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From the President

Dear Members:

This issue of Pastoral Music addresses a central concern of pastoral musicians—fostering and supporting the singing of the liturgy by the entire assembly of the faithful. In different ways, each author challenges the various ministers of music to focus their attention on the active sung participation of the whole community and to develop the skills needed to foster the assembly’s role in singing the rite.

From its earliest days, the National Association of Pastoral Musicians has been dedicated to fostering the art of musical liturgy—sung ritual celebration that incorporates the full, conscious, and active participation of the people. Anyone who has ever attended an NPM convention or event of any kind knows that robust sung participation is a hallmark of our gatherings.

Your membership in NPM represents your own commitment to making this vision come alive for the communities that you serve and for the entire church. As members of this network of pastoral musicians, clergy, and other leaders of worship, we support one another, we teach one another, we learn from one another, and we challenge one another to keep pursuing the goal of sung worship. NPM membership helps us to strengthen our identity as liturgical music ministers and to be connected with others who share our dream, our passion, and our commitment.

Get the Word Out!

Because you value NPM’s role in your own ministry, I am asking you to consider inviting other musicians, clergy, and worship leaders to join us. In fact, we would like this to be a joint invitation from you and from the association.

Here’s how this will work. You give us the name of someone who has not been a member of NPM for at least one year. We will send a letter inviting that person to accept a four-month, no-obligation, complimentary membership in NPM. Before this complimentary membership expires, that person will have an opportunity to sign up for a parish or individual membership at the current membership rate.

If you give us permission, we will use your name as a reference, or we can simply send an invitation without mentioning your name, if you prefer. Just send the names and addresses by mail, fax, or e-mail to the NPM Membership Director, Ms. Kathleen Haley (see page four for Kathleen’s contact information).

Not only will you be helping NPM to grow but you will also be giving someone a wonderful opportunity to share in the exciting work of our association.

Lent, Triduum, and Easter

Soon we will begin the great ninety-day celebration of Lent, Triduum, and Easter. May this year’s celebration be a time of renewal and growth for you, for all the pastoral musicians with whom you serve, and for your entire community. May the power of Christ’s dying and rising transform our singing, our praying, and our living.

J. Michael McMahon
President

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Cover: Faces of singing congregations surround an image of Christ in majesty from the second half of the twelfth century. This image is provided by the Cluny Museum, Paris, © Musée National du Moyen Âge. Used with permission. This same image, on page twenty-four, is at the center of photos of music ministers who serve singing congregations. Other images in this issue have been provided by the Chamber Choir of the College of St. Benedict/Saint John’s University; the Monastery of S. Pierre de Solesmes; The Basilica of the National Shrine of the Immaculate Conception, Washington, DC; the North American Forum on the Catechumenate; Wayne United Methodist Church, McVeytown, Pennsylvania; and Dorothy Tuna.
Mission Statement

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

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February-March 2004 • Pastoral Music
Another Chance, Please

I'd like to respond to Cheri Yandrick's letter "O Lord I Am Not Worthy" (Readers' Response in the October-November 2003 issue).

1. Well put, Cheri! There definitely are some aggravating attitudes that get flung around in these issues.

2. Do give the magazine another chance—there are sometimes excellent issues with very helpful articles in them. You'll find that NPM is pretty good about taking both cheers and jeers too, as you can see in their post-convention coverage where they give all that feedback a forum!

3. Simply put, in my nearly ten years in music ministry now, I have to say: Remember, music ministry...it’s not for the squeamish or faint of heart!

Hang in there and keep vocalizing!

Susanne Sande
Willowick, Ohio

Dismayed by Mud Slinging

I was rather dismayed to read the Readers' Response page in the October-November issue of Pastoral Music and in the issues preceding it. The mud being slung among ministers—musician tossing at priest, priest flinging at deposed musician, deposed musician hurling at self-trained musician, self-trained musician dueling—has long since left the realm of lively debate and is entering a realm that is completely unacceptable among those who purport to serve the Body of Christ.

The letter which opens the page ("Taking Exception") is third in a mildly dialogic string over several issues. The first letter it refers to, published anonymously in the June-July issue ("Discouraged by Lack of Training"), criticized the alleged low level of education and liturgical diligence of many ordained ministers. The second ("From the Other Side of the Net"), from the August-September issue, justifiably takes exception to this sweeping generalization about the liturgical awareness of our parish priests but then turns around and, with the same broom, condemns "petty 'professional' musical tyrants hell-bent on making sure that theirs is the last word in musical decisions in their little fiefdoms." Finally, "Taking Exception," in the October-November issue, applauds "Other Side of the Net," though in a far more professional and less rancorous manner.

Another letter from the October-November issue ("Lord, I Am Not Worthy") responds quite beautifully to the criticisms and condemnation against untrained or self-trained musicians offered in "From the Other Side of the Net." In a well-written and humble fashion, Ms. Yandrick gives a lovely reflection on the call of our ministry; this is honestly the one letter I have to say in several issues that made me smile and say, "Yes! That needed to be said! Thank you!" The sad thing is merely that it did need to be said.

The final letter in the current issue seems calculated to flame the fire and take us back to the beginning of a new cycle of rebuttal and (justifiably) offended responses, dismissing the bulk of contemporary repertoire as "pop junk music" and "ridiculous little jingles" and proposing that the solution to our nationwide church attendance problems is for bishops to mandate "real pipe organs" and a return to traditional hymnody and chant. This writer's assertions would be laughable were they not so rudely stated, and I have no desire to respond to them; what I do wish to respond to is this magazine's editors' decision to publish his letter and those like it. Like Ms. Yandrick, each month people who have never read Pastoral Music will pick up a copy and will likely turn first to this very page. Is this the first impression we want them to get? Is this what we want them to see and identify with the National Association of Pastoral Musicians?

Is this really who we are?

In Father Andrew Ciferni's article on page thirty of the same magazine, I find the following words: "The more we engage in this enterprise, the clearer it becomes that, before we set out to win the Nobel Prize for helping to establish peace in the Middle East, we must first learn to establish peace between those still attached to 'Let Us Build the City of God' and those who insist on singing Handel's 'Hallelujah' Chorus during the preparation of the altar and gifts at the Easter Vigil." Despite our differences, NPM is about growing together as the Church of God, about growing in love and unity, and about each of us striving to become more than we are. Does this continuing cycle of letters blaming our problems on one another serve that goal?

Lively debate is a good and healthy

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thing. NPM has several e-mail groups and such which exist to promote ideological cross-pollination, where musicians can share ideas and challenge one another, where one can ask for help with guitar tabulature or discuss registration in a certain Langalais prelude, discuss the liturgical documents, share procedures for implementation of the GIRM in different parishes, and occasionally debate the hot-button issues. The electronic medium has the advantage that, whenever a discussion or a posting crosses the line into inappropriateness, the other members can immediately respond and right the balance, or at the very least be certain that all sides of an issue are heard in timely fashion. A print magazine does not have this luxury; what goes in print stays in print and cannot be responded to until the next printing.

I implore both the editors of this magazine and its readers (and letter writers!) to consider who we are and what we are about as an organization as a whole when considering which of our thoughts and feelings need to be aired and shared in this public and permanent a forum.

Jennifer Kerr Breedlove
Western Springs, Illinois

Relieved by Response

I was relieved to see that Chris Youstra from Columbia, Maryland, had replied ("Flabbergasted," December-January 2004) to John Conner’s letter (October-November 2003), regarding the place that modern worship music played on modern instruments has in today’s liturgies. I second that . . . all of it, and to it I would add that I am one of those “degree” musicians to whom he refers who is most capable of playing the organ and traditional pieces, and I disagree that modern worship music is ruining liturgy. In fact, much of it is challenging to play and sing. Furthermore, catchy choruses encourage congregational singing, and our youth are the future of our church. If John Conner wants to see the church survive beyond his generation, he’d better wake up to the reality that the music needs to sound modern to attract the youth. No, it’s not ideal, but it’s reality. Catapult yourself out of the ‘40s: The older crowds are already sold on Christ; the ones who are looking and are often lost are the youth. Rewrite some traditional hymns on modern instruments, and you’ll preserve traditions while introducing young people to our heritage.

Chris Telzerow
Willowick, Ohio

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 email: npmtime@npm.org.

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From the Editor

For some people who read this magazine, Pastoral Music is the primary—and, sometimes, the only—face of NPM that they see. Still, they learn from these pages what is going on in their association, and they also find here resources that support or improve their pastoral ministry. Some people, however, do not find in the magazine the answers to specific questions that they have or help for particular problems in the daily doing of ministry, and they may become frustrated by the fact that the articles in Pastoral Music tend to address general issues rather than immediate and practical concerns. And they let me know of their frustration in e-mails and letters and phone calls.

When that happens, I explain that we are trying to make the resources in the magazine as practical and pastorally applicable as we can, but we can’t do it all in about sixty-four pages every other month. That’s why Pastoral Music is designed to be just one of the resources that NPM offers its members and—through you—the wider church. In these pages, we try to deal with issues that affect pastoral music ministry in general—the broader issues with which we all have to cope. Through the newsletter Notebook, we keep our members abreast of what is happening within smaller groups of pastoral musicians who have more specific interests—full-time directors of music ministry, for example, or those who are responsible for music ministry in a particular parish who may not be full-time. We currently have two major divisions (for full-time directors and people in music education) and seventeen sections of the association working to address issues and support clergy and musicians who have a particular focus on one or another aspect of our shared ministry (the full list is on page four in this issue).

Sometimes, the only way to deal with an issue is face-to-face. That’s why we offer conventions and institutes, so that our members may hear from people whose experience, position in the church, or wisdom suggests them as people whom we all need to hear and see, and so that we may learn from workshop facilitators those practical skills and answers to specific problems that we need in our own context. This twofold approach to our ministry—the general and the more immediately practical that applies the general principles to specific situations—is behind everything we do. In fact, you can see its application to convention planning in “Big Questions and Big Celebrations” on page eight.

Because many of the practical questions require detailed responses that we don’t always have room for in this magazine, we continue to increase the ways we can respond to such concerns. The divisions and sections are one way to address the particular and the practical within the very structure of the association, and we offer additional aids as well. The members of the national staff and the NPM Western Office are available during regular business hours by phone (see the list on page four); the NPM web page—www.npm.org—offers access to such practical helps as our planning guide and the pages for our divisions and sections; and our e-mail forums (the association currently sponsors eight) offer opportunities for nearly immediate electronic input on issues from other NPM members.

So if Pastoral Music is NPM’s face for many people, it is not the whole body. I am glad that so many people find the magazine useful in their ministry, but I hope that our members come to see it more as a door opening onto the rich resources available through our association. Here we can pose the general questions and offer general answers. Take those, but don’t stop here. Let them be the beginning of the support that you can find in this association—and the support that you can offer to others who are seeking help.

Gordon E. Truitt
Senior Editor
Big Questions and Big Celebrations

To do liturgy is to make significant statements about the way we think the world works. We claim, through our songs and gestures and silences, that the Creator of the universe cares for us and is in communion with us through the incarnate and risen Word and the power of the Spirit. We claim that human actions—washing, anointing, sharing food, telling stories—are the vehicles for this communion. Such claims raise fundamental questions that are at the root of our liturgical theology: How do we dare make such statements about God and ourselves? What possible foundation do we have for believing that such sacramental power exists in human actions? How do we act “in Christ”?

Questions like these are addressed in our plenum presentations at each NFM convention. In those presentations we explore aspects of such big questions, looking for answers that provide the foundation for our exercise of pastoral ministry in its various forms. The breakout sessions, then, deal with specific and practical details, but we need to understand as much as we can about that foundation, if we are to build wisely and well on the foundation of faith.

It’s not all work, though. We also take time in our gatherings for the kind of big celebration that can only happen when you get more than a thousand dedicated and skilled people together in one place. Our biggest celebration, of course, is the convention Eucharist. But there are other celebrations in which we get to experience and rejoice in the skills of those who are most talented at the craft of music, who transform craft into art. So at each convention we offer celebratory events that challenge and inspire us with beautiful music and performances, that renew our spirits and invite us to improve our own skills.

In this issue of Pastoral Music we want to look at the plenum addresses, to see what big questions we are addressing this year, and we want to describe the celebratory events at each of the three regional conventions. In the April-May issue, we’ll look at the wealth of breakout sessions that will build on the major presentations and teach us some of the skills demonstrated in the events.

Phoenix: The One and the Many

The focus of the Phoenix Convention (August 3-6) is the worshiping assembly. Various liturgical and catechetical documents describe the liturgy as the act of the whole assembly. Liturgy is a corporate act, not an event performed, in its various parts, by disparate individuals who just happen to be in the same place. The Catechism of the Catholic Church says that it is the whole assembly that is leitourgos (the doer of the liturgy; see no. 1144). This is not exactly a new idea—see 1 Corinthians 12:12-27—but it is an idea that has received new emphasis since the Second Vatican Council. It is an idea that undergirds our understanding of liturgy as an act of the Church. It is this idea that will be the focus of the plenum sessions in Phoenix.

How do you shape disparate individuals into a liturgical assembly, especially in a culture that prizes individuality? How do you form the gathered assembly into a dynamic vehicle of praise? What role do pastoral musicians, clergy, and other leaders of prayer play in such shaping and formation? This is the topic of Dr. Elaine Rendler-McQueeny’s keynote address in Phoenix on Tuesday afternoon. Dr. Rendler-McQueeny is a professor of music theory at George Mason University. A musician, teacher, author, and clinician, she also directs the Georgetown Chorale in Washington, DC.

Liturgical ministers are not performers, they are leaders for and within the liturgical assembly, servants of the assembly’s action who require pastoral sensitivity, knowledge of liturgy as the action of the assembly, and skill at leadership. How do we form such ministers? Rev. Dr. Paul Westermeyer will address this question on Wednesday morning. Dr. Westermeyer is a Lutheran pastor who is professor of church music and cantor at Luther Seminary in St. Paul, Minnesota. He is also the director of the master of sacred music program offered in conjunction with St. Olaf College.

There are Samoan choirs in Midwest parishes; there are Vietnamese communities in Cajun country; Hispanic and Latino communities meet in large suburban parishes; African American Catholics rub shoulders with Catholics of northern European descent. The faithful of
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various ages and approaches to Catholicism meet in the same parish. How does the assembly of God’s people form one song of praise from so many and varied voices, especially when those voices are raised within one parish? Mr. Jesse Manibusan will lead us in reflecting on such questions on Thursday morning. With an extensive background working with youth, Mr. Manibusan is a singer, songwriter, and guitarist who holds a master’s degree in multicultural ministries from the Franciscan School of Theology, Berkeley, California.

We are one Body proclaiming the Word of God. How do we receive that Word as the Body of Christ, and how do we carry it out into the rest of our lives? On Friday morning, Ms. Margaret O’Brien Steinfelds will send us forth refreshed, renewed, and strengthened to proclaim God’s Word with our lives. Ms. Steinfelds is the former editor of Commonweal—an independent review of religion, politics, and culture that has been edited by Catholic lay people since 1924 and has been called “perhaps the most significant lay enterprise and achievement in the history of American Catholicism.” She has also been an editor of Church—the journal of the National Pastoral Life Center—and a past executive editor and business manager for the non-denominational journal Christianity and Crisis.

Evenings are the times for our celebratory events in Phoenix. Tuesday evening gives us a chance to celebrate at 7:30 with SAVAE: the San Antonio Vocal Arts Ensemble. In this performance, this outstanding ensemble introduces us to music of sacred beginnings: the music of the Aztecs, the polyphony of Northern Europe, and Middle Eastern influences on the music of emerging Christianity. Later that evening, at 9:30, we will ask the Church to “Let Us Sing Your Song” in an event that celebrates the gifts of musicians from Phoenix who have had an impact on the larger Church. Paul Hillebrand, currently the director of music ministries at St. Patrick Parish in Scottsdale, Arizona, will coordinate this event.

At the heart of the convention, on Wednesday evening, is the Eucharist, with Monsignor Raymond G. East as homilist. On Thursday evening, led by Dr. Ken Nafziger, we will explore the prophetic word through prophetic songs “To Give Voice to the Assembly.” Dr. Nafziger, a dynamic leader of sacred song and a professor of music at Eastern Mennonite University, is the author of Singing at the Fire and co-author of Singing: A Mennonite Voice—both celebrations of the role of singing in Mennonite worship and history.

**Chicago: The Role of the Spirit**

The Holy Spirit is the most neglected person of the Trinity in Western liturgy and theology. Our focus in Chicago (June 28–July 1) will be on the way the Spirit guides our ministry and empowers our worship. After all, “no one can say ‘Jesus is Lord’ except in the Holy Spirit” (1 Corinthians 12:3). It is this Spirit, our liturgical rites attest, who makes human actions into sacraments. St. Basil wrote that “through the Holy Spirit we are restored to paradise, led back to the kingdom of heaven, and adopted as children, given confidence to call God ‘Father’ and to share in Christ’s grace, called children of light and given a share in eternal glory.” It is the Spirit, “one and undivided,” St. Cyril of Alexandria taught, who makes us one in Christ.

How does this Spirit work to shape us as competent ministers? In his plenary address on Monday afternoon, Rev. Richard Fragomeni will invite us to look with new eyes at the threefold musical judgment (choosing music that is musically, liturgically, pastorally appropriate). Pastoral ministry requires more of us than skill at our craft—it involves a sense of ourselves as vehicles for the Spirit’s work. Father Fragomeni, a presbyter of the Diocese of Albany, New York, is an associate professor at the Catholic Theological Union in Chicago.

How do we open ourselves to the Spirit? First, we need to recognize the presence of the Spirit at work uniting and transforming the liturgical assembly. Then we need to see ourselves in the light of the Spirit’s work. On Tuesday morning, Sister Teresita Weind, a member of the Sisters of Notre Dame de Namur, will help us invite the Spirit to work in us and through us. Sister Teresita is a spiritual director, pastoral minister, nurse, and artist.

What does the Spirit sound like when singing both within the Catholic community and singing through the catholic voice of all the churches? How has the Spirit taken on different voices, sounds, and accents in history to sing the divine presence among us and in us? On Wednesday morning, Rev. Edward Foley, CAPUCHIN, will ask these questions and, with us, seek answers. Father Foley is a professor of liturgy and music and the founding director of the ecumenical doctor of ministry program at Chicago’s Catholic Theological Union.

Explorations of such basic questions as the role of the Spirit in the Church and its worship always lead to one driving question: Now what? Once we come to a sense of the central role of the Spirit, how do we serve our assemblies in such a way that the Spirit’s power may be unleashed in our worship and in our lives? Dr. James Savage will take time with us on Thursday morning to explore how pastoral musicians bring their unique competencies to the task of singing the Spirit’s song that empowers the assembly to be the Body of Christ. Dr. Savage is the director of music ministries at St. James Cathedral in Seattle, Washington. A member of the NPM Board of Directors, he is also a distinguished visiting artist at the University of Washington and a Fulbright Fellow in liturgical music.
Our celebration of the Spirit will begin on Monday evening, as we hear and sing the Spirit's voice in the first of a series of performances that will exalt the many voices and languages of the one Spirit. At 7:30, local musicians join in a Black Catholic Festival of Music coordinated by Ms. Sheila Adams of the Archdiocese of Chicago's Office of Black Catholics. That event is followed at 9:30 by ¡Fiesta Latina!—a participatory event coordinated by Peter Kolar and Pedro Rubalcava.

Tuesday evening includes a trio of events that will be repeated—everyone will have a chance to hear two of the three offerings. At Immaculate Conception Parish, the chants of Hildegard of Bingen will take on a new voice—specifically, the Vox Angelica. At St. Jean de Brebeuf Parish, three forces will unite to create a prayerful musical tapestry: Joe Mattingly and The Newman Singers, Steve Warner and The Notre Dame Folk Choir, and Father Jim Marchionda, Jr. The third event, at the Parish of Mary, Seat of Wisdom, sends the breath of the Spirit through “bells and whistles.” This event features The Milwaukee Area Handbell Ringers, under the direction of John Behnke, and Flutes Unlimited, under the direction of Anna Belle O'Shea. Flutists are encouraged to bring their instruments to this performance and join in the grand finale.

Wednesday afternoon brings another trio of offerings that will be repeated, this time in downtown Chicago. Choose among internationally acclaimed organist Douglas Cleveland in performance at Fourth Presbyterian Church, a prayer event of lamentation and exaltation led by Marty Haugen at Congregation Sinai, and The Cathedral Singers directed by Richard Proulx at Quigley Seminary Chapel in a concert of choral works from our treasured heritage. Wednesday culminates in our great celebration: the Eucharist at Holy Name Cathedral, with Bishop Daniel DiNardo, NPM’s episcopal moderator, as homilist.

