated at St. Patrick Old Cathedral in Manhattan on August 22 and 23.

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

A Will That Works

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

Meetings and Reports

McManus Award to Bishop Trautman

In recognition of his outstanding contributions to pastoral liturgy and Scripture study, Most Rev. Donald W. Traut-
man of Erie, Pennsylvania, will receive the Frederick R. McManus Award during the banquet of the October National Meeting of Diocesan Liturgical Commissions (October 6–11) in San Antonio, Texas. The FDLC Board of Directors are pleased to honor the Bishop of Erie for his scholarship and his pastoral attention to the liturgical renewal in the United States.

Bishop Trautman, a student of both Karl Rahner and Josef Jungmann, received his licentiate in sacred theology in 1962; he later earned a doctorate in sacred theology from St. Thomas Aquinas University in Rome. Installed as the ninth bishop of Erie in 1990, Bishop Trautman later served for three years as chair of the Bishops' Committee on the Liturgy. During these years, he guided the revised Lectionary and revised Sacramentary projects.

New Name at Notre Dame

Through the course of its thirty-year history, the pastoral liturgy center at Notre Dame University in Indiana has been known as the Murphy Center for Liturgical Research and, more recently, as the Notre Dame Center for Pastoral Liturgy. Now the center has a new name, one that balances the academic and research work suggested by its first name and the pastoral outreach suggested by its second name. As of August 26, honoring the priest-liturgist who founded the program in liturgical studies at Notre Dame, the center has been known officially as the Michael A. Mathis, csc, Center for Liturgical Research and Pastoral Liturgy. Informally, it is the Mathis Center. For additional information on the Center’s work, phone (574) 631-5453 or e-mail ndcpl@nd.edu.

Institute for Sacred Music at CUA

The Catholic University of America, Washington, DC, has created the Institute for Sacred Music within the Benjamin T. Rome School of Music. Directed by Dr. Leo Nestor, the Institute "embraces the diversity and richness of the field of sacred music, offering concentrated musical study, development of the gamut of requisite musical skills, scholarship in music and in liturgical studies, practical studies and applications, and seminars and colloquia addressing the hybrid demands of this unique field." To accommodate working professionals who want to participate in the program part-time or for professional growth, most of the course work is offered after 5:00 pm and during the summer. The program is also designed for full-time students pursuing advanced degrees. The program boasts an outstanding list of faculty and visiting professors. For additional information, write for a brochure: The Institute of Sacred Music, The Catholic University of America, Benjamin T. Rome School of Music, 620 Michigan Avenue, NE, Washington, DC 20064. Phone: (202) 319-5414; e-mail: cuasmusic@cu.edu; web: http://music.cua.edu.

Universa Laus 2003

Universa Laus, an international study group for liturgical music, met August 18–22 at the Villa Cagnola at Gazzada, Italy. Adrianus de Keyzer, a Dutch lay person responsible for training priests and deacons in liturgy, offered the main address: "Spirituality: To Hear, To Understand, To Be Converted." This was followed by a musical "translation" of de Keyzer’s talk presented by Giovanni Maria Rossi, Jean-Claude Crivelli and Vincent Decleire led a roundtable discussion of UL Document 2, a work in progress intended to update the 1980 document Music and Liturgy (published in English with a commentary in 1992 by The Pastoral Press). The meeting also included an overview by Tonino Parisi of the situation of liturgical music in Italy and hearing sessions in the various language groups.

Presiding Workshop

Working with NPM, The Georgetown Center for Liturgy and the National Organization for Continuing Education of the Roman Catholic Clergy (NOCEC/C) are co-sponsoring “Leading from the Heart: Presiding at Eucharist—A Liturgical Enrichment Opportunity for Presbyters.” The program runs from Monday morning to Wednesday noon at two locations this fall and next spring: at the Embassy Suites in Hunt Valley, Maryland, November 17–19, 2003, and at the Ocean Edge Resort and Golf Club in Brewster, Massachusetts, April 26–28, 2004. Presenters include Lawrence J. Madden, SJ, Paul H. Colloton, OFM, and Anne Y. Koester. Father Colloton is NPM’s director of continuing education, and Anne Koester is the book review editor for Pastoral Music.

This workshop for priests combines presentations, discussions, and one-on-one reviews of presidential style. Topics include: liturgical spirituality for the presider, a refresher on liturgical principles, practical coaching for effective presiding at Mass, and the presider’s role in liturgical formation.

For additional information, phone The Georgetown Center at (202) 687-4420, ext 1; e-mail: liturgy@georgetown.edu; web: www.georgetown.edu/centers/gcl.

Music Ministry Alive Five

The fifth annual Music Ministry Alive—a liturgical music institute for high school and college age youth—took place July 28–August 3 at the College of St. Catherine in St. Paul, Minnesota. Under the direction of David Haas and a nationally acclaimed team and faculty, more than 160 young people and 50 adult
leaders from thirty-four states, Canada, and Ireland gathered to deepen their call and skills in music, liturgy, ministry, spirituality, and leadership.

The theme for MMA 2003 was “Send Down the Fire!” Participants joined in the daily planning and leading of morning prayer, musical skill and repertoire sessions, rehearsals, workshops, peer ministry reflection groups, and liturgy preparation. Each youth participant took part in a master class, developing skills as cantors, pianists, organists, guitarists, percussionists, string, wind and brass players, and liturgical leaders. Four young composers followed a composer track, and a highlight of the week was the premiere of their liturgical compositions. Liturgical prayer and ritual catechesis filled the schedule, including celebrations of morning, evening, and night prayer, Taizé Prayer, and the concluding celebration of the Eucharist.

Music Ministry Alive! is sponsored by The Emmaus Center for Music, Prayer, and Ministry and The College of St. Catherine. It is endorsed or co-sponsored by NPM, GIA Publications, World Library Publications, Oregon Catholic Press, and several other publishers and national organizations. The dates for the sixth annual Music Ministry Alive! Institute are July 27–August 1, 2004, and the program will again be held at The College of St. Catherine in St. Paul. For more information, please contact Music Ministry Alive!, 1595 Blackhawk Lake Drive, Eagan, MN 55122. Phone: (651) 994-1366; e-mail: mmasong@aol.com.

Weston Benedictines at Fifty

The Benedictine monks of Weston Priory, nationally known for their liturgical music, recently marked the fiftieth anniversary of the official reception of their monastic foundation in the Diocese of Burlington. More than 200 people gathered on August 12 for a tour of the monastery, workshops, and grounds; presentation of a new video of monastic life at the priory; and evening prayer with Burlington Bishop Kenneth A. Angell. The procession from the renovated farmhouse to the barn chapel for evening prayer included the Weston Priory community, members of New Skete monastic communities from Cambridge, New York, lay people, religious, clergy of the diocese, Bishop Angell, and Bishop Paul Boorkoski of Metuchen, New Jersey.
2003 National Convention

Christ Present . . .

When the Church Prays and Sings
Celebrating the Constitution on the Sacred Liturgy

BY NATHAN D. MITCHELL

My task is to address the fortieth anniversary of the Second Vatican Council's Constitution on the Sacred Liturgy, Sacrosanctum Concilium, by asking: What’s worked? What hasn’t? And why? It’s a daunting task because the renewal of Roman Catholic worship promised and promulgated at the Council in 1963 is still unfinished business—a work in progress and not a completed, museum-quality artifact. Indeed the arts and forms of the church’s worship were never meant to become an archaeological exhibit controlled by a bureaucratic coterie of celibate custodians. From the get-go, Christian liturgy has been exactly what its name implies: public work; people’s work, a “corporate gesture of praise, neither originating in nor directed toward any one individual person or group”; the “thanksgiving and acknowledgment given to God” by communities of faith through word and action, speech, song and silence, music and movement.1

A Journey Back

As a way of introducing you to participate in a time-travel experiment. After all, if we’re only now seeing light from stars that exploded five billion years ago—when our sun was a mere parvenu on the celestial scene—it shouldn’t be too taxing to travel back with me to December 4, 1963. I realize that, for many of you, this will be a journey to a world you never knew. For old dogs like me, it’s a trip back to my young adulthood: On December 4, 1963, I was midway through my junior year at St. Meinrad College, where I was majoring in Greek and Latin languages and literatures with an inevitable minor in Scholastic philosophy. I was just three months shy of my twenty-first birthday, and, like most other Americans, I was mourning (mourning, I might add, without benefit of Elisabeth Kübler-Ross’s groundbreaking research on the stages of grief, which hadn’t yet been published).

We were mourning because, on November 22, 1963, the feast of St. Cecilia, our young Roman Catholic president, John Fitzgerald Kennedy, had been cruelly murdered, cut down in a hail of bullets in downtown Dallas. We were grieving the collapse of Camelot, the disappearance of JFK’s new frontier; we were lamenting the loss of an energetic leader who told us, on January 20, 1961, that the “torch has been passed to a new generation of Americans—born in this century, tempered by war, disciplined by a hard and bitter peace, proud of our ancient heritage”; who told us that day: “If a free society cannot help the many who are poor, it cannot save the few who are rich.”2 I know: I was there. I had witnessed the blinding sun on the snow; the granite face of Robert Frost shielding his eyes to read “The Gift Outright”; the gravelly voice of Richard Cardinal Cushing, whose opening prayer—far longer than JFK’s speech—set new records for prolixity.

Less than three years later, we found ourselves numbly watching the same Cardinal Cushing “dressed in . . . black garments, droning Latin phrases toward the east wall [of St. Matthew’s] cathedral and striding”—as a reporter for Time magazine put it—“from one side of the [vast] altar to the other.”3 A liturgy of resurrection it was not. Nobody wore white, and “Alleluia” was not our song.

I remind you of these sad events not just because JFK’s death was a raw wound inside the ribs of my generation (though it surely was that), but because it evokes the atmosphere in which we young American Catholic “litniks” of the early 1960s received the news that the bishops at Vatican II had approved the Liturgy Constitution, Sacrosanctum Concilium, and that Pope Paul VI had promulgated it in a solemn ceremony closing the second session of the Council on December 4, 1963. (Incidentally, the Constitution on the Liturgy passed by the overwhelming majority of 2,147 votes to 4—roughly the same ratio of “yeas” to “nays” as the decree defining papal infallibility in 1870!) When the results were tallied, “a tremendous burst of applause greeted . . . the vote.” In his follow-up speech, Paul VI called the liturgy “the first school of spirituality, the first gift which we can bestow upon Christians who believe and pray with us. It is the first invitation to the world to break forth in happy and truthful prayer and to feel the ineffable life-giving force that comes from joining us in the song of divine praise and human hope.”4 Clearly it was a moment memorable for its intense optimism and joy, for its open, eucumenical tone.

But all of you know that ours is a culture in which images speak louder than words, and on December 4, 1963, we American Catholics were torn between the haunting figure of a young child saluting his father’s coffin and the pomp surrounding an eloquent and polished pope born in the nineteenth century but poised to pastor a church preparing itself for a new century and a new millennium.

Other Dancing Images

What other images were dancing in our heads in December 1963? A look at the issue of Time magazine for December 6 (the issue that reported JFK’s funeral and the first days of LBJ’s presidency) offers some clues. A presidential assassination may bring the work of government to a temporary halt, but nothing can clog the wheels of commerce! The first pages of Time for December 6, 1963, are splashy ads, most of them full-color and
full-page. The first celebrates America's love affair with the automobile; it shows not a sleigh "dashing through the snow," but a "Super Torque '64 Ford," a city-block-long vehicle promising performance as "solid, silent, and swift as a rumor in Wall Street." Shick Electric offers "the one thing you can give him for Christmas that nobody—not even his mother—even gave him before: The first and only electric shaver with a cutting head of stainless steel!"—and by the way, Shick also makes "Ladies Shavers, Hairdryers, and the Safe Power Electric Toothbrush." Benrus weighs in with "the most beautiful watches of all Time with the most clarion guarantee ever made... priced from $2 to $1,250." And Westinghouse announces itself as a pioneer in what its ad calls "molecular electronics" that can fit the guts of a radio "on a bit of specially treated silicon the size of a chip diamond." (Yes, Silicon Valley and chip technology were already emerging in 1963!) Time's fourth full-page ad shows a woman in pearls and a little black dress looking up adoringly at her hubby over a caption that reads: "The perfect gift for my man: Early Times, the true old-style Kentucky Bourbon handsomely wrapped at no extra cost."

In Time's listings for TV, records, theater, cinema, and books in that week, no rock bands are mentioned (remember that The Beatles didn't hit the USA until 1964), but LPs by Ray Charles and Miriam Makeba are reviewed as an album entitled "Piaf and Sarapo at the Bobino," which, the reviewer tells us, "presents the late Edith Piaf in the enthusiastic but otherwise drear company of her young (25) Greek husband Theo." On Broadway, you could go see Edward Albee's dramatic adaptation of The Ballad of the Sad Café... Carson McCullers' dark fable about the strange and obsessive attractions of love. Moviegoers (then as now) could feast on fare that was either artsy or folksy. The artsy types could go see "Théâtre," an adaptation of Francois Mauriac's "1927 novel about a woman who poisons her husband because he is so thoroughly provincial"... the rest of us could spend the evening watching Debbie Reynolds and Barry Nelson in "Mary, Mary." Or for those who dislike theater and cinema, there are books. Topping the fiction "Best Sellers" list on December 6, 1963, was Mary McCarthy's controversial novel The Group, followed by Morris L. West's The Shoes of the Fisherman. Coming in at 9 and 10 were John Rechy's City of Night and Jean Genet's Our Lady of the Flowers—works that reveal an America quite different from the Nascar Nation that now marches to the beat of Rush Limbaugh, Jerry Falwell, and the tantrum-throwing Antonin Scalia. Topping the nonfiction charts was Nancy Mitford's scathing study of the funeral industry, The American Way of Death, with James Baldwin's essays, The Fire Next Time, rounding out the list.

But it's Time's ads and their images that perhaps tell us the most about ourselves on December 4, 1963: There's Boeing's full-page display of a Saturn V rocket "standing tall as a 30-story building and measuring 33 feet in diameter... able to place 100 tons in earth orbit, or transport several tons of instruments to Mars." There's Hertz rent-a-car, guaranteed "put vim, vigor and vitality into your vacation." There are those GE radios that "NOBODY" got last Christmas because they "didn't even exist a year ago." There is an arresting photo of an ultra-modern Sephardic Temple designed by architects Bertram Bassuk and Julius Stein and built for a Jewish community in Cedarhurst, Long Island; it has (so the ad copy tells us) "rooflines that swoop and soar with poetic geometries that would delight the imagination of Euclid... an 'Architect's dream [and a] Roofer's nightmare.'" There's Shell Oil's two-page, full-color ad, showing Einstein's famous equation E=mc^2 superimposed on a stunning photograph, made at the California Institute of Technology, of the "Veil Nebula" in the Constellation Cygnus. "People dedicated to the pursuit of excellence," Shell's ad crowns; "new ideas, new products, new ways to serve you better."

"New ideas, new products, new ways": the 1960s were a decade of matchless energy, innovation, and progress. But they were also a righteous turbulent time. To quote Dickens: "It was the best of times; it was the worst of times." The '60s were Selma, and sit-downs, and civil rights legislation; they were "The Great Society"; Janis Joplin and "Purple Rain" and The Stones; Vietnam and thousands of our sweet youngsters dying in rice paddies on the other side of the world; they were anti-war protests, Students for a Democratic Society, the Weathermen, Woodstock and the Summer of Love; they were "The Sounds of Silence" and "A Bridge Over Troubled Water"; they were "Hello, I won't go!"; they were the voice of our peace prophet Dr. Martin Luther King, Jr., crying; "I have a dream," and singing: "We shall overcome."

This was the America—strong, sorrowful, stirred by controversy, yet sure of itself—that first embraced Sacrosanctum Concilium; this was the America that pledged its energies to making liturgy a gift for God's pilgrim people, the "first gift," as Paul VI said, "which we can bestow upon Christians who believe and pray with us... the first invitation to the world to break forth in happy and truthful prayer." Breaking forth in happiness and hope: an ecumenical gift to draw all Christians toward fulfillment of Christ's priestly prayer "that all may be one." That was the dawn, the sunrise, theaggiornamento promised when Blessed John XXIII threw open the church's windows and called for a "new Pentecost.""
historical movement brought temporarily to a halt. From a council that promised to bring about a sweeping inner renewal of Roman Catholicism, Vatican II has become a parliament of stalemate, compromise and delay. The article continued:

The change in pace of the council reflects the change in Roman Catholic leadership that took place between sessions. Vatican II was first summoned by that quiet revolutionary, Pope John XXIII, who intuitively felt the need for an aggiornamento—a modernization of the church. His instinct was dramatically proved right during the first session, when a majority of the prelates rejected the standpat schemata on liturgy, the sources of revelation and the nature of the church proposed by the conservative Roman Curia.

In vote after vote, the bishops made it clear that they wanted to address the world in decrees that would be free of . . . 'triumphalism, clericalism, juridicism.' Pope John stayed behind the scenes, but each time he was called upon to mediate a dispute . . . he quietly but effectively sided with the forces for change . . .

All the while, Pope John was ill—which won sympathy for his vision. Then last June (1963) he died. His death created a vacuum of inspiration.7

Subsequent developments made this 1963 report sound prophetic. True, Time’s reporter noted, Paul VI was a friend of “progressives [like] Belgium’s Leo Josef Cardinal Suenens, and even . . . Fathers Yves Congar and Karl Rahner”; but the new pope quickly “found himself more a prisoner of the Curia than John ever was . . . and he [has] apparently decided that he cannot afford to alienate its powerful conservatives by acting strongly against them.”8

In point of fact, this was true. Curia officials did everything in their power—using means both fair and foul—to sabotage the Council’s progress. They stalled whenever they were asked to incorporate changes requested by a majority of bishops into revised drafts of the conciliar decrees, and they surreptitiously altered certain texts so that the bishops would be voting on a document different from the one approved by the Council’s commissions. As we know from Xavier Rynne’s remarkable Letters from Vatican City, attempted sabotage even threatened the Constitution on the Liturgy. Before the bishops could vote on it, “unknown hands” stripped the constitution of “certain important sections dealing with the biblical foundations of the liturgy.”9

Steven Stuner (r) leads the pre-convention master class for young organists at Christ Church Cathedral.

Jeanne Cotter teaches the pre-convention master class for liturgical pianists.
over, these same "unknown hands" tried to eliminate the provision contained in SC 22.1, which grants liturgical authority to episcopal conferences. If it hadn't been for the eagle eyes and quick thinking of two German cardinals—Pfrings of Cologne and Doepfner of Munich—the authority of episcopal conferences in matters liturgical (spelled out in documents like Inter Decumendi of 1964) would have been eliminated, "leaving the [liturgical] reforms considered so essential by the bishops at the mercy of certain Roman officials, as had been the case for centuries." In fact, as all of you know, the liturgical competence of episcopal conferences is still being resisted, as anyone who reads paragraphs 92–108 of Liturgiam authentica can testify.

An Assessment
Twenty Years Old

Let's turn to the situation today: After forty years of reform and renewal, where do we stand? What's worked? What hasn't? And why? These are questions easy to ask and hard to answer. For one thing, much of what we know about worship in American Catholic parishes is anecdotal rather than scientific or statistical. For another, the face of American Catholicism has changed—literally and dramatically—over the past forty years. The fastest growing groups among us are Latino and Asian. Before the middle of this century, English may well be a minority vernacular for Catholics in an increas-

ingly polyglot American culture.

Moreover, despite assertions that liturgical reform has driven people away from the church in droves, the statistics we have tell another tale. Church membership, for instance, has grown steadily over the past twenty-five years. Between the years 1976 and 2000, the number of baptized Catholics worldwide grew by 38 percent, while in the Americas, during the same period, the number of Catholics expanded to 62.8 percent of the total population. By almost anybody's reckoning, these are impressive stats, and they certainly challenge the complaint that "Catholic identity and church membership" have eroded as a result of "progressive," postconciliar Catholicism, with its "populist" forms of worship.

So: What's worked? What hasn't? Why? Twenty years ago, the Notre Dame Study of Catholic Parish life came to four conclusions about liturgy on the basis of data gathered from "36 parishes, scattered across sixteen states from Oregon to Massachusetts and from Wisconsin to Texas...including French, Polish, and black ethnic communities."

