

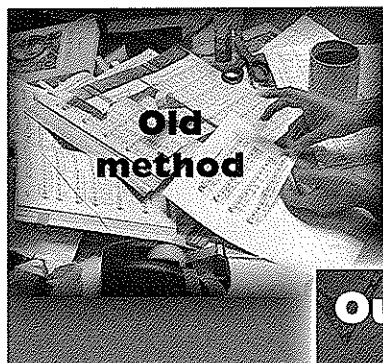
NATIONAL ASSOCIATION *of*
PASTORAL MUSICIANS

December-January 2004

PASTORAL Music

**Spirituality
for
Pastoral
Musicians**

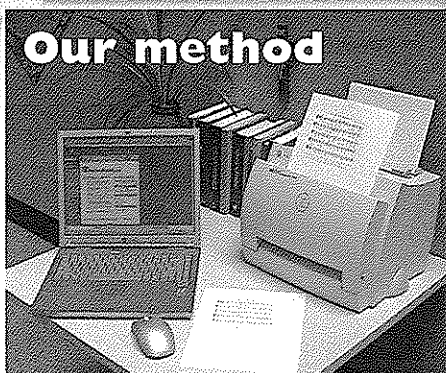




**Old
method**

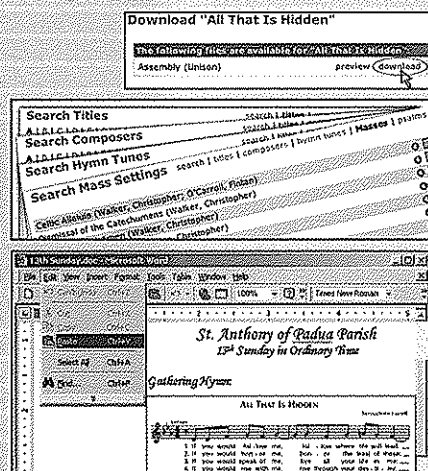
For only \$2 a week!

Create your own worship booklets and song sheets with this revolutionary online Print Music Service from Oregon Catholic Press.



Our method

**Simple.
Convenient.
Easy to use.**



Search the song you need by title, composer, hymn tune or Mass setting



Download the song to your hard drive



Select the verses or lines you need and place them into your song sheet

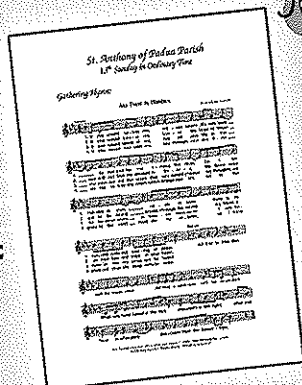


Preview your song sheet



Print high-quality, high-resolution documents

The **easiest, most convenient way** to create your worship booklets and song sheets.



- **Music Library** containing more than 1,140 titles and growing! - The best of Oregon Catholic Press, GIA Publications and more than 50 other publishers - Traditional and contemporary hymns and songs - The most-used English, Spanish and bilingual titles!
- **Audio samples**
- **Help with Reprint Permissions**
- **Compatible with Windows and Macintosh operating systems**

**Subscribe
today!**

**Let our FREE DEMO
show you how**



PRINTandPRAISE.com™



Oregon Catholic Press 1-800-LITURGY www.ocp.org



TRAVEL WITH THE LEADER, AS 750 CHOIRS HAVE DONE.

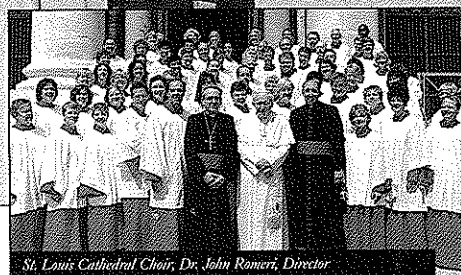
Peter's Way Choir Tours

This could be your choir in Rome!

YOU AND YOUR CHOIR DESERVE THIS RECOGNITION.



St. Thomas More Cathedral Choir, Richard Gibala, Director



St. Louis Cathedral Choir, Dr. John Rameri, Director

Peter's Way will...

- obtain a confirmation for your choir to sing the Sunday Latin Liturgy at St. Peter's Basilica.
- arrange a formal concert at the Church of St. Ignatius in Rome as part of their ongoing concert series.
- arrange your choir's participation at the Papal Audience.
- take care of all your travel arrangements, leaving you to concentrate on the musical aspects of your tour.

PREVIEW A CHOIR TOUR! Continuing Education Programs for Music Directors

FRANCE - <i>Best in French Liturgical Music</i>	FEB. 02-09, 2004	\$1,195 (plus tax)
GREECE - <i>Footsteps of St. Paul</i>	FEB. 10-16, 2004	\$ 995 (plus tax)
IRELAND - <i>Land of Saints and Scholars</i>	FEB. 16-23, 2004	\$695* \$1,195 (plus tax)
ENGLAND - <i>English Cathedral Music</i>	FEB. 16-23, 2004	\$1,195 (plus tax)
EASTERN EUROPE - <i>Warsaw, Krakow, Prague</i>	APR. 15-22, 2004	\$1,195 (plus tax)
MAGNIFIQUE QUEBEC - <i>Montreal and Quebec City</i>	OCT. 16-21, 2004	\$1,195 (plus tax)
MUNICH, SALZBURG, VIENNA - <i>European Masters</i>	NOV. 02-08, 2004	\$695* \$1,195 (plus tax)
SHRINES OF MEXICO - <i>Our Lady of Guadalupe</i>	NOV. 05-11, 2004	\$1,095 (plus tax)
SPAIN/PORTUGAL - <i>Madrid, Avila and Fatima</i>	NOV. 12-19, 2004	\$1,195 (plus tax)
ROME, ASSISI, VATICAN CITY - <i>Roman Polyphony</i>	JAN. 13-20, 2005	\$ 795 (plus tax)
GREGORIAN CHANT STUDY WEEK IN ITALY	JAN. 13-20, 2005	\$1,195 (plus tax)
HOLY LAND - <i>Songs of the Scriptures</i>	JAN. 20-29, 2005	\$ 995 (plus tax)

Enjoy these specially designed programs at substantially reduced rates.

Fully refundable from New York when you return with your own choir!

*Special rate for qualifying music directors planning to bring their choir within two years



PETER'S WAY TOURS INC.

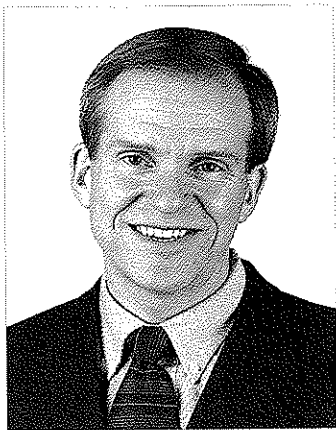
25 South Service Road, Suite 240 Jericho, NY 11753-1065

1-800-443-6018 or 1-800-225-7662

Fax: 1-614-717-0347

Email: ptersway@coil.com or peter@petersway.com

Visit us at our website at
www.petersway.com



From the President

Giving . . .

If you are a member of NPM, you recently received a letter asking for your support of the NPM Annual Fund. If you have not already done so, please help us to continue the important work supported by this fund by making a donation today. For your convenience we have included a reply envelope with this magazine (see page six).

Your support of the NPM Annual Fund ensures that well-formed and committed pastoral musicians are available to assist the church in carrying out its mission. Our members have a vital role to play in proclaiming the Gospel, in building vibrant Christian communities, in supporting the faith of people at every step in their life's journey, and in forming disciples to serve others. To support them in their role, they need the network and the services that NPM offers.

At the beginning of 2003 we set out on a three-year plan to expand our membership, make critical improvements to our educational programs, and stabilize our finances. I am happy to say that we have taken concrete steps to achieve all three of these goals. This year, for example, we greatly expanded our outreach to youth, bringing together nearly 200 young people at our national convention. And for the first time, NPM is offering bilingual schools to serve the growing number of Hispanic pastoral musicians in the United States.

Your generosity, through your support of the NPM Annual Fund, has allowed us to begin to achieve the financial stability that we very much need, but we have a long way to go and a great deal of work left to do.

If you have already made a contribution, thank you! If you have not yet had the opportunity to participate, please return the enclosed envelope with your gift today. Your contribution will make a difference by sustaining the work of NPM now and in the future.

. . . and Giving Thanks

The end of the calendar year is a great time to recall all the wonderful people who contribute their time and talent to the work of the association. NPM is fortunate to be led by a fine five-member Board of Directors with the assistance and support of the thirty-three-member NPM Council. Our seventy diocesan chapters are served by hundreds of dedicated chapter officers who lead and gather NPM members at the local level for mutual support and continuing formation.

Over the past twenty-five years, our conventions and institutes have been planned and staffed by thousands of committee members, coordinators, and volunteers who have hosted us generously and graciously. Through NPM events and publications, our members have benefited from the contributions of hundreds of presenters, performers, and authors.

The Association is fortunate to have been served over the years by dozens of dedicated staff members. There are currently ten full-time staff with several part-time employees who direct, manage, and support the various aspects of NPM's work, including membership, publications, education, and certification.

For the thousands of people who have so generously supported our association, its members, and the church, we give thanks to God with a joyful song of praise!

J. Michael McMahon
President

PASTORAL Music

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

NPM is an organization of musicians and clergy dedicated to fostering the art of musical liturgy. Member services include the bimonthly newsletter *Pastoral Music Notebook*, discounts on NPM conventions and institutes, and other benefits.

Editorial and Executive Offices: 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. Phone: (240) 247-3000. Fax: (240) 247-3001. E-mail: NPMSING@npm.org

Advertising Office: 1513 S.W. Marlow, Portland, OR 97225. Phone: (503) 297-1212. Fax: (503) 297-2412. E-mail: NPMWEST@npm.org

Publisher: Dr. J. Michael McMahon;
President-Emeritus: Rev. Virgil C. Funk;
Editor: Dr. Gordon E. Truitt;
Assistant Editor: Ms. Andrea Schellman;
Advertising Director and Director of the NPM Western Office: Ms. Nancy Bannister;
Music Review Editor: Dr. Marie Kremer;
Book Review Editor: Ms. Anne Y. Koester;
Calendar Editor: Rev. Lawrence Heiman, CPPS;
Printing: Bladen Lithographics

Subscription Information: One-year subscription, six issues a year (bimonthly), \$31. Library rate: \$34. Single copy: \$5. For second class postage to Canada, add \$10 per year for each membership (includes postage for *Notebook*); \$6 per year for each subscriber. For postage to all other countries, add \$14 per year for each membership (includes *Notebook*); \$9 per year for each subscriber.

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

Copyright © 2003 by the National Association of Pastoral Musicians.

Periodicals postage paid at Silver Spring, MD. **Postmaster:** Send address change to *Pastoral Music*, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461.

Contents

Readers' Response	5	Association News	7
-------------------	---	------------------	---

Spirituality and the 800-Pound Gorilla	15
BY GORDON E. TRUITT	

The Spirituality That We Sing	18
BY DAVID HAAS	

Hints at a Spirituality for Cathedral Musicians . . . and for the Rest of Us	26
BY PAUL WESTERMEYER	

"Just As I Am": A Spirituality for Disciples	35
BY WENDY M. WRIGHT AND ROC O'CONNOR, SJ	

COMMENTARY	
Becoming Eucharist	67
BY CYNTHIA SERJAK, RSM	

Music Education	41	Chapter News	43
Reviews	47	Calendar	57
Hotline	59	Source Readings	64

Cover: Photo courtesy of Therese Baker. Additional illustrations in this issue courtesy of Chicago Convention and Tourism Bureau; Philadelphia Convention and Visitors Bureau; Greater Phoenix Convention and Visitors Bureau; St. Joseph's College, Rensselaer, Indiana; Dewar Wildlife Trust, Morganton, Georgia; St. Ann Parish, Baltimore, Maryland; Cathedral of Our Lady of the Angels, Los Angeles, California; Cluny Museum, Paris, France; NPM Chapter, Baton Rouge, Louisiana; and the Tretiakov Gallery, Moscow, Russia.



Mission Statement

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

NPM Board of Directors

Mr. Charles Gardner, *Chair* (2003)
Mr. Meyer Chambers (2003)
Dr. Marie Kremer (2003)
Dr. Michael Connolly, *Vice-Chair* (2005)
Ms. Jean McLaughlin (2005)
Dr. J. Michael McMahon, *NPM President*

NPM Council

At-Large Representatives

Mr. Brian Bisig (2006)
Mr. Tim Dyksinski (2006)
Ms. Dolly Sokol (2006)
Mr. Scott Soper (2006)
Ms. Laetitia Blain (2004)
Mr. Gary Daigle (2004)
Mr. David Haas (2004)
Dr. James Savage (2004)

Committees for Operations

Ms. Beatrice Fleo Santner, *Education* (2006)
Dr. Ann Labounsky, *Certification* (2006)
Mr. John Wright, *Music Industry* (2006)
Mr. Peter C. Finn, *Publications* (2004)
Mr. Michael Silhavy, *Membership* (2004)
Mr. Tony Varas, *Finance* (2004)

Standing Committees

Mr. Joseph Marino, *Responsible for Leadership in Music Ministries*
Ms. Margaret Brack, *Choir Directors*
Dr. Paul Skevington, *Organists*
Ms. Nancy Deacon, *Pianists*
Mr. Joe Simmons, *Cantors*
Mr. Robert Frenzel, *Ensemble Musicians*
Rev. Robert Webster, *Clergy*
Mr. Michael Mernagh, *Seminary Music Educators*
Dr. Dolores Martinez, *Hispanic Musicians*
Mr. Timothy Jacquet, *African American Musicians*
Rev. John Mark Klaus, *TOR, Campus Ministers*
Mr. Steve Petrunak, *Youth*
Col. J. C. Cantrell III, *Musicians in the Military*
Mr. J. Michael Thompson, *Eastern Church Musicians (ad hoc)*
Mr. Bruce Croteau, *Pastoral Liturgists (ad hoc)*
Rev. Ricky Manalo, *csp, Asian and Pacific Rim Musicians (ad hoc)*

Ex-Officio Representatives

Most Rev. Daniel N. DiNardo, *Episcopal Moderator*
Mr. Charles Gardner, *Board of Directors Chair*
Mr. Thomas V. Stehle, *Council of Chapters Chair*
Mr. James Wickman, *DMMD Division President*
Mrs. Barbara Varian Barrett, *NPM Mus-Ed Division President*
Dr. Gordon E. Truitt, *NPM Staff Representative*

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

NPM National Office

962 Wayne Avenue, Suite 210
Silver Spring, Maryland 20910-4461
Phone: (240) 247-3000 • Fax: (240) 247-3001
General e-mail: NPMSING@npm.org
Web: www.npm.org

Dr. J. Michael McMahon, *President*
Ext. 12 E-mail: npmpres@npm.org
Rev. Virgil C. Funk, *President Emeritus*
E-mail: npmfunk@npm.org

Membership

Ms. Kathleen Haley, *Director of Membership Services*
Ext. 19 E-mail: haley@npm.org
Ms. Janet Ferst, *Membership Assistant*
Ext. 15

Education

Rev. Dr. Paul H. Colloton, *or, Director of Continuing Education*
Ext. 11 E-mail: npmpaul@npm.org
Mr. Peter Maher, *Program Coordinator*
Ext. 22 E-mail: npmpeter@npm.org

Publications

Dr. Gordon E. Truitt, *Senior Editor*
Ext. 21 E-mail: npmedit@npm.org

Administration

Mr. Lowell Hickman, *Office Manager and Executive Assistant*
Ext. 16 E-mail: lowell@npm.org
Mrs. Mary Rodriguez, *Receptionist and Secretary*
Ext. 10 E-mail: npmsing@npm.org
Mr. Paul Lagoy, *Secretary and Mail Clerk*
Ext. 26 E-mail: npmpub@npm.org
Mr. Anthony Worch, *Finances*
Ext. 15

NPM Western Office

1513 S.W. Marlow
Portland, Oregon 97225
Phone: (503) 297-1212 • Fax: (503) 297-2412
Web: www.npm.org

Ms. Nancy Bannister, *Director of the Western Office*
E-mail: NPMWEST@npm.org
Ms. Karen Heinsch, *Advertising Manager*
E-mail: npmkaren@npm.org

Additional Staff

Mr. Joseph Lively, *Comptroller*
Ms. Andrea Schellman, *Assistant Editor*
Ms. Kathi Zysk, *Website Manager*
Ms. Lisette Christensen, *Website Designer*

Readers' Response

More Pilgrimages

Regarding the observations of Roger O'Brien about worship in the Northwest ("Sobering Discoveries on a Year's Pilgrimage," *Pastoral Music* 27:6 [August-September 2003]): More such pilgrimages need to be taken by people trained and training for important roles in community liturgies. The comparison to Mark Searle's own observations are particularly apt, although fifteen years seems a short period of time in which to make the long-lasting changes in patterns of worship that O'Brien advocates.

The article raised some questions in my mind, especially since I have long used Searle as a methodological guide in the study of congregations at worship ("New Tasks, New Methods," *Worship* 57 [July 1983]). In these churches with perfunctory worship, does the faith of those who have done such [worship] year after year actually suffer from it? Yet can an outsider answer that question with any integrity? I raise these questions because, in a research project focusing on the question of style that several of us at Boston University School of Theology undertook in the 1990s, we discovered that every congregation has a certain style—an aesthetic—that permeates everything that is done, including its most powerful acts of worship.

A religious community's aesthetic isn't simply style. In the religious context aesthetic style takes on profound yet largely unexamined importance. This aesthetic style informs the church's performance of every theological symbol and practice it receives from tradition—the prayers, hymns, lectionary readings, sacraments, and other liturgical events bequeathed it by the faith. Each of these received symbols is reclothed in the congregation's aesthetic, rewoven with the forms, meanings, cadences, and emotions of that aesthetic. Thus a congregation's aesthetic adds new meanings to the symbols of the faith. This surplus of meaning is not simply an aesthetic or style but a theological symbol in its own right. We called this theological

symbol "the altar aesthetic." In the study, some congregations had a vivid and highly extroverted altar aesthetic and others a more subdued and introverted one. People moving in and out of several congregations may notice the differences in style, but their theological import may elude them. Thus, what seems perfunctory to an observer would have profound meaning to a congregation whose style seems to them simply "the manner of things that are religious."

By making this point, I do not wish to imply that what we do as Christians week in and week out is not in need of renovation. Quite the contrary! To the extent to which these styles are barriers to engagement with God—to worship—they need renewal. Renewal is a constant task of the worshipping body in which both outside observers and inside participants work together to discern the profound and intricate meanings carried in the way worship is done.

Linda J. Clark
Boston, Massachusetts

(Professor Linda J. Clark teaches in the School of Theology at Boston University.)

The Finest Issue

I want to compliment you on the August-September 2003 issue of *Pastoral Music*, easily the finest I have read. The variety of articles nourished, challenged, and informed me; the challenges and opportunities for personal and parish self-reflection were very valuable. I hope you will continue to provide us with writing and thought of this caliber.

I especially wanted to give a resounding "Amen" to Father Roger O'Brien's article, "Sobering Discoveries on a Year's Pilgrimage." The article was thoughtful, logical, faithful to the liturgical documents, pastoral, and challenging yet charitable. As someone with ten years of professional church music experience spanning three states and multiple denominations, including much substitute work while teaching full-time, I have observed many similar practices and at-

titudes. Currently, I teach public school music full-time and work part-time as music director for a Lutheran church. Like Father O'Brien, I have found far too few Catholic communities that consistently provide genuinely nourishing worship.

While sitting in pews or substituting at various Catholic churches, I have observed many of the same tendencies Father O'Brien notes, particularly perfunctory efforts at hospitality; anemic preaching; poorly conceived relationship among ritual, Scriptures of the day, and music; tepid congregational singing; the neglect of the organ, used in a liturgically appropriate manner; and finally, most importantly, a lack of focus on quality, integrity, and beauty in favor of hokeyness, pragmatism, minimalism, or simply a lack of thought. Father O'Brien discusses the insertion of non-scriptural readings during the liturgy of the word; a related concern not explored involves those who feel free to add to, subtract from, or rewrite the liturgical texts. I have seen parishes add a silent Hail Mary following the prayer after Communion, and I have seen musicians substituting an unrelated song or hymn (or even a solo!) for the responsorial psalm. Those who engage in these practices need to engage in some serious reflection, asking themselves if they are truly respecting the unique needs of their local community, taking the path of least resistance with their congregation, pastor, etc., or merely indulging their own whims, needs, or ego.

Father O'Brien sets the bar very high, and even communities with a vibrant liturgical life and pastoral musicians who make every effort to use "best practices"—to borrow a catch-phrase from my other profession, education—will be challenged by this article. However, we owe it to the communities we serve to challenge ourselves in this way. Please keep the thought-provoking, challenging, well-written, and persuasive articles coming!

Frank Martignetti
Fairfield, Connecticut

Flabbergasted

I was flabbergasted at the letter from John Conner (*Pastoral Music* 28:1 [October-November 2003]). In it, he asserts that people will return to the church if "the bishops would insist that electrical music appliances and pianos be replaced with real pipe organs, the trite church pop replaced with traditional hymnody and chant . . ." and so on. Interesting. So I went to my copy of the Scriptures and tried to find where God proclaimed the pipe organ as the only suitable instrument of praise. Couldn't find it. All I could find were the psalms encouraging me to use every instrument possible for praising God (and there was no side admonition of "except thou shall not use instruments which thou needs to plug in"). In fact, early Christian communities sang without pipe organs for centuries! Were they wrong? I love a good pipe organ played well, but we need to remember that this mighty instrument is tied to the history of church music because, before electronic amplification, it

was the only instrument that could fill a large stone cathedral and support a singing assembly within (except for possibly the modern grand piano). It was never an instrument anointed by God, as far as I know. Nowadays, with sound systems and smaller churches, the need for an organ is not as great, although it is still a wonderfully viable instrument for Mass. However, as long as they are played well and tastefully, guitar, piano, drums, woodwinds, synthesizers, string instruments, and other instruments are all appropriate as well, and who is anyone to say otherwise?

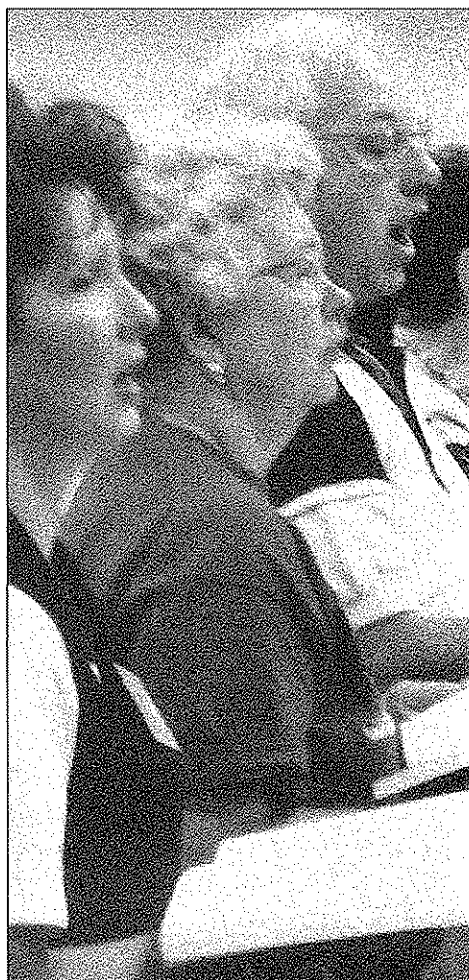
As for "chant and traditional hymnody," I do believe that most churches abandon our musical heritage too quickly. But there is plenty of room to worship in the contemporary style. Again, early Christians sang in their contemporary style long before chant was developed. Were the psalms sung to the tune OLD HUNDREDTH or the folk music of the day? There is nothing wrong with singing praise in the idioms of our culture; in fact, it is laudable. Is a lot of the

contemporary music published today trite? Absolutely. However, there is a lot of traditional-style music written today that is just as awful. That's the funny thing about bad music—it comes in all forms and styles. The issue is not so much what style of liturgical music is played or with what instruments but how well it is played to support the song of the community. To say that only organ and chant are appropriate for Mass is ludicrous, simplistic, and more than a little insulting.

Chris Youstra
Columbia, Maryland

Responses Welcome

We welcome your response, but all correspondence is subject to editing for length. Address your correspondence to Editor, *Pastoral Music*, at one of the following addresses. By postal service: 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. By fax: (240) 247-3001. By e-mail: npmedit@npm.org.



*"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

The National Association of Pastoral Musicians
announces the establishment of the NPM Annual Fund.
Your contribution helps strengthen and support:

- Annual conventions
- Colloquia
- Certification programs
- Schools and institutes
- Scholarships for future leaders
- Publications
- And much, much more!

Please send your tax-deductible gift to:

The NPM Annual Fund
P.O. Box 4207
Silver Spring, MD 20914-4207

Thanks for your support.



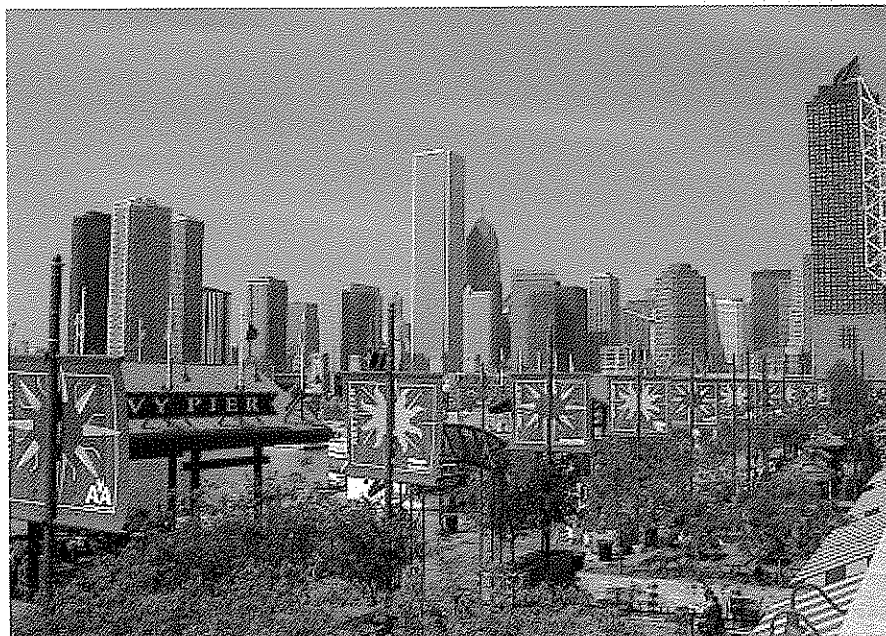
Association News

Conventions 2004

In June, It's Chicago

The first Roman Catholics in the area that would become Chicago arrived as fur traders, explorers, and missionaries in the late seventeenth century, when the Illinois Country was part of the vast Diocese of Quebec. The Anglican and Protestant churches began to gain ascendancy when the area was ceded to Great Britain in 1763. Responsibility for Catholics in the area was assigned to the Diocese of Baltimore until 1808, when Illinois became part of the new Diocese of Bardonia, Kentucky. Pope Gregory XVI created the Diocese of Chicago in 1843, but when Bishop William Quarter took over the new diocese, he found only eight priests in the whole state. Still, within the next four years he had founded a seminary, ordained twenty-nine more priests, built thirty churches, and established national parishes for the growing Irish and German Catholic populations. Chicago's role as a transportation hub led to continuing and dramatic increases in the city's population. Chicago became an archdiocese in 1880, when the Catholic population in the area was nearing 800,000. Today, the Archdiocese of Chicago has a Catholic population of nearly two and a half million people—forty per cent of the population of Cook and Lake Counties. Chicago's Catholic school system is the largest in the United States; in fact, it is the eleventh largest school system in the nation, public or private.

We'll gather at the Hyatt Regency O'Hare Hotel from June 28 to July 1 for the 2004 Region II Convention. Major presenters in Chicago will address the theme "Spirit, Shape Our Song!" They include Rev. Richard Fragomeni, Rev. Edward Foley, CAPUCHIN, Sister Teresita Weind, SND DE N, and Dr. James Savage. Our musical performances will include an African American Festival; *Fiesta Latina*; *Vox Angelica*; The Newman Singers-Notre Dame Folk Choir with the preaching of Rev. James V. Marchionda, or, for a *Campus Choir Concert*; and *Bells*



Downtown Chicago from the Navy Pier

and Whistles—a concert of flutes and handbells. There will be sixty breakouts. On Wednesday, June 30, we'll all move to downtown Chicago for an organ concert by Douglas Cleveland of Northwestern University, a performance by Richard Proulx and *The Cathedral Singers*, Marty Haugen in an "Event of Lamentation and Exultation," and the Convention Eucharist at Holy Name Cathedral with our episcopal moderator, Bishop Daniel DiNardo, as our homilist.

There will also be a Hispanic Ministry Day on Sunday, June 27—location to be announced—and, on that same day, an afternoon for music educators. A special offering of the Chicago Regional Convention will be a Handbell Institute for ringers and directors to improve technique, explore repertoire, and discover how handbells can enhance our liturgical life.

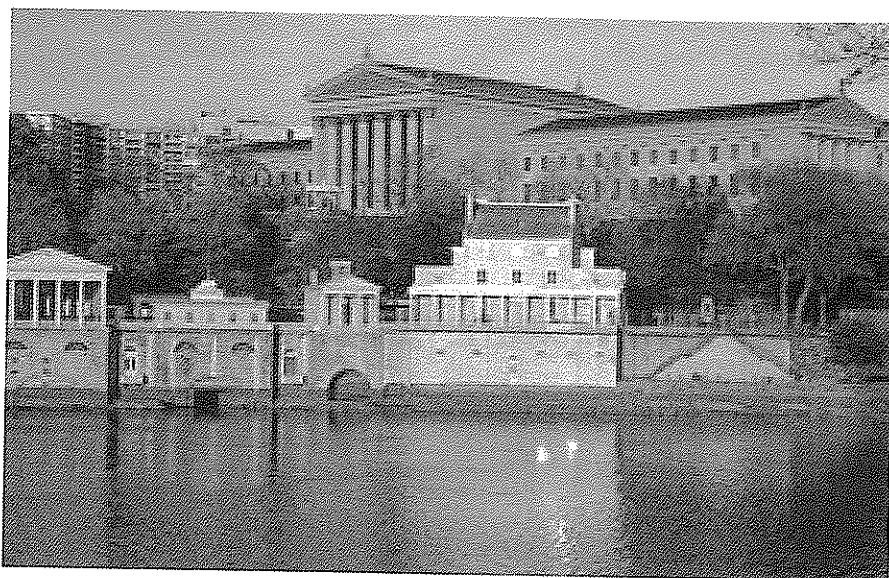
Back by popular demand will be the opportunity for pastoral musicians to gather for a morning of reflection on Monday, June 28. This program offers busy people the opportunity for a "mini-retreat" to focus on spirituality and the

vocation of our ministry. Of course, we'll have the customary organ crawl and liturgical space tour on Monday morning and the Members' Breakfast on Thursday, July 1. We hope to continue the "new tradition," begun in Cincinnati, of a late-night social in the Exhibit Hall.

Look for additional details in the February-March issue of *Pastoral Music*.

In July, It's Philadelphia

There were Catholics in the Philadelphia area almost from the beginning of William Penn's "holy experiment" in religious toleration: Mass was celebrated publicly as early as 1707, and the first parish church in Philadelphia—Old St. Joseph—was built in 1733, when the resident Catholic population in the city was about forty people. The first public religious commemoration of the Declaration of Independence by members of the Continental Congress took place on July 4, 1779, at Old St. Mary Church (built in 1763). The first national parish in the United States—Holy Trinity—was con-



Philadelphia Art Museum from the Schuylkill River

structed for German Catholics in 1789, and it was subsequently infamous for problems with lay trusteeism. The Diocese of Philadelphia was created—along with three other dioceses—as a suffragan of the newly elevated Archdiocese of Baltimore in 1808. The new diocese included about 30,000 Catholics, served by eleven priests, in Pennsylvania and Delaware and the southern parts of New Jersey. By 1851, Philadelphia had 170,000 Catholics served by 101 priests, ninety-two churches, and two colleges. The only U.S. bishop to be canonized—John Nepomucene Neumann, C.S.S.R.—served Philadelphia from 1852 to 1860. The city was also home to the motherhouse of the Sisters of the Blessed Sacrament for Indians and Colored People, founded in 1907 by Saint Katharine Drexel, a Philadelphia native. The diocese became an archdiocese in 1875, and the first member of the College of Cardinals from Philadelphia was the first native to become its archbishop: Cardinal Denis Dougherty (1921), who called himself “God’s Bricklayer” because of his extensive building program. Currently there are about one and one-half million Catholics in the Archdiocese of Philadelphia—nearly forty per cent of the population.

When we meet in Philadelphia from July 6 to 9 for the Region I Convention, we’ll gather in Center City at the Loews Hotel. Major presenters—focusing on the theme “Sing the Gospel to Life!”—will include Msgr. Ray East, Dr. Elaine Rendler-McQueeney, Rev. Dr. Paul Philibert, OP, and Ms. Delores Leckey. Musical performances will include Marty

Haugen leading an “Event of Lamentation and Exultation”; the famed Philadelphia Organ Quartet in a remarkable performance; *Fiesta Latina*; an African American revival; *In Clara Voce*; Rick Erickson leading a hymn festival; and Jesse Manibusan and John Angotti in a “Concert with Youth and the Young at Heart.” We’ll gather on Wednesday night for the Convention Eucharist at the Cathedral Basilica of SS. Peter and Paul, with Monsignor Ray East as our homilist and Cardinal Justin Rigali as our presiding celebrant. (And we’ll also gather at the top of the Loews Hotel, City Centre—our convention headquarters—for a *Lights of the City* social following the Convention Eucharist.)

There will be sixty breakout sessions, and there *will be* exhibits. Additional highlights of our time in Philadelphia include an opportunity to enjoy daily concerts on the famed Wanamaker Organ at Lord & Taylor, a morning for music educators on Tuesday, July 6, and a Friday evening and Saturday morning program for Hispanic musicians (July 9–10, location still to be determined).

Back by popular demand will be the opportunity to gather on Monday, July 5, for a morning of reflection for pastoral musicians. This program offers busy people the opportunity for a “mini-retreat” to focus on spirituality and the vocation of our ministry. Of course we will have the customary organ crawl and liturgical space tour—also on Monday morning—and, on Friday, July 9, we will gather for the Members’ Breakfast. We hope to continue the “new tradition” of a

late-night social in the Exhibit Hall in Philadelphia as well.