Philadelphia: Transforming Word in Effective Words

God spoke through the prophets, Scripture tells us, and in the latter days, God spoke through Jesus, the Son and very Word of God. How do the words we sing convey the Word? How do words become sacrament, making present the transforming divine Word? These are the questions that direct our reflections and our celebrations in Philadelphia (July 6–9).

The proclaimed word is an effective evocation of Christ’s presence, “since it is he himself who speaks when the holy Scriptures are read in the Church” (Constitution on the Sacred Liturgy, no. 7). Because the words we sing are often drawn from the Scriptures, they, too, evoke the divine presence. In Tuesday's keynote address, Monsignor Raymond East will remind us that the singing church carries on Christ’s mission through its corporate voice that proclaims—and makes present—God’s call to justice and peace. Msgr. East (a former choir boy) is the executive director of the Office of Black Catholics for the Archdiocese of Washington, DC.

Since our song is often a sacrament of the divine Word, how do we make ourselves an effective vehicle for Christ’s sacramental and transforming presence as the Word? On Wednesday morning, Bob McCarty will help us explore how pastoral musicians are ministers of these relationships in worship. We are bridge builders and collaborators as well as prophets who proclaim the Word for the life of the world. Like the cross itself, these dimensions of ministry are both gift and burden. Dr. McCarty, who has been active in youth ministry since 1973, is the executive director of the National Federation for Catholic Youth Ministry, headquartered in Washington, DC.

Evenings are the time to celebrate the Word in Philadelphia. Tuesday evening offers us two opportunities: “Lament and Feel,” a prayer event led by Marty Haugen, followed by an Organ Quartet featuring Peter Richard Conte, Colin Howland, Rudolph Lucente, and Michael Stairs at the University of Pennsylvania’s Irvine Auditorium. One of the instruments for this event is the rededicated Curtis Organ, the eleventh largest pipe organ in the world (11,000 pipes), which was built for the Sesquicentennial Exhibition.

2004 Eastern Regional Convention Planning Committee

Dr. Elaine Rendler-McQueeny will show how singing the Gospel requires musical, liturgical, and pastoral skills ... and vision. She will also help us understand how to use those skills in musical ministry to help all God’s people to sing the Gospel to life. Dr. Rendler-McQueeny is a professor of music theory at George Mason. A musician, teacher, author, and clinician, she also directs the Georgetown Chorale in Washington, DC.

On Thursday morning, Rev. Paul Philibert, or, will look at how musical liturgy creates a space for the encounter with the Holy. In a unique way, music’s interaction with the Word puts us in relationship with God. Father Philibert is the distinguished visiting professor of church and society at the Aquinas Institute of Theology in St. Louis, Missouri.

The Word is, in fact, a vehicle of relationship that unites God to us and binds us to each other. On Friday morning, Dr. bition in 1926 and donated to the University in 1928. The other three instruments have been donated by Allen Organ for this event.

Wednesday evening will bring us to the Cathedral of Sts. Peter and Paul on Logan Circle for the convention Eucharist. Msgr. East will be the homilist. This central celebration will be followed by a ticketed event: Lights of the City will take us to the top of the Loews Hotel for a wonderful perspective on center city Philadelphia and the lights of the Delaware Valley.

Thursday evening brings a time for choices. At 7:00 pm, convention participants will have to choose between ¡Fiesta Latina!—the sounds and rhythms of the Latino/Latina community coordinated by Damaris Thillet and Pedro Rubalcava—and the “restrained and coolly beautiful” voices of In Clara Voce, a sixteen-voice choir under the direction of
of Matthew Glandorf whose members are artists-in-residence at Old St. Joseph Church, Philadelphia's oldest Roman Catholic parish (founded 1733). At 9:00, the choice is between the music, preaching, and testimony offered at an African American Revival led by the St. Martin de Porres Mass Choir directed by Darrin Williams and a Hymn Festival led by Rick Erickson, which offers a fresh approach to the traditional hymn festival from a creative organism. The final choice on Thursday night involves staying power: At 10:30, Jesse Manibusan and John Angotti will lead “Youth Sing the Gospel to Life.”

Youth Gatherings

Bring your young pastoral musicians to one of this year’s conventions: We have something special planned to help them take advantage of the riches offered at each event. The opening day schedule in each city includes an opportunity for young participants to gather with pastoral musicians and youth leaders and other teen/young adult participants to learn how to make the convention serve their needs, to network with other young people, to get tips about which sessions to attend, and to sing and pray together. The gathering in Phoenix (Tuesday, August 3, 5:00–6:00 pm) will be hosted by Nora Bradbury-Haehl. In Chicago (Monday, June 28, 5:00–6:00 pm), the hosts will be David Haas, Lori True, and Antonio Alonso. And the youth gathering in Philadelphia (Tuesday, July 6, 5:00–6:00 pm) will be hosted by Stephen Petrunka, Kate Cuddy, and Laurie Delgatto.

T-Shirt Day

Have you ever had someone ask, “NPM? What’s that? Never heard of it”? T-Shirt Day is one opportunity to spread the word about our presence in the cities that host our conventions. On one day during the convention, participants are asked to wear the commemorative T-shirt that bears the convention logo and our name as a way to celebrate our solidarity in ministry and to make ourselves more visible. (We also have ways to make ourselves audible . . . .) T-Shirt Day in Chicago is Tuesday, June 29; in Philadelphia it’s Thursday, July 8; and in Phoenix it’s Thursday, August 5. Anyone ordering a T-shirt with the convention registration will receive the shirt with registration materials at check-in.

No Housing Form

There is no housing form in this year’s convention brochures. Instead, each convention hotel has provided a reservation phone number. The hotels in Chicago and Phoenix also offer directions for registering online at the discounted NPM convention rates.

Discounts

**Discounts for NPM Parish Groups**

NPM is pleased to offer discounts to member parishes who send five or more people from the parish as full conference participants to the NPM 2004 Regional Conventions. This schedule outlines parish savings for convention registration based on the advanced member fee ($225).

<table>
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<tr>
<th>Registrants</th>
<th>Discount</th>
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<tr>
<td>5–9</td>
<td>5%</td>
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<tr>
<td>10–19</td>
<td>10%</td>
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<td>30 or more</td>
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**Stipulations**

1. Parish must have a current NPM membership. Parish discount is limited to members of one parish—no grouping of parishes permitted.
2. A registration form, with complete information, must be enclosed for each registrant.
3. No discount for daily, companion, or child registrations.
4. Only one discount per registrant (i.e., parish discounts cannot be combined with chapter or clergy-musician duo discounts).
5. All convention registration forms and fees must be mailed together in one envelope. (Housing is arranged directly with the hotel: See the convention brochure for directions.)
6. Registrations must be postmarked by May 15, 2004 (Chicago and Philadelphia) or June 15, 2004 (Phoenix).
7. No additions may be made to the group’s registration once the registrations are mailed to NPM.

Mail completed forms with payment before May 15 (Chicago and Philadelphia) or before June 15 (Phoenix) to: NPM Conventions, PO Box 4207, Silver Spring, MD 20914-4207.

**Clergy-Musician Duo.** NPM members registering for one of the regional conventions receive a discount of $100 off the non-member rate for either advance registration or regular/onsite registration. NPM parish members may transfer the discount to anyone in the parish or community. Parishioners taking advantage of this discount must include the parish group number on their registration forms. Remember that the registration form must be postmarked or received before the cutoff date for each convention in order to receive the reduced advance registration rate (a further savings of $50 off the regular rate). The cutoff dates for this and the next two discounts are: May 28 for Chicago, June 4 for Philadelphia, and July 2 for Phoenix.

**Member Discount.** NPM members registering for one of this year’s conventions receive a discount of $100 off the non-member rate for either advance registration or regular/onsite registration. NPM parish members may transfer the discount to anyone in the parish or community. Parishioners taking advantage of this discount must include the parish group number on their registration forms. Remember that the registration form must be postmarked or received before the cutoff date for each convention in order to receive the reduced advance registration rate (a further savings of $50 off the regular rate). The cutoff dates for this and the next two discounts are: May 28 for Chicago, June 4 for Philadelphia, and July 2 for Phoenix.

**Youth Discount.** Youth (twenty-one and younger) attending the full convention may register for $140 (advance registration only)—a savings of $85 off the member advance rate! To receive this discount, youth participants must register before the cutoff date for the convention they are attending, but they do not need to be NPM members. (Of course, we would encourage them to join; Youth membership is just $25 per year. But membership is not required for this special discount.) A parent or chaperone is needed to accompany them.

February-March 2004 • Pastoral Music
must accompany youth attendees under eighteen. The chaperone must be at least twenty-one years old and registered as a full convention participant or as a companion.

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

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**Institutes 2004**

**New for 2004: Pastoral Music and Liturgy Express**

We have taken NPM’s Pastoral Liturgy Express to Albuquerque, New Mexico, before, but this year we are building on that experience, expanding the musical component of our weekend (Friday–Sunday) pastoral liturgy program. Faculty for the 2004 Pastoral Music and Liturgy Express (August 27–29, Madonna Center, Albuquerque) includes Drs. J. Michael McMahon and Elaine Rendler-McQueeny. You may register in advance for this program at the NPM website: www.npm.org. Or use the form in the all-institute brochure included in this issue (beginning on page fifteen) and sent to all U.S. Latin Rite Catholic parishes. Contact the NPM National Office for a detailed brochure. Phone: (240) 247-3000; e-mail: NPMISINC@npm.org.

**More Pastoral Liturgy**

NPM’s acclaimed Pastoral Liturgy Institute is set for July 19–23 at Holy Cross College, Worcester, Massachusetts. Faculty members are Mr. Paul Covino, Dr. Elaine Rendler-McQueeny, and Mr. David Philippart.

The Pastoral Liturgy Express weekend program (June 18–20) will take place at Resurrection Parish in Santa Rosa, California. Faculty includes Mr. Paul Covino and Dr. Elaine Rendler-McQueeny. (Housing for this program is available at the Comfort Inn Santa Rosa; see the all-institute brochure or the Pastoral Liturgy detailed brochure for additional details.)

**Music with Children: Two Programs, One Site**

This program, introduced in 2003, was so successful that we are offering it again:

- **Pastoral Music** • February-March 2004
- **July 21–23.** There are two tracks at this institute, with some shared aspects of the schedule. One track offers special sessions for directors of children’s choirs; the other offers sessions for music educators working with music in Catholic schools. Faculty includes Rev. Paul H. Colloton, or, Mr. Michael Wustrow, and Sister Patricia Giljum, csj. The site is Walsh College in Youngstown, Ohio.

**Cantor Express: Four Sites**

Our most popular program returns for 2004, spiced up and spiffier than ever. The Express session (June 18–20) at Clarke College in Dubuque, Iowa, offers coaching and sessions for beginning/intermediate and advanced cantors. Register for one of these two levels. The faculty for this session includes Mr. Joseph Simmons, Ms. Mary Lynn Pleczkowski, and Ms. Melanie Coddington. Additional Cantor Express institutes will take place near Washington, DC, at Paul VI High School in Fairfax, Virginia (July 16–18); at Ohio Dominican University in Columbus, Ohio (July 23–25); and near Albany, New York, at the Dominican Retreat and Conference Center in Niskayuna (August 20–22). Faculty for all these programs includes Mr. Joseph Simmons or Ms. Melanie Coddington and Ms. Mary Lynn Pleczkowski or Ms. Mary Clare McAlee.

Housing for the program near Washington, DC, is available at the Hampton Inn, Fairfax; see the all-institute brochure or the Cantor Express detailed brochure for additional information.

**Choir Director Goes Cajun**

Our second-longest-running summer institute (just behind our cantor programs) is the Choir Director Institute. This year’s program features Mr. Rob Glover, Ms. Kathleen DeJardin, Mr. Paul French, and Ms. Rita Ferrone. It will take place July 26–30 at the Catholic Life Center in Baton Rouge, Louisiana. (We’re not sure if the repertoire will include *zydeco,* but we suspect this music will be available nearby.)

**Programs for Instrumentalists**

**Handbell Institute.** This institute will take place as part of the Central Regional Convention in Chicago (June 28–July 1). Ms. Jean McLaughlin and Mr. Jeffrey Honoré will direct the program. Jean, a member of the NPM Board of Directors, is the director of music at St. Joan of Arc Parish, Toledo, Ohio, and Jeffrey is the director of liturgical music at St. Matthias Parish, Milwaukee, Wisconsin, and director of the Milwaukee Archdiocesan Choir. The institute begins at 5:00 pm on Sunday, June 27, and continues through Thursday morning, July 1. Participants in the 2004 Handbell Institute must register for the full convention as well as for the institute. See details online at www.npm.org or in the Central Regional Convention brochure.

**Guitar and Ensemble Institute.** We return to our favorite site for this program: the Marydale Center in Erlanger, Kentucky, near Cincinnati, Ohio. Faculty for the full institute (July 12–16) includes Mr. Bobby Fisher, Mr. Steve Petrunak, Mr. Jaime Rickert, and Ms. Kate Cuddy. Adjunct faculty includes Rev. Lawrence Tensi, Ms. Eileen Bird, Mr. Brian Malone, and Mr. Jeff McLeomore.

**Guitar Express.** This bilingual (Spanish-English) institute features Mr. Bobby Fisher and Mr. Rudy Lopez. It will take place August 20–22 at the Transfigurations SSJ Spiritual Center in Kalamazoo, Michigan.

**Keyboard Express: Organists and Pianists.** Combining two of our popular keyboard institutes, this program will broaden the skills of both organists and pianists. It will take place July 15–18 at the Church of the Visitation in Kansas City, Missouri. Faculty includes Dr. James Kosnik, Mr. Stephen Feet, and Sister Mary Jane Wagner, sss.

**Need a Brochure?**

All NPM members have received brochures for the 2004 Regional Conventions, and the all-institutes brochure (included in this issue) has been sent to all parishes. You may review details and register at our secure website: www.npm.org. If you want a detailed brochure for one of the 2004 NPM institutes, contact the NPM National Office by phone—(240) 247-3000; fax—(240) 247-3001; or e-mail: NPMISINC@npm.org.

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**Member News**

**Musicians Serving Religious Communities**

NPM has established, on an ad hoc basis, a new special interest section for musicians serving religious communi-
ties. The sections serve members’ interests within the broad spectrum of pastoral music and liturgical ministries. Sister Nancy Burkin, ss, chairs the new section for musicians who work in religious communities. Any member wishing to participate in this new section should contact Sister Nancy at St. Joseph Provincial House, 6400 Minnesota Avenue, St. Louis, MO 63111-2899. Phone: (314) 481-8600; e-mail: nburkin@csjls.org.

Scholarship Deadline

The application deadline for NPM scholarships for 2004 is March 1. These scholarships assist NPM members with the cost of their formation as pastoral musicians. For additional information, see the ad below.

Keep in Mind

Judy Lynn Gloya, an NPM member from Bryan, Texas, was killed on November 9, 2003, in a car accident caused by a drunken driver. We received word of her death from her husband, Dennis, who was also in the car but survived the crash. Born in Bellville, Texas, Judy worked at Texas A&M University, College Station. She was a member of St. Joseph Catholic Church, Bryan, where she served as organist and music coordinator. Her funeral was celebrated on November 11 at St. Joseph.

Helmut Hucke, who assisted in drafting the chapter on music in Sacrosanctum Concilium at the Second Vatican Council and was a consultant to the Concilium for Liturgy after the Council, died in early November after a ten-year illness, and his funeral was celebrated at Bad Homburg on November 13. Professor Hucke taught musicology at the University of Frankfurt, Germany, and was a visiting professor of music at Brandeis University and at the State University of New York at Stony Brook. A founding member of Universa Laus—an international study group for liturgical singing and instrumental music—he was present when the group was constituted at Lugano, Switzerland, in April 1966. He also served on the group’s praesidium (governing board).

Bishop Joseph A. Ferrario, retired ordinary of the Diocese of Honolulu, died on December 12 in Lihia, Hawaii. Born in Scranton, Pennsylvania, in 1926, Bishop Ferrario was ordained to the presbyterate in 1951. He taught for several years at St. Stephen Seminary in Kane‘ohe, then he joined the diocese, where he ministered in several parishes, became a leader of Catholic youth ministries, and helped to implement the liturgical changes mandated by the Second Vatican Council. Ordained to the episcopate in 1978, he became the diocesan ordinary in 1982. After serious heart problems, he retired as ordinary in 1993, but he continued to minister part-time until his death.

Didier Rimaud, the premier French liturgical text writer of the postconciliar period, died at the age of eighty-one in Villefranche-sur-Saône (Rhône) on December 24, after a brief battle with cancer. His funeral was celebrated in Lyon on December 29. Born in 1922, Didier Rimaud joined the Society of Jesus in 1941 and was ordained to the presbyterate in 1955. He began work on liturgical renewal in France in 1952. After the Second Vatican Council, he became the major French translator of liturgical texts, especially the Psalter. (He worked on the Psalter project with Father Joseph Gelineau, sj.) He also composed more than thirty poetic texts that were set by French composers, and he worked with Jacques Berthier to develop the texts used at Taizé. In 1986, he composed the Mass setting used when the pope visited Lyon. Father Rimaud was a regular contributor to the journal Eglise qui chant, and he was a member of the international study group Universa Laus.

Evoking Psalm 118, we pray: “Open to them the gates of holiness: They will enter and give thanks. This is the LORD’s own gate where the just may enter. Then we will thank you, for you have answered and you are our savior.”

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

February-March 2004 • Pastoral Music
SUMMER INSTITUTES 2004

CANTOR EXPRESS
Dubuque, Iowa • Washington, DC
Columbus, Ohio • Albany, New York

CHOIR DIRECTOR
Baton Rouge, Louisiana

MUSIC WITH CHILDREN: CHOIR, SCHOOL
Youngstown, Ohio

GUITAR AND ENSEMBLE
Cincinnati, Ohio

GUITAR EXPRESS
Kalamazoo, Michigan

KEYBOARD EXPRESS: ORGANISTS, PIANISTS
Kansas City, Missouri

PASTORAL LITURGY INSTITUTE
Worcester, Massachusetts

PASTORAL LITURGY EXPRESS
Santa Rosa, California

PASTORAL MUSIC AND LITURGY EXPRESS
Albuquerque, New Mexico
Cantors

* Cantor Express
  June 18–20
  Dubuque, Iowa
  Clarke College
  Faculty:
  Joseph Simmons
  Mary Lynn Pleczkowski
  Melanie Coddington
  Beginning/Intermediate and Advanced Programs

July 16–18
Washington, DC
Paul VI High School
Fairfax, Virginia
Faculty:
Joseph Simmons
Mary Lynn Pleczkowski

July 23–25
Columbus, Ohio
Ohio Dominican University
Faculty:
Melanie Coddington
Mary Clare McAlee

August 20–22
Albany, New York
Dominican Retreat & Conference Center, Niskayuna, New York
Faculty:
Joseph Simmons
Mary Clare McAlee

Pastoral Liturgy

* Pastoral Liturgy Express
  June 18–20
  Santa Rosa, California
  Resurrection Parish
  Faculty:
  Paul Covino
  Elaine Rendler-McQueeney

* Pastoral Liturgy Institute
  July 19–23
  Worcester, Massachusetts
  Holy Cross College
  Faculty:
  Paul Covino
  Elaine Rendler-McQueeney
  David Philippart

* Pastoral Music and Liturgy Express
  August 27–29
  Albuquerque, New Mexico
  Madonna Center
  Faculty:
  J. Michael McMahon
  Elaine Rendler-McQueeney

"Among all who are involved with regard to the rites, pastoral aspects, and music there should be harmony and diligence in the effective preparation of each liturgical celebration in accord with the Missal and other liturgical books."

Choir Directors

* Music with Children:
  • Children’s Choir
  • Music in School
  July 21–23
  Youngstown, Ohio
  Walsh College
  Faculty:
  Paul H. Colloton, op
  Michael Wustrow
  Patricia Giljum, csj
  Twin programs at the same location

* Choir Director Institute
  July 26–30
  Baton Rouge, Louisiana
  Catholic Life Center
  Faculty:
  Rob Glover
  Kathleen DeJardin
  Paul French
  Rita Ferrone

"Among the faithful, the schola cantorum or choir exercises its own liturgical function, ensuring that the parts proper to it . . . are properly carried out and fostering the active participation of the faithful through the singing."

Institutes 2004: For Music Minis
Registration Information

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

Lowest Available Rates

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

NPM MEMBER RATE applies if you are an individual NPM member or if your parish holds an NPM membership. Your membership number is the first set of 6 numbers above your name on your Pastoral Music mailing label.

NON-MEMBER RATE applies if you are not an NPM member. Or you can join NPM now and register at the lower member rate. On the registration form, check “New Member” and indicate your preferred membership category.

TUITION includes group sessions, individual coaching, materials, and meals during the course of your institute.

Confirmation and Cancellation

You will receive a confirmation statement before your program. If you need to cancel, NPM will refund your payment, except for a $50 processing fee, until four working days before the program. If NPM needs to cancel due to insufficient enrollment, we will refund your entire payment.