First, the study concluded that liturgy ranked rather low among parish priorities—far lower, say, than religious education. Second, it concluded that many parishes lack a regular, "solidly based catechesis on the rites, texts, and symbols of the liturgy, including the role of the assembly," as a result, many people in the pews are unclear about the deeper reasons for renewal and unsure of its intended impact on Christian life. Third, the Notre Dame Study concluded that many parishioners fail to connect "Catholic identity" with either liturgy or loyalty to a specific set of beliefs, values, and practices. Fourth, the study concluded that American Catholics, like other immigrant groups, have been steadily assimilated to American "mainstream" culture. "There is strong evidence," the report concludes, "that American Catholics are in process of becoming more characteristically American than characteristically Catholic. In other words, cultural assimilation appears to be occurring at the expense of a distinctive Catholic identity."

That was twenty years ago, and the conclusions were not comforting. Indeed, they suggested that our record on liturgical reform was "lackluster" at best and "dismally ineffective" at worst. As a snapshot of how things were in some parishes a generation ago, the Notre Dame Study may still have some value. But (and it's a big "but"), the study's methods for gathering data and assessing it were seriously flawed. As one of the principal researchers—liturgist Mark Searle—pointed out, any study of Catholic worship that neglects data from Hispanic, Asian, and newly arriving ethnic communities; ignores established minorities outside our own culture; and overlooks the liturgical changes initiated by many Protestant Churches can't be taken seriously.

Moreover, as I mentioned above, the shape, color, and language of American Catholicism has changed rapidly and enormously over the past two decades. Other far-reaching changes are happening as well: a huge increase of lay ministers being trained in M.Div. and M.A. programs; declining numbers of ordained clergy (with serious consequences for the availability of Sunday Eucharist); the production by Catholic publishers of high-quality material to support sound liturgical renewal; the agitation by traditionalists for a return to preconciliar (Latin, Tridentine) forms of worship; the influence of national organizations (such as the ecumenical Haemn Society and NPM) to improve the range and quality of worship music; the presence of the RCIA and its impact on parish life and liturgy.

A World of Interconnected Differences

But I don't think the future of liturgical renewal depends on "bigger and better" programs. Late last October, I did a mini-experiment on the Notre Dame campus, where I work. I listed for one single day—

The San Antonio Vocal Arts Ensemble (SAVAE) performs "Ancient Echoes" at the Cathedral of St. Peter in Chains.
Wednesday, October 30, 2002—a few of the events a student, faculty member, or campus visitor could have attended . . . besides classes. The Irish poet and writer Ciaran Carson was reading from his new work in DeBartolo Hall; at the Mestrovic Gallery of the Snite Museum of Art, guest artists Margaret Alarcon and Claudia Mercado were performing at a "Celebración del Día de los Muertos"; at the Basilica of the Sacred Heart, an early-music ensemble known as the Schola Musicorum was presenting its nineteenth "Abendmusik"—a concert of Gregorian chants. Meanwhile, Dr. Umar Faruq Abdul-Ali, of the Nawawi Foundation in Chicago, was at the Notre Dame Law School lecturing on the topic "Pluralism and Tolerance in Classical Islamic Law: Negotiating the Tradition post 9/11." The next day (Halloween), "Cinema at the Snite" offered "Monsoon Wedding" (an Indian, American, French, Italian film); the twenty-fifth annual Lloyd McBride Lecture, on "The Human Face of Trade," was given by Ohio Congresswoman Marcy Kaptur; and the Notre Dame Glee Club sang its free fall concert in Washington Hall.

Imagine all that for a moment. Most all these events were "free and open to the public." In the space of twenty-four hours or less, you could listen to a modern Irish poet; celebrate the "Day of the Dead," surround yourself with sculptures created by an artist from Eastern Europe—the Croatian Ivan Mestrovic; or listen to director Alexander Blatchley direct an ensemble of young vocalists in singing medieval plainsong in a basilica built in the nineteenth century faux-French-Gothic style. And while you were letting your senses revel in all these sights and sounds, you could ponder the complexities of classical Islamic law, or the impact of global trade agreements like NAFTA on American job markets, or listen to the Glee Club sing "Cheer, Cheer for Old Notre Dame" in a hall used more typically for performances of Shakespeare.

Welcome, my friends, to the wide, wonderful word of postmodernism: a world of diverse, coexisting cultures, competing beliefs, colliding ethical traditions, and conflicting legal systems—a world where an imaginative photo-collage might feature a bicephalous figure combining a Mexican "sugar skull" with the head of an Indian bride, the bulging arms of an American steel-worker, the knees of a Muslim imam bending toward Mecca in prayer, Christian throats vibrating with sounds of ancient plainsong in a dark-

Art gone "bats" in Fountain Square

"It is a great time to see old friends from other parts of the country. I am always renewed and invigorated when I return home."

A Convention Participant

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ened church, or a hormone-pumping freshman’s foot tapping to the rousing rhythms of a football fight song. None of us would be surprised by such a collage; on the contrary, we’d probably find it familiar, welcome, stimulating, even delightful. After all, ours is a culture of images. Today, it doesn’t strike us as the least bit odd that you can hear a Qur’anic legal expert lecture on a Catholic campus, or that the festivities of the Day of the Dead are celebrated in an art gallery dominated by huge figures chiseled by a Croatian sculptor. In a word, the postmodernist world is a vigorously multicultural world.

A postmodern world and a multicultural world: That’s the environment within which we have to assess what’s happening to American Catholic worship on this fortieth anniversary of Sacrosanctum Concilium. Whether they know it or not, even those traditionalists who lobby for widespread use of the 1962 “Tridentine” Missal are behaving as perfect postmodernists. Because, in fact, if they succeed, they will have helped create a thoroughly postmodern liturgical landscape for the American Catholic community—a landscape every bit as eclectic, lively, syncretic, and strange as the Notre Dame daily calendar for October 30, 2002. The “Day of the Dead” rubbing elbows with the Dies irae; “Monsoon Wedding” sitting at table with Lauda, Sion, Satratorum; the old “prayers at the foot of the altar” going to bed with “Amazing Grace.” Jim Powell describes our postmodern universe as a dizzying “mix of identities, realities, cultures, races, gender roles, technologies, economies, cyberspaces, mediascapes.”9 “[W]e live increasingly,” he says, “in a world of interconnected differences—differences amplified and multiplied at the speed of electricity.”9

A world of interconnected differences: Ours is no longer a world uniformly united under one, single “sacred canopy” (and maybe it never was). There is no longer any single, comprehensive system of meaning, faith, and values to which “most of the inhabited world” (at least officially) adheres. (Again, maybe there never was, although medieval historians still speak of a “Christendom” that once flourished in Europe and united—or coerced—diverse ethnic and social groups under a single, agreed-upon “rule” of religion and ritual.) A pope like Blessed John XXIII understood all this. He’d been around; he’d lived and worked in societies where Jewish, Islamic, and Christian cultures coexist. Maybe that’s why he thought we should throw the windows open and let the fresh air in. Because, like it or not, in today’s postmodern world, there is “[n]o longer one morality or myth or ritual or dance or dream or philosophy or concept of self or god or culture or style of art that predominates.”20 And lamenting that fact isn’t going to change it. The so-called mega-cultures of the past—as exemplified, for instance, by medieval “Christendom”—have fragmented into thousands of micro-cultures, based often on fluid, heterogeneous, interpersonal intimacies within small groups rather than on stable, homogeneous, macro-structures supported by church and state.

But what does all this have to do with Christian faith and worship? Well, everything. The liturgical vision enshrined in Sacrosanctum Concilium was, I would argue, a vision aimed at precisely such a postmodern world. Thus, SC affirms the “substantial unity of the Roman rite,” but argues that unity is best served not by liturgical absolutism (not by liturgical Stalinnism) but by a rich medley of voices, by a variety of languages (the vernaculars), by respecting and fostering diverse cultural customs. This affirmation is embodied explicitly in paragraphs thirty-seven and thirty-eight of the Liturgy Constitution:

Even in the liturgy the Church does not wish to impose a rigid uniformity in matters which do not involve the faith or the good of the whole community. Rather does she respect and foster the qualities and talents of the various races and nations. Anything in these people’s way of life which is not indissolubly bound up with superstition and error she studies with sympathy, and, if possible, preserves intact. She sometimes even admits such things into the liturgy itself, provided they harmonize with its true and authentic spirit.

Provided that the substantial unity of the Roman rite is preserved, provision shall be made, when revising the liturgical books, for legitimate variations and adaptations to different groups, regions, and peoples . . . .

These two paragraphs constitute a bold manifesto for liturgical reform in a postmodern world. Notice the Council’s emphasis on finding unity precisely in and through “interconnected differences.” SC insists, first, that liturgical variety is the norm, and “rigid uniformity” the rare exception; second, that the Church not only tolerates and “respects” but fosters the distinctive “qualities and talents of the various races and nations”; third, that the unity of the Roman Rite is in no way threatened by “legitimate variations and adaptations to different groups”; and, fourth, that the goal of reform and renewal is not to keep absolute power at the Church’s center but to disperse that power to the margins, to decentralize, and to empower the “traditions and cultures of individual peoples” (SC 40.1).

Theory in Action

If you want to see “postmodern” liturgy in action, you could do no better than reflect on the Masses at which Pope John Paul II presided during his historic pastoral visit to Mexico last summer. As you’ll recall, John Paul went there to canonize Juan Diego, as well as two Zapotec Indians, Juan Bautista and Jacinto de los Angeles, who were martyred in the year 1790.31 As the National Catholic Reporter’s Rome correspondent John Allen noted, what especially impressed people during these celebrations “was the startling degree to which both liturgies were ‘inculturated,’ meaning that they drew heavily upon the sacred traditions of the native cultures involved.”32 Here is an excerpt from Allen’s report as published in the NCR:

When the pope pronounced the words of canonization for Juan Diego, conch shells began to blow, and the hundreds of indigenous persons present began to shake rattles they had brought for the occasion. Then native music began to thump out, as 11 dancers in Aztec costume slowly twirled their way down a specially prepared runway. As they snaked their way towards the pope, incense was burned and candles lit, while flower petals were strewn in their path. Finally red confetti was fired over our heads. It was an electrifying moment, and left the people inside the basilica cheering like it was Game Seven of the NBA finals.33

Allen went on to observe that similar native customs surrounded the next day’s ceremony for Juan Bautista and Jacinto de los Angeles. This time, “Indian women bearing smoking pots of incense brushed branches of herbs on the pontiff, Cardinal Norberto Rivera Carrera, and other prelates in a limpiapu, or purification, ceremony. The common Indian blessing is believed to cure spiritual and physical ailments by driving off evil spirits.”34

I’d say that’s a pretty obvious example of postmodern liturgical inculturation.

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Now, I’m not suggesting that the liturgy director at St. Peter in Chains Cathedral in Cincinnati should rush to incorporate these customs into the liturgy next Sunday. My point is not that we should raid others’ cultures or foster “novelty” for novelty’s sake; my point is what these papal Masses reveal about John Paul II’s own respect for local customs and native ritual traditions. It is no secret that the person responsible for papal liturgies—Bishop Piero Marini—is far friendlier to reform than was Cardinal Jorge Medina Estevez, the former prefect of the Congregation for Divine Worship and the Discipline of the Sacraments (CDWDS). Even though John Paul signed Cardinal

\[\text{I’d say that’s a pretty obvious example of postmodern liturgical inculturation.}\]

Medina’s documents (and will presumably sign those of his successor, Cardinal Arinze), \textit{still} the pope in Mexico celebrated Bishop Marini’s liturgies.\textsuperscript{59} One could speculate, of course, that the pope merely “tolerated” these highly inculturated, postmodern liturgies while secretly bemoaning their lack of Roman “terseness,” “dignity” and “sacredness.”\textsuperscript{62} Yet as John Allen reported after watching the pope closely during the beatification ceremony last August, “As the performance built up a head of steam, I saw the pope smiling broadly and tapping out the rhythm of the music. As papal endorsements go, it was indirect—but unmistakable.”\textsuperscript{67}

In sum, our cultural context today is a postmodern one. For the liturgy, that’s good news and bad news. The good news is that American Catholic worship today is able to unite very diverse cultures, races, sounds, and images into a truly pluralistic Pentecostal community where each person—Latino, Anglo, Vietnamese, Korean, Filipino, Palestinian, Croatian, or Serb—can hear of God’s mighty deeds without having to sacrifice the precious customs native to each of these ancient cultures. The bad news is that postmodern culture tends to love surface without depth; it often prefers play to purpose and “sound bites” to sound thought and analysis. As Fredric Jameson writes, postmodern cultures tend to dislocate people, splintering them into small linguistic communities, each one speaking “a curious private language of its own, each profession developing its private
code or dialect... each individual coming to be a kind of linguistic island, separated from everyone else. The result is that for the typically alienated post-modern city dweller, life is an hallucination, an exhilarating blur, a reality evaporating into mere images, spectacles, strange new warps in time and space, fixated on commodities, on products, on images, like the explosion of Andy Warhol's pop art. . . . Flows of images stolen from consumer culture and reproduced with industrial repetition, Campbell's Soup cans, Brillo boxes, bottles of Coca-Cola, collages of identical images of Hollywood stars such as Marilyn Monroe, all sameness, all surface—and all depthlessness.

Does this postmodern "depthlessness" present a serious challenge to Christian worship and its renewal? You bet it does. But we won't get anywhere if (like those traditionalists I mentioned a few minutes ago) we uncritically embrace postmodern pastiche and call for still more fragmentation and chaos by urging an expanded use of the 1962 Missal. We'd be much better off following the lead of Pope John Paul II and his redoubtable master of ceremonies, Bishop Piero Marini. Again, as reporter John Allen noted in an NCR column for June 20, 2003, "More people have watched Masses planned by Marini than by any other liturgist in the world, which gives him enormous power to shape the public idea of what Catholic worship is all about." As Bishop Marini said in a recent interview, "The preconciliar Mass . . . had a limited cultural horizon. It was the liturgical expression of the countries of the Mediterranean Basin. . . . But with the New World, Latin America and the various missions in Africa and Asia, it was necessary to open this liturgy that had been closed to the new peoples. That happened with the Second Vatican Council and with the trips of the pope." 

Bishop Marini goes on to say that the tone of our current liturgical debates tends toward extremism, and I suspect he's right. "We need more tolerance," Marini urges, "more respect for the various positions, more understanding, more fraternity, and a truly ecclesial spirit in searching to resolve the problems." And, again, I suspect he's right. In the end, the aim is balance; in the end, people are the point. "When it's done properly," Bishop Marini remarks, "the liturgy puts you into contact with reality, the reality of the community and the reality of God. That's something truly beautiful." 

The Point: How Well We Serve

The most important question facing us today isn't "Who will win the liturgy wars?" After all, if we're having a war, who wins is irrelevant. War of any kind is always hell, always destructive, always a disaster. No one wins a war. The most important question today is: How well will we serve our people—all our people, and not merely us privileged, more-or-less-affluent few?

We have to pray to be made worthy of the people we serve. In his journal Radical Compassion, Jesuit Father Gary Smith tells of celebrating Mass with two very different communities in Portland, Oregon. The first is a rather typical city parish, where he met Pamela, "a wonderful young woman" (Smith writes) "seated in her wheelchair in front of the congregation, literally twisted in her cerebral palsy." He says:

When I went to her during the time when the congregation was exchanging a gesture of peace, she clung to me, her hands grasping mine, her head pressed to my head. Later in front of the church, she tried to tell me something as saliva dribbled down her smiling, glad-to-see-me face. I could not understand her. Helplessly, I looked to her father for a translation, and he repeated her daughter's unforgettable words: "I wish I could talk to you." 

"I wish I could talk to you." Oh, my people, we have to pray to be made worthy of the people we serve. On Holy Thursday, Fr. Smith was celebrating with his usual congregation, the street people of Portland. "Tonight," he writes, "many of the poor were present, having their feet gently washed and dried by others in imitation of Jesus. When I saw it all in front of me—the poor, the washing basins, the awkwardness of the washers, the faces of the silent and reverent congregation—I realized once again what the sanctity of service is and that the truth of the heart of Christ is found in the washing of feet." He continues:

A long time ago I read a reflection by Luigi Santucci in his book Meeting Jesus about the bowl that Christ used in washing the feet of his disciples. I remember thinking, if that I had to choose some relic of the Passion, I wouldn't pick up a scourge or a spear, but that round bowl of dirty water. And I would want to go around the world with that receptacle under my arm, looking only at people's feet; and for each one I'd tie a towel around my neck, bend down, and never raise my eyes higher than their ankles, so as not to distinguish friends from enemies. I'd wash the feet of atheists, drug addicts, arms dealers, murderers, pimps, abusers of all kinds—and all in silence, until they understood... 

"I wish I could talk to you." The sanctity of service... the guy with the bowl of dirty water in his hands. Oh, my people, wouldn't you kneel down to wash the feet of one of these little ones? Wouldn't you open your side, to let the blood and water pour out? Wouldn't you? I wish I could talk to you. Oh, my people, let us pray with the prophet Jeremiah that God may seduce us—seduce us to the sanctity of service, to the service of the poor. Let us pray that one day we will awaken in the kingdom of God, carrying in our hands a bowl of dirty water! Because that, my friends, is why we do what we do. It is an awesome privilege.

And let the church say: "Amen." 

Notes

5. See Time 82:23 (December 6, 1963), 52.
6. In 1964, Pope Paul VI abandoned such flourishes as ostrich feather fans, the sedilia, and the tieras.
8. Ibid.
10. Inter Oecumenici was the first of several "instructions" on the "right implementation of the Constitution on the Liturgy." Over the past forty years, there have been five such instructions, the most recent being Liturgiam


12. Ibid.

13. See Mark Searle, "The Notre Dame Study of Catholic Parish Life," Worship 60:4 (July 1986), 312–333; here, 314. As Searle noted, the first phase (1981–1982) of the Notre Dame study had included a survey of 1,100 parishes nationwide. From among these, 36 parishes were selected as most "representative." In the study "Hispanic parishes were deliberately excluded. . . . for two reasons. First, our resources were too small to be able to afford bilingual researchers and bilingual instruments. Second, we considered that Hispanic Catholicism was sufficiently different from the rest of American Catholicism to deserve and indeed to require separate investigation" (ibid., 314). Obviously, the decision not to include Latino parish communities would be intolerable today.


15. Ibid., 331.

16. Ibid., 332.

17. Ibid., 333.


19. Ibid., 3–4, emphasis added.

20. Ibid., 4.


22. See John L. Allen, "Inculturation at Papal Masses: Maciel Gets Front-Row Seat; Next, Poland and St. Faustina," NCR (August 9, 2002). Allen is NCR's Vatican correspondent; his "Word from Rome" is available online at NCR's website.

23. Ibid.

24. Ibid.

25. Ibid.

26. These are qualities whose preservation the Association for Latin Liturgy lists as one of its three principal aims.

27. Allen, "Inculturation at Papal Masses . . ." NCR (August 9, 2002).


29. Powell, 37.

30. See Powell, 38–40, for a humorous discussion of Fredric Jameson's distinction between parody and pastiche.


32. Ibid. Note that Marion's own words begin with the phrase, "It was the liturgical expression . . . ."

33. Ibid.

34. Gary Smith, s.j., Radical Compassion: Finding Christ in the Heart of the Poor (Chicago: Loyola Press, 2002), 114.

35. Ibid.

36. Ibid., 115–16.

A room was set aside in the Sabin Convention Center for personal prayer.
The Formation of the Assembly: Reflections on One Community’s Experience

BY ANDREW D. CIFERNI, O.PRAEM.

The leadership of NPM has invited me to share with you some of the knowledge and, perhaps, wisdom I have accumulated—by God’s grace—during eighteen years as liturgy director and rector of the Daylesford Abbey Church in Paoli, Pennsylvania, and in almost thirty-five years of study and practice as a pastoral liturgist. I pray too—and by God’s grace—that some of my experience may inspire critical reflection on your own experience and ministry. For this reason I have posed, at the end of each section, a question or two that may prompt critical reflection on the formation of the assembly at prayer.

Since returning to Daylesford Abbey after ten years teaching homiletics and liturgy at The Catholic University of America and the Washington Theological Union, my work on the leadership team of my community has led me into the study of Bowen Family System Theory and Tavistock Group Relations work. These studies have been foundational in shaping what I present to you here. I begin, therefore, by suggesting that, when we look at our work as ministers, it is wise for us to know whence we come as communities and as members of these communities.