Look for additional details in the February-March issue of *Pastoral Music*.

In August, It’s Phoenix

Although the Diocese of Phoenix wasn’t established until 1969, the Catholic presence in New Mexico dates to 1620, when the Diocese of Durango, in north central Mexico, was given responsibility for the Arizona and New Mexico territories by Pope Paul V. In 1689, Padre Eusebio Francisco Kino, SJ, began working as a missionary in southern Arizona, founding missions to serve the indigenous populations and Spanish immigrants. Steady growth in the Catholic population in the Southwest though the eighteenth and early nineteenth centuries finally required the creation of a vicariate apostolic in 1853, and Bishop Jean Lamy (made famous by Willa Cather’s *Death Comes for the Archbishop*) set up shop in Santa Fe, New Mexico, which held responsibility for the Church in Arizona until 1869, when a vicariate apostolic was established for Arizona by Pope Pius IX. Father John Salpointe became the first bishop for the new vicariate. The first parish in the Phoenix vicariate—Sacred Heart in Prescott—wasn’t formed, though, until 1877, and it took another four years to found the first parish church in the city of Phoenix—St. Mary—which was the only parish church in the city until 1928. The Diocese of Tucson (1897) was the first diocese within Arizona; Bishop Edward McCarthy be-



Dancers celebrate in front of the Basilica of St. Mary in downtown Phoenix.

Going to Europe With your Choir?

Go with the name you can trust...
Catholic Travel Centre



*The New All Saints Roman Catholic Choir of Baltimore, Maryland
"A Musical Tour of Venice, Florence & Rome" — September 2001*

Your choir is planning to go to Europe, and you want to go with a company that has the reputation for 'coming through' for its clients.

You want good hotels. You want tasty meals at fun restaurants. You want confirmed venues.

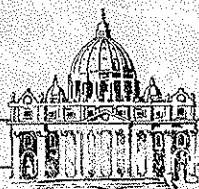
Most of all, you want to receive what you are promised.

You want **Catholic Travel Centre.**

Find out why our many repeat clients have named us ~

'The most trusted name in religious group travel.'

To start planning your memorable choir tour to England, Ireland, France, Spain, Portugal, Germany, Austria, Italy, Czech Republic, Hungary or Poland... contact us today.



Catholic Travel Centre
Worldwide Tours and Pilgrimages

4444 Riverside Dr., Suite 301
Burbank, CA 91505

For more information:

(800) 553-5233 Ask for Carol.

E-mail: info@GoCatholicTravel.com

Web: www.GoCatholicTravel.com

CST: 2018667-40

came the first bishop of the new Diocese of Phoenix in 1969. Today, the diocese's Catholic population of 480,000 is served by about 230 priests and about the same number of deacons and of religious women. There are eighty-nine parishes and twenty-eight missions.

We'll gather at this city in the heart of the Sonoran Desert from August 3 to 6 to celebrate the Region III Convention. Our theme is "I Will Praise You, LORD, . . . in the Assembly of Your People" (Ps. 22:22), and our headquarters hotel is the Hyatt Regency. Major presenters include Dr. Elaine Rendler-McQueeney, Rev. Dr. Paul Westermeyer, Mr. Jesse Manibusan, and Ms. Margaret O'Brien Steinfelds. Among the performance highlights of this convention are the San Antonio Vocal Arts Ensemble (SAVAE); *Let Us Sing Your Song*: an event of local musicians and composers under the direction of Paul Hillebrand; and an evening of hymns. There will be forty-eight breakout sessions, and we will celebrate the Convention Eucharist on Wednesday, August 4, at the Hyatt, with Monsignor Ray East as homilist. Other unique aspects of the Region III Convention include a day for Music Educators on Monday, August 2, and an evening for Hispanic musicians on Monday night.

Of course, we will have the customary liturgical space tour on Monday morning and the Members' Breakfast on Friday, August 6. We hope to continue the "new tradition" of a late-night social in the Exhibit Hall in Phoenix as well as at the other two conventions.

Look for additional details in the February-March issue of *Pastoral Music*.

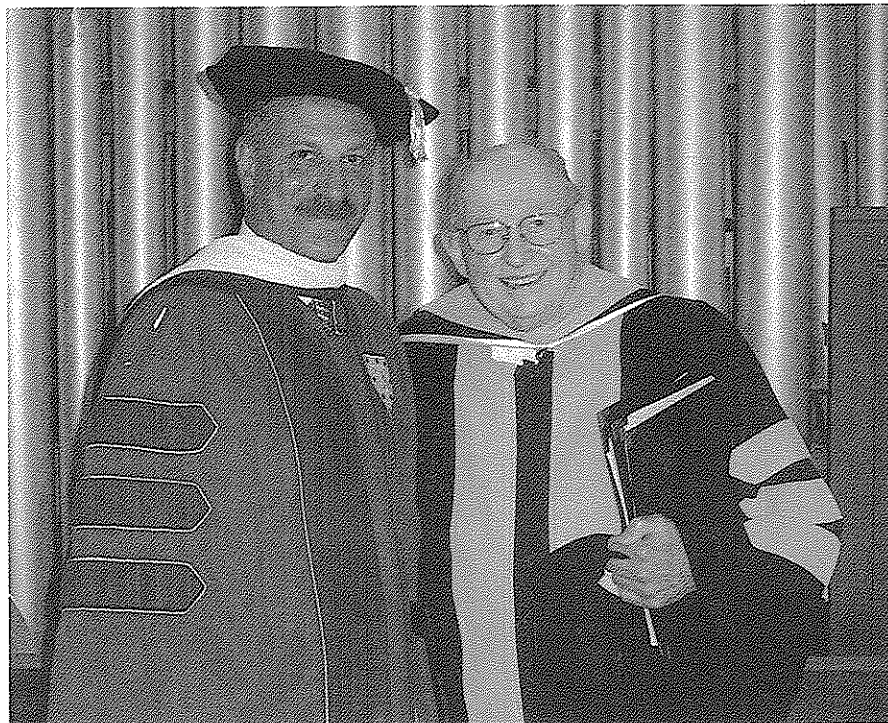
Institutes 2004

Planning is underway for approximately twelve NPM summer institutes (formerly the NPM schools). Among the programs we are planning for next summer are Cantor Express, the Pastoral Liturgy Institute and Pastoral Liturgy Express, the Institute for Children in Choir and in School, the Choir Director Institute, and an Institute for Pianists. Look in the All Institutes brochure, to be sent to all members and subscribers early in 2004, for exact dates, faculty, and locations.

Members Update

Doctor Bahou

At its summer commencement, St.



Dr. Peter Bahou, after receiving his doctorate *honoris causa*, stands with Rev. Lawrence Heiman, C.P.P.S., founding director of the Rensselaer Program of Church Music and Liturgy.

Joseph's College in Rensselaer, Indiana, conferred on Peter Bahou of Peter's Way Tours the degree doctor of letters, *honoris causa*. Dr. Bahou was so honored because of his support for the Rensselaer Program of Church Music and Liturgy, shown particularly by his creation of the annual Peter Bahou/Peter's Way Scholarship for the program. The citation for the honorary degree also noted Dr. Bahou's "special interest in church music . . . reflected in his organization of subsidized educational travel and study opportunities for church musicians in America." Because of Dr. Bahou's long and consistent support for NPM and other pastoral music programs, we join St. Joseph's College in thanking him for this support, and we celebrate the honor bestowed on him.

Distinguished Service

At a prayer service in Milwaukee on October 1, Sister Mary Jane Wagner, SSSF, was one of sixteen individuals who received this year's Archdiocesan Vatican II Award for Distinguished Service. The award, started by former Archbishop Rembert G. Weakland, OSB, recognizes and honors people who engage themselves in the church and in service, striving to live Christ's love and justice as well as exemplify the vision of the church

presented by the Second Vatican Council. Sister Mary Jane was honored for her dedication to liturgy, especially to liturgical music. She has served the archdiocese as director of music at the Cathedral of St. John, a staff member of St. Francis Seminary, and an adjunct seminary faculty member for liturgy and music. She also directs liturgy and music at St. Mary Parish in Elm Grove, Wisconsin.

Keep in Mind

Catherine Crozier, famous organist and teacher, died of pneumonia following a stroke in Portland, Oregon, on September 20, at the age of eighty-nine.

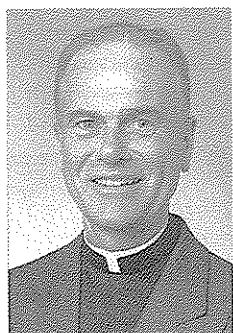


Born in Oklahoma in 1914, the daughter of a church minister, she studied in Rochester, New York, with Harold Gleason (whom she later married) at the Eastman School of Music, where she later

became head of the organ department. She made her performing debut at Washington National Cathedral in 1941, and she gave recitals throughout Canada, Europe, and the U.S.A. as one of the first

two American women organists with a professional touring and recording career. Ms. Crozier specialized in contemporary music, especially the compositions of Ned Rorem. She was one of the most visible concert organists of the last half-century and was chosen as one of the players—with E. Power Biggs and Virgil Fox—to christen the new organ at New York's Philharmonic Hall (now called Avery Fisher Hall) in 1962. She also performed in New York at the dedication of the Alice Tully Hall organ in 1975. Mr. Gleason died in 1980, and in 1993, Ms. Crozier moved to Portland, where she was artist in residence at Trinity Episcopal Cathedral until early this year, when she moved into a retirement home. A memorial service was celebrated at Trinity Cathedral, and the cathedral is planning to present a yearly organ recital in her memory.

Stephen P. Happel, dean of the School of Theology and Religious Studies at The Catholic University of America, died suddenly of a heart



attack in Washington, DC, on October 4. Ordained to the presbyterate for the Archdiocese of Indianapolis in 1970, Father Happel earned doctoral degrees in religious studies and theology from The Catholic

University of Louvain in Belgium. He taught at St. Meinrad School of Theology, the University of Notre Dame, Boston College, Gonzaga University, and Catholic University. An expert in religion and culture, Father Happel's writings focused on metaphor as the aspect of human speech that allows us to speak about God and to celebrate the sacraments. In an article in the 1987 *Proceedings of the Catholic Theological Society of America*, he wrote about how Christian sacraments are actions of the church aimed at a transformation of the participants that point them away from themselves and into public involvement in the future of society. A funeral Mass was celebrated at the Basilica of the National Shrine of the Immaculate Conception in Washington on October 7, and then his remains were taken back to Indianapolis, where the Mass of Christian Burial was celebrated at the Cathedral of St. Peter and Paul on October 9.

William Patrick Gallagher, a presby-

ter of the Diocese of Burlington, Vermont, died on Monday, October 13, in Woodstock, Vermont. Father Gallagher served several parishes in Vermont during nearly forty years of priestly ministry. He was also active nationally in promoting the liturgical movement. He chaired the Burlington Liturgy Commission, and he served for several years on the Board of Directors for the Federation of Diocesan Liturgical Commissions. Father Gallagher's Mass of Christian Burial was celebrated at Our Lady of the Snows, Woodstock, on October 18.

We pray: Listen, O God, to the prayers of your church on behalf of the faithful departed, and grant to your servants the inheritance promised to all your saints.

Diocesan Commissions Meet

The annual National Meeting of Diocesan Liturgical Commissions drew delegates from 105 dioceses to San Antonio, Texas, this fall. The annual meeting, held this year from October 7 to 10, is co-sponsored by the Federation of Diocesan Liturgical Commissions and the USCCB Committee on the Liturgy. This year's meeting focused on a review of the successes and failures in the forty years since *Sacrosanctum Concilium* (*Constitution on the Sacred Liturgy*) was promulgated by the Second Vatican Council. Cardinal Francis Arinze, prefect of the

NPM Scholarships 2004

to assist with the cost of educational formation for pastoral musicians

\$21,500 in Available Scholarships:

- \$5,000 NPM Members' Scholarship
- \$2,500 NPM Koinonia Scholarship
- \$2,000 NPM Board of Directors Scholarship
- \$2,000 NPM Perrot Scholarship
- \$1,000 Funk Family Memorial Scholarship
- \$1,000 Dosogne/Rendler-Georgetown Chorale Scholarship
- \$2,000 MuSonics Scholarship
- \$2,000 Paluch Family Foundation/WLP Scholarship
- \$1,500 GIA Pastoral Musician Scholarship
- \$1,500 OCP Scholarship
- \$1,000 Rensselaer Challenge Grant

Program administered by the Rensselaer Program of Church Music and Liturgy at Saint Joseph College, Rensselaer, Indiana.

Eligibility Requirements

Applicant must be an NPM member enrolled full-time or part-time in a graduate or undergraduate degree program of studies related to the field of pastoral music. Applicant must intend to work at least two years in the field of pastoral music following graduation/program completion. Scholarship funds may be applied *only* to registration, tuition, fees, or books. Scholarship is awarded for one year *only*; recipient may re-apply, but renewal is not automatic.

Application Deadline: March 1, 2004

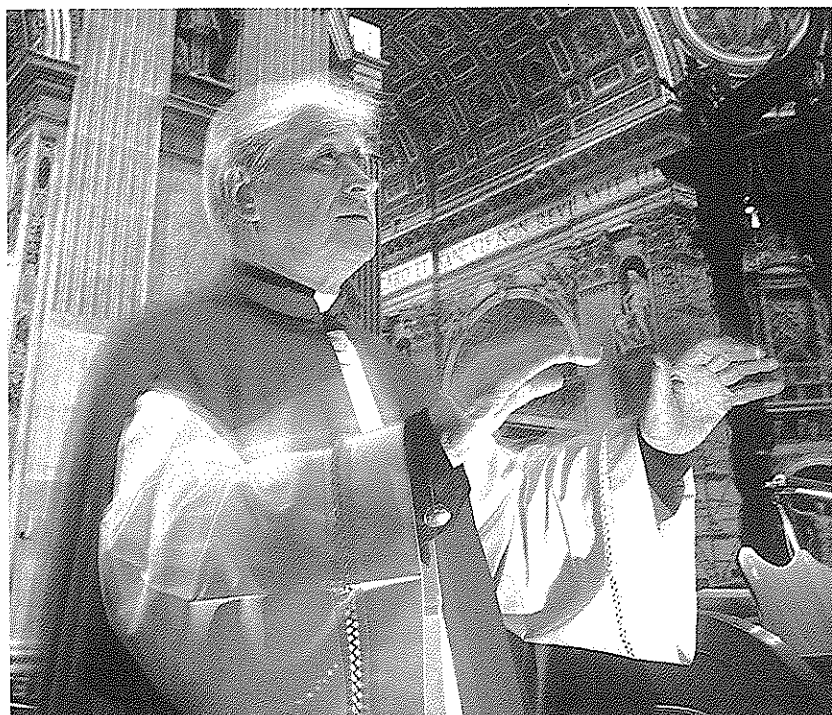
For application or additional information contact:

National Association of Pastoral Musicians

962 Wayne Avenue, Suite 210 • Silver Spring, MD 20910-4461

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

Rome and Vatican City: invitation to renew the engagement of promoting Sacred Music, “a treasure of inestimable value”



Vatican City, Solemnity of the Saints Peter and Paul,
June 29, 2003

Dear 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 no 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 entrusted 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
Mons. Pablo Colino

Choir Master of St. Peter's Basilica in the Vatican

II Festival Internazionale di Musica e Arte Sacra

Rome and Loreto, November 19 – 24, 2003

Wednesday November 19, 2003 5.00 pm
St. Peter's Basilica in the Vatican

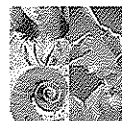
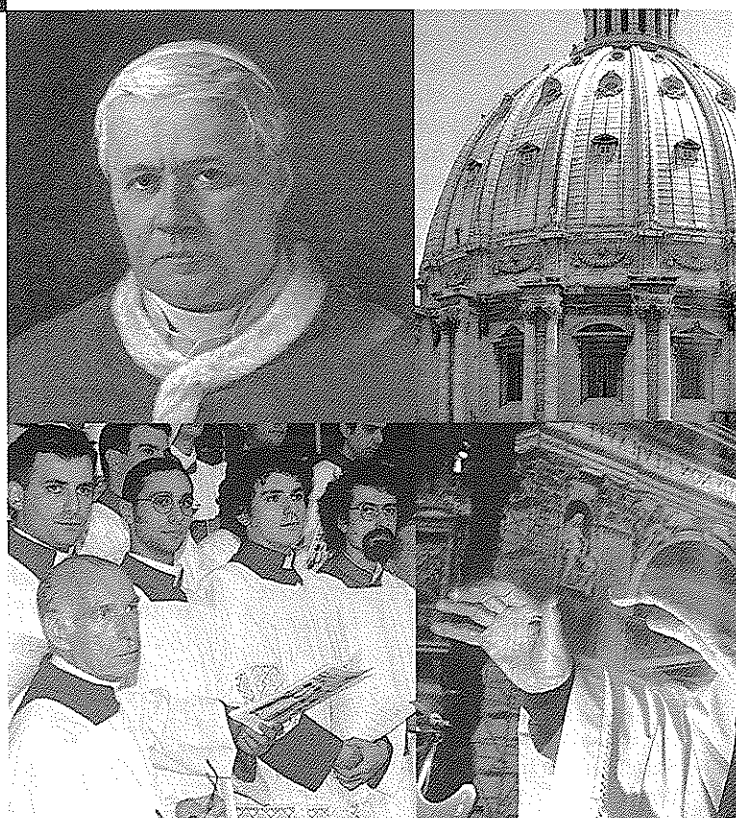
Saturday November 22, 2003 8.00 pm
Basilica of St. Paul Outside the Walls

Thursday November 20, 2003 8.30 pm
Basilica of St. Mary Major

Sunday November 23, 2003 9.00 pm
Basilica of St. John Lateran

Friday November 21, 2003 8.30 pm
Basilica of St. John Lateran (apse)

Monday November 24, 2003 9.00 pm
Pontifical Shrine of the Holy House
of Loreto (Ancona)



FONDAZIONE
PRO MUSICA E ARTE SACRA

Fondazione Pro Musica e Arte Sacra
Via Paolo VI, 29 (Piazza S. Pietro) - I - 00193 Roma
Tel. 0039-06-6869187 Fax 0039-06-6873300
dir@promusicaeartesaera.it
www.festivalmusicaeartesaera.it

Associazione Internazionale Amici della Musica
Via Paolo VI, 29 (Piazza S. Pietro) - I - 00193 Roma
Tel. 0039-06-68805816/06-68309449/06-68301665
Fax 0039-06-68210889
1-800-503-7662
info@aiams.com www.amicimusicasacra.com

Congregation for Divine Worship and the Discipline of the Sacraments, was the meeting's keynote speaker, establishing the framework for several days of dialogue and outlining the work still to be done. Quoting Pope John Paul II's apostolic letter *Vicesimus quintus annus* (1988), he outlined five positive results of the liturgical reform: the central place given to the Bible in the liturgy; the sustained effort to translate the liturgical texts into the world's vernaculars and to inculturate the liturgy; increased participation of the faithful; the growth of lay ministries; and the "radiant vitality of so many Christian communities, a vitality drawn from the wellspring of the liturgy." He also pointed out that these same areas have created problems that must be addressed as the renewal moves forward. He affirmed that inculturation must continue, for example, but he acknowledged that "genuine inculturation . . . will engage the church for generations" and that "true and lasting inculturation demands long study, discussions among experts in interdisciplinary platforms, examination and decision by bishops, *recognitio* from the Apostolic See, and prudent presentation to the people of God."

Other presenters at the meeting included Sister Joyce Ann Zimmerman, C.P.P.S., Dr. Richard Gaillardetz, and Monsignor Kevin Irwin, who shed light on several facets of the liturgical life of the church after the Council and shared a vision of a church renewed through a fuller understanding and more profound practice of the Constitution's liturgical theology. In the course of the meeting, Bishop Donald W. Trautman of Erie received the FDLC's Frederick R. McManus Award for his fearless and untiring advocacy of the Council's vision of liturgy.

During the meeting, the diocesan delegates approved four position statements related to liturgical catechesis. They asked the FDLC Board of Directors to cooperate with other pastoral, professional, and scholarly bodies to produce or identify—in a timely fashion—resources that provide pastoral advice, scholarly analysis, and historical research about the liturgy. They also asked the FDLC National Office to establish and manage a list-serve on the internet to facilitate advice and resource sharing among the diocesan offices. And they asked the FDLC Board to create an internet-based catechetical project to "communicate to the faithful the basic principles of Roman Catholic liturgy as articulated in the *Constitution on the Sa-*

cred Liturgy." And, in anticipation of the fiftieth anniversary of the Constitution, the delegates re-committed themselves and invited the Bishops' Committee to re-commit to providing "liturgical catechesis on various dimensions of the Eucharist for all age levels."

New Statutes for ICEL

On October 17, the Congregation for Divine Worship and the Discipline of the Sacraments approved new statutes for the International Commission on English in the Liturgy. In accord with the requirements for such "mixed commissions" promulgated in *Liturgiam authenticam* (2001), the Congregation holds veto power (the *nihil obstat*) over all non-bishop members of such commissions. Other provisions that reflect *Liturgiam authenticam* include a more direct oversight by the member bishop conferences of the work of ICEL staff and translators and limitations on the staff's work (they are to translate official texts but not create new texts or develop projects on their own apart from their translation work).

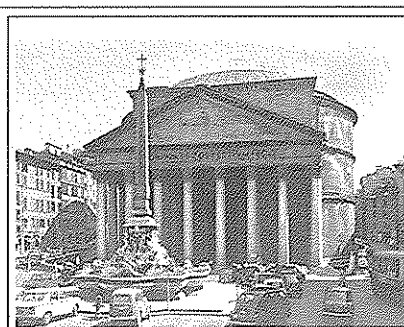
The Americans Are Missing

In response to our report on this year's *Universa Laus* meeting in Gazzada, Italy (see *Pastoral Music* 28:1 [October-November 2003], 16), Paul Inwood informed us that 2003 was the second consecutive year that UL met without representation from the United States, though members from the U.S.A. did send their apologies. The United States was consistently represented from 1978 through 2001, he notes, and adds: "Their contribution has been much missed." Mr. Inwood tells us that anyone is welcome to attend the annual meetings, so long as you are invited by the Praesidium (or, in practice, a local language group acting on the Praesidium's behalf). To become a member of the group, however, you must attend three international meetings and make a financial contribution as evidence of your serious intent. Additional information is available at the *Universa Laus* website: www.universalaus.org.

Musicians for Mental Health

In mid-October, the National Mental Health Association launched a youth awareness program—"mpower"—that harnesses the power of music to raise

awareness about mental health and substance abuse issues and encourages teens to seek help when they need it. In announcing the new program, Michael Faenza, president and CEO of the National Mental Health Association, noted that "one in five young people has a diagnosable mental health problem, but more than two-thirds do not get the help they need." More young people die from suicide than from AIDS, cancer, heart disease, and lung disease combined. The centerpiece of the "mpower" program is a website—www.mpoweryouth.org—that allows teens to share their stories and features messages on the importance of mental health from popular musicians.



NPM

NPM certifies tour agencies that agree to abide by the NPM Code of Ethics, guidelines established for agencies hosting Catholic choirs traveling to Catholic sacred shrines.

Planning a Choir Tour to Rome?

For a copy of the Code of Ethics for Tour Agencies and a list of tour agencies currently certified by the National Association of Pastoral Musicians, contact your association:

Phone: (240) 247-3000
 Fax: (240) 247-3001
 E-mail: NPMSING@npm.org
 Post: 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910



Spirituality for Pastoral Musicians

Spirituality and the 800-Pound Gorilla

BY GORDON E. TRUITT

Spirituality: Do an internet search, and you'll find hundreds if not thousands of sites about Christian spirituality, New Age spirituality, Native American spirituality, Neo-Pagan spirituality, and spirituality as a strategy for the workplace. You can even find articles relating spirituality to eating contests. It seems as if the word is used so broadly, in so many different contexts, that it has almost lost all specific meaning. So when we present an issue of *Pastoral Music* on spirituality, it seems that we ought to narrow the field (we've deleted references to eating contests) and offer readers a brief description of what we're talking about. In doing this, we particularly want to distinguish spirituality from other related religious activities—like prayer—which frequently get lumped together under the spirituality banner.

Let's start with a distinction between prayer and spirituality, at least as we're using those terms in this issue. Here's a really bad analogy that might help to make the point: Just for a minute, think of God as an 800-pound gorilla sitting in your favorite chair in your living room. Prayer is talking directly to the gorilla and listening for a response: "Would you like a cup of tea?" "You're sitting on the remote." "Please move your foot; it's crushing the cat." Spirituality is how you move around the room with an awareness that the gorilla is still there, in your favorite chair, even though you're not exactly sure how he (or she) got there. The two actions—talking and moving around—are related to one another, but they are distinct. (If the gorilla keeps that foot firmly where it is, as a response to your concern for the cat, for example, you're liable to tread more lightly as you move about.)

In other words, as we're using the term, spirituality is an interpretation of human existence and a way of living that develop from the faith that we share about who God is, from our faith that God is present, and from our dialogue with God in prayer. It is, to use a more formal description, "the form or manner of living the Christian life in such a way as to advance in Christian perfection, [developed mainly] through the practice of prayer."¹

That description, however, doesn't so much end our

quest for understanding as set the terms for our exploration. Once you accept that spirituality is really another name for the way Christians inhabit their faith and view the world and live in it from that perspective, then you can begin to explore the major ways that people have lived a Christian spirituality. There are two major tracks: asceticism and contemplation. Both of these have to do with a belief that Christian life is primarily a matter of falling in love with the God who first loved us and responding to that love in appropriate ways. Asceticism is a spiritual path that strips away non-essentials in the quest for union with God. If you think of it in terms of the experience of human love, it is a way of going around with blinders on so that you can focus on the beloved. In his first letter to the Corinthians, for example, Paul talks about the way athletes deny themselves all sorts of things in order to win, and he encourages Christians to do the same thing to win "an imperishable crown" (1 Cor. 9:25). That's asceticism. People who practice voluntary poverty, fasting, and other forms of personal denial are ascetics. Many of them follow this path in hopes of entering into contemplation.

Contemplation is another word for the way people live who are deeply in love. There is a mutuality—a union—that goes beyond verbal expression. It is a matter of presence: being in the presence of the one you love—the one who loved you even before you were aware that you were in love—and being completely caught up in that presence. Beyond the experience of union, this sense of presence is an awareness that accompanies all other activities. People in love don't have to be in one another's presence to be aware that love is the foundation for their lives. So in contemplative union with God, you don't have to concentrate as much on awareness as someone has to concentrate who is practicing asceticism, though, as with all real love, you do have to tend carefully to the union. Contemplative union flavors the whole Christian life, but sometimes it takes over, and then you have to set aside other things, even routine activities, simply to be in that union.

Tools of the Trade

Three key elements shape Christian spirituality: the Scriptures, the liturgy, and a life of loving service especially to the poor and the oppressed. Down the centuries, those three elements have been combined in various ways

Dr. Gordon E. Truitt edits Pastoral Music and is the senior editor for all other NPM publications. He holds a doctorate in sacred theology from The Catholic University of America, Washington, DC.

a lot of time reading about prayer; most of us are not likely to join a religious community or be able to live by one of the ancient community rules; and "most men and women have to work for a living." So how do ordinary folks develop an appropriate spirituality? She wrote: "A philosopher once said 'Do what you are doing'—that is, pay attention to what you are doing." Experience—informed by a faith perspective—is our teacher; the ancient rule is that "nothing comes into the mind or the will that is not first in the senses." So Ms. Day asked us to pay attention to what we bring in through our senses:

We have to leap into faith through the senses—from the natural to the supernatural—and I was drawn to the Church in my youth because it appealed to the senses. The music speaking to the ear, the incense to the sense of smell, the appeal of color to the eye, stained glass, ikons and statues, the bread and wine to the taste, the touch of rich vestments and altar linens, the touch of holy water, oils, the sign of the cross, the beating of the breast.

Now, she notes:

The very word "sense" might seem to throw us off, because [we are talking about] the spiritual life . . . , not . . . sense life But we all have a desire for the True, the Good, and the Beautiful which is God. And we look around us today in a time of war and fear, of stockpiling for war, of greed, dishonesty, and ambition, and long for peace in our time, for that peace which passeth understanding, which we see only glimpses of, through a glass darkly.

From her own experience she gives an example of the way to the heart of Christian spirituality through the senses:

When my own mother was dying, she asked me quietly and soberly, "What about a future life?" I could only point to the flowers which surrounded her. It was in the fall, and there were giant chrysanthemums filling the tables in her room. It was like a promise from God, and God keeps his promises. I pointed to the trees outside, stripped of their leaves, looking dead to the eye from that distance, but there had recently been a blaze of glory in the color of the maples. Another sign of a promise.

What matters, as illustrated in that example, is learning to interpret our experience through faith, to let faith assign a meaning to experience and to let such experience raise new questions for us. Ms. Day wrote:

These days I can never look up at the sky and see the moon without thinking with wonder and awe that men have walked there. To conceive of such a thing—to desire such an adventure, to be capable of overcoming all fear, all doubt, to have faith in [the human] ability to solve problems, and seek out the way to go about this great exploration—what dedication of mind and will! "What is man that thou art mindful of him? Thou hast made him little less than the angels." It keeps coming into my mind—how much man would be capable of if his soul

were strong in the love of God, if he wanted God as much as he wanted to penetrate the power and glory of God's creation.

To know Him, to love Him, and to serve Him—a personal God, who took on human flesh and became man and suffered and died for us. To find the way, not to the moon but to God—this is man's real desire, because of his need for love, and God is love.⁶

A Liturgical Spirituality

One of the great rediscoveries of Christian life in the twentieth century is that the liturgy itself is the primary "school" of spirituality. In the liturgy, we model the ideal Christian life, living as sisters and brothers in communion with one another because we live in loving communion with God. Here the poor are welcomed and are treated with great respect, honored as temples of the divine life. Here the senses teach us important lessons about how God works through creation for our redemption. Here the Scriptures interpret our lives, helping us to understand how we can be the living body of Christ, the people of God who reveal God still at work in our world. Here we put into practice what we believe the reign of God is like. And from here we go forth to bring to the rest of our lives the transformation that we have received in baptism, the Eucharist, and the other rites and sacraments.

Notes

1. T. C. O'Brien, "Spirituality," in Paul Kevin Meagher, OP, et al., eds., *Encyclopedic Dictionary of Religion*, three volumes (Washington, DC: Corpus Publications, 1979), III, 3371.

2. *Rite of Christian Initiation of Adults, Approved for Use in the Dioceses of the United States*, no. 230.

3. The rule is attributed to Augustine of Hippo (d. 430), and in some form was probably composed by him. Its mantra for community life is "*anima una et cor unum ad Deum*" ("[through] one soul and one heart to God"). One or another version of this rule is followed today by more than one hundred religious congregations, including the Augustinian Canons Regular, Friars, and Sisters; Dominicans; Norbertines; Trinitarians; Ursulines; and the Visitation Order.

4. At least part of this rule was probably written at Monte Cassino by Benedict of Nursia in about the year 530 (Benedict died in about 547). The need for obedience—the importance of following a reliable guide in the development of a spiritual life—is spelled out in the Rule's third chapter: "Let all follow the Rule as their guide in everything, and let no one rashly depart from it." Because of its common-sense adaptability, this had been one of the most influential and widespread rules for monastic communities, applicable in many cultural and social circumstances.

5. *The Cloud of Unknowing*, Chapter IV: "Of the shortness of this word, and how it may not be come to by curiosity of wit, nor by imagination." The quoted text is a contemporary rendering of the second edition of Evelyn Underhill's classic translation (London: John M. Watkins, 1922).

6. Dorothy Day, "On Simple Prayer," *The Catholic Worker*, March-April 1976.

The Spirituality That We Sing

BY DAVID HAAS

Most pastoral musicians believe that music is a unique language that can express the awe, wonder, and terror of life in ways that mere speech cannot. Music has historically had a key role to play in every culture and in the ongoing story of the church because song has always been at the center of human struggle and growth: the songs of the Jerusalem Temple, the hymns quoted in St. Paul's letters, the spirituals of those bound in slavery, the songs of pilgrims, the laments of those who suffered the Holocaust, the binding strength of those who have fought for civil rights, and a powerful source of healing and strength in our present time of fear, anxiety, aggression, and hurt in the world and the church. In our own time, the rise and development of music therapy has helped many of us understand music's deep power and potential for personal, physical, emotional, and spiritual growth and healing.

Other signs of music's power are everywhere in our culture. Different musical expressions (such as "rap" or "country and western") have empowered groups to claim and celebrate their identity and culture. Lovers speak about "their song" which expresses their deepest feelings. Recorded music fills the waiting rooms of doctors and dentists, calming patients, as it wafts through elevators and shopping malls. Teenagers are more influenced by the Top 40 than they are by traditional family, educational, and church structures. Music can stir our emotions, calm and center us, move us to action, unify and divide, and—for better or worse—it can manipulate and shape our thoughts, our beliefs, and even our faith. Music can also separate and isolate us when it is used as a barrier to communication (as in the common use of portable radios and cassette and compact disc players, especially with headphones); it can underline our current individualism and destroy our unity as a people. To fail to recognize music's power and influence is to bury our heads in the sand.

David Haas directs The Emmaus Center for Music, Prayer, and Ministry and serves as campus minister and artist-in-residence at Benilde-St. Margaret High School in St. Louis Park, Minnesota. A composer, author, workshop and retreat leader, concert performer and recording artist, he is also the founder and director of "Music Ministry Alive!"—a national liturgical music formation program for high school and college age youth.

Why, under such circumstances, have we responded to the call to be pastoral musicians? It is certainly not for the great pay, job security, or ongoing affirmation by our pastors or parishioners. It is, in fact, hard to maintain this ministry in the face of a deepening malaise among us. A colleague and parish music minister recently said to me: "I am still dedicated, but I have lost my passion." Loss of passion and malaise are growing not only among pastoral musicians but also among other lay ministry professionals as well.

Just as there are many different reasons why people come to worship, so there are many different reasons why people first accept the call to minister to the church's sung prayer. Some of us just love to sing. Most of us love making music with others and are attracted to the communal dimension of singing with a choir or other ensemble in the parish. Some of us originally were "guilted" into becoming involved, and there are some of us who are in this because we need an audience or place to perform. Regardless of our original motivations, we need to take a careful look at the way our ministry shapes the faith and life of the church. We need to look at the spirituality that we sing.