Accommodations

Rates are based on double occupancy except as noted. Limited single occupancy lodging available at some double occupancy sites for an additional $25 per night (check box on registration form).

EARLY ARRIVAL. Limited early arrival (evening before) is offered on a space available basis at all sites except Albany, New York, for a $50 supplement (check box on form).

At Santa Rosa, California, and Fairfax, Virginia, the housing arrangements are to be made directly with the designated local hotel. Santa Rosa: Comfort Inn Santa Rosa. $54 per night, Fri. and Sat. Phone: (707) 542-5544. Fairfax: Hampton Inn, Fairfax. $69 per night, Fri. and Sat. Phone: (703) 385-2600.

Weekend Programs

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

Monday-through-Friday Programs

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

Keyboard Express for Organists and Pianists (Thursday through Sunday)

Registration is Thursday afternoon at 3:00 pm. Accommodations include three nights and nine meals, beginning with Thursday dinner.

Music with Children:
• Children’s Choir • Music in School (Wednesday through Friday)

Registration is Wednesday morning at 8:00 am. Accommodations include two nights and six meals, beginning with Wednesday lunch.

FOR MORE INFORMATION

Call NPM Schools & Institutes at (240) 247-3000, visit NPM’s website at www.npm.org, or write to:
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962 Wayne Avenue, Suite 210
Silver Spring, MD 20910-4461.
NPM Institutes 2004 Advance Registration Form

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

NPM Membership or Parish Group No. ☐ or ☐ New Member (see box below) ☐ Non-Member

Title _____________________________ Name _____________________________ Name for Badge ____________________________
(e.g. Ms., Mr., Rev.)
Street Address _____________________________ State/Prov. __________ Zip __________
City __________ Phone: (__________) Fax: (__________) E-mail: __________________________

☐ work ☐ home

2. Select your program; check box at left.

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Single Occupancy: $25 x ____ nights $________
Total Fees $________

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Booklet of Course Materials: $20
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The Pastoral Guitarist: $27
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Fax—credit cards only—to (240) 247-3001. Register online—credit cards only—at www.npm.org.
Moved by a Lively Desire: Renewing Sacred Music

BY JOHN PAUL II

Moved by a lively desire “to maintain and improve the beauty of God’s house,” one hundred years ago my predecessor Saint Pius X issued the motu proprio *Tra le sollecitudini* with the goal of renewing sacred music to its proper function in worship. In it he intended to offer to the Church specific directions for this aspect of the liturgy, presented “as a canonical code governing sacred music.” In addition, such a change in the status quo reaffirmed the program of his pontificate summarized by his motto “to restore all things in Christ.”

The centenary observance of this document offers me an occasion to recall the important function of sacred music, which St. Pius X presented partly as a lifting of the spirit to God and also as a valuable aid to the faithful in “taking an active part in the sacred mysteries and in the solemn public prayer of the Church.”

It is right to pay special attention to sacred music, as the holy Pontiff reminds us, because it serves “as an integral part of the solemn liturgy that shares its general purpose, which is the glory of God and the sanctification and edification of the faithful.” By interpreting and expressing the profound meaning of the sacred text to which it is intimately connected, music has the ability “to make that same text more efficacious, so that the faithful . . . may be better disposed to gather to themselves the fruits of grace, which come from the celebration of the sacred mysteries.”

"Mossa dal vivo desiderio" is a chirograph (a form of apostolic letter) by Pope John Paul II celebrating the centenary of Pope St. Pius X’s motu proprio on sacred music "Tra le sollecitudini." It was signed on November 22, 2003, and released in Italian on December 3. The editorial staff at NPM has prepared this unofficial English translation.

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In fact, continuing the ancient biblical tradition, observed by the Lord and his apostles (cf. Matt. 26:30; Eph. 5:19; Col. 3:16), the Church through its long history has favored singing in its liturgical celebrations, supported by the wonderful creativity of each culture—from the East to the West—in producing outstanding examples of melodic commentary on the sacred texts.

Let us remember, then, and pay attention to the way my predecessors dealt with this delicate subject, to the ways they enriched the fundamental principles that must guide the production of sacred music, especially that music destined for use in the liturgy. In addition to Pope St. Pius X, my predecessors who have addressed this subject include Pope Benedict XIV in the encyclical *Annum qui* (February 19, 1749), Pius XII in the encyclicals *Mediator Dei* (November 20, 1947) and *Musicae sacrae disciplina* (December 25, 1955), and finally Paul VI in those enlightening pronouncements which he included in many public statements.

The Fathers of the Second Vatican Council had some success in reinforcing those principles, especially in their application to changing times and conditions. They addressed this topic particularly in the sixth chapter of the constitution *Sacrosanctum Concilium*. Pope Paul VI then provided a “translation” of those principles into concrete norms, especially through the instruction *Musicae sacrae*, issued with his approval on March 5, 1967, by what was then the Sacred Congregation of Rites. It is necessary to return to those principles inspired by the Council in order to promote a development that is in accord with the requirements of the liturgical reform and also in fidelity to the highest liturgical music tradition of the Church. The text of the constitution *Sacrosanctum Concilium* which states that the Church

2. This formulation was picked up again at the Second Vatican Council in chapter six of the constitution *Sacrosanctum Concilium* on the sacred liturgy, which recalls so clearly the ecclesial function of sacred music: "The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. The main reason for this pre-eminence is that, as sacred song, closely bound to the text, it forms a necessary and integral part of the solemn liturgy." The Council also recalled that "Holy Scripture itself has bestowed praise upon sacred song, and the same may be said of the Fathers of the Church and of the Roman pontiffs, who in recent times, led by St. Pius X, have explained more precisely the ministerial function supplied by sacred music in divine service."
“approves of all forms of genuine art possessing the required qualities” finds its criteria for application in numbers 50–53 of the instruction Musicam sacram mentioned above.  

3. On several previous occasions, I have recalled the valuable function and great importance of music and song in developing active and intense participation in liturgical celebration, and I have highlighted the need to “purify worship from ugliness of style, from distasteful forms of expression, from uninspired musical texts which are not worthy of the great act that is being celebrated,” in order to assure the dignity and proper form of liturgical music.

In this perspective, and in light of the teachings of St. Pius X and my other predecessors, and taking account particularly of the teachings of the Second Vatican Council, I want to restate some fundamental principles for this important part of the Church’s life, to try and make liturgical music more responsive to its specific function.

4. First, following the teaching of St. Pius X and Vatican Council II, I have to emphasize that music intended for the sacred rites must have holiness as its point of reference: in point of fact, “sacred music will be the more holy the more closely it is joined to the liturgical rite.” On this point, commenting on a decree of the Council of Trent, my predecessor Paul VI wisely observed that “not everything that is ‘outside the temple’ (profanum) is fit to be brought through its doors,” and he specified that music “not at once marked by the spirit of prayer, dignity, and beauty is barred from entrance into the world of the sacred and the religious.” Yet this category of “sacred music” has today been enlarged to include repertoire which cannot be brought into the celebration without violating the spirit and norms of the liturgy.

The reform begun by St. Pius X aimed specifically at purifying church music from the contamination of profane theatrical music that, in many countries, had polluted the repertoire and the practice of liturgical music. In our own time, and with careful consideration, I noted in the encyclical Ecclesia de Eucharistia that not every expression of figurative art or music is able “to express adequately the mystery grasped in the fullness of the Church’s faith.” Consequently, not every form of music can be considered apt for liturgical celebrations.

5. Another principle enunciated by St. Pius X in his motu proprio Tra le sollecitatiudini—and a principle intimately connected to the previous one—is beauty of form. No music can be destined for use in the celebration of the sacred rites unless it is first of all “true art,” capable of having the effect “that the Church desires in using her liturgy the art of sound.”

But such a quality by itself is not enough. Liturgical music must, in fact, answer to its specific requirement: full connection to the text that it presents, consonance with the tempo of the liturgy and the liturgical moment for which it is intended, and appropriate correspondence with the action that the rite calls for. Several liturgical moments, in fact, call for a special musical expression that will, variously, give expression to the proper nature of a particular rite; proclaim the wonders of God; or manifest feelings of praise, of petition, or even of sorrow for the experience of human suffering—an experience, however, that faith opens to the perspective of Christian hope.

I want to restate some fundamental principles . . . to try and make liturgical music more responsive to its specific function.

6. Under the requirements of the liturgical reform—and it is good to emphasize this—song and music must also respond to the legitimate requirements of adaptation and inculturation. It is clear, however, that any innovation in this delicate area must respect special criteria, especially that the search for appropriate musical expressions must necessarily include the involvement of the whole assembly in the celebration and that they must avoid, at the same time, anything trendy or superficial. Also to be avoided, in general, are those forms of “inculturation” that, in the name of high culture, introduce into the liturgy ancient or contemporary compositions that may have artistic value but employ an incomprehensible language.

It was in this sense, using the term universality, that St. Pius X indicated a further requirement for music destined for liturgical use: “that although each country may use in its ecclesiastical music whatever special forms may belong to its own national style, these forms must be subject to the proper nature of sacred music, so that it may never produce a bad impression on the mind of any stranger who may hear it.” In other words, the sacred ground of liturgical celebration should never become a laboratory for experimentation or compositional practice in which new pieces are introduced without careful study.

7. Among the musical expressions that best respond to the qualities required by the notion of sacred music—especially of liturgical music—Gregorian chant occupies a unique place. The Second Vatican Council recognized it as the “distinctive music of the Roman liturgy” which should be reserved in the first place, all things being equal, to sung liturgy celebrated in Latin.

St. Pius X described this chant as something that the Church “inherited from the ancient Fathers, which she has jealously kept for so many centuries in her liturgical books, which she proposes to the faithful,” and which she considers “the highest model of Church music.” Gregorian chant continues today as an element of unity in the Roman liturgy.

Like St. Pius X, the Second Vatican Council recognized that “other kinds of sacred music, especially polyphony, are by no means excluded from liturgical celebrations.” It is necessary, therefore, to sift carefully through new musical languages to find those that might express the inexhaustible riches of the mystery hidden in the liturgy and that might support the active participation of the faithful in the celebration.

8. The need to preserve and foster the rich patrimony of the Church leads us to pay particular attention to a specific request in the constitution Sacrosanctum Concilium: “Choirs must be diligently developed, especially in cathedral churches.” In its turn, the instruction Musicam sacram specifies the ministerial task of the choir [schola]: “Because of the liturgical ministry it exercises, the choir (cappella musica; schola cantorum) should be mentioned here explicitly. The conciliar norms regarding reform of the liturgy have given the choir’s function greater prominence and importance. The choir is responsible for the correct performance of the parts that belong to it, according to the various kinds of chant, and for helping the faithful take an active part in the singing. Therefore . . . choirs are to be developed with great care, especially in cathedrals and other major churches, in seminaries, and in religious houses of study, either a choir or a cappella musica or a schola cantorum.” The re-
responsibility of the choir [schola] has not decreased. Within the liturgical assembly it carries out a role as guide and support and, at certain moments of the liturgy, it has its own specific and proper role to play.

With good coordination among all participants—the priest celebrant and the deacon, acolytes, ministers, lectors, psalmist, the schola cantorum, musicians, cantors, and the whole assembly—the right spiritual climate emerges that makes the liturgical moment truly intense, participatory, and fruitful. The musical aspect of liturgical celebration, therefore, cannot be left to improvisation nor to the arbitrary decisions of an individual but must be entrusted to a carefully concerted guidance that respects the norms and the competencies of the participants and that is itself the fruit of an appropriate liturgical formation.

9. On this very point, therefore, there is an obvious urgency to promote a solid formation of pastors as well as of the lay faithful. St. Pius X insisted particularly on the musical formation of the clergy. This emphasis was recalled and restated by the Second Vatican Council: “Great importance is to be attached to the teaching and practice of music in seminaries, in novitiates and houses of study of religious of both sexes, and also in other Catholic institutions and schools.” This proposal has yet to be realized. I think it opportune to recall it, therefore, so that future pastors can acquire an adequate formation in this field.

In such formative work, schools of sacred music have a special role to play, one that St. Pius X promoted and encouraged and that the Second Vatican Council recommended be undertaken wherever possible. One concrete result of the reform begun by St. Pius X was the establishment in Rome, in 1911, eight years after the motu proprio of the Advanced Pontifical School of Sacred Music, later called the Pontifical Institute of Sacred Music. In addition to this academic institution, now nearly a century old, which has rendered and continues to render such outstanding service to the Church, many other schools have been established in particular churches that deserve support and upgrading so that they may provide an ever better training in and performance of good liturgical music.

10. Since the Church has always recognized and favored progress in the arts, it should come as no surprise that, in addition to Gregorian chant and polyphony, it also admits into its celebrations more modern music, so long as such music respects the spirit of the liturgy and the real values of its art. That is why the Church, in agreement with the churches of the various nations, has approved, among the compositions designed for worship, "those particular forms that are subject to the proper nature of sacred music." So in line with my holy predecessor and firmly grounded in the recent teaching of the constitution Sacrosanctum Concilium, in my encyclical Eucharista I deliberately made a place for new musical compositions, mentioning, in addition to the inspired Gregorian melodies, "the many, often great, composers who sought to do justice to the liturgical texts of the Mass." 11. The century just past, with the renewal begun by Vatican Council II, has seen a special development of popular religious song, about which Sacrosanctum Concilium has this to say: "The people's own religious songs are to be encouraged with care so that in sacred devotions as well as during services of the liturgy itself, . . . the faithful may raise their voices in song." Such songs that are particularly adapted to the participa-

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tion of the faithful are to be used not only in popular devotions "in keeping with rubrical norms and requirements" but also in the liturgy. In fact, popular song constitutes "a bond of unity and a joyful expression of the community at prayer; fosters the proclamation of the one faith, and imparts to large liturgical assemblies an incomparable and recollected solemnity."\(^{32}\)

12. To guide liturgical music composition, I make my own the "general law" which St. Pius X formulated in these terms: "The more a musical composition for use in church is like Gregorian chant in its movement, its inspiration, and its feeling, so much the more is it right and liturgical, and the more it differs from this highest model, so much the less is it worthy of the house of God."\(^{33}\) The point, obviously, is not to copy Gregorian chant but to make sure that new compositions are imbued with that same spirit that gave birth to and is expressed in the chant. Only an artist deeply touched by an ecclesial sense [sensus Ecclesiae] would try to understand and translate into music the truth of the mystery that is celebrated in the liturgy.\(^{34}\) In line with this thought, I wrote in my Letter to Artists: "How many sacred works have been composed through the centuries by people deeply imbued with the sense of the mystery! The faith of countless believers has been nourished by melodies flowing from the hearts of other believers, either introduced into the liturgy or used as an aid to dignified worship. In song, faith is experienced as vibrant joy, love, and confident expectation of the saving intervention of God."\(^{35}\)

It is necessary, therefore, to give renewed and deeper consideration to the principles that must be the foundation for the formation and development of a quality repertoire. This will only be possible if there is general consent that any musical expression be used in a manner appropriate to its ultimate end: "the glory of God and the sanctification of the faithful."\(^{36}\)

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I know well that able composers today do not hesitate to offer, in this spirit, their indispensable contribution and their competent collaboration in order to increase the treasure of music in service to a liturgy that is lived ever more intensely. My expression of confidence goes out to those composers, united to a cordial word of encouragement that they take every opportunity to increase the repertoire of compositions that are worthy of the high mysteries that we celebrate and, at the same time, are adapted to modern sensibilities.

13. Finally, I want to remember that St. Pius X laid out a plan of operation designed for the effective application of the principles in his motu proprio. Addressing the bishops, he prescribed that they establish in their dioceses "a special commission of persons who are really competent in sacred music matters."\(^{37}\) Wherever that papal program was put into practice, it yielded results. Now there are numerous national, diocesan, and interdiocesan commissions which offer their precious contribution in preparing local repertoire, guided by a discernment that takes account of the quality of text and music. I hope that the bishops will continue to support the use of these commissions, relying on their pastoral effectiveness.\(^{38}\)

In light of the maturing experience of these past years, and better to assure the implementation of this task of regulating and promoting the sacred liturgy, I ask the Congregation for Divine Worship and the Discipline of the Sacraments to...
pay increased attention, in accord with its institutional responsibility, to the field of sacred liturgical music, taking advantage of the competencies of the various commissions and institutions specializing in this field, such as the contributions of the Pontifical Institute of Sacred Music. It is important, in fact, that musical compositions used in liturgical celebrations correspond to the criteria that were opportune identified by St. Pius X and wisely developed by the Second Vatican Council and by successive documents from the Church's magisterium. In this context, I trust that the bishops' conferences will accurately complete their review of the texts intended for liturgical song, and that they will pay particular attention to evaluating and promoting melodies that are truly apt for sacred use.

14. Always looking to the practical, the motu proprio now observing its centennial also addressed the issue of musical instruments to be used in the Latin liturgy. Among these it recognized without hesitation the primacy of the pipe organ, and it established appropriate norms for its use. The Second Vatican Council accepted in its totality the guidelines that my holy predecessor established: “In the Latin Church the pipe organ is to be held in high esteem, for it is the traditional musical instrument that adds a wonderful splendor to the Church's ceremonies and powerfully lifts up the spirit to God and to higher things.”

At the same time, it took appropriate note of the fact that musical compositions currently in use often employ diverse instruments which do not lack their own dignity. In the measure in which they aid the prayer of the Church, these instruments can reveal a precious enrichment. It is necessary to make sure that the instruments are adapted to sacred use, are in accord with the dignity of the place of worship, are capable of supporting the song of the faithful, and contribute to their edification.

15. I hope that the centennial commemoration of the motu proprio Tra le sollecitudini, through the intercession of its saintly author, united to the intercession of St. Cecilia, patroness of sacred music, will be an encouragement and stimulus to all those who work at this important aspect of liturgical celebration. The ministers of sacred music, dedicating themselves with renewed momentum to this vital form of service, contribute to the maturation of the spiritual life of the people of God. The faithful, for their part, expressing their own faith in a harmonious and solemn way through song, will experience more and more the depth of these riches and will let their singing shape more and more each aspect of daily life. This will allow musicians and the faithful, with the zealous help of pastors of souls, to be caught up in what the constitution Sacrosanctum Concilium calls the true “purpose of sacred music,” which is “the glory of God and the sanctification of the faithful.”

There is also the example and model of the Virgin Mary, who knew how to sing in her own way, in the Magnificat, about the wonders of God operating in human history. With this final comment, I impart with affection my blessing.

Given at Rome, near St. Peter, on November 22, the memorial of St. Cecilia, in the year 2003, the twenty-sixth of this pontificate. John Paul II.

Notes

1. Pii X Pontificis Maximini Acta [Acts of the Supreme Pontiff Pius X], I77 [Introduction to the motu proprio of November 22, 1903]. The English translation of the motu proprio used here is that provided by Gregory Sunol, o.s.s. in his Text Book of Gregorian Chant (Tournai: Desclée, 1930).]
2. Ibid.
3. Ibid., no. 1, page 78.
4. Ibid.
6. Ibid.
7. Ibid.
12. Discourse to the participants at the general assembly of the Italian Association of Saint Cecilia (September 18, 1968): Insermementi VI (1968), 479.
13. Ibid.
15. [Tra le sollecitudini], no. 2 [Pii X Acta I] 78.
16. Ibid., 78–79.
22. Ibid., 114.
25. Cf. the motu proprio Tra le sollecitudini, no. 28 [Pii X Acta I] 86.
28. Cf. [Sacrosanctum Concilium], no. 119.
29. [Ecclesiae de Eucharistia], no. 49: AAS 95 (2003), 466.
30. [Sacrosanctum Concilium], no. 118.
31. Ibid.
33. Motu proprio Tra le sollecitudini, no. 3 [Pii X Acta I] 79.
43. Ecumenical Council Vatican II, Constitution on the Sacred Liturgy Sacrosanctum Concilium, 120.
44. Ibid., 112.
Music Ministries:
Support for Congregational Song
Silent Spectators No Longer

BY JULIA UPTON, RSM

When the community of believers gathers around the table of the Lord to celebrate Eucharist today, those of us who came of age before Vatican Council II look back to that event forty years ago and see it as the beginning of a new era. In 1960 there were still parishes that did not engage the whole community in singing the simpler chants or practice the spoken “dialogue Mass” or sing hymns at the four points at which vernacular hymnody was permitted, though such practices were spreading just before the Council was convoked. In such places, we knelt before the altar of the Lord in complete silence, watching the back of the priest who prayed in a language that was unintelligible and usually inaudible as well. Most members of the assembly were probably pious, but practice determined that—so far as the texts of the liturgy were concerned—they were also silent, suggesting at least the illusion that they were also passive. With my eyes riveted to my prayer book and my ears alert to pick up any clue that the priest and I were at exactly the same place in the liturgy, I was anything but passive, but it didn’t look that way. For the most part, on the eve of the Council, we still really looked and sounded like the silent spectators described by Pope Pius XI in 1928.

