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From the President

Dear Members,

Like many pastoral musicians, I often thought on Easter Sunday, “Well, it’s finally over!” The preparation and rehearsal, the parish Lenten events, the wonderful Triduum liturgies—all finally culminated on Easter Sunday morning and left me with a feeling of relief.

We know, of course, that it’s not over at all. The Easter Season is full of major events that demand our attention and care, including neophyte Masses, confirmations, first Communions, marriages, graduations, and choral festivals. The celebrations of Eastertime often require greater energy from us than the intense preparations of Lent. At times our Easter joy can turn to anxiety over the demands of ministry during this season. We pastoral musicians and all those with whom we serve need to hear the reassuring words of Jesus repeated so often in the Gospel: “Peace be with you!”

In addition to the ordinary stresses of our work, all of us in pastoral ministry face the ongoing challenge of dealing with the scandal of clerical sexual abuse. Recently released studies on this subject, coupled with continuing revelations of past abuse, have deeply affected the well-being of members of our communities and have even had an impact on our ability to be a credible witness to the Gospel in the world.

As I was reflecting on this crisis and on the role of pastoral musicians and other ministers in responding to it, I turned to the Sunday Scripture readings for Year C. I would like to share with you two insights from my own reading and reflection.

God works through our weakness. The disciples of Jesus did not respond to the resurrection with a uniform sense of joy but experienced fear and even disbelief. As they began to preach the Gospel to others, they were subject to rejection and hardship. New situations and problems, such as requirements for Gentile converts, even created conflict within the early community of believers. Yet God chose—and continues to choose—this community of weak, fearful, persecuted, and sometimes petty men and women to proclaim the good news of Christ in the world. It is, after all, a shamed executed criminal in whose new life we rejoice.

We are called to a ministry of healing. One concrete way in which the leaders of the early community carried on the mission of Jesus was by caring for and curing the sick. The sexual abuse crisis in the Catholic Church challenges pastoral ministers to attend to those who continue to suffer its effects—above all, the victims and their families, members of our parishes who are experiencing a sense of alienation and loss, and members of the wider community who have become disillusioned with the Church and its leaders. As much as we might like to “move on,” all the Church’s ministers need to see the wounds that still remain, and we all need the patience to bind them up lovingly.

The new life that we celebrate in our Easter liturgies is a life that rises from death, and our joy springs from sorrow. As we lead our communities in sung worship during Eastertime, our songs often express the power of God that is revealed in human weakness and frailty: “The stone which the builders rejected has become the cornerstone”; and “Unless a grain of wheat shall fall upon the ground and die, it remains just a grain of wheat with no life.” May the songs of this season help our communities to experience God’s power in our midst, and may they help to bring healing as we face our brokenness.

All of us on the NPM staff wish you a blessed Eastertime, full of hope and joy!

J. Michael McMahon
President
April-May 2004 • Pastoral Music
NATIONAL ASSOCIATION of
PASTORAL MUSICIANS

April-May 2004
Volume 28:4

PASTORAL Music

Contents

Readers' Response 7
Association News 9

Religiosidad Popular and the Liturgy

Religiosidad Popular and the Hunger for Something Else 17
BY ROBERT J. BRANCATELLI

ADVENT
Critería and La Purísima 20
BY LOURDES MONTGOMERY

ADVENT
Las Posadas: Processing with los Peregrinatos Santos 24
BY DIEGO MARTINEZ

EPHYPANY
Tres Reyes Magos, Many Cultures 27
BY SANTIAGO FERNÁNDEZ

TRIDUUM
Viernes Santo: A Pilgrimage with Christ on the Cross 32
BY JUAN J. SOSA

ORDINARY TIME
Devotion to los Santos 35
BY MARY FRANCES REZA

Hotline 39
Calendar 54
Chapter News 57
Reviews 45
Music Education 55
Professional Concerns 60

Cover: An altarca (personal temporary altar) erected for the Solemnity of the Immaculate Conception (La Purísima) on the parking lot of Mother of Christ Church, Miami, Florida. This photo and others in this issue courtesy of Lourdes and Michael Montgomery. Additional photos courtesy of the Lower Manhattan Development Corporation, New York, New York; the Mustard Seed School, Hoboken, New Jersey; St. Mark Episcopal Cathedral, Salt Lake City, Utah; and Brother Philip C. Desrosiers, sc.
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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Thank you to the many individuals, parishes, religious communities, and corporations who have contributed to the 2003 NPM Annual Fund.

NPM needs the support of its members and friends to continue the important work of promoting musical liturgy. Thanks to your generosity, we were able to provide educational programs in 2003 for more than 4,000 persons. We introduced several new programs to meet the varying needs of pastoral musicians in the United States, including youth and musicians serving Hispanic communities. Finally, we were able to balance the budget for the first time in four years!

Listed here are the names of the donors who participated in the 2003 Annual Fund. If there are any errors or omissions, please accept our apology, and send us a correction by e-mail to lowell@npm.org or contact us by phone at (240) 247-3000.

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April-May 2004 • Pastoral Music
Left Flat

I think that John Conner (Pastoral Music 28:1 [Oct.-Nov. 2003]) is absolutely right! And Mr. Youstra (Pastoral Music 28:2 [Dec.-Jan. 2004]) may do well to look beyond the Scriptures to the writings of our holy fathers the popes (among them Saint Pius X and John Paul II) and, yes, the documents of the Second Vatican Council (the letter of the documents, not the "spirit of Vatican II") before he pontificates on the subjects of music and liturgy. Contrary to the opinions of the hard-core renewalists, there are certain instruments and styles of music that are wholly inappropriate for the Holy Sacrifice of the Mass. That point has just recently been made in a series of addresses by Pope John Paul II. There are more than just a few of the Catholic faithful who have been left flat by the many excesses and innovations that have been thrust upon them in the name of renewal. In these times of trouble for our Church, many yearn for a really authentically Catholic expression of the Christian faith, and see that as one way in which real renewal will be achieved. Mr. Conner, not a few others, and I agree.

Shawn T. Daly
Mechanicsburg, Pennsylvania

Respectful Mention

Regarding Ms. Kerr-Breedlove's comments in the February-March issue, as well as those of Chris Telzerow, I concur that I have also tired of the unhealthy bickering which can take place among us. However, I want respectfully to mention a few points. First, I don't find it unreasoned to think that excellent pipe organs and chant should be used in every parish where that is at all possible. It doesn't have to be the only music heard, but it should be heard. I am not a fan of the "contemporary liturgy," but not all "contemporary music" is bad. The Mass is the Mass, and given one's resources, only the best music should be used for the worship of God, regardless of the style.

Having said that, I also disagree with the popular notion that any style of music is acceptable for liturgy. Clearly, given the appropriate lead article by the Holy Father in the February-March issue, this is not the case, and never has been (see "Moved by a Lively Desire," #4.)

And I must strongly—though still respectfully—disagree with Chris Telzerow's view that music needs to sound modern to attract the youth. Two points on this: 1) I presently serve a parish where this is proved untrue on a weekly basis. 2) We need to stop counting heads. What difference does it make who we attract, if the message coming through the music (or the art work, or homilies, etc.) is not faithful to the Gospel and the teachings of Christ's Church? What does it profit us if we gain the whole world but lose our soul in the process? We don't need numbers, we need saints. I regret to observe that many parishes which boast of their modern music carry with that boast a distorted portrayal of Catholicism which is not in keeping with the Truth. Conversely, I have also seen parishes which suffer from traditionalism which fosters only bigotry and closed-mindedness. It all often seems to start with the mistaken belief that we should not be idealists. We must settle for reality. If we fall into that trap in music for worship, we will [fall] in our faith as well. The ideal is communion with God in heaven forever. But what will the reality be for us poor music ministers?

Timothy Woods
Frankfort, Illinois

Righteous Dismay Applauded

I applaud Jennifer Kerr-Breedlove's urging (Readers' Response, February-March 2004) to be less confrontational regarding our musical and ideological differences. We, as artists, can be a pretty opinionated lot, especially when it comes to our art. We're all presumably called to be worship leaders. That shouldn't compromise our artistry, but it certainly should color our approach to our work and to one another as fellow ministers of God's love. Thank you, Jennifer, for so eloquently reminding us why we're here.

Michael Fawcett
New York, New York

Responses Welcome

We welcome your response, but all correspondence is subject to editing for length. Address your correspondence to Editor, Pastoral Music, at one of the following addresses. By postal service: 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. By fax: (240) 247-3001. By e-mail: npmedi@npn.org.
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Jerry Galipeau is Worship Resources Editor at World Library Publications. Before coming to WLP, he served for fifteen years as Director of Liturgy and Music at parishes in Florida and Illinois. Past chair of the Board of Directors of the North American Forum on the Catechumenate, Jerry is a frequent team member for Forum’s institutes. He presents workshops nationally and internationally on the Rite of Christian Initiation of Adults, liturgical spirituality, ritual music, and adult spiritual formation. He is a published author, composer, and recording artist who has written articles for Liturgical Singer, Pastoral Music, Catechumenate, Today’s Parish, and Church magazines, among others. He earned a Doctor of Ministry degree with a concentration in liturgical studies from Catholic Theological Union at Chicago in 1999.
Conventions Update

Breakouts

Breakout sessions at NPM conventions are opportunities to do three things: to explore practical and pastoral ways to apply the principles named and described in the plenum sessions; to hear from and talk to people with interests and needs similar to your own; and to work with experienced professionals who lead the sessions.

There will be four breakout sessions at each of this year’s regional conventions, and each of those sessions will offer at least a dozen possibilities to choose among. There are sessions for cantors, choir directors, clergy, pastoral musicians working in particular ethnic communities, music educators, campus ministers, pastoral liturgists, directors of music ministries, youth, handbell choirs, organists, keyboard instrumentalists, and members of ensembles . . . among others. Some groups will find a special focus on their particular ministry and interest at only one convention—on spirituality in Philadelphia (A-11, B-11) or on the connections between liturgy and social justice in Phoenix (A-11, B-11). Others will find something for them at any of this summer’s gatherings.

Here are some details about the breakout sessions that will appeal to particular ministers at any of the three conventions. Please have your convention brochures handy as you review these session descriptions and choose where to go or what to attend.

Cantors

Cantors will find ministerial as well as practical help at each of this year’s conventions.

Chicago: Cantors coming to the Central Regional Convention in Chicago will be able to explore the vocation of cantor as animateur/leader of the prayer for the singing assembly (A-9), practice good vocal technique (A-10, B-9, and B-10), and improve music reading skills (C-10 and D-10).

Phoenix: Cantors at the Western Regional Convention in Phoenix will look at the normative model for cantors—Sunday Mass (A-4)—and at the cantor’s special repertoire—the psalms (B-4). If they are song leaders in small communities, cantors can learn special skills for those communities (B-5). And they will learn about the new NPM basic cantor certification program (C-4) as well as practical skills for training and preserving a cantor’s voice (D-4).

NPM Composers and Authors Collaborative Effort 2003–2004

The published composers and authors listed here have made two-year pledges or donations to support scholarships for academic study or for NPM educational programs. Many are designating the royalties from one or more of their works for this cause, while others have made cash pledges or donations.

We are grateful for the contributions of these men and women to the sung prayer of the Church through their published works and also for their support of continuing formation of pastoral music ministers.

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Youth

There are special programs for young pastoral musicians and those who work with young musicians at each of the conventions. Youth participation in liturgy is a special focus at the convention in Philadelphia.

Chicago: The program for young people at the Central Regional Convention focuses on preparing for (A-8, B-8) and leading the other convention participants in morning prayer on Wednesday, then reflecting on this experience to deepen learning (C-8). There is also a session for those who mentor youth in music ministry (D-8).

Philadelphia: The program for young people at this convention focuses on preparing to lead evening prayer for all the participants on Thursday, July 8 (A-10, B-10, C-10, D-10). There is also helpful
Beginning with pilot institutes in 1988, Pipe Organ Encounters (POEs) have introduced young people to the organ through instruction in organ playing, repertoire, history, design, and construction. These regional summer organ music institutes for students aged 13–18 provide private and group instruction, opportunities for ecumenical worship, and a chance for young musicians to meet others with similar interests. Basic keyboard proficiency is required, although previous organ study is not necessary. For further information, contact any of the POE coordinators below. (Local POE Committees may choose to grant special consideration on an individual basis for admission of a potential registrant whose age or training differs from the guidelines.)

**POE FOR TEENS**

**JUNE 13–18**
WACO, TEXAS
Central Texas Chapter
Joyce Jones, CACO
3525 Carondolet
Waco, TX 76710
254-753-8776 (home)
254-710-1417 (work)
joyce_jones@baylor.edu

**JUNE 20–25**
DECATUR, GEORGIA
Atlanta Chapter
Melissa Casper
3153 Corner Oak Drive
Norcross, GA 30071
678-291-6852 (home)
melcasper@yahoo.com
www.agoflanta.org

**JUNE 27–JULY 2**
PITTSBURGH, PENNSYLVANIA
Duquesne University Chapter
Jeffrey M. Alban, CACO
4405 Bayard St. (Apt.)
Pittsburgh, PA 15213
412-802-6989 (home)
DUPOE2004@hotmail.com

**JUNE 20–25**
WHEATON, ILLINOIS
Fox Valley Chapter
David A. Lincoln
6601 Weather Hill Drive
Willowbrook, IL 60527-1885
630-655-2124 (home)
630-668-5147 (work)
poe@foxvalleyago.org
www.foxvalleyago.org

**JULY 19–23**
WORCESTER, MASSACHUSETTS
Worcester Chapter
Patricia Snyder
Pakachoag Church
203 Pakachoag Street
Auburn, MA 01501
508-755-8718 (work)
psnyder@pakachoag.org
www.worcesterago.com

**AUGUST 8–13**
TACOMA, WASHINGTON
Tacoma Chapter
David Dahl, AAGO
837 120th St. South
Tacoma, WA 98444
253-531-4497 (home)
253-861-6649 (cell)
dahlp@plu.edu

Pipe Organ Encounters is an educational outreach program of the American Guild of Organists. Major funding for Pipe Organ Encounters is provided by the American Institute of Organbuilders. Additional support is provided by the Associated Pipe Organ Builders of America, the MAHADH Fund of the HRK Foundation, and by the family of Ned Siebert. Permanently endowed scholarships are provided in memory of Seth Bingham, Clarence Dickinson, Philip Hahn, Charles N. Henderson, Alfred E. Lunsford, and Ned Siebert, and in honor of Philip E. Baker, and Morgan and Mary Simmons. Additional scholarship funds have been created in honor of Ruth Milliken and in memory of Virgil Fox. Contributions are invited at <www.agohq.org/contributions>. 
advise for pastoral musicians seeking to recruit, mentor, and guide young pastoral musicians (A-14, D-12).