I strongly believe, especially during this time when morale is drooping for many of us in the ministry of pastoral music, that we need take inventory and refocus our vocation: We need to look at, think about, and pray over the worldview that we communicate, in faith, to those whose song we lead and support. Here are ten strands of that sung spirituality for us to consider. In turn, reflection on this vision that we share may move us toward a deeper spirituality and a stronger sense of vocation.

We Sing the Presence of God

Pastoral music attempts to celebrate, express, and name our God and the many ways God is revealed and made present. It proclaims the hope, not that God will make things easy for us or that life tomorrow will necessarily be better, but that God is with us—God is the center of all of things. In other words, pastoral music proclaims the hope and belief that God *is*. And because God is, there is life in the midst of death, hope when all seems hopeless, truth when there seem to be only lies. We need music to give voice to our desire for and dependence on God. We need

to call God by name and sing praise because God has first called us to incarnate and live the Gospel. In Christ, "God has chosen me, God has chosen me/To bring good news to the poor. . . . God is calling me,/God is calling me/In all whose cry is unheard . . . to tell the world that God's kingdom is near,/To remove oppression and break down fear . . ."¹

Pastoral musicians sing a God who continually surprises and awes us by unconditional love and forgiveness, far beyond what our dreams could ever imagine. Quoting Psalm 103, we proclaim the God who is present "forgiving our offenses, healing all our ills," the One who "redeems us from destruction, and crowns us with compassion!" And our response to such a God is to "bless the Lord."² Such unconditional forgiveness and love may not be evident in our broken world, but we sing as ministers of hope, looking forward to the time when the reality of God's love will be revealed even in creation. We sing of God's realm to keep us strong as we pound the pilgrim path: "I will not die before I've lived to see that land/firm as the earth, [God's] own promise./I'll not let go until I've held it in my hand:/that word of hope, and gentle laughter. . . . And I will breathe in that mighty wind of justice;/I'll know my name and rise up singing For [God's] right hand has delivered us from death . . ." God who is "goodness and grace."³

We Sing the Power of Ritual and Serve a Worshiping People

Pastoral musicians remember that, regardless of the beauty or power of a particular piece of music, our song always enables the gathered assembly to pray in the context of common ritual movements and actions. Music's role in worship is a ritual and sacramental one: As with other aspects of ritual, music helps creation to reveal the Creator; it helps sinners to incarnate the Redeemer; it helps flesh reveal Spirit.

Music is not an appendage to the liturgy, despite the number of times we have all heard people say: "I come to Mass to pray, *not* to sing." Some people who say this have been formed—often by their experience of musical leadership—that they were not to sing, because that is the job of the choir or schola. But we need to believe—and act on the belief—that sacred music concerts (even during Mass) are not going to form us as the Body of Christ called to conversion and service: We desperately need the common song of the community to shape us as the Body of Christ.

If we are going to sing and invite people into this view of ritual music, then pastoral musicians have to be more than just musicians. We need to study and read about the liturgy, know the documentation, and become skilled in the art of ritual music—not music that provides intermissions or accompanies "scene changes" or offers "inspirational entertainment." For too long, we and our communities have dealt with music in the liturgy as "filler," something to accompany and take care of long pauses and awkward moments. This view dealt with music primarily

The World(s) That We Sing

In this article, Mr. Haas observes that "we need to look at, think about, and pray over the worldview that we communicate, in faith, to those whose song we lead and support." He offers ten "strands" of sung spirituality and invites us to reflect on the power of music to evoke and inculcate a spirituality. Here are four questions to use in reflection to discover the spirituality that *you* sing and invite your congregation to sing with you.

1. How much of the Bible do you sing? The texts of the liturgy are drawn, in large part, from the Scriptures. Does your community sing the texts intended for singing: the responsorial psalm, Gospel acclamation, the other acclamations and responses? How often do you reflect on these texts and use them in personal prayer? How much of the Bible do you use for reflection and prayer, that is, how familiar are you with the Scriptures as a source of spirituality?

2. How much of the Catholic heritage do you sing? Our Church spans time and cultures, and it has drawn on the rich insights into God and creation from many sources. The ancient Roman worldview was very ordered and orderly; the Irish monastic view was both wildly poetic and penitential; Eastern Europeans saw God's abiding presence as cultures and governments shifted from century to century. African spiritualities focused on family, ancestors, and the uniqueness of each thing; cultures with Spanish roots celebrated family, festival, the central role of Christ's passion, and devotion to Mary. Where are the roots of your spirituality in our rich heritage? How much of that heritage do you embrace in your community's song?

3. Where in the world is your spirituality? The Catholic Church has embraced several views of the way Christianity exists in the world. At some times and in some cultures, it has seen itself standing apart from the rest of human culture ("the world"), unwilling to be tainted by human evil while it awaits the fullness of revelation and the coming of God's reign; at other times and places it has embraced the rest of the human enterprise almost as a co-partner in unfolding God's plan. Sometimes, the Church has seen itself as a "leaven" in culture, not quite integrated into the scene but a transforming presence that may change culture. Each of these views of the Church and the rest of the human experience grounds and shapes a spirituality. Where in the world are you?

4. How's every body? Ours is an embodied, incarnate faith that expresses an embodied, incarnate spirituality. The body plays an important part in sacramental theology: The human being—spirit and body, mind and feeling, imagination and will—is the subject of the

sacraments. It is *this* body that becomes, through the sacraments of initiation and incorporation into the church, a living sign of the risen Christ's presence in the world. Our liturgy requires embodied presence, and music demands the use of our whole selves—body, mind, spirit, imagination, will, feeling. Yet there have been times in the history of Christian spirituality when we have almost feared the body and its range of emotions. Penitential practice, in some centuries, tried to rein in and subdue the body; theologies exalted the mind (almost, "pure" mind) over the body and emotion. How do you feel about your body as a "temple of the Holy Spirit"? How do you understand the use of your body as the first and most basic of our sacramental signs? Does your spirituality incorporate a sense of your embodied self as the presence of Christ in the world for the salvation of the world?

as processional accompaniment and it developed the plague popularly known as the "four hymn syndrome." Many places have not moved much beyond this role for music in ritual: We sing to get the priest down the aisle, to cover the collection and the procession with gifts, to accompany the communion lines, and to accompany the priest out of the sanctuary and back down the aisle. Because we treat hymns as traveling music or interludes, we often cut off the singing before the hymn has reached its point—a point that frequently is expressed beyond the

two or three verses that we use. (Our Protestant brothers and sisters are appalled that we have such ill regard for the poetry of hymns, and they mourn our inattention to the texts that we sing.)

If we are to allow music to express a sacramental spirituality, we need to move to an understanding of "ritual music"; we need to learn to "sing the liturgy." Music is the very language in which we pray the liturgy. At its best, communal worship is *sung*, it is *repetitive*, and it is done *by heart*. It does not and cannot tolerate an audience. Catholic ritual is sung and prayed by *all*, not by a select few. To make this move, we need to deepen our understanding of liturgical forms such as acclamations, litanies, intercessory prayer, dialogic forms, mantras, responsorial singing, and strophic hymnody. Pastoral musicians need to study the various rhythms of ritual, understand high and low points in the various ritual units, and understand the proper role for creativity and adaptation.

Pastoral music serves ritual prayer because ritual prayer expresses and teaches Catholic spirituality, so music in liturgy serves the prayer of the gathered assembly. While music is able to inspire or draw people into individual contemplation, its primary role in the liturgy is to serve the *communal* prayer of the assembly.

We Sing a Symbolic World

Symbols are signs, actions, and gestures that express what we believe; they foster and nurture the very center



Members of the choir of St. Ann Parish, Baltimore, Maryland, and the contemporary ensemble of Sacred Heart Parish, Glyndon, Maryland, sing together in a "sister parish" program of the Archdiocese of Baltimore.

of what we value. They express a belief that human actions and words are metaphoric: They communicate more than their surface meaning. In fact, we believe, human words and actions empowered by the Holy Spirit can express and communicate God. The liturgy in its essence is symbolic. While it cannot name the unnamable, it somehow points us in the direction of the One beyond all names and, through the divine Spirit, communicates the divine reality. The statement *Environment and Art in Catholic Worship* put that aspect of our spirituality this way:

While our words and art forms cannot contain or confine God, they can, like the world itself, be icons, avenues of approach, numinous presences, ways of touching without totally grasping or seizing. Flood, fire, the rock, the sea, the mountain, the cloud, the political situations and institutions of succeeding periods—in all of them Israel touched the face of God, found help for discerning a way, moved toward the reign of justice and peace.⁴

Pastoral music is just such an “avenue of approach,” providing a pathway into the mystery of God, the mystery of life and death. We speak and use the powerful language of music to travel to a new place, a new way to live out the vision of the One who said “See, I am making all things

Pastoral music is an “avenue of approach,” providing a pathway into the mystery of God.

new” (Rev. 21:5a). Pastoral music enables all seekers to rejoice in this promise. We need to recognize and be humbled by the seductive power of sound as symbolic language in ritual activity. The authors of *The Milwaukee Symposia for Church Composers: A Ten Year Report* put that insight this way:

Music is part of the symbolic nature of worship. Music’s sacramental power is rooted in the nature of sound, the raw materials for music. Sound itself is our starting point for understanding music and its capacity to serve as a vehicle for God’s self-revelation. Sound’s temporality, for example, symbolizes a God active in creation and history; its seemingly insubstantial nature symbolizes God who is both present and hidden; its dynamism symbolizes a God who calls us into dialogue; its ability to unify symbolizes our union with God and others; its evocation of personal presence symbolizes a God whom we perceive as personal.⁵

Even more than other symbols that we use, pastoral music has the potential to express the vast landscape of the human condition, our relationship to God, and our need for God. This expression finds its place in our liturgical tradition, which is a rich language of symbols. Symbols are the storehouse of our beliefs, and these beliefs have the potential to be the most powerful force in the

world. As pastoral musicians, we need to be deeply skilled in the many genres, forms, and styles that can echo and ratify the reality of God’s action in our lives.

We Sing Our Need to be Formed, Evangelized, Catechized, to Celebrate and Build Up the Body of Christ

None of us knows it all, so pastoral music is always *formational*. Effective music ministry forms and nurtures the whole person in every aspect. Music evangelizes, because the liturgy is a proclamation of God’s vision, and music announces and celebrates this vision. It catechizes through its seductive pedagogy, and it intensifies our theology and beliefs. The best liturgical music is never purely didactic, as if Christianity were a set of propositions to be memorized; rather, it is, as noted above, metaphorical, inviting us into the mystery of God. As metaphor, it involves the mind, heart, and soul. Quality pastoral music should “take us over” as we attempt to express our faith and beliefs.

In our common prayer, music builds up the Body of Christ, because when the Christian assembly sings together praise and lament, they bond themselves to one another, strengthened and empowered to go forth and live the Gospel call. A central point of all ministry, therefore, is to empower and nurture conversion, whether that conversion be an initial turn toward God in Christ or the ongoing conversion (being born again, and again, and again) of all the baptized. Our faith and our hope are all we have, if we are going to be an incarnation of God’s amazing love, and pastoral music and liturgical prayer are always about proclaiming the promise that we believe awaits us all: “We shall rise again on the last day with the faithful, rich and poor./Coming to the house of Lord Jesus, we will find an open door there,/we will find an open door.”⁶

For many people, music has been the primary way to connect with God’s Word, the way by which many congregations have reclaimed the Scriptures as a cornerstone of their faith. I would propose that the primary vehicle by which Catholics have rediscovered the Bible in recent years has been liturgical compositions that are biblically based and formed. How many people in our congregations could stand up and recite Psalm 91 from memory? Yet how many people can sing all the verses to “On Eagle’s Wings”—a musical setting of Psalm 91—even with no music or text in front of them? In other words, liturgical music has been a potent force through which our faith has been “caught.” While many people may not remember the homily, the music we sing and pray with on Sunday continues to form our beliefs and values.

We Sing Prophecy: New—and Newly Recovered—Images of God and Church

The image of the church as “the people of God” is an

ancient one, rooted in Israel's sense of divine election. Yet, as a newly recovered image for the church, it is one that needs to be proclaimed, affirmed, and reclaimed, and our liturgical song should support this image both through the repertoire that we choose and through our approach to the liturgical repertoire. "People of God" speaks of the mission that belongs to all of us, because it has been given to all of us in baptism. For many Catholics, this is still a new idea: It is our baptism that calls us to ministry, not the sacraments and rituals that specify that ministry in particular ways (e.g., ordination, marriage, and the commitment to the vowed life). After all, "you are a chosen race, a royal priesthood, a holy nation, God's own people . . . once you were not a people, but now you are God's people" (1 Peter 2:9-10).

Humbled and filled with awe that God elects us and holds us in such esteem, the people of God in this earthly pilgrimage need liturgy (and the ritual music wedded to it) to revel in, understand, and live out this gift and promise. For in the celebration of liturgy we discover our foundations of theology and our most profound expression of the Christian story. If we truly believe that music is intrinsic to liturgy, the implications of our election by God for the way we prepare for worship, lead sung prayer, and do the other aspects of our work are profound, to say the least. The Milwaukee Report puts the challenge this way:

Christian ritual music, as a sacramental event, expresses and shapes our image of God. Many factors come together in the musical event, and each of these contributes to the expressive and creative quality of music. Texts, musical forms, styles of musical leadership, and even the technology employed in our ritual music making express and shape our faith. They are, therefore, foundational elements in the church's first theology, the liturgy. Appreciating the theological import of the various facets of Christian ritual music is, thus, an essential task in the forging of our sung worship.⁷

While pastoral musicians need not have degrees in theology, we do need to accept some responsibility for the vision of and message about church that is articulated in the music that we choose for worship. The language found in our selections can either proclaim or misrepresent the truth about being church. For example, we need to avoid proclaiming a message about individual salvation that may overwhelm and harm the more authentic communal aspect of salvation that is at the heart of Catholic ecclesiology. We also have to be careful not to select pieces that are extremely narcissistic, self-indulgent, or overly sentimental. This is where the issue of inclusive language cannot be swept under the carpet: As ministers proclaiming an authentic ecclesiology, we need to ensure that no one is alienated (whether or not such alienation is intended) by the words and images we pray and sing.

Besides recovering authentic images of church, pastoral music is also called to proclaim new and sometimes

corrective images that enrich our journey as a community of faith. Two texts by Rory Cooney, I believe, are beautiful examples of new insights into who the church really is. The first explores the meaning of Communion by a poetic (and theologically accurate) reflection on Jesus' proclamation in John 6:35: "I myself am the bread of life./You and I are the bread of life,/taken and blest, broken and shared by Christ/that the world might live."⁸ In "Song of the Chosen," Rory builds on a dramatic image drawn from the Letter to the Ephesians (2:10) and incorporated into the rites of initiation to affirm the transforming effect of grace: "We are God's chosen people,/we are the saints./We are God's work of art/signed and set apart./Let us sing!"⁹

It is also very important that we help to free our communities from limiting understandings of who God is. God is certainly, as Bernadette Farrell has reminded us, "beyond all names," but because as Christian believers we affirm the positive role of metaphor and symbol in helping us understand the divine mystery, we need to attempt to find, in the richness of human imagination, words and images that help us identify more deeply the essence of God. God is, in Marty Haugen's rich description, much more than a distant divine power. God is "Love that sends the rivers dancing,/Love that waters all that lives." God is also "hunger in the soul . . . in [whose] hands the broken-hearted are made whole."¹⁰

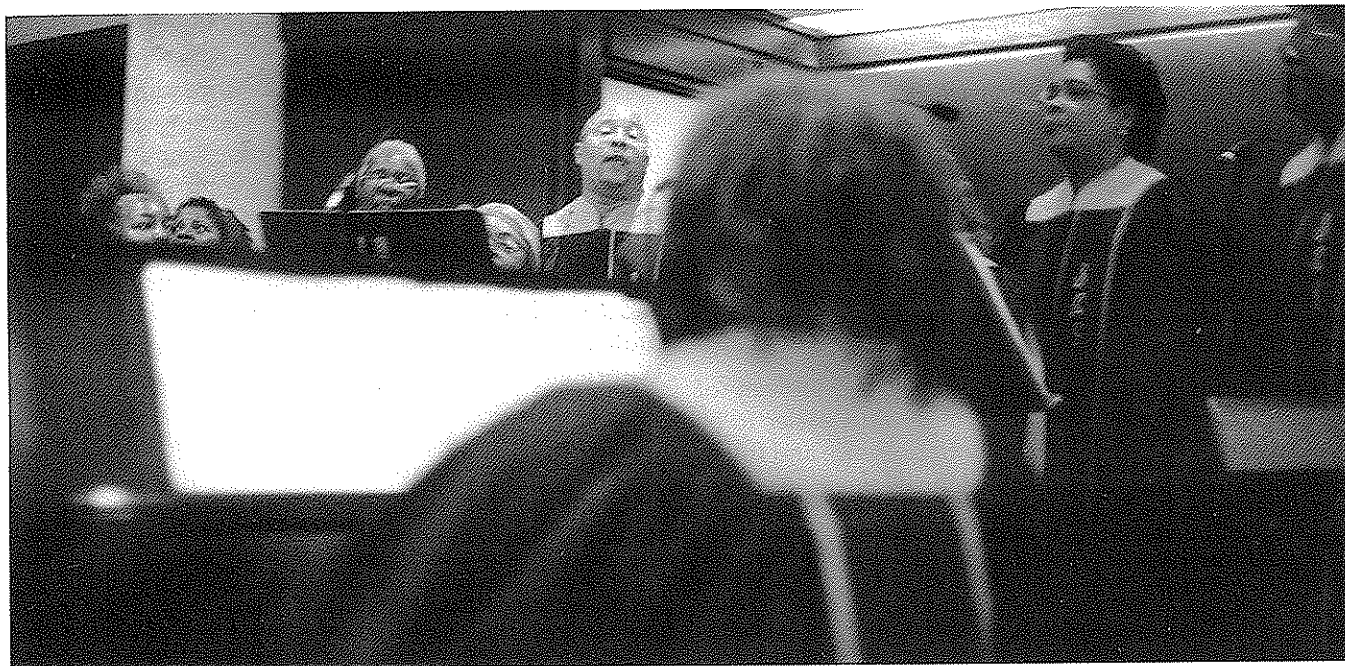
For believers, creation is also an act of revelation. We discover God in the created world and in our own being, and we find a sacramental meaning in the things around us:

God of the ocean and sea!
Bathe us anew with wisdom from heaven.
Rivers and life flowing streams!
Call us again to be living water,
Flooding and filling the earth with new life!¹¹

In Christ, God shares our nature and takes on our form, so that we become, like Christ, icons of the living God (see Col. 1:15), to the point that we could rightly remind the Holy One: "You have shaken with our laughter, you have trembled with our tears."¹² We most clearly image God when we answer the call to be people of compassion, mercy, and courage:

Who stand in the storm like a beacon,
with hope for the ravaged and weakened?
Whose presence is healing for young and for old,
to friend and to stranger the same?
This is my servant, whom I shall uphold:
his name is Christ is her name!¹³

In the end, though, we must remember that God is not to be identified with the titles and images that we use. God is mystery, whose ways seem filled with contradictions or patterns far beyond our understanding, so we can only bow low in amazement:



Immortal, invisible, God only wise,
In light inaccessible hid from our eyes,
Most blessed, most glorious, the Ancient of Days,
Almighty, victorious, your great name we praise.¹⁴

This is the God whom we seek, the One in whom we find hope, who knows us even better than we know ourselves. Although God is mystery, this is the One in whom we always find acceptance, light, peace, in whose love "there's always room/to be, and grow, yet find a home,/a settled place."¹⁵

We Sing More Questions Than Answers

While pastoral music proclaims our faith, it also asks the questions that are constantly before us, probes certainty for doubt, and accepts that questioning is a key aspect of believing. Jesus' teaching and ministry were constant confusion and bafflement to his disciples. He was always forcing questions and attacking presumptions, which are the only ways to reach authentic and honest faith and hope. The Scriptures are filled with questions and moments of puzzlement which become the opportunity for the mystery of God to be revealed. Jesus' actions caused people to ask: "Who can this be, that the wind and sea obey him?" (Mark 4:41b). On the cross, Jesus cried out with the Psalmist: "My God, my God, why have you abandoned me?" (Mark 15:34). And at the empty tomb, the angel asked the women: "Why do you look for the living among the dead?" (Luke 24:5).

Questions abound in the walk of faith, and music that is honest and truly pastoral should not try to rescue us from ambiguity. Rather, it should celebrate our questions and even our doubts. If we are foolish enough to believe that our music can actually, definitively know, name, and contain the fullness of who God is, how God acts in our

lives, and what God's motives are, then we are not giving our people a sufficiently "thick slice" of who God is, and we are in danger of heresy. We need to keep asking questions, like the Psalmist who wondered: "What are human beings that you are mindful of them, mortals that you care for them?" (Psalm 8:4). We need to keep asking even about things we think we know, things that we have been told are sure and fixed: "Who are you God, where do you live?/High in the mountains, deep in the ocean, are you the wind?/Are you the rain, or the roar of the sea?/Spinner of chaos, breathing and stirring deep within?"¹⁶

Responsible music for prayer should keep on articulating the questions contained in the Scriptures and the tradition and challenge us to ask new questions: "How shall I sing to God/when life is filled with gladness,/loving and birth/wonder and worth . . . [or] when life is filled with bleakness/empty and chill/breaking my will? . . . How shall I sing to God/and tell my Savior's story:/passover bread,/life from the dead?"¹⁷ The authentic ministry of pastoral music enables all who believe to express their faith and doubt in the midst of life's questions, so that, no matter how great the questions, we might respond by singing: "I sing with my life,/witnessing and giving,/risking and forgiving./This is my song, I'll sing it with love."¹⁸

We Sing the Truth

Despite questions and doubts, we believe that truth is an essential component of life and faith. We do not often live with absolute assurance, but we live in hope. At times, we may experience a God who seems far away and inattentive. If we were totally truthful in our sung prayer and articulated the honest experience of many people, we probably would sing: "I *don't* know you are near." An

important aspect of our faith—but one that is often silenced or, at least, stifled in our public worship—is the struggle with seemingly broken promises and the need to raise our voices in honest anger and lament:

Where can we find you, are you absent?
Is your promise one that we can cling to?
We scream in hope to hear your voice,
And once again we risk the call to find you!
Are you present in this place?
We long for you, O God, show us your face!¹⁹

Sung prayer has the ability to sing the journey of waiting and hoping, even when it is much easier to be cynical and suspicious: "Full of your presence and full of your absence,/I wait,/All my life long if I must,/And I do not care who knows it."²⁰

We should not lie when we sing. Pastoral music has the power to confront our lies and to challenge us to do the work we have yet to accomplish as God's people. It must tell the truth, and the truth of Christianity calls us to conversion and to action: "Come and wake us from our sleeping, so our hearts cannot ignore/All your people lost and broken, all your children at our door."²¹ Songs and hymns tell us who we are, help us remember that we are mortal, and remind us that we know not the day or hour when the fragility and finite nature of our existence will come to an end as we "steal away to Jesus . . . , steal away home," because we "ain't got long to stay here."

We Sing Community

We come to be "in relationship," knit together as a collection of atoms and molecules bound to one another but not much different from all other atoms and molecules in existence. If we do not live in relationship with other people and with the rest of God's creation, then, we are in danger of not being. This key fact of our existence suggests that it is in relationship where we most profoundly encounter the presence of God.

My friend Joe Camacho from the Malia Puka O Kalani Parish community in Hilo, Hawaii, has taught me much about this truth. In traditional Hawaiian mythology and spirituality, the important part of the word "Aloha" is the "ha" at the end. That "ha" is "the breath of life." When native Hawaiian people greet each other, an intimate embrace—never a distant handshake—accompanies the "Aloha" greeting, and when they embrace, they will often exchange their breath through their nostrils as a sign of the exchange of the divine breath, the "breath of life" deep within them. Similarly, "ha" is the important first part of the word "ha'ole." This word has come to identify someone who is from "far away," but the traditional meaning of "ha'ole" identified someone who wanted to keep their distance, who wanted to shake hands rather than embrace, who wanted to remain detached from others—in other words, someone who refused to share the "breath of life."

If we are called authentically to the ministry of pastoral music, we are called to share and become this "breath of life" with and for each other, for this breath propels our singing and, in many instances, our instrumental music—including the air that "breathes" through our organ pipes. Liturgical music should express our common stories, our common walk with each other, our common dependence on the power of God in our lives. This commonality should be evident beyond tabernacles, church buildings, and sacred objects: It should be found especially and profoundly in the lives and presence of those around us. We need to share the breath of life with each other, to have hope in the people of God, or else we will wander hopelessly into the abyss experienced by the "ha'ole." We desperately need pastoral music that will name, encourage, and deepen our sacred relationship with God and with each other, affirming that "we come to share our story,/we come to break the bread,/we come to know our rising from the dead."²²

The story in Luke's Gospel of the two disciples on the road to Emmaus is a vivid reminder of this aspect of our spirituality. If we do not live in relationship and welcome the stranger, we deny ourselves an encounter with the risen Lord. The Eucharist also teaches this lesson: The

"The purpose of song in the rite is to provoke a decision."

"real presence" of God-in-Christ does not simply reside in the consecrated elements; it is revealed especially in the full communal actions of taking, blessing, breaking, and sharing the bread and wine together. The *Catechism of the Catholic Church* reminds us that "it is the whole community, the Body of Christ united with its Head, that celebrates The celebrating assembly is the community of the baptized."²³ In these actions we proclaim the reality that we are for each other and for which we long: "In the breaking of bread,/we have known him,/we have been fed."²⁴

We Sing Pastoral Care

People often bring their deepest pains and hurts to prayer. The average person is not particularly concerned with the "liturgical correctness" of our musical and liturgical choices, whether we use the right responsorial psalm, whether the choir is in tune, or whether the guitarist has the capo on the proper fret. Most people are concerned about things like their own loneliness, their children's needs, and how they will put food on the table. Most are concerned with how to cope when someone close to them has just been diagnosed with AIDS. Most people are living in deep anxiety about the security and safety of their families and the world their children will face when they grow up. Most people are dealing with the realities of the loss of their job, the breaking up of a relationship,

living with an addiction—in other words, with the *real* stuff of life.

If our ministry of music is not concerned with these same things, then it is certainly not pastoral and not of God's call. Liturgy and its music are not therapy, but our common prayer should give hope to a people who believe that there is a God who loves them and will not leave them abandoned in the midst of struggle. Good liturgy is not determined by how "upbeat" or "vibrant" it might appear; good liturgy proclaims life in the midst of death, hope in a world of hopelessness, happiness and peace in the presence of pain and fear. Pastoral music is a call to reach out, touch, and proclaim healing. In the context of liturgy, music should always proclaim Jesus the Christ, the Anointed One, who healed the blind man, who forgave and dined with sinners, who gave freedom to those who were trapped in slavery. Our singing should be the healing balm that assures us: "I have called you each by name./Come and follow me,/I will bring you home./I love you and you are mine."²⁵

We Sing Conversion and the Call to Mission

Tom Conry put this aspect of our spirituality plainly: "The purpose of music and text is not merely to affirm widely held values or to invoke participation. The purpose of song in the rite is to provoke a decision (*metanoia*) regarding our commitment to Jesus of Nazareth and to one another."²⁶

The central issue here is the meaning of our baptism. Baptism is about preparing and committing ourselves to be missionaries; pastoral music should be about giving the praying community a voice by which they can express and deepen their zeal for Jesus Christ and for the reign of God, constantly pushing the edges to challenge us not to be satisfied with the present condition of our world and our church. The songs we sing should proclaim hope in the promise of God and send us all forth to do the work of fulfilling this promise. This aspect of the spirituality that we sing requires full investment, a life response, and the commitment of discipleship: "We are called to act with justice,/we are called to love tenderly,/we are called to serve one another;/to walk humbly with God!"²⁷

If the music we pray through is not about justice and mission, then it is a false enterprise and anti-Gospel. Mass ends with a dismissal not to the parking lot but to the streets, the AIDS hospice, the nursing home, the prisons, the schools. We are sent forth to the poor and the hungry, the lonely and disenfranchised—to all who are in need of good news, especially during these anxious times. We sing to bring forth the new and eternal Jerusalem: "So what shall we fear, though death do its worst?/The word of our God is the last shall be first, the last shall be first./ . . . The name of our God is the righter of wrongs, the righter of wrongs./ . . . When we stand together to stand against hell,/The name of this people is "Emmanuel," is "Emmanuel."²⁸

Notes

1. Bernadette Farrell, "God Has Chosen Me," © 1990, OCP Publications/New Dawn Music, Portland, Oregon.
2. David Haas, "Deep Down in My Soul," © 1993, GIA Publications, Chicago, Illinois.
3. Tom Conry, "I Will Not Die," ©1984, 1990, TEAM Publications, published by OCP Publications.
4. NCCB (now USCCB) Committee on the Liturgy, *Environment and Art in Catholic Worship* (Washington, DC: United States Catholic Conference, 1978), 2.
5. William A. Bauman, et al., "The Milwaukee Symposia for Church Composers: A Ten-Year Report," *Pastoral Music* 17:1 (October-November 1992), no. 13.
6. Jeremy Young, "We Shall Rise Again," © 1987, GIA Publications, Inc.
7. "The Milwaukee Symposia," no. 17.
8. Rory Cooney, "Bread of Life," © 1987, NALR (administered by OCP Publications/New Dawn Music).
9. Rory Cooney, "Song of the Chosen," © 1986, North American Liturgy Resources (administered by OCP Publications/New Dawn Music).
10. Marty Haugen, "Spirit Blowing through Creation," © 1987, GIA Publications, Inc.
11. David Haas, "God of All Creation," © 1988, GIA Publications, Inc.
12. Bernadette Farrell, "God beyond All Names," © 1990, Bernadette Farrell, published by OCP Publications.
13. Rory Cooney, "Servant Song," © 1987, North American Liturgy Resources (NALR).
14. Walter C. Smith (1824-1908), "Immortal, Invisible, God Only Wise," tune, St. DENIO.
15. Brian Wren, "Dear Mother God" (originally "Dear Sister God"), © 1980, Hope Publishing Co., Carol Stream, Illinois.
16. David Haas, "What Is Your Name," © 1991, GIA Publications, Inc.
17. Brian Wren, "How Shall I Sing to God?" © 1986, Hope Publishing Co.
18. Ibid.
19. David Haas, "We Have Seen and We Have Heard," © 1991, GIA Publications, Inc.
20. Tom Löwenthal and Huub Oosterhuis, "You," © OCP Publications.
21. Marty Haugen, "God of Day and God of Darkness," © 1985, 1994, GIA Publications, Inc.
22. David Haas, "Song of the Body of Christ," © 1989, GIA Publications, Inc.
23. *Catechism of the Catholic Church*, English translation for the United States of America (Washington, DC: USCCB, 1994), nos. 1140-1141.
24. Bob Hurd and Michael Downey, "In the Breaking of the Bread," revised English text © 1987, Bob Hurd and Michael Downey. Published by OCP Publications.
25. David Haas, "You Are Mine," © 1991, GIA Publications, Inc.
26. Tom Conry, "Calling the Questions: Toward a Revisionist Theology of Liturgical Music and Text," *Pastoral Music* 8:1 (October-November 1983), 53.
27. David Haas, "We Are Called," © 1988, GIA Publications, Inc.
28. Rory Cooney, "Walk in the Reign," © 1990, GIA Publications, Inc.

Hints at a Spirituality for Cathedral Musicians . . . and for the Rest of Us

BY PAUL WESTERMEYER

A search of the Web for "spirituality" may yield as many as three million links, which suggests that world interest in spirituality is apparently pretty healthy. The number of people who say something like "I'm very spiritual, but I'm not religious"¹ does not seem to be in decline either; nor does the number of books on spirituality seem to be abating. Spirituality is "in."

But what is "spirituality"? The websites will tell you about silence, meditation, candles, books, cards, religious objects of all kinds, and every religious group or posture or practice you can imagine. The dictionary says spirituality is "the quality or fact of being spiritual." And the dictionary defines "spiritual" as "of, pertaining to, or consisting of spirit; incorporeal," that is, "not corporeal or material; insubstantial." That would seem to suggest we're talking about something wispy, like smoke—something that disappears in short order, something that has little or no substance.²

Cathedrals and their musicians are hardly wispy. They have considerable substance. Indeed, the Christian message is hardly about what's wispy or smoke-like. At its center is the incarnation, which is about as substantive as you can get. About ten years ago, Peter Fink noted that spirituality was "in" but also noted how elusive its meaning was. He suggested that Christian spirituality should have something to do with Christian life, prayer, and "the profound human journey into the mystery of God which is at the same time the mystery of God made human and the mystery of human life transformed into the divine."³ He then delineated a Pauline and a Johannine spirituality; a spirituality rooted in saints like Theresa, John of the Cross, Francis, Clare, or Ignatius of Loyola; and what he called a "vocation" spirituality.⁴

When Gordon Mursell tried to define Christian spirituality he isolated two traditions: the Hebrew which integrated the material and spiritual worlds and the Greek which split the two and gave to Christianity a stress on desire and longing for the beauty of the spiritual one.⁵

Rev. Dr. Paul Westermeyer is a professor of church music at Luther Seminary in St. Paul, Minnesota. He also heads the Master of Sacred Music program offered in conjunction with St. Olaf College. This article is based on his presentation to the Conference of Roman Catholic Cathedral Musicians meeting in St. Louis, Missouri, in January 2003.

Together, he opined, these gave the Christian tradition "an astonishing vitality" and the character of a challenging adventure.⁶ Then, in ten heavily illustrated chapters, he and other writers isolated various "spiritualities" from the whole history of the church in the East and the West—in the early church teachers, Celtic and Anglo-Saxon traditions, medieval Western saints and mystics, the East, Russia, European and American Protestants, Catholics, Anglicans, and the twentieth century.

All of this would suggest that spirituality is hardly wispy or just a fad of the moment. Indeed, it has been practiced by many people over long periods of time in and beyond the Christian tradition and has generated research by many scholars—research that is accessible in book after book, sometimes in multi-volume sets.⁷

As this brief sketch indicates, Christian spirituality is not one thing. It's a huge vein of life and creativity that is part and parcel of the Christian story on this earth for the past two thousand years. Spirituality for pastoral musicians—even those serving cathedrals—is not one thing either. This becomes obvious as soon as one gets specific and asks which musician in which cathedral, when, where, and in regard to what very particular times, people, and points of reference in that cathedral's life and work. But such descriptive detail would make for a very long article, so as a Lutheran seminary professor and musician who has served parish churches and now is a choir member and sometime substitute musician and pastor in such a parish, I will make some broadly normative judgments about spirituality in relation to cathedral musicians and other pastoral musicians from my vantage point as a friendly "outsider."⁸ In offering such judgments, I'll split the topic into its parts, first with an emphasis on "cathedral" and then an emphasis on "musicians."