“Silent spectators” was the pejorative term used by Pius XI in the apostolic constitution Divini cultus to describe the role of lay people at Mass: “It is most important that when the faithful assist at the sacred ceremonies . . . they should not be merely detached and silent spectators but, filled with a deep sense of the beauty of the liturgy, they should sing alternately with the clergy or the choir, as it is prescribed.”¹ This simple statement, an acknowledgement of the situation by papal authority, gave added impetus to the developing liturgical movement in Europe and later in the United States.

A generation after Pius XI’s constitution, the bishops gathered at Vatican Council II recognized that “Mother Church earnestly desires that all the faithful should be led to that fully conscious and active participation in liturgical celebrations which is demanded by the very nature of the liturgy. Such participation by the Christian people as ‘a chosen race, a royal priesthood, a holy nation, a redeemed people’ (1 Pet. 2:9), is their right and duty by reason of their baptism.” Demands, rights, duties—very strong language in itself, but added emphasis is found in the following paragraph of the Constitution on the Sacred Liturgy, where the bishops conclude that “in the restoration and promotion of the sacred liturgy, this full and active participation by all the people is the aim to be considered before all else; for it is the primary and indispensable source from which the faithful are to derive the true Christian spirit; and therefore pastors of souls must zealously strive to achieve it, by means of the necessary instruction, in all their pastoral work.”²

Although sometimes I question the degree to which members’ participation in the Eucharist is “conscious” when I seem to be leading song in a vacuum, surely we have achieved a level of full and active participation that liturgists of an earlier generation could only dream about.³ My fear, though, is that we have begun to take the liturgy for granted in the decades since the reform of Vatican Council II and, as an unintended consequence, have failed to unleash the liturgy’s full power as a force that can bind us together.

Transformation Is the Goal

The term “liturgical movement” was first used by Prosper Guéranger (1805–1875) in 1851 to identify the rediscovery of the centrality of the Eucharist and to describe a campaign for the full and active participation of the Catholic laity in frequent celebrations of the Eucharist.⁴ The ultimate goal of the movement, however, was not participation itself but rather transformation through liturgical participation. Walter Ong defines human consciousness as “the individual’s own sense of presence in and to himself and in and to the world around him.”⁵ The theologians who advocated “full, conscious, active participation” recognized that only by entering fully into the ritual—by hearing the Scripture texts proclaimed in their native language and by giving voice to all they believe in song and prayer—would the community of believers be able to enflame the Gospel in their everyday lives and bring justice and peace to the world. They also recognized the liturgy as a central means to an end—conversion or

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transformation—that requires careful planning, attention, and a reliance on the work of the Holy Spirit. Such a goal is not achievable by happenstance. Every liturgical celebration deserves a thoughtful plan, crafted by all the parish staff with clear, consistent aims. Then this plan needs to be communicated to all the liturgical ministers at the celebration. This is the best way to achieve full, conscious, active participation by all and to move people to a new way of being in the world.

The power of such concentrated and imaginative effort became clear to me through its abuse by the Nazi propaganda machine. One of the most gripping films I ever saw was the Leni Riefenstahl film *Triumph of the Will*. Banned in this country until the 1970s by the House Committee on Un-American Activities, the film was originally produced in the late 1930s to celebrate the Nazi Party Congress of 1936. Through my youthful reading (I was certainly a voracious and precocious reader), I was surely exposed to the graphic images of Nazi horror too early in life, but into my adult years I was still unable to understand how an entire nation could fall under the spell of such unspeakable horror—become unsuspecting co-conspirators in what we now euphemistically label genocide. After viewing and studying *Triumph of the Will*, however, I understood.

It was masterful! The Nazis succeeded because they captured the imagination of a nation. At root a religious people—a Christian people, even a Catholic people—and a defeated people at the end of the Great War, the Germans were easy prey for manipulation of their central symbols. When you listen to the speeches and see the footage in Riefenstahl’s masterpiece, you quickly conclude that this film was an elaborate ad campaign that covertly portrayed Hitler as the new messiah. Ultimately the National Socialists succeeded because over the course of twenty years they involved the German people in a formation system that prepared them to accept even genocide, and the principal method they used for formation was ritual.

When I think about the misuse of such concentrated effort that invoked ritual for evil ends, I remember its opposite: a particular planning session by our parish liturgy committee more than twenty years ago, when we were still in the fresh glow of the reformed liturgy. We were planning for the Advent Season, and we began by reading and reflecting on the Scripture readings of the
liturgy, trying through them to uncover the essence of the season. The essence we discovered was hope. “Hope” became the theme we emphasized for all four Sundays of Advent. That virtue was expressed in various ways during the season in all of the homilies; it grew on our banners; it was the basis for selecting hymns for the liturgical celebrations; it even morphed from the banners into the Christmas card sent by the priests of the parish to all parishioners. Now, with an additional twenty years experience in preparing liturgy, I would communicate the message even more broadly than we did then. I would share it with the cantors, lectors, Eucharistic ministers, and even the servers. With a clear mission we all accomplish tasks more effectively.

Compelled to Participate

Another lesson I learned from The Triumph of the Will: In our culture the media catechize us more than we might like to admit. As a result, to a large extent we have lost a sense of and appreciation for the persuasive (and seductive) power of oratory. Rarely do we hear anyone hold forth with the eloquence of Hamlet pondering “To be, or not to be ...” We are more likely to be fed sound bites of pseudo-significance to which we often pay only subliminal attention, failing to recognize their persistent (and seductive) power in shaping our outlook. We are rarely ever held in rapt attention or moved by a gifted orator who challenges or shapes our view of the world or events. The political arena is the one place we are likely to hear something that might resemble good oratory today, but there, fortunately, we have grown increasingly wary and sit with suspicion rather than rapture. Until recently I was not sure there were even children who would sit in eager anticipation with “tell-me-a-story” attention anymore. World Trade Center stories, however, have changed my perspective on all that. Ever since that fateful day, in a variety of settings I have seen audiences large and small sit in absolute silence with wide-eyed attention as soon as any speaker returns to the events of that fateful day.

I am a New Yorker and have lived and worked in “The City” almost all my life. The events of September 11, 2001, continue to have a residual effect on me and on my city, and these sequellae have significantly altered my perspective on ritual and ritual elements, perhaps forever. It might be that the rest of the country does not experience these effects at all or to the same degree that we do here in New York City. I find, however, that this experience now nuances my scholarship as a theologian as well as my perspective as a parish minister.

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...On the Sunday following 9/11, our parish church, normally quite empty, was packed with crowds we usually see only on Christmas and Easter Sunday. They sang and prayed with a fervor I’d never experienced before. People of all ages, I imagine, felt lost, confused, frightened, and they came together in simple faith, remembered from some distant past, longing for stability in a world where the center had ceased to hold.

“Will they be back next Sunday?” I wondered.

They weren’t, at least in our parish, perhaps because they did not find anything compelling there that gave them the grounding they so desperately needed. But what if our parish staff had met together on September 12 and invited some other key parish leaders to join them? Together they might have been able to discuss how they themselves were feeling, to assess what losses were experienced by the parish community, and to determine how they might best allow the liturgy to be the “primary and indispensable source of the Christian spirit” that would unleash its power so that people would be reminded that death and destruction have been overcome by the power of the cross—the death and resurrection of Jesus. The burning desire and deep need for ritual to hold and heal and interpret 9/11 have not dissipated: We might have missed the immediate moment, but we have not yet
Music's Ritual Power

While post 9/11 rituals point out that the liturgical reform has highlighted or restored the ritual power of some elements—there has been a certain consciousness-raising particularly with regard to Scripture among the faithful—I wonder about our sense of the ritual power of other elements, such as music, and if we are going about their ritual restoration in the proper way. Perhaps I am just at the age where I attend more funerals than baptisms or weddings, but I have been particularly attentive recently to the texts and music people select for funerals. Granted, I am not privy to any of the discussions that led to those selections, but I have heard an amazing consistency in the hymn and song selections: “For All the Saints,” “Be Not Afraid,” “On Eagle’s Wings,” and any number of versions of Psalm 23. In an article that appeared in Church magazine, Sister Sheila Browne, RSM, and Dr. Richard Gibala suggested the titles of one hundred songs that every parish should sing. The very hymns that regularly find their way into the funeral liturgies are those that appear on that list. Reading through this annotated list, however, made me question just how many hymns Catholics now sing “by heart”—that is, as part of ritual. “Despite the growing number of hymns, song books, and fine new compositions flooding the church music market,” the authors observe, “Catholic worshipers still lack a common core of high-quality songs they know well and sing with feeling.”

Writing in 1990, Robin Leaver noted that “never in the history of the church have so many new hymnals been published within such a short time. Never has there been more activity in the writing of new texts and tunes.” Leaver estimated that between 1984 and 1994 forty-five new hymnals would be produced—thirty of those as official hymnals for church denominations. It occurs to me that, when it comes to ritual song, we are better consumers than we are Catholics, and that the reason why Roman Catholics do not know more hymns “by heart” or have a better sense of what liturgical music has the power to reveal is our relentless pursuit of the “new.” These days some people in the pews seem to think that we should be voting on our favorite hymns and restrict selections to a “top-ten” list. Is this where “full, conscious, active participation” has led us?

These are not innovative twentieth-century concerns. Canon Eight, drawn up by a committee of deputies at the general session of the Council of Trent on September 10,
1562, decreed that “the whole plan of singing in musical modes should be constituted not to give empty pleasure to the ear, but in such a way that the words may be clearly understood by all, and thus the hearts of the listeners be drawn to the desire of heavenly harmonies, in the contemplation of the joys of the blessed.”

More than forty years ago, Paul Ricoeur noted that we live in an “age of forgetting the signs of the sacred.”[1] His response to the “forgetting” was not to abandon the old symbols and search for new ones but rather to work toward what he called a “second naiveté” by reinterpreting the symbols—a “hermeneutical circle” that renders “old symbols newly accessible—without sacrificing either the symbol’s integrity or the believer’s modernity.” His challenge still lies before us.

Filled by Empty Entertainment

Defined as “a performance intended to amuse or divert,” “entertainment” is the exact opposite of ritual prayer, which is intended to focus and re-direct us. No wonder there is so much personal disillusionment with true liturgy: It puts too many demands on us in a world which increasingly requires less and less. Instead of an expectation that liturgy will fill our emptiness and transform us and our world, we come to liturgy expecting upbeat music, relevant homilies, and a service that makes us feel good.

Who has room for God? Who comes to the Eucharist with an emptiness that only God can fill? Certainly not folks mired in the entertainment age and attuned only to what is pleasing and affirming. To them traditional hymnody too often is “tired” and “boring.” However, to those who allow themselves to be engaged by the mystery of faith, the so-called “monotony” of music sung generation after generation allows one to “relinquish mental control and create room for the intuitive contemplation or experience of God.”[2]

The tables of God’s Word and Eucharist provide a place to bring the live questions that disturb and challenge us and to celebrate the mystery—the mystery that death becomes life—the mystery that “abides and draws everything toward life.” Around these tables gather the company of believers, not just of our time, but from two thousand years of believing—during wars and pestilence, floods and droughts, the young and the feeble coming dancing or limping to take their place in our circle of faith. This action “makes the Church present and manifests her as the visible sign of the communion in Christ between God and [mortals].” Around that table the faithful are caught up in the new life of the community—a life that “involves the conscious, active, and fruitful participa-

Notes

3. In “My Dream Mass,” a 1940 article in Orate Fratres (which later became the journal Worship), Father H. A. Reinhold described in detail his dream of the ideal parish, noting with sadness that he would probably never see this come to pass. Fortunately for us, his hopes and efforts were not disappointed. He lived just barely long enough to experience the initial liturgical changes recommended by Vatican Council II and to hand on that legacy to us.
6. Irving Berlin (1888-1989) composed the original version of “God Bless America” during the summer of 1918 at Camp Upton, located in Yaphank, Long Island (New York), for his Ziegfeld-style revue, “Yip, Yip, Yaphank.” Twenty years later, with a war threatening again, he refreshed the song for Kate Smith, who sang it at an Armistice Day celebration in 1938.
8. Ibid., 30.
13. Catechism of the Catholic Church, no. 1071.
15. Ibid., 554.
Fostering Congregational Song as Cantors, Song Leaders, and Choir Members

By Daniel Girardot

On a crisp fall Friday night, a high school football game becomes a fascinating study in full, conscious, and active participation in ritual. The congregational chants, the call and response, and the powerful rhythmic tones of the musical accompaniment call forth a unique involvement. An emotional response from all assembled shakes the stands, sunder the heavens, and calls all who gather for this secular ritual to make a glad song and shout of acclamation! In fact, Balthasar Fischer, the great German liturgical theologian, was fascinated by the processions and ritual chants he witnessed on game day while he was a visiting professor at the University of Notre Dame.

In a small rural church in the western desert foothills of Texas, a community gathers from the outlying regions. Those who prepared all year for First Communion are in their finest outfits. All who are present sing robustly to the one-fingered accompaniment of a Casio keyboard with the automatic chord button selected. Three singers enthusiastically lead familiar and praise-filled songs from a balcony. The powerful expression of the people’s song forms a lasting memory that moves the hearts of all who attend. With such limited resources, we wonder, how do these musicians teach that diverse congregation what it truly means to praise God with inspired songs?

A parish gathers in its gymnasium after a devastating fire destroyed the newly built church a month before its scheduled opening. The physically and emotionally exhausted community is in need of a word of hope and consolation. They sing songs that speak of rebuilding, healing, and hope, and suddenly the singing assembly seems to lift the roof off the gym with their song! What compels them to sing “We Shall Rise Again” with such emotion, such power of conviction? The song feels new, sung in a “foreign land” raw with pain yet filled with solidarity of purpose and need.

These examples of singing at extraordinary occasions call us to reflect on our weekly experience of sung prayer. We must ask how singing can be formational for the people of God. We must explore how it can provide a ritual foundation upon which we can build faith for the moments of joy or pain in life.

Harness the Power, Unleash the Energy

The special spirit that is caught by a praying community is an ineffable gift that is felt by all when it is present. How is the pastoral musician able to harness this power and unleash the spiritual energy that unifies the people of God into one holy assembly? We are called to lead the assembly in a way that allows all gathered to let go of the private self and become wedded to the unity and blessing of God’s song of salvation. How can we become what we sing? How do pastoral musicians prepare, form, and equip the people of God to tap into the spiritual wellspring of our sung liturgy? We are called to learn and understand the primacy of the whole assembly’s ministry of music and the place of the congregation’s song within that ministry. To make our ministry supportive of the congregation’s song we try to strike a beautiful balance between active singing and active listening. As music ministers, we need to use a listening heart.

The gathered Body of Christ is called by baptism to be the primary minister of music at liturgy. Leaders are called from the assembly to guide and direct, but the entire assembly has the most important role—and the congregation is the largest part of that liturgical assembly. In other words, there is no audience—no silent spectators—at liturgy.

Saint Paul writes: “Let the peace of Christ, rich as it is, dwell in your hearts . . . and sing to God with songs, hymns, and spiritual songs with gratitude in your hearts to God” (Colossians 3:15–16). To sing like this, we have to move against the tide of our popular culture, especially when we speak of the role of the whole assembly in sung liturgy. The cultural tendency of our consumer society is to come to the liturgy hoping to get something out of it.
rather than bring something to contribute to it. This tendency is the great obstacle blocking the liturgy from becoming the work of the people. The liturgy is "the outstanding means whereby the faithful may express in their lives and manifest to others the mystery of Christ and the real nature of the true Church." (Constitution on the Sacred Liturgy, no. 2). We gather, listen, praise, thank, sing, bless, move, offer, intercede, give, and celebrate the kingdom of God at worship. These rituals of the heart shape and mark the primary moments in our lives, and they establish the foundation on which we build our faith. As the people of God we must sing.

If we are to sing the Lord’s song, we must first acknowledge the cultural wasteland of communal song that we inhabit. We have moved from a culture that at one time celebrated events by breaking into ritual song to a culture in which singing is public performance. Only the very few are comfortable singing in community. How can we sing the Lord’s song when children are sometimes told in school to be silent because they are not able to sing correctly? How do we compete against the cultural expectation that the professional musician is the primary purveyor of music in our society, and someone who spontaneously sings out a refrain from a popular tune is told: “Don’t quit your day job”? We hear music everywhere, but it is not our song, not our voice. We are a self-conscious society unable to let the song in our hearts spring free. Basic cultural tradition—and even Friday night football—includes expression of the deep need for shared ritual acclamations and songs that define and empower the voice of the community.

A Delicate Craft

Embracing and enlivening the song of the community is a delicate task and craft in itself. We have to begin with this premise: The liturgy of the Roman Rite is, by definition, a sung ritual—the norm is sung liturgy. This does not negate the validity of the Roman Rite when it is not sung, but it does confirm that the people of God are touched more deeply by text, action, and the Holy Spirit when they are singing the Mass and the other sacraments and liturgies. As music ministers, we should provide leadership based on our belief that the congregation comes to liturgy to offer its very life to the Lord. The pastoral musician must understand a community’s collective song, hymn, psalm, and acclamation repertoire before determining what it needs to sing on a given Sunday. We must know what songs the people love to sing.

In order to engage in the sacred action of liturgy, we must be caught up in it with all our heart, all our soul, and our entire mind. What engages all of the facets of our being at once? I submit that it has to be the song of praise, the litany of petition and praise, the refrain of spiritual response, and the shout of acclamation. All gathered at the tables of Word and Eucharist—including the priest celebrant, the deacon, the servers, and the liturgical ministers—must participate in the song as members of the gathered church. All join the primary voice of praise, which belongs to the whole people of God. The General Instruction of the Roman Missal affirms that dialogues, acclamations, songs, litanies, and petitions “foster and bring about communion” and clearly express “the action of the entire community” in the liturgy (nos. 34–35). It states, “every care should be taken that singing by the ministers and the people is not absent in celebrations that occur on Sundays and on holy days of obligation” (no. 40). Further, the General Instruction calls us to prepare and plan the entire celebration “in such a way that it leads to a conscious, active, and full participation of the faithful both in body and in mind . . .” (no. 18). We are called as pastoral musicians to accompany, support, and lead the “song of all God’s people” (Exsultet, Easter Vigil).

In our preparation for worship and our leadership of sung prayer, we must see the members of the congregation as people who come to give themselves over to the fourfold action of the liturgy. This action, as Dom Gregory Dix taught, is to “take, bless, break and give” Word and Sacrament.² “The other sacred actions and all the activities of the Christian life are bound up with [the Eucharistic liturgy], flow from it, and are ordered to it” (General Instruction, no. 16). Respect for the people of God requires us to lead through dignified, beautiful, and efficacious community prayer and song (see the General Instruction, no. 22).

The church is now and has always been a work in progress. We need to be aware of the community’s cul-
tural, ministerial, and spiritual needs. These are all factors that will affect the ways in which they need to sing and feel they can sing. The small parish in west Texas that I described at the beginning of this article, for example, has a very different demographic from the suburban parish that mourned the loss of its new church building. Both have a deep need to sing their song. The pastoral musician must understand a community’s collective repertoire and the community’s “voice” before determining what it needs to or can sing on a given Sunday. Special feast days, devotional worship, ethnic style, and instrumentation are all factors that affect preparation and planning.

The Tools of Our Craft

In addition to the understanding of our craft that we bring to this ministry, we have at our disposal a set of tools that includes our own vocal skills and the ways we use them—appropriately and inappropriately—to lead congregational singing. We have (or should have) in our tool kit an understanding of and skill at using the various forms of sung prayer (acclamation, dialogue, hymn, song, petition, and so on): a respect for ritual silence, which is just as much prayer as spoken or sung texts; a rich repertoire from which to draw; and the singing of other ministers to support the assembly’s shared worship.

Using Vocal Skills. How do we use our vocal skills appropriately to lead congregational singing? In leading the hymns, responses, and litanies, song leaders should remember the gift of simplicity. The people may need a simple cue to enter the music for the processional hymns at entrance and preparation (and for the antiphon at Communion, presuming that you use an antiphonal hymn). Like the priest celebrant and other ministers, the role of vocal music ministers is to model good singing to the community. This means that, when they are not singing the verses of a song—or the verses of the responsorial psalm when they are serving as the psalmist—once the response has been introduced, song leaders and cantors step away from the microphone so they can be seen but not heard. The community will fill the void in the absence of a loud, amplified, solo voice. Amplified voices singing the congregation’s part actually discourage congregational song. Members of the congregation will not fill in where there is no aural space. This also means that a cantor or song leader will gesture to the congregation only in a way that will help entrances. At the first NPM Master Cantor School in 1985, the late Michael Hay, who was a fantastic cantor, demonstrated the power of the head, face, and eyes in the cantor’s ministry. Though Michael had to use two canes and braces to support himself, we never questioned when to enter because of his subtle use of his head, eyes, and upper body. It also suggests that raised and extended hands call more attention to the individual than other gestures that would help the congregation to recognize their entrance.