Phoenix: The program in Phoenix welcomes both young pastoral musicians and their mentors to explore how to mentor youth into pastoral music (A-9) and what the documents on liturgy and youth can tell us about how to welcome and celebrate with young people (B-9, C-9, D-9). You can also learn how to put together a band for liturgy (D-10).

Choir

Choir recruitment, training, and repertoire is highlighted at the Chicago convention, but there is plenty for everyone involved with choirs at each of our gatherings this summer.

Chicago: Choir directors will find the breakout sessions on recruiting (A-2), conducting (B-2, C-2), and organizing a rehearsal (D-2) particularly useful. Two sessions on vocal techniques (A-10, B-10) will also be helpful, as will the breakouts that deal with choral repertoire for worship (A-14, B-14). There is also a repertoire session for those who work with children’s choirs (D-4).

Philadelphia: Choir directors who come to the Eastern Regional Convention may learn or improve their basic (A-3) and intermediate and advanced (A-4) conducting techniques. They may also get some practical tips on repertoire for small choirs (B-3) and on vocal techniques (C-3, D-3). Those working with children’s choirs may hone their skills as well (C-4, D-4).

Phoenix: Here’s a mini-course in choir: fundamental (A-6) and advanced (B-6) choral techniques, the role of the choir at Sunday Mass (C-6), and seasonal repertoire for choirs (D-6).

Professional Concerns

Many of those who are full-time pastoral musicians will want to get help with professional concerns such as staff cooperation, burnout, and mutual support among pastoral musicians. Each convention offers help in these areas.

Chicago: “Before you can be a good pastoral musician, you must be a good musician”: Competence is the foundation of good ministry (A-1). Competent ministers will also be able to collaborate with other ministers (C-13), but they may still have to deal with burnout (A-15) and conflict (D-1). Aids to help with professional concerns include DMMD certification (D-3) and the mutual support provided by a local NPM chapter (D-11).

Philadelphia: “Pastoral musicians are pastoral musicians.” They need to know their craft (A-12), but they must also know how to be skilled pastorally (B-12), even when they are working with several communities with different expectations and needs (C-12).

Phoenix: One way of toning up your professional credentials is certification as a full-time director of music ministries (A-5). Even certified directors, however, have to deal with balancing half-empty cups (conflict management: C-2) and half-full ones (recruitment and empowerment: D-2).

Clergy

Clergy participants at our conventions will find many of the breakouts useful in their ministry, especially those that deal with professional concerns. But at each convention there are special breakout sessions for them.

Chicago: Pastoring a multicultural community (A-13) and preaching (B-13) get special attention in Chicago.

Philadelphia: Priest celebrants need to sing their part of the liturgy, if they expect others to sing theirs (B-14). Clergy at the Philadelphia convention can also deepen their understanding of the visionary aspects of their ministry (C-14) and get tips on preaching (D-14).

Phoenix: Ministry, of its nature, is collaborative. That’s why clergy participants in Phoenix might want to review principles and practical suggestions for working with lay leaders and deacons (A-2). In exploring their own ministry, priests (and bishops and deacons) will have an opportunity to learn practical skills and principles for liturgy as an act of the whole assembly (A-12) and for the presider’s unique role as a singing minister (B-12), proclaimer of the Word (C-12), and mover of ritual (D-12). One of the breakout sessions will also be an opportunity to review the role of ordained ministers in the General Instruction of the Roman Missal (B-2).

Organ

The “organ is to be accorded pride of place” in Roman Catholic worship (GIRM, #939), so we always offer practical sessions to help organists improve their skills or discover new and useful repertoire. We also offer sessions for pianists who play the organ.

Chicago: You could get a mini-course in pastoral organ ministry at the Central Regional Convention this summer, with breakout sessions on basic organ techniques (A-6), organ improvisation (B-6), seasonal organ repertoire (C-6), and conducting a choir from the organ console (D-6). There is also expert help for pianists making the transition to organ (A-11).

Philadelphia: Do you need easy organ repertoire (A-1) or something new and challenging (B-2)? How about repertoire based on chant (D-2)? How are your improvisation skills (A-2)? Do you need some suggestions about registration (C-1) or hymn and service playing (C-2)? Are you a pianist who also plays the organ (D-1)? Are you interested in toning up for the NPM/AGO service playing certificate (B-1)? Then Philadelphia is the place for you this summer!

Phoenix: The organ is one instrument among many used in Catholic worship today, and this traditional instrument is being asked to do new things not formerly expected of it. So come to the Western Regional Convention to learn how to adapt piano accompaniments to the organ (A-7) and how to use the organ with contemporary music styles (C-7). In a more traditional mode, explore practical techniques for hymn playing and leading the congregation (B-7) and learn how to prepare for the NPM/AGO service playing certificate (D-7). And pianists can also learn about playing the organ to lead assembly song (A-8).

Keyboard, Guitar, and Ensemble

Alone and together, “other wind, stringed, or percussion instruments” besides the organ “may be used in liturgical services in the dioceses of the United States” (GIRM, #933). Look for practical help and advice about using piano, percussion, and voices and instruments in ensemble at each of the conventions.

Chicago: At the breakouts in Chicago, you can learn about directing the ensemble (A-5), using percussion (B-5), and using the piano (B-11 and C-11).

Philadelphia: The keyboard is the heart of many instrumental ensembles, so keyboardists have to know how to lead from their instrument (A-7, B-7). Ensemble leaders also need to develop skills in arranging (C-7) and in blending voices and instruments (D-7).

Phoenix: Most of the ensemble workshops in Phoenix focus on particular in-
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s
truments: guitar (A-10), piano and keyboard (B-8, D-8), and percussion (B-10). 
Ensemble leaders can also learn about arranging for voices and instruments (C-
10).

Music Education

All pastoral musicians, of course, are also music educators, but trained music 
educators have special tasks to perform within Catholic educational and wor-
ship environments. Check the brochures for information about the special pre-
convention music education days in Chicago and Philadelphia. Each of the con-
ventions—especially Chicago—also offers breakout sessions to music educa-
tors.

Chicago: Several of the breakout sessions are focused directly on music educa-
tion; others are useful to music educators and to others working with pastoral music. Music educators will find very helpful tips on teaching music in Catho-
lic schools (A-12) and translating instrumental skills to liturgical use (C-12). There are also sessions on using movement to develop rhythmic skills (B-12), dealing with the changing voices of children (C-4), teaching music reading (C-10, D-10), and the place of music in faith formation (D-12).

Philadelphia: Music educators in Philadelphia will learn more about trans-
lating instrumental skills to liturgical use (C-13) and about computer technology in the music classroom (D-13).

Phoenix: Find the answers to two questions at this convention. If music education is essential to forming future pastoral musicians . . . and to improving the singing skills of congregations . . . how do you provide music education in a parish without a school (C-5)? Since music is movement (of the body to produce sound waves), how can we use movement (dance) to teach music (D-5)?

Handbells

Handbell choir directors and members of handbell choirs will find practical skill development and suggestions for the liturgical use of handbells especially at the NPM Handbell Institute in Chicago. There are also two practical breakout sessions in Philadelphia this year.

Chicago: The 2004 NPM Handbell Institute begins on Sunday evening, June 27, and continues through the days of the convention (A-16, B-16, C-16, D-9). Par-

ticipation in this institute requires an additional fee. See the Central Regional Convention brochure for additional details.

Philadelphia: Explore the use of handbells in liturgy (A-13) and appropriate repertoire for handbell choirs (B-13).

Pastoral Liturgy

Like the association itself, NPM conventions aren’t simply for pastoral musi-
cians, but they ministerial liturgists, catechists, music educators, and volunteers of all kinds. So our breakout sessions offer opportunities for participants to develop understanding and hone skills in liturgical liturgy, and we also offer opportunities for pastoral liturgists to deepen their understanding and practice as well.

Chicago: At this convention, you can explore the documents that guide our worship and our decisions about music (A-4, B-3, C-3, D-13), reflect in depth on the liturgy as a ritual act of the whole assembly (A-3, B-1), examine the rites of adult initiation (B-15) and the initiation rites with children (C-14), and get practical help on choosing music for weddings and funerals (D-14).

Philadelphia: Participants in Philadelphia can explore various facets of Catholic liturgical life. They may take a close look at the Order of Mass (A-8, B-8) and the liturgical year (C-8); explore the sacramental celebration of weddings (A-15), funerals (B-15), adult initiation (B-9), and children’s initiation rites (C-9); or examine the books that guide our worship (D-8, D-9), especially the General Instruction of the Roman Missal (A-9, C-
15).

Phoenix: Build pastoral celebrations on a strong foundation—an understanding of the structure or “contour” of the Mass’s two major parts (A-1, B-1). Collect practical suggestions of music for two parts of the Mass that are sometimes problematic: the introductory rites (C-3) and the Communion rite (D-3). And take a look, while you’re in Phoenix, at the structure of and music for two other rites: funerals (A-3) and the Easter Vigil (B-3).

Ethnic and Multicultural Communities

“Multicultural,” “intercultural,” “ethn-

ic”: Welcome to the mix of backgrounds and traditions and languages and music that is the Catholic Church in the United States! Each of the conventions offers help for pastoral musicians, clergy, and pastoral liturgists ministering in such communities.

Chicago: Here is help for ministers working in African American communities (A-7, B-7), and in Hispanic communities C-7, D-7). There are also practical sessions on multicultural (A-13) and intercultural (B-4) liturgy.

Philadelphia: There is a strong focus on music for worship in African American communities—repertoire and performance technique (A-5, B-5, C-5, D-5). You will also find help for worship in multicultural settings, especially those with a strong Hispanic/Latino presence (B-4, C-11, D-11).

Phoenix: The focus at this Western Regional Convention is on Hispanic music for Mass (C-1) and the other sacraments (D-1) as well as on multicultural liturgy (D-11).

Technology

Just about all of us have to deal with sound equipment, and many of us also are learning about electronic instruments. There’s help for us in two of the three conventions.

Chicago: At this convention, learn about using MIDI technology (C-5) and Sibelius software (C-9, D-5).

Phoenix: Get practical help on using MIDI technology (C-8) and sound systems (C-11).

Don’t Forget the Discounts

The cutoff dates for NPM members who want to receive the advance mem-
ers’ rate for this year’s conventions are May 28 (Chicago), June 4 (Philadelphia), or July 2 (Phoenix). And the cutoff dates apply for the youth discount (see convention brochure for additional details). Keep in mind that a parent or chaperone must accompany youth attendees younger than eighteen. The chaperone must be at least twenty-one years old and registered as a full convention or companion attendee. You may register online or by postal service to receive these discounts.

Cutoff dates are the same for the clergy-musician duo discount with this stipulation: To take advantage of this discount, do not register online. Send the forms together via postal service before the appropriate deadline date.
Cutoff dates for the NPM parish discount are May 15 (Chicago and Philadelphia) or June 15 (Phoenix). See the box below for additional details.

Institutes Update

Advance Deadlines: Soon

Some deadlines to receive the advance members’ discount for this year’s NPM institutes are just around the corner. May 18 is the cutoff date for the Cantor Express program in Dubuque, Iowa, and for the Pastoral Liturgy Express in Santa Rosa, California. June deadlines for the many institutes in July include June 11 (Guitar and Ensemble Institute, Cincinnati, Ohio); June 15 (Keyboard Express—Organ and Piano, Kansas City, Missouri); June 16 (Cantor Express, Washington, DC); June 19 (Pastoral Liturgy Institute, Worcester, Massachusetts); June 21 (Music with Children Institute, Youngstown, Ohio); June 23 (Cantor Express, Canton, Ohio); and June 26 (Choir Director Institute, Baton Rouge, Louisiana).

Remember: You may register for any of these institutes at our secure website: www.npm.org. Additional information on each of the institutes is also available at the NPM website.

Santa Rosa Error

The 2004 All-Institutes brochure listed an incorrect price for housing at the Pastoral Liturgy Express program in Santa Rosa, California. Housing at the Comfort Inn Santa Rosa is $69 per night. We regret this error. Please remember that you should make housing arrangements for this institute directly with the hotel. Phone: (707) 542-5544.

Members Update

NPM Cantor Certification

The Section for Cantors and the NPM Certification Committee have approved the process for basic cantor certification. Intended as a step toward certification rather than full certification itself, the basic cantor certification process offers cantors at all levels of development an opportunity to hone their skills or affirm existing ones. This initial phase assesses the fundamental skills necessary for someone to serve as cantor at a Sunday Mass. The skill set is based on the rudimentary elements of the cantor’s role as described in the Church’s liturgy documents. Candidates submit an application form and an audition videotape. Complete details and an application form are in the Basic Cantor Certification brochure available online at the Cantor Section page of the NPM website: www.npm.org. Or contact the National Office and ask for a brochure: (202) 247-3000.

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Twnhm’s Music Online

Robert Twynham has been honored as one of the outstanding Catholic cathedral musicians in the United States, and GIA and OCP have published some of his compositions—especially his responsorial psalm settings. One of his most recent works, Magnificat, with a text written and adapted by his wife, Eileen, has been performed by church choirs and secular choral societies around the country.

For many years, Mr. Twynham served as choir and music director at Baltimore’s Cathedral of Mary Our Queen, and he worked closely with Father Eugene Walsh, so, in the years immediately following the Second Vatican Council, to craft settings of English liturgical texts that were contemporary and appropriate for cathedral settings as well as for liturgy in smaller parishes. (Many parishes still use the Gospel acclamation setting that Mr. Twynham calls his “nickel Alleluia,” because, he has said, if he had a nickel for every time it has been sung, he would be a wealthy man today.) Now in retirement, Mr. Twynham is...

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>
<thead>
<tr>
<th>Registrants</th>
<th>Discount</th>
<th>Cost per Person</th>
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<tr>
<td>5–9</td>
<td>5%</td>
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<tr>
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<td>20–29</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.
being honored by a former assistant organist with a website through which more of his publications may be made available to a wider audience. Mr. Randall Mullin currently has available choral works as well as many responsorial psalms (thirty-one as of mid-March), vocal solos, and the GIA recording of Mr. Twynham’s Magnificat. All of the compositions may be downloaded with Adobe Acrobat, and reprint licenses are available. For additional information, go to www.roberttwynham.com.

A Will That Works

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

Keep in Mind

Archbishop Denis E. Hurley, first bishop (and, later, first archbishop) of the Archdiocese of Durban, South Africa, died from a stroke on February 13, as he was returning from a church service to his home in Durban. Because of the anticipated crowds, his funeral liturgy was celebrated on February 28 at ABSA Stadium in Durban.