Cathedral Musicians

Centered in Communal and Public Rhythms of Worship. Whatever your individual "spirituality" may be, as cathedral musicians your spirituality—even more so, perhaps, than that of other pastoral musicians—comes out of the being of the church. It centers around and spins out from the communal and public worship of the church in its historic rhythms: at the font in the Easter Vigil, at word and table each Sunday across the church year, at the daily cathedral offices of morning and evening prayer during

the rest of the week, and at occasional services that mark your local life together. That is, the spirituality of cathedral musicians as cathedral musicians begins at the font, attends to the Paschal feast across the liturgical seasons, has prayer as its daily fare, and articulates the occasions of the locale in which it finds itself.

We could parse out these characteristics at some length. Briefly, one might say this about them. *Baptism* is being drenched in new life, dying and rising with Christ, being engrafted into his body. It's not about the wispy spirituality of how cute the baby is, nor is it only about babies, about how sentimental we can be, nor about how we can turn the liturgy of Christian baptism into an innocuous and unctuous ceremony. Baptism may use oil, but it's not oily, smug, and ingrown. It's about the oil of healing; it's about a radical bath in the waters of new life; it's about the shower of God's promises; it's about darkness to light, death to life, and no community to community. It's about profound, boldly celebrative public and communal joy—possibly quiet, possibly loud, but in either case public and communal. Once we were no people, but in baptism we are a people, a church, the body of Christ in the world.

Comparable things need to be said about receiving the Body and Blood of Christ at the *Eucharist*. The Eucharistic feast is no private picnic. It is not about the wispy spirituality of our individual emotional states, religious toasts we make to God, religious experiences we manufacture by our techniques—musical or otherwise—or our wishes

to box God into our control. Because of persecution the church sometimes has had to celebrate the Eucharist in secret, and to keep it from being profaned the church sometimes has had to fence it. But it is no private table of our making, though we bring to it our bread, wine, and lives. It is Christ's life for the life of the world; it is Christ's body and blood poured out for all; it is a public and communal foretaste of the feast to come with cosmic proportions.

Sacraments heal and burn, and so does the *Word of God*.⁹ The presence of God is not our own private warm or wispy fuzziness, as our cultural spirituality would suggest. God does indeed come to heal, but when Isaiah or any of the prophets encountered God's word, healing was mixed with judgment and led to hard and sometimes unpleasant words and work in the world. When Isaiah heard the voice of the Lord (Isa. 40:1–8), he first "saw the Lord sitting on a throne, high and lofty." "Woe is me! I am lost," he said. He *didn't* say that he had encountered a nice, cuddly, celestial plaything; he was terrified. A pair of tongs holding a live coal touched his lips and blotted out his sin, burning and healing. Then the voice of the Lord said, "Go" and say these hard words to the people: "Listen, and don't understand."

Grace is not cheap. The Word of God is not about our private inner spiritual states or about our individual travels or our cute personal stories or our sloppy preparation with slovenly language and music or our dazzling



Organ pipes at the Cathedral of Our Lady of the Angels, Los Angeles, California

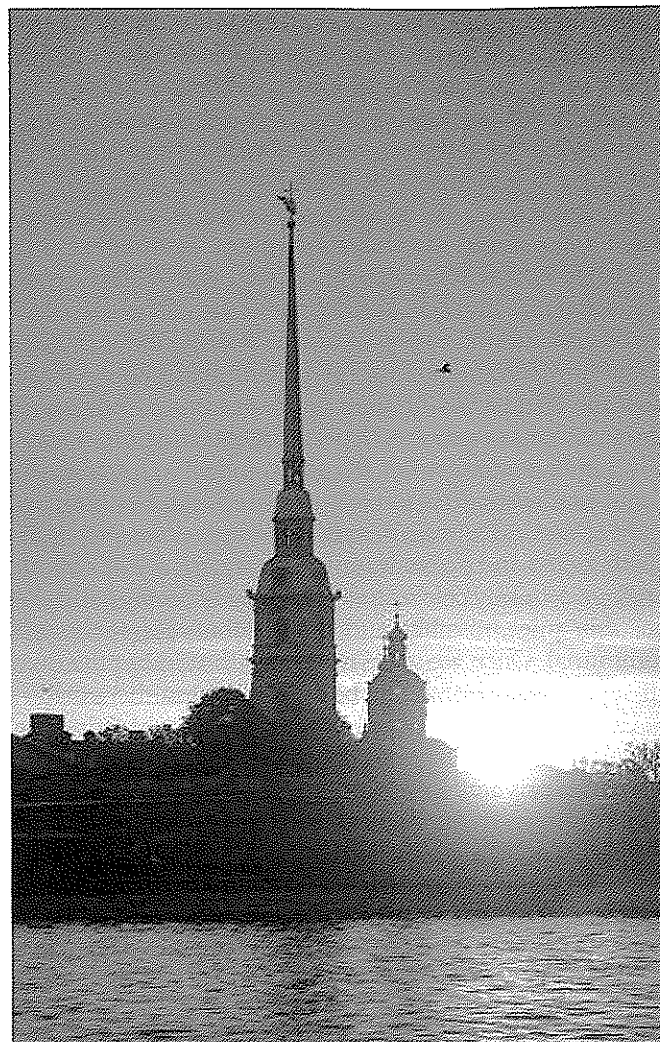
rhetorical or musical techniques or any other devices that call attention to ourselves. It's about God who chooses to adopt us as sons and daughters, who graces and commissions us in our various vocations to live as regal servants of one another, who calls us to account, who loves righteousness, who forgives, who through the pain of the cross gives new life over and over. As Annie Dillard says, we "saunter through [the words of the] liturgy like Mohawks along a strand of scaffolding who have long since forgotten their danger."¹⁰

So the spirituality of the *cathedral* musician begins at the font and attends to word and table at the Paschal feast. It does this across the *liturgical year* so that the whole story is remembered, not just our favorite pieces or something we invent out of our imagination to escape time, space, and God. The story of God's dealing with us extends into our very time and space—from creation to consummation; from prophets, priests, psalmists, and sages to the central cross and resurrection of Christ; from the resurrection to the history of Christ's body the church in the world to us here and now. It includes Advent, Epiphany, Lent, Easter, Ascension, Pentecost, Ordinary Time; it includes lament and thanksgiving, grief and joy, fasting and feasting, mourning and celebration, all our little stories in relation to the big story, all our individual and communal struggles, and all the world's big and little events in the light of Christ.

On this weekly and yearly round the *daily* fare is *prayer*. Prayer is stuttering before God. It's the creation groaning in labor pains with eager and patient longing before God (Rom. 8: 19, 22, 25). We join the groaning, not knowing how to pray. The Spirit helps us in our weakness and intercedes with sighs too deep for words (Rom. 8:26). The church does its praying in all sorts of ways: at meals, on arising, on going to bed, individually or in families or in groups at various times, and in monastic communities at prayer offices throughout the day. At the individual level, our inability to find words to express prayer can literally stutter without coherent meaning to other human beings. At the communal level, however, there has to be some coherence (1 Cor. 14).

On the communal level the Spirit helps us not only as we intercede for the world at the Eucharist but also through the liturgical patterns of daily morning and evening prayer that protect us from one another and from our devious individual attempts to use prayer as a weapon against our neighbors. Parish churches may in some cases sustain such communal daily services of morning and evening prayer, but it's at cathedrals where the whole body of Christ in a population center should be able to expect them. And, as an outgrowth, it's especially cathedrals that we should expect to find open for individual prayer twenty-four hours a day every day (or as close to that as possible).

Finally, there are the *occasional services* that mark the life of our local communities, like weddings, ordinations, commissionings, the laying of a cornerstone, dedications, installations, funerals, blessings, anniversaries, and vari-



Peter and Paul Cathedral, St. Petersburg, Russia

ous public occasions of lament or celebration. Those occasions that are most local are apt to be held in parish churches, those that are more related to the larger public in cathedrals. But cathedrals are related to all the parts in a way that is true for no single local parish, which means cathedrals are in some way related to all the occasional services of an entire diocese or an entire population center.

This reflection brings us to other issues related to the cathedral musician as *cathedral* musician.

Communicating Grace. Everything the church is and does is for the sake of the world. Communicating the grace which the church embodies and is called to proclaim and offer is central to the church's being and doing. This is so obvious that it hardly needs to be stated, but we do need to state it because it gets so obscured today under euphemistic labels like "mission" and "evangelism." Driven by statistical tabulations and pragmatic presuppositions, these good words have been turned into code words for vulgar manipulative attempts to accost people and coerce them into our predigested molds and cookie-cutter patterns for the sake of attracting numbers and raising money to prop up dying institutions. They are part of the slogan-

eering and pamphleteering that increase the world's incapacity to hear any word of grace at all from the church.

Since cathedrals are public and representative in ways that local parishes are not, cathedrals need to lead us in naming the wolf in sheep's clothing and carrying out the church's graceful hospitality with invitational integrity. I have no illusions that this is easy. It is clearly a huge challenge to be graceful in the way we speak and embody the grace of Christ without trying to turn it into our sales tricks, yet loving those who do just that.

Unity and Ecumenicity. Whatever the bishop's office may be, and whatever the church of the bishop's chair may be about, it has something to do with the unity of the church. Given the horror of our divisions stacked against the baptismal reality of the church's unity, this is no easy matter, but some things can and need to be said.

Unity, for cathedral musicians, relates first to your cathedral, to the Roman Catholic diocese where your cathedral is located, and to the whole Roman Catholic Church beyond that. Unity in a Roman Catholic context is your first concern. How a given cathedral plays that out depends on a specific cathedral and its diocese and all the issues that a given time and place bring with them. You and your bishop may not find the concern for unity in this sense to be a simple thing, but it is simple by comparison with the ecumenical dimensions of this issue.

The church is one in Christ, whether we like it or not. At baptism we are all engrafted into Christ's one body, and we are called to be one body of Christ in the world no matter how many splintered pieces we in our sinful rebellion manage to split ourselves into. We need one bishop in a territory and one church for the bishop's chair.

Though we don't have such a thing, we have nonetheless managed to forge ways to get at it in spite of ourselves. The walls created by our American "denominational"

The church is one in Christ, whether we like it or not.

lines are increasingly porous, in spite of the reality that our loyalties (the loose talk about their absence notwithstanding) are not all gone and are not likely to disappear very soon. Nor are the theological motifs of each tradition to be taken lightly. We each have a contribution to make to the ecumenical mosaic. But it is also true that many—if not most—of our disagreements now are *within* denominational lines, as much or more than *between* them. Furthermore, a self-sufficient suburban church-as-independent-silo mentality is the sectarian ecclesiological heresy we all face. Since Vatican II it has been impossible for "Protestants" and "Catholics" to attack one another too glibly from behind the crenellated walls of separated fortresses or to act as if our problems are unrelated. In fact, "Protestants" as well as "Catholics" often look to the kind of unity that bishops and cathedrals may—at least in principle—provide.

For example, I live in Roseville, Minnesota, ten or fifteen minutes away from the St. Paul Cathedral in St. Paul. My parish, the Lutheran Church of the Resurrection—also in Roseville—is just a little farther away from the cathedral than is my home. One of the members of Resurrection's choir—Virginia Polster—is an artist, a very good one. She has drawn a couple versions of the St. Paul Cathedral, and they hang happily in many of our homes. My wife and I have both of them: one a gift from the choir for my interim work while we were looking for a new cantor.

Now, nobody in my church is likely to join the Roman Catholic Church: We're pretty loyal Lutherans. But we celebrate the St. Paul Cathedral in our midst both as a symbol of the city of St. Paul and as a symbol of the ecumenical unity of the church. We go to the cathedral for services, concerts, tours, its art, its architecture, and its lectures. So do many other people, like my Presbyterian brother-in-law from Ohio when he visits us and other visitors from near and far who may be from other Reformed traditions, or Methodists, Episcopalians, and Baptists.

With the possible exception of Episcopal cathedrals, no other tradition has the ecumenical space—theological and physical—that Roman Catholic cathedrals provide for the whole church. We look to you for it, even though there may be all sorts of unresolved disagreements and prejudices that remain between us. You most often graciously welcome us, for which we are grateful. Part of your responsibility is to keep figuring out this challenge of baptismal unity with the rest of us, as Jesus prayed (John 17:23).

Dialogue. In addition to unity and ecumenicity, we also expect your spirituality to be dialogical toward the broader religious issues we face in the public square. Let me quote Martin Marty to explain what I mean. He cites the Cathedral of the Assumption in Louisville and its Cathedral Heritage Foundation when he says:

The Foundation models an understanding of "public space." Weekly something or other goes on there for the public, at no cost. As few programs do, the Festival of Faiths involves the city's elites—but also school children and a variety of publics. I've seen Sikhs, Muslims, Jews, and others not at all uneasy at this "Cathedral of the Assumption"—doesn't exactly roll off the Protestant tongue—being regarded hospitably, as peers, and made to feel at home.

Another feature: Instead of celebrating celebration and being interfaithy about interfaith, the Heritage folks concentrate on a theme each year. . . "sacred texts," "the family," and similar substantive topics.¹¹

How to maintain the integrity of the Christian faith and still express its innate concern for dialogue and hospitality with other faiths is no easy matter. We need to do it, however, if we are to live together with any concern for the other and with a concern for the social fabric we inhabit. Cathedrals are peculiarly positioned for precisely

this responsibility.

Art. Cathedrals are also peculiarly positioned for housing works of art in buildings that represent the finest architecture, alongside the finest dance, literature, concerts, plays, and every conceivable artistic creation human beings have crafted. Cathedrals cannot handle all of this in their own buildings or by themselves for an entire city, but they can house and support some of it and be in touch with much more of it—with museums, dance companies, choirs, and orchestras. The cathedral's responsibility, however, is not art for art's sake. It's art propelled and compelled by the gifts God gives the creation, made available to the whole world, and contextualized by the worship of God where human beings are most truly what they are. The gifts God gives the creation to craft are to be used for the glory of God and the edification of the neighbor in the beauty of holiness. It's no wonder the church, especially in its cathedrals, has been a patron of the arts.

Honesty. What drives the church's concern for the finest art is in part also a concern for honesty and integrity. One *may* be able to make a case for kitsch as popular religious art in the church,¹² but to the extent that kitsch is about sentimentality and imitation and is used to foster those false ends, it is dishonest, as Erik Routley has taught us.¹³ Where it is the "poisonous substance" of totalitarian control, as John de Gruchy has said, quoting Timothy Gorringer, kitsch is impossible to justify.¹⁴ Cathedrals, in that they are representative of the whole church in a way the local parish is not, have a special responsibility in this regard and may be faced with a greater temptation than the parish. The possibility of resources and large public presence can easily lead to succumbing to the culture's dishonest mangling of art into kitsch in order to sell or control. We expect cathedral musicians to stand against the culture on behalf of the whole church and make it clear that in the Christian vision everything and everybody are not for sale, that people and things are not to be misused or held in bondage, and that art is not a manipulative means to any end.

Justice and Peace. Closely tied to art and its honesty is a concern for justice and peace. Beauty and the integrity of an artistic work are about relationships, just as justice and peace are about relationships,¹⁵ the whole business fueled by baptism. The entire church is imbedded in these concerns and the work they entail. Since cathedrals are peculiarly positioned to relate to the public square more closely than the parish, however, they represent the church most obviously and are able to focus central concerns for justice and peace in forums and activities that few local parishes can provide.

Personal morality and the way an individual treats the neighbor cannot be neglected, for they form a critical piece of this whole. Both cathedrals and parish churches—in what they say, what they do, and how they counsel—are always intrinsically tied to personal ethical matters. In our culture, however, the danger is that spirituality is too easily reduced solely to this personal and individual set of

behaviors and relationships. Social justice and peace or anything which has to do with the social fabric beyond the personal—like laws, pending legislation, preemptive military strikes against other countries, hunger, famine, unequal distribution of the world's resources, racism, sexism, discrimination against gays and lesbians, and everything that relates to the systemic—are easily pushed off the map of the church's concern, because in our church and state arrangement the church can so easily be restricted to the "personal" terrain. Then the systemic matters are forgotten as if they could be carried outside the sphere of God's concern. Cathedrals are strong parts of the church that remind us that we cannot draw the map in such way, that we cannot forget the poor and lowly for whom God cares deeply, and that understanding is to be sought and action to be taken on behalf of the outcast.¹⁶

Christian spirituality is not about one thing. It's about a whole collection of things that center around and spin out from worship.

Learning. Cathedrals also are peculiarly situated to be places for lively learning. They house historical documents in archives, and they stimulate libraries, schools, scholars, teachers, and students. Whatever bishops and their churches are, they inevitably point to a past in which—under God—life has been lived for good and ill, decisions have been made, debates have been conducted, and actions have been taken. The church, when it is wise, has kept records of all this, not for the sake of pointing backwards but for the sake of helping succeeding generations learn from our past sisters and brothers so they do not have to duplicate mistakes but find help in figuring out how to forge new solutions for the problems they face as they live into the future where Christ leads us. The keeping of such records inevitably stimulates all sorts of new documents, research, study, dialogue, debate, skills, and labor—and, with them, the whole world of scholarship and learning.

Cathedrals cannot house or handle all of this, of course. As with art, they can do the part they can do, but then they have to be connected to schools and libraries and the world of scholarly activity in which they find themselves. Though they cannot do everything, they can be centers in the sense of locating places where whatever needs to be studied can be studied, hosting events that pull together the parts of what educational institutions or think tanks may explore individually, and seeking coherent understanding for life under God. There are no easy answers here, nor can easy integrative solutions be forced without grave dangers of tyranny. Christian spirituality is not about finding simple solutions or trying to force everything and everybody into a single mold. It's about seeking understanding before God with our sisters and brothers before us, with us, and after us, figuring it out as we go in a sea of chaos, ordered and infused by God's remarkably

costly but simple grace.

By way of summary, then, for *cathedral* musicians in particular, one might say that Christian spirituality is not about one thing. It's about a whole collection of things that center around and spin out from worship, all held together in God in Christ through the Holy Spirit for the sake of the world. The cathedral is uniquely positioned to express this whole.

Cathedral Musicians

One way to pursue an exploration of spirituality for the cathedral musician as *musician* would be to go back through the cathedral categories just isolated and parse out the musical piece in each category, but that would not give an accurate picture. It would be better to let the being of the musician as musician initiate and lead us and, in that process, cover the categories included under two musical headings: time and musical syntax.

Time. As *musicians* your fundamental responsibility is to *music*. As Igor Stravinsky knew, music has to do with establishing an order between humanity and time.¹⁷ Music is not fundamentally about expressing something or feeling something or any of the other dead ends to which we are tempted to put it. Those dead ends lead to a search for what's not there.¹⁸ They're closely related to what

Leonard Pitts calls our "rampant consumerism [which] can't fulfill us."¹⁹ They're the snares of our delusions in which we fill the empty void with us and our feelings, create the emperor who has no clothes, and call our creation god. All of that is part of the larger human temptation known as idolatry.

"Music," as Stravinsky said, "is the sole domain in which [humanity] realizes the present."²⁰ Imperfect human beings are "doomed to submit to the passage of time—to its categories of past and future—without ever being able to give substance, and therefore stability, to the category of the present."²¹ Music establishes an order between us and time. It points us to our finitude.

As *church* musicians your fundamental responsibility is not only to music but to music in the context of *worship*. Worship exists in time just like music. Music is therefore uniquely allied to worship as the structural substance of the liturgy. Music, like everything else in the context of worship, takes on its true character and becomes what it is. At worship we acknowledge the Creator, Redeemer, and Sanctifier of time, space, and all that exists, including the creatures in time and space like us and our music. At worship we become what we are: finite but redeemed specks in the dwelling place of God who, unlike us, is from everlasting to everlasting (Psalm 90). At worship music becomes what it is: a creature that orders our creatureliness and by the gift of sound carries the praise, prayer, proclamation, and story of God in Christ through the Spirit.²²

Note: In the liturgy, where we sing the praise of God and establish an order between humanity and time, we *make a world*. "World-making" is done by God," of course, only by God, but, as Walter Brueggemann notes, "it is done through human activity which God has authorized and in which God is known to be present."²³ That, as Brueggemann also notes, is what it means to say a sacrament is "instituted" by God.²⁴ We aren't talking about forming rocks and minerals here but about "imposing order, shape, sequence, pattern, and meaning on already existing elements which are disordered and chaotic until acted upon. This action of creation . . . is what Israel does in liturgy"²⁵ which God authorizes. We follow Israel's lead.

Note also, Brueggemann reminds us, that this "real world, created in the moment of liturgy . . . means to 'uncreate' . . . other worlds."²⁶ The empire wants to silence doxology, but Israel's testimony is that doxology can't be silenced. "The song breaks out in newness because [God's] power for life will not be contained. Israel sings freely because God sings freely."²⁷ The order that is created is transformational: "The summons to doxology is an invitation to inversion. We sing and make worlds of the former dead who now live, of the former blind who now see, of the former poor who rejoice."²⁸ We discover that we are among the former dead and broken, but we are not former any longer. "The nations are invited to a new world with a public ethic rooted in and normed by tales of nameless peasants, widows, and orphans. It is enough to



The Lady and the Unicorn—Hearing. "The Lady and the Unicorn," celebrating the senses, was a familiar subject in medieval tapestry series. This image of the Lady playing a portative organ demonstrates hearing. It is from a series woven in about 1511 for Jean de Viste. Courtesy of the Cluny Museum, Paris.

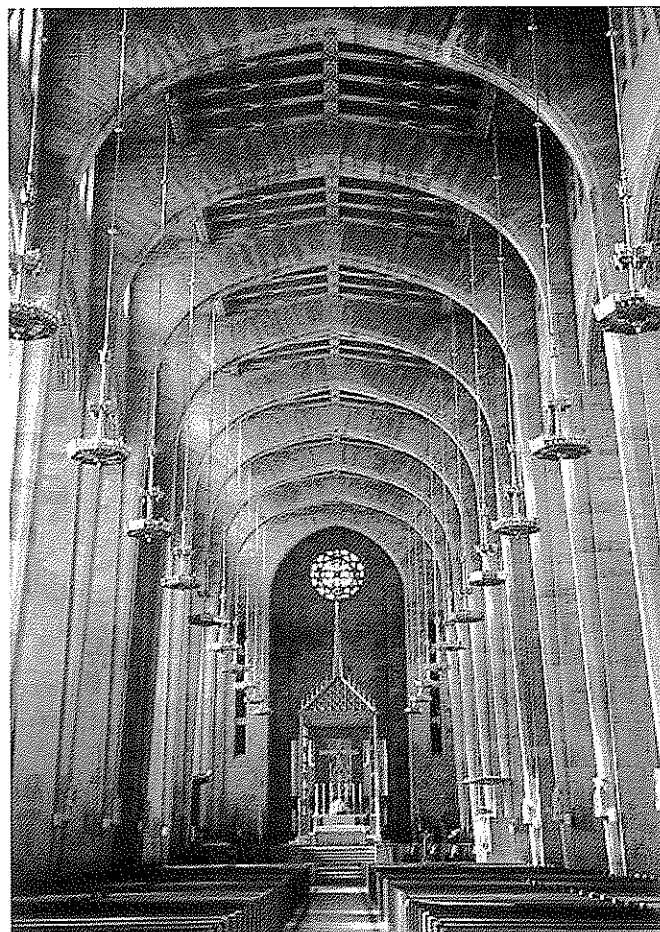
make trees sing and fields clap and floods rejoice and barren women laugh and liberated slaves dance and angels sing."²⁹

That is what your spirituality as *musicians* is about. You are at the center of the storm. You have the vocation as musical craftspersons and artists to articulate time in the real world of the worship of God. Your vocation is in part *negative*: not to succumb to the culture's seduction to make worship a presentation where music is the means to sell yet one more commodity to an unsuspecting public and trick people into an alternative pseudo-faith. Your vocation at its heart is *positive*: to plan, sing, conduct, and play so that the people's office is respected, the choir's office is respected, and the presider's and preacher's offices—along with your musical office—are all respected. Your vocation is to respect the liturgy which is the same as treating people—especially children, old people, and visitors—with love and respect, not with the manipulative contempt that seeks to lure them into one more unfulfilling cultural lie under the guise of current slogans or buzz words that bear down on us with their tyranny. Your vocation is to plan, practice, play, sing, and conduct so as to give sounding form as well as possible to a full range of congregational, choral, organ, and instrumental expression—all with celebrative abandon and disciplined restraint.

You have to do with grace, art, beauty, honesty, justice, peace, learning, and dialogue at the most profound levels of engagement. All of this is related to the worship in which your ministry is primarily engaged, but all of it spins outside worship as well. There you may or may not be directly involved. You are not responsible for all the details of other people's expertise, but you are responsible to be a constructive player and a part of the whole mosaic in whatever shape that takes in your time, place, and space.

Musical Syntax. Erik Haaland, one of my students, wrote a paper about a year ago on music in relation to unity in the early church.³⁰ Leaning on the data James McKinnon has assembled,³¹ he cited the musical allusions to unity in Paul and the early church teachers. We might remind ourselves about one of these allusions, since it's about the bishop. Ignatius of Antioch, in his letter to the Ephesians, said: "Your most renowned presbytery . . . is attuned to the bishop as strings to a cithara. Hence it is that Jesus Christ is sung in your unity of mind and concordant love."³² Once he had assembled descriptions of this sort, Haaland then wrote this:

Speculation about the actual music of the early Church remains just that: speculation. We are more likely to find musical metaphor than we are to find descriptions of actual practice. However, we must not assume that this oft-used musical imagery has no basis in the reality of the early Church. It seems we must assume these metaphors were used because they resonated with the experience of the early church—that music could be both profoundly unifying and fractious. And here we see a deep appreciation for musical practice that brings congregations to-



Cathedral of Mary Our Queen, Baltimore, Maryland

gether in that sort of unified fellowship characteristic of Christian *koinonia*.³³

Haaland goes on to suggest that the church gradually moved away from the difficult practical ramifications of music's relation to unity by spiritualizing them and turning them into a philosophical ideal.³⁴

Concerns of this sort immediately raise the question of musical syntax. In our period, probably not too unlike the time of the New Testament and the Christian teachers and preachers of the first few centuries, we find various musical styles used to drive us apart. People identify themselves with music described as popular, semi-popular, rock, easy listening, country, country western, heavy metal, classical, semi-classical, one or another sort of ethnic, and whatever the current tag might be. Though many people float easily among two or more of these styles, many others choose a style or two and set them over against others in warlike fashion. How does the church that talks about unity deal with this? How do we sing with one voice in such a world?

There are no easy answers to such questions. There are clues from the church's history and practice, such as the central concern for the voice, the development of chant, the development of music across the past twenty centuries, the repertoires available to us, the nature of the

congregation's office, the nature of the choir's office, the need for durability across generations, the nature of music that accompanies worship as opposed to music for concerts or other purposes, and the invariable necessity for craft and beauty. These are clues, however, and not answers. Christian spirituality is not about easy answers; it's about wise choices before God on behalf of the neighbor.

Your spirituality as cathedral musicians comes down finally to matters of musical syntax: You have to make musical choices. I have no simple guide for such choices, but I would suggest the broadest possible catholicity that includes something common for the voice of the people.

By encouraging "the broadest possible catholicity," I may seem to be challenging you to something difficult, but it may, in fact, be something comparatively easy. The many choices are the complicating factor. It is no easy matter to make appropriate choices from the myriad possibilities out there—choices that respect ethnic and stylistic differences and embrace the old and the new, that respect the breadth beyond you and what is yet appropriate to your specific time, place, and space. Even with many choices, however, decisions for the good of the whole may take many shapes and even be relatively clear.

Finding the "common voice of the people" is the puzzle in such choices. For the sake of unity and community, is it possible to have several settings of the Ordinary that are widely known in your cathedral, your diocese, or across the Roman Catholic Church? How about just a common setting of the *Sursum corda* and *Sanctus*? What about several common settings of the Ordinary that are *ecumenical*? How about a common *ecumenical* setting of the *Sursum corda* and *Sanctus*? What about a common core of *ecumenical* psalmody and hymnody, with common inclusive texts and common melodies, for your cathedral, your diocese, the Roman Catholic Church generally, and the *ecumenical* church as a whole?

No papal edict, bishop's directive, or statement of principles from a group will accomplish any of this, though wise documents with pastoral wisdom do help. I am in no way even suggesting the tyranny of force or control, nor do I want to deny the marvelous wonders of our diversity. I am simply raising a question of pastoral concern that we don't want to touch: how the faith is embodied musically for the people of God as a whole, as a people. Church musicians in the final analysis are the ones who, through their networks, are most able to help. All church musicians are called to contribute to this concern, but cathedral musicians are often situated most representatively and can therefore probably help the most.

Spirituality Revisited

You may be thinking at this point that I have avoided spirituality and talked about vocation. Perhaps, but that result is inevitably imbedded in the assignment itself, which in essence asks for something akin to Peter Fink's notion of vocation spirituality.

Or maybe you're thinking that I have talked about

church musicians in general, not cathedral musicians. If that's true, it's because cathedral musicians are most representative of the church and its music in the public square. What's true for the church musician generally is especially true for the cathedral musician.

Maybe you will read what I've written as what you already know. If that's true, I will have done my job, which is precisely to bring to consciousness and order what you

Your spirituality as cathedral musicians comes down finally to matters of musical syntax: You have to make musical choices.

know is out there.

Perhaps you will read this reflection as completely overwhelming and cause for discouragement. The overwhelming part is true: No human being can possibly do all the things cathedral musicians—or pastoral musicians in general—are called to do. The discouragement part is false, however. You are called to do what you are called to do with your gifts in the areas where your gifts lie, and then you are called to get help as needed elsewhere. The nature of the task is not cause for discouragement but points to your spirituality as adventure, as Gordon Mursell has noted.

We should also quote Peter Fink once more. Your spirituality has to do with "the profound human journey into the mystery of God which is at the same time the mystery of God made human and the mystery of human life transformed into the divine." You get to live this journey through the stuff of music as cathedral musicians. For you who are called to this vocation and its spirituality, it is hard to imagine any duty more delightful.

Notes

1. A sentiment noted by many commentators, including Scott Borden, a monk at Holy Cross Monastery in West Park, New York, at "Worshipping God with Who We Are": A Worship Renewal Conference at Blooming Grove Reformed Church, Rensselaer, New York, October 26, 2002; and Martin Marty, "Catholicism and American Hispanics: In, Out, or Spiritual" in *Sightings* [e-alvarez@chicago.edu], December 16, 2002.

2. Martin Marty often notes this insubstantial character of "spirituality" as many people understand the term, pointing out that it does not translate into projects or charitable giving: See "Benisons" in *Sightings* [e-alvarez@chicago.edu], December 23, 2002.

3. Peter E. Fink, "Liturgy and Spirituality: A Timely Intersection," in *Liturgy and Spirituality in Context: Perspectives on Prayer and Culture* (Collegeville, Minnesota: The Liturgical Press, 1990), 48–49.

4. *Ibid.*, 49–50.

5. Gordon Mursell, "Prologue," in *The Story of Christian Spirituality: Two Thousand Years, from East to West*, ed. Gordon Mursell (Minneapolis, Minnesota: Augsburg Fortress, 2001), 9–10.

6. *Ibid.*, 10.



7. Among these are the following: Volumes 16–18 of *World Spirituality: An Encyclopedic History of the Religious Quest* (New York: Crossroad, various dates). Those volumes include *Christian Spirituality: Origins to the Twelfth Century*, ed. Bernard McGinn and John Meyendorff (1985); *Christian Spirituality: High Middle Ages and Reformation*, ed. Jill Raitt (1988); *Christian Spirituality: Post-Reformation and Modern*, ed. Louis Dupré and Don Saliers (1989). See also Louis Bouyer et al., *History of Christian Spirituality*, 3 vols. (London: Burns & Oates, 1963–1969); Louis Cognet, trans. P. Hepburne Scott, *Post-Reformation Spirituality* (New York: Hawthorn Books, 1959); Bradley C. Hanson, ed., *Modern Christian Spirituality: Methodological and Historical Essays* (Atlanta: Scholars Press, 1990); Cheslyn Jones et al., ed., *The Study of Spirituality* (New York: Oxford, 1986); Shawn Madigan, ed., *Mystics, Visionaries, and Prophets: A Historical Anthology of Women's Spiritual Writings* (Minneapolis: Fortress Press, 1998); Lucien Joseph Richard, *The Spirituality of John Calvin* (Atlanta: John Knox Press, 1974); and Peter Brooks, ed., *Christian Spirituality: Essays in Honor of Gordon Rupp* (London: SCM Press Ltd., 1975).

8. This will be an attempt to speak on behalf of the faithful Christian people I have served, informed most recently by a group my pastor, Robert Hausman, has assembled as part of the Pastor-Theologian Program sponsored by the Center for Theological Inquiry at Princeton Seminary, funded by the Lilly Foundation. This group is reading, discussing, and writing about matters related to theology, worship, and art. It has influenced my thoughts here.

9. Cf. Norman Podhoretz, *The Prophets: Who They Were, What They Are* (New York: The Free Press, 2002), 32 (and, indeed, the whole book).

10. Annie Dillard, *Holy the Firm* (New York: Harper & Row, 1977), 59.

11. Martin Marty, "Interfaith Louisville," in *Sightings* [e-alvarez@chicago.edu], November 25, 2002.

12. See Frank Burch Brown, *Good Taste, Bad Taste, and Christian Taste: Aesthetics in Religious Life* (Oxford: Oxford University Press, 2000), especially Chapter 5, "Kitsch, Sacred and Profane: The Question of Quality." Also John W. de Gruchy, *Christianity, Art, and Transformation: Theological Aesthetics in the Struggle for Justice* (Cambridge: Cambridge University Press, 2001), 76–77.

13. Erik Routley, *Church Music and the Christian Faith* (Carol Stream, Illinois: Agape, 1987), 94–96.

14. John de Gruchy, *Christianity, Art, and Transformation*, 76,

quoting Timothy Gorringer, "Kitsch and the Task of Theology," in *Theology Today* 56:2 (July 1999), 232.