In other parts of sung worship, such as the litanies of the penitential rite, prayer of the faithful (general intercessions), and fraction rite, the cantor plays a greater role than during hymnody or processional song. These dialogues between the cantor or choir and the congregation engage the body, the spirit, the heart, and the voice. Choosing an appropriate season to use these forms of sung prayer (e.g., using a sung penitential rite in Lent) will mark that season and create a tradition in the community.

Consider the penitential rite (now named the Act of Penitence) in detail. The General Instruction describes the litanic Kyrie as a chant that is “ordinarily done by all, that is, by the people and the choir or cantor having a part in it” (no. 52). The call and response character of these petitions suggests a setting that presents the text sung by the cantor or choir (the “trope”) in a simple way and then gives the people a short, easy-to-sing response. The “call” is meant to engage the people and evoke their response. The cantor who sings that “call” with the expectation of a response will step away from the microphone and not sing at all while awaiting and leading (by gesture) the people’s response. Immediately the congregation will understand that its part of the ritual will be absent if it does not sing it. Such an approach truly respects its role and gives a compelling impetus to sing. The human need to fill the void will inspire the people to participate more fully.

Ministers of Silent Prayer. The General Instruction says that the purpose of “sacred silence” “depends on the time it occurs in each part of the celebration. Thus within the Act of Penitence and again after the invitation to pray, all recollect themselves; but at the conclusion of a reading or the homily, all meditate briefly on what they have heard; then after Communion, they praise and pray to God in their hearts” (no. 45). By their example (being silent and still, rather than fiddling with the hymnal or sheet music to get ready to lead singing), music ministers may use
their bodies to assist people in silent prayer. By not rushing into action (e.g., providing sufficient silence before the responsorial psalm or Gospel acclamation or hymn after Communion), cantors and song leaders may also serve as ministers of silent prayer.

We should be so well prepared that we are examples of the active listening that is an integral part of Catholic worship. Father Eugene Walsh used to summarize the movement of the liturgy as three steps: We gather, we listen, and we respond. How do we develop a listening experience as a community? The lector, the homilist, the psalmist, the priest celebrant, and the choir all offer the community a multivalent experience of God’s revelation to us. The efficacious reception of that revelation is the work of the Holy Spirit, but that work depends on the way in which the revelation is delivered, the appropriateness to the topic, the depth of its inspiration, and the preparation of the ministers. When an instrumentalist, choir, or soloist presents a meditation or reflection, it must be at one of the proper moments of reflection in the liturgy and must underscore the message of the season and the liturgical feast. It is a powerful experience for a congregation to hear the Good News from well-prepared lectors, deacons, priests, and psalmists and listen to a homily that breaks open the Word and brings it to bear on the lives of individuals and the community, then reflect on the Word through a well-chosen piece of music during the procession with gifts. The prelude, the procession with gifts and the preparation of the altar, and the time for a Thanksgiving hymn or other song after Communion are moments when music ministers can “break open” the Word through a well-chosen hymn or through sung or instrumental meditation. The music minister has a responsibility to present the music and choose repertoire that focuses not on itself but on the message of the Gospel and the call to service.

Repetoire. We are truly blessed to have such rich vernacular repertoires from which to draw. In the past forty years, Roman Catholics have seen an explosion of liturgical music similar to the one that accompanied the European Reformation in the sixteenth century. These liturgical resources, often a potpourri of the new and old, have attempted to give voice to the reformed Catholic liturgy. How do we choose, among such riches, appropriate music to evoke the singing voice of the praying community?

We need to know what both old and new repertoire may do for a congregation. If we seek in familiar and traditional liturgical music a voice that provides continuity and ritual grounding, we aid the liturgical assembly in its need to connect with the ancient echoes of our spiritual roots. If we find in new and creative liturgical music a voice that allows the people of God to respond to the “signs of the times,” we connect the community to its own experience of living the faith today. At times, the new and the old may clash with one another; at other times, they may complement each other. Finding the right balance is the key to being an effective pastoral musician.

Checking Your Tool Kit

In this article, Mr. Girardot identifies four tools that should be in any pastoral musician’s tool kit for promoting congregational singing: an understanding of and skill at using the various forms of sung prayer (acclamation, dialogue, hymn, song, petition, and so on); a respect for ritual silence, which is just as much prayer as spoken or sung texts; a rich repertoire from which to draw; and the singing of other ministers to support the assembly’s shared worship. Take a look at your tool kit and see what you find.

1. Skill at Various Forms of Sung Prayer. Do you understand how the various forms of sung prayer function at liturgy? Do you know what each one requires of a pastoral musician who is using voice to lead and support the congregation? Do you know how best to use body language to bring people into the song? Do you know when to use the microphone, when to step away from the microphone but keep on singing, and when to be quiet?

2. Ritual Silence. Do you know how the various silences function in the liturgy as times for reflection and personal prayer? Do you use those times appropriately in your own participation in worship? Do you, as a public leader of prayer, witness to the importance of such times by posture and physical stillness?

3. Repertoire. Even if you are not in charge of selecting the music that the congregation will sing, do you listen to the singing to find out which selections resonate with the congregation and which do not? Do you look at faces when people are singing, to find out from their expressions whether or not they are entering the song and letting the song speak for them? Do you pay attention to feedback? If you choose the repertoire, are you careful to be like the “scribe trained for the kingdom of heaven [who] is like the master of a household who brings out of the treasure what is new and what is old” (Matt. 13:52)?

4. One among Many. We’re not in this alone, nor does the power of sung liturgy depend entirely on us. But until we realize that leadership in music ministry is a shared leadership, we may be taking on too great a burden. Successful music leadership includes the vocal ministries (cantor, psalmist, choir, songleader) as well as the visible and audible leadership of the bishop, priest, and deacon and the active, visible, and audible participation of other liturgical ministers: lector, minister of Communion, server, usher. Does your pastor agree with this statement? Do the other ministers in your parish? Have you communicated this understanding to the other vocal music ministers as well as the whole community? What kind of training have you provided to help the other ministers sing?
We must also understand what songs the people love to sing, use those songs appropriately, and find new music that will build on that solid repertoire. When selecting new hymns, songs, or acclamations, consider using only music that you and the parish leadership deem worthy of a parish commitment for the next ten years. Once people are familiar with—and are using—dialogic song forms, explore new forms of antiphonal, call and response, or litanic singing. Find new and creative ways to use instruments or interludes to add accompaniments that follow the rhythm of the liturgy.

**Singing by All the Ministers.** It is a cliché, certainly, but it is true: If Father sings, the parish will sing. The priest celebrant who sings and models sung prayer engenders a love of congregational singing in the parish. Encourage priest celebrants to sing (see Father Anthony Ruff’s article in this issue for some solid ideas) and understand the needs and expectations of the priest celebrants about their role as music ministers and primary animators of the people’s song. Explore ways to teach all liturgical ministers to model full, active liturgical singing as a part of their work of praising God and making a joyful noise at liturgy: Lectors, altar servers, ministers of hospitality, and ministers of Communion are also important role models in sung worship. Make singing a part of liturgical ministry training sessions.

To balance the various ministries in ways that will enable the prayerful song of the whole assembly and evoke the song of the congregation, we are called to find sensitive ways to coordinate all participants. No one ministry should dominate or usurp the voice of the congregation.

**Living Our Ritual Expectations**

The liturgy of the Roman Rite is, by definition, a sung ritual. The liturgy of the Roman Rite is, by definition, the act of the whole assembly (see the *Catechism of the Catholic Church*, nos. 1157 and 1158). By respecting the nature of the liturgy and the roles we each play as ministers of that liturgy, by realizing that we must take into account the people’s cultural and parish’s collective memory, we can prepare sung worship that will incorporate the songs of the community and the music that will touch the core of its experience and evoke the mystery of faith that we sing and celebrate. We are called to prepare and lead sung liturgy that underscores the power of Word and Sacrament in the lives of the community, strikes a chord in its soul, and evokes the singing voice of the congregation gathered for worship.

**Notes**

1. Professor Balthasar Fischer of Trier died on June 27, 2001, at the age of eighty-nine. A pioneer and giant of the liturgical movement, he held the first chair of liturgy in Germany, was a co-founder of the German Liturgical Institute at Trier (1947), and served as a *peritus* at Vatican II. As a member of the *Consilium*, he was involved in drawing up the rites of infant baptism (1969) and adult initiation (1972), and he chaired the working parties that produced the *Directory for Masses with Children* (1973) and the three Eucharistic Prayers for Masses with Children (1974). For additional information, see www.raal-liturgy.org/memoriam.htm.

2. Dom Gregory Dix (1901–1952), a remarkable Anglican Benedictine, was arguably the most influential liturgist of the twentieth century. Though he died from cancer at a young age, his groundbreaking 1945 work *The Shape of the Liturgy* set the terms of discussion about Western liturgy and has never been out of print since it was first published. His reconstruction of pre-Nicene liturgies became a kind of prototype for the involvement of the laity in liturgy. He was a remarkable priest, monk, and scholar who helped to restore the shape of the liturgy. For additional information, see www.liturgy.ca/archive/Ascension97.pdf.

3. Rev. Eugene A. Walsh (1911–1989), a member of the Society of St. Sulpice, had a formative effect on the seminarians he taught at St. Charles Seminary, Catonsville, Maryland; St. Mary’s Seminary, Baltimore; and the Theological College of The Catholic University of America, Washington, DC. His wider influence on liturgical renewal and reform came through his participation on the board of directors of The Liturgical Conference before the Second Vatican Council and, after the Council, through parish retreats, liturgical days, and weekend study programs in parishes of every size and shape. He promoted a communicative style of celebration that emphasized the centrality of meaning and the need for priest celebrants and other liturgical ministers to help the rest of the assembly understand what is taking place. For additional information, see http://genewalsh.com.
The Organist and the Congregation: Helping the Song Catch Fire, Not Crash and Burn

BY MARY BETH BENNETT

Even before David accompanied himself on the harp, instruments were used to support vocal lines and to elaborate them musically. Indeed, the psalms proclaim that God should be praised with “everything that has breath,” so it would seem that, once the organ developed as an instrument, it would naturally find a place in the praise of God and in worship. So it would seem.

In fact, the organ was first used outdoors as a battlefield instrument. Voiced to be as loud as a foghorn, it was hauled over hill and dale, frightening peasants and enemy soldiers as it went. Many years passed before the pipe organ made its way into churches. Even then, it could be played only in particular ways—as a drone, for example—because it was not yet capable of much variety or subtlety, though it was still capable of great volume. (St. Jerome relates that the organ in the Temple in Jerusalem was so loud that it could be heard all the way to the Mount of Olives.)

The oldest extant organ which is still playable is a small “swallow’s nest” organ perched high on the gallery wall of a monastery in Sion, Switzerland. More than 500 years old, it has a more refined and gentle sound than those early battlefield instruments, to be sure, but even so it is unlikely that this instrument was used to accompany voices because of the tiny gallery in which it sits and its placement in the church. As organs improved, organ music developed alongside vocal and instrumental music, and as organs grew in mechanical capability and sound flexibility, they were used more and more within the Mass. But it wasn’t until the sixteenth century and the Protestant Reformation that church organs were used in conjunction with the singing of a congregation. At first, the chorale was sung a cappella in unison by the congregation after it was introduced by a “chorale prelude” played on the organ. Later, congregation and organ alternated back and forth, and eventually the two began “singing” together.

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Central Regional Convention  
June 28–July 1, 2004  
Chicago, Illinois

Hyatt Regency O'Hare Hotel

Major Speakers
Rev. Richard Fragomeni  
Rev. Edward Foley, Capuchin  
Sr. Teresita Weind, SND de N  
Dr. James Savage

+ 60 breakout sessions

Convention Eucharist  
at Holy Name Cathedral  
with Bishop Daniel DiNardo

Events
• Black Catholic Festival of Music  
• ¡Fiesta Latina!  
• Vox Angelica  
• Newman Singers & Notre Dame Folk Choir  
• Bells and Whistles  
• An Afternoon in the City including ...  
  Douglas Cleveland Organ Recital  
  Richard Proulx and the Cathedral Singers  
  Marty Haugen: Lament and Feel

Pre-Convention
• Music Education Morning  
• Music Ministry Leadership Retreat  
  with Dan Girardot and Steve Warner  
• Handbell Institute  
• A Day for Hispanic Musicians

Eastern Regional Convention  
July 6–9, 2004  
Philadelphia, Pennsylvania

Loews Hotel City Center

Singing the GOSPEL to LIFE

Major Speakers
Msgr. Raymond G. East  
Dr. Elaine Rendler-McQueeney  
Rev. Dr. Paul Philibert, OFM  
Dr. Bob McCarty

+ 60 breakout sessions

Events
• Philadelphia Organ Quartet  
• ¡Fiesta Latina!  
• In Clara Voce  
• African American Revival  
• Hymn Festival with Rick Erickson  
• Jesse Manibusan and John Angotti Concert  
• Marty Haugen: Lament and Feel

Convention Eucharist  
at the Cathedral of SS. Peter and Paul

Pre-Convention
• Music Education Morning  
• Music Ministry Leadership Retreat  
  with Sheila Browne, CM  
• An Evening and Day for Hispanic Musicians
Institutes
Summer 2004

Western Regional Convention
August 3–6, 2004
Phoenix, Arizona

Hyatt Regency Hotel

“I Will Praise You, Lord, . . . in the Assembly of Your People” (Ps. 22:22)

Major Speakers
Dr. Elaine Rendler-McQueeney
Rev. Dr. Paul Westermeyer
Mr. Jesse Manibusan
Ms. Margaret O'Brien Steinfels

48 breakout sessions

Events
• San Antonio Vocal Arts Ensemble
• Let Us Sing Your Song
• Evening of Sacred Song with Ken Natziger

Convention Eucharist
Msgr. Raymond G. East, Homilist

Pre-Convention
• A Day for Hispanic Musicians
• Music Ministry Leadership Retreat with Christopher Walker

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singing of a chorale with a vigorous chorale prelude, or, eventually, leading singing through its vocal quality and sheer majesty of sound. But once the organ was incorporated into worship, it became an integral part of church music. A pipe organ "fills large spaces with sound, makes sounds with air through pipes like the human voice, can therefore lead congregational singing better than any other instrument, and can produce multiple lines and various colors like an instrumental group with the advantage that the sounds are under one person's control."

In addition to the instrument's power and versatility, there are other practical reasons why the organ became the quintessential church instrument. First, it's easier and more efficient to rehearse one person than a group, and second, one person playing an organ can respond more flexibly to the flow of the Mass than a group of singers can. Such practical concerns as well as the organ's adaptability eventually made it, in the Western Churches, at least, the preferred "church" instrument, capable of leading the faithful in singing psalms, hymns, and canticles as well as the many and varied "ordinary" parts of the liturgy. The Eastern Churches retained a thriving a cappella tradition, but the Western Churches used the organ to accompany and to lead with increasing frequency. So while the Second Vatican Council gave primacy of place to the human voice in the liturgy, it also noted that "in the Latin Church the pipe organ is to be held in high esteem, for it is the traditional musical instrument that adds a wonderful splendor to the Church's ceremonies and powerfully lifts up the spirit to God and to higher things."

In Germany and England after the Reformation, choral and congregational singing were highly cultivated, and these traditions came to America with the immigrants from those nations. But, as we know, except in some nations, the musical participation of the congregation in the Roman Catholic Church remained strictly limited until the reforms of the Second Vatican Council—and that non-singing attitude came to the United States with immigrants from Catholic European nations. Even in the more open and ecumenical atmosphere in the United States, American Catholics, in general, did not immediately pick up on the vibrant hymn singing of their Protestant brothers and sisters. In fact, forty years after congregational singing was encouraged by the bishops in council at Vatican II, and one hundred years after active participation in chant was encouraged by Pope St. Pius X, in many places even today vibrant congregational singing is unusual. Whether this hesitancy is based on the long history of limited congregational singing; a misguided mistrust of adopting Protestant hymns for Catholic worship; or a real lack of singable, theologically sound, intellectually stimulating, and musically appealing "Catholic" hymns and songs, the outcome is often a congregation that is musically uninvolved and uninspired.

That fact is surprising, because a survey of 835 church members from various denominations on aspects of their church life, conducted by Linda Clark of the Boston University School of Theology in the early 1990s, yielded these findings:

1. Hymn singing is very important to people.
2. Half of the people who sing do not think they do it well.
3. More than half of the people who sing can read music.
4. For three-quarters of those who sing in church, church is the only place they can sing as a group.³

So What's the Problem?

With such interest in singing, and with such widespread ability to read music, why do we have trouble getting people to sing? I believe there are two reasons. The first is what the Abbé d'Allainval called, in 1726, "an embarrassment of riches": We have so many options for repertoire and for the way that music is used in the liturgy that singing has not clearly served its function as signal and symbol. The second reason is that liturgy—and particularly music for the liturgy—has served as a punching bag for a variety of other issues in church life.

An Embarrassment of Riches. Since Vatican II, American Catholics have been awash in a musical sea of "traditions from other traditions," if you will, and in many homemade forms, fancies, and fiascoes. In a 1994 keynote address for a local Lutheran synod, James Nestingen noted how muddled musical choices have become. "Sometimes these days," he observed, "it is hard to distinguish praise from schmooze."¹⁴ In her book Reaching Out without Dumbing Down, Marva Dawn tried to provide a general guideline for making appropriate choices: "Style can best be evaluated by asking whether it disrupts worship." She was not encouraging the use of only one style, however, for she also encouraged organists "to enable the people to sing, using a variety of settings and stops to give the music vitality and freshness."³

The availability of so many options without clear guidelines keeps music from performing its role as signal, sign, and symbol. Joseph Gelineau has said that music sometimes functions as signal, indicating that something should happen; as a sign, conveying a clear meaning; and as a symbol, having many affective and intellectual meanings.⁶ But it is hard to tell, amid the plethora of musical possibilities, which music serves which function best, so it's easy to see why the Roman Catholic Church has taken so many diverse paths toward amassing a body of hymnody and other service music to call its own.

Politically Liturgy. To make matters more complicated, music often serves as a favorite lightning rod for complaints about the quality of worship, and worship often serves as a target for concerns about other aspects of church life. Such politicizing of liturgy and its musical component can put the organist squarely in the middle of
artistic, theological, and social disagreements that cannot be resolved through music. In some instances, the expressive power of music has also been used to manipulate congregations and to “sell” liturgy or liturgical reform. In a 1993 article in The American Organist, Paul Westermeyer said that the “use of music to sell worship puts musicians in a terrible bind.” It sets the church musician “against the people as their manipulator rather than as one who lives with and for them as the leader of their song.” Neither worship as manipulation nor worship as entertainment has a place in any liturgy which is truly the work of the people.

Now, lest anyone be in doubt about this, let me assure you that there are indeed people in our parishes who never wanted the right to participate by singing and who truly resent being coaxed into doing so. There are also many who feel that living in the joy of Christ means that congregational song should always point us toward being happy, period. If we accede to either one of these viewpoints, we rob ourselves of the rich diversity of hymns from Christian history and of many hymns that deal with other facets of Christ’s life and teaching beyond “happy.”

Lessons Learned

As a Catholic organist who was raised in the Lutheran Church, I am steeped in a long and vibrant tradition that recognizes the importance of congregational singing. As a young and enthusiastic organist, I experimented with every free accompaniment fad that came along. I marched my congregation through distant modulations, drastic and often unfortunate registration changes, reharmonizations both sublime and ridiculous, and through text painting of the most obvious and blatant variety. Over time, however, I learned better. Now I’ve come to feel that I know what works and what helps hymn singing to catch fire, not crash and burn.

I believe that if they are thoughtful, discerning, and capable, organists have many tools with which to encourage congregational song. In 1981, the eminent American choral conductor Howard Swan described four vital elements which should be integrated into the life of every conductor: choice, compromise, courage, and confidence. I believe these four elements should also be a vital part of the ministry of organists.

Choice. Choose carefully what you want to do with each hymn.

A. Always look at the text, its context in the liturgy, and the music itself to determine tempo, articulation, and time between verses.

B. Remember: If you can’t sing a phrase without a breath, you’re playing too slowly—no matter what the tempo was in Leipzig in 1740.

C. Remember to “breathe” in predictable vocal places with the congregation through your articulation. It helps to unify the singers, and if you don’t do it, your playing can take on a relentless rather than supportive quality.

D. Realize that the congregation needs to be able to predict when they should start singing verse two, or they won’t come in. So make sure you decide on a proportional length for the pause between verses and keep it the same each time. Sing through a few verses to make sure your eyes aren’t bigger than your lungs. It is critical not to leave a congregation hanging between verses, because if you set them up to be unsure of themselves, they will sing timidly, if at all, from beginning to end.