Born in Cape Town on November 9, 1915, Archbishop Hurley was ordained to the presbyterate for the Oblates of Mary Immaculate in 1939, and he was ordained bishop in 1947. He retired from office in 1992, but he continued to serve the Church in South Africa until his death. In 1951, he became the first Catholic bishop in South Africa to speak out against apartheid and in support of the rights of black South Africans, and he remained an implacable foe of apartheid, despite attacks that included physical assaults on his home in 1976, until it was dissolved. For many years, as head of the Southern African Catholic Bishops’ Conference (1952–1960), Archbishop Hurley promoted care of the poor and defense of justice as essential parts of Catholic life.

He served on the preparatory commission for the Second Vatican Council and was an active participant in the conciliar sessions. After the Council, he served on the Consilium to implement the Constitution on the Sacred Liturgy (1965–1969) and on the Congregation for Divine Worship (1969–1974). Archbishop Hurley was present when the International Commission on English in the Liturgy was established in 1963, and he served on ICEL’s episcopal board from its foundation until 2000 (as its chair from 1975 to 1991), while all the texts of the Roman Rite were translated into English and approved by the English-speaking bishops’ conferences. An ardent ecumenist, his death was mourned by the South African Council of Churches.

Francis T. Kacmarik, OSB, died peacefully in his sleep at St. John’s Abbey, Collegeville, on February 22. Born in St. Paul, Minnesota, on March 15, 1920, Frank studied at the Minneapolis School of Art (now the Minneapolis College of Art and Design), where he developed a love for painting, graphic design, and typography. As a novice at St. John’s in 1940, Frank studied contemporary liturgical art of the Beuron school. He left St. John’s to serve as a surgical technician and chaplain’s assistant during World War II, studied painting and church decoration in Paris, and returned to the United States in 1950 to become an assistant professor of art at St. John’s University, Collegeville. In that same year, he created his first cover for Worship magazine, and he continued to create issue covers or to monitor their design until his death. He collaborated with Marcel Breuer on the design of the abbey church and other campus buildings at St. John’s. Leaving St. John’s in 1954, he worked full-time as a consultant in church design, printing, and the graphic arts. The North American Academy of Liturgy honored Frank’s contributions to church design and the graphic arts with its 1981 Berakah Award— one of more than sixty national and international awards he received for his work. In 1988 Frank returned to St. John’s Abbey—for a third and final time—as a cloistered oblate of St. Benedict. He shared the common life of the monastery until disabilities caused his move to the community’s retirement center. His funeral liturgy was celebrated at the abbey on February 27.

We pray for these lovers of the liturgy and its arts, adapting the words of a prayer that Thomas Merton, OCSO, once composed for Frank Kacmarik: O Lord, you sent us these chosen messengers and teachers, lovers of worship and of art who restored with chaste and noble works the beauty of your house! They taught us to see with pure heart the splendor of your son Jesus Christ and to express what we have seen and heard in words and works and images worthy of so great a vision. Welcome them now into the beauty of your presence.

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Aug. 1-4, Diocese of Lake Charles
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CHILDREN & CHRISTIAN INITIATION
Aug. 26-28, Archdiocese of Detroit

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July 6-10, Archdiocese of Seattle
dating Cathecmenes
Oct. 15-17, Archdiocese of New Orleans
CONCERNING THE BAPTIZED
June 9-13, Chicago, IL
July 17-21, Archdiocese of Santa Fe – in English and Spanish
Oct. 26-28, Lafayette, IN
ECHOING GOD’S WORD
Aug. 12-14, Diocese of Portland
INITIATION PROCESS IN SMALL CHURCH COMMUNITIES
June 17-19, Diocese of Richmond
Oct. 20-31, Archdiocese of St. Louis
AMBASSADORS OF CHRIST: BUILDING RECONCILING COMMUNITIES
Oct. 28-30, Diocese of Rochester
Religiosidad Popular and the Liturgy
Religiosidad Popular and the Hunger for Something Else

BY ROBERT J. BRANCATELLI

More than two years after the September 11 attack on the World Trade Center in New York City, a seventy-foot crater sits where the twin towers once stood as a symbol of American ingenuity and financial strength. Tourists and New Yorkers alike can peer into the crater along the viewing platform on Church Street and from the newly remodeled PATH train station that affords views from inside the foundation.

In January of this year, a thirteen-member jury of the Lower Manhattan Development Corporation chose a design proposal from among eight finalists for a memorial of the attack. But the process of deciding on a design that would meet the needs of New Yorkers, the expectations of the international community, and the realities of the historical record proved to be long and arduous. In a Thanksgiving Day editorial in The New York Times, reporter David Dunlap argued that the eight proposals, which were chosen from more than five thousand initial entries from around the world, did not resonate at all in the public imagination, despite having met the development corporation’s major guidelines. The New York chapter of the American Planning Association criticized the designs for their “remarkable sameness,” and Dunlap characterized them as technically adept but leaving people “hungering for something else.”

According to critics, this “something else” was the inability of the designs to tell the true story of September 11 and to convey the shock that most of the world experienced that day, much of it live on television. In particular, the planning association noted that none of the designs created a suitable place for visitors to gather, none made use of artifacts from the site, and none addressed the importance of the site as a national and international symbol that made it a target for attack. There is nothing that evokes the experience of those further away watching the second plane hit and the towers coming down. There is nothing about those who labored in the pit or those who ministered to the rescue workers. Most glaring, the designs as they stand do little to recall the actual horror of the destruction of the towers or the void left at ground zero.

It is interesting that the “most glaring” flaw noted is the lack of acknowledgement of the carnage of September 11. The association’s wording here is unmistakable: “horror,” “destruction,” “void,” “ground zero.” Ironically, the designs aimed at something quite different, and their names were equally revealing: “Passages of Light: The Memorial Cloud,” “Reflecting Absence,” “Inversion of Light,” “Suspending Memory,” “Lower Waters,” “Dual Memory,” “Votives in Suspension,” and “Garden of Lights.” The design finally chosen, “Reflecting Absence,” is said to have undergone significant changes from the original model, but not everyone is pleased. Many insist that the designs were too orderly, balanced, filled with grace and an ethereal quality that is the antithesis of the dark cloud of dust and debris that billowed out of Lower Manhattan and the horrific sight of bodies in freefall.

Other Memorials

But other memorials do express these dark realities despite not being chosen by the Development Corporation, and they appear to do it in a way that is not maudlin or exploitative. Dunlap mentions a cross fashioned out of twisted steel beams salvaged from one of the towers that stands outside the Church of the Good Shepherd at Broadway and Isham Street in Upper Manhattan. In this cross nothing is reflected, inverted, or suspended, but material and form come together in a way that expresses both horror and hope, giving chilling significance to a primary Christian symbol. And the spontaneous memorials of

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flowers, candles, and messages that sprang up not just across New York but around the world after the attack captured the public’s imagination even if in a fleeting way. Posting “missing” fliers, processing with candles, inscribing names on walls—all of these became ritual acts that expressed the anguish, fear, and hope of those who were left behind. For many, these rituals also expressed faith in a God who does not abandon people even in the midst of unimaginable suffering. These rituals were able to do what the designs initially could not because of their ability to relate human experience to something beyond human experience in a personal, intimate, and immediate way. Such rituals and the relationships they mediate have been referred to historically in the church as “popular religion.”

The Hispanic version of popular religion, or religiosidad popular, is particularly sensitive to suffering and death. Theologians have documented its origins in the European colonization of the Americas, noting that it reflects a mentality of defeat and victimization combined with the medieval, Iberian Catholicism of the conquistadores, which was steeped in “saints, shrines, relics, images, miracles, and religious storytelling.” Orlando Espín believes that the suffering many Hispanics have endured throughout history has resulted in a spirituality of “vanquishment” that connects individual and group suffering to the sufferings of Christ on the cross, Mary as la Dolorosa (the Sorrowful), the saints, martyrs, and all the dead. But suffering and death are integral to Hispanic spirituality not only because these have been part of the history of many Hispanics but also because they have become embedded in Hispanic identity and way of life, or mística. This mística is expressed in the symbols of religiosidad popular, which help the living connect their suffering to the transcendent in ways that are as personal and intimate as the steel cross at the Church of the Good Shepherd. These expressions include communal celebrations such as las posadas at Christmas, las mañanitas on the feast of Our Lady of Guadalupe on December 12, the via crucis during Good Friday and Holy Week, and Day of the Dead celebrations on All Souls Day, as well as smaller, private devotions like ex votos, promesas, and home altars.

Three Principles

Three principles will lead us to a deeper understanding of religiosidad popular beyond individual feasts and celebrations. First, Hispanic popular religion is more than the sum of devotions and ritual practices. It is the way Hispanic peoples have satisfied their hunger for something else—liturgically as well as culturally—since the “sobriety, noble simplicity, orderliness, solemnity, and directness” of the Roman Rite does not easily resonate in the Hispanic imagination, which responds more to crucifixion than resurrection. Thus, at the same time that religiosidad popular refers to ritual acts and cultural expressions, it transcends these particular expressions. It is not so much what Hispanics do as what they are ontologically. And what they are, particularly in the United States, is a marginalized people with a deep sense of faith, history, and community. Espín characterizes religiosidad popular as the “shape” that Latino Christianity, doubly vanquished in history, found most meaningful for the affirmation and survival of its cultural identity and of its faith heritage and life. The Latin American bishops have described it as “the whole complex of underlying beliefs rooted in God, the basic attitudes that flow from these beliefs, and the expressions that manifest them. It is the form of cultural life that religion takes on among a given people.” This cultural life is often expressed in a number of ways, from images of the bloodied, crucified Christ to the Mexican celebration of quince años, to Páginas a la Virgen (conducciones to Mary) at the conclusion of the Good Friday service, which are meant to show that Mary is not alone in her anguish and pain.

Second, religiosidad popular should not be considered an inferior form of normative religion composed of mindless superstitions and rituals. Rather, nuanced study shows that it contains a cognitive, analytical dimension that reflects a worldview at odds with the surrounding postmodern culture and North American church. Such a worldview is not irrational but based on a rationality quite different from the ordered logic of Western thinking, which has influenced the church’s liturgy to the degree that many Hispanics find it difficult to participate meaningfully in official worship that is too cerebral and didactic. Religiosidad popular provides solidarity among participants and with Christ through the shared experiences of loss, failure, and rejection. It might well be called the liturgy of the marginalized as opposed to the liturgy of the status quo. According to Justo González, it is “one of the ways—probably the most important way—in which the church of the dispossessed continues its existence.” In this sense, it constitutes an authentic Hispanic epistemology based on relationships rather than logical discourse. It is able to absorb and convey ambiguity, contradiction, and suffering in ways that logical discourse cannot. The fact that it has persevered through years of liturgical reform is a testament to its ability not only to

One of the steel-beam crosses found in the Ground Zero site.

It is not so much what Hispanics do as what they are ontologically.
resonate in the Hispanic imagination but also to offer an alternative way of relating human experience to something beyond human experience.\textsuperscript{16}

Finally, the all too common belief that religiosidad popular stands in opposition to the liturgy is a fallacy. Rather than opposing the church’s liturgy, it serves as the backdrop against which that liturgy takes place. It is the human starting point for the encounter with God mediated by the liturgy and thus offers creative possibilities for achieving full, conscious, and active participation within liturgical celebrations. In fact, the Latin American bishops advocated “cross fertilization” between the liturgy and religiosidad popular, in which the liturgy is enriched by the “creative dynamism” of popular religion and popular religion receives “lucid and prudent direction” to its charismatic expressions and impulses.\textsuperscript{17} But cross-fertilizing represents more than a method: It is also a challenging and striking example of inculturation, which is based on mutual exchange, benefit, and interaction between church and culture.

\section*{Missing Mística}

In working with Hispanic communities, it is important to keep these three principles in mind, since so often bicultural liturgies focus on environment, readings, and music but completely miss the presence of Hispanic mística. This mística is closer in sentiment, design, and purpose to the September 11 sidewalk memorials than to “Reflecting Absence,” even in its redesigned form. And while it might be too simplistic to equate the memorial designs with the church’s liturgy, there is much to learn from the analogy, particularly since in many ways religiosidad popular continues to feed people left hungering for something else.

\section*{Notes}

1. David Dunlap, “At Ground Zero, Seeking the Sublime in the Simple,” The New York Times, Thursday, November 27, 2003, sec. A. Dunlap cites these guidelines: “that the memorial recognize each individual who was a victim of the attacks on Sept. 11, 2001, and Feb. 26, 1993; that it ‘make visible the footprints of the original World Trade Center towers’; and that it provide areas for the victims’ families and friends for quiet contemplation and for the interment of unidentified remains.”

2. Ibid.

3. Ibid.

4. Ibid. See also Eric Lipton, “Surplus History from Ground Zero Ruts in a Hangar,” The New York Times, Friday, December 19, 2003, sec. A. One person interviewed referred to the designs as composed of “materials that could be used in hotel lobbies or corporate plazas.”


7. Eric Fischl, creator of a sculpture entitled “Tumbling Woman” honoring the thousands who died in the attack, describes art in a similar way: “Art has always served to bring form to what is experienced but cannot be seen. It recreates things that have happened and moves them forward into a new light.” See Eric Fischl, “A Memorial That’s True to 9/11,” The New York Times, Friday, December 12, 2003, sec. A.

8. One might call these the “artifacts” of faith. See Orlando Espín, The Faith of the People: Theological Reflections on Popular Catholicism (Maryknoll, New York: Orbis Books, 1997), 69. Espín writes that “Latino origins are profoundly marked by slavery, plunder, and suffering. Were it not for the African slave trade, with all its horrors, or for the cruel system of the encomiendas, the Latino peoples would not have come to exist” (ibid., 68).


12. Espín, Faith of the People, 58.


15. Goizueta, Caminemos con Jesús, 28.


17. Puebla, no. 465. The recognition by the bishops that religiosidad popular must have “direction” serves as a caution against too romantic a view. Obviously, not all expressions are cognitive, analytical, or even Christ-centered.
Every December 7, at exactly 6:00 PM, from each city, town, and hamlet in every corner of the country of Nicaragua comes the gritería (cry): “¿Quién causa tanta alegría?” (“Who is the cause of so much happiness?”) quickly followed by the response: “¡La Concepción de María!” (“The Conception of Mary!”). The excitement of the country erupts in a pyrotechnical explosion that marks what is perhaps the world’s most distinct celebration on the eve of the Feast of the Immaculate Conception: the uniquely Nicaraguan “Gritería.”