15. For more about this see my discussion in *Let Justice Sing: Hymnody and Justice* (Collegeville, Minnesota: The Liturgical Press, 1998), 88–90, which includes mention of Augustine, *City of God*, II.21, where the Roman general Scipio's comparison of harmony in music to concord in a community is cited. See also de Gruchy, 2, 76–77, 82–94, and much of the rest of the book.

16. Churches, especially central ones like cathedrals, for example, have not only housed font, ambo, and table but have also been places to store food for those who need it.

17. Igor Stravinsky, *An Autobiography* (New York: W. W. Norton and Company, Inc., 1962), 54.

18. *Ibid.*, 162.

19. Leonard Pitts, Jr., "Rampant Consumerism Somehow Can't Fulfill Us," *St. Paul Pioneer Press* (Tuesday, December 24, 2002), 9A.

20. Stravinsky, 54.

21. *Ibid.* This passage calls to mind Augustine's famous passage that asks what time is. See Augustine, *Confessions*, XI:xiv (and cf. Augustine, *City of God*, XII:13.) See also Jeremy S. Begbie, *Theology, Music, and Time* (Cambridge: Cambridge University Press, 2000), 76 (and the whole book).

22. I have parsed these out in *The Heart of the Matter: Church Music as Praise, Prayer, Proclamation, Story, and Gift* (Chicago: GIA Publications, Inc., 2001).

23. Walter Brueggemann, *Israel's Praise: Doxology against Idolatry and Ideology* (Philadelphia: Fortress Press, 1988), 11.

24. *Ibid.*, 10.

25. *Ibid.*, 52.

26. *Ibid.*, 53.

27. *Ibid.*

28. *Ibid.*, 86.

29. *Ibid.*

30. Erik Haaland, *Music and the Early Church: Questions of Unity* (November 25, 2002).

31. James McKinnon, *Music in Early Christian Literature* (Cambridge: Cambridge University Press, 1987).

32. Ignatius of Antioch, Ephesians IV, 1–2, cited in McKinnon, 19.

33. Haaland, 3–4.

34. Haaland, 6, leaning here on Johannes Quasten, *Music and Worship in Pagan and Christian Antiquity*, trans. Boniface Ramsey (Washington: National Association of Pastoral Musicians, 1983).

"Just As I Am": A Spirituality for Disciples

BY WENDY M. WRIGHT AND ROC O'CONNOR, SJ

One of the amazing things about Christianity—and, thus, about the discipleship of pastoral musicians—is the remarkable number of paradoxes at the heart of Christian faith. In fact, it would seem that Christianity itself is based on a whole set of seemingly irreconcilable opposites which tradition has held together in a creative and mysterious tension.

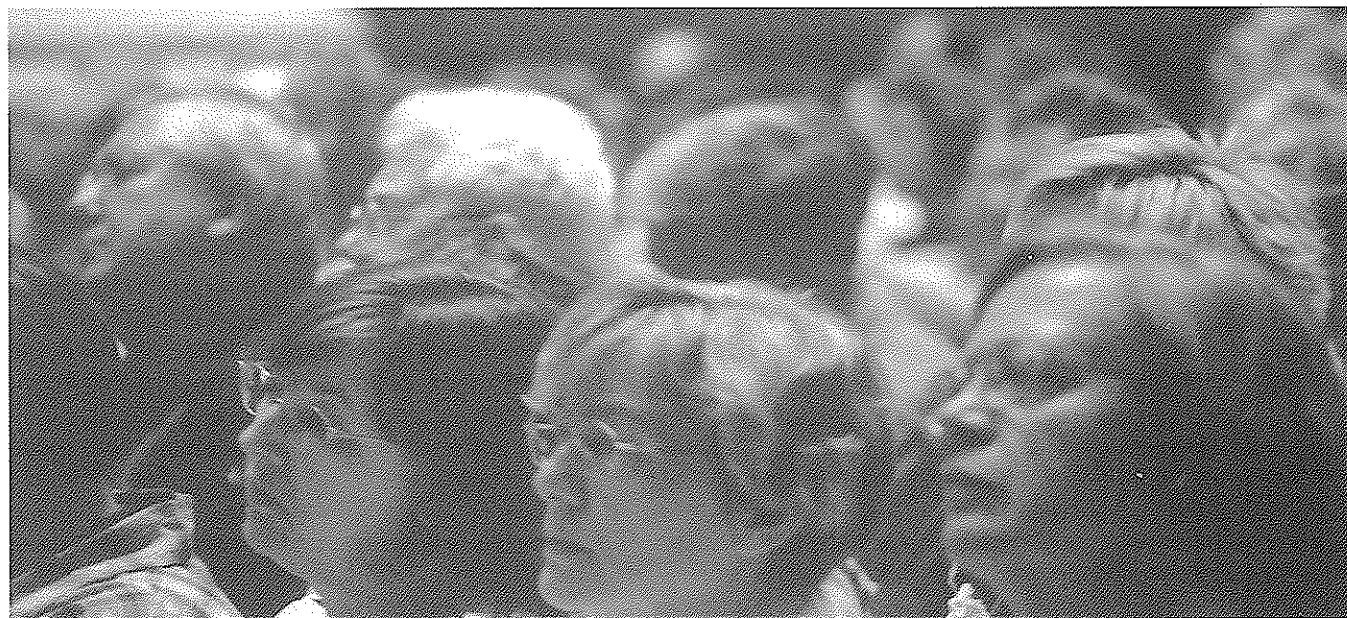
Examples of these paradoxes abound. Consider the Christian notion of God as Trinity: faith in the God who is Three-in-One. "Trinity" describes an impossible, irreconcilable set of opposites that the faith community holds together in paradox. And need we mention the Christian affirmation of Jesus Christ as fully God and fully human? What in heaven's name can that mean? But the church holds in tension Jesus' full humanity and full divinity and refuses to let go of either pole.¹ Another example is high-

lighted by modern scripture scholarship. "Realized eschatology" is the paradox of the "already but not yet." The kingdom of God is with us, yet it will be fully realized only in the future. In the liturgy, we encounter the reign of God as a foretaste of what will be.

Further, paradoxes in Christianity do not only appear in reference to God or Christ but to concepts of discipleship as well. We have this extraordinary calling—to be conformed to the image of Christ—and at the same time we are fragile and broken, dragging along with us all that we are and are not. The wonderfully deep Christian teaching about humility manifests this very paradox.² Humility draws us to that nexus of opposites where we know two things: We know the majesty of the human person who is called into the presence of God and we know the absolute poverty that we bring before that same God—we are indeed blessed and broken.

What we are dealing with in Christian faith is essentially the mystery of infinity encountered in or dwelling in finitude. As the language of classic Catholic theology would have it, God is both immanent—among us, between us—and also transcendent—beyond. God arches past any possible concept, language, application, or pretensions that we might have. This is the tension that takes us to the next level of this reflection. The infinite dwells in a finite time and place, in a finite circumstance. It is a

Dr. Wendy M. Wright is a professor of theology at Creighton University, Omaha, Nebraska, and a cantor in the Archdiocese of Omaha. Rev. Roc O'Connor, SJ, is an associate professor in the Department of Theology and co-director of liturgy for campus ministry and St. John Parish at Creighton University. This article is based on their presentation, "Musical Discipleship as Vulnerability and Availability" at the 2002 NPM Regional Convention in Omaha, Nebraska.



mystery that occurs over and over and over again—in liturgy as well as in our daily lives.

Liturgy: The Place of Paradox

Paradox, then, dwells at the heart of Christianity. It points to the church's struggle to hold together opposites in a creative tension; it is an essential part of the deep grammar of Christianity. And, since this is true of Christianity, the same must be true of liturgy. Liturgy is the place of tension and paradox. Indeed, it is the place of the deepest tension, for it is where we come together and celebrate the mystery of those paradoxes.

Yet we human beings tend not to be able to hold opposites in tension very well. We are inclined to resolve our paradoxes by emphasizing only one aspect of the elements in tension. For example, in our current circumstances, there is a tendency to break the tension between the divine transcendence and immanence by stressing one experience of God over the other. To illustrate this point, we'd like to invite you on a brief imaginative journey to two North American parishes. Our tour leads us to a "high church" liturgy and a "low church" liturgy. For the sake of highlighting the tensions, we exaggerate somewhat the differences between these two imaginary parishes.

□ Architecture: The "high church" building tends to orient the people toward the front—toward the altar, chair, and tabernacle—because it tends to orient the faithful toward mystery and the transcendence of God. The "low church" building, on the other hand, tends to highlight the presence of the gathered community, with a possible additional focus on the inclusion of those marginalized by society.

□ Emphases: The "high church" model places greater import on a defined and *sacred* space, while the "low church" model seems to be emphasize *community* more than anything else.

□ Music and Art: The "high church" liturgy exhibits a tendency to focus on tradition as embodied in the treasury of music that's been handed down to us. It expresses its love for and attachment to Catholic tradition, which it understands as "timeless," through its selection of art, "style," and even the themes of its homilies. The "low church" liturgy, again, tends to make the local community in its contemporary context the focus. Therefore, the music, art, style, and homiletic themes all reflect this central point.

□ The Liturgical High Point(s): The "high church" Mass tends to highlight the consecration of the bread and wine or, in some cases, the procession of the choir! Mass at the "low church" parish emphasizes either the homily—which can appear as a conversation about "who we are right now in this particular place and

time"—or a very extroverted greeting of peace.

□ The Spiritual Focus of Participants: In the "high church," people seem invited to bring their *good* selves, their "Sunday-go-to-Meetin'" selves, to church, and they may be invited, at least somewhat implicitly, to leave their *bad* (or aesthetically or morally challenged) selves at home. Manifesting a tendency to emphasize the cultic aspects of Catholicism, this model could easily emphasize the individual's path toward salvation. Meanwhile, the "low church" parish takes its "inclusiveness" as a mark of pride, especially the inclusion of people who are on the margins of society. This parish tends to focus on the social dimensions of our discipleship and the call to live justice in daily life. This model underscores the service of others as the path to salvation.

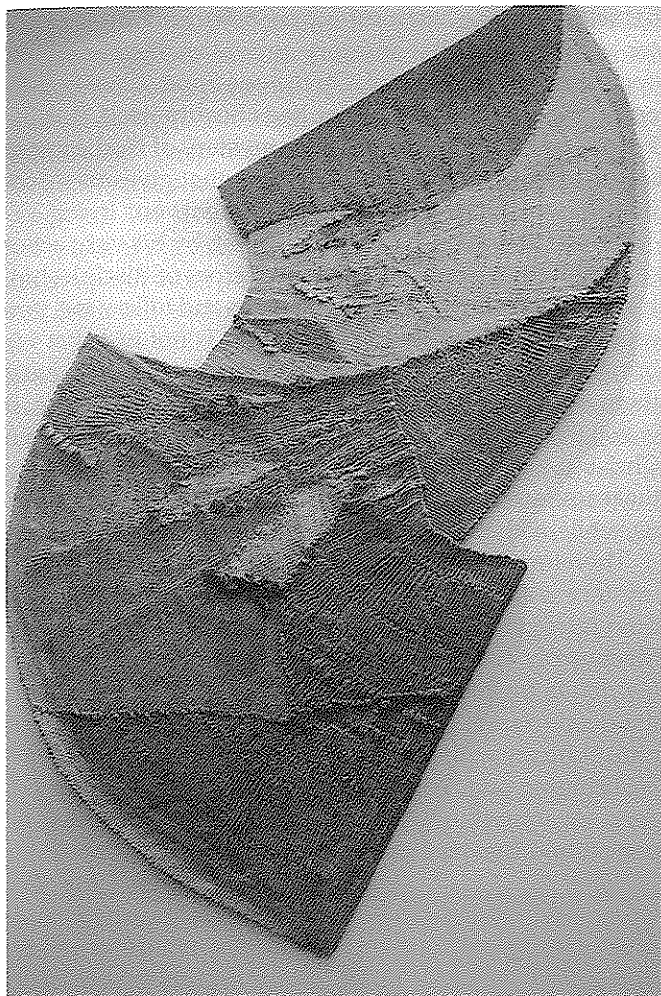
□ Interior or Outward Focus: The practical application of the spiritual focuses described here is that the "high church" parish seems disposed to concern itself with the devotional life of people in the parish, while, in the "low church" parish, the work for justice tends to overshadow any emphasis on a person's own relationship with God.

□ Atmosphere: People might sense a chilly or frigid atmosphere at liturgy in the "high church" due to a concern to observe correct decorum and to preserve aesthetic standards. Sometimes the "low church" Mass can be so noisy that there is no opportunity for silence. This model maintains a casual atmosphere, one conducive to mutual greeting.

□ Financial Commitments and Other Practical Implications: Beauty is a key value in the "high church" experience. This strong emphasis is linked to a significant financial commitment for musicians, vessels, vestments, accoutrements, and so on. In the "low church" parish, the community's significant financial outlay tends to be directed toward social service or to local organizations that work for causes that serve the common good.

It is important to note that each of these imaginary parishes promotes some very helpful and beneficial values—from beauty to the common good, from the transcendent Mystery to the Jesus of the Gospels. And each one also advances some values that seem to be incompatible with Christianity. For example, one of the flaws of the "high church" model can be a kind of aesthetic snobbery that actually rivals the sort of casual snobbery of the "low church." Each offends by deeming its own vision as the truest—even the only—authentic expression of faith.

To the extent that we are unable to hold together the tension between immanence and transcendence, we are prevented from going deeper into that paradoxical tension to the point where we encounter the meeting of those



Dynamic Tension, fabric art, Hyatt Regency Hotel, Cincinnati, Ohio

two realities. We miss speaking from the deep grammar of Christian paradox. What we propose here is that the church move consciously to that place where it encounters and maintains the tension between transcendence and immanence because, we propose, this would be a step toward a more mature, adult form of worship.

Our claim is that the goal of liturgical prayer—in fact, the very maturing of the public prayer of the Body of Christ—involves maintaining this (perceived) tension between the transcendent and immanent God as seemingly opposite realities. One practical place where we encounter the need to maintain this tension occurs when we seek to bring our whole selves to worship God.

Liturgical Prayer: Naming the Tensions

In our prayer, whether public or private, we human beings have a tendency to leap over our finiteness. This is the first element of our own inner paradox: We somehow believe that prayer has to do with leaving our very selves behind. In other words, we think: "I'll just be a good prayerer," or "I'll just really get my spiritual act together," or "I'm really going to engage in these disciplines now," or "I'm going to love God with my whole heart from now

on." But the truth is that we don't come to God as plaster-of-Paris "saints"; we come as human beings.

So what happens that makes our best laid plans go astray? Perhaps, we reason: "I'm not ready yet," or "I haven't really gotten it together yet," or "I'm *still* a person overwhelmed by distractions," or "I'm *still* a person who has a shadow side." We are tempted, in other words, to "leap over ourselves" by coming to prayer as if none of our darkness really existed. But such a leap never works. God won't find us if we try to place ourselves where we think we *ought* to be, because God deals with human beings as we are: God only finds us exactly where we are. So if we try to set ourselves aside and act as if we're something that we're not, we are radically closed to the action of God.

On the other hand—and this is the other temptation to resolve the paradox of our identity—we can stay so enmeshed in our own finitude that we do not open ourselves to the mystery of God. That is, if we never open ourselves to the ineffability of the divine presence, we will stay closed off within our human possibilities, our own solutions, and our own agenda. But the truth of the human condition, as Christians perceive it, is that we are not "finished products," we are not fully complete, we don't have all the answers. It is God who completes us, not ourselves.

Either one of these terribly human ploys to resolve the paradox of our identity as believers—leaping over our own finitude or being enmeshed by it—has the same result. Resolving the tension one way or the other shelters us; it conceals us from the encounter with the Divine. In neither case, however, does the choice allow us to bring our whole selves into the encounter with God.

Liturgy's Invitation: Bring Your Whole Self

If our prayer is to mature, it will require, as a first significant step, that we learn to bring our whole selves to the liturgy: our blessed and broken selves, the bright and the shadow sides, the joys and the sorrows. We find that the very deep grammar of the liturgy not only invites us to bring our whole selves to worship, in fact it summons the deepest parts of our lives to appear and be present before the Mystery. Here are key dynamics of the liturgy that allows and demands our presence in this way.

The first crucial dynamic is this: The liturgy is a privileged "place" in which the church encounters the paschal mystery by means of its ritual gestures, symbols, and prayers. The "paschal mystery" is the theological term that points to Christ's incarnation, life, ministry, passion, death, resurrection, ascension to the right hand of God, and coming return in glory.³

And the second dynamic is captured in this sentence: "The paschal mystery is not a thing but a person."⁴ In other words, the liturgy is a privileged place of our encounter with the *person* of the risen Christ who now reigns in glory. We do not encounter a thing or a concept but a person. We assemble in the presence of the risen

Christ who is now seated at the right hand of God. He is the same one who died, who rose, who has ascended, who is now reigning in glory, and whose return we await.

The third dynamic, building on the first two, is this: Through the liturgy we meet the living Christ who, at the right hand of the Power, continues to pour out his life in praise to the Father (*coram patre*) on our behalf (*pro nobis*). The risen Christ continues to pour out himself (*kenosis*) to the One in worship. Recall how, in the second chapter of Philippians, St. Paul depicts the self-emptying of Christ:

When we encounter the paschal mystery in the liturgy, we encounter the reality of the personal, self-emptying Christ.

"He did not cling to godliness but rather emptied himself, taking on the form of a slave." Christ's self-emptying continues eternally, now, as he pours himself out in worship and love of the Father for the salvation of humanity.

Therefore, when we encounter the paschal mystery in the liturgy, we encounter the reality of the personal, self-emptying Christ. The point is that the body of Christ enters into a liturgical relationship with the risen Lord in such a way that we, too, enter into that same movement of

his self-emptying *coram patre et pro nobis*. Such an encounter with the paschal mystery provokes significant responses in us, the faithful. On the one hand, Christ's self-emptying love attracts us, for he is Beauty itself. It is his kenotic love that reveals the true mystery of God's intent toward creatures. It is his self-giving that gives us salvation. It is this outpouring love that orients our living.

On the other hand, this same Christ, by his very act of self-emptying, draws us in to the terrors of discipleship. He says, "Unless you take up the cross and follow me, you cannot be my disciple."⁵ Therefore, it is not just that we bring our own daily sorrows and joys to the liturgy to have them caught up in Christ's self-offering (kenotic) love; it is also the case that the liturgical encounter with the Risen Christ in word and sacrament provokes our *resistance* to that same self-offering love, because of what it requires of us, while, at the same time, inviting us to *embrace* that love.

Therefore, the Church's encounter with the paschal mystery is an encounter that is beautiful and, at the same time, terrifying. The Scottish personalist philosopher John Macmurray (1891–1976) has observed that "art without fear tends toward sentimentality," and we can explicate the deep grammar of liturgical prayer by paraphrasing him: "Liturgy without fear tends toward sentimentality." So, bringing our "whole selves" to liturgy invites us to a deep awareness of attraction and/or resistance to the person and message of the risen Christ. This encounter

with the paschal mystery orients us toward beauty which, similarly, tends toward sentimentality if it is without fear. It also furnishes us with the deep "stuff" of conversion by opening to our awareness those "places" where God's grace needs to be applied. Such attentiveness, we suggest, is what the Church means by "full, active, and conscious participation."

To put it another way: Our encounter with the paschal mystery in the liturgy reveals at the same time the glory of God's mercy and our dread of being asked to forgive our enemies. This encounter manifests the grandeur of God's love and our reluctance of having to take up our own cross. It shows forth the beauty of God's salvation and our utter terror at having to surrender or let go. It is here that we



Baptismal pool, Cathedral Basilica of the Assumption, Covington, Kentucky

can speak of the "real presence" of the congregation. Our choice, therefore: We can either be conscious of our own resistance to the presence of the reign of God in Christ or we can be hypocrites and pretend that we do not resist, that we can "leap over ourselves."

This is the power of word and sacrament at liturgy, if we bring our whole selves to the act of liturgy. For the presence of the risen Christ at liturgy will draw forth our great love of other people as well as our resentment. It will call forth our willingness to sacrifice and offer ourselves for others as well as our divisions. See how vulnerable the liturgy makes us before the divine Majesty! And it is in our vulnerability, in our resistance to God, that we come to know where the grace of our compassionate Lord needs to go. Thus, we no longer have to "leap over ourselves" in worship, but we have to allow our resistance and those disagreeable emotions to draw us into a deeper relationship with the risen Christ.

Praying the Psalms from Our "Whole Selves"

If we are called to bring our whole selves into the presence of God in liturgy, then we are called to pray the psalms in the same way. This reflection comes from the point of view of one who has served long as a cantor, as a musician, and as one who prays in the community of the church.

It has been said that the psalms represent all of the human experience that is possible for a person who longs for God. These ancient prayers were engraved on the hearts of our Jewish forebears before they were etched on the hearts of members of the Christian community. At a very early time, the psalms became the daily prayer of the church, and they have nourished many believers over the millennia. When we sing psalms, we become part that whole history of praising, grieving, dancing, and singing to our God. We are connected to this world that is bigger than ourselves—we pray beyond time and space.

So, the first point is that we are connected across time and space to the people of God. Whenever we pray the psalms, we are intimately connected to all the Hebrew people, all the Christian community, and all the people who have prayed with those longings and laments and joyful praises over the centuries, in different cultures, and in different languages. Bringing one's self to prayer as a singer of the psalms, therefore, means first being attentive to our communion with the heights and depths of God's people.

Besides praying in that "place" beyond time and space, we're also praying within the specifics of certain liturgical traditions located in a particular time and place. At this moment, the Catholic Church in the United States may be praying in Ordinary Time or in one of the great seasons. It is praying at a particular moment in world history: after 9/11, with a new global consciousness, with a particular congregation, at a moment of the congregation's life in which the deaths, the births, the celebrations, the conflicts, the hopes, and the dreams of this particular community

circle round us. In other words, each of us brings our personal as well as our corporate history to bear as we pray the psalms. All of that is present in prayer in the psalms when one sings them.

As we become aware of opening ourselves to all those realities, we come to understand what it means to bring our whole selves to prayer. We are more than our little selves; we are part of a much larger reality. Our whole selves have a breadth and a depth to them due to the profound connections made with God's people throughout time. Our whole selves also have a particularity to them, since we bring our personal and corporate histories into praying a psalm.

It is this "whole self," then, that encounters a psalm and discovers it to be not only incredibly ancient but also amazingly new. It is brand new because it is sung and prayed in its specific context. Therefore, the mystery of bringing ourselves to the encounter with God is found in another kind of tension: bringing our own brokenness, our own deep aspirations, our own longing for God and, at the same time, bringing a sense of the whole community together in love.

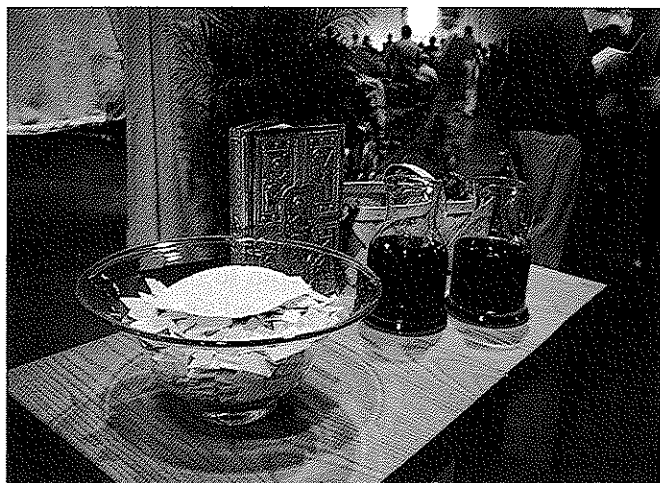
Experiment in Spirituality:

A Mystagogical Reflection on Matthew 4

As an experiment in mystagogical reflection on word and sacrament in light of the spirituality of paradox that we have outlined, we invite you to a few quiet moments to see whether this approach can be of assistance. You are invited to look at Matthew 4:1-4—part of the temptation scene proclaimed on the First Sunday of Lent in Year A. This reflection centers on just a few aspects of the passage, particularly on the dialogue between Jesus and the tempter about stones and bread.

Our first consideration has to do with Jesus' fast: "Afterwards he was hungry." Let us reflect on the question: For what do people hunger? People hunger for safety, love, unconditional acceptance, understanding, intimacy, truth, peace, power, revenge, strength, control, fun stuff, wisdom, companionship, relief from pain.⁶ Further, how do people act when they're living out of hunger? They do everything they can to fill that hunger.

Our second consideration is that Jesus' temptation was not to a misuse of his divine power; it was a very human temptation. The tempter said: "If you are the Son of God command that these stones become loaves of bread." A literal translation of the Greek is more basic: "Say that this stone is bread." The temptation is not to magic; it is to make one thing be what it isn't. Jesus was tempted to do what any hungry person does. We will try to make a friendship, a relationship, a child, a spouse, fill up our loneliness. We will try to make a job fill up our inferiority. We will try to make our ministry fill up those places that are empty. That's the temptation Jesus faced—to make one good thing be what it isn't. Hungry people do that. Hungry people are desperate. Jesus was hungry, but he



could say: "I know the difference between stone and bread." So, instead of "leaping over ourselves" to be like we imagine Jesus to be, we are burdened at present with being like ourselves: hungry.

So how do we actually pray as people who are conscious of their hunger? For example, what does the Eucharistic Prayer sound like when it's prayed by people who are hungry? Well, we hold in tension two realities when we pray: praise for God's fidelity in saving us in Christ but, *at the same time*, a fear that what God offers will not fill us. We end up telling God: "It's not enough. I can do better on my own." We say: "My career fills me; I don't need anyone else"; or "I am better than other people"; or "I am so empty I have nothing left inside to give you." We pray as hungry people who don't always trust that we shall be fed.

Jesus' temptation to "say the stones are bread" reveals our human hunger. It reveals how we are tempted and fall: by making some things be what they are not. So this is how we pray, not pretending we're better than we are but as sinners who are simply loved and welcomed by God.

Let us attend for a moment to that theme of hunger as found in the Liturgy of the Eucharist by reflecting on a common gesture done at Mass. Please put down this magazine and hold out your hands in the characteristic gesture of one going to receive Communion. Please sit and hold that gesture quietly for just about two minutes and notice what it feels like.

What affective response does that gesture draw out from your heart? You might feel humble, vulnerable, empty, expectant, in unity with others, begging, pleading, becoming, gift bearing as well as receiving. You may feel hungry and hoping to be fed.

What do your hands say to you? What is it like to be hungry as you process to receive Communion? What is it like to be fed with the Body of Christ? What is it like to be in a world that continues to be hungry or empty? What is it like to be sent on mission to a world while we're still hungry? What is it like to be sent to that world still hungry?

Reflecting deeply on such questions can open up those places in our lives that we can bring to the chanting of psalms and singing of songs. Bringing our own sorrows, our own joys, our own capacities, the whole experience of the congregation, the whole world at this moment of history, as well as bringing those parts of our lives that the liturgy itself reveals through provocation: These are elements of the deep grammar of the liturgy that open new realms of relationship to God, to each other and the world, and to ourselves. As we learn to hold in tension what seem to be opposites—our resistance to God and God's merciful love—we might just learn to integrate the transcendence and immanence of God. It is from that place where transcendence and immanence meet in us that we sing gently: "Holy God, we praise thy Name; Lord of all, we bow before thee . . ."

Notes

1. Recall that many of the theological confrontations throughout church history have concerned groups or individuals who have collapsed the tension inherent in paradox as they opted to reside exclusively in the immanence or exclusively in the transcendence of God or Christ.

2. "Humility" doesn't imply self-flagellation. "Humility" comes from the Latin root word that means "earth." And humility has to do with holding together those two mysterious opposites—we are created in the image and likeness of God, called in some way to be intimate with the divine life itself, but at the same time, we are very fragile, we are sinners: Even the best of us has blind spots and can't see clearly.

3. References to the paschal mystery abound in church liturgy documents. Here are just two references from the *Constitution on the Sacred Liturgy* that demonstrate the importance of this notion for our understanding of Christianity and of liturgy. "The wonderful works of God among the people of the Old Testament were a prelude to the work of Christ the Lord. He achieved his task of redeeming humanity and giving perfect glory to God, principally by the paschal mystery of his blessed passion, resurrection from the dead, and glorious ascension, whereby 'dying, he destroyed our death and, rising, he restored our life'" (no. 5, §2). Also, see no. 6: "Thus by baptism all are plunged into the paschal mystery of Christ: they die with him, are buried with him, and rise with him; they receive the spirit of adoption as children 'in which we cry: Abba, Father' (Rom 8:15) . . ."

4. Robert F. Taft, SJ, "What Does Liturgy Do? Toward a Soteriology of Liturgical Celebration: Some Theses," in *Beyond East and West: Problems in Liturgical Understanding*, second revised and enlarged edition (Rome: Edizioni Orientalia Christiana [Pontifical Oriental Institute], 1997), 239–258.

5. Recall similar passages from the Gospels. He says, "Unless a grain of wheat fall to the ground and die, it remains a single grain. But if it die, it bears fruit abundantly." He says, "Go, sell what you have and give to the poor and then, come, follow me."

6. Members of the congregation gave these responses (as well as the next set of responses) "live" during our presentation on July 10, 2002, at St. John Church on the campus of Creighton University.

Music Education

The Spirituality of the Pastoral Music Educator

The two gifted speakers at the MusEd Pre-Convention Days in Cincinnati (July 13–14) focused on the sense of spirituality that is required of music educators if we are to bring those with whom we work closer to God through the music we teach them. In fact, this is true for all of us. Organists, choir directors, religious educators, school music teachers, or volunteers working with all ages: We are all music teachers and examples of spirituality. The one hundred participants who attended both three-hour MusEd sessions certainly went back to their music ministries more informed and energized by these inspirational presenters.

In her session, "Liturgies with Children: Shaping the Church of the Future," Sister Maureen Griner, OSU, suggested ways in which the music and rituals we use today help shape our children's future. She emphasized how important our own spirituality and knowledge of Scripture and liturgy are and how they make a difference in presenting the rituals and music to the children. Being familiar with a wide repertoire of worship music and various worship styles helps us to grow in our own passion for meaningful liturgies and music.

Dr. Rene Boyer-Alexander's presentation—"Music Education—For All God's Children"—offered a variety of creative ways to involve children so that they can experience God more personally. Through song, movement, and instrumental accompaniment, she suggested, we could not help but better understand the roots of faith in the stories expressed in familiar spirituals like "Ezekiel Saw a Wheel." She focused on the need to accept and love the Lord Jesus before possessing and expressing the vision of music we incorporate into our liturgies and lesson plans.

Understanding and developing our spirituality as music educators are nec-

essary tasks if we are going to be able to pass on the traditions, rituals, and music of the church. It is our challenge and joy to pass them on!

NPM-MusEd: Worth Checking Out!

The Music Education Division of the National Association of Pastoral Musicians celebrated its tenth anniversary at the NPM National Convention in Cincinnati with a members' meeting followed by a fantastic reception provided by the generosity of World Library Publications. John Wright of World Library assisted in seeing that all went well, and we are now forever "fans of WLP," as World Library's green fans, distributed at their booth, invited us to be!

Among the special guests at the reception were Rev. Virgil Funk, NPM President Emeritus; Dr. J. Michael McMahon, NPM President; NPM staff members Rev. Dr. 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 Professor Annmarie George.

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

MusEd President Barbara Varian Barrett attended the NPM Council meeting at the end of the Cincinnati Convention to report on what the division has been doing during the past year. Some of those efforts focused on MusEd's Vision 2005 as well as NPM's Goals and Objectives for the Strategic Plan. The Council meeting also provided opportunities for Ms. Barrett to meet with chairpersons of the various standing committees and to discuss collaborative ways to share in-

formation and conference presenters.

Since our gathering in Cincinnati, the MusEd Board of Directors has been busy recruiting new members, finding contributing writers for the *Catholic Music Educator* newsletter, and updating the MusEd section on NPM's website. The MusEd page formerly required a password for access, but now no password is needed, so go online and take a look! You'll be glad you did!

Additional projects the Board is working on include:

- revising the *Catholic Perspectives* (on the Music Section of *The National Standards for Arts Education*) and changing its name to *Catholic Connections to the National Standards*;
- finding presenters for the National Catholic Educational Association convention in Boston during Easter Week 2004, the California Association for Music Education (CMEA) state conference in March, and the NPM Regional Conventions in 2004 and the next National Convention in 2005;
- continuing to build connections as an affiliate organization with MENC: The National Association for Music Education and developing communication with the National Catholic Band Association;
- writing, within the coming year, two new publications: *Hints for Hiring a Music Teacher* and *Guidelines for Teaching Music in a Catholic School*;
- working with the NPM Chapters, recruiting liaisons to the MusEd Division;
- beginning to explore the necessary steps toward developing a certification program for music educators.

If you are not yet a MusEd member but would like to be, go to the NPM website—www.npm.org—and click on Divisions, then on Music Education. Go to Membership Form to register online, or download the form and mail it to NPM, PO Box 4207, Silver Spring, MD 20914-4207. Music Education is involved in every facet of our music ministry, and the division is here as a resource for you!



Suzuki ToneChimes



They're The Most!

Most Innovative

Precision crafted from fine lightweight aluminum, Suzuki ToneChimes have adjustable clapper heads for variable expression and overtone tuning for perfect harmonics. Beautiful yet cost effective ways to share the music.

Most Comfortable

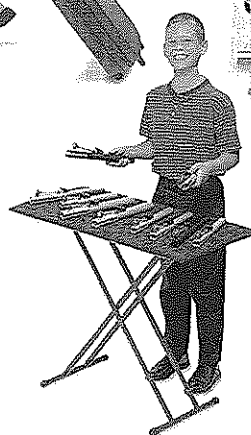
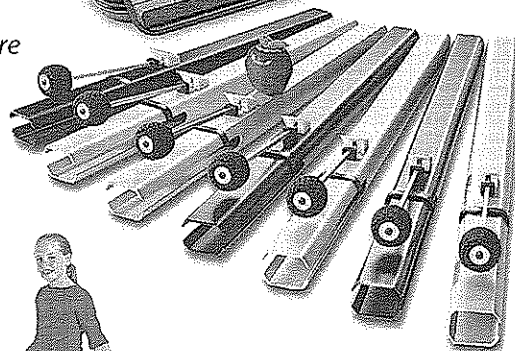
Only Suzuki ToneChimes feature tubular bells with rounded tone chambers. They're easy to hold and easy to play for extended periods.