E. Get ideas for registration from the hymn text or other specific criteria, and vary what you do from week to week. I do not believe that organists must always play softly to “accompany” the congregation. This admonition we hear so often is a bit misguided. If we make choices guided by the text, there is room for give and take; sometimes playing along in simple support and sometimes leading boldly. The organ is an instrument that can inspire, so we must use it to do just that. Music is a glorious many-faceted gift from God and, as such, should not be hidden under a bushel basket. I believe that as long as the congregation is inspired to sing more rather than less, the organ should be used with all its variety and capability. If the organ is used wisely, no other instrument is so well suited to the task.

F. If women are singing by themselves, using...
only the manuals can work nicely to support their singing. However when men sing alone, I find they sing better if I leave a 16’ pitch somewhere in the manuals. This is especially true if you do not use pedals, or if you plan to solo out the melody. Use a stop in the 16’ foot range and you’ll have more confident male singers.

G. Always phrase with three things in mind:
1. Feel downbeats as springing-off places, not arrivals. This keeps you from “plodding.”
2. Let the bass line of the harmony guide your shaping of the hymn. It encourages more forward movement than shaping by the melody alone.
3. Phrase the music with each textual thought in mind.

Compromise. You must decide on a compromise between phrasing by punctuation, harmony, and melody. You can’t use all three every time, so you must compromise by deciding when one takes precedence over the other. I believe this should apply to articulation of inner voices as well.

A. You may have to compromise your plans based on attendance and other immediate circumstances.

B. You may need to compromise a little on the tempo you initially choose. But once you have begun, do not change your speed midstream, even if the congregation is momentarily a little behind you. They will pep up and join you. I know of no faster way to destroy participation than to confuse the congregation with unpredictable rhythm.

Courage and Confidence. I encourage you to plan and practice so you don’t have to “experiment” on your congregation. Then, when you are ready to put some of the suggestions I have made into practice, have courage and confidence in your ability to lead. Be a confident and creative hymn player who is comfortable with the choices you’ve made. And always remember that this musical gift you have is one to be nurtured and used to shepherd and inspire God’s people. As ministers, we often find ourselves mirrored in passages of Scripture. Some might see hymn playing as trying to get a camel through a needle’s eye, while some see it as soaring into the sky on the wings of an eagle. What kind of music will you inspire?

Notes
2. Second Vatican Council, Sacrosanctum Concilium: Constitution on the Sacred Liturgy, no. 120.
3. Linda Clark, Music in Churches (Bethesda, Maryland: The Alban Institute, 1994).

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Do Priests Need to Sing?

ANTHONY RUFF, OSB

The documents are clear: Yes, priests need to sing. The General Instruction of the Roman Missal states: “Preference should be given to those [parts] that are of greater importance and especially to those sung by the priest or the deacon or the lector, with the people responding…” (no. 40). This statement reinforces the teachings of the 1967 Roman instruction Musicam Sacram, which places sung presidential dialogues (“The Gospel of the Lord,” “The peace of the Lord be with you,” “The Mass is ended, go in peace”) in the first category of importance before the Sanctus or Gospel acclamation (nos. 29–31).

Let us be honest, though: We have a problem. When it comes to singing priest celebrants, our pastoral practice and the official documents inhabit two different worlds. The documents since Vatican II repeatedly portray a world of sung liturgy, with cries and acclamations bouncing like a beach ball between ministers and congregation, back and forth, from beginning to end. But most of us have never experienced such a Catholic liturgy since Vatican II. To experience the ritual world described in our official documents, one might have to visit the Divine Liturgy in an Eastern Church or perhaps a Lutheran church singing the Holy Communion setting from the hymnal.

It is understandable, given our history, that we are where we are. We have inherited a tragic thousand-year-plus heritage of spoken “low Mass” employed both on ferial days and Sundays, in which the priest sang nothing. We have inherited another tragic thousand-year-plus heritage of congregations having difficulty singing the liturgical responses because they were in Latin and, in some instances, in complex chant settings. Our mid-twentieth-century pastoral solution to that problem was to introduce yet another problem: congregational hymns that weren’t part of Roman Rite Eucharistic liturgy but at least were in comprehensible vernacular (the now-legendary four-hymn Mass that was otherwise spoken). The 1972 U.S. document Music in Catholic Worship took a big step forward in calling for the singing of congregational acclamations like the Sanctus, but regarding sung liturgy, Music in Catholic Worship remained firmly in that other world, far from the official documents, of non-singing priests and reciting congregations.

Thousand-year customs do not change overnight, and congregations do not embrace unfamiliar worldviews in the space of a generation or two. Many priests have never been taught how to sing the liturgy (and some seminaries still do not teach this), so we should hardly be surprised that some priests feel uncomfortable singing publicly.
Many of our churches, including some recently built, are designed for spoken liturgy, with carpet and padding that absorbs any sung response and with over-amplification that makes the singing voice sound distorted and unnatural. We can’t change the past, and we can’t change some of the facts of modern church life, but we can take some effective steps toward the gradual transformation of our liturgical culture.

Envision Sung Liturgy

One important first step is for each of us to envision that other not-yet-experienced world of vernacular sung liturgy in the Roman Rite. (Some of us are old enough to remember sung Latin liturgy as it existed before the Council, and some of us have experienced such singing of the Ordo of Paul VI in Latin, using chant, but most of us do not have an experience of vernacular sung liturgy.) What would that world be like? Is it appealing to us? Will we be at home in that world? Having positive imagery and vision is very important, for these will be the wellspring of inspiration and motivation.

My vision of that world has a liturgy that is spirited, engaging, and energetic. The liturgical texts become more deeply imprinted in the psyche through the added force of simple, oft-repeated melodies. Congregational participation increases because responses are so elementary and easy for most voices, even those of (alleged) non-singers.

My vision is not of a liturgy that is more “solemn,” “formal,” or “high church.” Such misplaced imagery would kill the whole idea, in my judgment. The singing of priest and people must not be studied, careful, hesitant, or staged. Rather, it must be uninhibited, rough and ready, and perhaps even a bit sloppy in its enthusiasm. Pitch or vocal quality doesn’t much matter here, and a wrong cadence won’t do much to thwart the collective forward energy of rhythm and tempo. Don’t think of high Mass at the Benedictine Solesmes Abbey (however beautiful that is). Think rather of the sing-songy voice of the waiter in a busy diner, shouting the order back to the grill and eliciting the ritually cried response of the cook.

My down-to-earth imagery is exaggerated to make a point. Of course I’m not opposed to the priest’s singing being well prepared and beautiful where this is possible. I believe that a liturgy that is sung, however imperfectly, thereby becomes elevated above ordinary life and even mystically spiritual. No doubt some parishes (and abbeys) will feel comfortable with a liturgical and musical style that is more formal, and some priests will stand out because of their lyrical, well-trained, and pitch-perfect singing voices. All this is to the good, but don’t start there. Such imagery makes the proposal unreachable, unappealing, and downright threatening to the priest who is being asked to sing more of the liturgy. Our vision of singing priests must be one that is workable in real-life pastoral situations and fitted to the vocal and temperamental qualities of real-life priests. Beauty and precision are nice but optional extras. The building blocks for sung liturgy lie elsewhere, and they are accessible to all priests.

Fortunately, it is not difficult for me to empathize with priests who are unsure of their voice and hesitant to sing publicly. I number myself among such priests. I vividly recall my first undergraduate voice lessons, required for the liturgical music degree at St. John’s University, which I put off until my last semester. Here is how the dialogue went between teacher and student (spoken, not sung): “Would you like to sing for me?” “Noo.” “Would you sing along if I sing with you?” “Noo.” “Well, do you intend just to sit and listen to me sing all semester?” “YES!” Possibly, the number of priests uncomfortable with their singing voice is now increasing in our culture of recorded music and portable headsets and with the decline of group singing in families, public schools, and social situations.

Two Key Elements

My practical advice to priests and their teachers about how to sing the liturgy, then, brings together two elements: On the one hand, we need a decidedly non-professional vision of singing which seeks to de-escalate the
threat of musical expectations; and, on the other hand, we need a vision of liturgy which draws on its popular, enthusiastic, non-elitist, and even mobile aspects.

Singing celebrants will find their task much easier if they apply this slogan: “Less music, more text.” It’s the music that’s the daunting part, so we need as little of it as possible. Don’t sing slowly: This only prolongs and highlights whatever you are lacking in lyricism and vocal quality. Don’t hold onto any pitch or syllable: This only ups the stakes in requisite breath use and calls attention to any possible pitch inaccuracy. Especially don’t hold onto the last syllable: It only brakes the forward rhythm and hinders the desired immediate response of the congregation. Don’t pause before taking up your next line again from the congregation: It only focuses your attention on getting the music right and hitting the right pitch. Don’t think about pitch or music; think about text and its energetic proclamation. (For psychological reasons, one does better in matching the pitch anyway by not thinking about it.)

Go for the corporate sound of congregational unaccompanied singing as soon as possible.

One simple way to check for appropriate tempo is to compare the time it takes to recite a text and to sing it. Try this with “Lift up your hearts” or with part or all of “Father, all-powerful and ever-living God, we do well always and everywhere to give you thanks through Jesus Christ our Lord.” If singing takes longer than reciting, it probably means that the singing is too slow, with too much music and not enough text. Let the sung rhythm and tempo be determined by their spoken counterparts. Be on guard against lengthening syllables that have more than one pitch. “Lift up” shouldn’t take much longer to sing than to speak, even though each syllable has two pitches. “Hearts” has two long pitches, but again they shouldn’t be very long, and the entire sung syllable shouldn’t take much longer than when spoken.

I believe that this approach offers our best chance for implementing the documents’ vision of sung liturgy. If we have much text and rhythm, much momentum and enthusiasm, this will sweep along in its tow the lone singer’s musical inadequacies and psychological hesitations. We’ve then made our task easier. We’ve tapped into the basic vocality common to every human and every priest rather than the trained excellence and innate giftedness of a few. Formation of priests and seminarians certainly can and should include vocal technique from trained singers—as long as our priorities are straight and the musical training enhances rather than impedes the celebrant’s uninhibited singing.

Twelve Practical Suggestions

I conclude with a dozen practical suggestions for mov-
Ensembles: Voices and Instruments in Service to the Assembly’s Song

BY KEVIN KEIL

There is a story about a local bishop who was questioning the various ministers at a parish about why they continued to serve the church. Each minister in turn, using inspirational words, spoke about feeling God’s call to service in one way or another. The Eucharistic minister told about seeing joy in people’s eyes as they received Communion. The lector felt the presence of God in each word that she read. The usher enjoyed welcoming people to the parish and inviting them to find a seat close to the altar. This sharing continued until the bishop got to the music minister, who thought for a moment and then suddenly broke into song: “There’s no business like show business, there’s no business I know!”

Of course we enlightened musicians chuckle at this story, but I can’t begin to tell you how often I have experienced parish ensembles that seem to exemplify this attitude. You might know such a group: They resemble a performing band more than leaders of sung prayer. They are more concerned with how they sound than how the rest of the assembly sounds. They feel that congregational participation is a “cross” they must bear rather than the primary and indispensable source of the true Christian

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spirit.

If Vatican II has taught us anything, it is that we musicians must strive to foster the full, conscious, and active participation of the entire assembly. Not only is such participation their (and our) duty by reason of baptism, it is their right—a right that must not be treated lightly.

So how do ensemble musicians foster congregational singing, since the congregation is the largest part of the liturgical assembly? In a word, it’s all about balance: balance between the ensemble and the other liturgical ministers; balance between the ensemble and the congregation; and balance musically among the members of the ensemble.

Start with Ministry

The best starting point to achieve this balance is with the ensemble’s relationship to the other liturgical ministers. For much of the church’s history, with the exception of the priest’s required chanting, music was seen as an “inspirational” element at Mass. Like flower arrangements, music was thought to add beauty to the liturgy, but it was not identified as a necessary element of prayer. Whenever the choir sang a *Sanctus* or a *Benedictus*, through much of the second millennium of Christian history, Father also quietly recited the same Latin text, since his words were the ones that were required for the Mass to be valid. In fact, it was quite common during all those centuries to have Masses without any music whatsoever.

Today, however, things have changed: Music is understood to be an essential part of the liturgy, and its ministers stand with all the other liturgical ministers. As liturgical ministers, therefore, musicians need to remember that they are leaders of sung prayer but not of all prayer, even if some other forms of prayer are sung.

During Mass, for example, the leadership of prayer moves among many different ministries, and sometimes each of these ministers may sing all or part of the prayer they are leading, expecting a sung response from the rest of the assembly. The priest celebrant leads by speaking or singing the various presidential prayers and dialogues. The lectors lead when they read the Word of God (and they may chant the conclusion of the reading). The deacon leads audibly by proclaiming the Gospel and by announcing the petitions in the prayer of the faithful and—visually but not audibly—by receiving the gifts and preparing the altar for the Eucharist. The Eucharistic ministers lead as they distribute the body and blood of Christ.

As part of this shifting pattern of leadership, musicians must see themselves as servants of the assembly’s worship, not as the “stars” of the show. When another ministry is primary, the musicians must be attentive to them and prepared to join in the (sung or spoken) response; they should not be talking about the next song, passing out music, or checking the tuning of a guitar. Even the posture of the ensemble members speaks volumes about where they feel the focus of the Mass is at any particular point. Although the musicians need to face the director while they are playing, they must face the priest celebrant, the deacon, or the lector when these ministers are leading the prayer.

The Assembly and Its Ministries

And what about the congregation and its role in the liturgy? The congregation, after all, is the largest part of the corporate body that enacts worship (see the *Catechism of the Catholic Church*, no. 1140: “It is the whole community, the Body of Christ united with its Head, that celebrates”). Again, it’s all about balance—but this time balance between the corporate action of the whole assembly and the action of individual ministers or groups of ministers within the assembly. In *Liturgical Music Today* (no. 70), we are reminded that the entire worshiping assembly exercises a ministry of music. The entire assembly is, in effect, the musical ensemble in Catholic worship, and the group within the assembly that is called “the ensemble” ministers to that larger musical ministry. So how an ensemble sees its relationship with the rest of the assembly directly affects the style of musical leadership the ensemble uses.

If the ensemble sees itself as the assembly’s spiritual inspiration, then it will strive to create a beautiful, “recording quality” sound that is meant to inspire hearts and lift minds but not foster participation. Such a vision only looks inward: It seeks to sound perfect and then to impose that sound either subtly or forcefully on the congregation and the rest of the assembly so that they may listen and be moved. It is a “them and us” attitude. It evokes responses such as: “You folks sounded great today!” “You sound just like the CD.” “I love to hear you people sing.”

If, on the other hand, the ensemble sees itself as a leader of sung prayer, then it sings with the rest of the assembly, blending its sound in such a way that the congregation is supported in their singing. This vision gives the whole assembly confidence to sing with full voice because the ensemble is there to fall back on when the congregation, for example, is insecure in the music. The ensemble helps the rest of the assembly to hear its own voice and to enhance that shared prayer with a creative and beautiful accompaniment. It is a “we” attitude toward sung worship. It evokes responses such as: “When you guys play, I can’t keep myself from singing.” “The way you sounded today made that hymn come alive for me.” “Are you sure the PA system is loud enough? All I can hear are the people around me singing!”

We must consider the participation of the whole as-
Assemble above all else, because the Church considers it above all else, and we must lessen or remove anything that hinders that participation.

The Ensemble as Pyramid

An ensemble that wants to serve as a leader of the whole assembly's sung prayer must be balanced within itself and function as one instrument. One of the conditions that severely cripples good musical leadership is poor balance within the ensemble. The best way to achieve a good musical balance and therefore good music leadership is first to consider the ensemble as a single instrument made up of many parts that serve different purposes. Ensembles have as many looks as there are possible combinations of instruments and voices. A common arrangement might include a piano or some keyboard instrument, a few guitars, an electric or acoustic string bass, a few singers (mostly women), a flute player, and a variety of percussion instruments such as a tambourine, claves, and maybe bongos or congas.

Let's imagine such an ensemble looking like a pyramid, because that image will help us understand the purpose of the different instruments and the way to achieve internal balance.

The principal instruments on which the rest of the ensemble is built are the foundation of the ensemble's sound. Usually these are a piano or keyboard with some sort of bass instrument providing needed depth to the sound. The principal instruments provide a clear presentation of the tune, the tempo, and the style and indicate when the congregation is to sing by providing clear introductions that draw everyone into the song. The principal instruments may be guitars, but that role requires a very developed technique that most strummers don't have. Many who claim to use the guitar to lead are actually using their voices to lead and the guitar to accompany their voices. Percussion instruments may also be part of this foundational layer of sound by providing clear tempo and rhythm information to the assembly's ear.

Voices provide part of the middle layer of our musical pyramid. Relying on the foundational instruments, they lead the rest of the assembly in the melody. They may also thicken the sound with harmonies, descants, and counter-melodies. But if the goal is good congregational singing, then all harmonies must balance the sound of the congregation, not dominate it.

Guitars provide another part of this middle layer. When they are picked, either finger style or flatpick style, they are like six- or twelve-string harps filling in the sound. When they are strummed, they join the percussion section and impart rhythmic energy to the music. When lead lines are played on them, they act as solo instruments.

Solo instruments make up the top of our pyramid. They can reinforce the assembly's melody, add to the color of the ensemble's foundational sound, and enhance the sound by adding decorative ornamentation and obbligato lines.

To achieve a good balance in the ensemble's sound, just keep in mind the pyramid's shape. The foundation is what's most important to true leadership of the assembly's sung worship and is, therefore, a more important element of the ensemble's sound.

Finally, I want to offer just a few additional words about blend among the members of the ensemble. Remember that everyone doesn't need to play on everything. Varying the instrumentation can add freshness to the sound while still providing clear leadership. Don't try to "sound like the CD": A recording mix of instruments is different from a mix designed to get the rest of the assembly singing with you. Use sound reinforcement, not amplification! A natural sound will be better at leading the congregation in singing because it will help the ensemble to sound like part of the assembly—which they are. Over-amplified sound will only hinder the assembly's singing by overwhelming the congregation. Many instruments need only a little amplification, with few microphones, and voices should be mixed as a group, not as individuals. A typical cardioid condenser microphone will cover fifteen to twenty voices in a rectangular or wedge-shaped section.

If you follow these principles, your ensemble will provide strong, prayerful leadership that will lift up your entire parish.
Developing Musical Skills Is Key to Congregational Singing

During the previous twenty years (the span of one generation), it has become quite evident that there is a lack of musical participation among populations in geographic areas where music education is no longer part of the curriculum in public and parochial schools. Due mostly to budgetary concerns (and a lack of understanding and support for the arts) in the school systems, many Catholic parishioners now approaching adulthood do not have the confidence or skills to look at music notation in a hymnal and know what to do with it. Nor have they developed knowledge about how to sing in tune—or how to sing at all! This is a nationwide dilemma, and it occurs in both rural and urban settings.

We can no longer assume that those in the pews—or even in the choirs—have basic musical skills. Parish music ministers and choir directors have more work cut out for them if choir rehearsals must now include time to build and review music reading skills in order to prepare the choir or cantors for an approaching event. The amount and complexity of repertoire may have to be limited or reduced due to time constraints and levels of musical ability.

Fortunately, with the help of the National Standards for Music Education (see www.MENC.org) and NPM-MusEd's Catholic Connections to the Standards, we now have useful guidelines for what students in kindergarten through twelfth grade should know and be able to master in reading, notating, listening to, creating, and understanding music. Additional websites, links, and other resources for NPM members may be found on the Music Education Division's page of the NPM website (www.npm.org); Click on Music Education on the main page, and then click on Resources.

Hands-on opportunities to experience the how-tos will be available at the MusEd pre-convention sessions at two of NPM's three regional conventions this summer (see page forty-nine for dates, topics, and times). During all three conventions,
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look for the breakouts on the music education track that are also directed at developing musical skills. These sessions reflect the goal of the MusEd Division to offer practical ideas and materials to take back to your parish and/or school. The conventions sponsored by the National Catholic Educational Association (NCEA) and MENC: The Association for Music Education, held during Easter Week, are also beneficial and well worth attending (see the schedules below). Wherever we find the resources we need, it’s time to roll up our sleeves and help get our congregations singing again!

Jean Wilmouth Receives Award

On November 14, 2003, Mr. Jean Wilmouth received the Industry Service Award from the American Orff Schulwerk Association during their national conference in Louisville, Kentucky. This honor was based on his participation in and service to the AOSA and on the length, quality, and impact of his efforts on behalf of Orff Schulwerk in his community, state, and nation.