Though we may be hard-pressed to match the fever-pitch enthusiasm of the Nicaraguans, Catholics worldwide share their belief that Mary was born without original sin, that her soul was sanctified as it entered the embryo in the womb of her mother, Saint Anne. We celebrate this event on December 8. The rest of us, with the exception of Jesus, were conceived in the sinful state inherited from Adam and Eve, whose story is recounted in the first reading for the solemnity (Genesis 3:9–15, 20). Being without sin, Mary was able to respond fully, as we see in the Gospel reading of the day (Luke 1:26–38), when asked by the angel Gabriel to be the mother of Jesus. Catholic tradition holds that Gabriel’s words to Mary, “chaire kecharitiome” (“Hail, full of grace.” Luke 1:28), seem to indicate Mary was without sin. According to the church’s ancient imagery, what was done by Eve as she brought the forbidden fruit to Adam was undone by Mary, “most pure in soul and body, exceeding all perfection of purity, alone most immaculate,” as she brought Jesus into the world.

There are references to a celebration of the conception of the Blessed Virgin Mary in Spain dating as far back as 663 (though without specific reference to her sinlessness), when the Bishop of Avila together with the Visigoth King Sisenando encouraged the population to celebrate this feast “with much pageantry and splendor.” The Byzantine Churches celebrated the feast of the Conception of St. Anne (Eulippsis te hagias kai theoprometoros Annas) as early as the eighth century, and by the eleventh century the feast, now changed to the Conception of Mary, was recognized in England. Within one more century it had spread across Europe. The Franciscans adopted the feast in 1263.
as did the diocese of Rome in 1477. Finally, in 1708, the feast was made obligatory for Roman rite Catholics by Clement XI. It was the Franciscans who were instrumental in promoting this celebration in the 1700s in Leon, Nicaragua, when they encouraged the citizens in their worship on this feast day.

The task of explaining this ancient doctrine, rooted in the church’s liturgical celebrations, was taken up by many theologians. Even St. Thomas Aquinas struggled with the issue of Mary’s sinlessness, and he seems to have believed Mary’s sanctification occurred an instant after animation. It was the Franciscan philosopher and theologian John Duns Scotus who argued in the thirteenth century that sanctification after animation (“sanctificatio post animationem”) followed the order of nature (naturae) not of time (temporis): “Her soul was sanctified at the exact moment of its infusion.”

Finally, after more than a millennium of celebration of Mary’s conception, and after centuries of speculation about the nature of her special election, on December 8, 1854, Blessed Pope Pius IX defined as Catholic dogma the Immaculate Conception of Mary in the constitution Ineffabilis Deus.

Celebrating in Nicaragua Today

In Leon today, festivities for La Purisima (“The Purest One”) commence with a novena prayed at 6:30 each evening between November 28 and December 6, leading to the Gritería that is the vigil before the more solemn feast day itself. The first such novena is said to have been written in 1702 by Friar Rodrigo Betancourt. Beginning with a prayer addressed to the “Purist Queen of the angels and man,” the novena continues with three Hail Marys, a prayer of the day, a biblical reading, hymn, reflection, the rosary, petitions, three sung Hail Marys, another prayer of the day, jaculatoria (described as a brief prayer which moves the heart directed to the heavens), and it finally closes with one last prayer. Here is an English translation of the lyrics to the short hymn that is part of this service:

Like the treacherous fault, to the sun he could not gaze, he could not tolerate the sunset to appear, because he hides from you, Lady, this nocturnal animal. 
You are conceived Maria without original sin.

The celebrations in Leon center on a beloved image of the Immaculate Virgin which is believed to have miraculous properties. Of the various legends that have evolved explaining how this beloved image was first brought to Nicaragua, the one involving Saint Teresa of Avila is the most charming. She is said to have given a statue of the Virgin to her brother, Don Alonso Cepeda de Ahumada, hoping to protect him as he traveled in the New World. Romping about from place to place with the statue in a bag on his back, Don Alonso found himself one hot day in the vicinity of the indigenous town of Chinandega where he decided to rest in the shade of a particular tree. Resuming his march after a nice rest in the cool shade, Don Alonso felt his load to be curiously light. A frantic search inside the sack confirmed that the statue was missing. He retraced his steps only to find the statue underneath the very tree whose shade he had enjoyed earlier. Placing the statue once again into the sack, the poor fellow continued his hike just to have it vanish again. It was only after this episode had occurred many times that Don Alonso came to understand that the Virgin wanted to stay in that place. So he immediately decided to erect a church on the site. People in the neighborhood affectionately nicknamed him “old man,” and the miraculous statue of the Virgin came to be known as Nuestra Señora del Viejo (“Our Lady of the Old Man”).

“¿Quién causa tanta alegría?”: This shout, heard in every nook and cranny of the country on December 7, is believed to have been first uttered in 1857 by Monsignor Gordiano Carranza, pastor of San Felipe Parish in Leon. At 6:00 PM the fireworks—“la polvora”—begin in different parts of the country. Outside the cathedral in Leon a castle is ignited which then transforms into a huge image of the Virgin Mary. These pyrotechnic displays begin the singing of traditional hymns around statues of the Virgin Mary set on temporary altars that are lavishly decorated with flowers, candles, and incense. These altars are displayed on people’s porches and in storefronts; often, infant daughters of family and close friends, dressed in white gowns decorated with golden trim, foil wings, and halos of flowers are set on these altars to play the role of living angels, and toddlers in their high chairs are placed at one side or the other, their chairs covered with tissue paper to create the effect of the clouds of the heavens. As they cry their Gritería, children go from house to house singing songs to Mary, very much like American children on Halloween, and they are rewarded with homemade treats such as gofios (a candy made of corn, honey, cinnamon, and brown sugar), lecheburras, pifionales, and bienmeseses. A cold drink made of rice, cocoa, and milk is always popular in Nicaraguan heat.

Nicaraguans Celebrate in Miami

Possibly as a result of the horrible fighting during the revolution that began in 1979, many Nicaraguans have relocated to my own city of Miami—perhaps one-half million by 1991—and they have, of course, brought their culture and traditions with them. Just as in Nicaragua, many altars are set up in homes, storefronts, and on street corners around the city as people celebrate La Purisima, and people go from one altar to the next singing songs to Mary and collecting treats. San Juan Bosco and Divine Providence are two parishes near my home that have large Gritería celebrations each year. As the vigil Mass ends at my own parish—Mother of Christ—the congregation spills out into the church’s parking lot to sing Marian songs in front of the half dozen make-shift altars scattered about, and all visitors indulge in the abounding sweets.
In this country we have always been blessed by the presence of new immigrants as they come to share their customs and traditional practices, enriching our own culture. Today Gérista practices may be found in many parts of the Americas, as Nicaraguan refugees settle in new places. While the Church tells us that “no other form of worship [can take the place of] a liturgical celebration . . . a sacred action surpassing all others [such that none] can equal its efficacy by the same title and to the same degree,” we are also told that “popular devotional practices play a crucial role in helping to foster this . . . prayer. Examples include . . . novenas, processions, and celebrations in honor of Mary. Properly used, popular devotional practices extend into daily life . . . the liturgical life of the Church.” Having observed from a distance (and, more recently, having been privileged to be part of) this traditional and uniquely Nicaraguan manner of honoring our Blessed Mother, I can certainly appreciate the wisdom of this observation—and I truly hope that this remarkable public display of piety so integral to their culture is not lost as they assimilate.

Notes

4. Ibid., 85.
5. Ibid., 11.
7. Ibid., 70.

For a compilation recording of traditional Nicaraguan Purisima (Gérista) hymns you may write to Coro Sin Nombre, 398 SW 79 Court, Miami, FL 33144.
Music Suggestions for La Purisma

Parishes that look for music that will connect these Nicaraguan devotional practices to the liturgy should begin with the appointed Mass texts. Paul reminds us in the second reading (Ephesians 1:3–6, 11–12) that we are blessed, chosen for adoption through our savior Jesus Christ even before the world was formed. From her conception, Mary was chosen like us for transformation in the paschal mystery of her son. If we choose music for this day with that vision in mind, this Marian celebration can preserve the Advent theme. The song “Tu Gloria, Tu Gloria” printed below, is a traditional Nicaraguan piece sung at virtually every Purisma event. There are also suggestions here for some of the many lovely settings (with Spanish and English texts) of the day’s Responsorial Psalm (Ps 98:1, 2–3, 3–4), the Magnificat, and some other Marian songs. (This list was prepared with the help of Peter Kolar of World Library Publications, whose comments on some of the selections are included below.) References to Cantos del Pueblo de Dios (World Library Publications) and to Cánticos and Flor y Canto (both Oregon Catholic Press) are to the second editions of these hymnals, all published in 2001.

Spanish-Language Settings of Responsorial Psalm 98 (97), include:

Hurd, Bob, “Los Confines del la Tierra” / “All the Ends,” Flor y Canto, #240; English text in Singing the Psalms, Volume 1 (OCP, 1988).
Manzano, Miguel, “Aleluya, el Señor Es Nuestro Rey,” Flor y Canto, #442.

Spanish-Language Settings of the Magnificat (Canticle of Mary) include:

Sosa, Juan, “Cantico de Maria,” Flor y Canto, #171.

Other Appropriate Hymns Include:

“Adiós, Reina del Cielo,” Traditional, Cantos del Pueblo de Dios, #197; Flor y Canto, #471, Cánticos, #151.
“Atiende, Hija / Salmo 45” (Steven Warner and Alicia Scheidler), Cantos del Pueblo de Dios, #63.
“Ave María” (various settings of the Spanish text). The setting by Francisco Palazón is one of my favorite settings. The tune is apparently licensed by OCP (since it was originally published in Spain by Ediciones PAX), but it does not appear in any OCP resource. In my opinion, it is great for the congregation because of the built-in repetitions. I include it regularly in the music section of Celebremos/Let Us Celebrate (Cantos del Pueblo keyboard accompaniment by Peter Kolar.) Pedro Rubalcaba offers a beautiful setting for soloist and guitar which is recorded on his collection Mi Alma Tiene Sed.

“Buenos Días, Paloma Blanca,” Traditional, Cantos del Pueblo de Dios, #201; Flor y Canto, #449.
“Canten al Señor un Cántico Nuevo, porque Ha Hecho Maravillas” (Cortés), Responde y Aclama 2004 (OCP).
“Las Mañanitas Tapatías,” Traditional, Cantos del Pueblo de Dios, #205.
“Las Mañanitas” (Versión para Celebraciones, Traditional, Cantos del Pueblo de Dios, #183; Flor y Canto, #718.

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Tu Gloria, Tu Gloria
This seems to be one of the more popular traditional Purisma pieces, included in almost every celebration.

Traditional

De tierra doncella vencido se humilla.
Luzbel que a la silla suprema anheló
Luzbel que a la silla suprema anheló

4. La erguida cabeza pisó valeroso
tu pie victorioso del fiero dragón
tu pie victorioso del fiero dragón

5. Tú salvas al mundo Tú aplacas al cielo
Tú das a este suelo Un Rey Salvador
Tú das a este suelo Un Rey Salvador

6. Tu mano potente después de mil penas
sus duras cadenas al hombre rompió
sus duras cadenas al hombre rompió

7. Tu voz poderosa que al bárbaro aterra
la misera tierra de gozo inundó
la misera tierra de gozo inundó

8. De tierra doncella vencido se humilla.
Luzbel que a la silla suprema anheló
Luzbel que a la silla suprema anheló

Mil veces la hora que el mundo te vió
Mil veces la hora que el mundo te vió

10. Rendido mi pecho celebro tu gloria,
victoria, victoria, María triunfó.
victoria, victoria, María triunfó.

[Compilation recording of Nicaraguan Purisma (Gritoaria) hymns that includes this piece is available from: Coro Sin Nombre,
598 SW 79 Court, Miami, FL 33144]
Las Posadas: Processing with los Peregrinatos Santos

BY DIEGO MARTINEZ

More than any other month, December is "Mary's month" for Catholics of Hispanic/Latino descent. Many Spanish-speaking Catholics celebrate devotions associated with La Purísima (Solemnity of the Immaculate Conception), while many others celebrate Nuestra Señora de Guadalupe (Our Lady of Guadalupe, December 12). Hispanic Catholics in the American Southwest—and now in other parts of the country as well—also celebrate a special pre-Christmas novena, in which we journey spiritually and symbolically with the Blessed Mother and St. Joseph on the way to Bethlehem. This pre-Christmas novena, called las Posadas (the inns), is not simply an attempt to historicize Advent by re-creating the journey from Nazareth to Bethlehem. Rather, it places our lives in the context of the Incarnation. Though there have been times when we, like the Holy Family, have been outcasts and wanderers, God in Christ has always been with us, and the Blessed Mother has always watched over us.1 So each night of las Posadas ends with feasting and celebration, with the sharing of special foods among neighbors and friends and with the breaking of the piñata by the children.

Though some legends trace the Posadas novena back to St. Ignatius Loyola and St. John of the Cross, the person responsible for promoting it in Mexico is probably Fray Diego de Soria, a religious of the Order of St. Augustine, who introduced the ceremony at his parish church in 1587. Originally intended to be a solemn commemoration of the journey to Bethlehem, using liturgical chants and prayers, and a visual catechetical tool for instructing the indigenous people about Christianity, it quickly took on a festive atmosphere and moved beyond the walls of the church. This devotional pilgrimage became so popular that it soon spread to other churches and communities in Mexico and, eventually, into the southwestern part of the United States. From there it has become a widespread observance during Advent that both identifies the pilgrimage nature of the preparatory season and breaks the official seasonal division between the more "moderate" character of Advent2 and the festivity of Christmas.

The Pilgrimage

Each evening, soon after dark, beginning on December 16, the procession sets off from a family's home, a neighborhood center, or a parish church. It is usually led by a child dressed as an angel, who is followed by two more children carrying figures of Mary and Joseph on a small litter—Joseph is shown leading a donkey on which Mary is seated. Other children follow, then the adults, all carrying faroles (candles in paper lanterns) and, often, praying the rosary. At the end of the procession are musicians, who lead the singing of special songs associated with the

Mr. Diego Martinez has served as guitarist and ensemble coordinator at several parishes in New Mexico and Arizona.

Musicians in Hoboken, New Jersey, play for a Posadas procession sponsored by the Mustard Seed School.