Most Affordable

Bring the beauty of handbell playing to your school, church or musical ensemble with the lowest cost Chimes available today. Don't pay more!

Most Beautiful Sound

Suzuki ToneChimes have the highest standard in quality and projectable sound than any other manufacturer of Chime instruments.



Most Expandable

Start with our affordable 2 octave, 25 note set. Add sets as your experience level increases. 3rd octave, 4th octave and new 5th octave bass note add on sets put on a spectacular show!

Most Convenient

Rugged, heavy duty padded travel cases (models HB-25/12a/12b). 25 note set has wheels and pull handle — another Suzuki exclusive! ToneChime tables are both beautiful and functional.

Most Educational

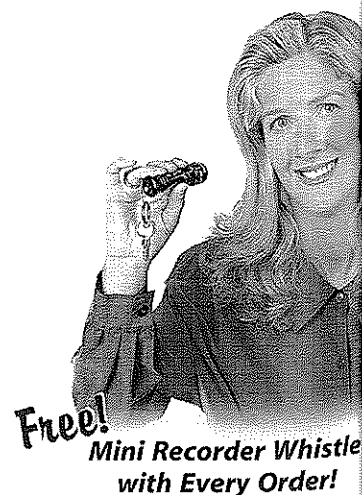
Suzuki Tonechime method books show you a step by step approach on how it's done, even if you've never played before. Scored for 25 notes in 5 volumes.



Call Today For A Full Color Brochure. Don't Start Class Without One!

1-800-854-1594
SUZUKI

P.O. Box 261030, San Diego, CA 92196
www.suzukimusic.com



Free!
Mini Recorder Whistle
with Every Order!

Chapter News

From the Council

By the time this issue of *Pastoral Music* is published and you find yourself reading this column, many of our chapters' events for 2003–2004 will be in full swing. Here are how some chapters reported their opening events for this calendar year.

The reports that follow were submitted using form G-4 in the *Chapter Manual* (or an e-mail equivalent). Material may be submitted to the national office by fax—(240) 247-3001—or e-mailed directly to me at miller@dor.org. The next deadline for submitting chapter reports is just after Christmas. Is your chapter featured here? It could be!

Ginny Miller
Chapter News Editor
Council of Chapters

From the Chapters

Altoona-Johnstown, Pennsylvania

The weekend of September 12–13 marked the opening of the Altoona-Johnstown Chapter year with a Friday evening concert and Saturday workshop featuring composer Bob Hurd.

About fifty people attended the workshop—"The Integration of Music and Ritual"—which dealt with music as an integral part of ritual and not just accompaniment for an unrelated action. The emphasis was on singing the liturgy, not just singing *at* the liturgy. Bob presented many examples of ways to use his compositions to do this. Especially helpful were his suggestions for the gathering rite during Lent and Advent, the Eucharistic Prayer, and the Communion rite.

The workshop took place on campus at Mt. Aloysius College in Cresson, Pennsylvania.

Debbie Johnson
Chapter Director

Arlington, Virginia

During the 2003 NPM National Convention in Cincinnati, when the Arlington Chapter gathered on Tuesday, July 17, at Bella's Restaurant in Cincinnati for dinner with Bishop Daniel DiNardo, NPM's Episcopal Moderator, little did they know that this delightful time with chapter friends would have to sustain them longer than expected! Arlington's September opening event was cancelled by an act of God—Hurricane Isabel!

Chapter members therefore looked forward with more interest than usual to their November gathering.

Sylvia Mulherin
Chapter Director

Columbus, Ohio

The Columbus Chapter began their chapter year on a lovely Sunday afternoon (September 7) with a mini-retreat at St. Christopher Church. The speaker/leader was Dr. Robert Padberg, a local pastoral counselor who is a good friend of the music director at St. Christopher. The topic reflected on our music ministry, why we do it, how we benefit from it, how we grow closer to God through our music ministry. Part of the reflection used the story of the composition of "Amazing Grace" and reminded us how God continually calls us to conversion.

Our day together ended with evening prayer using Michael Joncas's setting of "St. Francis Evening Prayer." Sung prayer was followed by a short business meeting.

Parts of the mini-retreat have been posted on the Columbus Chapter web site: <http://www.columbus-npm.org>.

Mark Shaffer
Chapter Director

Galveston-Houston, Texas

After a lengthy hiatus, the Galveston Houston Chapter is becoming active again! A permanent chapter that slipped into inactivity for many years, we now have temporary officers who will be re-

placed by permanent ones during our October election. Galveston-Houston has a rich heritage as the historic birthplace of Roman Catholicism for a large part of the Southwest, and it is now one of the most culturally diverse dioceses in the United States. Houston was also host to a national NPM convention. We have great hopes for a revitalized chapter in the near future!

Stephen Sloper
Chapter Director

Milwaukee, Wisconsin

The Milwaukee ALMA-NPM Chapter (Archdiocesan Liturgical Musicians Association) began its fall series of programs on Sunday, September 21, with a members' BBQ and evening prayer at St. Francis Seminary grounds and chapel. Father Charles Conley served as presider for prayer, Cynthia Rapacke as organist, and David Sanders as cantor. It was a delightful evening and a wonderful beginning of our year. Two more fall programs are planned: On November 15 the Rose Ensemble is performing music from a new CD at Sts. Peter and Paul Church; on November 22 the second annual St. Cecilia Festival will include an event for children's choirs with workshops for liturgists, musicians, religious educators, and parents. Elizabeth McMahon Jeep will be the keynote speaker, and the children's choir clinician will be Drew Rutz.

Tom Koester
Chapter Director

Newark, New Jersey

The Newark Chapter of NPM concluded its previous season with an Archdiocesan Hymn Festival led by Dr. John Ferguson. The event, held in the Cathedral Basilica of the Sacred Heart, included hymn arrangements by Dr. Ferguson as well as alternating passages of Scripture and non-Scripture readings.

The Newark Chapter's new season opened on September 22 with a session on children's choirs given by Michael Wustrow and held at St. James Church in Springfield, New Jersey.

In addition to the regularly scheduled four-week schools for organists and cantors, the chapter has added a level two cantor school which explores the ministry and the psalms in greater depth.

Future events planned for the Newark Chapter area include: Choral Techniques for Volunteer Choirs, given by

OUR RECENT CATHEDRAL INSTALLATIONS.

St. Mary's Cathedral, DARWIN, AUSTRALIA
St. Francis Xavier Cathedral, NASSAU, BAHAMAS
Cathedral of St. Ignatius Loyola, PALM BEACH, FLORIDA
Cathedral of the Sacred Heart, SALINA, KANSAS
Cathedral of the Immaculate Conception, KANSAS CITY, MISSOURI
Cathedral of St. Joseph, MANCHESTER, NEW HAMPSHIRE
Cathedral of San Francisco de Asis, SANTA FE, NEW MEXICO
St. Joseph Cathedral, SIOUX FALLS, SOUTH DAKOTA

MORE RODGERS CATHEDRAL INSTALLATIONS

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

RODGERS SINCERELY THANKS THESE
CATHEDRALS FOR THEIR CHOICE.



RODGERS®

*World Leader in Stereo Imaged Church Organs
and Pipe/Digital Organs.*

A member of the Roland Group
1300 N.E. 25th Avenue, Hillsboro, Oregon 97124
(503) 648-4181 • FAX (503) 681-0444
Email: marketing@rodgersrain.com
www.rodgersinstruments.com

©2003 Rodgers Instruments LLC

Oliver Douberly; an Evening of Reflection for Pastoral Musicians; and a session on Working with Instrumentalists and their Instruments. Our season will conclude in May 2004 by celebrating the sesquicentennial of the Archdiocese of Newark with the Archdiocesan Choral Festival led by guest conductor John Romeri. For more information visit NPM Newark's new web page at: <http://www.rcan.org/worship/NPMNewarkchapter.htm>.

John Miller
Chapter Director

Philadelphia, Pennsylvania

Our Philadelphia NPM Chapter is pleased to report on both the end of and beginning of year activities. On May 30, 2003, ACMP (Association of Church Musicians in Philadelphia) celebrated its annual Evening Prayer and Awards Ceremony. Nine graduates from eighth and twelfth grade received a certificate and \$100.00 Savings Bond recognizing outstanding participation in their parish's music ministry. The winners were selected based on criteria submitted by the students' parish music director in response to an ACMP questionnaire. The guest speaker for the evening was Father James Chepponis, well-known clinician, author, composer, and priest of the Pittsburgh Diocese, who stressed the purpose of music ministry is "to serve" and that the best sound is that which comes from a "singing congregation."

Off to a new start this fall: September 26, 2003, was the date of ACMP's annual "Pastor/Musician Banquet." More than 300 people, including many pastors, attended this lovely event which included a full-course meal, musical entertainment, and the awarding of numerous raffle prizes donated by local businesses. The evening, one of prayerful fellowship and camaraderie, was enjoyed by all in attendance.

Virginia Chiodo
Chapter Director

Rapid City, South Dakota

Rapid City had an exciting close to the year when Tom Porter, associate professor of music at Bismarck State College, North Dakota, presented a music ministry workshop for our chapter on June 28 at St. Martin Monastery. Mr. Porter's sessions, bracketed by opening and closing prayer, included presentations on praying twice, choral conducting, and

Pastoral Music • December-January 2004



On October 15 and 16, NPM President J. Michael McMahon presented two workshops on the *General Instruction of the Roman Missal* for musicians in the Diocese of Baton Rouge. The sessions were co-sponsored by the NPM chapter and the diocesan office of worship.

the care and feeding of musicians. There was also a GIA music reading session. In his sessions, Tom reminded the participants that the ultimate goal for music ministers is that the music becomes prayer for the congregation.

About seventy-five people from West River Diocese participated in the workshop and the NPM business meeting and election of officers which followed. Those elected included Jackie Schnittgrund, Director; Sandy Martin and Tammy Schnittgrund, Co-assistant Directors for Recruiting; Sister Eleanor Solon and Lynn Moran, Co-coordinators for Planning; Sue Englin, Secretary-Treasurer; and Therese Kaiser, Animator of Koinonia. Lynn Moran will continue as Historian.

Plans are underway for the commissioning of all pastoral musicians for the Rapid City Diocese to be held at an awards banquet at the cathedral on November 21. At that time the NPM Chapter will honor a parish liturgist as well as all persons who have served twenty-five, forty, and fifty years in Catholic music ministry.

Jackie Schnittgrund
Chapter Director

Trenton, New Jersey

On Monday, September 29, the NPM Trenton Chapter held its annual Mass for Musicians. Appropriately, this event on the Feast of the Archangels Michael, Gabriel, and Raphael was held at the Church of the Holy Angels in Trenton, with the Holy Angels Choir assisting, and it featured the singing of the *Mass of*

the Angels. Father Sam Sirianni—past chapter director, Holy Angels pastor, and director for the Trenton Diocesan Office of Worship—presided.

Following the Mass, the annual chapter membership meeting introduced officers and gave a brief annual report. Light refreshments were served, provided by the Holy Angels Church Hospitality Committee. Other events for the year include a November workshop for children's liturgy with Michael Wustrow and a January spirituality day for musicians.

The chapter also just revamped its website which is linked to the NPM chapters page: See www.geocities.com/npmtrrenton.

Nancy Paolini
Chapter Director

Washington, DC

The Washington Chapter sponsored a clergy-musician evening of sharing on Monday, September 15. Following a catered dinner, we were treated to a presentation by Father Gabriel Pivarnik, OFM, entitled "Bracketing Our Egos." Working relationships between clergy and musicians in any church situation can be difficult, Father Gabriel explained, but Catholic parishes have particular issues. How can clergy and musicians begin to find a common ground for their ministry? After a lively discussion, the evening ended with night prayer.

Mary Beaudoin
Chapter Director

People's Mass Book

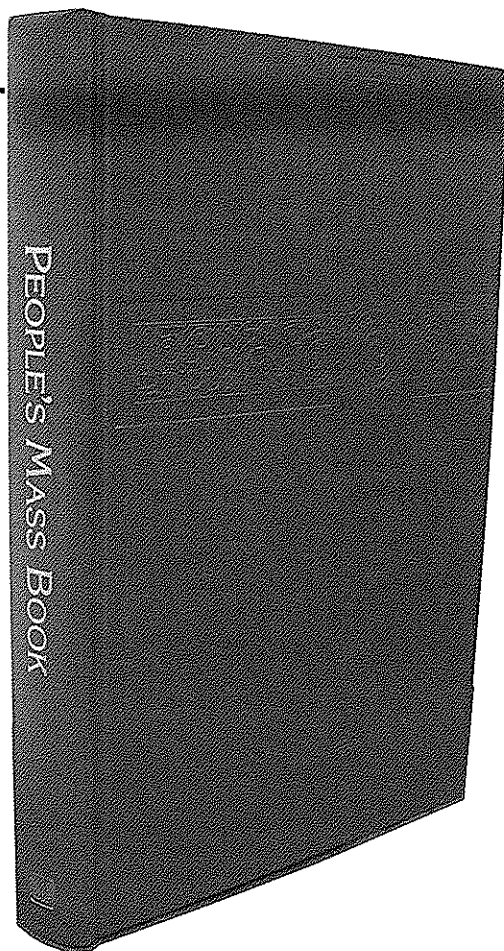
New 2003 Edition!

Own the revised edition of the classic hymnal that started it all!

- The Order of Mass and many other rites, including a complete Rite of Baptism
- 417 standard and new Catholic hymns, songs, and psalm settings for every need and occasion
- 6 complete Mass settings, including the popular new *Mass of Redemption* by Steve Janco
- Service music for Mass
- Lectionary psalm refrains for Sundays and holy days

Pew Edition

- Quality and design worthy of the liturgy
- 6x9 with a rich, dark green, embossed hard cover
- Sturdy binding
- Spine stamped in copper foil
- Brilliant white, durable paper stock and large type for high readability
- Comfortable to hold—less than one inch thick!
- the most inexpensive way for your church to have hardbound hymnal

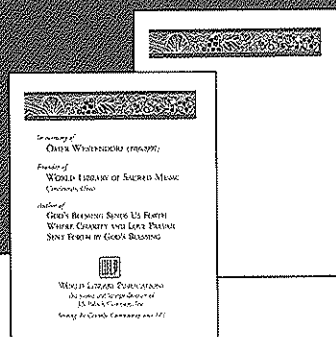


Self-Stick Book Plates

Need extra book plates for your *People's Mass Book* hymnals or for other uses? These 4-up, self-stick labels feature a distinctive copper foil design and a blank space to imprint as you wish. Use these to acknowledge donations, contributions, or dedications in parish worship resources or to identify books from your parish or personal library. Each order includes a sheet of design and printing tips.

002473

Per sheet of 4 labels \$2.00



Free with your purchase of 50 or more copies of the Pew Edition:

- Donor book plate for each copy purchased
- 365-day, interest-free financing
- Subscription to *AIM: Liturgy Resources*
- Subscription to *Pastoral Patterns*

People's Mass Book Pew Edition

002470 Single copies	\$8.95 each
50 copies or more	\$7.95 each

Accompaniment Editions

Each includes all choral harmony, keyboard accompaniments, and guitar chords.

002471 Hardcover Choir Edition \$24.95 each

002472 Spiral Bound Accompaniment Edition (Two Volumes)
..... \$54.95 each

Clear Plastic Pockets

Heavy-duty, clear plastic 5½ x 8½ pockets affix easily to the inside back cover of the *People's Mass Book*. Use to hold custom worship aids or song/prayer sheets.

002474 Clear Plastic Pockets \$.50 each



World Library Publications •
3825 North Willow Road, Schiller Park, Illinois, 60176-2353
800-566-6150 • www.wlpmusic.com

Reviews

Choral

Catholic Latin Classics

Arr. and ed. Richard Proulx. SATB/SAB, unaccompanied or organ and opt. instrumental parts. GIA, G-5776, \$13.95. Octavos also sold separately.

Once again, Richard Proulx has put into our hands resources from our rich musical tradition and made them accessible to most choirs (and organists) and appropriate for various liturgical celebrations. The collection *Catholic Latin Classics* includes thirteen anthems ranging from the sixteenth to the twentieth centuries. All but one (*O Sanctissima*, arranged by Beethoven) have been expertly arranged or edited by Proulx, and many of the octavos include historical or performance notes as well. Editorial suggestions for dynamics, breathing, and tempo are helpful in revisiting these mostly well-known pieces from the choral literature.

Most of the collection is set for SATB voices alone or accompanied by organ (but *O Sanctissima* is arranged for an SAB choir). Several pieces include optional—and lovely—instrumental parts, such as Mozart's popular *Ave Verum*, scored for SATB, organ continuo, and string quartet or quintet; Cherubini's *Veni, Jesu Amor Mi*, scored for SATB, organ, and optional strings; the Bach/Gounod *Ave Maria* scored for SATB and harp or piano with string quartet and organ; Schubert's *Ave Maria* for solo voice, SATB, piano or harp, and optional organ; Franck's *Panis Angelicus* for tenor, organ, harp, and cello or violin, with optional parts for SATB voices.

The remaining selections in this octavo collection include *O bone Jesu* by Ingegneri, *O Esca Viatorum* by Isaac, *Jubilate Deo* by Mozart, *Confirma hoc Deus* by Rheinberger, *Adoramus te Christe* by Dubois, *Adoro te* by J. Michael Haydn, and three Eucharistic motets—*O Salutaris Hostia*, *Tantum ergo Sacramentum*, and *Adoremus in aeternum*—published together. The whole set would be a worth-

while investment, and each title is also available separately.

Sandra Derby

Choral Recitative

Surely He Has Borne Our Griefs. Kevin J. Sadowski. SATB. Concordia, 98-3650, \$1.10. This anthem uses close harmonies and chromatic writing to produce an intense and captivating setting of the Isaiah 53 text. Though individual lines are quite accessible, the challenge for choirs will be lining up dissonant harmonies and making the most of the interplay between the shifting tonality of minor and major seconds. An effective and satisfying piece.

They That Trust in the Lord. Daniel E. Gawthrop. SATB, piano, opt. orchestra. Dunstan House, DH0104, \$2.25. This majestic and glorious anthem is excerpted from *Behold the Mystery*, a cantata for soloists, SATB chorus, and orchestra. The piece alternates between homophonic and fugal sections, providing variety while underscoring the text: "They that trust in the LORD shall be as Mount Zion which cannot be removed but abideth forever." The anthem ends with the bold proclamation: "For we are made partakers of His glory and with joy unspeakable we rejoice." Sections must be able to sing independently with confidence, and the sopranos must be comfortable with a relatively high tessitura. This is a wonderful anthem when something grand and festive is needed.

Christus Paradox. Arr. Alfred V. Fedak. SATB, organ. GIA, G-5463, \$1.40. Fedak's arrangement uses the hymn tune PICARDY to set Sylvia Dunstan's strong and evocative text. The text reflects various names, metaphors, and descriptions of Christ: "both Lamb and Shepherd; both prince and slave; clothed in light upon the mountain, and stripped of might upon the cross; you who are both gift and cost...." Both the poetry and the theology are strong in this text, and they match the meter and emotion of the hymn tune

beautifully. Usable in many contexts, this anthem seems especially well suited for the Solemnity of Christ the King.

Pervasive, Never-Absent One. Joel Martinson, Delores Dufner, osb. SATB chorus, organ, oboe, opt. congregation. Paraclete Press, PPM00208, \$2.10. Dufner's strong text is brilliant in naming a sacred presence, a holy mystery, without using the name of God. This anthem/hymn addresses the important need to find sacred music that people from many religious and spiritual traditions can hold and sing together. Martinson's simple, chant-like melody is harmonized in interesting and compelling ways to enhance and inform the text. Though the setting provides for chorus, the tune and text can stand alone, providing congregations a compelling new hymn to sing together.

Personet Hodie. Arr. Lara G. Hoggard. SATB chorus, full orchestra or organ, trumpet, percussion. Randol Bass Music, RBM 005, \$1.45. This very accessible arrangement of *Personet Hodie* is grand and festive. The choral parts are not all that difficult and are wonderfully enhanced by exceptional instrumental writing that makes the simplest of vocal lines elegant.

Sing We Now of Christmas. Arr. Randol Bass. SATB, audience, full orchestra. Randol Bass Music, RBM 113, \$3.95. Parishes that include musical programs as a prelude to Christmas Mass at Midnight will find in *Sing We Now of Christmas* a well-orchestrated collection of favorite Christmas carols. Two verses each of "O Come, All Ye Faithful," "Away in a Manger," "The First Noel," "Joy to the World," "Silent Night," and "Hark! The Herald Angels Sing" are included in this Christmas sing-along. Though scored for full orchestra, this arrangement may also be played on piano or organ.

How Happy Are They. James Chepponis. Cantor, congregation, organ, opt. flute or oboe. GIA Cantor/Congregation Series, G-5132, \$4.80. In this lilting 6/8 setting of

Someone is having an Epiphany!



People everywhere are realizing the wisdom of purchasing GIA hymnals for their parish. It makes sense musically, financially, environmentally, and aesthetically.

GIA Hymnals...The Wise Choice!

Psalm 84, the melody and interplay of instruments beautifully capture the emotion of the psalm, and the use of the flute or oboe creates a playful dance and duet, sometimes between the instruments and sometimes between the instruments and the vocal line.

Litany to Jesus. *Paul Inwood. Cantor, congregation, organ or piano, opt. solo instrument. GIA Cantor/Congregation Series, G-5535, \$3.50.* The textual basis of this composition is the old Litany of the Most Holy Name of Jesus. To each invocation, the congregation responds with a simple refrain: "Give us your saving help." The simplicity of the setting lends itself well to the addition of other instruments and vocal harmonies. Here are a strong text and a prayerful setting easily used at services of healing and reconciliation as well as at communal gatherings such as parish missions.

Love in Christ Is Strong and Living. *Dorothy and Ralph Schultz, arr. Lynn Peterson. Medium voice, piano. GIA Wedding Music Series, G-5367, \$3.50.* The original text (with a gentle nod to 1 Corinthians 13) speaks about the selfless nature of love and about love's power to forgive and endure. The accompaniment is well written and supports the gentle flow of the melody. Here's a piece to add to your list of appropriate music for weddings.

Unseen God. *Herman G. Stuempfle, Jr., Randall Sensmeier. Solo voice, organ, oboe. GIA Wedding Music Series, G-5533, \$4.00.* Another appropriate piece for weddings, this song begins by recalling God's call in the lives of the wedding couple. The strong and poetic text makes clear the centrality of God in the marriage covenant. The oboe line provides lovely embellishment, especially in sections where it creates a descant to the vocal line.

Sandra Derby

Organ Recitative

The following pieces are all from MorningStar Music Publishers.

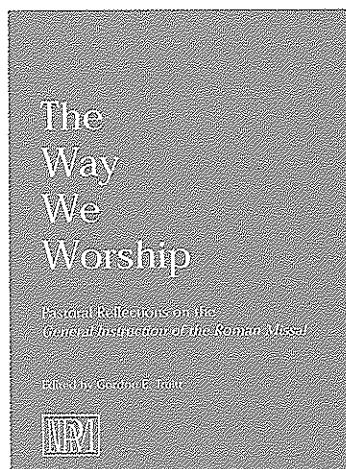
Three Gregorian Meditations. *Charles Callahan. MSM-10-554, \$8.00.* These three introspective settings of Gregorian melodies reflect the best of Charles Callahan's style. The three chants—"In Viam Pacis," "Salve Regina" (simple tone), and "Salve Regina" (solemn tone)—serve as vehicles for Dr. Callahan's flights of harmonic

Pastoral Music • December-January 2004

Just in Time! From NPM Publications

The Way We Worship

Edited by Gordon E. Truitt

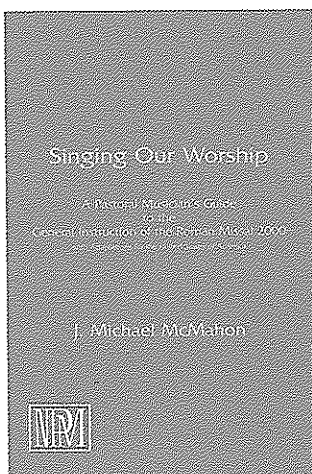


\$7.00 per copy

Now available in one book, revised and updated: A collection of widely praised pastoral and insightful articles on the *General Instruction of the Roman Missal* from two issues of *Pastoral Music*.

Go beyond the rubrics: Explore

- the normative model for Mass;
- the model's norm—active participation;
- the meaning of our signs;
- music in the Order of Mass;
- liturgical law and the *General Instruction*;
- liturgical catechesis.



Team this resource with its companion volume—

Singing Our Worship

A Pastoral Musician's Guide to the General Instruction

by J. Michael McMahon

\$4.00 per copy
Ten or more copies:
\$3.50 each

Now in its second printing!

Order your copies of these practical and pastoral resources today! Use the order form on page fifty-six of this issue. With credit card, order by fax—(240) 247-3001—or online: www.npm.org

NPM Publications
962 Wayne Avenue, Suite 210
Silver Spring, Maryland 20910-4461
Phone: (240) 247-3000 • Fax: (240) 247-3001 • E-mail: nmpub@npm.org

Is it **REAL** or is it **JOHANNUS**



The new Opus 30 organ offers both 42 American Romantic and 42 European Classic voices for an amazing price. A perfect instrument for churches or home with 4 Audio channels to guarantee beautiful rich pipe organ sound built by Dutch craftsmen.

Customize your organ with a fancy pipe façade, extra voices with the Classic Sound Module or a put yourself in a European cathedral with the quadraphonic surround system. This sounds so real, it must be Johannus.

Please contact us for your nearest dealer

WWW. JOHANNUS .COM

Keplerlaan 2 • 6716 BS Ede • P.O. Box 459 • 6710 BL Ede • The Netherlands
Phone +31 318 637403 • Fax +31 318 622238 • E-mail: inform@johannus.com

fancy and registrational delights while never exceeding the bounds of taste or liturgical propriety. One senses great respect for the tradition of the Gregorian literature and a love for the smoky and distant mysticism that must have been the mainstay of a bygone era of liturgical practice.

Wedding Suite. *Charles Callahan. MSM-10-731, \$10.00.* This composition is clever indeed. Dr. Callahan has set four hymn tunes for the Prelude (DENNIS—"Blest Be the Tie That Binds"), the Procession (ST. ANTHONY'S CHORALE), an Interlude (DANK SEI GOTT IN DER HÖHE—"O Father, All Creating"), and a Postlude (WESTMINSTER ABBEY). This fresh approach to music for a wedding might serve as a model for couples approaching the altar. Highly recommended.

Beneath the Cross: 13 Contemplations for Lent and General Use. *Wilbur Held. MSM-10-327, \$16.00.* How could church organists have made it through the church year without Wilbur Held sharing his wonderful talent with us? These brief settings include the usual Lutheran chorale settings, but the collection also contains other treasures: The setting of PANGE LINGUA, for instance, is a real charmer. The collection also includes settings of DEUS TUORUM MILITUM, DULCE CARMEN, HENDON (a delightful short partita), LUISE, MARTYN, MORECAMBE, NOVA VITA, NYLAND, OLIVET, ROCKINGHAM, ST. CHRISTOPHER, and WERNUR DEN LIEBEN GOTT. In short, there is something for everyone in this wonderful volume.

O Day Full of Grace. *Arr. Robert A. Hobby. Congregation, brass quintet, organ, opt. timpani and cymbals. MSM-20-447, \$13.00.* Mr. Hobby's writing for these musical forces evokes the best of the English hymn tradition. His setting of *O Day Full of Grace* (DEN SIGNEDE DAG) is a moving tribute to the memory of Dr. Paul Nelson, beloved colleague and friend, who was formerly the director of worship for the Evangelical Lutheran Church in America.

O God, Beyond All Praising. *Arr. Robert A. Hobby, text by Michael Perry. Congregation, brass quintet, organ, opt. timpani and cymbals. MSM-20-446, \$11.00.* No one who participated in the opening service for the 2001 Region V Convention of the American Guild of Organists in Fort Wayne, Indiana, will soon forget Mr. Hobby's setting of *O God, Beyond All Praising* (THAXTED). It was certainly one

of the most exhilarating experiences of the entire convention. The tune, which is well known from its use in Holst's *The Planets*, receives a very uplifting setting, made the more remarkable by the fact that Mr. Hobby dashed it off the day and night before its first performance. Not to be missed.

A Suite: Four Spiritual Preludes. *David Hurd. MSM-10-897, \$9.00.* One can scarcely go wrong with Mr. Hurd's suite. As he has noted of his *Spiritual Preludes*, the pieces comprise "a suite of short organ pieces roughly comparable in scale and intention to the *Orgelbüchlein* chorales of J. S. Bach." A welcome addition to the literature.

Partita on "Now Thank We All Our God." *Kenneth Kosche. MSM-10-604, \$9.00.* Professor Kosche, of Concordia University in Wisconsin, composed this seven-movement partita on two staves throughout, thereby making it particularly suitable for smaller organ and players of a less advanced level. The pseudo-Baroque style serves the tune and text well. Despite its uncomplicated nature, the music is well composed and engaging.

Partita on "Veni, Creator Spiritus." *Austin Lovelace. MSM-10-503, \$8.00.* Although this work is not profound, Mr. Lovelace presents a nicely composed five-movement partita on the familiar Pentecost tune. Not difficult.

Pastorale on "Of the Father's Love Begotten." *Albert Zabel. MSM-10-151, \$7.00.* This composition reminds one of a maudlin movie score, although it contains proper voice-leading and harmonic treatment. The "Hour of Power" modulations heighten the sentimental effect—something that in today's worship styles might fit right in and make the assembled community feel uplifted and properly at peace with the world.

Craig Cramer

Books

The Vision of Thomas Merton

Patrick F. O'Connell, Editor. Ave Maria Press, 2003. \$14.95

This collection of essays edited by Patrick O'Connell, fifth president of the

International Thomas Merton Society, with a forward by Brother Patrick Hart, OCSO, was published to honor the late Robert E. Daggy. Bob Daggy died on December 15, 1997, having served many years as director of the Thomas Merton Studies Center at Bellarmine University in Louisville, Kentucky. A select group of Merton scholars contributed essays on the man Bob Daggy grew to admire greatly and whose literary legacy became for him a "living" inspiration. Expressing "something of their relationship with Bob, [the contributors] expatiate on an aspect of Thomas Merton that was often inspired by Daggy."

After O'Connell's introduction, the first essay is *in memoriam* of Mr. Daggy. Tommie O'Callaghan, who knew both Bob and Father Louis (Thomas) Merton personally, informs her readers that, just as so many "came to know and love Thomas Merton through Bob Daggy . . . it is just as true, and just as truly a gift, that through Thomas Merton, [many] came to know and love Bob Daggy." This reader, who never knew Bob Daggy personally, was left with just a hint of having missed an opportunity—to know Daggy, certainly, but also to know Thomas Merton better through knowing Mr. Daggy.

The reader is treated to some of Robert Daggy's own insights in an essay he wrote about Merton's search to rediscover his earthly father. "Merton has become a guide for us about so many questions that it is not surprising to find him involved in a conundrum which pervades our twentieth-century literature—the search for the father." In claiming this spiritual project as "the *zeitgeist* of our time," Daggy places Thomas Merton in the company of some of the century's literary greats: Faulkner, Potok, Tennessee Williams, and others.

Through Merton's enormous legacy of written works one can access the spiritual insights and vision of the modern monk-theologian and contemporary social critic. This is precisely the approach used by the book's contributing essayists—a "vision" of Merton's world seen through the lens of his written legacy.

Merton's vision begins with faith itself and the relationship between religion and secular society. "To keep faith, one must do more than barricade oneself against the intrusion of the 'world.' If faith is to be kept, it must be kept in the modern world." Christine Bochen's essay on Merton's view of faith as a "turning to the world" captures for the reader

Merton's intense concern with his vocation as a Trappist monk living a cloistered life of solitude and how it relates to and speaks with the world at large.

Due regard is given to the growing importance of Merton's posthumously published journals for glimpsing his vision. Victor Kramer notices shifting patterns of methodology in Merton's journal entries: "He was becoming less concerned with documenting spiritual progress and was much more aware of the wavering patterns of his life . . . a far greater emphasis upon acceptance of mystery along with concurrently less emphasis on personal assurance."

Perhaps better than through any other form of writing, Merton expresses the transcendent nature and mystery of life through his poetry. Two essays in the book focus on Merton's poems. Also included are essays on Merton's vision of nature, his highly sacramental—and, this reader would claim, "mystical"—spirituality as gleaned from his various writings, his interest in science as it relates to theology and spirituality, and his concern with East/West dialogues in spirituality and religion. Also useful to the serious student of Merton is an appended

bibliography of works by Robert Daggy, whose vision of Thomas Merton was almost as all-encompassing as Merton's vision of the world.

The Vision of Thomas Merton is an excellent book for Merton disciples and students who desire a deeper understanding of the spiritual teacher and model. With a greater sense of Merton's vision one can better approach all his writings, which, as one learns by reading this book, are their own best commentaries.

Adrian Burke, OSB

The Cultural World of the Prophets

The First Reading and the Responsorial Psalm. Sunday by Sunday, Year B. The Cultural World of the Prophets: The First Reading and the Responsorial Psalm. Sunday by Sunday, Year C. John J. Pilch. The Liturgical Press, 2002, 2003. \$11.95 each.

One of the biggest challenges facing busy pastoral ministers today is getting

the time to read well-written background material in preparation for talks and presentations. Whether you are a preacher preparing a sermon, a catechist working out a lesson plan, a liturgist choosing the music, a member of an RCIA team preparing for a weekly session, a small Christian community coordinator, a Renew participant, or just a person in the pew who would like to learn more about the Sunday readings, you will find this series of books very helpful. Any number of people involved in pastoral ministry have found these books, originally written for the average person, to be handy guides to understanding the Scriptures.

On numerous occasions, *The Cultural World of the Prophets* refers the reader to the companion volumes on the Gospel readings, *The Cultural World of Jesus: Sunday by Sunday* (3 vols., The Liturgical Press, 1995–1997) and *The Triduum and Easter Sunday: Breaking Open the Scripture* (The Liturgical Press, 2000). Readers might also find the series on the second reading helpful: *The Cultural World of the Apostles: The Second Reading. Sunday by Sunday* (3 vols., The Liturgical Press, 2001–2003).