Family History

Daylesford Abbey is a Norbertine community, which means that it is a community of canons regular, clerics and laymen, living a way of life established in the twelfth century, following the Rule of Augustine, and taking a vow of stability in service to a local church. The celebration of the liturgy is at the heart of our charism. For centuries this commitment was summed up in the phrase splendor cultus (the splendor of worship). Norbertines, like other canons regular, have always been committed to splendid celebration of the Eucharist and the liturgy of the hours as a primary manifestation of the proclamation of the Gospel of Jesus Christ. Inspired by the renewal called for by Vatican II, our order came to retrieve its tradition in terms of liturgical prayer in medio populi (among the assembly). Without abandoning the community’s commitment to the fullest celebration of the liturgy, we adjusted our focus to make sure that this worship would be planned and celebrated so that it would be hospitable to all who worship in our abbey churches.

My own community at Daylesford Abbey came to birth at the very moment when this transition was being formulated and enacted in Norbertine communities throughout the world. For good and for ill, we at Daylesford had had no longstanding tradition of a ritualized life together, for we had been mainly been engaged in high school teaching. We were aware that our tradition was being renewed even if we did not know clearly where the renewal would lead us.

From the first celebration of the liturgy in our abbey church, on Christmas Eve 1966, there was an invitation to full participation for all who came. The liturgy became the foundation for what a sociologist would now identify as an “intentional community,” one centered on the full celebration of the Eucharist and the liturgy of the hours. Liturgical leadership in the community began with eager young priests—one of whom had completed his MA in liturgy at Notre Dame—and with seminarians who engaged other members of the assembly by musical participation in a space that was made for singing.

That's a bit of our family history. What is the history of your worshipping community?

Key Figures

As a community reviews its history, it inevitably finds that certain individuals have played key roles in certain aspects of its life. After the initial promoters of sung liturgy had begun the process of renewal at Daylesford Abbey, I came as a young priest fresh with his Ph.D. from Notre Dame. (Those familiar with the Enneagram might appreciate that I am a four, and for “fours,” as many of the other “fours” here might recognize in themselves, ritual is reality.)

As I look retrospectively at the interaction of my own story and the unfolding of the church’s renewal, I recognize that I am old enough to have had a foot in two eras: formed in the old and trained for the new. My father was a bricklayer. I studied...
ied at Notre Dame in the halcyon years when the liturgy faculty consisted of Aidan Kavanagh, o.s., and Bill Storey, and the Ph.D. student body included Nathan Mitchell, Frank Quinn, Frank Seno, and Carl Dehne. Summer students at the time included Edward Foley, Michael Joncas, and Michael McMahon. My ongoing formation included my participation in the ten-year Milwaukee Symposium on ritual music hosted by Archbishop Rembert Weakland and ten years teaching homiletics and liturgy in Washington, DC.

Who are the key figures in your community’s development? In your own development? What is your unique gift?

Six Things I’ve (We’ve) Learned

1. Doing the liturgy well is the best catechesis. With that background, the first learning that I’d like to share with you is one that I hope you have already come to know and practice, namely, that doing the liturgy well is the church’s best catechesis. If the best liturgical symbols are rooted in human experience, then their full and open use should need little, if any, explanation. The more you feel that a liturgical practice or symbol needs to be explained to the assembly to be appreciated, the more likely it is that the liturgical practice itself is missing the mark. Though the retrieval of ancient practices such as Communion from the cup may demand some catechesis, the best, but surely not only, location for that catechesis is within liturgical preaching. The very nature of symbol would help us to anticipate resistance when a symbol is newly introduced to a community, for powerful symbols elicit conversion in those who use them, and, as we all know, people are ever resistant to change.

2. Doing the liturgy well places demands on and requires engagement by the leadership. We live in an entertainment culture that makes me wary of applause in worship. Though I do not seek out conflict, I have come to pay more attention to disagreement and disturbance around the liturgy than I have to kudos. Having spent a large part of my time and energy educating, forming, and catechizing a wide range of people about the liturgy, I become more convinced that if the symbols are being opened up, the leaders of the community—pastors, religious educators, liturgy and music directors, inter alia—more than anyone else, need to be aware of why they are doing what they are doing.

Leaders need to strive for flow, or, in other words, for that concurrence of skills and challenge that makes for a sense of “time outside of time.” Quality draws quality—in preaching, music, gesture, environment, and the visual arts. Professionalism is never a disservice in the celebration of the liturgy as long as the artists and ministers believe that their art is in service to the rite rather than the rite being in service to their talent.

What demands do you make on yourself as a pastoral liturgical leader?

3. The liturgy is an act of pastoral care. Fred Craddock writes that when people in the midst of hearing a homily are having an “aha!” moment, it is not because they are getting new information but because the preacher is putting words on their own experience, enabling them to link their own experience with the story just proclaimed in the Scripture readings. Older Protestant models of pastoral care have sometimes led us to think that pastoral care is basically a one-on-one activity that takes place before and after the liturgy. But liturgical experience has shown us that, in the opening up of the Scriptures and the embodiment of the Word in symbol and gesture, the community is being healed and reconciled, inspired, and given a mission. Though what we do in the liturgy rests upon the pastoral care that has occurred before we gather, what we will do is strengthened, supported, and inspired by what we do in the liturgy.

What indications do you have that your liturgical celebrations are in themselves acts of pastoral care?

4. We need an explicit method of reflection on worship. After almost forty years of striving to move toward full implementation of the liturgical mandate of Vatican II, I still remain surprised by the range of questions we ask one another and even more surprised by some of the responses I hear. Questions may and will arise from the most unlikely places, but how we respond to them demands an explicit method of reflection. The following four elements might help to structure such a method or at least serve as a kind of checklist for evaluating what you are currently doing in helping people reflect on their experience.

A. Obedience to the tradition and/or interpretation of liturgical law. The method of pastoral reflection laid out by the Whiteheads has been most helpful to me: Know the tradition, be aware of cultural values, reflect consciously on the experience of the assembly and of me within it. I must confess that, as I experience the absence of or weakness of explicit methods of such reflection, I find myself being pushed toward a more conservative stance vis-à-vis the celebration of the rites. When I was younger, I might have counseled liturgical ministers to be creative, if they were certain that what they contemplated was more pastorally beneficial than what was prescribed in the typical editions. More often, though, my counsel now is that no one should deviate from liturgical prescriptions unless they are certain that obedience to them will cause harm. I must add that the need for such a reflective method applies also to the matter of making the many choices presented in even the daily celebration of the liturgy, e.g., the relationship of the Preface and/or Eucharistic Prayer to preaching.
B. **Looking liturgically.** Here I am concerned about acquiring the habit of learning to look at every liturgical act as an embodiment of an ecclesiology and to make decisions in the light of what one sees. For example, a presider paged through the *Roman Missal* to choose a Eucharistic Prayer while the assembly sings the “Holy, Holy, Holy” could quite legitimately be seen as “cut off” or “over against” the rest of the assembly of which he is a part.

C. **Praying in public.** The reformed rites of the Catholic Church make a new demand not only on presiders but on every liturgical minister—indeed, every member of the assembly—to be those who lead by praying well publicly and thus drawing others into the one prayer of Christ in and through his church. Kathleen Hughes has expressed this well in describing liturgical ministers as icons of prayer. We need to see that good liturgical celebration rests, among other things, on the practices of prayer, especially those rooted in the Word that take place outside the liturgy, such as *lectio divina*, Bible study, homily preparation, and adult faith formation.

D. **Graciousness, beauty, and hospitality.** If they are to be vehicles of the Presence, that is, to be bearers of God’s grace, liturgical acts must be gracious, hospitable acts. Every member of the assembly and every minister within it must be attentive to the Spirit ministering to the Spirit. Full, active and conscious participation is about mindfulness in movement, gesture, voice, and sight.

E. **Able to bear the weight of the mystery; appropriate and inculturated.** If prayer rooted in the Word is the larger ecology of worship, then communities must be led day by day to that deeper ongoing conversion that we identify as our participation in the paschal mystery. This ongoing conversion can never be trivialized by tawdry forms of art, music, preaching, or eucharology.

> Are you conscious of using—personally or within your community—any explicit methodology for pastoral reflection?

5. **You need to know your system.** Very few liturgy workshops are about the liturgical act alone. Inevitably many contemporary discussions about liturgy reveal themselves as, at worst, power struggles, and, at best, authentic strivings at dialogue. One of the dangers in a system based largely on volunteerism is that both positional leaders (pastors, salaried liturgy and/or music directors) and volunteers often engage themselves without consciously agreeing on how decisions will be made. The core question here is not what the polity will be but awareness of what it is before engaging in the task. There is incalculable pain and damage when positional leaders speak a language of collaboration but engage, especially in crunch situations, in a quite different leadership style. My experience has taught me that positional leaders, salaried employees, and volunteers all need to be clear about and in agreement on procedures for collaboration and decision-making.

*How are decisions made in your system? What is the methodology? What are the criteria?*

6. **Recognize the ethical demands of worship.** Because of a sad and painful experience of division within our own community, the professed and lay members of Daylesford Abbey have committed us to making reconciliation the key characteristic of our ministry. The more we engage in this enterprise, the clearer it becomes that, before we set out to win the Nobel Prize for helping to establish peace in the Middle East, we must first learn to establish peace between those still attached to “Let Us Build The City of God” and those who insist on singing Handel’s “Hallelujah” Chorus during the preparation of the altar and gifts at the Easter Vigil.

The liturgy makes demands on how we think and act. It forms us. The lack of response of American Catholics to Pope John Paul II’s call to peace in the face of our war in Iraq may provide ample evidence of the liturgy’s failure to shape us. I was moved and inspired by the words on pastoral sensitivity sent to all speakers for this convention by Paul Colloton:

> Our world is a precarious place. As you prepare your presentation please remember our members and participants are impacted by the same fear and feelings around the need for peace and the means for achieving it that touch our world family. Please be sensitive to the needs of our world, our church, and our participants.

Learning how to speak to one another in a non-violent way—in a language of compassion—is but the first step toward creating the conditions for the possibility that God’s gifts will be poured out among us so that the liturgy will not only shape belief but also spirituality, moral judgments, and actions rooted in those judgments.

Sharing Thanksgiving and Confession

I am not sure that the professed and lay members of the community with whom I have been praying publicly for almost forty-four years would recognize themselves in what I have written here (much less agree with this abstraction from their experience). In preparing to share this reflection with you, I was moved more and more to gratefulness for what God has wrought in our abbey church and to greater clarity about what is yet to be done among us. What I have shared with you is both *eucharistia* (thanksgiving) and *exomologesis* (a confession of faults). It is my prayer that what I have shared may lead you to the same act of thanks and to the same resolution toward the future.

Notes


Who Are We?
Diversity, Unity, and Balance

BY RAWN HARBOR

A s holy people of the one God, we pray and sing and listen prayerfully with one heart and one mind, but we are also joined in faith to the mystery of the divine “We” found in the Trinity. As members of a church that has strongly embraced unity (even uniformity) for so many years, we now need to explore the other side of the question that we hear posed on Pentecost: Can we be Parthians, Medes, Elamites, and residents of Mesopotamia? Can we be from Judea and Cappadocia, Pontus and Asia, Phrygia and Pamphylia, Egypt, and the parts of Libya belonging to Cyrene? Can we be visitors from Rome—both Jews and converts—Cretans and Arabs . . . and Americans . . . and still hear in our own language each other speaking about God’s deeds of power, God’s amazing grace? Can we do that?

Pastoral musicians are the people who work at this task in the liturgical “trenches” Sunday after Sunday, day after day, year after year, lifetime after lifetime, bringing life—the one Body and the one Spirit—to the holy people of God. You do an awesome job; you perform an awesome ministry; you are awesome witnesses.

We form a church that is rich in its diversity, yet we are members of the one Body of Christ which is present when the church sings and prays. We are a multicultural church—an intercultural church—called to become one Body, one Spirit in Christ. How do we strike a balance between “one” and “we”? Is there a balance to be struck? If there is, what might this balance look like?

Mr. Rawn Harbor is the director of music and liturgy for the Franciscan School of Theology in Berkeley, California. This article is based on his plenary address at the 2003 NPM National Convention in Cincinnati, Ohio. Audio and video recordings of that presentation are available from Veranda Communications.

One Christ, Many Faces

The Catholic Church in the United States is rich in recent immigrants as well as in second-, third-, and fourth-generation residents who have long made America their home. Whether these citizens have been here for three days or forty years, their ties to cultural traditions that recall their homeland or songs that make them feel at home are making an impact on a Church that has always prized the principle of universality. However, this principle, though broadly applied, has not always found fertile ground nor has it always taken good root in an American Church that has struggled with national churches and the “Irish ascendency” in its episcopate. Until recent years, the Catholic Church in the U.S., resisting the urge to embrace diversity, has seemed more comfortable harking back to the incensed halls of Rome for understanding, for answers, for insights, for a sense of its place in history, for theology, and even for comfort. Now our Church has to minister to a wonderful surge of people, coming from so many corners of the world that “universalia” as an ideal is being put to the test once more. The Catholic Church is on a quest to discover itself anew: We are rich in our diversity, and we form a Church where all members are of the one Body.

In his 1987 visit to Los Angeles, Pope John Paul II made this significant statement: “Today, in the Church of Los Angeles, Christ is Anglo and Hispanic; Christ is Chinese and Black; Christ is Vietnamese and Irish; Christ is Korean and Italian; Christ is Japanese and Filipino; Christ is Native American, Croatian, Samoan. And so many other ethnic groups are represented here.” In the one local church of the risen Christ, the only Lord and Savior is living in each person who has accepted the Word of God and has been washed clean in the saving waters of baptism. And the church, with all her different members, remains one Body of Christ, professing the same faith, united in faith and love. We do that best, holy people of God, when we sing.

In his address in Los Angeles, the Holy Father referred to John 17:21—the prayer of Jesus on the night before his passion—when Jesus prayed that “all may be one as you, Father, are in me, and I in you. And I pray that they may be one in us that the world may believe that you sent me.” The pope then said this: “One of us: the mystery of the intimate life of God, the divine unity and, at the same time, the Trinity. It is the divine ‘we’ of the Father and of the Son and of the Holy Spirit, and even though it is not attainable in its absolute fullness, this most perfect unity is the real model for the Church. The Church shines forth as a people made one by the unity of the Father and the Son and the Holy Spirit.”

We have a lot going for us, holy people of God, for “if God is on our side, who can be against us?” If we are truly the holy people of God, our task and our duty are to become one Body, one Spirit in Christ. But what Pope John Paul did not reveal to
the people of Los Angeles—and, indeed, no church document has been able to do so—are the practical solutions needed to discover and maintain unity in diversity, which we must find as we encounter all these wonderful people—none of whom is to be excluded, including ourselves.

The Church in the United States scratches its collective head as it gazes at the task ahead. One body, many members: We have the one body concept, but do we believe in it? We have the many members concept, but how do we live it? What we have not been given is the agency by which we can negotiate the myriad ethnic groups and wonderful cultural traditions that people of the world bring to our Church. When we begin to look at our current practice, our pre-constructed prayers, our songs, our ritual gestures, our rubrics, our church documents, we discover that the things intended to free us—those songs, those prayers, those gestures, those texts—become the binding force that, for so many and so often, entwines the liturgical limbs and trusses up creative imagination. How, indeed, can we hear each other, in our own language, proclaiming the wonderful works of the Lord, if we are constantly besieged by the peremptory challenge: “You can’t do this... or that... or the other...” “By the way,” the same voice reminds us, “that’s already been tried. It didn’t work.”

**Finding the Way Forward**

What do we do? How can we find the right way forward when the “please don’ts” are out of balance with the “please dos”? In the meantime, while we seek this balance, people continue to come to the Church. Our task is to respond to their needs “in the meantime.” Here are some of the statistics with which we must cope, provided by the Office of Migrants and Refugees, an agency of the U.S. Conference of Catholic Bishops. There are an estimated 2.6 million Catholics in the United States who are of Chinese, Filipino, Indian, Vietnamese, Korean, Japanese, Samoan, Guamanian, and Tongan backgrounds. Add to this the Africans and people coming from the Eastern Catholic communities, many groups of Native Americans from Alaska, and so many still coming to us from European countries. These people come “home” when they come to the Catholic Church. How can we welcome them without giving up who we are? How can we make them feel at home, without having to add on the liturgical equivalent of four more

bedrooms? There is no reason to add on, when the one Church is adequate.

An article by Tito Cruz, Sm, and Ella Rosanna in the April-May 2003 issue of Pastoral Music described some practical methodologies that parishes might use in addressing multi-ethnic communities.¹ But, as we look at those practical suggestions, I don’t want us ever to forget that, while we are tending to the needs of the stranger or of people from cultures other than ours, we too must pray; we too have to attend to ourselves; we too must be able to find a home within ourselves and within our communities. Never would I say that we must look at “them” as separate from “us,” because that becomes objectification. We are always “us”; we are concerned about the other human persons gathered with us, asking what their needs and interests may be along with our own.

This is what Tito Cruz and Ella Rosanna teach us: Our parishes are becoming increasingly diverse, and “this phenomenon challenges the common perception that a ‘multicultural parish’ is synonymous with a biracial or bilingual congregation.”² They tell us not simply to insert a song or dance from one or another ethnic group and expect it to do its liturgical function well, because such an insertion will be perceived as being just “stuck” there. To be effective ritual, it must become part of the community’s prayer. If a song has to be repeated, repeat it, Sunday after Sunday, week after week, until it colors our hearts and our celebrations.

Second, they tell us that no panethnic term—Asian, Pacific, Latino, Anglo, Black—refers “to a single, homogeneous enclave.” So, for example, to call an individual or a group “Asian” is to neglect the rich diversity of peoples and cultures in that part of the world. “Asian” is “a panethnic category that includes persons, cultures, and languages from a vast geographical area where two-thirds of the world’s population lives: Near East, Central Asia, South Asia, Southeast Asia, and East Asia. It includes about fifty-three countries and territories as well as twenty-six Pacific Island states.”³ So to consider someone “Asian,” without ever finding out what country, territory, or state they may be from, so that you may call them “home” from their home, is a problem that we need to address in our multicultural church.

We need to lay aside such old identifiers and re-examine previous solutions to particular problems, much as we did during the period following Vatican II, when we wondered just who our neighbor is and what her name might be, since she’s sitting right here next to me. We all remember that time when we weren’t sure just what to do or how to do it or even how to pray in a new ritual format that was unfamiliar in so many ways, when we wondered where the music would come from, where the ritual gestures would come from, where we would find the artifacts that the reformed liturgy demanded. We also had to ask the question: Who am I in Christ? And how do I encounter Christ in the midst of a community?

Those who represent the members of the various ethnic communities with whom we are joined in Christ know that they have to respect the greatness and richness of their heritage and refuse to acknowledge the simplistic American way of categorizing them according to government bureaucratic nomenclature. Cruz and Rosanna tell us that, if we continue to use old panethnic categories, “we run the risk of naming people in ways that they don’t use themselves.”⁴ As an African American, I know that we have named ourselves in various ways. When I was born, I was “colored.” When I was thirteen, I was “Negro.” When I was twenty-one, I was “Black.” Around the age of thirty, I became an “African American.”⁵ We were searching for who we were; we had the Vatican II syndrome of having to name ourselves and decide for ourselves who we were and where we were going. Each of these names identified a “home” that told us who we were, where we were, how we saw the world, what our rituals were about, what our interests were, what our longings were.
Some people call themselves by more particular names—"Tongan" or "Filipino"—yet others prefer "hyphenated name such as Chinese-American to designate either being in-between two cultures or being in both." (As an African American, I am in both cultures.) Cruz and Rosanna say that these hyphenated names "represent distinct narratives that connect [people] to [their own] myths, symbols, and rituals." "Somehow, we must bring these narratives and experiences to the church. Somehow we must sing and pray in such a way that people feel and know that they are at home.

Always More Than One Spirituality

Sister Eva Marie Lumas, ss, who was originally scheduled to give this presentation, offered these additional insights when I spoke with her.

At any gathering, she observed, there is more than one spirituality. For some people, it is the music that is the most thrilling aspect of worship; for others, the words and gestures of the priest and the other ministers call them home; still others are touched by the environment with its sacramentals and symbols, its smells and its people. Somehow, she said, the liturgical minister must prepare for all of these people with these diverse spiritualities.

So, for example, you who are lectors must proclaim the text well to bring the Scriptures alive. Lectors must proclaim in such a way that words are lifted from the page and flung into the hearts and minds of hearers, for that is how we become one Body, one Spirit in Christ.