April-May 2004 • Pastoral Music
devotion. One of these songs, “En Nombre del Cielo,” is a key part of the ritual. When the procession reaches its stopping point, the group outside sings to a group inside the house (or inside a particular room in the house). Assuming the role of Joseph, they beg: “In the name of heaven/give us hospitality./My beloved wife/can walk no farther.” The people inside respond: “This is no inn:/ keep going./I will not open to you/in case you are a bum.” The dialogue goes back and forth for three more verses, until the people inside ask: “Are you Joseph/?Is your wife Mary?/Enter, pilgrims,/we didn’t know it was you.” Sometimes, at this point, fireworks are set off. Then, after a final verse of the hymn, everyone enters and kneels in prayer. (In some communities, the pilgrims are only allowed into the third house they visit.) The figures of Mary and Joseph are placed on an altar or in a nacimiento (creche), the gathered community prays the Litany of the Blessed Virgin (the Litany of Loreto), and, after more songs, the formal prayer is concluded. Then the party begins, sometimes on a patio decorated with paper lanterns. Rich foods are brought out—bunuelos (fried and sugar-coated pastries), tamales, and ponche (fruit punch), and the children break piñatas. Christmas carols are part of the festivities as well. This same ritual is observed for eight nights. On the ninth night, however, the procession takes a different shape. Now, on Christmas Eve, the figure of the Christ Child is added to the procession, carried separately. In some communities, a woman dressed as the Virgin Mary carries the figure in her arms; in others, the figure is carried on a decorated litter by two people—the padrino (godfather) and madrina (godmother). The participants sing to the Infant as they walk. One traditional song is “Viva, Viva, Jesús Mi Amor.” The procession, in many cities, then makes its way to the church for Midnight Mass, and, after the ritual exchange of song verses outside the church, the doors are opened, the procession enters, and the figures of the Holy Family are brought in and placed in the parish nacimiento.

Liturgy and Devotion

Several parts of this devotion, deliberately crafted originally from liturgical elements, are still parts of Catholic ritual—procession, song, litany, formal prayer. These ritual elements can serve—and have served—as ways to connect this devotion to the liturgy of Advent and, eventually, Christmas. Some parishes and dioceses highlight these common elements in the devotion and the liturgy as a way to draw the two together.

In 1975, for example, the Confraternity of Christian Doctrine in the Archdiocese of San Antonio, Texas, prepared a guide to las Posadas that focused on these elements. For each evening, it proposed a ritual structure that included an opening song, ritual greeting, Gospel reading, and intercessions preceding the procession. During the procession, the guide suggested that the participants pray the Litany of Loreto (Litany of the Blessed Mother). Without intruding too much on the devotional nature of las Posadas, this proposed structure helps to

Pan Dulce

This “sweet bread” is one of the traditional foods offered during las Posadas.

Ingredients

For the Bread
1 package active dry yeast
3/4 cup warm water
3 1/2 cups flour
3/4 cup sugar
3/4 teaspoon salt
4 tablespoons melted butter (or margarine)
3 beaten eggs

For the Topping
1 cup sugar
1 cup flour
1/2 cup melted butter (or margarine)
1 beaten egg
1 1/2 teaspoons cinnamon
1/4 teaspoon salt

For the Bread: Let the eggs reach room temperature before you prepare the bread. Place the yeast in the warm water and let stand until the yeast dissolves. Sift flour, sugar, and salt together in a bowl. Add the yeast mixture, melted butter (or margarine), and eggs and beat until smooth. Place this dough in a greased bowl, cover, and let rise in a warm place until it doubles (about one hour).

For the Topping: Place the topping ingredients in a bowl and mix. Set aside.

When the dough has doubled, knead it on a lightly floured board until it is smooth and elastic. Shape the dough into balls about 1 1/2 inches in diameter and place on a greased baking sheet about two inches apart. Press each ball to flatten it slightly. Place about 1 1/2 teaspoons of topping on each roll. Then let the rolls rise until double (about thirty minutes).

Preheat oven to 400 degrees. Bake in preheated oven at 400 degrees until lightly browned (about ten minutes). Serve warm or at room temperature. Since pan dulce tends to be a little dry, you may want to serve it with a beverage like hot chocolate or coffee.

This recipe may be frozen. Thaw and re-heat in a 400-degree oven for about five minutes.
draw the connections between liturgy and devotions, while respecting the true nature of each. Though these suggestions are nearly thirty years old, they remain a powerful example of respect for the devotion while highlighting the way ritual elements may be used in prayer beyond the liturgy.

Notes

1. This connection between our own wanderings, homelessness, and oppression and that of the Holy Family is often taken up as a political agenda assigned to las Posadas. So, for example, the Religious Task Force on Central and South America has organized las Posadas events at the U.S.-Mexican border to protest U.S. immigration policy.

2. See the General Instruction of the Roman Missal, #305, 313.

3. This hymn is at #301 in Flor y Canto, segunda edición (Portland, Oregon: Oregon Catholic Press, 2001) and, as “Para Pedir Posadas,” at #37 in Cantos del Pueblo de Dios (Schiller Park, Illinois: World Library Publications, 2001).

4. This hymn is at #728 in Flor y Canto.

Readings and Prayers for las Posadas

Here are the Scripture texts and intercessory prayers suggested by the Archdiocese of San Antonio for each day of las Posadas. The response to the petitions for the first eight nights is: “Te rogamos, Señor.”

December 16
Luke 1:26–33
Que todos, con la Virgen Santísima nos sepamos preparar para que Jesús sea siempre nuestro Salvador.
Para que, como María Santísima, vivamos una vida pura y seamos agradables a los ojos de Dios.

December 17
Que como la Virgen Maria estemos siempre listos para hacer la voluntad de Dios, nuestro Padre.
Que nuestra vida sea tal que dé testimonio de nuestra fe.

December 18
Matthew 1:18–21
Que, a ejemplo de San José, tengamos una gran caridad para con nuestras próximas.
Que en nuestros hogares haya paz y concordia y reine siempre tu amor.

December 19
Luke 1:39–45
Que, como la Virgen María, sepamos aliviar de nosotros mismos para ir a atender a las necesidades de nuestros hermanos.
Que nuestras penas tribulaciones no nos hagan ser diferentes a

las penas de los demás.

December 20
Luke 2:1–7
Que la celebración de esta Navidad traiga paz y felicidad a nuestros hogares.
Que por el misterio de la Encarnación el mundo reconozca que la paz no se consigue con las armas sino con el amor.

December 21
Luke 2:8–14
Que, como los pastores, seamos humildes y reconocamos nuestros pecados para arrepentirnos de ellos.
Que sirvamos a Dios con alegría, para que lleguemos un día a gozarle por siempre en su gloria.

December 22
Luke 2:15–18
Que, como los pastores, nos apresuremos a buscarnos en cada uno de nuestros hermanos.
Que te amemos y te sirvamos siempre con fidelidad.

December 23
John 1:6–7, 9–12, 14
Para que nuestros corazones estén siempre abiertos a tus inspiraciones.
Que no seanos nosotros de los que te rechazan por el pecado.

December 24
On this night, the community prays nine Hail Marys in honor of the nine months that the Virgin carried the infant in her womb.
Epiphany

Tres Reyes Magos, Many Cultures

BY SANTIAGO FERNÁNDEZ

In the United States, it has long been common practice to emphasize the Christmas Day celebration, among the several feasts of the Christmas Season, for its liturgical significance and universality. In many other countries, however, it is Epifanía (the Solemnity of the Epiphany) whose traditions have special significance as a time of gift-giving and festivity; this is especially true of many Spanish-speaking nations and cultures. As the Hispanic presence in the U.S. grows, therefore, many parishes are discovering the need for an increased emphasis on Epiphany. Experimenting with a greater variety of Latin American traditions that highlight certain parts of the liturgical year, many communities have come to appreciate Epiphany for its colorful significance and for its enrichment of practices and spirituality in the U.S. Catholic Church.

Epiphany, also known as the Dia de Reyes (Kings Day) or Dia de los Reyes Magos (Day of the Magi Kings), is celebrated on January 6 as the climax of the Twelve Days of Christmas (which, contrary to popular belief, are counted from December 25 until January 5). Epiphany is commonly described as the feast celebrating the “revelation” or “manifestation” of God to the world. It highlights the truth that Jesus came not only that we might see his glory but also that we might share in it, and the story of the Magi celebrates our call to share in the grace of Jesus Christ.

Despite the increased secularization of the Christmas Season—and in marked contrast to western traditions such as Santa Claus and decorated pine trees—the “kings” (literally, “wise men”) have a foundation in Scripture: “Behold, magi from the east arrived in Jerusalem, saying, ‘Where is the newborn king of the Jews? We saw his star at its rising and have come to do him homage’” (Matthew 2:1-2). Their visit to the Christ Child is presented as fulfilling prophecies in the First Testament that connect the nations beyond Israel to the one God: “Caravans of camels shall fill you, dromedaries from Midian and Ephah; all from Sheba shall come bearing gold and frankincense, and proclaiming the praises of the Lord” (Isaiah 60:6). “The kings of Tarshish and the Isles shall offer gifts, the kings of Arabia and Seba shall bring tribute. All kings shall pay him homage, all nations shall serve him” (Psalm 72:10-11).

The First Testament prophecies, interpreted by Christians to suggest an extension of the covenant to all the nations, is symbolized in Matthew’s Gospel by the arrival of the magi from distant nations. (Modern representations of the story emphasize this point by depicting the racial and cultural diversity of the magi.) The greater symbolism of Epiphany or Dia de Reyes is often overlooked—not only that the covenant is extended to the Many communities have come to appreciate Epiphany for its colorful significance and for its enrichment of practices and spirituality.

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Pastoral Music • April-May 2004

nations but that the people of the nations, in the persons of the magi, acknowledge Christ as savior at the very beginning of his ministry. In their offering of gifts and homage, the magi (los Reyes Magos) affirm that Jesus Christ was sent by the Father into this world for all peoples regardless of nationality, race, or social status and that the grace of God’s reign would not be limited to only a few. This message of Epifanía is confirmed each day in the Liturgy of the Hours, when we sing, as part of Night Prayer, the Canticle of Simeon (Nunc Dimittis) and acknowledge Jesus as “a light for revelation to the Gentiles” (Luke 2:32).

With its message of unity in diversity, Epiphany has tremendous theological significance as a catechetical tool in an American Catholic Church that is continuously challenged to be multicultural, multifaceted, and diverse. Liturgically speaking, the Hispanic celebration of Epiphany presents an opportunity for great flexibility and creativity, since well-known popular devotions or customs are not associated with particular or prescribed liturgical rites and offer several ways of linking the liturgy to devotional practices.
Kings and Gifts

According to Father Donald Hanchon, pastor of Most Holy Redeemer, the largest Hispanic parish in the Detroit area, "These paraliturgical practices truly encompass the faith expression of the Hispanic people." "Here at Redeemer," he continues, "we ask three people to dress as kings, and they participate in the liturgical procession at the beginning of Mass." A variation of this custom is to have the "kings" bring up the gifts during the preparation of the altar and the gifts—which is also a common practice in other parishes offering Hispanic ministry. The kings stay after Mass on the Sunday when Epiphany is celebrated (which may be before or after the traditional Día de Reyes—January 6) and hand out gifts to the children as they leave with their families. "We did this to reinforce Mass attendance in our youngsters and to help their parents instill interest in their own culture and appreciation for their Mexican heritage," said Father Hanchon.

In much of Latin America, Día de Reyes, rather than Christmas Day, is still celebrated as the time for exchanging gifts. Since he lacks biblical foundation, the U.S. cultural figure of Santa Claus is viewed less positively than the Kings by many Hispanic immigrants, who, perhaps because of Santa's association with excessive commercialism, see the Three Kings as a more authentic representation of the season. In an effort to bridge cultures, however, other Hispanic families have embraced Santa Claus and Christmas gift-giving. Whether a family is in the United States from Latin America or in Latin America and influenced by U.S. culture, there will come a time, one could reasonably assume, when they will have to make a choice between Santa and the Three Kings. Instead, though, in a manner typical of Latinos in the United States, many families choose to celebrate both rather than cast off their Reyes. And just as it is common for children to leave cookies and milk for Santa in the U.S., in most of the Spanish-speaking world it is customary for children to leave their shoes—often filled with grass or hay for the camels—on windowsills or by their beds on the evening of January 5 with the same hope of finding them filled with gifts the following morning. Most children in Mexico also write a letter to the Kings expressing hope for some gift or toy.

In many countries throughout the Hispanic world Epiphany is a national holiday, and the more secular celebrations and activities related to Three Kings Day consist mainly of community-organized parades. In Spain, for instance, many places hold parades in which camels,

Traditional Epiphany Songs

The songs from the WLP repertoire listed here have been suggested by Peter Kolar. With one exception, they are all from the second edition of Cantos del Pueblo de Dios (2001). Suggestions from Flor y Canto are from the second edition of that hymnal (OCP, 2001).

Del Oriente Somos (translation of "We Three Kings"),
Cantos del Pueblo de Dios, #27; Flor y Canto, #339.

Los Magos que Llegaron a Belén (traditional Puerto Rican song), Cantos del Pueblo de Dios, #25.

Paz en la Tierra (translation of "Joy to the World"),
Cantos del Pueblo de Dios, #18; Dichosa Tierra, Proclamad/Joy to the World, Flor y Canto, #321.

¿Qué Niño Es Éste? (translation of "What Child Is This"),
Cantos del Pueblo de Dios, #28.

Venid, Pieles Todos (translation by Cesáreo Gabarán of "O Come, All Ye faithful"), Cantos del Pueblo de Dios, Keyboard edition only, #89; Venid, Pieles Todos (translation by Juan Bautista Cabrera), Flor y Canto, #317.

Venid, Pastorcillos (translation of "Away in a Manger"),
Cantos del Pueblo de Dios, #26.

Ya Viene la Vieja (traditional Latin-American song),
Cantos del Pueblo de Dios, #24.

April-May 2004 • Pastoral Music
donkeys, and biblical characters harmoniously march together. In Madrid, the Three Kings lead a procession through the streets and throw candies to all the children. Halfway across the world in Mexico City, children line up for hours on La Alameda Boulevard to have their picture taken with the Kings. (Certain heads of state even dress like the kings and distribute gifts to children.) Here in the U.S., New York City’s East Harlem features an annual Three Kings Day parade organized primarily by the Puerto Rican community. Little Havana’s Cuban community in Miami also presents a Three Kings Day parade along Eighth Street.

Parades and Food

Another popular way to observe Three Kings Day, particularly in Mexico and in places with high concentrations of Mexicans and Mexican Americans within the United States, is sharing the Rosca de Reyes ("Bread of Kings") with family and friends. A crown-shaped sweet bread, the Rosca comes decorated with candied fruits to resemble jewels. Baked inside the bread are tiny plastic baby figurines to symbolize the infant Jesus. The Rosca de Reyes is said to have originated in the convents of Mexico, where nuns rich in culinary creativity invented breads commemorating religious holidays to aid in evangelization. Once served with hot chocolate—cocoa being native to Mexico and a favorite drink of the Mexica—the Rosca de Reyes continues to be shared as part of the festive occasion for those who gather with friends and family to partake in this sweet bread. Slices are cut individually by each person, and as tradition goes, whoever gets a piece containing a baby must host another party on February 2—Feast of the Presentation, also known as el Día de la Candelaria ("Candlemas")—the official end of Mexico's Christmas Season.