The format is rather simple. Each book offers a six-hundred-word essay on the

A Music Resource for the RCIA

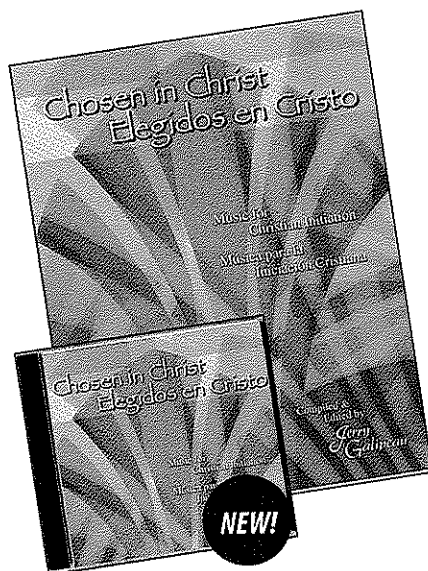
Chosen in Christ/Elegidos en Cristo

Compiled and edited by Jerry Galipeau

A complete music resource for the celebration of the rites of Christian Initiation in English-speaking, Spanish-speaking, and bilingual parishes. This time-tested music is sure to bring life to the various rites that are at the heart of the initiation process. Unique to *Chosen in Christ/Elegidos en Cristo* are pastoral and performance notes, written in English and Spanish, which introduce each of the sections for the major rituals. Each piece includes a keyboard arrangement and contains chord symbols for the guitarist. A resource no presider, parish musician, initiation minister, or liturgy planner will want to do without.

Includes music by:

Laura Dankler • Lucien Deiss • Lorenzo Florián • Jerry Galipeau • Alan Hommerding • Howard Hughes • Carl Johengen • Kevin Keil • Peter Kolar • James Marchionda • Joe Mattingly • John Olivier • Paul Page • Sterling Picard • Pedro Rubalcava • Lisa Stafford • Michael Ward • Steve Warner



017245 Music Collection

1-3 copies \$24.95 each

4 or more \$19.95 each

017244 2-CD set \$27.00



World Library Publications, the music and liturgy division of J. S. Paluch Company, Inc.
3825 North Willow Road • Schiller Park, Illinois 60176-2353
800-566-6150 • Fax 888-957-3291 • www.wlpmusic.com • wlpcs@jupaluch.com

first reading and responsorial psalm for each Sunday and feast day included in the Lectionary cycle. The major part of the essay focuses on the first reading. The reflection on the responsorial psalm is very brief and attempts to provide a bridge between the first reading and the Gospel. Both offer historical and literary information about aspects of the Eastern Mediterranean cultural world in which the authors of these documents and their original audiences lived. While most of the entries deal with the writings from the Hebrew Scriptures, *The Cultural World of the Prophets* includes a commentary for the first readings during the Easter cycle which are taken from the Acts of the Apostles. This historical-cultural vantage point provides the reader with helpful information to identify plausible links with the Gospel for each Sunday, and it encourages readers to explore pastoral applications to modern life. There is just enough background information and exegetical material to jump-start the reader's imagination. Each entry usually explains the significant words and gives a basic definition and application to the context of the reading.

There are commentaries for each Sunday of Advent and the Christmas Season, all the Sundays of Ordinary Time, and the Sundays of Lent and the Easter Season in the two volumes for Year B and Year C. (Year A is scheduled for publication in the summer of 2004.) John Pilch presents for the reader a sketch of the literary context and historical setting of each Scripture text segment as it contributes to understanding the selected verses and cultural information. This is done at length when necessary. Such cultural background is necessary for a proper understanding of the text. For example, Genesis 18:1-10a—used on the Sixteenth Sunday in Ordinary Time C—describes Abraham's encounter with the three strangers and the importance of hospitality. Pilch's material notes that appropriate hospitality involved three stages. "First the potential host tests the strangers to determine whether to allow them into his household. In the second stage, the host determines to transform the strangers into guests. In the third and final stage, the host and guest should part as friends but might part as enemies." Pilch also remarks about the food served the guests and kosher practices. His last remarks link the Abraham and Sarah event with the Gospel story about Martha and Mary and their meeting with Jesus: "The link between this reading and today's Gospel

(Luke 10:38-42) intended by the architects of the Lectionary is infelicitous. Since Mary and Martha are already friends of Jesus, this is not hospitality but rather steadfast, loving kindness. The link therefore, is quite superficial and based on a misunderstanding of Middle Eastern hospitality." Cultural information of this type is usually not found in many other commentaries and is the distinctive feature of these volumes.

I have found John Pilch's insights helpful and challenging in my own homily preparation and have recommended them to others involved in this type of ministry. He challenges the reader to become involved in collaborative work with this goal: "to contribute toward improving preaching." I am confident

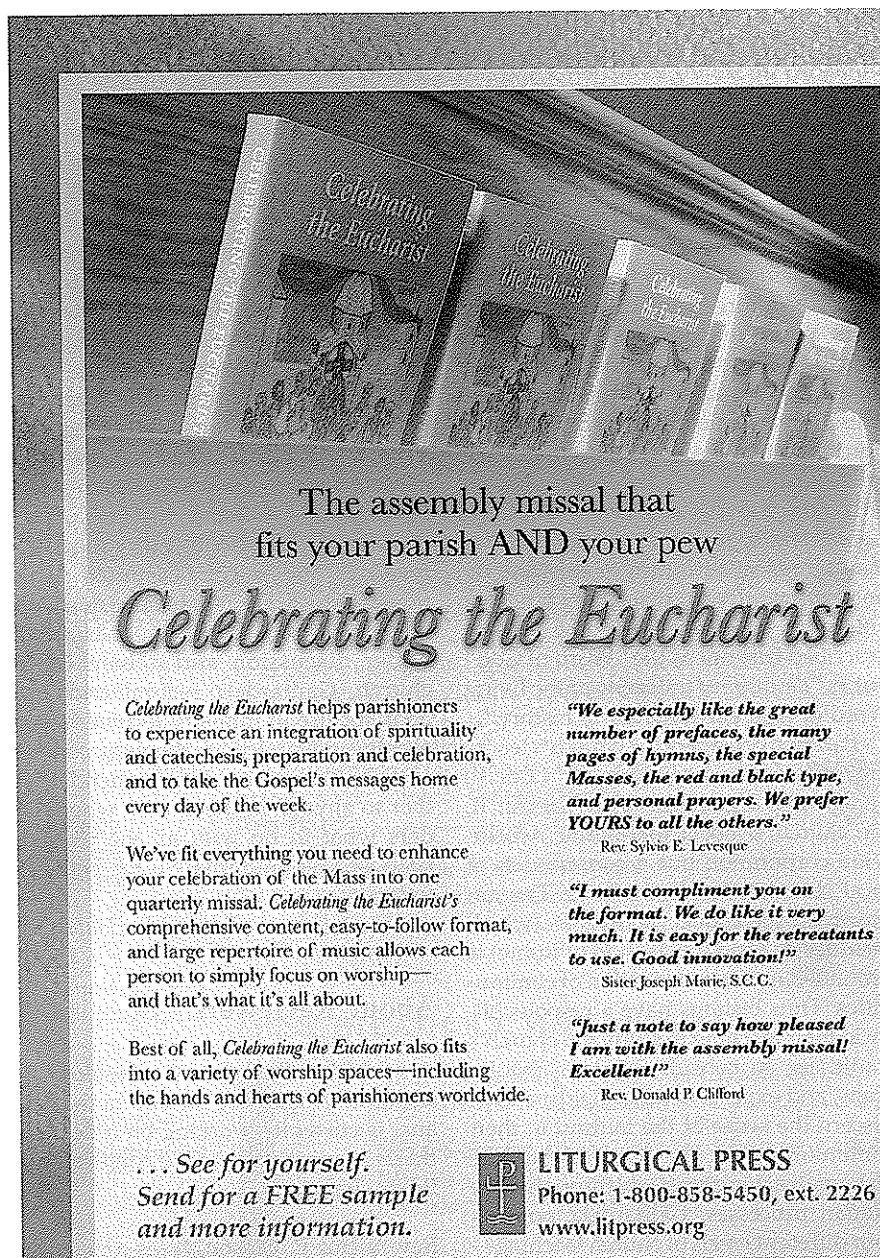
that this series will help that goal to become a reality.

Victor P. Cinson, Jr.

By What Authority? A Primer on Scripture, the Magisterium, and the Sense of the Faithful

Richard R. Gaillardetz. *The Liturgical Press*, 2003. \$14.95.

The deluge of official church pronouncements appearing in recent decades offers both an opportunity and a new challenge for Roman Catholics. How is the average parishioner to navigate this ever-growing reservoir of teaching material? What authority do these vari-



The assembly missal that fits your parish AND your pew

Celebrating the Eucharist

Celebrating the Eucharist helps parishioners to experience an integration of spirituality and catechesis, preparation and celebration, and to take the Gospel's messages home every day of the week.

We've fit everything you need to enhance your celebration of the Mass into one quarterly missal. *Celebrating the Eucharist's* comprehensive content, easy-to-follow format, and large repertoire of music allows each person to simply focus on worship—and that's what it's all about.

Best of all, *Celebrating the Eucharist* also fits into a variety of worship spaces—including the hands and hearts of parishioners worldwide.

"We especially like the great number of prefaces, the many pages of hymns, the special Masses, the red and black type, and personal prayers. We prefer YOURS to all the others."
Rev. Sylvio E. Levesque

"I must compliment you on the format. We do like it very much. It is easy for the retreatants to use. Good innovation!"
Sister Joseph Marie, S.C.C.

"Just a note to say how pleased I am with the assembly missal! Excellent!"
Rev. Donald P. Clifford

... See for yourself.
Send for a FREE sample and more information.

LITURGICAL PRESS
Phone: 1-800-858-5450, ext. 2226
www.litpress.org

ous papal encyclicals, Vatican instructions, and bishops' letters hold? Richard Gaillardetz begins to answer these questions by reminding his readers that authority does not lie primarily in ideas or documents or people. Authority names a quality of relationship. Acknowledging that his "primer" is not an original academic treatise on authority, Gaillardetz sets himself the task of synthesizing and presenting in an accessible manner the theological work on revelation and church teaching authority appearing since Vatican II. He succeeds in a remarkably clear and engaging way.

The book's introduction describes revelation as a relationship. Revelation is not just a body of information *about* God; it is a living encounter *with* God. Here Gaillardetz shows how Vatican II abandoned a simplistic view of revelation as "divine utterances," words spoken to humanity informing us of interesting and important things about God and about how we should live our lives. While not denying the content of revelation, the council spoke of it in a deeper way: as God's gift of self to humanity and as an invitation into a saving relationship.

Following this introduction, the book proceeds in three parts of three chapters each. Part one illustrates the ways in which this divine invitation takes shape in human language, symbols, and practices. It treats theories of biblical inspiration, the process by which the Bible came into its present form, and the relationship of Scripture and tradition. Gaillardetz argues that the limited human words of Scripture or doctrine do not capture divine revelation but give authoritative witness to it. The Bible is described best not as the "Word of God" but as "*the inspired testimony* to the living Word of God encountered in history."

Part two considers the church's teaching office (the magisterium). Concise paragraphs argue that with Vatican II, the church is not a monolithic, worldwide corporation but a communion of local churches led by bishops. The authority of the college of bishops (which includes its head, the bishop of Rome) is grounded in this communion of communities. Thus bishops have a responsibility in their teaching to study the church's traditions; to consult scholars, theologians, and experts in other fields; and to discern the sense of the faithful in their communities, for the Spirit assists the bishops' teaching precisely through these human processes. Gaillardetz outlines four different levels of church teaching—

dogma, definitive doctrine, authoritative doctrine, and concrete applications/prudential admonitions/discipline—and gives some concrete examples of each. More examples would have helped illuminate what can remain often abstract distinctions. Later, he notes the difficulty of actually determining the authoritative status of individual teachings. As Gaillardetz recognizes, sorting this out remains an important task for church leaders and theologians—if for no other reason than to avoid a "creeping infallibility" that equates every church pronouncement with the word of God.

Part three takes up teaching authority from the perspective of the believer and believing community. These pages reject any simplistic separation between a "teaching church" (i.e., the clergy) and a "learning church" (i.e., the laity). Instead, Gaillardetz proposes a model of dialogue. His basic premise—that the *whole church community* is the recipient of God's revelation—allows Gaillardetz to imagine church teaching as a spiral movement. The lived experience of believers is received by the magisterium, articulated, and passed on in the form of authoritative teaching. This teaching is in turn received and appropriated by the community, a process that gives birth to new experiences and new formulations. Gaillardetz's distinction between the pastoral minister and the theologian is helpful, and his advice on how to respond to disagreement in the church is balanced and realistic.

Each chapter is followed by suggested readings and select "Disputed Questions," which are not review questions but previews of larger issues currently under discussion and debate in the church. Gaillardetz recommends this book for use in ministry formation programs, undergraduate theology courses, and adult education. I recommend it further to anyone in the church who wonders what to do with all the teaching proposed as authoritative for believers today.

Edward P. Hahnenberg

About Reviewers

Rev. Adrian Burke, OSB, a monk of St. Meinrad Archabbey in southern Indiana, is currently working on a doctoral thesis in spirituality at the Angelicum in Rome, Italy.

Rev. Victor P. Cinson, Jr., is a pastor of

two rural parishes in the Diocese of Steubenville, Ohio, and is a member of the Office of Worship staff. He also serves on the Board of Directors of The Liturgical Conference, which has recently moved its office from Washington, DC, to Evanston, Illinois.

Dr. Craig Cramer is professor of organ at the University of Notre Dame in Indiana. He has performed throughout the United States, Canada, and Europe.

Dr. Sandra Derby, a member of the choral music faculty at the Kincaid School in Houston, Texas, also assists as music minister at St. Theresa Catholic Church and sings with the Austin-based professional choral ensemble *Conspirare*.

Dr. Edward P. Hahnenberg teaches in the theology department at Xavier University, Cincinnati, Ohio.

Publishers

Ave Maria Press, PO Box 428, Notre Dame, IN 46556-0428. Phone: (800) 282-1865, ext. 1; web: www.avemariapress.com.

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

Dunstan House—distributed by ECS Publishing.

ECS Publishing, 138 Ipswich Street, Boston, MA 02215-3534. Phone: (800) 777-1919; web: www.ecspublishing.com.

GIA Publications, Inc., 7404 S. Mason Avenue, Chicago, IL 60638. Phone: (800) 442-1358; web: www.giamusic.com.

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

MorningStar Music Publishers, 1727 Larkin Williams Road, Fenton, MO 63026-2024. Phone: (800) 647-2117; web: www.MorningStarMusic.com.

Paraclete Press, PO Box 1568, Orleans, MA 02653. Phone: (800) 451-5006; web: www.paraclete-press.com.

Randol Bass Music—distributed by ECS Publishing.

NPM Resources . . .

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

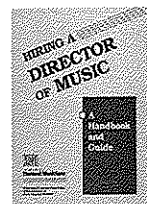
Publications

PROFESSIONAL ISSUES

NPM Member Handbook

(Complimentary copy sent to all new members)

Item #PRO-1 Single copy \$3.00



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

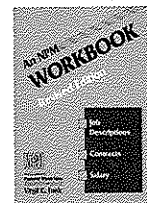
Item #PRO-3 Single copy \$5.00

Qualifications for a Director of Music Ministries:

A Statement and Bibliography

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

Item #PRO-2 Single copy \$3.50



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

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

Item #PRO-4 Single copy \$15.00

Sample Contract

The sample contract found in the NPM Workbook.

Item #PRO-5 Single copy \$2.00



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

Item #PRO-6 Single copy \$5.00

DMMD Statement on Pre-Recorded Music in the Liturgy

"The singing of the liturgical assembly should be led by live musicians and not by devices that provide pre-recorded accompaniment."

Item #DMM-2 Single copy Free

NPM Mus-Ed Statement: Quality Music Education

The Music Education Division strongly "supports continued efforts to include . . . a balanced, comprehensive, and sequential program of music education" in Catholic schools.

Item #MED-1 Single Copy Free

National Standards for Arts Education: A Catholic Perspective

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

Item #MED-2 Single copy \$3.00

The order form is on the next page.

LITURGY FORMATION RESOURCES



Why We Sing Pamphlet

Item #LFR-1 Packet of 50 \$7.50

Keep Silence Pamphlet

Item #LFR-2 Packet of 50 \$7.50



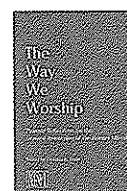
Singing Our Worship

A Pastoral Musician's Guide to the General Instruction 2000 with American adaptations.

J. Michael McMahon

Item #LFR-3 Single copy \$4.00

..... 10 or more copies \$3.50 each



The Way We Worship

Pastoral Reflections on the General Instruction of the Roman Missal

Edited by Gordon E. Truitt

Item #LFR-4 Single copy \$7.00

LITURGICAL DOCUMENTS



Built of Living Stones

Guidelines on art, architecture, and worship from the United States Conference of Catholic Bishops.

Item #LD-1 1-9 copies \$11.95 each

..... 10-24 copies \$10.95 each

..... 25+ copies \$9.95 each

Music in Catholic Worship

The 1983 revised text from the Bishops' Committee on the Liturgy, "one of the finest pastoral documents on Christian liturgical music in existence today."

Item #LD-2 Single copy \$3.95

Liturgical Music Today

A 1982 statement of the Bishops' Committee on the Liturgy, published ten years after *Music in Catholic Worship*.

Item #LD-3 Single copy \$3.95

General Instruction of the Roman Missal

The official English translation with adaptations for the U.S.A.

Item #LD-4 Single copy \$12.95

..... 10-24 copies \$10.95 each

..... 25+ copies \$8.95 each

MUSIC IN CATHOLIC WORSHIP: STUDY



NPM Commentary on Music in Catholic Worship

Item #MCW-1 Single copy \$6.95

NPM 6-Session Lesson Plan for Music in Catholic Worship

Item #MCW-2 Single copy \$5.00

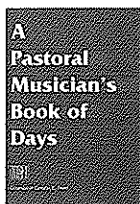
The Mystery of Faith: The Ministers of Music
 Historical background, liturgical documentation, reflections, and questions about the various music ministries (1983). *Lawrence J. Johnson*
 Item #MCW-3 Single copy \$7.95

NPM Cookbook: With Lyre, Harp, and Spatula
 "Pastoral musicians should make excellent cooks, for cooking and music making have so much in common."
Richard Gibala
 Item #GIF-3 Single copy \$4.00

Gift Items



Fostering the Art of Musical Liturgy: 25th Anniversary Book
 This commemorative book celebrates all the members who constitute the National Association of Pastoral Musicians: This book celebrates us all.
 Item #GIF-25 Single copy \$25.00



A Pastoral Musician's Book of Days
 Information, enjoyment, and a source of prayer for all who recognize the central value of sung worship in the Christian life.
Gordon E. Truitt
 Item # GIF-6 Single copy \$15.00



NPM Lapel Pin
 Item #GIF-5 \$4.00
 Specify Member, DMMD, Lector, Choir

Magazine Back Issues



Back issues of Pastoral Music are excellent resources for clergy, musicians, and those who prepare liturgy.

Pastoral Music Single copy \$5.00
 Item #MAG-1 Specify volume and issue number

Pastoral Music Index, Volumes 1-20
 Item #IND-1 Single copy \$12.00

ORDER FORM • NPM PUBLICATIONS

Name _____
 Church or Organization _____
 Address _____
 City _____ State _____ Zip _____
 Daytime Phone _____ Fax _____
 E-mail Address _____
 Paying by ☐ Check ☐ Credit Card If by Card: ☐ Visa ☐ MasterCard
 Card # _____ Expiration Date _____
 Signature _____

TO ORDER BY PHONE OR FAX (credit card orders only) Phone: 240/247-3000 • Fax: 240/247-3001

MAIL ORDERS (check, money order, credit card) to
 NPM Publications • 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461

Item #	Vol/Issue# (Magazine)	Quantity	Size or NPM Pin Name	Price (each)	TOTAL
_____	_____	_____	_____	_____	\$_____
_____	_____	_____	_____	_____	\$_____
_____	_____	_____	_____	_____	\$_____
_____	_____	_____	_____	_____	\$_____
_____	_____	_____	_____	_____	\$_____
				Subtotal	\$_____
				Shipping & Handling	\$_____
				Orders below \$10 add \$3 S&H	
				Orders from \$11 to \$20 add \$4	
				Orders from \$21 to \$40 add \$5	
				Orders over \$40 add \$6	
				TOTAL	\$_____

Return Policy. 30-day return policy from day of shipment. Any damaged or defective items will be replaced by like item only. No refunds on magazine back-issue orders; replacement issues only. No cash refunds on returned credit card orders. Accounts will be credited through credit card companies only.

Calendar

Concerts and Festivals

ILLINOIS

Barrington
December 14
Concert featuring Rory Cooney, Theresa Donohoo, and Donna Peña at St. Anne Catholic Community. Contact Rory Cooney at (847) 620-3064.

NEVADA

Reno
January 8-11
Concert and workshops featuring Tony Alonzo at Winter's Peace Conference. Contact: Ruth Gordon at rgordon@unr.nevada.edu.

Conferences and Workshops

ILLINOIS

Belleville
January 16-18
NPM Cantor Express: Special Winter Session. Presenters: Joseph M. Simmons and Mary Clare McAlee. Place: The National Shrine of Our Lady of the Snows, Belleville. Contact: NPM Institutes, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. Phone: (240) 247-3000; fax: (240) 247-3001; e-mail: NPMSING@npm.org.

LOUISIANA

New Orleans
January 9-10
The Twenty-Sixth Annual Johannes Hofinger Conference. Theme: Baptized in Fire. Goals: To ignite the spark of faith, fan the flame of discipleship, and burn with zeal for the Gospel. Place: Hyatt Regency Hotel, New Orleans. Major addresses by Rev. Eric Law, Rev. Virgilio Elizondo, and Sister Linda Gaupin. Fifty breakout sessions in twenty-four areas of ministry. Contact: T. M. Enterprises, PO Box 5226, Rockford, IL 61125. Phone: (815) 399-2012; e-mail: TMEnter5@aol.com; web: www.TMConferenceServices.com.

NEW YORK

New York
January 3-6
North American Academy of Liturgy. Ple-

nary address by Dr. Leo Lefebure, vice presidential address by Dr. Doris Donnelly, response to the Berakah Award by Rabbi Lawrence Hoffman. Continuing seminars meet on various topics. Place: Grand Hyatt New York. Visitors to the meeting contact Rev. Dr. Michael Driscoll at the University of Notre Dame. Phone: (574) 631-7152; e-mail: Driscoll.7@nd.edu. Additional information: www.naal-liturgy.org.

Overseas

ITALY

Rome and Assisi
December 21-30
The Legionnaires Tour. Contact: Peter's Way Tours, Inc., 25 South Service Road, Suite 240, Jericho, NY 11753. Phone (800) 225-7662; in New York, (516) 997-6505. E-mail: peter@petersway.com.

Rome and Milan
December 30-January 9
Benedictine College Chamber Singers Tour. To join tour, contact: Peter's Way Tours, Inc., 25 South Service Road, Suite 240, Jericho, NY 11753. Phone (800) 225-7662; in New York, (516) 997-6505. E-mail: peter@petersway.com.

Rome and Assisi
January 17-24
Trinity Episcopal School Tour. To join tour, contact: Peter's Way Tours, Inc., 25 South Service Road, Suite 240, Jericho, NY 11753. Phone (800) 225-7662; in New York, (516) 997-6505. E-mail: peter@petersway.com.

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

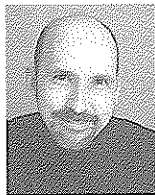
NPM

Cantor Express 2004 Special Winter Session

JANUARY 16-18
OUR LADY OF THE SNOWS
BELLEVILLE, ILLINOIS

Three days of intense preparation to improve the rich dialogue between cantor and the whole assembly in your parish celebrations: proclaiming the Word, learning the language of sung prayer.

DISTINGUISHED FACULTY

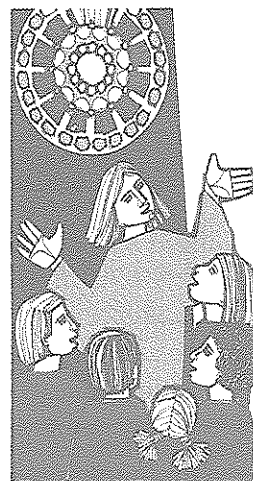


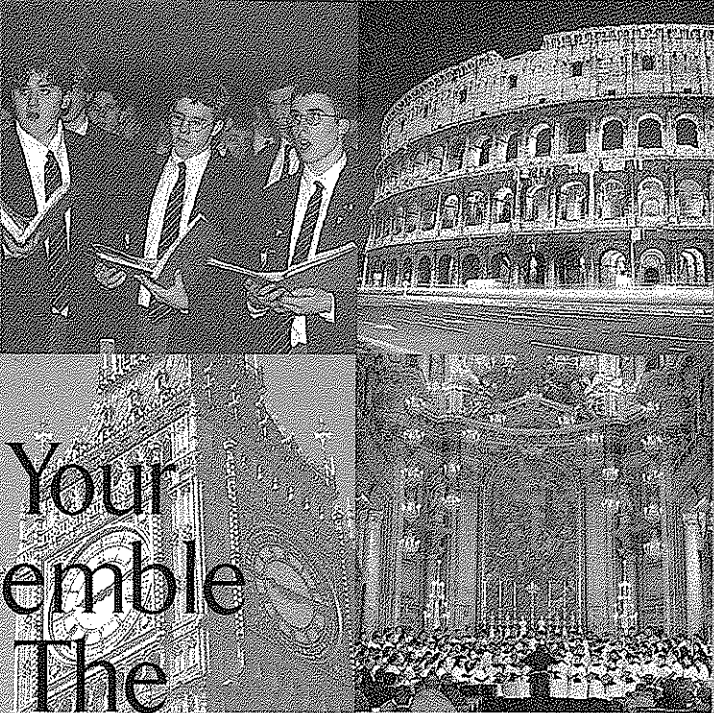
Joseph M. Simmons
Cantor, recording artist, clinician, retreat leader, chair of the NPM Standing Committee for Cantor Programs. Mr. Simmons has taught vocal performance at New York University.



Mary Clare McAlee
Cantor for the Cathedral Basilica of the Sacred Heart, Newark, New Jersey, and a frequent oratorio soloist. Ms. McAlee, a graduate of Westminster Choir College, is a clinician and private instructor.

Full Brochure Available at the NPM website: www.npm.org
Or Contact NPM: 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. Phone: (240) 247-3000 • Fax: (240) 247-3001





Put Your Ensemble On The World Stage

Encore Tours composes custom performance tours to complement your ensemble's unique repertoire, experience and interests. Knowledgeable tour consultants partner with you to create itineraries that balance educational activities and cultural opportunities with dynamic venues and audiences at all performances.

Our 25-plus years of experience and strong links with performing arts communities around the world ensure you a warm welcome at exceptional venues like Boston's Trinity Church, New York's St. Patrick's Cathedral, Paris' Notre Dame Cathedral, Rome's St. Peter's Basilica, and Vienna's Schönbrunn Palace.

With over 15 worldwide offices, Encore Tours orchestrates all details to ensure your concert tour ends with a standing ovation.

“Encore Tours had taken care of every detail to ensure that our choir had every need met. Our concert venues, especially St. Mark's Basilica in Venice, were wonderful and will provide fond memories for years to come. We are already planning another tour and we are confident that our next tour will be just as great because of the relationship we have built with our friends at Encore Tours.”

Steve Holcomb, Dallas Baptist University



Domestic Destinations

Boston	New York
Grand Canyon	Washington, DC
New Orleans	

International Destinations

Australia	France
Canada	Greece
China	Italy
Cuba	Netherlands
Czech Republic	Scotland
England	Spain

ENSEMBLES

- University Choirs & Instrumental Groups
- Youth Chorales & Orchestras
- High School Choirs, Bands & Orchestras
- Church Choirs & Pilgrimages
- Community Choirs, Bands & Orchestras
- Dance & Drama Troupes

BENEFITS

- Centrally Located Hotels
- Private Masses
- Dynamic Venues
- Direct Billing
- Fantastic Group Leader Benefits
- 24 Hour Service of Experienced Tour Manager
- Health and Cancellation Insurance
- Scholarships for Participants

25
YEARS
EXPERIENCE

NOW ACCEPTING 2004 RESERVATIONS

For more information, contact Encore Tours at
1 877 460-3801, or visit us at www.encoretours.com

N P M C E R T I F I E D T O U R A G E N C Y

Hotline

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

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

Director of Music Ministry. Ss. Simon and Jude Roman Catholic Cathedral, 6351 N. 27th Avenue, Phoenix, AZ 85017. Phone: (602) 242-1300; fax (602) 249-3768; e-mail: lolivas@simonjude.org. Full-time director of music with choral and keyboard proficiency and a desire to lead a 3,500-family cathedral parish in prayerful song. Responsibilities include preparing music for four to five weekend Masses, holy days, and other liturgies and rehearsing two adult choirs and seasonal children's choir. Applicant should work well with volunteers, possess good people skills, be willing to play music of traditional and contemporary styles, and have a familiarity with liturgy. English/Spanish language skills a plus. Salary

commensurate with qualifications; excellent benefits. Stipends for weddings and funerals. Submit résumé, professional letters of reference, and salary request to Msgr. Michael O'Grady. HLP-6174.

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-6166.

Director of Music Ministries. Cathedral of the Annunciation, Stockton, CA. Phone: (209) 466-0636; e-mail: holaso@stocktondiocese.org. Full-time position to coordinate unified music ministry program for cathedral parish of 1,850+ families. Must have background in liturgy and experience as organist and choir director. Collaborate with diocese to implement diocesan liturgies. Work with liturgy committee to plan and organize music for five Sunday liturgies and other sacramental celebrations. Recruit, rehearse, and schedule cantors, musicians, and singers. Qualifications: baptized Catholic, BA+ in music or related field, excellent organist, understanding of liturgical documents and norms of Vatican II, five years directing choirs, ability to speak Spanish preferred. Starting salary: \$36,000 to \$42,900 plus weddings and funerals. Excellent benefits. Call or e-mail for application. HLP-6169.

Director of Music and Liturgy. La Purisima Catholic Church, 11712 N. Hewes, Orange, CA 92869. Phone: (714) 633-5800; e-mail: Lapurisima@socal.rr.com.

Full-time position for English-, Spanish-, and Vietnamese-speaking parish of 2,600 registered households. Presently in 450-seat church, building new church for 1,200 opening December 2004. Salary: \$30K–45K with full benefits, plus weddings and funerals. Office and rehearsal room supplied. Minimum five years in Catholic parish service; MA or equivalent professional experience; keyboard, directing, communication, and organizational skills essential. Bilingual preferred but not required. Immediate work to enhance existing music program and to prepare to transition into new church. HLP-6179.

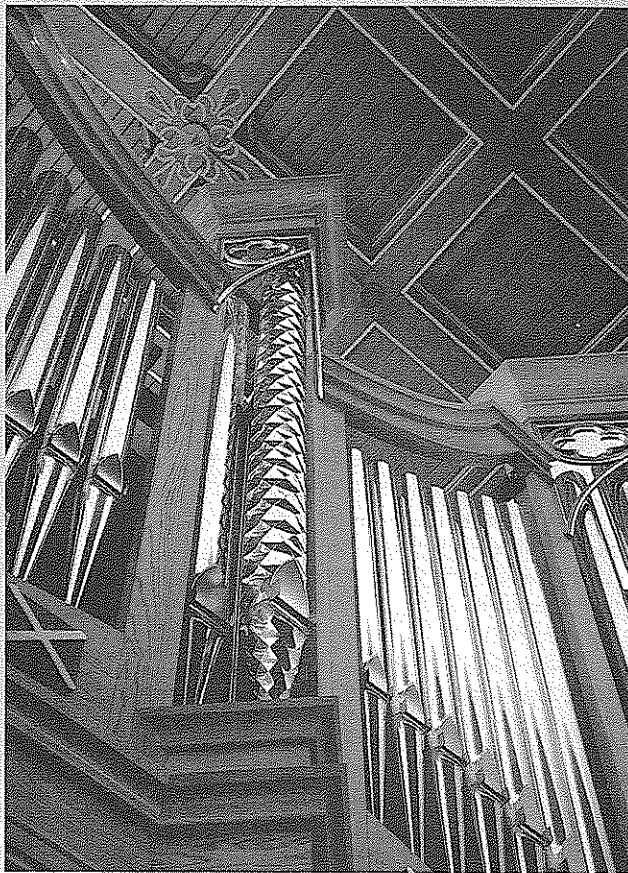
Liturgical Music Director. St. Patrick Parish, PO Box 2087, Merced, CA 95344. Website: www.olmstpatrick.org. Parish in San Joaquin Valley, the Gate to Yosemite, seeks creative, full-time liturgical music director for 3,400-family parish and parochial school. Applicant must be able to lead and guide numerous groups in collaborative style along with large staff. Requirements include keyboard skills, vocal leadership, training in contemporary liturgical practices, ability to work with children and teens. Should have degree in music and pastoral experience. Must be practicing Ro-

Want
Information
about the advertisers
in this issue

Contact the
NPM Western Office at
npmwest@npm.org
and visit the NPM website
for links to our advertisers:
www.npm.org

■ ANDOVER ■ JAECKEL ■ BEDIENT ■ BERGHAUS ■ BIGELOW ■ BUZARD ■

HENDRICKSON ■ SCHANTZ ■ SCHOENSTEIN ■ TAYLOR & BOODY ■ VISSER & ASSOCIATES ■ GARLAND ■ KEGG ■



John-Paul Buzard Pipe Organ Builders

Create
A Timeless
Work of Art
In Your
Worship
Space

- Your Pipe Organ is a Permanent Witness to Your Faith
- Let One of Our Firms Build You One to Enhance Your Worship



To receive information about pipe organs
and recognized pipe organ builders
write or call toll free 1-800-473-5270
or on the web @ www.apoba.com
Associated Pipe Organ Builders of America
P.O. Box 155 • Chicago Ridge, Illinois 60415

■ REDMAN ■ QUIMBY ■ PARSONS ■ OTT ■ NOACK ■ MARCEAU ■

CASAVANT FRERES ■ DOBSON ■ R. DYER ■ FISK ■ GOULDING & WOOD ■ MURPHY ■ BOND ■ HOLTKAMP ■

man Catholic. Competitive salary and benefit package negotiated based on education/experience. Immediate opening. All interested parties should send résumés to Father Mike Lastiri. HLP-6188.