You may recall that Jean also received the National Association of Pastoral Musicians' MusicIndustry Award in 2002 during the regional convention in Rochester, New York. He has also shared his expertise in music education with NPM members at several national and regional NPM conventions. Congratulations, Jean, and best wishes!

Upcoming Music Education Opportunities


APRIL 14–17, 2004, MINNEAPOLIS, MINNESOTA. MENC National Convention. Since MENC is a music educators association, there will be hundreds of music education sessions. For additional details, phone (800) 337-3768; web: www.MENC.org.

NPM REGIONAL CONVENTIONS 2004. Plan to take advantage of the Music Education Pre-Convention Day and/or a few of the breakout sessions listed below.

You will not only enjoy the presentations, you will be inspired by them!

Chicago, June 28–July 1

MUSIC EDUCATION PRE-CONVENTION DAY: June 27, 9:00 AM–12:00 NOON. There will be two three-hour sessions presented simultaneously. Presenters: Mark Friedman and Janet Vogt, "Shaping the Liturgical Year through Song."; Dr. Cynthia Taggart, "Developing the Musically Independent Child."

MUSIC EDUCATION BREAKOUTS:

Tuesday, June 29
2:30–3:45 PM: Dr. Cynthia Taggart, "Developing Rhythmic Skills through Movement."

Wednesday, June 30
10:30–11:45 AM: John Dunphy, National Catholic Band Association, "Translating Instrumental Skills from School Training to Liturgical Use."

Thursday, July 1

Philadelphia, July 6–9

MUSIC EDUCATION PRE-CONVENTION DAY: July 6, 9:00 AM–12:00 NOON. There will be two three-hour sessions presented simultaneously. Presenters: Mark Friedman and Janet Vogt, "Shaping the Liturgical School Year through Song."; Dr. Cynthia Taggart, "Developing the Musically Independent Child."

MUSIC EDUCATION BREAKOUTS:

Thursday, July 8
10:30–11:45 AM: John Dunphy, National Catholic Band Association, "Translating Instrumental Skills from School Training to Liturgical Use."
2:30–3:45 PM: Cathy Galie, "Technology and Music Can Work Together."

Phoenix, August 3–6

MUSIC EDUCATION BREAKOUTS (presented by NPM-MusEd Board members):

Thursday, August 5
10:30–11:45 AM: Nanci Flesher, "Music Education in Parishes without Schools."
2:30–3:45 PM: Tracy Lake, "Building Musical Skills through Dance/Song."
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Organ Recitative

Deo Gracias: Six Preludes and a Postlude for Organ. Gerald Near. Aureole Editions, AE104, $13.00. The settings contained in Deo Gracias include the tunes Rockingham, St. Agnes, Brother James’ Air, Stille Nacht, Carol, Omne Die, and Deo Gracias. The composer has written of this volume: “The pieces in this collection work well as either introductions to the singing of the hymns upon which they are based or as short interludes or preludes. The very last piece is intended to be played as a postlude, perhaps after the singing of the tune Deo Gracias.” As usual, Mr. Near is his suave self here.

A Gregorian Liturgical Year for Organ. Volume 1: The First Sunday of Advent through the Last Sunday of Epiphany. Gerald Near. Aureole Editions, AE119, $17.00. Mr. Near has embarked on a large project: “a four-volume collection of organ pieces based on Gregorian chant melodies. Thematic material for each piece is from one of the Proper of the Mass, and the entire collection is keyed to the three-year Lectionary shared by Roman Catholics, Episcopalians, and Lutherans as well as some denominational bodies not strictly liturgical by nature. The pieces range roughly in length from one to three minutes, and the level of difficulty is easy to moderate. The chant melodies themselves are necessarily taken from the Roman Gradual, and the arrangement of the pieces takes the form of the liturgical calendar found in that volume. Most of the pieces in these volumes are intended for use as preludes, offertories, or communion meditations, although a few postludes are included as well. I hope organists serving non-liturgical churches will find these pieces useful in their particular situations as an enhancement to the beauty of worship, and that all players will be nudged to explore the wonders of Gregorian chant.” Beautifully composed, as always, and recommended.

Choral Recitative

Now Join We to Praise the Creator. James Biery. SATB, organ, opt. congregation, and C instrument. Augsburg Choral Library, 0-8006-7587-8, $1.75. Composed for an interfaith Thanksgiving service, this grand hymn in six verses has a text by Fred Kaan. This is a welcome addition to both Thanksgiving and ecumenical hymnody.

By Gracious Powers. John Ferguson. SATB, organ, flute, opt. congregation. Augsburg Fortress, 0-8006-7549-5, $1.90. This well-crafted hymn is based on a text by Dietrich Bonhoeffer, translated by Fred Pratt Green. The congregation is invited to sing the fifth and last verse. There are some metric changes, but they feel totally natural. The sopranos do have a few divisi passages. The final line of the text is: “I’ll live each day in hope, with you beside me, and go with you through every coming year.”

Emmanuel. Gary D. Perkala. Voices, handbells, non-tuned bells, wind chimes. CanticaNOVA, 3035, $1.85. This evocative and prayerful Advent processional is based on several verses of Psalm 80 and the chant melody Veni, Veni, Emmanuel. All the ringing instruments create a wonderful sonic environment. The lack of the score is a bit non-traditional, but it is unambiguous in its directives.

Search Me, Lord. Alex E. Hill. Cantor or unison choir, congregation, organ. CanticaNOVA, 1139-1, $4.00. The text consists of chosen verses from Psalm 139. The antiphon is easy to learn and sing, even though it is twenty measures long. The four verses are composed in a chanting style.

Ah, Holy Jesus. Stephen DeCesare. SATB. CanticaNOVA, 5250, $1.25. The beauty of this work lies in its simplicity. Based on Herzliebster Jesu, this work would be appropriate for Lent. There are five verses; the melody is placed in the tenor for two of these.

O Gracious Light. Robert W. Lehman. SATB. Paraclete Press, PPM00309, $1.10. This short and beautiful work, based on
New Scripture and Prayer Resources

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This helpful new resource includes prayer services for the many occasions and situations that occur throughout the year in parish communities, including

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Living the Word 2004

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a third century Greek text, is appropriate for evening prayer (vespers). A somewhat skilled choir will probably be needed to convey the sophistication of the text and music.

Jubilate. James Grant. Unison voices, organ. Egan Choral Edition, EC-362, $1.75. This festive piece has some vocal melismas, and there are optional (up to three) divisi parts that, if used, will be quite effective. The accompaniment is similar to an eighteenth century continuo part with added melodic instruments but harmonically updated. The text is based on Psalm 100.

I Will Lift Up Mine Eyes. Gordon Lawson. SATB, organ. Egan Choral Edition, EC-332, $1.85. This is a fine work in the “Anglican tradition,” characterized by flowing melodic lines and subtle harmonic shifts. It is best suited for a skilled choir. The text is based in Psalm 121.

Sing and Rejoice! Johannes Eccard, arr. Kenneth T. Kosche. SATB, brass quartet or keyboard. MorningStar, MSM-50-4043, $1.75. This work for Easter by the sixteenth century composer Johannes Eccard is composed in the polychoral style. This version with brass quartet will be especially effective.

Lord, Who Throughout These Forty Days. Arr. Kenneth T. Kosche. SATB, opt. soprano solo. MorningStar, MSM-50-3047, $1.25. Based on JUERGENSEN, this modern arrangement will be accessible to all choirs. It will be a good addition to any choir’s Lenten repertoire.

A Lenten Meditation. Larry L. Fleming. SATB. MorningStar, MSM-50-3046, $1.25. This work is an a cappella arrangement based on HERZLIEBSTER JESU by Johann Crüger. It is in two verses with a coda of Amens.

Send Out Thy Light. M. S. Balakireff, arr. David Cherwien. MorningStar, MSM-50-6035, $1.50. The text is adapted from Psalm 43:3, 6. The music’s homophonic texture and reasonable vocal ranges will make it accessible to any choir.

Psalm 90. Michael Burkhardt. SATB, organ, tubular chimes or handbells, and windchimes. MorningStar, MSM-50-7056, $2.00. This elaborate and vigorous work would need sufficient rehearsal time so that musical command of the notes and rhythms would allow for concentration on communicating the beauty and intensity of this wonderful text. A larger choir would be helpful to manage the divisi sections. The result would be well worth the effort of taking up the challenges of such a work.

Prayer of St. Paul. Charles Callahan. SAB, keyboard. MorningStar, MSM-50-8912, $1.25. The basis for this text is 1 Corinthians 5:23. The organ would best accompany this relatively short work. The possible choice of a soloist for several passages provides for colorful textural changes.

Lord God, You Have Called Your Servants. J. Aaron McDermid. SATB. MorningStar, MSM-50-8951, $1.50. Although there are several soaring forte passages in this work, there is a peaceful ending for this closing prayer from the Vespers service in the Lutheran Book of Worship. All voices have divisi passages at some point. A skilled choir is, perhaps, a necessity.

New Edition of a Classic!
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To Thee, O Comforter Divine. Michael Larkin. SATB, keyboard. MorningStar, MSM-50-5410, $1.50. It will be satisfying to sing this lovely tune. There are four verses and a somewhat contrapuntal refrain-like passage trumpeting “sing we Alleluia.”

Panis Angelicus. César Franck, arr. Richard Proulx. SATB, tenor solo, organ, harp, cello or violin, opt. SATB and string quintet. GIA, G-5572, $1.30; full score, G-5572-PS, $8.00; parts for string quintet and harp includes full score. G-5572-INST, $25.00; instrumental part for solo violin or cello, G-5572-SOLO, $2.00. This sumptuous arrangement might seem extravagant, and perhaps it is, but, oh, what a sound!

James Callahan

Handbell Recitative

All the selections reviewed here are from Choristers Guild.

Let Happy Hosannas Ring. Tammy Waldrop. Three octaves, level 1. CGB276, $3.95. What a happy piece for beginning ringers—adult, youth, or children! Quarter notes and half notes are the norm, with some whole notes in the bass. Tammy uses a variety of techniques to accompany the melody. This would be a good piece to use in young ringer concerts: Why not invite another choir to join yours and play this together at your church one week and the next week at theirs?

Meditations on the Cross. Arr. Bill Ingram. Two-to-three octaves, level 1+. CGB277, $4.25. This is a collection of three hymns about the cross: “In the Cross of Christ I Glory”; “O Sacred Head, Now Wounded”; and “When I Survey the Wondrous Cross.” If you don’t use handbells or handchimes during Lent, perhaps you could play these for an evening of Taizé prayer. All three arrangements exhibit good, solid writing. “O Sacred Head” would sound equally good on either handchimes or handbells, but “When I Survey” uses some techniques that would be better on handbells.

Steal Away. Arr. Hart Morris. Three, four, or five octaves, level 3. CGB278, $4.25. What a gem! This arrangement of the familiar spiritual may add cello and/or handchimes: Neither is for beginners. The two additional instruments contribute additional melodies and harmonies to the piece. This slow, meditative arrangement allows the music to wash over the listener.

I Have Decided to Follow Jesus. Arr. Linda R. Lamb. Three octaves, level 1. CGB279, $3.50. This piece is written in Ab, so once you ringers have the correct bells, they are set to play a piece with clean writing in the melody and a good rhythmic accompaniment. Linda has added several techniques to make both playing and listening interesting.

Shining Bright. Arr. Linda R. Lamb. Two-to-three octaves, level 2. CGB282, $3.95. An interesting introduction brings you to the familiar melody of “This Little Light of Mine.” It’s a straightforward arrangement with additional melodic material for interest and contrast with a favorite old tune. Some well-placed short techniques and shades add spice to the arrangement, which has a well-written modulation from G to C.

Song of Reflection. Dan R. Edwards. Three octaves, level 2. CGB283, $3.95. This composition, with nice writing for an introspective piece, could certainly accompany a reading. There are many places where the piece could be ended, and there is an optional repeat. This would sound lovely on either handbells or handchimes.

Timbrel and Dance. Kevin McChesney. Three, four, or five octaves, level 2+. CGB290, $3.95. What a fun piece! There’s an interesting syncopated melody that’s rung over a melalted bass line. Bass ringers must be able to maintain a steady beat throughout. There is no key change, but there are some accidentals. Any choir that begins to practice this piece will want to play it on the next Sunday.

Acclamation. Arnold B. Sherman. Three-to-six octaves, level 4. CGB288, $4.25. Another winning piece for Arnold Sherman: This is definitely a level 4 piece with a tempo of 132 to the quarter note and running sixteenth note patterns. The composer uses many accidentals and a wide variety of techniques in this acclamation of joy. Definitely worth the time to learn.

Holy God, We Praise Your Name. Arr. Anna Laura Fage. Three, four, or five octaves, level 2. CGB287, $3.95. This arrangement of the familiar German hymn tune features solid writing. The congregation will have no trouble identifying the melody in this easy level 2 piece. The added techniques bring a spot of color to the arrangement.

Be Thou My Vision (Lord of All Holiness). Arr. Cathy Moklebust. Combined handbell choir (three, four, or five octaves) and handchime choir (two-to-three octaves), level 2. CGB286, $4.50. What a beautiful arrangement of this beloved Irish melody! The new material Cathy has written to introduce the piece and weave in and out through the familiar tune add to the overall charm. This is a solid level 2 piece; the handbell part is more difficult than the handchime part. One variation on the melody uses a suspended handbell accompaniment to the handchime melody. Nice writing for good listening.

Donna Kinsey

Books

The Jewish Study Bible


Christians are familiar with resources for biblical study that are similar to this one: a translation of the Scriptures with useful introductions to each of the books, detailed notes on the text, and extensive essays about context, history, translation, and use of the Bible as aids to interpretation. This particular annotated Bible, however, is different from those familiar resources in several respects. The first—and most obvious—difference is that it deals with the Jewish Bible (no New Testament), and the books are arranged in accord with Jewish tradition (there are some differences between this arrangement and the order of books in what Christians would consider the "Old" or First Testament). Jewish tradition groups the books in three collections: Torah (the Books of Moses), Nevi'im (Prophets), and Ketuvim (Writings)—also known by the abbreviation TANAKH. The English translation used in this resource is the outstanding recent work of the Jewish Publication Society.

Second, while the commentators for this work rely on contemporary scholarly and exegetical methods, they do so with an eye to the history of Jewish biblical interpretation and the use of the Bible in Jewish life, worship, and thought.
So, for example, the commentary on the first creation narrative in Bere’shit (Genesis) notes aspects of the account that have figured in Jewish mystical thought. Third, while Christians are slowly rediscovering their roots in first century traditional Judaism, Jewish scholars are tentatively becoming more comfortable with acknowledging early Christianity as a Jewish movement (a heretical one, by their lights) that drew on aspects of Jewish life, belief, and thought not unlike those that were current in other movements, including some aspects of emerging rabbinic Judaism. This book includes commentaries on how Christianity and other movements accepted belief in an afterlife and the way the Book of Daniel was interpreted differently in Jewish and Christian tradition, despite early and similar messianic understandings of the “Son of Man.” There are also notes on medieval Jewish interpretation of the Bible as, at least in part, a competition for legitimacy against the “narrative presented by the Christian side” and on what modern Jewish interpretation has learned from Christian scholars.

So, while this annotated text has been designed primarily to aid Jewish understanding of the Bible, it is also an excellent resource for Christians who desire a richer understanding of the texts that we share in common. The introductions to the various books are wonderful overviews of their origin, development, and meaning, and preachers in particular will want this book for its well-written and insightful essays on the Bible in Jewish life and thought, particularly the descriptions of how the texts were used and interpreted in the synagogue, the liturgy, and the Jewish mystical tradition. Other important essays of particular use to Christian students of the Bible include Hindy Najman’s description of early non-rabbinic interpretation, Yaakov Elman’s summary of classical rabbinic interpretation, and Adele Berlin’s essay on reading biblical poetry.

Gordon E. Truitt

A Prayer Book for Remembering the Women


In 1999, J. Frank Henderson edited Remembering the Women, a collection of “Women’s Stories from Scripture for Sundays and Festivals,” with striking art by Luba Lukova. That volume was a valuable addition to the library of resources for prayer and meditation. Especially for women’s groups and communities of women religious, these texts long overlooked or forgotten over centuries of Christian life and prayer were made available and accessible once again. The selection of readings was a deliberate way to take the faith experience of women from under a bushel basket and place it on a lampstand, where it can illumine the darkness.

Two years later, Henderson offered this companion volume. The book bears a strong family resemblance to its older sister in color, typeface, and graphic art. Prepared as four seven-day cycles of morning and evening prayer, the weeks are thematic: anointing women, women evangelists and apostles, holy Wisdom, and the Creator and creation.

In the opening paragraph of his introduction, Henderson presents the traditional theology of morning and evening prayer: the paschal mystery of Jesus
Christ, revealed in the Scriptures and celebrated at day's beginning and end. He then provides a brief explanation of each of the four themes. The section "users and uses" makes clear that the resource is intended for the whole church, an inclusive church. "Biblical women are examples for men as well as women, and for their own spiritual benefit men need to hear and respond to the biblical stories of women that have been neglected by the Church for so long." That sentence echoes an argument made frequently by men and women theologians and pastoral ministers: The Church needs to hear the Gospel preached by women believers as well as by men.

The introduction also presents a clear "outline" of the structure for prayer shaped in the church's tradition of morning and evening prayer. Preparation rites for both morning and evening suggest appropriate rituals for entering into the prayer experience—reverent silence, blessed water, the use of incense, candles or oil lamps, perhaps even a fire outdoors, a setting with a Bible and/or sacred image(s), fragrant oil, and the like. Such attention to preparation and setting underlines the importance of symbol and ritual surrounding this liturgical prayer form.

In the current climate of hyper-concern over "accurate" translations, Henderson chose to use the balanced texts found in the revised Grail translation of the Psalms, the NRSV canticles and readings, and the ELLC (English Language Liturgical Consultation) translation for the Song of Mary.

Of special note are Mary Louise Bringle's new hymn texts. Using common meter and long meter, she offers a morning and an evening hymn for each of the four themes. The texts are imaginative, poetic, theme-based, and accessible—even without musical notation or accompaniment. The prayer leader or song leader/cantor simply needs to select a familiar hymn tune of the designated meter, and the group assembled for prayer is ready to sing out!

In addition to the hymn texts composed for this collection, other prayer units include thanksgivings, litanies, intercessions, and closing prayers. These provide a collection of prayers to be used as they are or to serve as a resource for services with such themes. While one's needs and/or preferences may lead to selective use of a Prayer Book for Remembering the Women, there is no question about its pastoral usefulness.

We are indebted to J. Frank Henderson, a former editor of Canada's National Bulletin, for the diligence and persistence with which he has answered the challenge of searching out worthy texts from the tradition, placing these within the format of the ancient prayer of the hours, and then providing new texts to respond to the needs of contemporary faith communities and especially the needs of women. No doubt this resource will be chosen and used primarily by women, for women. Perhaps that is the first step and the best one we can hope for. But once it is "out there," it witnesses to the irreplaceable role of women in salvation history and challenges us to recognize and claim that vital role down the ages. Remembering the women is a call we can't afford to ignore—for the authentic life of the church of Jesus Christ.

Eleanor Bernstein, CSJ

Why the Mystics Matter Now


Scholars of mysticism, such as Bernard McGinn in his monumental, multivolume work on the history of western Christian mysticism (The Presence of God: A History of Western Christian Mysticism [New York: The Crossroad Publishing Co., 1991-]), note that the phenomenon of mysticism seems to emerge with particular energy and frequency at turbulent times in history. Given the situation of the church and the world at the beginning of the third millennium, it comes as no surprise that interest in mystics—and in those who write about them—is flourishing.

For those who are interested in exploring the rich tradition of the mystics and their relevance for today, Frederick Bauerschmidt provides a valuable service. In this short volume he makes difficult resources accessible without oversimplification. This is no easy task. While some basic introductions may avoid dealing with highly complex issues, Bauerschmidt addresses them head on. For example, he examines the controversy regarding whether there is a "core mystical experience" common to all mystics who then merely describe their mystical experience in the language and conceptual tools of their own time and culture. He is familiar with the conversation among other scholars on this matter. His own position against the "mystical core" theory is finely nuanced: He acknowledges that there is some common ground among the mystical traditions of various religions, but he maintains that the traditions can learn much from the unique features of each other. Although he writes from a Christian perspective, he includes inter-religious viewpoints.

The structure of the book invites the reader into the world of seven mystics, spanning the twelfth through twentieth centuries: Hildegard of Bingen, Meister Eckhart, Catherine of Siena, Julian of Norwich, Ignatius of Loyola, Therese of Lisieux, and Thomas Merton. Each mystic is studied through the lens of a particular challenge faced by third millennium believers. Thus, the perceived "absence of God" in post-modernity is discussed in conjunction with Therese of Lisieux's profound suffering; Ignatius of Loyola's understanding of discernment of spirits is brought into conversation with the current challenge of "living in a world with too many Gods," and so forth. Each chapter concludes with a section on why this particular mystic matters now.