Somehow, each minister must pray or proclaim or preach or sing in such a way that most of the people in that assembly are satisfied. It doesn’t matter, in the end, where you’re from. Even if I could not speak Tongan or Samoan or Spanish, the passion, genuineness, hospitality, and the want and need to serve God visible and audible in the ministers and the rest of the assembly would send such messages to me that I would understand, and I would say, "I must come back here.”

Somehow, we must help people see themselves in the celebration, no matter the language or the cultural background, so that those things they miss or do not understand exactly or which do not penetrate their hearts don’t matter. They can still say, “It is good to be here.”

Of the balance between diversity and unity, Sister Eva says that there are some
things that are common to us in our faith community, deeper than the songs we sing and the prayers we pray, and that “something” deep within the person or the people says, “God is here. Because of the prayers that I’ve heard and the songs that we’ve sung, God is here. Because of the table that has been set before us and because of the ritual gestures and prayers of the priest, God is here. Because of the cross that I see and the stations of the cross that I glance at, because of the environment that I am in, God is here.”

What we must do as church, then, is to find a multitude of ways to express these deeper meanings that go beyond culture and language, that go into our hearts in such a way that, even though I may not understand your language, or some of the things may not penetrate my heart, I can still say that it is good to be here. Such is our task, such is our duty: Ministers, can we become one Body, one Spirit in Christ? I do believe we can.

Language(s) of Prayer

How do we pray? Do we always say “Lord God” or “O God”? In order to accommodate the myriad people in our assemblies and their multiple spiritualities, we may need to broaden our prayer goals and find new metaphors for calling on God. We may have to adapt the prayers of the Roman Missal. (Don’t tell anyone.) Can we pray to God by addressing the prayer to “you who are better to us than we are to ourselves”? Do we only call God “him”? Can we reach into our language and find images of the God who is “precious” and “magnificent,” the “one and awesome God,” the “God who sits high and looks low,” and “you who are grace unbounded”?

Can we help people say “yes” to their deeper meanings by calling on God in new and different ways, even if we do not use Spanish or Vietnamese or Japanese in that calling? Even in English we have many more metaphors for God than we ever use in ritual prayer, so now may be the time to tap our creative imaginations and bring those metaphors forward, because in many cases, how we call on God touches many more people who speak languages other than English and are from places other than here. Then, those of us who speak English must be willing to wrap our tongues around other languages, since in the United States we are always asking people to wrap their tongues around our language. We must be able to help people—in whatever language—say “yes” to their deeper meanings and to affirm that God is here and active and we believe that God will be victorious.

But in order to balance our unity and diversity, we need to determine what is at the heart of why we gather. What is essential to what we believe when we gather ritually? What are we trying to embody in word and song and testimony and prayer? What is it at the heart of hearts? In order to answer this, we must learn all the ways of articulating “heart matters,” holy people of God. There is no way to draw on all those sources, however, unless we get to know the people whom we serve. Each of us has to do this for the people around us: Listen to their prayers, to their praise names for God, know their spiritual and religious language and their longings, their sense of the beautiful and the variety of words needed to express that beauty in ritual.

We pray well when we gather in convention. What happens, however, when we go back home? Can we pray in such a way that people’s hearts and minds are brought home, into the one Body, the one Spirit of Christ? Can we be together as the holy people of God in such a way that people are transformed? Can we sing together in ways that change lives? This is our challenge.

Notes

2. Ibid., 19.
3. Ibid.
4. Ibid., 20.
5. And in a newly emerging panethnic category, I am a “person of color.”
7. Ibid.
8. Sister Eva Marie Lumas, a Sister of Social Service, is an assistant professor of religious education and culture at the Franciscan School of Theology in Berkeley, California.
Music Ministry as Vocation, as Call

BY CAROL DORAN

Let’s begin where we hope to end up—in the place to which God ultimately calls us all the time we are on this fragile earth. Let us think first about our eventual and final calling to eternity in the joyful presence of our Lord. The gifted hymn writer Rae Whitney has written a text for us to sing which, at its end, is a hymn of faith: faith in God and in the reality of God’s heavenly mansion prepared for you and me by Christ (John 14:3), who, with the angels and the beloved ones who have gone before us, will welcome us “pardoned people” (Matthew 8:11) into the joy of God’s presence.

At its beginning, this text is also a hymn of faith. Holy Scripture tells us that God is pleased by the praise of the faithful (Psalm 149:2) and that music and dancing and incense are now and will be forever an important presence at the great Feast of the Lamb, in which we yearn, even now, to be included.

Music and incense, dancing and laughter welcome each sinner now to love’s feast; come to the party clothed in the finest, freely provided for every guest!

Shame and discomfort, fear of rejection, horror of dying, panic and pain; these will be banished by Christ our Savior, for he in glory ever will reign.

So enter, singing, circled by angels, knowing Christ’s kingdom none can destroy; greeted by loved ones, eagerly waiting, come, pardoned people, into his joy!

Do you think it could possibly be true that, in the eternity we hope to spend with God, the equivalent of such all-out joy will be happening all the time? “Why,” we say, “it’s hard to imagine. There is nothing in our present lives that’s like that: all joy, all the time.”

People of Hope

But “hard to imagine” is the very nature of our work as pastoral musicians, isn’t it? Imagination and hope are what we live on. We hope the same people who came to choir rehearsal on Thursday night will come to sing on Sunday morning. We hope that Father will remember that he promised not to leave the altar steps until the last stanza of the last hymn. And we hope the parish council will read the three-page explanation we wrote as an attachment to our request for a raise in salary.

Have you ever known an effective pastoral musician who did not have hope? I have not known one. This is not an unimportant matter for us. It is a skill and an art to keep hope alive in oneself. Faith, the Bible tells us, has hope in it: “Now faith is the assurance of things hoped for, the conviction of things not seen” (Hebrews 11:1).

What is it about us pastoral musicians that feeds our faith and our hope as well as our imaginations and our love for the people who are the church and our love for the God who also loves them all so dearly?

Our hope, like our faith, is a spiritual gift. But I believe that we are encouraged to hope because we were born—in the physical sense—with a particular gift. That gift enables us to be thrilled by beauty: not just amused or delighted but thrilled. Isn’t it true that musicians are physically moved (even caused to tingle) by the wonder of music? It is a particular gift, like strong intuition or perfect pitch.

We know that most people are touched and pleased by music. A recent article in the Washington Post claims that people spend more every year on recorded music than on prescription drugs. One recent study done in Finland reported that every crying baby tested was immediately silenced when a song was sung to them that they had heard repeatedly while still in the womb.

But people like us who have developed their God-given talents are able to find a satisfaction and joy in music that goes far beyond listening to it. Those who have recognized and claimed their musical gifts—who have studied and practiced their art—are able eventually to make music, not just listen to it. And we are able to organize others to make music with us and to do this as a part of significant ritual actions both in the church and in the wider society.

The Place of Deepest Gladness

We have been constructed by our loving God in such a way that we are deeply satisfied by all of this. Frederick Buechner recognizes this in his description of vocation: “The place God calls you to is the place where your deep gladness and the world’s deep hunger meet.”

We do have deep gladness in making
music, and it is the God who created the universe who has made each of us, individually, particularly, so that we may actively lead the People of God to satisfy their deep hunger for God by experiencing the beauty of God through the beauty of music. Those moments in our lives of musical leadership are truly blessed when we are able to lead our people to a place where, for even a moment, they can glimpse that beauty.

The poet David Jones, who lived in the third decade of the twentieth century, was a convert to Roman Catholicism in 1921. He describes as a “sacramental enterprise” the activity that artists do to unveil the beauty of God for other people. He believes that artists make “timeless, universal signs,” and, because their work helps people remember the past in new ways, music and poetry and visual art can sometimes become what they signify. Is there anyone reading this who has not experienced “One Bread, One Body” that way on at least one occasion?

This physical giftedness with which we are born is far more, however, than a particular interest in music. Do you remember the first time you wanted to play a musical instrument? Do you remember what it was like, when, for the first time, in the midst of music sung or played in church, the space was transformed beyond the moment—beyond anything that was logical—into a place and a sound of such beauty that you wondered why everyone else was just going on with the Mass as usual, while you stood amazed?

Many people have experiences like this in church. In fact, we pastoral musicians work very hard to encourage that to happen week after week. Many people are awed by music in church, but we are the ones who think to ourselves: “I’d like to be standing at that lectern” or “I could be singing that refrain.” That voice from within us comes from God. It was carefully installed there by the particular choice of the One who lovingly made us before we were born.

Listen to the voice of the psalmist (Psalm 139: 13–16):

It was You who formed my inward parts;
you knit me together in my mother’s womb.

I praise you, for I am fearfully and wonderfully made.
Wonderful are your works; that I know very well.

My frame was not hidden from you,

when I was being made in secret,
intricately woven in the depths of the earth.

Your eyes beheld my unformed substance.
In your book were written all the days that were formed for me, when none of them as yet existed.

Pastoral musicians have hope because this mysterious love for music fascinates us and drives us to seek to discover more about God’s beauty by knowing more about music. And it becomes our joy to bring others to that same surprise and wonder.

Recognizing the Call

Then why doesn’t the church embrace our efforts and, out of sheer gratitude, pay us fair wages? Why must we always explain why music can lead people to deeper faith and what we are trying to accomplish by being attentive to liturgical planning? Why is it so difficult to recognize a musician’s “call” to ministry?

Some years ago, while teaching at a seminary in Rochester, New York, I served as director of admissions. As I dutifully read every word on the applications written by aspiring seminarians, I was astonished by the descriptions they wrote of their experiences of being “called” to ordained ministry. Before that time, I had thought ordained people somehow received a word from God in a dream or, like the boy Samuel, by hearing a voice speaking words to them. But none of these people claimed to have heard voices in the night. Not a single application described a supernatural event that told them that God wanted them to preach and to lead the church.

Instead, these candidates described an urgent that would not let them go, that entered their thoughts at the oddest times, and that seemed both attractive and frightening in ways that were not at all familiar. These candidates were certain that their experiences matched all that their pastors had told them about being called by God to ordained ministry.

“But musicians experience that same thing!” I thought. If we are lucky, we, too, are taken under the wing of a mentor or teacher who forms and prepares us for music ministry. We, too, find we cannot put aside the discomfort of not responding to the desire to learn more about music or to join the liturgy committee. We, too, find confirmation of our call when our leadership enables the assembly to “find its voice” for praising God or when choir members or cantors discover their own ministry of music to be an experience of Christ present.

We have known this presence of God through prayer. We have known the glorious experience of God’s reconciling power flowing through us during music making. And we know that God’s goodness is revealed in all of this.

Then why doesn’t someone acknowledge that we are called, too? Why is it not said aloud in the church that musicians are gifted by God and called to the ministry of pastoral music for the building up of God’s church?

My beloved brothers and sisters, you will not be surprised to know that I do not have a comprehensive answer to these questions. Or perhaps, it would be more truthful to say I choose not to speak of some of the reasons we are not recognized or paid adequately and why, in the process, music’s power to build up the church is so tragically underutilized.

No Less Than the Best

But I will testify to you what I believe to be true. I have pondered, discussed, and even wept over these questions since I began playing the organ and teaching my parish’s children’s choir when I was a high school student.

First, as people who love God and know we are genuinely gifted by God for service through the church on earth, no matter what the perceived injustice in our situation, we cannot consider offering a music ministry which is less than the exquisite best of which we are capable.

Second, at the same time, we must never give up the struggle for the recognition, the respect, the salaries, and the working conditions we deserve. NPM and the American Guild of Organists both have been helpful in this effort, but it matters what we say and do locally. We must never fail to remind people—respectfully and graciously and firmly—that the church that claims to serve Christ must surely be willing to honor Christ’s own musical disciples. We must find hundreds of different ways to express that principle. We must speak a version of that principle out loud every time an opportunity to do so presents itself.

And third, as disappointing as it may seem, I know for certain that no matter how righteous our cause, we are not in control of the blessed timetable for...
progress. Our hard work in the area of professional concerns will bear fruit at the time appointed by God. God's ways are altogether good, but in looking over the larger picture, God is far better able than we are to know the time that is the “best time” to bring to fruition our hard work and the work of others.

We cannot stop meeting in committees and writing articles and talking to our pastors and our parish councils and appealing to the diocese for support for the ministry of music. But the good that God has in store for us will happen at the time that is right for us and for God’s larger purposes.

And in the meanwhile, what the writer Kurt Vonnegut calls life’s “wranglers” may be for us great teachers on our path. Struggle, pain, trial, and tribulation are seldom fun while we are in the middle of them, but they strengthen us for the next encounter. Make the hymn that ends with these wonderful words your theme song: “I can’t believe God brought me this far to leave me!”

Moving Deeper into Mystery

There is one aspect of our call which is not frequently a subject of conversation among pastoral musicians. There are probably two reasons for this reticence: One is that we usually are too busy making music to dwell upon its implications; the other is that it falls into the category of a mysterious and, in fact, hard teaching.

Earlier this year, Rowan Williams, the new Archbishop of Canterbury, said he intended to pray for these things: that the church would have confidence, courage, an imagination set on fire by the vision of God the Holy Trinity, and thankfulness. This is what he said: “When we have become more honest about our hunger and our loss, we shall have a fuller awareness of what [the intimate] joy [of Jesus’ life] really is. And as that joy matures, we shall have a fuller sense of the depth of our need [for Christ].

It is not easy to admit to myself, for example, that I am desperately disappointed that the liturgy committee did not adopt the carefully designed musical plan I had prepared for the Easter Vigil. They obviously did not understand how beautifully this would have worked out. Most crushing of all, however, was that they weren’t even courteous enough to let me finish explaining it before they said, “Oh no, that won’t work.”

When I recognize that it brings no comfort to judge the committee to be...
“mean” or “selfishly wanting their own way” or even “stupid,” then I remember with new awareness our blessed Lord’s meetings with disciples who said, “Oh, certainly, we understand what you are telling us,” but then went ahead and showed by their actions—arguing about who was more important, falling asleep, or running away when he needed them—that they didn’t understand and that he couldn’t count on them and that he, the Son of God, had been left essentially alone to carry through God’s critically important mission.

And with our sadness at this realization of Jesus’ own disappointment comes also our deep gratitude. Our Lord did not give up; he stayed the course. He did it for you and for me and the quadrillions of others to whom he gives life abundantly.

“And so it goes on,” the Archbishop writes, “the spiral of discovery moving deeper into the radiant mystery of Christ.” There is the illogical, puzzling, but strangely irrefutable truth we seek for ourselves and for those we pastor in music. For as satisfying and joy-filled as our beloved music is, we love it most ardently because it is for us, who have been called to its ministry, one of the most immediate paths by which we may approach Christ.

The writer of the First Letter of Peter could be singing to us (1 Peter 2:9–10): “You are a chosen race, a royal priesthood, a holy nation, God’s own people, in order that you may proclaim the mighty acts of him who called you out of darkness into his marvelous light.” Pray, brothers and sisters, for the renewal of our own lives of prayer that we might re dedicate ourselves daily to our blessed calling to the ministry of music.

Remember our forebears, the Levites—the tribe that provided musical leadership for the Hebrew people. Think about God’s wonderful and very visible response to their music making on the occasion of the ritual dedication of Solomon’s great temple, described in Second Chronicles (5:11–14). These Levitical singers, with thousands of instrumentalists, were assembled to play music for this great moment in the history of the Hebrew people. This is what an onsite reporter at the time wrote: “It was the duty of the trumpeters and singers to make themselves heard in unison in praise and thanksgiving to the Lord, and when the song was raised, with trumpets and cymbals and other musical instruments, in praise of the Lord, . . . the house of the Lord was filled with a cloud, so that the priests could not stand to minister because of the cloud, for the glory of the Lord filled the house of God.”

We pray that God will be present with us as we minister in God’s name, even where our authority to do so may be suspect. Determined as I am to let no word of whining enter this message, neither should we pretend that some of the challenges we face are imaginary, that “they don’t really exist,” or are our own fault: “You bring this on yourself, dear.”

Our Misunderstood Art

In her classic book *Philosophy in a New Key*, Suzanne Langer chronicles the many ways throughout history that even the great minds have misunderstood and trivialized the nature of music and, consequently, have contributed to the diminished professional status of musicians. Plato (427?–347? BCE) demanded strict censorship of modes and tunes. Undoubtedly, he was aware of music’s remarkable ability to affect people. His move to control music was a result of his fear that music could entice Greek citizens into emotional conditions he considered detrimental to society. And Emmanuel Kant (1724–1804), the great proponent of reason, ranked music lowest of all art forms based on his perception that it contributed little to intellectual progress.

According to a study published this year by Robert Wuthnow, many in our own time are suspicious of the power of art. Some of the people surveyed said that they have heard sermons in their churches warning that contemporary artists are destroying the fabric of society. Many view the counter-cultural behavior and clothing styles of some musicians to be clear proof that we are generally undisciplined and a bad example to the young. Why the lifestyle and behavior of someone on MTV gets connected to you and me is beyond my ability to imagine, but frightened people often do not behave rationally. Perhaps it is an automatic response to transfer suspicion to people like you and me who are perceived to be mysterious shamans of the same art.

Church-going people are no less comfortable than those in the general public with things they don’t understand, and that even includes music. I was once severely attacked (verbally, I hasten to add) by a professor of mathematics who found himself in tears the first time the assembly sang together music of the Taizé Community. “You know what you were doing, didn’t you?” he shouted at me after the liturgy. This man wanted to protect his perceived right to choose when and where (if ever, in his case) he wept. Like all the rest of us, he wanted to be “in control.” The strong feelings that are raised when we sing or play or listen to music are sometimes disturbing and threatening. The apostle Paul certainly had his share of being misunderstood, even by his own tribe. But his words in Second Corinthians (4:11) are about our calling: “Since it is by God’s mercy that we are engaged in this ministry, we do not lose heart…” Paul goes on to talk about the way “our gospel is veiled” (v. 3) and that there are unique qualities of the veil that can be drawn upon for good. The veil, while sometimes used to hide and withhold information, also boldly embodies mysterious qualities: ambiguity, multivalence, enigma, beauty—qualities that have their own record of achievement in building up the church.

Even outside the church, according to Wuthnow’s study, in the highly self-conscious culture in which we live, large numbers of people use music and other arts to gain a “richer experiential relationship with life, including the sacred.” Even without the benefit of traditional catechesis, people recognize that “this richness lies in a heightened emotional state, such as feeling moved by divine beauty, or feeling awed by the fact that divine mysteries are beyond comprehension.”

People interviewed for Wuthnow’s survey were able to articulate even more of their experience: “The arts block out ordinary thoughts and worries so that a person’s inner self can communicate more directly with God,” some said. “The arts release creative energies to reflect more deeply on God.”

How very deeply we pastoral musicians know all this. We know it because that beauty and that power continue to draw us daily to the life of Christ, which is the greatest of all mysteries. Daily we traffic in sounds so wonderfully arranged that they are able to touch the heart’s deepest and most secret places. We are truly engaged in a very great mystery for God’s sake.

Pastoral Musicians

We are fortunate to have an organization like NPM to help us grow and to shepherd us along our way to increased musical and professional skills and to...
growth in faith. Before the late 1970s, there was no organization even approximately like the National Association of Pastoral Musicians. How great is the joy we feel to be together to laugh and eat and pray and sing. Yes, we even can grouse with sympathetic friends.

When this organization was named, it made heads turn! Father Virgil Funk and Sister Jane Marie Perrot had a clear vision of what its mission was to be: NPM was to respond to a particular “call,” a “need,” a “deep hunger” in our world at the time. We needed to strengthen the church’s liturgical life, to better know and understand holy Scripture and to work for social justice both locally and nationally.

Clergy as well as musicians had to be involved, though musicians were to be the central focus. Several aspects of NPM set it apart from other organizations of musicians serving the church. There were careful choices of language: “pastoral” music rather than “sacred” music or “church” music. From its earliest days, this organization was administered in a highly professional and businesslike way, and NPM managed to hold on to its goals in spite of the numerous setbacks which naturally happened to a fledgling association. Virgil and Sister Jane Marie and others believed in the vision, even when it looked like pursuing it was costing more than they had to give.

Father Funk has spoken eloquently about the costs paid by so many over the years in order to keep alive the vision of “singing congregations” in the church: art music minimized in favor of congregational participation; choirs disbanded in some places and organs neglected; “worship wars” about musical “style”; and unexpected continuing education costs for people needing upgraded skills. But through many years, NPM in a particular way has modeled for us Mahatma Ghandi’s famous words: “We must be the change we wish to see in the world.” This organization has given a name to our call: We are pastoral musicians and, in the best possible sense, proud of it!