Bringing Sacramentality to the Church

In its outreach to minorities, the U.S. Catholic Church long ago initiated “national” parishes and multiple ministries targeted to populations sharing key languages and cultures. Today, however, the Church struggles instead to embrace a greater convergence of paths in ministry, a trend that leaders say they hope continues as both clergy and laity become more comfortable with the reality of a church that is thirty-nine percent Hispanic. The tremendous potential to incorporate spiritually profound Hispanic devotions and meaningful traditions such as that of Epiphany into the U.S. Catholic Church today is particularly timely in light of the document Encuentro y Misión, issued by the USCCB in December 2002. Among its many precepts is the idea that the variety of cultures and traditions within our Church has profound value. We are encouraged to look beyond the notion of cultural assimilation, seeking instead a greater richness by truly incorporating these elements into our own practices.

Father Virgilio Elizondo of San Antonio, Texas, one of the most prominent and widely published priests involved in Hispanic ministry in this country, has written: “Hispanics draw from the sacraments of the Church, but they bring to the Church the sacramentality of life, that is, how God penetrates all of reality and is present in the ordinary aspects of life.” Through the celebration of Epiphany and an embrace of many other devotional practices, may we remain appreciative of a diversity of cultures and nationalities that is beautifully unique and special in the United States.

Notes

1. In the United States, the transfer of observance of the Solemnity of the Epiphany to the Sunday closest to January 6 has caused some problems with the devotional practices associated with this day. Historically Catholic cultures, such as Hispanic ones, are loath to surrender the January 6 date, and many people still observe some Epiphany-related practices on this date, no matter when the Solemnity itself is observed.

2. Known to Hispanics throughout the Archdiocese as “Padre Don,” Father Hanchon is the coordinator of the Pastoral Plan for Hispanic Ministry in the Archdiocese of Detroit.

A municipal vehicle is recruited to carry the star in a Latin American Tres Reyes Magos parade.
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, OP
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, RSM
- An Evening and Day for Hispanic Musicians
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-McQueney
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 Nottiger

Convention Eucharist
Msgr. Raymond G. East, Homilist

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

June
18–20 Pastoral Liturgy Express Santa Rosa, CA
18–20 Cantor Express Dubuque, IA
Beginning/Intermediate and Advanced

July
12–16 Guitar and Ensemble Cincinnati, OH
15–18 Keyboard Express Kansas City, MO
Organists and Pianists
16–18 Cantor Express Washington, DC
19–23 Pastoral Liturgy Worcester, MA
21–23 Music with Children Youngstown, OH
Children’s Choir and Music in School
23–25 Cantor Express Canton, OH
26–30 Choir Director Baton Rouge, LA

August
20–22 Cantor Express Albany, NY
20–22 Guitar Express Kalamazoo, MI
Bilingual Program
27–29 Pastoral Music and Liturgy Express Albuquerque, NM

For further information on NPM Summer Institutes and the 2004 Regional Conventions, check the NPM website: www.npm.org. Or phone: (240) 247-3000.

Pastoral Music • April-May 2004
The liturgical services of the Triduum provide a journey that highlights the basic theme of all our liturgical activity—from death to life, in essence—the Paschal Mystery that permeates the sacramental life of the Church. The journey of the Triduum encompasses for worshipers a passage from the Evening of the Lord’s Supper, through the Good Friday Service, to the solemn silence of Holy Saturday and the joyful announcement of new life at the Easter Vigil. The journey of the elect during the Triduum is, in itself, a replica of our own journey as baptized Catholics who celebrate life over death and hope over despair in the person of Jesus Christ.

For Hispanic Catholics, the liturgical services of the Triduum acquire a broader dimension that engages them in rituals of pilgrimage characterized by a sincere and profound identification with the Christ of the cross, who died to save humanity from sin. A legacy from Spain, these rituals display many of the basic elements also characteristic of liturgical gatherings: signs and symbols, movement and singing, prayer and gesture. Unfortunately, at times, worshipers tend to focus on the individual elements rather than on the nature of the journey and the goal toward which it leads: the risen life of Jesus dwelling in our midst as Word and Sacrament, a gateway for new beginnings and salvation.

These devotional rituals may raise pastoral and liturgical questions when, either as pastors or musicians, we confront them during Holy Week: Is there any liturgical value to such devotions? How can we incorporate them into the liturgical services of the Triduum in such a way that they lead the faithful to the fullness of the Paschal Mystery? Are we fighting a losing battle? The answer to some of these—and other—questions, lies, as with other aspects of the liturgical year, in how we perceive and deal with the relationship between popular piety and the liturgy of the Church.

Father Juan J. Sosa is pastor of St. Catherine of Siena Church in Miami, an advisor to the USCCB Committee on the Liturgy, and president of the Instituto Nacional Hispano de Liturgia, Inc.
involved with them: Do these rituals lead people to the Church as we know it today or just to the mystery unfolding before them in the images and in the procession? In other words, can the spirituality evoked by these rituals lead worshipers to a renewed change of heart or merely to affective moments that evoke certain feelings that are private and not aimed at discipleship?

In many places in Latin America, these rituals have been celebrated for centuries, ever since the arrival of the evangelizing missionaries in the fifteenth century. During those early centuries, the rituals were used to set the scene for the preaching of the Word of God and the doctrinal teaching of the Church presented in long sermons that were delivered at some point during the procession and aimed at moving indigenous people to conversion and baptism. Today, these long sermons of the past continue to be part of the devotion in many places of Latin America, and they figure in the observance of Good Friday as the “sermon of the seven last words of Jesus” or the “sermon of Mary in her solitude”—both delivered for hours on Good Friday.

A Legacy Embraced and Transported

How have Hispanic Catholics in the United States continued or adapted these practices? Apart from the tradition of the penitentes in New Mexico (a sodality of men committed to reenacting the Passion of Jesus on Good Friday), they seem to have accepted that the liturgies of Holy Week in this country have a different emphasis from those celebrated in their countries of origin. In essence, both the secular and religious mood of Holy Week leads participants to Easter Sunday and spring festivities, and they do not highlight Good Friday or the role of Mary in the passion and death of the Lord. Hispanic Catholics in most of our urban centers, particularly those new to this country, may at first experience a culture shock as they miss out on the company of sacred images or the beauty of external symbols during Holy Week.

To put it bluntly, the purist attitude toward the Triduum and its focus on Easter in U.S. worship seems to clash with the Good Friday journey that is the focus in Spain or Latin America. Some Hispanic Catholics may actually perceive that the Holy Week/Good Friday liturgies in the United States lack the sacred environment that their culture provided and some of the elements to which they have been accustomed, namely, those rituals that engaged the community in pilgrimage, gesture, and song beyond the liturgical services. As they attempt to integrate their lives into the culture of a new country, they perceive, even in their Church, that life continues as usual during Holy Week and even throughout the Triduum. The liturgical services are done well, but, to their mind, in a limited scope: People continue to work; shopping and playing are encouraged (it is spring!); and, instead of the sacred images venerated during the Good Friday processions, the “Easter Bunny” acquires a predominant role during the season, as children turn to Easter Egg hunts as their
prime activity on Holy Saturday. What are we to do as Church? How can we heal this apparent rift?

Popular Piety and Liturgical Piety

Such questions may find their focus in the relationship of popular piety to liturgical piety but not their answer. We enjoy a certain privilege in the United States: Our liturgical life in most parishes is strong and can become an instrument of conversion and evangelization, if done well and preceded by good liturgical catechesis. But we cannot ignore the ritual customs of Catholics who dwell in our cities and neighborhoods and look to the Church for guidance and support. These cultural groups may have something to teach us as we attempt to preserve, in the midst of a commercialized season, the sacredness of the Paschal Mystery, even if their religious customs appear foreign to us.

The issue of popular piety surfaced in Sacrosanctum Concilium, paragraph 13, and was subsequently taken up in the Medellin documents (1968), Evangelii Nuntiandi (1974, paragraph 48), the Puebla documents (1979, paragraphs 444-454, among others), Ecclesia in America, and, most recently, in the Directory on Popular Piety and the Liturgy, published in December 2001 by the Congregation for Divine Worship and the Discipline of the Sacraments.

In each of these documents the same criteria for authentic popular devotions surface. Here are the key criteria: 1) popular piety must be distinct from the liturgy, and it cannot be a substitute for the liturgy; 2) the popular devotions of the faithful must be renewed and strengthened by the Word of God (as in the Book of Blessings); 3) the spiritual life of the faithful cannot be limited solely to participation in the liturgy; 4) popular devotions must be in harmony with the liturgy; 5) while the liturgy is the “summit” and “fountain,” popular piety, when prepared well and in accord with the criteria set forth by the liturgical reform, can become an instrument of evangelization.

It might take decades, but our pastoral efforts must continue to create a harmonious blend of spiritual nourishment for the faithful by leading our Hispanic Catholics to experience the depth of the Paschal journey, as the Church invites them to experience it, while respecting a legacy and a tradition filled with a symbolic language that is open to ritual growth and development. Ours is not a losing battle but a challenge that engages us in preaching the Word and leading others to conversion, liturgical catechesis, and good liturgical celebrations.

One Parish’s Blend

The schedules for Good Friday in this parish were designed to include the customs of Hispanic Catholics and to invite non-Hispanics to enjoy them. The Liturgical Service in English began at 6:30 P.M. In the weeks before Holy Week, the Hispanics had been called to join the image of the Sorrowful Mother in the plaza of the church at 8:00 P.M., in preparation for the solemn Good Friday parish procession. The youth groups gathered around a large statue of St. John the Evangelist, recalling those passages of the New Testament that echo the disciple’s commitment to love. By 8:00 P.M. the image of the crucified Christ was brought out of the church in silence by members of the non-Hispanic assembly at the conclusion of their service. It moved around the church and, ultimately, met the images of Mary and St. John, which were also being carried in procession. Three distinct cultural and generational communities met at various stops along the way around the church building, praying and reflecting upon the power of the revealed Word of God surrounding them on this sacred day. At the conclusion, the statues were brought into the church, followed by the Hispanic families who then, late at night, began the liturgical Service of Good Friday. Thus, though separate and distinct but called to be one in faith and expression, each of the communities came together in movement, signs, music, and gestures to be led from Good Friday to the awareness of Easter life.

Ordinary Time

Devotion to *los Santos*

BY MARY FRANCES REZA

In the rhythm of the Church’s sanctoral cycle, the people give expression to their faith—to the story of their internal beliefs—through rites, signs and symbols, prayers, songs, dances, drama, processions, special pilgrimages, and the bountiful food that is shared to celebrate their favorite saint or their parish feast day—if their parish bears a saint’s name. The manner in which this is done demonstrates the richness of and love for such traditions. It also gives witness to the rituals of the Church, which are given added meaning in these “popular devotions.”

Unlike devotions such as las Posadas, la Noche Buena traditions, los Tres Reyes Magos, or the Lenten devotions such as las Tinieblas (Tenebrae), Via Crucis (live stations of the cross), or las Siete Palabras (Seven Last Words), which take place yearly within the context of peak moments of the liturgical year, the popular devotions to the saints are customs that vary by community and by context. These faith expressions may be separate rituals celebrated by communities which have maintained this tradition for years, or they may be incorporated into the liturgical celebration in the form of processions, novenas, *danzas*, and other practices.

Preparing for and celebrating the Feast of Our Lady of Guadalupe, in many Mexican and Mexican American communities, sets the tone for celebrating the popular devotions to the saints throughout the rest of the liturgical year. Because of the culture’s group spirit, there is no individuality or sense of feeling apart in this celebration: It is one family celebrating a tradition they believe in. The Aztec dancers, the *Matachines*,1 *los Comanches*2 will again be part of these popular devotions to which people bring their hopes, joys, needs, and sorrows. These devotions remind us that we are a church that must intercede for the welfare of all.

*Santos*

The devotion to Our Lady of Guadalupe is a familiar one in Hispanic communities in the Southwest and in other parts of the United States. But various Latino and Hispanic communities also honor other saints with special devotion. These popular devotions are influenced by local geography and climate, and they have their own cultural development and popular spirituality. Here is a glimpse of just some of these devotions.

**May 15, San Isidro Labrador.** In rural communities San Isidro Labrador (St. Isidore the Farmer) is an important intercessor for those whose livelihood depends on a good harvest. Following the liturgy of the day (or the closest Sunday), a ritual blessing of the spring fields is an important event in some communities. All participate in a procession carrying the statue or a picture of the saint into the fields. Many different song texts are used to honor the saint and invoke his intercession. Here is a partial text for one of the *alabados*3 (only three of the eight verses included) sung in the procession. The people call out “San Isidro labrador, patrón de los labradores” and continue singing the verses which are prayers of intercession.

Por la gran misericordia
Con que te ayudó el Señor,
Derrama paz y concordia
Entre todo labrador.

El granizo destructor
que no nos cause su daño:
Te pedimos con fervor
Tener cosecha este año.

En tus bondades confiado
Te pido de corazón
Le mandes a mi sembrado
Favores y bendición.4

**June 13, San Antonio de Padua.** Saint Anthony is a favorite of many communities of Spanish culture. The families wishing to host the novena in their homes have the privilege of having the statue of Saint Anthony brought to their home in procession from the church (and Saint Anthony often gets new clothes for his feast). The reverence with which Saint Anthony is carried in the decorated *andita* (bier) and welcomed into the home sets the tone for prayer. Telling the story and the miracles attributed to the saint through song was, at its origin, a form of catechesis.

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Pastoral Music • April-May 2004
heavily on irrigation, taking care of the acequia madre early in the spring is an important ritual. All who depend on the water for irrigation must participate in the cleaning and the preparation of this main ditch that provides water to all the sangrías (ditches that lead the water to the fields). On the summer Solemnity of the Birth of St. John the Baptist, however, this water takes on a new spiritual meaning. Many arise early in the morning to bathe in the sacred water (la agua bendita) that flows on the Fiesta de San Juan for a special blessing and to renew their baptismal promises.

**July 16, Our Lady of Mount Carmel.** The devotion to Our Lady of Mount Carmel is popular especially in Chile, but it is also celebrated in some parishes that bear this Marian title in the U.S. Southwest. The community gathers at a home in close proximity to the church, where they are welcomed by the host family (mayordomos). Coffee and sweet breads are offered as hospitality. When everyone has finally gathered, the procession to the church is formed with the matalanchines leading the procession. The Carmelitas take turns carrying the statue in the andita (bier) decorated for this special feast day. Following the Mass, new mayordomos are installed for the next year, and the procession returns to the home of this year’s host family, where the main meal is provided.

**July 25, La Fiesta de Santiago.** In San Miguel, a small community outside Guadalajara, Mexico, I witnessed the drama of Santiago y los Moros, a performance that dates back to colonial Spain. Following the liturgy, the procession proceeds from the church to the main street, where

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*San Isidro procession*

Here are three of the fourteen verses in the traditional song:

- Si mi lengua no se cansa,
- Y me escucha mi auditorio,
- Contaré los milagros
- Del glorioso San Antonio.