CONNECTICUT

Music Director. St. Matthew Church, PO Box 100, Tolland, CT 06084. Part-time music director sought for growing music program in flourishing suburban parish. Flexible position (fifteen to twenty hours per week) available immediately. Background in liturgical music, knowledge of Catholic worship, choral conducting, and keyboard skills preferred. Work closely with pastor, liturgy committee, cantors, and organist to coordinate music for weekly liturgies and holy days. Direct and develop adult, children's, and small instrumental ensembles while employing traditional and contemporary styles of liturgical music. Salary commensurate with experience. Send résumé to Pastor at above address. HLP-6178.

Director, Institute of Sacred Music. Yale University, 1 Hillhouse Avenue, PO Box 208365, Yale University, New Haven, Connecticut 06520-8365. Website: www.yale.edu/ism. The Yale Institute of Sacred Music offers graduate interdisciplinary programs in music, worship/liturgical studies, and the related arts. Faculty of the Institute are appointed in either the Divinity School or School of Music, and the students obtain graduate degrees in either one or both schools. The director must have a record of excellence in one or more of the three major areas of Institute involvement. Hired as a professor with tenure, the director will start 7/1/04. Responsibilities include articulating educational vision, leading curricular development, planning, strengthening community, nurturing the relationship with the Schools of Music and Divinity, and administering the budget. HLP-6185.

DISTRICT OF COLUMBIA

Director of Music. Our Lady of Perpetual Help, Washington, DC. Fax: (202) 610-3189; website: www.olphchurchdc.org; e-mail: olphmusicminister@yahoo.com. Active African American parish seeks a director of music with knowledge of and love for the Roman Catholic liturgy. Responsibilities include direct-

ing Gospel choir, youth choir, cantors, and congregations as well as good keyboard skills (piano and/or organ). Full job description can be found on website. Send résumé and salary requirements to OLPH Music Ministry Search by fax or e-mail. Telephone calls not accepted. HLP-6190.

FLORIDA

Youth Music Minister. Nativity Catholic Church, 705 E. Brandon Boulevard, Brandon, FL 33511-5443. Fax: (813) 655-7948; e-mail: musicsearch@nativitycatholicchurch.org. Part-time position (full-time considered) for a large parish with a very active LifeTeen program, designated as a LifeTeen Hub for the state of Florida. Responsibilities include directing the 10:30 AM Sunday Family Liturgy, directing the 6:00 PM LifeTeen Mass, practices for both, and providing music occasionally for other youth functions. Applicant must possess strong vocal skills and have experience in both Catholic liturgy and contemporary music. Proficiency in guitar or piano required. Please send résumé with references to Music Minister Search, Attn: Pastor. HLP-6171.

Music Director. Saint Ann Catholic Church, Haines City, FL. Fax: (863) 421-2522. Parish near Orlando is looking for a part-time music director. Needs to be musically talented in contemporary and traditional songs. Should be a person of

faith familiar with Catholic liturgy and worship. Must collaborate well with clergy and laity. Should work well with volunteer choir and soloists. Bilingual skills helpful but not necessary. Salary commensurate with education and experience. Fax résumé to above number. HLP-6180.

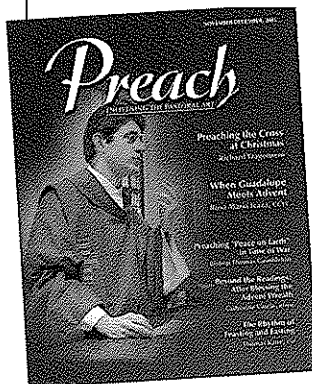
INDIANA

Director of Music Ministries. Saint Pius X Roman Catholic Church, 52553 Fir Road, Granger, IN 46530. Phone: (574) 272-8462; fax: (574) 272-8493; e-mail: bschooler@stpious.net. Saint Pius X, a large suburban parish known for its excellence in music, seeks a full-time director. The person must have a working knowledge of Vatican II liturgy/documents and be willing to work collaboratively with parish staff. Responsibilities include Sunday and holy day liturgies, funerals, and weddings; directing adult, children, and bell choirs; recruiting and training cantors. Requirements include keyboard, pipe organ, and choral skills; ability to work with other instrumentalists; broad sense of liturgical music; and a degree in music. Salary is commensurate with experience and degree. Please send résumé with references to Search Committee, Attn: Pastor. HLP-6186.

MARYLAND

Director of Music. St. Bernard of Clairvaux Church, 5700 St. Bernard

**You depend on WLP to bring quality to your church music.
Now, here's a magazine devoted to quality preaching.**



Six times a year, you'll find:

- fresh, timely feature articles
- a seasonal map of the Sunday Lectionary
- reflections on contemporary culture and global realities
- a regular feature by and for deacons
- feedback from the folks in the pews
- photos, poems, lyrical texts, and art to inspire
- and more!

NEW!

Making preaching a passion, not just a responsibility.

Special Charter Subscriber Price:
Only \$25 per year (maximum 3 years)
(Regular one-year rate \$42)
Get the premier issue free with your subscription!



World Library Publications
3825 North Willow Road
Schiller Park, Illinois 60176-2353
800-566-6150 • Fax 888-957-3291
E-mail wlpes@jspaluch.com
www.wlpmusic.com

Drive, Riverdale Park, MD 20737. Phone: (301) 277-1000; fax: (301) 277-3464. Part-time position (twenty to thirty hours) includes selecting and planning music and cantors for weekend English Masses, sacramental celebrations, and holy days; recruiting and training cantors for English language liturgies; working in conjunction with Spanish choirs, director of liturgy committee, and parish organist; preparing programs for particular occasions. Requirements include working knowledge of liturgical music and liturgical documents, some working knowledge of Spanish, and comfort in a multicultural parish. Salary is negotiable plus benefits. Mail or fax résumé to Search Committee. HLP-6168.

MICHIGAN

Director of Music and Liturgy. Parish of the Holy Spirit, 2230 Lake Michigan Drive NW, Grand Rapids, MI 49504. Phone: (616) 453-6369; fax: (616) 453-0244; e-mail: lsudlik@hsparish.com. Full-time position. Responsibilities: provide music at four weekend liturgies, weddings,

and funerals. Oversee cantor program. Choirs include: adult mixed, women's ensemble, handbells, children. Instruments: Allen three-manual pipe organ, Schimmel 7.5' grand piano, five octaves of Malmark bells, three octaves of chimes, EMU sound module with computer-based sequencer. Parish includes Catholic school and religious education program. Salary commensurate with experience, qualifications, and diocesan guidelines. Accepting applications until January 1. Please send résumé to Father Leonard Sudlik. HLP-6177.

NORTH CAROLINA

Director of Music Ministry. St. Andrew the Apostle Catholic Church, 3008 Old Raleigh Road, Apex, NC 27502. Phone: (919) 362-0414; fax: (919) 362-5778; web: www.saintandrew.org. Full-time Catholic director sought to continue tradition of faith-filled musical excellence in vibrant parish of 2,800 families. Coordinate music for all liturgies. Weekly adult choir rehearsal with accompanists, instrumentalists, cantors. Weekly chil-

dren's choir rehearsal. Conduct two Sunday choir Masses. Conduct children's choir once monthly. Seasonal handbell choirs. Teen choir forming. Degree in music, strong choral conducting skills, knowledge of Catholic liturgy and traditional and contemporary sacred music required. Keyboard skills a plus. Excellent salary and benefits in one of ten best places to live in America (Raleigh/Durham/Chapel Hill area). Send résumé and references Attention: Claire Bambara. HLP-6172.

Director of Music Ministry. St. Patrick Catholic Church, 2840 Village Drive, Fayetteville, NC 28304. Phone (910) 323 2410; website: ww.stpatchurch.homestead.com. Energy, vision, and proven excellence in choral conducting are essential to lead this vibrant congregation of 4,000 members. The director will be responsible for all liturgical music planning and should truly understand the role of music in worship and Catholic liturgical requirements. Together with an assistant director/organist and full-time music associate, you will oversee a

OUR FIFTH SEASON!

THE NATIONAL CATHOLIC YOUTH CHOIR

"Spreading the Catholic Faith Through Great Music"

Director: Dr. Axel Theimer, Choral Conductor and Clinician

Who:	For Catholic students entering grades 10, 11, and 12 Open by audition to high school students from the United States.
Where:	St. John's Abbey and University in central Minnesota
When:	July 6-16, 2004

SPECIAL PRICE FOR THE ENTIRE EXPERIENCE: \$500

(includes room and board)

- Perform Bach, Palestrina, Mozart and other masters! ➤ Bible and Religion Study! ➤ Field Trips! ◀
- Learn more about the liturgy and the Catholic faith! ➤ Recreation and Swimming ◀
- Sing at liturgies and concerts in the Abbey Church, Cathedrals and Basilicas! ◀
- Daily Prayer! ➤ Rehearse several hours a day—and we'll sound great! ◀
- Beautiful wooded summer camp setting with lakes! ◀

➤ *Applications due March 15, 2004* ◀

CONTACT for Information and Application Materials:

Michelle Plombon ➤ SOT-St. John's University ➤ Collegeville, MN 56321 ➤ 320.363.3233 ➤ mplombon@csbsju.edu

Check out our home page at: <http://www.CatholicYouthChoir.org>

mixed-voice parish choir, a Spanish choir, two handbell choirs, a children's choir program, an acclaimed ecumenical women's ensemble, and a Music for Charity Series that has featured national and international artists. Salary \$42-48K depending on education and experience. Full benefits. HLP-6187.

OHIO

Director of Music Ministry. St. Paschal Baylon, 5384 Wilson Mills Road, Highland Heights, OH 44143. E-mail: STPB2000@aol.com. Full-time position for 3,200-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.

Music Director. St. Peter Catholic Church, 430 Main Street, Huron, OH 44839. Phone: (419) 433-5725; fax: (419) 433-2118; e-mail: pastor@stpetershuron.com. Active, 1,275-family parish seeks full-time music director. Responsibilities include directing one adult choir and working with youth program. Candidate should possess strong proficiency on organ and piano with experience in planning/coordinating liturgical worship. Music degree or equivalent experience. Send résumé to Father Jeff Sikorski, Pastor, at above address. HLP-6167.

PENNSYLVANIA

Organist/Pianist. Our Lady of the Rosary Parish, 80 S. 17th Avenue, Coatesville, PA 19320. Phone: (610) 384-1415. Accompanist position for twenty-four-member SAB adult choir available January 2004. Play 9:00 AM Mass once a month, Holy Week, Easter, and any liturgy at which the choir sings. Tuesday night rehearsals. Allen Organ/Clavinova. Strong keyboard skills required. Submit résumé and stipend requirement to Gail Mascherino above address. HLP-6173.

Director of Music Ministries. St. Rochus Parish, 314 8th Avenue, Johnstown, PA 15906-2550. Phone: (814) 539-1520. If you feel called to serve a small (550-family) parish in the picturesque Laurel High-

lands of Western Pennsylvania . . . if you feel called to serve a community whose people value music as the heartbeat of prayer . . . if you are open to praying in both contemporary and traditional styles of music (a faith-filled minister who happens to be a gifted musician) . . . then perhaps the Lord is calling you to St. Rochus Parish in Johnstown, Pennsylvania. Please call Father Charlie Amershek for more information. HLP-6176.

RHODE ISLAND

Choir Section Leaders/Soloists. St. Francis Chapel, 58 Weybosset Street, Providence, RI 02903. Part-time positions. St. Francis Chapel (Franciscan Friars) is embarking on a liturgical music expansion, wishing to incorporate a semi-professional chamber choir to complement strong congregational singing. We seek SATB section leaders/soloists. Candidates should possess a bachelor's degree or have studied voice privately. Strong sight-reading skills are desired and candidates should be willing to work cooperatively. Remuneration is per service and determined by education and/or experience. Send résumé and cover letter to Brother Kevin McGoff, OFM. HLP-6181.

TEXAS

Director of Music. St. Bernadette. Website: <http://www.rc.net/galveston/stbernadette>. Direct choirs and coordinate all liturgical music for five Masses weekly and seasonal celebrations in accordance with pastoral and liturgical committee directives. Support and develop traditional and contemporary choirs with challenging SATB and two-part arrangements. Administer budget and music library. Promote music ministry activities. Recruit and build choral and instrumental membership. Provide for the training (including workshops) of cantors, choristers, and accompanists. Coordinate music for funerals and weddings. Excellent organizational, interpersonal, coaching, and planning skills are needed. St. Bernadette is a growing and dynamic parish in the Houston-Galveston diocese serving more than 3,400 families. More information available on website. HLP-6182.

Coordinator of Music Ministry. St. Francis de Sales Catholic Church, 8200 Roos Road, Houston, TX 77036. E-mail: jlimanni_sfds@sbcglobal.net; website: www.sfds-hou.org. Parish of 2,500+

families is seeking a full-time coordinator of music ministry. Applicant should be comfortable with a variety of styles of liturgical music. Good communications skills and teaching ability are essential, as is a willingness to minister in a multicultural setting. Familiarity with the Spanish language is highly desirable. Candidate should have a strong background and experience in Roman Catholic liturgy and hold a degree in music. Proficiency in organ and piano required, guitar desirable. Job description posted on website. Salary range \$30-35K, full benefits. Additional compensation is available for weddings/quinceañeras. Mail or e-mail résumés to Father Joseph A. Limanni. HLP-6183.

VIRGINIA

Music Minister. St. Mary Catholic Church, 9505 Gayton Road, Richmond, VA 23229. E-mail: svris@stmarysrichmond.org. St. Mary Catholic Church, a parish of 1,750 families (and growing), is seeking a qualified person eager to collaborate with a team, willing to build a liturgical music program as we construct a new church (including a forty-rank Möller organ). Potential to form a youth choir, bell choir, and adult choir. Salary commensurate with education/experience. Interested applicants should mail or e-mail a cover letter and résumé to above address, attention Search Committee. HLP-6189.

Musician Available

Cantor in Massachusetts. Experienced cantor desires to share and serve more. Cantor position desired by cantor with two years experience of cantoring at weekly Masses (plays guitar as well as voice student three years). Desire to share the ministry more at other Masses at other churches. Please contact maryellen92003@yahoo.com or (508) 877-2245. HLP-6170.

Hand Percussionist. Are you a guitarist/vocalist or folk ensemble interested in using hand percussion in liturgy? I provide support for liturgical folk music (traditional or contemporary), using various Middle Eastern, North African, and Latin American percussion instruments. Location: Dioceses of Newark and Paterson, New Jersey. If interested, contact John Daneluk via e-mail: danel94@aol.com. HLP-6184.

Mediator Dei, 1947: Active Participation

Among the popes of the twentieth century before Vatican II, Pius XII stands out as the one most dedicated to an improved understanding of the liturgy and to active participation in the church's liturgical life. In encyclicals and papal constitutions, he encouraged the liturgical movement and the revival of Gregorian chant, and he oversaw the first modern major reform of liturgies in the Roman Rite: the reform of the Holy Week liturgies, beginning with the Easter Vigil in 1951. These two excerpts from the Vatican's official English translation of his encyclical Mediator Dei (November 20, 1947) reflect on the need for interior as well as exterior participation in the liturgy (nos. 23–26, described subsequently as “full, conscious, and active participation”) and on the important place of music in the liturgies of the Roman Rite (nos. 192–194). The footnote numbering follows that of the original text.

The worship rendered by the Church to God must be, in its entirety, interior as well as exterior. It is exterior because human nature as a composite of body and soul requires it to be so and, likewise, because divine Providence has disposed that “while we recognize God visibly, we may be drawn by him to love of things unseen.”²⁶ Every impulse of the human heart, besides, expresses itself naturally through the senses, and the worship of God, being the concern not merely of individuals but of the whole human community, must therefore be social as well. This obviously it cannot be unless religious activity is also organized and manifested outwardly. Exterior worship, finally, reveals and emphasizes the unity of the mystical Body, feeds new fuel to its holy zeal, fortifies its energy, intensifies its action day by day, for

although the ceremonies themselves can claim no perfection or sanctity in their own right, they are, nevertheless, the outward acts of religion, designed to rouse the heart, like signals of a sort, to veneration of the sacred realities, and to raise the mind to meditation on the supernatural. They serve to foster piety, to kindle the flame of charity, to

increase our faith and deepen our devotion. They provide instruction for simple folk, decoration for divine worship, continuity of religious practice. They make it possible to tell genuine Christians from their false or heretical counterparts.²⁷

But the chief element of divine wor-

ship must be interior. For we must always live in Christ and give ourselves to him completely, so that in him, with him, and through him the heavenly Father may be duly glorified. The sacred liturgy requires, however, that both of these elements be intimately linked with each another. This recommendation the lit-



Pope Pius XII carried into St. Peter's Basilica on the *sedia gestatoria* c. 1954.

urgy itself is careful to repeat, as often as it prescribes an exterior act of worship. Thus we are urged, when there is question of fasting, for example, "to give interior effect to our outward observance."²⁸ Otherwise religion clearly amounts to mere formalism, without meaning and without content. You recall, Venerable Brethren, how the divine Master expels from the sacred temple, as unworthy to worship there, people who pretend to honor God with nothing but neat and well-turned phrases, like actors in a theater, and think themselves perfectly capable of working out their eternal salvation without plucking their inveterate vices from their hearts.²⁹ It is, therefore, the keen desire of the Church that all of the faithful kneel at the feet of the Redeemer to tell him how much they venerate and love him. She wants them present in crowds—like the children whose joyous cries accompanied his entry into Jerusalem—to sing their hymns and chant their song of praise and thanksgiving to him who is King of Kings and Source of every blessing. She would have them move their lips in prayer, sometimes in petition, sometimes in joy and gratitude, and in this way experience his merciful aid and power like the apostles at the lakeside of Tiberias, or abandon themselves totally, like Peter on Mount Tabor, to mystic union with the eternal God in contemplation.

It is an error, consequently, and a mistake to think of the sacred liturgy as merely the outward or visible part of divine worship or as an ornamental ceremonial. No less erroneous is the notion that it consists solely in a list of laws and prescriptions according to which the ecclesiastical hierarchy orders the sacred rites to be performed.

It should be clear to all, then, that God cannot be honored worthily unless the mind and heart turn to him in quest of the perfect life, and that the worship rendered to God by the Church in union with her divine Head is the most efficacious means of achieving sanctity.

In the section of the encyclical on liturgical music, Pope Pius XII calls for the continued restoration of Gregorian chant, begun under Pope St. Pius X, for a particular purpose. Quoting Pope Pius XI, he asks for more effort in teaching chant so that the faithful may take a more active part in the sacred ceremonies and not behave as if they "were outsiders or mute onlookers." In this part of the letter, Pius XII also quotes two ancient sayings about the role of music that would

subsequently become part of the Constitution on the Sacred Liturgy and the text of the General Instruction of the Roman Missal.

So that the faithful take a more active part in divine worship, let Gregorian chant be restored to popular use in the parts proper to the people. Indeed it is very necessary that the faithful attend the sacred ceremonies not as if they were outsiders or mute onlookers, but let them fully appreciate the beauty of the liturgy and take part in the sacred ceremonies, alternating their voices with the priest and the choir, according to the prescribed norms. If, please God, this is done, it will not happen that the congregation hardly ever or only in a low murmur answer the prayers in Latin or in the vernacular.¹⁷³

A congregation that is devoutly present at the sacrifice, in which our Savior together with his children redeemed with his sacred blood sings the nuptial hymn of his immense love, cannot keep silent, for "song befits the lover"¹⁷⁴ and, as the ancient saying has it, "one who sings well prays twice." Thus the Church militant, faithful as well as clergy, joins in the hymns of the Church triumphant and with the choirs of angels, and, all together, sing a wondrous and eternal hymn of praise to the most Holy Trinity in keeping with words of the preface, "with whom our voices, too, thou wouldst bid to be admitted."¹⁷⁵

It cannot be said that modern music and singing should be entirely excluded from Catholic worship. For, if they are not profane or unbecoming to the sacredness of the place and function and do not spring from a desire of achieving extraordinary and unusual effects, then our churches must admit them, since they can contribute in no small way to the splendor of the sacred ceremonies, can lift the mind to higher things, and foster true devotion of soul.

We also exhort you, Venerable Brethren, to promote with care congregational singing, and to see to its accurate execution with all due dignity, since it easily stirs up and arouses the faith and piety of large gatherings of the faithful. Let the full harmonious singing of our people rise to heaven like the bursting of a thunderous sea,¹⁷⁶ and let them testify by the melody of their song to the unity of their hearts and minds,¹⁷⁷ as becomes brothers and the children of the same Father.

Notes

26. *Roman Missal*, Preface for Christmas.

27. Giovanni Cardinal Bona, *De divina psalmodia*, c. 19, par. 3, 1.

28. *Roman Missal*, Secret [Prayer over the Gifts] for Thursday after the Second Sunday of Lent.

29. Cf. Mark 7:6 and Isaiah 29:13.

173. Pius XI, Constitution *Divini cultus*, 9.

174. Saint Augustine, *Serm.* 336, n. 1.

175. *Roman Missal*, Preface.

176. Saint Ambrose, *Hexameron*, 3:5, 23.

177. Cf. Acts 4:32.

music

at providence college

music major

concentrations in history,
theory, church music,
performance, and jazz.

music education major music minor

applied

instrumental, piano, and voice

ensembles

band, chorus, and strings



PROVIDENCE
COLLEGE

department of music
401.865.2183
www.providence.edu



June 28–July 1, 2004
Chicago, Illinois

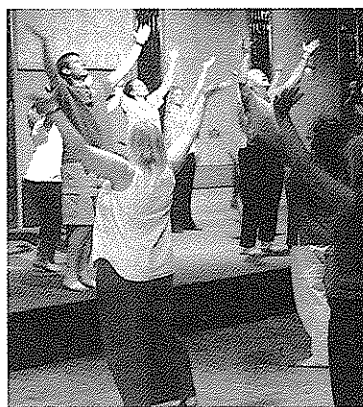
NPM Region II Convention
Spirit, Shape Our Song!

Hyatt Regency O'Hare

July 6–9, 2004
Philadelphia, Pennsylvania

NPM Region I Convention
Sing the Gospel to Life!

Loews Hotel



August 3–6, 2004
Phoenix, Arizona

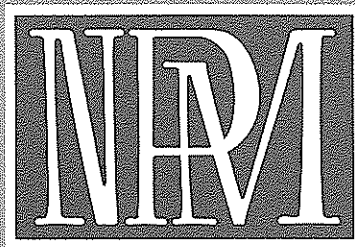
NPM Region III Convention
*"I Will Praise You, LORD, . . . in the
Assembly of Your People." (Ps 22:22)*

Hyatt Regency Hotel

Three Regional Conventions

- Worship
- Breakout Sessions
- Plenum Sessions
- Showcases
- Performances
- Exhibits
- And More!

Additional information will be available early in 2004.
Check the NPM website: www.npm.org



Gathering . . .

All those responsible for music ministries, choir directors, music educators, organists, clergy, pianists, cantors, ensemble musicians, ministers in ethnic communities, youth, musicians in the military, liturgists, Eastern Church musicians, and more!

Becoming Eucharist

BY CYNTHIA SERJAK, RSM

Several years ago, while praying with the fifteenth chapter of the Gospel of John, I was struggling with the concept of Trinity—how the three persons of God are so intimately and particularly related to one another. In a refreshing moment of insight, I realized that what I really wanted was not to understand this complex mystery but to be part of it, to share in its infinitely loving mutuality. As soon as that insight became clear to me, I tumbled into the next truth:

I am already part of it. As a child of God I—and every other person, indeed, all of creation—am already part of the infinitely generous life of the Trinity.

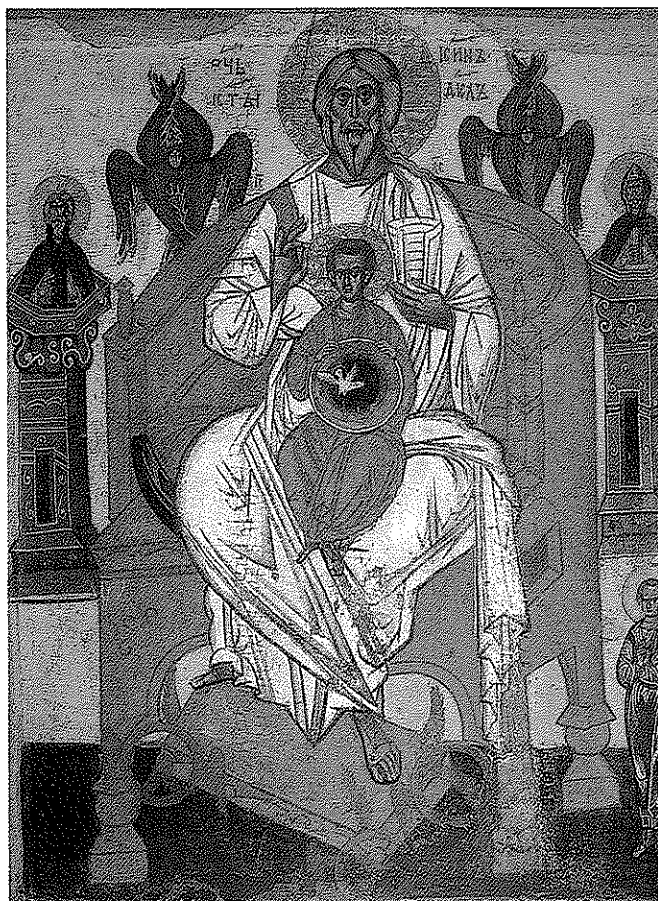
But, of course, we are humans, lately come on the scene of God's eternity. It is our lot to come slowly to understand that we are meant for Godliness. What are we to make of this divine intention? How are we to learn of and grow in this most basic relationship? The astonishing truth is that this relationship is *already* there and it is *always* there. God has loved and continues to love us no matter who we are or what we do, no matter if we recognize and respond to this love or not, no matter how we have ignored or denied its power in us. As we wake up to our relatedness within the Trinity, we find out that

We can say not only that each of us receives Christ, but also that Christ receives each of us.

Pope John Paul II, *Ecclesia de Eucharistia*, 22

God desperately wants to be let into the dailiness of our lives because, even more than we are longing for God, God is longing for us. Before we learned to name our deep yearning, God was there, patiently waiting for us to look that way. Meister Eckhart says that "God is like a person who clears his throat while hiding and so gives himself away."¹

Sister Cynthia Serjak, RSM, is the coordinator of liturgy and music at Mother of Mercy Chapel at the motherhouse of the Sisters of Mercy in Pittsburgh, Pennsylvania, and an incorporation minister for the Sisters of Mercy. She also works making music with people who are homeless.



The Holy Trinity (The Holy Paternity), fifteenth century, Tretyakov Gallery, Moscow, Russia.

John Paul II refers to this mutual desire in his recent encyclical on the Eucharist. This sacrament feeds our deep hunger to belong because in its action we not only receive the Hidden One, we are also received by him. We receive the Body of Christ, and we are received by the Body of Christ. In Eucharist, a sacrament of mutual reception, we and the Body become one another, and we belong to one another. This means that we turn into one another, become like each other, move in each other's space, time, hope, love. As the sacrament grows strong in us we move more deeply into the Christ-space, we become clearer about how we are Christ in our own time. His hope for us becomes our own hope for ourselves, his



way of loving becomes our way. At the same time, this Christ receives each of us and becomes us—knows our space, celebrates our time, cherishes our hopes, revels in our love. More and more we are drawn into the relationship that God intends for us and of which Eucharist is the primary taste.

Suppose we read “becomes” in another way, the way of compliment, as in saying “That hat really becomes you.” This kind of becoming means something like “making one look better” or “enhancing one’s looks.” Eucharist *becomes* us. Wearing the thanksgiving that Eucharist is, we are better looking: more hopeful, more enlivened, more committed. Eucharist looks good on us! At the same time we *become* the Body of Christ: We make it more beautiful, attractive, approachable. We embody the Christ, we enable the Christ to grow more visible in the world, and we *become* the Christ.

Are we becoming Christ? Can we accept this life-changing hospitality? Our baptismal covenant lays out the path for being received by the Body. As we live into our covenant we need to make choices—usually daily—about how much we will accept the Christ life in our own life. As we mature we learn the cost of our covenant, and sometimes we resist the hospitality of grace that it offers. Are we *becoming* to Christ? Are we making him look good in our own time and space? Are we so full of him that everything we do becomes radiant with his glory?

Still another way to consider this image is to remember and to savor the reality that the Body of Christ is all of the church. We—all of us—are the Body of Christ. When we receive the Body we are taking into ourselves all of the people who know they are one Body and who exercise their part of the Body by

receiving good nourishment and by keeping fit. Just as our human bodies need good food, strenuous exercise, and an occasional spinal adjustment, the Body of Christ within us and around us needs to be fed the good bread of life, get plenty of exercise, and an occasional overall attunement. When we receive Eucharist we are fed by and we feed on Christ and on all those who know themselves to be one with him. When we practice Gospel living we are exercising his Body. When we respond to moments of conversion either as individuals or as a local or universal church we are receiving adjustments to the Body.

At the same time the Body receives each of us. The Body learns the infinite demands of hospitality as it continues to extend itself to receive all those who hunger, as it welcomes us into its common exercise of church, as it leads us into deep attunements for a Body eager and able to respond to the needs of our own time and place.

So, are we *becoming* the Body of Christ? Are we growing more deeply into church and all that it means? And are we *becoming* to the Body? Are we making it more beautiful, attractive, approachable?

Each time we celebrate Eucharist, and each time we reflect on the mutual hospitality of its thanksgiving, we receive and are received, we become and are becoming. As the Body grows into Christ, waiting patiently for the time when our oneness will be revealed in its splendid fullness, each of us can “receive the growing Christ.”² Each time we share the sacrament our reception grows deeper and our becoming is more finely displayed.

So, are we *becoming* the Body of Christ? And are we *becoming* to the Body?

In this season when we celebrate the Incarnation of the Word in our human flesh, pastoral musicians find themselves uniquely positioned to experience and announce this becoming and receiving as we pour over the words of the many hymns that our tradition offers us, as we consider the message of the psalms we sing, as we lead our musical groups into deeper understandings of the season’s mysteries. When Christ comes again to receive us all into his kingdom,³ may we be ready for this privileged work. May we receive the growing Christ within us and may we become the Body of Christ.

Notes

1. Matthew Fox, *Meditations with Meister Eckhart* (Santa Fe, New Mexico: Bear and Company, Inc. 1983), 60.

2. This invitation (“Receive the growing Christ”) is attributed to Bede Griffiths on his deathbed in Cynthia Bourgeault, *Love Is Stronger Than Death* (Great Barrington, Massachusetts: Lindisfarne Books, 1997, 1999, 2001), 182.

3. This is not a misprint! It is an effort to shift our thinking from the image of the final phase of God’s plan from gathering with a hierarchical king to the more circular image of kin.

Celebrate Your Song

Since 1986 Patrician Journeys has been designing performance tours for Choirs like yours. Experience your song in the great cities of Rome, London, Dublin, Vienna, Paris, Montreal...in magnificent Cathedrals and Monasteries... in mountaintop settings... in breathtaking Chapels and Major Shrines throughout Europe and North America. Echo sacred melodies in Monastic Celtic Ruins or in the Missions of our American Southwest.

- **Unique Country Combinations**
- **Joint Performances with Local Choirs**
- **Exclusive Composer Series for Children's Choirs**
- **Spiritual Reflection Weeks**
- **Directors Discovery Tours throughout Europe**

Realize your dream as we design an itinerary around your specific requirements. Patrician Journeys strives to achieve a balance between sightseeing, performing, traveling, and leisure. Our staff, jointly accredited in music and travel, assure that your every expectation will be met. A Liturgical Musician from our company will personally escort your tour. We believe your journey should be the best experience available.

For the memory of a lifetime you are invited to contact us...

Our Home Office

1~800~344~1443

Global Phone) 973-992-3938 Fax) 973-992-9804

Email: info@patricianjourneys.com

Visit our WebSite

www.patricianjourneys.com

Review our 2002~2003

Schedule of Events and Offerings

For the Very Best In Custom Designed Travel and Music Tours

Patrician Journeys, Inc.

Where Your Possibilities Are as Endless as Your Imagination

CUSTOM-DESIGNED INSTRUMENTS
AT SURPRISINGLY AFFORDABLE PRICES

SOUND
CHOICES
DESIGN

Renaissance™
HERITAGE™
by Allen

Design

Renaissance™ Heritage™ by Allen offers the customer the opportunity to create the look and feel of their instrument in two-, three-, or four-manual custom-designed consoles.

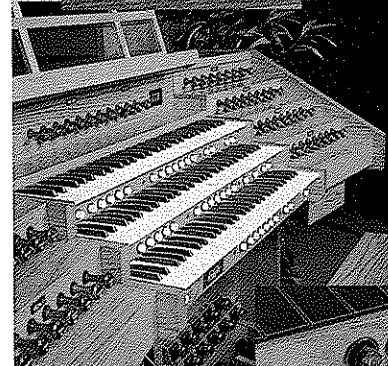
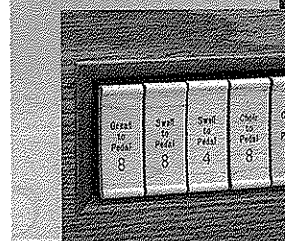
AMERICAN CLASSIC

Sound

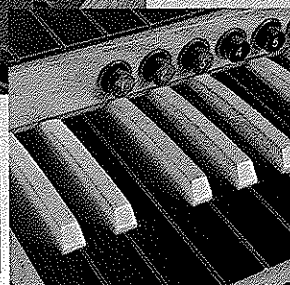
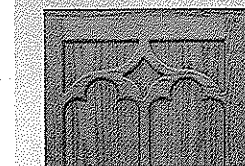
Heritage™ offers American Classic, French Romantic, Neo-Baroque or English Cathedral Stop Lists, as well as further customization through Allen's exclusive SoundMatrix™ technology.

Quality

Heritage™ instruments are custom built by Allen craftsmen to your specifications. Enjoy custom features at no extra cost!



Choose from a wide selection of drawknob materials and engraving styles, keyboard woods and finishes, keycheck styles, piston colors, music racks, pedal sharps, and best of all—exterior and interior wood finishes!



Allen organs

150 Locust Street, P.O. Box 36
Macungie, PA 18062-0036 USA
Phone: 610-966-2202 Fax: 610-965-3098
E-mail: aosales@allenorgan.com
www.allenorgan.com

Renaissance™
HERITAGE™
by Allen

Call Allen today for information about Heritage™ or contact an Allen Organ representative near you.