Our understanding of the call to music leadership was redesigned beginning with the Second Vatican Council’s Constitution on the Sacred Liturgy in 1963, and NPM has helped us become aware of how others are managing to cope with the challenges we continue to discover each week. Now it is up to each of us to work out how in this world we can keep going toward that music and incense we sang about earlier. How shall we balance the wonder of the gift of music we have been

Hundreds of participants signed this get-well “card” for Father J. Michael Joncas.

The Gospel procession during the Convention Eucharist

“The liturgy was fantastic—even better than the last time we were in Cincinnati!”

A Convention Participant

Pastoral Music • October-November 2003
given against the often exhausting challenges faced by the hard-working music ministers and—sometimes—subversive revolutionaries we have become?

Music Will Help Us

Music will help us. If we are open, its magic will delight and strengthen us and those with whom we minister. Think of music’s power to create community that is an unforgettable experience. When we sing together, the experience is not like that of a group of people looking at a painting together: They can each be in their own world enjoying the painting in their own way. But in singing, our voices make us aware of one another, and each of our voices is changed by the sounds sung by our brothers and sisters. Music reminds the community that in singing, as in life, we must be mindful of each other. In singing, as in life, we can enhance or make a mess of what we share together.

Music can heal us. When we chant quietly, placing the voice high in the head by lifting the soft palate so that the bones in our skeleton vibrate, we will join the many who begin their individual prayer with music. We can let beautiful sounds be the first chamber in our entrance into prayer.

Our musical giftedness encourages us to act on our Lord’s call to us. We know that music ministry is challenging, but music itself is capable of nourishing and healing and lifting us up.

I had an experience, when our four children were very young, which was repeated countless times during the many years I served as a pastoral musician in Penfield, New York. By five o’clock on most afternoons, I was totally spent, having gotten up early in the morning with the youngest child, and, probably, having been awake sometime during the night with one of the children. By five on most days, then, I was praying for strength to complete dinner preparation for the family and to get everyone to bed peacefully with the minimum of delay.

But Wednesday nights were choir nights at my parish. There was rehearsal for the children’s choir at seven and adult choir from eight to nine-thirty, and I led them both. By five on Wednesday evenings, I was usually praying that I would live until nine-thirty.

But somehow the process engendered by music never failed. Feeling totally exhausted, I would drag myself into the car to drive to rehearsal. But by the time I returned home at ten, I would feel so energetic that I could not get to sleep for hours. The joyful music making, the kindness and willingness of the singers and their families, the anticipation of presenting beautiful music well in the Sunday liturgy, and the thrill of the choir’s having improved substantially by working together were absolutely electrifying.

Now, not everyone would grove on an evening out like that, but you know what I mean, don’t you?

Most of what we remember about the “being called” stories in the Bible involve something dramatic: The apostle Paul gets knocked down and blinded; young Samuel hears the voice of God; Jesus walks right up to the disciples and invites them to join him. But two Jesuit scholars, Georg Fischer and Martin Hasitschka, in their book The Call of the Disciple: The Bible on Following Christ, talk about the call that most of us have experienced, the call that is unique to the New Testament. That call is addressed by God through Christ to the church as a whole. They remind us that those who recognize their call have a particular closeness to Christ. Christ prays for them and promises them his assistance: “I am with you always,” he says (Matthew 28: 20).

And we know that without that presence, we could not find the strength needed for the challenges of our ministry—the challenges of both pastoral music and of reconciliation, an automatic pairing in these times. In a recent commencement address given at the semi

Knotting Nets of Twine

Keep your sleeves rolled up and a genuine smile on your face. May you be blessed in your love of God and of the church and strengthened for your glorious, reconciling ministry of music.

To those who knotted nets of twine to comb a fish-filled sea, Christ called aloud, “Put down that line and come and follow me!”

Acquainted to the tug of rope ensnared in rocks and weeds, They felt from Christ a pull of hope amidst their tangled needs.

They left their boats, their sails and oars, but even more than these, They left the lake’s encircling shores and its familiar breeze.

They braved the tyrant’s brutal blast and hate’s unbounded rage, while rescue lines of faith they cast to save their singing age.

O Christ, who called beside the sea, still call to us today. Like those who fished in Galilee, we’ll risk your storm-swept way.

Notes

8. Ibid., 236.
9. Ibid., 239.
To Be Transformed into the Body of Christ

BY EDWARD FOLEY, C.APUCHIN

Reading after reading, it is “thanks be to God” we proclaim. Sunday after Sunday, it is “thanks be to God” we proclaim. In almost every human language, in virtually every nation under heaven, it is “thanks be to God” we proclaim. But what is it that we say, and what do we intend when we invoke this ancient liturgical proverb?

Is this authentic gratitude or thoughtless ritual prattle? Is this Spirit-driven thanksgiving or Eucharistically-coerced response? And is this heartfelt esteem for the divine word or masked inattentiveness to that word?

It is doubtless that we thrive in an environment where words have become devalued, where the rhetoric of commerce and the doublespeak of politics erode the credibility of human communication. We commonly say one thing but mean another and employ language for masking rather than revealing truth. In the process, we sabotage the legitimacy of our own speech and contribute to a society in which words are idle and barren.

But in this moment we do not ponder the splintered speech of mortals but instead enter into the auditorium of God-speak, where there is no idle chatter, no vapid utterance, no empty discourse—

for this is the word of the Lord, an auditory event that heralds the inbreaking of God’s reign and fashions us, as though through sonic baptism, into resonators with the divine voice, so that, through us, it might sound throughout the cosmos. Encountering this other-worldly word is a potentially dangerous, life-altering, disciple-shaping event, but we’ve grown immune to the peril in the proclamation, and, with the passage of time, have become resistant, as though inoculated against the power of God’s holy word.

So we undertake this mystagogical reflection on the Liturgy of the Word, a liturgically incited journey into the first of the two Eucharistic tables, not as an instructional trek into an isolated ritual moment, not even as pilgrimage into readings and psalms and responses, but a journey into the dominion of God’s Dabar, a journey into holy passion manifest in timeless articulation and a journey into a blessed future.

To undertake this transforming pilgrimage in text and tune, we need throw off our immunity to the word, shed our resistance to mystical utterance, and remove the hardness of heart of which the psalmist sings (Psalm 95:3-5).

The question, of course, is:

How do we render hardened hearts pliable to God’s holy word? What will pry us open to allow the good news to wreak its divine havoc in our lives, and what will prompt us to answer the summons of our vocation and become true hearers of the Word? While there are many tools for soul praying and many possible paths for uncovering such tools, here we choose the mystagogical route. Rather than relying upon eminent theologians, hallowed mystics, or even respected biblical commentators, we turn to worship itself—to the Liturgy of the Word—and take seriously the rites we enact as the cradle of our faith and the never-ending font of our spirituality.

Here we will contemplate the ritual that weekly parades before us. But in order to counteract the liturgical immunity we have acquired over years of constant exposure to worship too often marked by mediocrity, we will turn the speed down and the volume up, and in a kind of mystagogical slow motion let the tunes, text, and ritual structures that too often elude us wash over us anew in the hopes that this auditory baptism will reawaken us to the covenant that first gave us life.

And what prism shall we bring to our reinitiation into the Word? What framework besides chronology do we fashion in this mystagogical effort to render hearts pliable and lives susceptible to the infectious Word of God?
We could, on the one hand, reconceive the Liturgy of the Word as a mini liturgical year and discover how the movement through readings and psalms, Gospel and homily, creed and petition mirrors the contour of heralding, incarnation, paschal mystery, and Pentecost that marks the progression of our liturgical calendar.

Or we could consider this first Eucharistic table through the prism of the second Eucharistic table and find parallels between the taking of the word and the taking of elements; between the blessing of God over Scripture and the blessing of God over holy things; between the breaking open of the word and the breaking of the bread; and between God’s own self-giving both in word and in sacrament.

So many options, each rich with promise; and these two we will certainly draw upon.

But for our purposes here, we offer a three-stage pilgrimage for bringing pliability back to hardened hearts and returning us to that aboriginal state of openness to the divine voice.

We begin by considering passion in the word: God’s passion first, as the divine trigger for every human response to Godly initiatives.

Then we will address the presence of the word and ponder how—more than instruction or law, narrative or proverb—the Word is first of all a dynamic mode of God’s self-communication: not simply message but the very presence of the divine messenger.

And finally, after having reflected upon the passion in the word and the presence of the word, we turn to the promise from the word and consider how encountering the divine utterance imparts both a Godly promise of constancy and sustenance but also extracts a promise from us of discipleship and mission.

As we enter this auditory sensorium, let’s us make that rapid-fire pre-Gospel gesture our own, now in the slow motion of mystagogical reflection, that in triple cross and invocation we might be not of closed mind, sealed lips, or hardened hearts but open of mind, lips, and heart, that we might truly worship the Lord and bow down to the God who made us.

Passion in the Word

It’s a typical Sunday morning; we’ve been there a thousand times before: The community has just made its way through the introductory rites at least slightly energized by that opening song, from greeting old friends, or simply because of the adrenaline that accumulates when trying to get ourselves and the family to church on time.

The presider finishes the opening prayer, the children are summoned forth from the congregation and dispatched for their own Liturgy of the Word, while the remaining community members settle into the pews for . . . well, shall we say, for “the duration”? On cue the lector ascends to the ambo, the introduction to the reading is pro-

claimed, and—also on cue—at least some of our community members drift off into “lectionary land.”

To the comforting backdrop of lections from Old Testament, New Testament, and Gospel, rendered in dulcet tones by earnest readers—a kind of liturgical equivalent to the “Sound Soother 2” you can buy at Sharper Image—believers coast off into solitary reflection while a cloud of verbiage descends.

The liturgical unit we call the Liturgy of the Word is undoubtedly the most verbose moment in the Roman Rite: reading after reading, homily after Gospel, petitions after creed, separated, it is true, by acclamation and responsorial psalm—sometimes sung, sometimes recited—but sometimes to no avail as on that Sunday morning at St. Mary’s in the Vicinity when, following the first reading, the lector announced: “There will be no responsorial psalm today,” and 500 worshippers duly replied: “There will be no responsorial psalm today.”

If we take the ritual seriously—and a mystagogical approach demands that we must—then we are compelled to ask: After all is said and done what is said and done? What is it that we are proclaiming and hearing? And, ultimately, what is the significance of these many words? Is the proclamation of the word a time of instruction? a moment of diversion? or just the requisite preamble to the inevitable sermon menacing on the horizon? Is declaiming the Torah really some kind of archeological dig through layers of biblical debris in search of forgotten treasures? Is proclaiming Wisdom literature a noble attempt to expose congregants to the beauty of Hebrew poetry? Maybe overhearing Paul’s rampage against the Corinthians...
is supposed to be a wake-up call for contemporary Christians living in equally compromising situations?
And could it be that reading the Apocalypse is meant to assure twenty-first century believers that new age religious imagination is not really new?

What are we to make of this baffling array of books and readings and pericopes? Do we need advanced degrees in biblical studies, skills in form and literary criticism, to make sense of this word first crafted into testaments, then a Bible, and now reconfigured in the jigsaw puzzle we call "lectionary"?

Well, I would never want to deny that graduate degrees in biblical studies are useful, but for ordinary communities of believers, seldom overwhelmed by the scripturally elite, I believe there is a simpler—yet not simplistic—entry point into the word, effective across both the landscape of the Bible and that of the lectionary.

For whether it be Law or prophets, wisdom or history, Gospel or epistle, I am convinced that every word we enunciate and receive is first and foremost a love 'chronicle': an inscription about divine passion for human creatures, whether that perdures on tablets, parchment, scrolls, or Gospel Books. Whatever its physical form or literary genre, this divine utterance we honor as privileged revelation is, at its core, one elongated exposé of God's incomprehensible passion for humanity.

What tradition has separated into individual biblical books, is in fact, a single extended narrative—refracted through multiple genres, parsed into chapter and verse, and edited for public proclamation.

But despite such parsing, refracting, and editing, this is yet a single narrative of God's

Mr. Anthony DiCello directs the NPM National Honors Choir, an auditioned choir whose members spent the week rehearsing for a performance at the Cathedral of St. Peter in Chains.

Participants in the week-long dance track join in a celebration of liturgical dance.

Mr. J. Michael Thompson conducts The Schola Cantorum of St. Peter the Apostle in "The Resurrection Walk."
relentless pursuit of us. No matter what we do to it, the Divine word cannot be unhinged from the passionate substrata which still gives it and us life.

At its core, this is a narrative of extraordinary love, through creating and covenanting, redeeming and reconciling, and always relentless pursuit, despite our wanton neglect of the eternal initiative and our frequent truancy from the divine path.

What we blithely label “good news” is, in fact, divinely declassified evidence of a Deity who stalks us; this is irrefutable verification that the One who brought us into being incessantly broods over us; and this is undeniable testimony that, for the God of Abraham and Sarah, Moses and Miriam, Judith, Esther, and Ruth, that for the God of Jesus Christ, no price is too high for breaching the gap between humanity and divinity, not even the life-blood of the first born.

Ironically, it does not seem that God even perceives that this is a gap; rather, it is we who flaunt the distance.

I don’t know what you call it—maybe there’s a better word—but passion is the only cognate that comes to my mind, for this is not an act of divine duty but the back-alley tactics of a God whom John Shea once described as a wide-eyed “insomniac pacing the night sky,” scheming to get us back.

To expose ourselves to the scalpel of this God’s probative word is to risk that all indifference, that every defense mechanism crafted for warding off the divine, might be stripped away, so to gape in utter amazement at the God who knows us better than we know ourselves—

that we might gaze wide-eyed at the One who knit us in our mother’s womb, and still covets our affection.

And to expose ourselves to the scalpel of this God’s probative word is to see, maybe for the first time clearly, a God who is neither distant Deity nor celestial prisoner but parent and sibling and lover and friend;

a God intent on human exploration, doing over the most intimate details of our lives, holding in memory each being that has passed from this world, and contemplating every life yet to be conceived.  

This is not a God of lethargy: impassive, distracted, indifferent. Rather this is a zealous, brooding, torrid God, and this divinity’s word can only be fathomed as a sacred love chronicle and history of the divine heart.

And yet many believers find this heart chronicle at least troublesome, probably unlikely, and occasionally even risible.

Why would the ruler of the universe, master of the nebulae, excavator of black holes, orchestrator of the big bang—why would—how could this deity pine for us?

The confines of human logic disable us from taking seriously this narrative, given the preposterous story-line: the Creator seducing creatures, the God of the ages setting love—traps for human beings, Adonai swooning for bipeds.

The plot seems so harebrained that it is easily dismissed as originating someplace west of the lunatic fringe.

Oh we would never say that out loud: We’re much too polite and well trained; some of us even went to Catholic school.

So we sit there, Sunday after Sunday, still and very quiet, just as we were taught, and half-hear lectionary snippets that we consign to the “long dead prophet” file.

The impassive faces of both ministry and assembly suggest widespread oblivion to the fact that these auditory missives are, in truth, Spirit-dipped projectiles from the God of Jesus Christ, stretched on the bow of a divine cupid and aimed at the center of our hearts.

And we sit there like clueless targets. Maybe our oblivion to the Word as disguised love ballad well explains why we have such difficulty positing the Liturgy of the Word not only as a moment of passion but also one of real presence.

Presence of the Word

Real presence, as every good Catholic knows, has to do with consecrated bread (we’re not even sure about the cup); this despite the fact that the Constitution on the Sacred Liturgy—magisterial teaching of the first order—declares in paragraph seven: “[Christ] is present in his word, since it is he himself who speaks when the holy Scriptures are read in the Church.”

Though this is a dogmatic statement, delivered with all the heat an ecumenical council can muster, we yet pick and choose which dogmas seem ripe for believing, and this one is seldom harvested.

While dogmas from a council that increasingly fades from memory may not change our thinking, this mystagogical pilgrimage is not persuasion of the head as much as persuasion of the heart.

So how do we persuade hearts to presence in the Liturgy of the Word? Maybe, to do so, we first have to persuade the eye to cede to the ear.

And this is difficult, for we live in a society where all the senses are not equally trustworthy.

For us, primacy is surrendered to the optic nerve: Seeing is believing, and visual confirmation renders the real.
This is not a great surprise when we
reckon
that we live in a society that doesn’t
just “listen” to music
but embraces the oxymoron of “music
videos”
in which we watch sound being
made.
We don’t just “listen” to the news,
we watch it happen:
volcanic eruptions,
political debates,
shuttle disasters,
invading armies
on CNN, MS-NBC, and live streaming
internet video.
We are so visually cued
that our sport has come to rely on
video’s magic eye,
so referees in the National Football
League
sometimes cannot confirm a call
until they leave the playing field
and move to television sets on the
sidelines
to watch the replay of the catch, the
foul, the kick, or the touchdown
that they didn’t see in real time.

Little surprise that, when such people
enter the religious realm,
believing becomes a “visual” event as
well,
revealed in our preference for liturgi-
cal theatrics,
colorful staging,
lively gesture,
and well-lit choreography.
Naturally we import this optical preju-
dice into the word,
as we “look” for
the vivid,
the pictorial,
the graphic in the Gospel.
We crave the texts that can be rendered as
paintings,
icons,
and stained glass windows—
those vivid and portrayable moments:
Jesus calming the stormy sea,
Thomas probing the hands and side
of the risen Christ,
and disciples on the road to
Emmaus
recognizing him in one of the
great
graphic moments of the Lukan
Gospel.

Thus we love to sing: “In the Breaking of
the Bread.”
I love Michael Ward’s setting of that text
but am also aware that it feeds our
craving for the visual
and may undermine the auditory
revelation
so central even to that story,
for before Jesus ever moved to the
table
he first walked with the disciples,
exegeting himself through Law and
prophets along the way.
And so disciples later remarked
how their hearts burned while he spoke
on the road.
Yes, their eyes were eventually opened,
but that is because hearts had been laid
bare by the word.
In Judeo-Christian revelation,
it is the earbone that is connected to the
heartbone,
and divine revelation comes first
through hearing.
Consider that the ancient Jewish creed is
not “See”
but rather “Hear, O Israel, the Lord
your God is one.”
Creation itself was a speech act.
God said, and so there was light. And the prophets remind Israel that it is God’s word that will not return empty. In the New Testament it is also the word that bears the weight of revelation. Mary sees Gabriel, but word triggers incarnation. The heavens open and a dove descends, but the word reveals the baptized Jesus as beloved. Doubting Thomas believes because he sees but Jesus blesses those who have not seen but believe. St. Paul ponders how people can believe in one whom they have not heard (Romans 10:14), for in the beginning was not image or bread or tabernacle, but in the beginning was the word.

Persuading hearts to presence in the Liturgy of the Word is accomplished, in part, by convincing the eye to cede to the ear, tuning believers to the voice of the beloved, and embracing the word of the Lord as not simply about God but of God. Persuading hearts to presence in the Liturgy of the Word is also accomplished, however, by inducing the ear to yield to the tongue—that dual vehicle for speaking and tasting whose marvelous dexterity embodies an oft-overlooked truth about lectionary proclamation, for this human organ that articulates the word metaphorically goads us not only to speak the word but also to savour the word and transform proclamation into a veritable act of Communion.

How admittedly odd that sounds, linking proclamation and Communion, for we ordinarily hold them as quite distinct, sometimes even as opposites, each one consigned to a separate space and particular moment in our worship, sometimes too facilely relegated to this or that genre of Christianity. Conjoining them certainly ruffles the Catholic imagination.

But in a world where the auditory is real, where revelation is more a matter of the ear than of the eye, where good news is heard rather than seen: In such a world to speak is to taste and to hear is, without doubt, to savour.

So it is in the Scriptural arena, where the prophet Ezekiel is summoned by God to eat the scroll so that he can speak the divine word to the house of Israel (Ezekiel 3:1), where Jeremiah announces that when he found God’s words he devoured them (Jeremiah 15:16), and where the author of Revelation (10:1) answers the call to taste the scroll: sweet as honey—tendered by an angel’s hand.

For to consume the scroll is to wager prophetic investiture; to consume the scroll is to be assimilated into the divine message; and to consume the scroll is to be in communion with the very source of that sacred communiqué.

One who relished this savory metaphor was St. Ambrose, the great mystagogue of Milan, who grasped the potent link between word and communion and—expanding the metaphor beyond staple food to festive drink—imagined the Liturgy of the Word as a mystical beverage for slaking our thirst eternally. So Ambrose instructs: “Drink the Old Testament first, so that afterwards you may drink the New. For unless you drink the first, you cannot drink the second. Drink the first to slake your thirst; drink the second so that you’ll never be thirsty again . . . .