- Hijo fue de padres nobles
- De los que aún corre voz:
- Doña María de Atadeo
- Y Don Diego de Agodoz.

- Fué natural de Lisboa
- Y allí mismo se crió
- En la capilla del Rey
- Para Cristo renació.³

**June 21, San Luis Gonzaga.** Many people once loved to participate in the devotion to Saint Aloysius (Luis), patron of the youth and of dance. When the devotion was a part of the liturgy, the people gathered at a distance from the church to form the procession, “el baile de la promesa”—an indigenous dance—then moved toward the church. All sang the refrain and others sang the verses, which tell of the Indian maiden who promised to dance for San Luis when there was illness and her child was lost (the texts of this song vary).

One family that I know has continued this tradition, though the procession no longer goes to the church. They begin the devotion with a procession carrying the statue of San Luis, then return to the house where a prominent place is prepared for the saint. The dance begins before entering the home. The liturgy of the hours or the rosary is prayed as intercession for our youth and the needs of the community. Tents are provided where all the participants are fed. (For generations this family has maintained an altarcito [a family altar] in their prayer room displaying all their santos).

The traditional song for this devotion (see right) includes a refrain in which each line is repeated twice to accompany the rhythm of the dance.⁴

**June 24, Día de San Juan.** In communities that rely
Qunice Años

In many Hispanic and Latino communities, a young woman’s fifteenth birthday is a major turning point in her life. Traditionally, in the originating cultures, this was the time when the girl had to choose between marriage and religious life. Today, it is more often an occasion when the teenager (la quinceañera) is presented formally to the community as a young adult and, for some families, it marks the time when the girl can begin to date.

The day is marked by a combination of religious and secular festivities. The young woman traditionally wears a ball gown, and she is escorted by a court of honor consisting of fourteen young people: male chamiblanes (chamberlains)—also known as escories or galanes (gallants)—and young women (danas); the whole group, including the quinceañera, will number fifteen. Her court is formally dressed (gowns and tuxedos).

For young Catholic women, there is a Mass with some special elements. At some point during the liturgy (usually after the homily), the young girl’s five padrinos (godfathers) give her special gifts: a bouquet of flowers, a medal symbolizing faith, a rosary for Marian devotion, a bracelet or ring to show commitment, and a crown or tiara to symbolize the esteem in which she is held—and in which she should hold herself. (Other gifts are also customary in some cultures.) Sometimes the family will read a letter after the homily, to thank God for the gift of their daughter and to offer advice as their child enters this new phase of her life (and, sometimes, the daughter responds with a letter of her own, announcing how she hopes to live her life). In other families, the parents join the priest in asking a special blessing of God on their daughter. In some parishes, the young woman renews her baptismal promises. The young woman will also present a bouquet of flowers and pray at the parish’s Marian shrine.

After Mass, the celebration moves to a reception. When the dinner ends, there is another important part of the tradition—a waltz. Before the dance begins, in many places, the father of the quinceañera changes her shoes from flats to high heels (another sign of adulthood), then he dances with his daughter. Other dances follow with the male members of the court of honor and the padrinos. During the celebration, the young woman will offer memorial tokens to her court, her padrinos, and other participants. Finally, she is given a doll, which will be the last doll she receives from her family, to be handed on to some other young girl as a sign that the quinceañera has put aside childish things.

We are grateful to Mrs. Mary Rodriguez, of the NPM National Staff, for her assistance in preparing this report.
celebrating the Christian spirit and the spirit of the participants' ancestors. These popular devotions reveal the soul of a culture that understands communal singing. The participants know the story, the song, and the movements of the dance. "Full, conscious, and active participation" becomes a lived experience in these rituals. The doom of any liturgy is that most of the participants simply watch things—looking at the liturgy and not living it. These devotions provide opportunities to participate in many ways and at many levels. They also provide catechesis, but the devotions are disappearing as the old rezadoras and rezadores (community prayer leaders) die. Younger Hispanics are being drawn away from the devotions rooted in the liturgy and away from the liturgy itself to grupos de oración (charismatic prayer meetings). Imagination and mystery must again come to the fore in our rituals—in the liturgy and in devotions. Lumen Gentium, the Dogmatic Constitution on the Church, says of devotion to the saints that "every authentic witness of love, indeed, offered by us to those who are in heaven tends to and terminates in Christ, 'the crown of all the saints,' and through him in God who is wonderful in his saints and is glorified in them" (#50).

Notes

1. Matachines, from an Arabic word meaning "mute spirits" or "masked dancers," is a type of fifteenth-century morality play presented as an auto sacramental (sacramental play) depicting the struggle between good and evil personified by Christians and Moors. These plays, presented on special feast days, are often accompanied musically by violin, guitar, and gourd rattles. This definition and that for the alabado in note three are adapted from my contributions to Worship Music: A Concise Dictionary, edited by Edward Foley, CARUCON (Collegeville, Minneso: The Liturgical Press, 2000).

2. Los Comanches are Hispano-Comanche dancers who celebrate the mestizo heritage that combines the cultures of certain indigenous peoples with the culture derived from Spain.

3. An alabado ("praise") is a religious hymn that developed in Spain and was spread in the Americas by early Franciscan missionaries. Sung as a profession of faith at the end of a day's work, it is also considered a "worker's song." Retaining the free rhythm of plainsong, alabados are sung today at velorios, procesions, and the way of the cross.

4. "The Lord has assisted you with great mercy, may you pour mercy and harmony among the farmers. May the destructive hail not cause any damage, with fervor we ask that we have a harvest this year. In your generosity, confidently I ask from the heart, that you send my ground, sown with grain, favors and blessing."

5. In the first verse, the singer informs us that as long as his voice doesn't tire and people are willing to listen, the miracles of the glorious St. Anthony will be told. The following verses give the names of his noble parents and where he was born for Christ.

6. In English, the verse says: "I will kneel on the earth in the name of Jesus. I dance because I promised San Luis, Joseph, and Mary."
Hotline is a service provided by the Membership Department at the National Office. Listings include members seeking employment, churches seeking staff, and occasionally church music supplies or products for sale. We encourage institutions offering salaried positions to include the salary range in the ad. Other useful information: instruments in use (pipe or electronic organ, piano), size of choirs.

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Position Available

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Director of Music. St. Aloysius Roman Catholic Parish, 40 Maple Street, New Canaan, CT 06840. Website: www.starcc.com. Full-time position beginning August 2004 in 2,300-family suburban parish. Responsibilities include six Sunday liturgies, holy days, sacramental celebrations, occasional paraliturgies, funerals, and weddings. Parish has adult choir; children's choir; and contemporary, youth-oriented music group, requiring person comfortable with and effective in a wide range of musical styles. Successful candidate must be able to work collaboratively with pastor, clergy, staff, and parishioners; possess good communication, administration, and team building skills; be able to foster and increase active parish participation; be proficient in organ and piano with good vocal ability. Salary commensurate with qualifications and experience; full benefits. Mail résumé to Music Search Committee. HLP-6221.

COLORADO

Director of Music Ministry. Immaculate Heart of Mary, 11385 Grant Drive, Northglenn, CO 80233. E-mail: admin@ihmc.org. Full-time position for 4,000-family parish. Position requires solid understanding of Catholic liturgy and instrumental/vocal/conducting skills. Keyboard skills a plus. Music degree preferred. Work closely with pastor, liturgy committee, cantors, and organist. Develop adult, children, teen, and small instrumental ensembles while employing traditional and contemporary styles of liturgical music. Five weekend Masses, special liturgies. Starting date negotiable. Send résumé to above address. Applications will be accepted until May 1, 2004. HLP-6220.

GEORGIA

Director of Music Ministries. St. Pius X Catholic Church, 2621 Highway 20 SE, Conyers, GA 30013. Phone: (770) 483-3660. Immediate, full-time position to oversee music activities in active, vibrant, diverse parish of 1,750 families. Work with existing music ministries encompassing a wide variety of musical organizations including folk, LifeTeen, children and adult traditional choirs, cantors, and instrumental ensembles. Requires exceptional organ and choral directing ability as well as leadership skills and knowledge of Roman Catholic liturgy. Competitive salary ($36,000–$42,000) with full archdiocesan benefits and additional fees for weddings and funerals. Contact Fr. John C. Kieran. HLP-6216.

KENTUCKY

Liturgy/Music Director. St. Thomas More Church, 5645 Blandville Road, Paducah, KY 42001. Active, involved, 800-household parish seeks pastorally sensitive person with knowledge of and love for Roman Catholic/Vatican II liturgy. Competence in voice and an instrument, choral direction, and cantor training is expected. Must possess good communication skills and be able to coordinate and form liturgical ministries. An appreciation for traditional and contemporary styles of music is required. Advanced training in both liturgy and music and computer literacy required. Salary and benefits commensurate with qualifications and experience. Send résumé, letters of recommendation, and three references to J. Patrick Reynolds, Pastor, or contact the Office of Music, Owensboro Diocese, by phone at (270) 683-1545. HLP-6219.

MASSACHUSETTS

Music and Liturgy Director. St. Timothy Parish, 650 Nichols Street, Norwood, MA 02062. Phone: (781) 769-2522; fax: (781) 769-9362. Suburban Boston parish of 1,600 families seeks full-time music and liturgy director or two candidates for part-time music director and liturgy director positions. Music responsibilities: coordinating active music program for parish liturgies; directing several choirs/ensembles; leading instrumentalists and cantors. Liturgy responsibilities: coordinating liturgical planning; planning liturgies with pastoral staff and lay ministers. Qualifications: music-effective communication and people skills; proficiency in choral conducting, cantoring, piano/organ; experience in liturgical music; liturgy education in Catholic liturgy; experience coordinating lay minis-
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Music Director/Head Organist/Choir Director. St. Joseph, a Catholic parish of 6,500 families and two schools in Toms River, New Jersey, is seeking a full-time music director responsible for coordination of all parish liturgical music needs. Choir direction, serving as principal organist, training of cantors, coordination and/or providing music needs for weekly and holy day liturgies, 300 weddings and funerals per year, and coordination and support of various music ministries within the parish. BA in music, a minimum of five years similar experience, thorough understanding of music in Catholic liturgy, and interpersonal/administrative skills required. Send resume and salary history to ksjierchiot@comcast.net. HLP-6235.

New York

Music Minister. Church of St. Mary at Clinton Heights, 163 Columbia Turnpike, Rensselaer, NY 12144. Phone: (518) 449-2232; fax: (518) 449-2234. Suburban parish of 1,150 families with elementary school. Parish uses a new Kawai CP 170 Concert Performer keyboard and would like to keep tradition of contemporary and traditional music. Candidate needs knowledge of Catholic liturgy. Incorporate existing ensemble, direct adult choir and children's choir (holiday seasons), cantor, train cantors, build up music ministry, direct liturgy committee, and be available for funerals and marriages. Masses: 4:30 pm Saturday, 8:30 and 11 am Sunday. Salary commensurate with ability and experience. HLP-6214.

Assistant Music Director. Church of Saint Aidan, 505 Willis Avenue, Williston Park, NY 11596. Phone: (516) 746-6585, ext. 130; e-mail: EJBsMusicRoom@aol.com. Large suburban parish of 4,000 families seeks part-time assistant to the director of music. Candidate will have very strong organ and piano skills, strong sight-reading and conducting skills. Assistant will accompany and occasionally direct rehearsals (vocal and handbells) on Tuesdays, 3:00 pm to 6:00 pm (rehearsal changes to Thursday afternoons in fall 2004) and Thursday evening rehearsals, 6:00 to 9:00 pm. Recruit and train cantors. Assistant will accompany choirs/cantors for selected weekend and holiday liturgies. Send resume and letter of interest to Ernest J. Buckley, Director of Music, at above address or e-mail. HLP-6223.

Director of Music Ministries. St. Clare Parish, 110 Nelson Avenue, Staten Island, NY 10308. Phone: (718) 984-7873; e-mail: stclarelm@si.rr.com. Parish of 7,000+ families seeks qualified person to coordinate music ministry in collaboration with the director of liturgy. Must be a competent organist or pianist and cantor/choir director. Salary commensurate with experience/education and full benefits. Right of first refusal for approximately 300 weddings and funerals. Interested candidates should send resume to Ms. Joseph P. Murphy. HLP-6233.

Music Director/Organist. St. Augustine Church, 140 Maple Avenue, New City, NY 10956. Phone: (845) 634-3641; fax: (845) 639-6118; e-mail: Staug@optonline.net. Full-time position beginning Au...
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PENNSYLVANIA

Director of Music and Organist. Saint Monica Roman Catholic Church, 635 First Avenue, Berwyn, PA 19312-1652. Phone: (610) 644-0110; fax: (610) 695-0850; e-mail: musicministry@saintmonicachurch.org; website: www.saintmonicachurch.org. Vibrant, growing parish of 1,200 families located in suburban Philadelphia, with a dedicated vision of continually developing their musical and liturgical life, seeks a director of music and organist. Full-time, competitive salary, with benefits. Applicant should possess at least an undergraduate degree in music with a concentration in organ or sacred/liturgical music. Music ministry consists of skilled cantors, a parish choir, contemporary choir (with director), and a children’s youth choir, all with an integrated repertoire. Position opens in July. Send letter of interest, résumé, and audition tape (if available) to Mrs. Catherine Cappellotti, Chair, Music Director Search Committee. HLP-6237.

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Choral Recitative

All the selections reviewed here are from GIA Publications.

Be Not Far. Michael M. Birkley. Two-part voices, piano, guitar. G-5107, $1.00. This short lament, perfect for Lent, belies its two-part nature. The rich harmonies remind one of Morley’s two-part canzonets. An advanced children’s choir would do well with this, as would the upper voices of an adult choir. In fact, the adult voices would add a sense of urgency to the text that might be missing with children.

Behold the House of God. Richard Proulx. SATB, organ, opt. brass and timpani. G-5046, $1.40. This triumphant march, setting a text from the Sarum Antiphon for the Dedication of a Church, is impressive in its use of forces. Most of the piece has an open, medieval sound to it, save for the cadence in the B section, which is interesting for its filled-in sound. The A section is very singable, so you’ll have a hard time keeping the congregation from joining in. The piece isn’t too difficult for the choir or brass, but the organist will get a workout.

Fill Us with Your Love, O Lord. Carol Browing. SATB, cantor, congregation, piano, guitar, C instrument. G-5312, $1.30. If your choir can sing in a pop style without falling prey to the popisms of slurry pitch and sloppy rhythm, this may be the piece for you. It is bright, easily singable, and sure to become a community favorite. The text from Psalm 90 fits myriad occasions, and the cantor’s verses require minimal work.