Two features of Bauerschmidt's method add to its effectiveness. Each chapter begins with a selection from the actual writing of the mystic featured in that chapter, and current problems are not artificially inserted into the historical context of the mystic. By this I mean that the reader will not encounter claims that "Hildegard of Bingen was a feminist," for example, or that "St. Francis of Assisi was the first environmentalist." Bauerschmidt treats historical issues with care; he also is careful not to impose modern and post-modern psychological categories onto the texts of these mystics. This is particularly important in the chapter dealing with depression.

Having said this, I have one concern. At several points, Bauerschmidt could have addressed gender issues but did not. For example, although he uses gender inclusive language in his own writing, he could have called attention to the exclusively masculine language used by mystics in their writings as a teachable moment for the reader. Of course the mystics thought about God in masculine terms, but as Carol Walker Bynum (Jesus as Mother: Studies in the Spirituality of the High Middle Ages [Berkeley: University of California Press, 1984]) and others have noted, both men and women mystics occasionally used feminine images for God, including Bauerschmidt's selected mystics Catherine of Siena and Julian of Norwich.
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Bauerschmidt's engaging style and the manner in which he covers a significant amount of material in a small volume make this book particularly appealing as a text for several audiences. Used as an introductory text, it would serve well in undergraduate religious studies courses or in book discussion groups in parishes, especially because it includes selections from primary sources and it analyzes “real problems of real people in the real world.” Experienced spiritual directors and homilists will find here a valuable resource in the work of guiding people on their spiritual journeys. In sum, Bauerschmidt has succeeded in answering the questions implicit in the title of the book: why the mystics matter and why they matter now.

Kathleen Dolphin, PsVM

Preacher as Risk Taker


For Richard Hart, preaching is always about the person of Jesus Christ; moreover, good preaching is modeled on the ways Jesus took risks in his ministry. Some examples of this kind of preaching include preaching on sin, on the environment, and on aging. Alerting the reader that Jesus “did not come to call the righteous but sinners” (Matt. 9:16), Hart reminds us that a homily can and should deal with the powerful influence of sin in our world. Thus, it is the responsibility of the preacher to underscore the ramifications of our sacred and social nature as people in the world and our call to take responsibility for all of our sisters and brothers and the environment.

Hart’s book centers on practical cues for preachers. In his discussion of preaching on aging, for example, he refers to Paul’s words to the Corinthians that “although our outer self is wasting away, our inner self is being renewed day by day” (2 Cor. 4:16). Hart eschews our death-denying society’s penchant to overlook the elderly, particularly when the preacher looks at the faces of so many faithful sitting in the pews on a given Sunday who are more often “senescing rather than adolescing.”

Hart asks if we have “ever preached on the environment?” Knowing—as we all do—that we live on a planet with more than six billion people amid a complex network of religious, ethical, social, and technical concerns, this question merits serious consideration. I think this question serves as a bold reminder to preachers that Mother Earth is a gift to the human family for which we ought to exercise good stewardship. Ample references to some major voices in this area are helpful and highlight Hart’s practical concern to point the preacher in the right direction for further homiletic exploration.

The most compelling contribution of this book to the field of preaching is Hart’s chapter “Why Not Preach Paul’s Epistles?” It is important to note that Paul preached the Gospel without benefit of the written words that are available to preachers today. Obviously, many of Paul’s letters deal with practical “slice-of-life” scenarios in specific communities. Quoting Scripture scholar Daniel Harrington, Hart reminds us that “once we recognize that Paul is an ‘occasional’ writer, it will prevent us from perusing his writings as theological textbooks” and help us see them instead as writings which “offer encouragement, answer questions, and solve problems.” With this idea in mind, Hart discusses some of the pastoral situations of Paul’s day that make many people bristle today. Most prominent among them is the situation represented by the Ephesians text that “wives should be subordinate to their husbands” (5:22). Simply to dismiss this text as outdated renders the first century cultural milieu insignificant. I can think of no greater risk for a preacher today than to try to delve into this text and invite the congregation to view it through the lens of one’s own creative wrestling with good commentaries and refreshing exegesis.

Hart does not provide sample homilies for the topics he covers. Many of the chapters do include a paragraph or a few sentences as examples of what other preachers have done to make their points, but the reader will not be able to connect the narrative and the suggestions to samples of Hart’s own preaching. This book would be even better if, in addition to telling the reader, Hart had shown the reader the risks he wants us to face in each chapter. In the end, though, it is the job of the preacher to discover what risk-taking looks like by doing it—and that is the greatest risk of all!

James J. Greenfield

British Organ Music of the Twentieth Century


The twentieth century was a good period for British organ music. The era manifested several changes in the religious life of its people, musical craftsmanship of the highest order, first-rate organ virtuosos, and—especially through plainchant—ecumenical awareness. Peter Hardwick’s fine book about the organ music of this time may be enjoyed on several levels. It is an encyclopedia in which one can learn about individuals and their compositional talents. It is also filled with rewarding research into musical life, standards, and culture. Although the organ music of the Anglican tradition is paramount in this study, Hardwick is not focused exclusively on that denomination. He also examines music of Protestant and Catholic traditions. For example, he rightfully gives credit to several Roman Catholic musicians who represent fine standards: Malcolm Williamson, Master of the Queen’s Music, and Colin Mawby, an English musician who is an important composer in Ireland.

The author specifies about thirty composers, in his table of contents, as subjects for his modus operandi. He provides succinct biographies of these composers, who are English as well as from other sections of the Commonwealth, such as Malcolm Williamson, originally from Australia (hence the “British” of the title). The book tells us about composers who were born in Great Britain and functioned there, but it also makes us aware of the contributions of Commonwealth composers who immigrated to Britain as well as those who emigrated to Canada and the United States.

Hardwick analyzes selected works of these composers, and he beautifully illustrates his analysis with musical examples. Each chapter contains extensive footnotes, and there is a wealth of information in other places as well, e.g., in a helpful catalogue of compositions. Hardwick is erudite but not esoteric; he has a good sense of practicality. This book is an excellent contribution to scholarship and an informative recognition of valuable musical literature.

William Tortolano

Dies Irae


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this one-of-a-kind, voluminous, comprehensive guide to settings of the Requiem Mass. From the original Gregorian setting to today's compositions, Chase presents an approach that is musicological, meticulous, and full of common sense.

After a brief discussion of the medieval text and music, the author examines each period in which these texts were set. He offers an overview of the epoch then discusses the composers in chronological order. He offers an informative biography and an analysis of each Mass setting. What makes his analysis particularly useful is the basic data he provides: source of the edition, duration, voicing, and instruments as well as an outline and a discography. This is a cornucopia of information. Everything is there.

In addition to the traditional textual approach to the Requiem Mass, Dr. Chase includes pertinent information on settings of particular texts, such as those of the Dies Irae, as well as information on the German Requiem and Anglian. Byzantine-Creek, Russian, Serbian, and Armenian requiems. Many pages have information that will be discoveries and surprises to some readers, such as the observation that Debussy used the Dies Irae incipit for his orchestral composition Nueces.

Dies Irae is well worth inclusion on the active shelves of libraries, musicians, liturgists, and general readers. Far from heralding a "day of wrath," this work proclaims a new day for musical discoveries and, of more practical importance, identifies the potential of one of the greatest texts ever written, one that has been set in many musical shapes and is ready to be reborn in the life of church music.

William Tortolano

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NEW YORK

Music Director. Parish of the Holy Cross, 95 Old Nichols Road, Nesconset, NY 11767. Website: www.pothc.org. This active, young, 3,500-family parish seeks part-time music director. The goal for our music ministry is active musical participation at all liturgies. As a member of our collaborative pastoral team, the music director would be responsible to coordinate music at five weekend liturgies, holy days, weddings, and funerals; establish the adult choir; recruit and train cantors. Salary range $24–28K. If you are an organist versed in liturgy and want to be a major player in our music development, send your résumé to Rev. James McNamara, Pastor. HLP-6195.

Music Director/Organist. St. Augustine’s Church, 140 Maple Avenue, New City, New York 10956. Phone: (845) 634-3641; fax: (845) 639-6118; e-mail: Staugs@optonline.net. Full-time position beginning August (approximately thirty-five hours per week); parish of 2,700 families. Responsibilities: Five Sunday liturgies, including one choir Mass. Coordinating family Mass, adult choir, contemporary music choir. Responsible for holy days, sacramental celebrations, paraliturgies for parish. Funerals and weddings extra. Work collaboratively with pastor, part-time organist, cantor; be familiar with Catholic liturgy (both traditional and contemporary styles of music). Good communication, administration, and team building skills. Willing to foster and increase active parish participation, support and improve adult and children’s choirs. Create budget. Salary commensurate with qualifications and experience. Health benefits included. Résumé to Rev. Msgr. William Foley. HLP-6212.

NORTH CAROLINA

Director of Music Ministry. Saint Peter Catholic Church, Music Ministry Search Committee, 2700 East 4th Street, Greensboro, NC 27858. Fax (252) 752-1499; e-mail: sjmcp.stpc@earthlink.net; website: www.greenwichcatholic.org. Growing 1,400-family parish seeking full-time director of music ministry. Primary responsibility: planning and coordination of music ministry to facilitate active congregational participation in liturgy. Proficient in cantor and vocal development, choral development and conducting; keyboard excellence with organ experience preferred. Strong knowledge of Catholic liturgy and proven ability to work within various liturgical styles for weekend, holy day, school, and youth Masses. Salary: upper 30s to 40K; commensurate with education and experience. Benefit package. Located near large university, school of music, and med school. Parish school K–8, vibrant community, coastal amenities. Available March 1, 2004. Submit résumé and three references. HLP-6208.

Music Director. Our Lady of Grace Church, 201 South Chapman Street, Greensboro, NC 27403. Fax: (336) 274-7526. Our Lady of Grace Church in Greensboro is seeking a professional, full-time music director who is fully competent in both organ and piano, is experienced in directing both adult and children’s choirs, and is familiar with Catholic liturgy. Send résumé to OLG Music Ministry at above address. HLP-6211.

Event, Liturgy, and Outreach Coordinator. Longview Faith Center, Raleigh, North Carolina. Phone: (919) 833-6896; fax: 253-423-3112; e-mail: jobs@selfknowledge.org. Creation of an ecumenical community housed in a beautifully renovated downtown church needs a creative, motivated self-starter. Responsibilities include design and coordination of a comprehensive event and liturgy program, marketing, outreach, and supervision. The ideal person for this

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unique position will have knowledge of world religions and sacred music; proven experience in event planning, program design, and ability to think outside the box; confidence in communication skills, networking, and public relations; ability to work independently and successfully meet goals and objectives. Master's in theology or equivalent experience and education preferred. Salary commensurate with skill and experience. Contact Kathryn. HLP-6213.

PENNSYLVANIA

Director of Music and Liturgy. Luther Memorial Church ELCA, 225 West 10th Street, Erie, PA 16501. Phone: (814) 454-0106; fax: (814) 455-5832; e-mail: nbuerk@luthermemorialonline.org. Full-time position for person of faith. Required: knowledge of Lutheran liturgy/practice; organ, piano, and choral directing proficiency; ability to work in team environment with church staff. Allen Renaissance 300 organ with MDS expander and MIDI capability, three manuals. Allen Digital Computer organ, model MDS 95 with MIDI capability, and Kurzweil model KMS 250 RMX, four manuals. Eight-foot Yamaha grand piano. Three-octave Malmark bell set. Director of concert series; weddings, funerals; two weekly services with school; and special services. Master in music preferred. Full-time salary with health insurance and 403(b) offered commensurate with training/experience. HLP-6197.

Organist/Choirmaster. St. Peter's Philadelphia, 313 Pine Street, Philadelphia, PA 19106. Website: www.spetersphila.org. Growing urban parish seeks someone with passion and creativity to inspire and teach our choir full-time. Build upon renowned choir of men and boys; strong new girls' choir (sixty-five paid and volunteer). Develop new liturgies and nurture congregational growth. Fully restored 1931 Skinner organ. Required: expert knowledge of Episcopal/ Anglican liturgical practices repertoire; commitment to explore other sacred music traditions; creativity in planning liturgical music; excellence in organ and choral skills; good people communication skills; planning/organizational skills; ability/desire to work as team member. Competitive salary. Full benefits. Letter and résumé ASAP to Cordelia Biddle, Chair of Search Committee. HLP-6199.

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Pastoral Music • February-March 2004
Director of Worship and Music. Blessed Sacramento Cathedral Parish, 300 N. Main Street, Greensburg, PA 15601. E-mail: blessedsacramentcathedral@diocesesofgreensburg.org. Full-time position to coordinate liturgical celebrations and oversee music ministries for 2,200-fam-
ily parish. Minimum requirements: current member of Catholic parish; ability to work as part of collaborative ministry team; master’s degree in liturgy/liturgical music; facility with variety of musical styles; thorough knowledge of Vatican II principles re: liturgy, music, and ministry; keyboard and directing skills; ability to work with liturgical ministers of all ages and professional and volunteer musicians for five weekend Masses and all sacramental celebrations. Minimum of five years experience in parish setting or equivalent. E-mail for more information. Send résumé and three current let-
ters of reference by February 27, 2004, to Search Committee. HLP-6204.

TEXAS

Music/Cantor Director. Most Holy Trinity Church, 1713 N. Tinsley, Angleton, TX 77515. Phone (979) 849-4241; fax (979) 849-4525. Seeking a part-time, experienced, music director/teacher with organ, choir, and piano skills. Job description available. Send résumé and references to Father Vincent Dulock, c.s.s. HLP-6193.

Director of Music Ministries. Sacred Heart Catholic Church, Attention: Rick Hutchings, 1504 10th Street, Wichita Falls, TX 76301. Phone: (940) 723-5288. Full-time position available January 15 to coordinate music ministry for church of 1,300 families. Requirements: bachelor of music, experience in Catholic liturgy desirable. Excellent skills in organ/piano, and choral/handbell conducting. Responsibilities: preparing music for four weekend Masses, holy days. Rehearse weekly the chancel choir (forty SATB voices), chapel choir (grades 2-6), cherub choir (PreK-1), adult/youth handbell choirs. Provide assistant organist/orchestrater and volunteer pianist. Schedule/conduct training for six paid cantors. II/29 Kilgen organ, 6’1” Baldwin, five other pianos throughout parish. Four octaves of Malmark handbells, three octaves of chimes. Salary commensurate with education and experience; excellent benefits. Weddings and funerals extra. HLP-6194.

WASHINGTON

Pastoral Assistant for Liturgy and Music. St. Anthony Parish, 314 S. 4th Street, Seattle, WA 98055. Phone: (425) 255-3132; e-mail:gregmcnabb@st-anthony.cc. Full-time position with culturally diverse parish of 2,300 families with six weekend liturgies. General responsibilities include coordinating liturgical ministers (lectors, greeters, artists, CLOW, etc.); training, developing, accompanying, or leading liturgical musicians, cantors, and choir directors and members. Qualifications include: Catholic liturgical theology degree, strong leadership experience, proficiency in organ/piano/voice, experience in multicultural parish, and good communications skills. Send résumé, references by April 15 to Greg McNabb at the above address. HLP-6205.

MUSICIAN AVAILABLE

Director of Liturgy and Music. In New York metropolitan area. Have worked in the same parish for the past four years and the Archdiocese of New York for the past ten years. Experience in all types of Catholic liturgical music (English and Spanish), ranging from Gregorian chant to contemporary music. Have directed a variety of choirs including SATB adult (English and Spanish), SSA high school choir, TTBB ensemble, and two- and three-part youth and children’s choirs. Proficient in organ and piano literature as well as cantor training. Employment sought in a parish setting within New York, Newark, Bridgeton, Brooklyn, Rockville Centre, Patterson, or Metuchen. For discussion, contact: nycmusicdirector@yahoo.com or (718) 239-2499. HLP-6200.

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Vibrant Congregational Singing Changes Parishes . . . and the World

BY KAREN KANE

On many occasions, my work in the Cincinnati Worship Office has taken me to a variety of parishes for a variety of reasons. Once in a while I will take my two daughters with me. They are usually quite vocal about the things they like and dislike, and they often say to me, “Mom, if the music at Mass were more upbeat, we think kids would like going to Mass better.”

On one particular Sunday, my daughters and I were at a parish known for its strong commitment to the liturgy. The parish has had a very fine musician for many years, so it has a strong church music program both in the parish and in the school. The music is diverse in style and well performed. There is a wonderful balance between traditional and contemporary music, and the selections are liturgically and theologically sound and never trite! It happened that the concluding hymn at the Sunday liturgy we attended was a traditional hymn played on the organ. Typically, young people—my daughters among them—say, “The organ is boring and old hymns are boring.” However, on this particular occasion, at the conclusion of the hymn, the girls said to me, “Mom, that was a great song!” Not only did they like the “old hymn,” but we were amazed to hear the voices of children singing in the midst of the assembly. Children and adults at this Mass sang at the tops of their voices throughout the entire liturgy. It was a wonderful experience, and I remember thinking to myself, “This community is living proof that solid liturgical musicianship is the key to vibrant worship and good congregational participation.”

This parish not only has a strong commitment to worship; it is one of those parishes that has many good things happening: a fine catechumenate, fine catechetical programs, good adult faith formation, involvement by young people, and parish outreach are among its fine qualities. It seems that this parish has made the vision of the Constitution on the Sacred Liturgy a reality: The liturgy is the source and summit of this community’s life. The liturgy nourishes the community’s members to go out and do good works, and they return to the liturgy ready to offer thanks and praise to God, bringing their lives once again to be renewed and transformed.

My home parish offers another example of vibrant worship. Worship is the top priority of the parish, and our pastor constantly speaks of the liturgy as the heart of parish life. Consequently, we too have a very fine church music program. And the assembly sings! Additionally, my home parish has an outstanding faith formation program for children, young people, and adults. It strives to offer liturgical catechesis through mystical preaching and adult faith formation programs. The parish is widely known in our archdiocese for its commitment to social action, twinning with a Nicaraguan parish, and many other outreach programs. Stewardship has become a way of life for many of the parishioners. This is a parish that is alive in the Spirit, committed to building the reign of God here on earth. And the liturgy is at the center of it all!

Because of the vitality of their worship and other aspects of their ministry, both of these parishes were forced to build or renovate their worship spaces in order to accommodate the number of people flocking to their doors. The good news is that these are just two examples of parishes that seem to know and live what the bishops in council were inviting us to do in the reform and renewal of the liturgy, and the consequences of reform and renewal are quite evident in these parishes. Fortunately, there are many more like them. Unfortunately,
there are those places, for whatever reason, that have not quite gotten there yet. There are still parishes willing to sacrifice great musical leadership for mediocre, amateur musicians.

Parishes unwilling to put financial resources into the community’s worship life are often the very parishes that seem to be floundering, that seem to be barely moving along, where the pews are quite empty. There seems to be a one-to-one correlation between good worship and active parish life and between poor worship and minimal parish involvement. The document Music in Catholic Worship said it this way: “Faith grows when it is well expressed in celebration. Good celebrations foster and nourish faith. Poor celebrations may weaken and destroy it” (no. 6). The facts seem to bear out this conclusion.

The Constitution on the Sacred Liturgy envisioned that the liturgy not only would be celebrated well with full, active, and conscious participation by the faithful but that the liturgy would change us and change our world. It states: “The liturgy in its turn moves the faithful, filled with ‘the paschal sacraments,’ to be ‘one in holiness’; it prays that ‘they may hold fast in their lives to what they have grasped by their faith’; the renewal in the Eucharist of the covenant between the Lord and his people draws the faithful into the compelling love of Christ and sets them on fire” (no. 10). In those places where the liturgy is celebrated reverently and with intentionality, where pastoral musicians are well trained in musicianship and the liturgy, where budgets reflect a parish’s commitment to the worship life of the parish, the parish will come alive: It will be set on fire. The liturgy forms us and changes our hearts if celebrated well.

However, if the liturgy is a low priority in the life of the community, if it is just another thing we do, if little time and energy are expended on support for the assembly’s worship, if few financial resources are directed to parish worship, then one can be quite certain that the rest of parish life will be affected negatively. Poor worship begets poor parish involvement. Great parish worship begets a vibrant, active community of faith that moves beyond its church doors to be a sign in the world of God’s great love for us.

The wisdom of the Second Vatican Council and the effects that it has had on the liturgy must not be underestimated. There are some who believe that the reforms of the liturgy are the reason the world and society are in turmoil. The truth, however, is quite the opposite: After forty short years of reform and renewal, many parishes are now beginning to reap the fruits of their labor. There are countless parish communities that stand as a sign of God’s presence and goodness in the midst of the turmoil of war, church scandal, environmental disasters, and the like. Through their liturgical celebrations—and all that flows from those celebrations—these parishes are beacons of hope to a broken world.
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