Drink deeply of both beverages—the First Testament and the Second—because in each of them you are drinking Christ. Drink Christ, because he is the vine. Drink Christ, because he is the rock that pushes forth water. Drink Christ, because he is the fountain of life. Drink Christ, because he is the river whose streams give joy to God’s city.

Drink Christ, because he is peace. Drink Christ, because from his belly rivers of living water will flow. Drink Christ so you can drink the blood that redeemed you. Drink Christ, so you can drink in his words . . .

“How do you drink the holy Scriptures—how do you consume them?” Ambrose asks.

He responds:

By letting the lecythion cup of God’s word flood the veins of your mind and take possession of your heart. For it is not by bread alone that we live, but by every word that comes from God. Drink this Word . . . first in the Old Testament, then quickly in the New . . . [if you do], a great light will shine all around you—not ordinary light, not the familiar light of day or sun or moon, but the light that banishes the shadow of death . . .

To impoverished religious imaginations that through decades of heedless ritualizing have reduced the Liturgy of the Word to an ineffective linguistic exercise, the sainted bishop of Milan offers an antidote for encountering the word afresh, not as an aggregate of lifeless texts but as a luminous drink, a Scriptural potion, a divine elixir that stirs the blood, quickens the breath, and stokes the heart.

For it is Christ’s abiding presence we here ingest.

And so the sacred symbol pivots, and where before we posted only word and text, we now confront presence and an unexpected communion.

And lest you think this is some fanciful illusion of a once prominent bishop or the skewed ruminations of a fringe theologian, turn back to the liturgy which grounds these reflections and note how symbols of presence therein abound.

For just as later we will raise the elements, hymn the elements, and share the elements in sacramental Communion, so in this moment do we raise the word, hymn the word, and share the word as auditory communion.
with the one Christ who—
at least in the Johannine cosmol-
yogy—
was the Word long before he was ren-
dered in the flesh.

Thus should we be surprised
that our most beloved communion text,
Psalm 34,
richly commingling gustatory and vi-
sual images
—those treasured lines we invoke
time and time again
during the sacred acts of eating
and drinking—
this precious psalm occurs more often
than any other in the lectionary,
at the heart of the Liturgy of the
Word,
as a Communion hymn masquer-
dading as a responsorial psalm,
here lyrically foregrounding the
proclaimed word
as an act of true communion
and inviting us to “taste and see”?

To enter into—and not simply “attend”—
the Liturgy of the Word
is to experience real communion with
the God of Jesus Christ,
for this word and the liturgical unit
which bears its name
are not just “about” God: They are
“of” God.

And to participate in
and not merely listen to the
Liturgy of the Word
is to enter into a unique union with the
Holy One;
for in this ritual dialogue,
God not only speaks to us
but, like that first act of creation re-
counted in Genesis,
God definitively speaks us into being
as hearers of the word.
Thus, to be spiritually attuned
(and not just physically present for the
Liturgy of the Word)
is to understand intimately
that the table of the word is no pseudo-
presence
but trustworthy communion with the
God whom we do not see
but whom we are most privileged
to hear.

So we attend to true presence through the
word,
just as we embraced the passion in the
word,
so that we might be prepared to wel-
come the promise of the word.

“I’ve learned so many new things that I’ll be able to apply to
everyday life. Thank you for all your work. We felt like a family
at a wedding—loved and pampered. Excellent job, Cincinnati and
NPM!”

A Convention Participant

Dr. John Romeri celebrates with family and friends his award as Pastoral Muscian of the Year.

Dr. I. Michael McMahon addresses NPM members at the Members’ Breakfast.
Promise of the Word

There is an unspoken reason why we pursue a mystagogical path here, in this attempt to shake off the ritual fatigue that develops after years of colorless worship, and that reason is mystagogy’s capacity for generating flashes of transformative insight through poetic deconstruction of the rite and the subsequent pairing of familiar—often sterile—ritual elements with unexpected companions.

Thus we have wed Law with love story, married printed texts with brooding presence, and construed words on a page as scroll in the mouth, all in the hope of injecting some muscularity into what has too often become a flaccid ritual moment. And as we move into the penultimate stage of this ritual pilgrimage we continue to link the unlikely, as we ponder the promise of the word and consider how the divine utterance imparts a Godly commitment of constancy but also exacts a disciple’s vow in mission to a world in need.

As our mystagogical marriage of the unlikely continues, the uncommon partner we now choose for courting the word is that flowering of the liturgical year we call Pentecost. Now there’s an image: Liturgy of the Word as Pentecost! That might rouse daydreaming worshippers from “liturgy land” as the ceiling opens and dancing flames descend upon dormant worshippers and befuddled ministry.

Think of it: Reading and preaching reconceived as Spirit work, where a holy wind is unleashed, and coifed congregants are ruffled by an unruly presence that will not abide our Sunday etiquette.

Re-imagine, if you can, creed staking and prayer making as climactic disturbance, as though a fiery gale (emanating from a divine blast furnace) has showered the assembly with holy sparks in search of kindling. And while it is true that this divine flame is apt to encounter as much ice as fuel, as it descends upon the forest of believers, God’s blazing word is determined to melt frozen hearts.

It does so with the passion we have begun to acknowledge, through the presence we are starting to recognize, and now through the enduring promise that this word and this God will always and forever abide with us and in us.

Thus passion, presence, and promise converge in the Pentecostal word whose every sounding resonates with the sacred pledge: “Behold I am with you always, even unto the consummation of the world.”

How often we feel perched on the brink of consumption, engulfed by rumors of war, family violence, corporate deceit, systemic injustice, and even cavernous wounds within the Body of Christ. No wonder there is allure in despair. Yet, in the midst of the world’s bad news there is good news: a perennial “good tale” that God’s word resounds through creation like a sonic covenant, refuting the possibility of divine retreat, denouncing rumors of the demise of the Holy, and whispering the divine presence into our lives. And thus, in a mystical twist, Pentecost becomes incarnation, and the Emmanuel message of an angel is transformed into the enduring promise of the Spirit that “God is steadfastly with us.”

In truth, the Liturgy of the Word rehearses, week in and week out, our wager on this promise of constancy and has done so since at least the second century of the Common Era, when Justin Martyr noted how—after the reader had finished, and the president had admonished and exhorted—the community stood together and offered prayers.

Yes, that great pastoral gesture we call the prayer of the faithful is a most ancient Christian ritual but not one simply of asking, beseeching, or interceding for, as our forebears in faith understood, intercessory prayer is first about profession.
an intercessory act of faith in God's abiding presence.
For we do not announce our prayers as though beckoning some cosmic messenger boy
from the corners of the galaxy to be heedful and do our bidding; this prayer is not some sacred news flash
informing the Almighty of situations in need of holy attention.
Rather, at its heart, this and every intercessory prayer
are titanic gestures of believing
that God is present before we ask,
knows our wants before we voice them,
and provides for every need, even when our most fervent prayer does not produce the hoped-for scenario.
For this is not an exercise in bartering but an exercise in believing,
where we are formed by the very gesture of intercession
and refined in the crucible of God's mystical response,
whatever that response may be.

And so, the poet writes, we ask for health that we might achieve,
but God makes us weak that we might obey.
We ask for riches that we might be happy,
but God gives us poverty that we might be wise.
We ask for strength that we might do great things,
but God gives us infirmity that we might do better things.
We ask for all things that we might enjoy life,
but God gives us life eternal that we might enjoy all things.
We receive nothing that we ask for, yet much more than we ever hoped for.
Our prayer is truly answered; we are most blessed.

To offer faithful prayer is to cross the threshold from wanting to believing
and allow the divine-human gap to be bridged by God's constancy proclaimed across both Testaments,
woven through each biblical book,
and imbedded in every lectionary reading
as an enveloping love story that embraces us yet.

You may not have considered Sunday's
Pastoral Music • October-November 2003

great intercessory moment as credeal,
but why else would the prayer of the faithful follow
rather than precede the profession of faith?
Why else does this prayer never invite the participation of the uninstructed—the catechumens, photozomenoi, elect—
who are dismissed before this faithful prayer even begins?
The answer is a simple one: These elect, while precious to us, have not yet taken the vow such praying requires, and they have yet to enter the bath called dying and rising.

But we have made that journey, and this prayer of the faithful—of the initiated, of the baptized—summons the memory of our creedal bath and demands that we be plunged into it again and so be renewed through engagement with the divine word who speaks us into belief.

Diane Eck has wisely noted that "credo" does not mean "I believe" in the sense of intellectual assent to this or that proposition.
Rather it means "I give my heart to this."
And so for Christians, to speak credo is not to assent to propositions about an unapproachable Trinity, to feign understanding of complex Christological formulae, or stake some claim about how the Spirit proceeds from Father or Son.

Rather, to speak credo is to give our hearts to a God both personal and passionate—parent, child, and the love between—who cherishes us beyond measure.

Thus we can launch petitionary salvo after salvo toward the highest heaven because we are already convinced of an unbreakable bond with the divine receptor: a deity without "earlids" who could no more disregard us human creatures than neglect the divine self.

Maybe you thought that reciting the creed and affirming intercessions was the ritual equivalent of saying, "I can accept that definition of God" or "Makes sense to me to pray for those folk,"
when, in truth, these are ritual ways of committing to a divine relationship.
They're an equivalent to a weekly marriage vow exchanged with an eternal spouse whom we know prizes us and whom, in good times and bad, in sickness and in health, we promise to honor and love every day of our lives.

Lured into Response

As we draw these mystagogical reflections to a close we remember how they began, how we undertook this transforming pilgrimage in text and tune in order to excise any immunity to the word, to shed all resistance to mystical utterance, and to let the word invade us and overrun us through this sonic communion.

But we enter into such communion not only that we might be sanctified by the word but that it might provoke a response in us and resound through this shattered world.

True, we have been lured by digital images and video playback and rendered callused to the power of books and readings, to texts and tunes provoking a response in the depth of our being, but they can; they will, if we believe them, if we trust them, if we allow them.

Such possibility is poignantly revealed in the story from a friend who presented his daughter with an autographed copy of James McPherson's 1989 Pulitzer Prize winning civil war epic Battle Cry of Freedom.
The daughter was teaching public high school in New York and knew one of her more difficult students—an African American teen—was involved in gangs.
She lent this valued book to the young man and urged him to read it.
that he might understand something of his history, of what had happened to him and his ancestors and what was happening to him now. Two weeks later he brought the book back to her now mangled, with a bullet hole through the center of the book. When she asked what had happened, the young man replied that he became so angered by the book—by the stories of slavery and hatred and destruction—that he took it down into his basement and shot it.

Books and texts, readings and words, epistles and gospels can evoke profound, even life-altering, response, if we are willing to develop an ear in the chest, transformed hearts attuned to stories of injustice and violence, to tales of political and ministerial malpractice, to hidden need and quiet loss but—first and foremost—hearts tuned to a divine frequency scanning for the holy word oft obscured by our own babble. By necessity, Christians profess that, despite the wall of noise that surrounds us, despite our tendency to manipulate sound for distraction, and despite our preference for the optic, the graphic, the visual and the visible, the sonic, the auditory, the spoken, and the proclaimed are the privileged arena for divine revelation. Thus that worship moment reckoned as the Liturgy of the Word is no preparatory moment for some more authentic presence looming in the future, no liturgical warm up for bigger and better morsels on the Eucharistic horizon. But this Logos Liturgy is a divine continuance of a holy speaking begun before the dawn of time, pondered in the hearts of multitudes who dwell now forever in the memory of God, and waiting to speak throngs of yet-to-be-born believers into being, until it culminates in that final act of redemptive assimilation when every voice will become one, crying: “Glory to the Lamb that was slain.”

And in this interim of grace between primordial utterance and apocalyptic consummation, we pray for open hearts and well-trained tongues so that we might join in the chorus of the 144,000. But most of all, we pray for ears, like those of a privileged few who, while working their nets, above the lapping waves on a Galilean shore heard an unexpected invitation sprung from the tongue of the historical Jesus, to “come, and follow me.” Like Peter, Andrew, James, and John, like Mary and the Magdalene and the wife of Cleopas, let us develop a vulnerability for the spoken, a susceptibility for the proclaimed, and a holy acuity for the Christic word that invites us—like it invited them—to change our lives and follow the one whose very name is holy and whose utterance of that name is the very communion of discipleship.

To the Holy Word articulated before the beginning of time, and to the Abba who first enunciated him, and to the Spirit who is his speaking: To them, thrice-holy Trinity, be there glory, and honor, and wisdom, and might forever and ever. Amen.

Notes
1. The setting of Psalm 95 used with this presentation was “If Today You Hear the Voice of God” by Ed Bolduc, © 1998, 1999 World Library Publications, WLP 007352.
2. The music illustrating this section was based on Psalm 139: “Behind Me and Before Me” by Cyprian Consiglio, © 1995 Cyprian (Daniel) Consiglio, OSB CAM, published by OCP Publications.
4. The music was “Taste and See” by James E. Moore, Jr., based on Psalm 34, © 1983 GIA Publications, Inc.
5. This section used “Te Rogamus Audite Nos,” a setting of the general intercessions by Robert M. Hutson, OP, © 1979.
6. In this section, the music was Donna Peña’s “I Say Yes,’ Lord/Digo ‘Sí,’ Señor,” © 1989, choral arrangement © 2000 GIA Publications, Inc.
7. The final section included the singing of John Angotti’s “Come and Follow Me,” © 2002 World Library Publications, WLP 008105.
National Convention Highlights

- **Pre-Convention Days, July 13 and 14:** More than 100 members attended both days. Many were inspired by Sister Maureen Grüner's presentation, “Liturgies with Children: Shaping the Church of the Future.” Dr. Rene Boyer-Alexander's session, “Music Education—For All God's Children,” offered a variety of creative music learning ideas that would work with children in church choirs as well as in the classroom.

- **Music Educator of the Year:** The Music Education Division honored Sister Pat Gilijum, CSI, a longtime member of NPM and a charter member of the organization’s Music Education Division, as this year’s “Music Educator of the Year.” Sister Pat was recognized for her dedication to fostering quality music education in the Catholic Church. A native of St. Louis, Missouri, she taught music for eleven years before becoming the director of fine arts in the archdiocese—a position she has held for twenty-seven years.

According to Mr. George J. Henry, superintendent of Catholic education in the archdiocese, in the 1970s Sister Pat would donate her time to come to inner city schools every week to provide lessons in music, and she continues teaching in several archdiocesan schools. Besides her curricular responsibilities and daily tasks, she coordinates the annual song festivals, jazz festivals, elementary and secondary level instructional festivals sponsored by the archdiocese, and she oversees students' art projects, which are displayed in various malls in the St. Louis area. Mr. George describes her as “a one-person office who does the work of four people.” She has also been the project coordinator for four National Catholic Education Association national conventions in St. Louis. Mr. George also names Sister Pat a constant preacher of the importance and necessity of quality fine arts programs as a vital part of every school’s instructional program.

Dr. Karen L. Tichy, associate superintendent for instruction in the Archdiocese of St. Louis, states that “Sister Pat epitomizes for our students the integral role of the arts in education and in the faith development of our school communities. [She] is unceasing in her efforts to recruit music and art specialists and to provide instructional support to our teachers.”

Kathy Schoen, the archdiocesan director of elementary religious education, confirms how invaluable Sister Pat is to the catechists in the archdiocese. Besides assisting with inspirational liturgies involving DREs, CREs, principals, and pastors, she teaches a class on liturgies with children each summer in the Paul VI Catechetical Institute.

In a final tribute, Father Virgil Funk, NPM's president emeritus, added that “Sister Pat Gilijum stands as a beacon of perseverance and commitment to the ideals of the National Association of Pastoral Musicians Music Education Division. Catholic church music in the great Archdiocese of St. Louis owes much of its fine reputation in musical excellence to the training provided in the Catholic school system through Sister Pat's efforts. She has influenced untold number of children and continues the tradition of quality music for the liturgy and for music education in the Catholic Church.”

- **Convention Music Education Breakouts** were very well attended. Sister Maureen's “Children and Liturgy and Music = Delight or Disaster?” attracted nearly 100 people to gain insights on how to make liturgies with children a positive experience. “Exploring the Liturgical School Year” was presented by Mark Friedman and Janet Vogt, back again to share their music and other resources for musical and liturgical development of our children. Barbara V. Barrett, Eileen B. Ballone, Virginia Blandford, and Tracy Lake—four MusEd Board members—packed their session, “Building Musical Skills in School and Church,” with practical teaching tips to use in the classroom and with choir and instrumental ensembles.
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of Musikgarten shared an approach to music, faith, and child development for three-to-six-year-olds in her session, "God’s Children Sing: The Creation Story." The participants experienced the story of creation through music and movement. “Music Education for the Catholic High School” presented by local educator Charles Lauterbach, created an opportunity for the teachers and youth music directors to discuss their hopes and concerns about providing quality music programs for their students.

10th Anniversary Members Meeting and Reception. Our gathering on Wednesday evening brought us together to share a memorable moment of the Division’s history. President Barbara V. Barrett welcomed all members and introduced the MusEd Board of Directors. Among the special guests were Rev. Virgil Funk, NPM president emeritus; Dr. J. Michael McMahon, NPM president; NPM staff members Rev. Paul Colloton, OP, Ms. Kathleen Haley, and Dr. Gordon Truitt; Dr. John Wright of WLP; and former board members Sister Teresita Espinosa, CSJ, Ms. Donna Kinsey, and Ms. Annmarie George.

Father Funk shared some history of MusEd’s beginnings with the members. Dr. McMahon congratulated the division for its energy and educational contributions to NPM. Sister Teresita (first MusEd president) acknowledged the growth and progress the division has made and encouraged us, as always, to “keep up the good work!”

Special thanks to World Library Publications for sponsoring our lovely reception in the Millennium Hotel. John Wright assisted in seeing that all went well and we are now forever “fans of WLP.”

School for Music with Children

This unique program took place at Villanova University in Philadelphia, Pennsylvania, from July 28 to 30. The seasoned presenters included Paul H. Colloton, OP, D.Min., Donna Kinsey, and Michael Wustrow. For the first time, NPM offered one school with a track for music teachers and another track for children’s choir directors. MusEd board member Joyce Kelly assisted the speakers during the workshop and brought her children’s choir to work with Michael Wustrow in demonstrating successful rehearsal and conducting techniques to the choir directors. Donna Kinsey generated great hope and enthusiasm in the music teachers looking for practical techniques for teaching music in the classroom. Some sessions were held in common; they included preparing children for worship, sampling repertoire for classroom and choir, exploring the National Standards for Music Education along with NPM’s Catholic Perspectives on the National Standards, discussing liturgy as catechesis, and joining together for morning prayer and meals.

Next

For the music education offerings at next summer’s regional conventions, see “Upcoming Events” of the MusEd Division at NPM’s website, www.npm.org.
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- 教堂合唱团 & 著名合唱团 (Church Choirs & Pilgrimages)
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The Membership Department provides this service at the National Office. Ads may be submitted by e-mail to nppmem@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

ARIZONA

Associate Director, Office of Worship. Diocese of Phoenix, 400 E. Monroe, Phoenix, AZ 85004. E-mail: applicants@diocesephoenix.org. Web site: www.diocesephoenix.org. This position assists in the promotion of the liturgical apostolate in the diocese. Requirements: bachelor’s degree with a sound liturgical and theological background; administrative, organization, teaching, and communication skills; and ability to work as a team player with the Worship staff and the parish ministers that we serve. Music skills must include keyboard, vocal, and choral skills with professional training and parish or diocesan experience. Working knowledge of Microsoft Office software, including Access, plus Finale and QuarkXPress software. Bilingual (English/Spanish) language skills a plus. Position available mid-September. Salary range from $33,225 to $40,065 DOE. Send résumé and references to above address or e-mail. HLP-6164.

CALIFORNIA

Music Director. Holy Trinity Church, 3111 Tierra de Dios Drive, El Dorado Hills, CA 95762. Phone: (530) 677-3234; fax: (530) 677-3570. Web: www.holytrinityparish.org; e-mail: trumery@holytrinityparish.org. Instruments range from organ to electric guitar and drums, with piano receiving the most use. This 2,300-household community has several kinds of choirs serving five weekend Masses. Our bright, modern church and offices, completed in 1998, are situated among rolling hills and enjoy exceptional views. Contact Tim Rumery, Administrator. HLP-6150.

FLORIDA

Director of Music. St. Raphael Parish, 770 Kilbourne Avenue, Englewood, FL 34223. E-mail: mwells@carmelnet.org; website: www.straphaelsonline.org. Full-time director of music is needed for parish of 1,500 families—including seasonal parishioners—on the Gulf Coast. Responsibilities include selecting music for all liturgies; directing the chancel, contemporary, and children’s choirs and instrumentalists; playing the organ and piano; training cantors. The director is a full member of the staff and member of the liturgy committee. A working knowledge of Catholic liturgy is a “must.” We enjoy singing a variety of music: BA or MA in music desired or the equivalent education/experience. Salary competitive. Benefits included. Please send résumé to above e-mail or to the church c/o Search Committee. HLP-6139.

Director of Music Ministry. Cathedral of St. Jude the Apostle, 5815 Fifth Avenue North, St. Petersburg, FL 33710. Cathedral seeks full-time director of music. Responsibilities include directing adult choirs/ensembles and youth/children’s choirs, recruiting and training choir members and cantors. Must be knowledgeable and experienced in Vatican II liturgy/documents. Requirements include keyboard and choral skills, ability to work with other instrumentalist(s), eclectic sense of liturgical music. The director is an ex-officio member of the diocesan liturgical commission and involved with the coordination of music for diocesan liturgies. Excellent salary and diocesan benefit package. Address letter of inquiry with résumé and references to Search Committee. HLP-6165.

ILINOIS

Director of Music. St. Patrick Parish, 406 Walnut Street, Yorkville, IL 60560. Phone: (630) 553-6671; e-mail: RevJAZ@StPatrickYorkville.org; web: www.stpatrickyorkville.org. Part-time position...
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Basilica of St. Paul Outside the Walls
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Basilica of St. Mary Major
A. Dvořák, Stabat Mater op. 58
Symphony Orchestra Prague
Philarmonic Choir Prague
Andrea Dankova, Soprano
Marte Balafkova, Contralto
Peter Dooskey, Tenor
Peter Mikulec, Bass
Conductor Petar Albrecht

Sunday November 23, 2003 9.00 pm
Basilica of St. John Lateran
W.A. Mozart, Requiem K 626
St. Petersburg Philharmonic Chamber Choir
Master Chorale of the USA
Conductor Paul Salamunovich

Friday November 21, 2003 8.30 pm
Basilica of St. John Lateran (apae)
Works by Orlando di Lasso and Giovanni Pierluigi da Palestrina
The Hilliard Ensemble

Pope choir masters and singers,
as Choir Master of St. Peter’s Basilica in the Vatican, I have dedicated my life to the promotion of sacred music and particularly of Gregorian chant, of classic polyphony and of modern polyphony, both in liturgy and in concert.

In 2002 I have accepted to become part of the Board of Directors of the foundation “Fondazione pro Musica e Arte Sacra”, a non profit organization for the promotion of sacred music and the conservation of sacred art treasures. Each year in November the Foundation organizes the “Festival di Musica e Arte Sacra”, with world renowned orchestras and choirs, in the Roman patriarchal basilicas.

But the Foundation has at heart the promotion of sacred music on all levels. We are convinced that amateur choirs, and especially church choirs, have an important role in contributing to a more beautiful and authentic Liturgy keeping the tradition of Gregorian chant and sacred polyphony alive, in liturgy and in concert. We have noticed how choir concerts of sacred music in Rome always encounter a large and attentive audience which enthusiastically greets these events as deeply felt moments of spiritual elevation.

The Foundation has thus decided to financially support a project which specifically promotes the possibility for choirs from all over the world to perform Gregorian chant and/or sacred polyphony in the most beautiful basilicas and churches in Rome and all over Italy, in spiritual concerts or during liturgical celebrations.

I am pleased to invite you to seize this unique opportunity for your choir to make a concert tour to Italy, the cradle of sacred polyphony, performing in sacred music concerts and/or singing as principal choir for Holy Mass St. Peter’s Basilica in the Vatican. You will experience an unforgettable return to the roots of classical music culture in a country which is as rich as no other in art, culture and history.

For further information on the participation formalities and the conditions of selection of choirs, I invite you to contact the “Associazione Internazionale Amici della Musica Sacra” (International Association Friends of Sacred Music) of which I am Artistic Director. The Foundation in fact has encouraged the Association with the handling of this project because it has years of experience in the organization of choir travel, concerts and other choir events.

Yours sincerely,

Pablo Colino
Choir Master of St. Peter’s Basilica in the Vatican
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Music Editor and Administrative Assistant. GIA Publications has two immediate openings in its editorial department: music editor (experience a plus!) and administrative assistant. Salaries consistent with experience and ability. For details go to www.giamusic.com and click on “Employment Opportunities.” HLP-6163.

Massachusetts

Director of Music. St. Peter Episcopal Church, 24 St. Peter Street, Salem, MA 01970. Phone: (978) 745-2291; e-mail: Stpeterssalem2@iol.com. Seeking part-time music minister. We are a growing, thriving, 150-member, open and affirming faith community north of Boston. Responsibilities include good keyboard skills for organ and piano, leading and developing a small choir for the 10:00 AM Eucharist and holy days, and one midweek choir rehearsal. Weddings and funerals are extra. Applicant must possess good pastoral skills and be willing to work closely with the priest. Salary commensurate with AGO guidelines. Send resume to Father Tim Rogers at above address. HLP-6148.

New Mexico

Liturgy/Music Director. Holy Family Parish, 562 Atrisco Drive SW, Albuquerque, NM 87105. Phone: (505) 842-5426. Full-time person, preferably someone who is bilingual (Spanish/English) to oversee all aspects of liturgy. Should have a master’s degree in liturgy and theology and at least three years experience. Duties include working with coordinators and ministers in teaching and training for liturgical roles. Musical duties include coordinating, training, and evaluating the different music groups. Person should be able to read music and play a musical instrument. Competitive salary. Please contact Fr. Gino Correa, OFM, at above address and/or call (505) 259-8760 (cell). HLP-6153.

North Carolina

Associate Director of Music Ministry/Organist. Saint Patrick Church and Choir School, 2840 Village Drive, Fayetteville, NC 28304. Full-time position. Responsible for accompaniment of all parish choirs (adults, children, handbell), cantors, instrumentalists, planning repertoire, coordination of schedules, developing musical resources for all liturgies.

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NORTH DAKOTA

Director of Liturgy and Music. Nativity Church, 1825 11th Street South, Fargo, ND 58103. Phone: (701) 222-2414; website: www.nativitycatholicchurch.net. 1,500-household Catholic parish in Fargo. Position open September 1. Full-time salary and complete benefits. Job description posted on website. Send résumé to Search Committee at above address. HLP-6154.

OHIO

Director of Music/Organist. Basilica and National Shrine of Our Lady of Consolation, 315 Clay Street, Carey, OH 43316. Phone: (419) 396-7107; fax: (419) 396-3355; web: www.olsershire.com. Full-time position in shrine/parish of 900 families. Knowledge of Catholic liturgy and proficiency in organ, piano, and voice are required. Responsibilities include two adult choirs, a children’s choir, funerals, weekly and weekday Masses, and shrine services. Diocesan benefits available. Salary competitive. Send résumé to above address or fax. HLP-6143.

Director of Music Ministry. St. Paschal Baylon, 5384 Wilson Mills Road, Highland Heights, OH 44143. E-mail: STPB2000@aol.com. Full-time position for 3200-family parish. Position requires solid understanding of Catholic liturgy, instrumental/vocal/conducting skills. Music degree preferred. Varied music styles. Will work collaboratively with parish/school staff; coordinate adult, teen, and children’s choirs, cantors, instrumentalists; six weekend Masses; special liturgies. Starting date negotiable. Send résumé to above address or e-mail. HLP-6158.

PENNSYLVANIA

Principal Organist. St. Peter Cathedral, 315 Wyoming Avenue, Scranton, PA 18503. Principal organist shall be responsible for five weekend Masses, diocesan pontifical Masses, and accompanying choir rehearsals. Candidates must possess strong organ repertoire and accompaniment skills and should be comfortable with both classical and contemporary Catholic liturgical music. The primary instrument for worship is a classically designed, three-manual, fifty-two-rank, 1979 Casavant tracker organ. Piano skills are also necessary. Position is available immediately. Salary will be commensurate with experience following AGO guidelines. Interested persons please send résumé and references (also performance tape or CD if available) to Msgr. Joseph G. Quinn, Cathedral Rector. HLP-6140.

Director of Music and Liturgy. St. Paul Catholic Church, 1510 Penn Avenue, Scranton, PA 18509-2352. Phone: (570) 961-1549; fax: (570) 961-0335; e-mail: saintpauls@epix.net. Prominent Green Ridge parish seeks full-time liturgical music director. Applicant must be a person of faith. Knowledge of Catholic liturgy and proficiency in piano, organ, and voice required. Must work with youth/adult cantors and choirs. Come and grow with this wonderful community of faith in liturgy and spirituality. Great neighborhood; close to Marywood University, the University of Scranton, and Scranton Cultural Center. Benefits and very competitive salary. Send résumé with references to above address. HLP-6157.

Director of Music Ministries. St. Rochus Parish, 314 8th Avenue, Johnstown, PA 15906-2550. A faith community that loves to sing, where music is an integral part of our worship, has an immediate opening. This position requires full-time availability, demonstrated leadership ability, and proficiency with both traditional organ and contemporary keyboard. Competitive salary with health care and retirement benefits. Send cover letter and résumé to Director of Music Ministries Search Team. HLP-6161.

RHODE ISLAND

Organist/Pianist. St. Francis Chapel, 58 Weybosset Street, Providence, RI 02903. Part-time position. St. Francis Chapel (Franciscan Friars) is embarking on a liturgical music expansion to incorporate a semi-professional chamber choir to complement strong congregational singing. We seek an organist/pianist for two Sunday Masses, one weekly choir rehearsal, and periodic special services (holy days, etc.). Approximately five to seven hours per week. Candidate should possess master’s degree (bachelor’s with appropriate experience considered), strong sight-reading skills, and be willing to work cooperatively with music/choir director. Aihborn-Galanti Chronicler I digital organ and a Yamaha U-1 full upright piano. Salary range: $5,000–8,000. Send résumé and cover letter to Brother Kevin McGoff, OFM. HLP-6156.

TEXAS

Director of Music/Organist. Holy Trinity Catholic Church, 3826 Gilbert Avenue, Dallas, TX 75219. Fax: (214) 526-3477; e-mail: holytrinitycatholic@sbcglobal.net. Full-time position. Duties include providing and supporting music programs at four English Masses on the weekends, directing SATB adult choir and two other adult choirs that meet monthly, and directing the adult handbell choir. Organ and keyboard skills re-

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required. Experience and proficiency in choral conducting highly desirable. The successful candidate will be required to work closely with choir groups and musicians involved in the Latino-Catholic and contemporary Catholic music tradition of the parish and will work as a critical member of the liturgy committee to plan and prepare for all liturgies. Please send a résumé and references to Music Director Search Committee. HLP-6145.


Virginia

Minister of Music. Holy Trinity Catholic Church, 155 W. Government Avenue, Norfolk, VA 23503. Fax: (757) 480-8749. Catholic community of 1,130 families seeks part-time organist/choir director. Pipe organ, keyboard, and choral skills are essential. Our Zimmer pipe organ has twelve ranks and twenty-four speaking stops. Must be available to play at three weekend Masses and rehearse two adult choirs weekly from September through June. Position requires fifteen hours per week. Additional earning potential for weddings and funerals. Possibility exists for part-time employment at our parish school, which would require an additional eight hours per week. Degree in music and experience in Catholic liturgy preferred. Send résumé and letter of introduction to Search Committee. Position open immediately. HLP-6142.

For Sale

Worship III Copies. St. James Church, 429 Route 25A, Setauket, NY 11733, has several copies of Worship third edition to give to any church that can use them. Some are in good shape, some show signs of age. Contact Jim Sheridan at the church address, via phone at (631) 941-4141, or by fax at (631) 751-6607. HLP-6141.


Musician Available

Director of Music/Choir Director. Musician with MM in church music/choral conducting from University of Minnesota seeks church which is racially diverse and embraces both classical and Gospel/sacred jazz as worship music. My passion resides in two distinct styles: authentic classical music such as Anglican church music/Latin Mass and African-American sacred music (spirituals to urban contemporary Gospel). Strong conducting skills. Currently hold two church positions directing four choirs from kids to seniors with racial diversity; often work with local Black church musicians. Active/powerful singer providing special music for services/Christian conventions. Use Finale to transcribe/arrange music. Contact Chie Naganuma at (612) 825-7496; e-mail: naga0035@tc.umn.edu. HLP-6149.

Liturgical Musician. Fifteen+ years experience as pastoral musician, choir director, instrumentalist (organ, piano), seeking full-time collaborative ministry position. Degreed musician, computer skills. Prefer Great Lakes region but may consider other opportunities. E-mail contact: sistermusic@hotmail.com. HLP-6159.

Director of Music. Musician with ten+ years of experience seeks Roman Catholic part-time (two to four liturgies) position in the diocese of Cleveland or Youngstown, Ohio. Proficient keyboardist, cantor, and choir director. Expert in MIDI/electronic music, has own professional keyboard. Exceptional in challenging situations. Contact Chris McGilton at (330) 673-2768; e-mail: cmcgilton@neo.rr.com. HLP-6160.

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Choral Recitative

All of the items reviewed in this section are from Oregon Catholic Press (OCP Publications).

Three Days. Music by Gustav Holst, words by M. D. Ridge, arr. Jeffrey Homer. Congregation, SATB, organ, brass quintet, timpani. 11501, $1.55. This new text on and arrangement of Holst’s great Thaured tune moves in its three verses from the despair of Good Friday to the joy of Easter Sunday. Holst’s warhorse is appropriately, bombastically set with some nice part-writing for the brass. The vocal lines are easy, and it would be appropriate for the congregation to sing at least the third verse.

Christus Vincit. Arr. Christopher Walker. Congregation, cantor, SATB, organ. 11651, $1.20. This highly structured bilingual piece, included in Walker’s RCIA collection, Christ We Proclaim, offers a nice alternative to the more familiar settings of this text. The interplay among the choir, cantors, and organ is interesting, sounding far more difficult than it really is. The cantors do most of the heavy lifting, while the choir fills out the sound and supports the congregation.

Canticle of the Free. Janet Sullivan Whitaker. Congregation, cantor, unison choir, descants, keyboard, guitar. 11713, $1.20. This rhythmic pleaser is a fun celebration of Israel’s Exodus journey. The keyboard part is a bit of a workout but not too difficult. The guitar part is, at times, challenging in its timing, but it should not be a problem once you get it in your ear. This would be a nice piece to use when you want to distribute short solos throughout the choir.

Gather and Remember. Music by Jean Sibelius, text by Owen Alstott, arr. Peter Quit. Congregation, SATB, descant, organ, trumpet. 11664, $1.55. Inspired by the Circle of Friends Concert celebrating NPM’s twenty-fifth anniversary in 2001, this rousing setting and beautiful text on such a muscular tune is perfect for large gatherings for any celebration of the church as community. This octavo also includes the trumpet line (in Bb and C). The powerful text must certainly be considered among Alstott’s best work. While it is contemporary, there is a timeless quality about it that ensures it will not feel dated in a decade or two.

Hold Me in Life. Bernard Huijbers. Congregation, SATB, guitar, keyboard. 8835, 80s. Huub Osterhuis’s text, based on Psalm 25 and translated into English by David Smith, is well set by Huijbers. Short and simple, highlighting the transparency of divergent emotions, this setting is hymnlike in its blockiness yet supple enough to reflect both hope and trepidation as we call on God to remember the divine promises to us.

Bless the Lord. Grayson Warren Brown. Congregation, SATB, keyboard, guitar. 11712, $1.20. As with most of Brown’s music, what’s on the page is merely a guide, not an edict. And it is what you can add to the Gospel swing, the improvisations that your singers can perform, and the energy with which you attack this piece that will make it a winner. The keyboard part is substantial, but the guitar part would probably best be avoided. The text is suitable for almost any celebration, and the singable lines will certainly have everyone in the assembly humming this tune when they leave.

To You the Saints Sang Alleluia. Colin Mawby. Congregation, soprano solo, SATB, descant, organ, flute. 11576, $1.35. This snappy dance shows its textual origin as an anonymous Celtic prayer. Mawby has highlighted that origin, giving us the expected flute line on top of rhythmically interesting verses. He uses his forces well, varying voices as well as the size of the group. For a seasoned choir, the verses could alternate between a cappella and accompanied, which would add even more variety.

Christ, Be Our Light. Bernadette Farrell. Congregation, unison choir, descant, keyboard, guitar, flute, Bb trumpet. 11502, $1.20. Most of us think of the Exsultet at the Easter Vigil as a text chanted by a solo voice, but here is a powerful alternative to that form of proclamation, one that involves the congregation as participants and not mere passive listeners. While the verses maintain a measured, chant-like feel, the simple, singable refrain makes this piece worth investing in for your next Vigil. The keyboard part is supportive, and—surprisingly—the guitar part is its equal. The trumpet adds a nice touch and is especially welcome in the final refrain.

Salvation Belongs to Our God. Adrian Howard and Pat Turner. Voice, keyboard, and guitar. 11414, $3.00. Polished and solid, with a mid-80s feel that gives away its origins, this rather expensive octavo would be perfect for a contemporary ensemble looking for a general praise band piece. The keyboard writing is serviceable, accentuating the catchy rhythm of the refrain and solidly supporting the verses. There’s plenty of room here to showcase a guitar or a keyboard player’s improvisational talents.

The Lord Is My Shepherd. Scot Crandal. Congregation, cantor, SATB, keyboard, guitar, solo C instrument. 11562, $1.55. Don’t have we enough settings of Psalm 23? While Scot Crandal gives us a nice, mellifluous setting of the familiar text, it’s not for this that I recommend his composition. He sets an alternative refrain—“I shall live in the house of the Lord”—used on the Twenty-Eighth Sunday in Ordinary Time A—that makes this octavo exemplary. The inclusion of two separate parts for the solo instruments and a guitar/vocal setting makes this piece quite a buy for the money. While the guitar part is pedestrian, the keyboard writing is excellent, and the repetitive, lulling melody will certainly become a favorite of any assembly. With two well-set refrains, they’ll lend it twice as often and sing it twice as well.
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Laud, O Sion. Randall DeBruyn. Congregation, SATB, opt. unison choir, keyboard, solo instrument. 11500, $2.40. Most of us are familiar with the two sequences for Easter Sunday and Pentecost. The Roman Missal, however, contains two other sequences, both optional: one for the Feast of Our Lady of Sorrows (Stabat Mater dolorosa) and this one (Lauda Sion) for the Solemnity of the Most Holy Body and Blood of Christ. DeBruyn has tackled this long strophe/antistrophe poem, written by St. Thomas Aquinas, with aplomb. While singing all twelve verses of the sequence may be a bit much, he also includes a hymn setting of the alternative and shorter version—the final four verses identified in the Lectionary as an alternative to the whole text—which should prove popular. I especially enjoy his writing for voices, with its snifff of modal crunchiness and fine cadential formulae.

Joe Pellegrino

Organ Recitative

All of the selections reviewed here are from E. C. Schirmer.

Visions of Eternity. Frank Ferko. 5694, $5.95. Over the past twenty-five years, Chicago composer Frank Ferko has emerged as one of the most original voices in serious composition for the organ. His Visions of Eternity was commissioned for the dedication of a new organ in Illinois in 2000. Mr. Ferko has written that “the work consists of successions of short passages which depict the anxiety and pain of the human condition, but occasionally interspersed among these passages are glimpses into the glory of eternity, sometimes exuberant, sometimes peaceful. During the course of musical developments, two of the musical ideas presented at the outset of the piece are later transformed from depictions of anxiety to depictions of joy.” This eleven-minute work is demanding but, given the depth of Mr. Ferko’s artistic vision, it is probably worth the effort.

Music for Elizabeth Chapel for Organ Solo. Frank Ferko. 5860, $9.95. Mr. Ferko composed this piece for the dedication of a new organ in the Elizabeth Chapel of The House of Hope Presbyterian Church in St. Paul, Minnesota. The twenty-minute work employs three hymn tunes: LEONI, ST. ELIZABETH, and ST. ANNE. Each tune is the subject of one of the three movements: The first two are in the form of chorale variations, and the third movement is in the genre of toccata and fugue. Mr. Ferko has written that, although the work was conceived as a three-movement composition to be performed in concert, it is also appropriate to perform the movements individually in concert or during church services.

Missa O Ecclesia: Communion. Frank Ferko. 5082, $5.25. Here is proof that Mr. Ferko does not cast all of his works in extended forms. This brief composition uses the chant “O Ecclesia.” The slow and reflective work seems to hover in the manner of a Messiaen slow movement—this is not surprising, in light of Mr. Ferko’s interest in performing and writing about Messiaen’s music.

Angels: Chaconne for Organ. Frank Ferko. 5083, $6.25. Of this work, Mr. Ferko has written that “is the first piece in a proposed set of musical compositions devoted to various aspects of these mystical celestial beings. The composition... drew on several influences, most notably that of Hildegard of Bingen, whose work has been a major influence on my music.” (This is confirmed by his composition The Hildegard Organ Cycle: Ten Meditations for Organ [Schirmer, 4963 $23.25].) “The chaconne,” he continues, “is based on a repeating pattern of pitches but organized as a repeating harmonic pattern, not as a conventional ground bass. This harmonic succession is actually a harmonization of the first phrase of the chant ‘O aetera Deus’ composed by Hildegard von Bingen in the twelfth century.” As with several of Ferko’s other organ works, this piece was composed for a modest-sized organ with mechanical action, although it can easily be adapted to other instruments.

Symphonie Brève. Frank Ferko. 5433, $11.95. The first movement of this 1987 composition employs the ground bass principle; the second movement, written in the arpeggiated minimalist style, is a quiet toccata which is also based on a pedal melody line: the Gregorian Alleluia from the Mass for the Day of St. Francis of Assisi; the third movement is a massive chorale based on motivic fragments from the first movement. A very effective—if difficult—work.

Recollection (Soliloquy No. 2). David Conte. 5963, $5.95. This is a worthy companion to Mr. Conte’s well-known and oft-performed Pastorale and Toccata. With the other works reviewed here, it demonstrates that, while we cannot speak of “the” American style, all of these works sound “American.” The freshness of the writing and the generally skillful handling of the American Classic Organ make for compelling and fresh writing.

Prelude on The King of Love My Shepherd Is (Dominus Regit Me). Richard Wayne Dirksen. 5093, $4.95. This lovely setting was first composed in 1980 and revised in 1979. The clever handling of the repeated first section, using the same notes but with an altered key signature, denotes a deep and probing musical approach that sounds natural, not mechanical or contrived in any way. Deeply moving writing and highly recommended.

Craig Cramer

Books

Full, Conscious and Active Participation


As editor Prendergast notes, this volume celebrates the twenty-fifth anniversary of Today’s Liturgy, Oregon Catholic Press’s quarterly publication for liturgical preparation. The selected articles, all of which first appeared in Today’s Liturgy, are written by noted pastoral liturgists and address an array of liturgical topics that share a common vision—enhancing the full, conscious, and active participation of all in the liturgy. There are also introductory essays to the articles written either by the contributing author or by another expert in the field.

The essays are in four major areas: Pastoral Liturgy, Musical Liturgy, Rites/Liturgical Year, and Eucharist. The first area includes articles by Clara Dina Hinojosa on full, conscious, and active participation; Eugene Walsh on liturgical participation as something we are invited to do every moment; Bishop Victor H. Balke, who cites the late Cardinal Joseph Bernardin’s Catholic Common Ground Project as he considers the church and the liturgy as a sacrament of unity; Owen F. Cummins on unity in the parish; Antonio Alcalde Fernández on the need for silence in the liturgy; and Linda L. Gaupin on the liturgical life of children.

The Musical Liturgy section includes

This useful booklet explains its provenance this way: "In June 2001, the Roman Rite (Latin Rite) bishops of the United States approved a set of adaptations to the General Instruction of the Roman Missal 2000 published in anticipation of a new edition of the Roman Missal. Approved by the Congregation for Divine Worship and the Discipline of the Sacraments, these provisions have the force of law for all U.S. dioceses. Some of these adaptations affect the use of music in the liturgy."

The booklet, written by the president of the National Association of Pastoral Musicians, J. Michael McMahon, contains seven brief chapters: Importance of Singing in the General Instruction; The Introductory Rites; Gathering the Liturgical Assembly; The Liturgy of the Word: Singing the Gospel into Our Hearts; The Liturgy of the Eucharist: Singing Unity with Christ’s Self-Offering; The Concluding Rite: With Praise on Our Lips; Ministries in the Celebration of the Eucharist: Making Visible and Audible the Mystery of the Church; and Other Musical Issues: Preserving Tradition, Providing Diversity.

The author has clearly and concisely summarized the General Instruction as it relates to music, especially singing. This is a great service to pastoral musicians, to other liturgical ministers, and particularly to presiders who are challenged by the General Instruction to sing much more than most have been accustomed to do. In addition to summarizing the official text, McMahon makes occasional helpful suggestions in order that the various sung parts of the Mass might achieve their purpose. It is a quick read (thirty-two pages), but a valuable, handy reference that liturgical ministers will want on their bookshelf.

Lawrence J. Madden

A Guide to the General Instruction of the Roman Missal


Paul Turner, pastor, theologian, and liturgist, briefly surveys the 2002 version of the General Instruction of the Roman Missal (GIRM) for use in the dioceses of the United States from the perspective of the document’s “overarching vision,” that is, as a guide for celebrating the Eucharist. Turner frames his consideration with three of the principles on which the document relies—the sacrifice of Christ, the holiness of the Eucharist, and the participation of diverse ministers—and quotes the passages from the GIRM that relate to each of these principles.

For example, with respect to the second principle—the holiness of the Eucharist—Turner points to the paragraphs that are relevant to the holiness of the place (i.e., those sections that speak to the sanctuary and its principal furnishings, the liturgical books, the cross, vessels, and vestments, and to other features of a church including the tabernacle, sacred images, and sacred silence). He also notes the other elements of the celebration that “share this sacred reserve,” such as the sign of peace, decorations, the Book of the Gospels, and the presentation of the gifts. Turner ends this section with a survey of the document’s provisions regarding the participation called for by all the ministers.

With respect to the principle of the participation of diverse ministers, Turner outlines the provisions on the participation of the faithful, lay ministers who serve the altar (lector, cantor, choir, sacristian, greeters), and deacons. The twenty-eight-page booklet concludes with an overview of the celebration of the Mass. Here, Turner notes what the GIRM provides regarding the Introductory Rites, the Liturgy of the Word, the Liturgy of the Eucharist, and the Concluding Rite.

Paul Turner is a noted scholar with keen pastoral sensibilities. His survey of the General Instruction will prove to be a trustworthy and helpful resource to priests, pastoral associates, deacons, liturgy directors, musicians, liturgy committee members, and other liturgical ministers. As parish leaders work to implement the 2002 version of GIRM, I think they will find Turner’s introduction not only to the details of GIRM but to its broader vision to be a valuable source for study and reference.

Anne Y. Koester

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material for organists by Roberta Gary and Thom Miles. GIA Publications, 2003. $29.95.

Every pianist, organist, and harpsichordist should read this book; it offers vital information for teachers and students. This is not a piano method or a technique; it is about how we move our bodies while playing the piano. The author, Thomas Mark, addresses all keyboard players when he uses the word "pianist." Roberta Gary and Thom Miles contribute supplementary material specifically for organists.

In her book, What Every Musician Needs to Know about the Body, Barbara Conable presents the concept of body mapping. Thomas Mark's new book is based on that concept and how it relates to piano playing. Mark encourages all types of keyboard players to a better understanding of the structure of their body and how to move efficiently. His theory is that an improved bodily awareness and quality of movement equates with better piano playing.

At the beginning of the book, Mark states: "Almost every pianist or piano teacher has experienced pain or knows someone who has experienced pain from playing the piano." When injury occurs, many performers become discouraged. The author's information and insight help performers avoid pain and recover from injury. The book also addresses fatigue and limitations and how best to avoid these pitfalls.

Roberta Gary and Thom Miles direct their attention specifically to the unique needs of organists. Since organists play on more than one keyboard and use their feet, their needs differ from those of other keyboard players. The authors' commentary concentrates on a great deal on the feet, legs, hip joints, and tailbone. Issues of balance become even more important to organists. Organists use their legs and feet to play the pedals, toe pistons, and expression boxes, so awareness of how the pelvis area and spine operate and how to maintain balance and posture are crucial to pain-free playing. The issues Gary and Miles address through example, imagery, and exercises are beneficial. New levels of freedom in playing are achieved through a better understanding of the concept of body mapping.

The book is organized into nine chapters. Chapter One is an introduction to the concept of body mapping. Mark guides the reader to understand all that is involved physically when we sit down to play. He explains the concepts of finger orientation, quality of movement, training attention, and kinesthetic sense. An improved awareness of how and why we move is reinforced throughout the chapter. When the quality of movement improves, Mark summarizes, the quality of the performance improves simultaneously, and the risk of injury becomes practically nonexistent.

With Gary and Miles, Mark cautions us to be wary of traditions passed down through generations of teachers. Finger orientation is an example: A player cannot risk concentrating on finger movement and exclude the rest of the body. They also point out how conventional wisdom creates misunderstandings, such as the routine command to "sit up straight." What does a teacher or a textbook convey by this simple recommendation? While one can garner an enormous wealth of information from a treatise, Gary and Miles point out that "it is dangerous to assume that accurate information about movement or hand position can be gleaned from such sources."

Through continued reference to body mapping, Mark covers structure, balance, arm and hand, muscles, and breathing. He even addresses how pianists interact with the piano: He refers to this as a "piano map." Chapter Eight deals with additional concerns for organists, and the final chapter is invaluable to all keyboard players—it addresses the causes...
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and development of injury.

Mark encourages readers to locate certain bones and joints while reading the book, asking them to touch, massage, and move muscles and to feel how joints move. The diagrams and illustrations help achieve this goal. He includes numerous exercises to be practiced at the piano to develop a greater kinesthetic sense. This sense helps the pianist move with greater freedom and security. One starts to gain an understanding of movement and how to find better solutions to technical and expressive problems. In the conclusion, Mark states, “We don’t get better by repeating prescribed motions over and over, we get better by changing our motions to find the ones that get a better result.” In this regard, the book is highly successful and recommended.

An accompanying videotape is available for $24.95 from GIA Publications. In it, Thomas Mark describes and demonstrates several points explained in the book, including places of balance, standing and sitting, and structure and movement of the hands and arms.

**Patricia Schrock**

### About Reviewers

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### Publishers


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Concerts and Festivals

NEBRASKA

Omaha
October 3-6, 19

Omaha November 2, 16

NEW YORK

New York
November 7-11
Only in America: Jewish Music in a Land of Freedom. Festival of Jewish music features a range of conferences, workshops, and scholarly programs. The celebration opens on November 7 with the “Choir of a Thousand Voices” at Congregation B’nai Jeshurun. Other events at the Jewish Theological Seminary of America, Manhattan School of Music, and Avery Fisher Hall at Lincoln Center. Sponsored by the Milken Archive of American Jewish Music and the Jewish Theological Seminary. Phone: (212) 678-8950; fax: (212) 864-0109; web: www.jtsa.edu.

Conferences and Workshops

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Mundelein
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at St. Mary of the Lake. Keynote speaker: Cardinal Francis George. Other speakers include Janet Baxendale, BM, and Roy Kister; Lyle Novinski and Victoria Young; Emery de Gaal and Alexander Gorlitzer; and Phil Horrigan and James McCreary and Associates. Phone: (847) 837-4542; fax: (847) 837-4545.

NEW JERSEY

Mercerville
November 15
Workshop for Children’s Choir with David Nastal. Sponsored by the Trenton NPM Chapter. Place: St. Raphael Church, Mercerville. Contact Ernie Andreoli at (609) 924-1743, ext. 117; e-mail: emanandreoli@earthlink.net.

TEXAS

San Antonio
October 7-11

WISCONSIN

Milwaukee
November 7-9
Called to Be Peacemakers: Prophetic Leadership for World and Church. Call to Action National Conference. Place: Midwest Airlines Center, Milwaukee. Presenters include Diannie Bergant, CSS, Sidney Callahan, Don Cozzens, Arun Gandhi, Edwina Gateley, Bishop Thomas Gumbleton, James M. Lawson, Jr., Dianna Ortiz, OSU, Anthony Padovano, Rosemary Ruether, Richard Sipe, Garry Wills, others. Pre-conference seminars and days of reflection, caucuses, and workshops. Contact: Call to Action, 2155 W. Roscoe, #1N, Chicago, IL 60618. Phone: (773) 404-0004; fax: (773) 404-1610; e-mail: cta@ctta-usa.org; web: www.ctta-usa.org.

WYOMING

Cheyenne
October 11
Sacred Music on the Prairie. Workshop for Church Musicians. Presenters: Lynn Trapp and Fred Moleck. Place: St. Mary Cathedral, Cheyenne. Contact Patrick Stoltz at (307) 635-9261, ext. 21; e-mail: music@stmarycathedral.com; web: www.stmarycathedral.com.

Tours and Pilgrimages

CALIFORNIA

San Francisco and Other Cities
November 2-7
Pilgrimage to the Northern California Missions. Sponsored by Lion and the Lamb Journeys, 1089 Sagamore Parkway West, West Lafayette, IN 47906. Phone: (800) 452-9153 or (765) 463-5050; fax: (765) 497-0513; e-mail: tawil@lion-lamb.com.

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October 18-23
Magnifique Quebec: subsidized continuing education program for music directors. Contact Peter’s Way at (800) 443-6018; e-mail: peter@petersway.com; web: www.petersway.com.

MEXICO

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Shrines of Mexico: Our Lady of Guadalupe and other sites. Subsidized continuing education program for music directors. Contact Peter’s Way at (800) 443-6018; e-mail: peter@petersway.com; web: www.petersway.com.

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Assisi, Rome
November 10-30
Choral Festival directed by Robert Long (former director of music at St. Patrick Cathedral, New York City). Mozart’s Coronation Mass to be performed at Basilica of St. Francis, Assisi. Open to individual singers and choirs. For additional details, contact Patrician Journeys, 23 Dogwood Terrace, Livingston, NJ 07039. Phone: (800) 344-1443; e-mail: info@patricianjourneys.com.

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Please send information for Calendar to: Rev. Lawrence Heiman, C.P.P.S., Saint Joseph’s College, Rentonler, IN 47978. Phone: (219) 866-6272; fax: (219) 866-6100; e-mail: lheiman@stjosef.edu.

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Thanks for the Show

More than eighty exhibitors who were part of the 2003 National Convention. Thanks to the industry sponsors who supported many convention events, from instruments for the plenum sessions and breakout rooms to workshop facilitators to receptions to evening performances. We are grateful for your help, honored by your belief in us, and aware that we couldn’t have done it without you!

Schola Speciale Recording

Last summer, fourteen participants in the Gregorian Chant Institute at Saint Joseph’s College, Rensselaer, Indiana, formed a schola speciale under the direction of Father Lawrence Heiman, C.PP.S. They recorded The Liturgical Year in Chant, a CD with twenty-four chants selected mainly from the propers of the great solemnities and interpreted in light of the principal tenth century manuscripts. The CD is available ($10 each) from: Rev. Lawrence Heiman, C.PP.S., Saint Joseph’s College, PO Box 615, Rensselaer, IN 47978. Please make checks payable to Saint Joseph’s College.

Vietnamese Melodies

Brother Rufino Zaragoza, C.S.P., has arranged the first-ever instrumental recording of Vietnamese liturgical songs. Recorded primarily in Vietnam, Longing Heart/Tim Khát Kaho blends flute, piano, and cello with traditional Vietnamese instruments. The CD (no. 11804) is available from OCP. Phone: (800) 548-8749; fax: (800) 462-7329; web: www.ocp.org.

Psalms Website

As we await the list of approved psalm texts that may be used as responsorial psalms at Mass (see GIRM USA, no. 61), you may want to explore www.songfulpsalms.net. Dr. Tom Hoekstra has composed settings of psalm texts taken from the Psalter of The Book of Common Prayer and refrain texts from the Gradual Pastoral Music • October-November 2003
June 28–July 1, 2004
Chicago, Illinois
NPM Region II Convention
Spirit, Shape Our Song!
Hyatt Regency O'Hare

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Sing the Gospel to Life!
Loews Hotel

August 3–6, 2004
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"I Will Praise You, LORD, . . . in the Assembly of Your People." (Ps 22:22)
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Additional information will be available early in 2004. Check the NPM website: www.npm.org

October-November 2003 • Pastoral Music
The major benefit I received from this NPM convention is an opportunity to refresh and remind myself of greater goals... reaffirmation of my calling to music ministry... inspiration as a first-time participant... renewal... a retreat... tolerance and inclusion... sharing faith... challenge... excitement... joy... new energy... seeing our Church so alive... blessings in the forms of prayer and people... reinforcement of what we're doing... personal conversation... resource material... lots of new ideas... practical information... nuts and bolts material I can really use... balance... information about MIDI... inspiring, challenging, and intellectually stimulating workshops... fresh ideas for music education... children's choir information... new music... music played and sung joyfully and with enthusiasm... affirmation of the place of simplicity and authenticity... experience of diversity of musical styles... a clearer understanding of the new GIRM... quality music and prayer... prayer with presence... fantastic convention Eucharist... Latin Mass... different aspects of worship... networking... reconnecting with colleagues... sharing ideas... meeting new people and seeing old friends... seeing the convention through the eyes of a first-time participant... learning that I am the church not only of tomorrow but of today... camaraderie of fellow organists... the openness of people... getting together to form a new NPM chapter... great keynote speakers who made me think... hearing wonderful choral music and organs in beautiful churches and cathedrals... Pipedreams... performances by the DMMD choir and the NPM Honors Choir... Sacred Music to Fill a Sacred Space... Eastern Catholic offerings
At future NPM conventions, we should have more (better) good liturgies like these...liturgies that do not require books in hand...traditional music at the convention Eucharist...a blend of contemporary and traditional music...multicultural music other than Spanish...harmonies printed for the congregation at liturgies...liturgical dance...opportunities for evening prayer...midday prayer...morning prayer that is a gentle awakening of minds and hearts...prayerful silence before morning prayer, evening prayer, and Mass...Latin chant...upbeat music...handbells at liturgy...ethic diversity among participants...African Americans...Native Americans...ways to encourage youth participation...sound systems...amplification of choirs...sightlines in the major space...space between seats...creative arrangement of seating for worship..."new-name" plenary speakers like some of these...motivational and informative speakers...opportunities for people from same state/area to meet...informal discussion groups...a better way to conduct the business meeting...clearer indication of who workshop sessions are for...work-oriented breakout sessions...longer breakout sessions...more breakout sessions...repeated breakouts...evening breakout sessions...sessions on spirituality...sessions on the use of the voice...on copyrights...on writing texts...on arranging music...on what constitutes good liturgy...on GIRM...on high school music education...on student campus ministry...hands-on sessions on technology...on choral directing...on handbells for advanced ringers...sessions for clergy...in-depth sessions..."101" sessions on various topics...handouts from sessions made more widely available...videotaping of breakouts...question-and-answer time in breakouts...use of technology in presentations...control of sound bleed between breakouts...ways of acknowledging participation in special programs (Honors Choir)...plenary showcases...publisher showcases...showcases...congregation-friendly music in showcases...organization of the program book...books for sale (with words, not notes)...music software vendors...vendors of handbell accessories...exhibit space...time for exhibits...late-night shopping...early opening for exhibits...information (maps of the city, maps of churches, clearer maps in program book)...opportunities to see the city...youth social times...spiral bound convention books like these...water tables in meeting rooms...hospitality like that shown here...restaurants that stay open late...fudge...hours in the day.

And less (fewer) talking during the opening event...talking during music showcases...talking before prayer...ostentatious prayer services...orchestral instrumentation...performance music...praise-style music...pop styles at morning/evening prayer...disorganized Communion lines...incense...Spanish...cold temperatures in the meeting rooms...hot temperatures in the meeting rooms...people in sessions (limit attendance in breakouts)...selections...advertising sessions (MusOps)...shameless promoting of new artists...boring speakers...speakers...long introduction of speakers...long plenum talks..."newby" presenters...concerts and "events"...concerts during the day...late-night events...conflicts between the big showcases and the smaller publishing companies...conflicts between showcases and breakouts...vaguely titled breakout sessions...NPM sections (we are too divided)...assumptions that everyone in attendance is American...anticlimactic final mornings.
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