Gather ‘Round This Table. Marty Haugen. SAB, cantor, congregation, keyboard, guitar, opt. woodwind in C. G-5653, $1.30. This piece will sound familiar to Haugen fans, for it addresses all his major themes: the importance of community, the centrality of the Eucharist, and the necessity for social justice. This could be a workhorse for any choir, with soloists on the verses and a great three-part harmonization on the refrain.

Go Forth in Peace. Francis Patrick O’Brien. Cantor, congregation, SATB, keyboard, opt. flute, oboe, and cello. G-5454, $1.30. This is a nice, light, comforting piece for funerals. The harmonies are very simple and soothing, and the 7/8 time for the refrain gently rocks the text. The piece gets thinner on repeated hearings, but that’s all right, because its suggested use means that it will probably be heard sparingly. The flute and oboe add sweetness above the melody, as does the descant in Latin after the second verse.

God, You Make the Morning Bright. Herman G. Stuemke, Jr., and Randall Sembene. Two-part mixed voices, keyboard, C or Bb instrument. G-6103, $1.30. Subtitled “A Song of Peace,” this slow, melodic composition is very easy but sounds as if it requires a lot of work. The pace makes you pay attention to the text, which is gorgeous as well as timely. An oboe on top would add to the plaintive feel here, but the text and melody are strong enough to stand on their own.

Hodie Christus Natus Est. Alan Lees. SAB, keyboard. G-5059, $1.30. This familiar text gets a setting that is at the same time reminiscent of both Renaissance polyphony and Fred Waring. If that sound striking, so does this piece. The rhythmic changes will keep a choir on its toes, and a keen eye for dynamics will greatly facilitate this joyful work.

If I Faint Not. Kevin and Celeste Johnson. SATB, solo, piano. G-5635, $1.40. If you have a strong vocalist used to singing lead, this is a great piece. The text lends itself naturally to a rhythmic arrangement for the choir, but the lead must emphasize this with a judicious use of marcato. As with most songs in this style, the harmonizations are easy to get in the ear, and they can practically be sung in one’s sleep. Indeed, this is the problem with the genre: If energy isn’t constantly poured into the work, it can sound lifeless.

Invitation to the Table. Fred Pratt Green and Austin C. Lovelace. SATB, keyboard. G-5254, $1.30. This fine hymn is a testament to Lovelace’s craftsmanship and Green’s textual gifts. The first and third verses are sung in unison, but this composition would still work well as a prelude because the harmonies in the second verse are worth listening to. This piece would require minimal work, and the text addresses the commitment of the Christian, so it would be a good one to have ready on almost any occasion.

Let Christians All with Joyful Mirth. Robert Edward Smith. SAB, organ. G-5136, $1.30. The Renaissance polyphonic style is not dead: Smith could be rewriting Arcadelt or di Lasso here, so complete is his mastery of the form. The piece sounds fuller than its three parts, and the final refrain, with its nice turn for the lower voices, is worth the wait.

Lions and Oxen Will Feed in the Hay. Thomas Troeger and Michael Connolly. SATB, piano. G-5378, $1.40. Rhythmically challenging and harmonically very interesting, this piece would serve an advanced choir well. Troeger is one of our best hymnologists, and Connolly does an admirable job. Each verse has a distinct flavor, and the refrain, with its call to bear Christ in our hearts and give birth to the justice that Isaiah foretold, pulls it all together.

O God, Behold Your Family Here. John Dalles and Bob Moore. SATB, piano, trumpet. G-5588, $1.50. There is one reason to do this piece: It is achingly beautiful. The trumpet introduces a simple figure that is eventually compounded by the voices. The harmonies are rich and expansive, befitting the gorgeous text. Using very simple devices, Moore manages to sustain a mood of profound and prayerful reverence.

O Worship the King. Arr. Wendell Craig Woods. SATB, piano. G-5810, $1.40. This piece is interesting for its juxtapositions. It has a Robert Grant text from the early nineteenth century coupled to a calypso rhythm. This combination sounds much better than it looks on paper because the rhythm breathes new life into what could easily be a moribund text. The lines aren’t difficult, but they require determination and a commitment to the style to carry
them off. A half-hearted attempt to sing this piece would be worse than none at all.

Psalm 34: Drink in the Richness of God.
Michael Jonas. Cantor, congregation, SATB, organ, handbells. G-4915, $1.40. This piece is particularly useful if you’re looking for a way to integrate your handbells and your vocal choir. In typical Joncas fashion, the verses are varied, and the refrain gets more complicated as the piece progresses. After a particularly memorable final refrain, the handbells are left to reprise and embellish the tune.

Taste and See. James J. Chepponis. Cantor, congregation, opt. choir, guitar, keyboard, and two treble instruments in C or Bb. G-5232, $1.30. If you’re longing for more works in the style of Taizé, this is the piece for you. It would be perfect for a long Communion procession. The ostinato refrain is reminiscent of Chepponis’s best work, and the cantor’s verses, sung over the refrain, are melodically well wrought. I especially appreciate the four different variations for the instruments. There is a great deal of liberty built in for the performers, but no matter what is going on, it all sounds good.

The Wexford Carol. Arr. Ian Callanan. Solo, SATB, keyboard, guitar. G-5208, $1.40. Perhaps it is a testament to the enduring power of this traditional Irish carol that Callanan’s arrangement, which relies quite a bit on vocalises, is still very satisfying. His harmonizations are rich, and his use of a dotted rhythm figure certainly adds a lift to the piece. I would give some of the solo verses to sections for the sake of variety.

Joe Pellegrino

Organ Recitative

The Church Year Companion for Organ. Compiled by Lee Gwozd. Book I: Advent through Lent. 70/1095L. Book II: Easter through Christ the King. 70/1096L. The Organist’s Companion for the Church Year. Compiled by Lee Gwozd. Book I: Advent through Lent. 70/1093L. Book II: Easter through Christ the King. 70/1094L. Unity Music Press/Lorenz Publishing, $15.00 per volume. These four volumes will be a welcome addition to a Catholic church musician’s repertoire. Mr. Gwozd has written of these volumes that they will “assist you in enabling your assembly to lift their voices in song throughout the entire liturgical year. These compilations of organ pieces by fine composers are based on the most popular of hymnody found in many of our hymnals… The [volumes] also offer a wide variety of pieces based not only on hymnody but on chant, spirituals, and other assembly songs. They offer pieces that can be played as preludes, as interludes during the presentation of the gifts, as meditations during or after Communion, and even as majestic postludes… all of which will provide a reinforcement to the collective memory and inspiration of those gathered to praise God in song.” Composers include such “house” regulars as Lani Smith as well as contributors such as John Rasley, Franklin Ritter, Thomas Chesterton, Roy Rob Peery, Henry Balcombe, Robert Hughes, Dorothy Wells, James Mansfield, and others.

Organ Anthology: Volume 3. Jeffrey Honoré. Contemporary Classics. Oregon Catholic Press. 11813, $15.95. This new collection includes all the pieces from Mr. Honoré’s two previous volumes—Contemporary Preludes and Contemporary Postludes—as well as seven new arrangements. In sum, Mr. Honoré has composed twenty-one arrangements of songs by Dan Schutte, John Foley, Bob Dufford, Carey Landry, Christopher Walker, Bernadette Farrell, and others. He has written that these pieces are “suitable for organ prelimudes, meditations, and postludes. The tunes are now standards for assemblies using music from Oregon Catholic Press. Many have also found their way into other hymnals, both Catholic and Protestant.”

The following selections are from MorningStar Music.

African-American Organ Music Anthology, Volume 4. Ed. Mickey Thomas Terry. MSM-10-548, $13.00. Dr. Terry has written of his fourth volume that “this series is designed to include music representing African-American men and women who wrote for the organ during the mid-to-late twentieth century. The music may be utilized either in recital or for the church service. Contrary to popular belief, the classical music of African-Americans not only includes works that are based on the Negro spiritual but also includes compositions based on or influenced by a variety of sources. Among these are plainchant, African-tribal tunes, general Protestant hymnody, German chorales, original composer themes, music from the Jewish liturgical tradition, as well as Civil Rights themes. One will find many of these categories represented herein.” The present volume includes works by David Hurd, Ruth Norman, and Mark Fax. Very well edited and highly recommended.

Rigaudons for Weddings and Service Playing. James Biery. MSM-10-973, $9.00. Mr. Biery has written of his collection: “The rigaudon is a Baroque dance movement in duple meter. Originally a folk dance from southern France, the rigaudon gained popularity at the French court after Lully’s death in 1687 and was quickly adopted in other countries, especially England. The two Campra rigaudons are from Act III of the opera Idomène. The present arrangement is truer to the original than the romantic elaborations from the early twentieth century. These rigaudons make suitable wedding marches. They are easy to lengthen and shorten due to the frequent tonic cadences.” Mr. Biery has also transcribed rigaudons by Georg Böhm, John Barrett, and Henry Purcell. The optional trumpet parts in both B-flat and C are included.

Festive Hymn Setting: When Love Is Found. Michael Burkhardt. MSM-10-858, $8.00. Regular readers of these pages need no introduction to Mr. Burkhardt’s work. His setting of “When Love Is Found” sets a new wedding text by hymn writer Brian Wren to the familiar tune O Waly Waly. The setting is intended for use with congregational singing and includes very creative accompaniments. A copy of the hymn is included; it may be reproduced for congregational participation.

All My Hope on God Is Founded. Michael Burkhardt. MSM-10-734, $8.00. Anyone who knows and admires the tune Michael by Herbert Howells will be drawn to this creative voluntary on this wonderful melody. In what is essentially a trumpet voluntary in English style, Mr. Burkhardt deftly ornaments the melody, modulating through several keys, and concludes with the opening “ritornello” section.

Twelve Hymn Introductions. Brock Doward. MSM-10-790, $13.00. It is a pleasure to see these fine short hymn

April-May 2004 • Pastoral Music
Hymn Introductions and Accompaniments: Lent and Easter. MSM-10-427. Karen Keene. Each $17.00. Most of Karen Keene’s hymn settings include an introduction, a prelude or alternate accompaniment, and a final stanza suitable for congregational accompaniment. The settings in the General volume include Nettleton; Picardy; In dir is Freude; Winchester New; Dir, der Jehovah; Salzburg; Werde mutter; and New Malden. The Lent and Easter volume includes Bourbons, Christ ist erstanden, Herzliebester Jesu, Llanfair, O fili et filiae, Rockingham Old, St. Botolph, St. Christopher, St. Theodolphi, and Valet will ich die geben.

Craig Cramer

Books

A Harvest for God: Christian Initiation in the Rural and Small-Town Parish


The most intriguing effect of reading Michael Clay’s A Harvest for God is the catechetical “atmosphere” it creates. The reader is immersed in a vivid description of a small-town parish and the personalities engaged in the adult initiation process while being catechized by the

Keith F. Pecklers, S.J.

Worship

A Primer in Christian Ritual

What is worship? Keith F. Pecklers, S.J., answers this important theological question by focusing on the basics of Christian worship. Beginning with the definitions of terms such as “ritual” and “liturgy” he writes in a very readable style about the historical/theological foundations of worship, tracing the evolution of Christian liturgy from the earliest centuries of the Christian era up to the reforms of Vatican II.

90-8146-2985-7 Paper, 240 pp., 6 x 9, $24.95

Kathleen H. Brown

Lay Leaders of Worship

A Practical and Spiritual Guide

As the reliance on lay ministers increases, the study of lay leadership becomes crucial. In Lay Leaders of Worship, Kathleen H. Brown explores the possibilities and requirements for lay ministers by incorporating personal experience, Scripture, and expert studies. Brown describes the ministerial identity of a lay leader of worship in terms of authority, spirituality, skills, and relationships. Practical suggestions for the spiritual formation and growth of a lay leader of worship are also provided.

90-8146-2964-7 Paper, 136 pp., 5 ½ x 8 ½, $11.95

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Cora Crane

introductions from Brock Downward, a brilliant organist and gifted musician. Dr. Downward has had a distinguished career as the director of music at White Memorial Presbyterian Church in Raleigh, North Carolina; he has also taught at Meredith College; and he is the past president of the Presbyterian Association of Musicians. Everything here is well managed, and one can easily hear Dr. Downward’s love for these hymns as well as his energy and musicianship, which are evident throughout. Do not miss this one, and look forward to more!

A Wedding Triptych Based on Three Hymns. John Ferguson. MSM-10-630, $8.00. Continuing his set of triptychs for organ, Professor Ferguson now sets Ar Hyd Y Nos, Nun danket alle Gott, and O Wal Y Waly. The highly original professional on Nun danket alle Gott alone would justify the purchase of this small volume. This piece should enter the standard repertoire for music at weddings, so compelling and original is Dr. Ferguson’s style.

Prelude on “When in Our Music God Is Glorified.” Wilbur Held. MSM-10-736, $7.00. Mr. Held’s (mostly) bombastic setting of Stanford’s hymn tune is of only moderate difficulty. It will appeal to those whose taste runs toward effect over substance, but it is well thought out and clearly organized. As with all of Mr. Held’s work in this genre, the writing is always idiomatic to the instrument.

Fowler’s March. William P. Rowan. MSM-10-969, $7.00. Dedicated to the Fowler organ company, this march was obviously designed to show off the solo stops: The Trumpet and Cornet stops figure prominently throughout. Inspired by the eighteenth century Handelian voluntary, Mr. Rowan balances the spirited trumpet solo material (alternating with full-organ passages) with more introspective two-and three-voice textures in the middle contrasting cornet material.

Improvisation on “Savior of the Nations, Come.” Paul Manz. MSM-10-918, $7.00. The venerable Paul Manz seems never to run out of original ideas. His setting of Nun komm der Heiden Heiland employs the Baroque ritornello technique to construct a meditative tableau of striking richness.

Easy Hymn Introductions and Accompaniments: General. MSM-10-537. Easy

Pastoral Music • April-May 2004
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structured story itself. Methods of the initiation process are captured by the powerful journey of the pastor, adult initiation coordinator, sponsors, catechumens, and candidates. Clay uses a unique and comfortable style to guide and teach the prospective initiation minister or coordinator for a rural or small-town parish.

This book is surprising: It is both a complete mini-course in the methods, preparations, and celebrations of the Rite of Christian Initiation and a study of the elements that need to be recognized, understood, and addressed in order to prepare people in the rural or small-town parish setting to experience initiation at the deepest level.

The primary focus of the book, according to Clay, is that it is a “first generation attempt to assist initiation ministers in their efforts to help rural adults and children of catechetical age as they discern their way through the process of initiation.”

Beginning to minister in a new setting always requires that a person be open, aware, and listening to the community as needs and concerns are expressed. This book is required reading for the minister who is moving from a large urban or suburban parish to a rural or small-town parish. Understanding the subtle culture of the small town will allow ministry to be effective and appropriate.

In the introductory section, Clay studies the qualities and characteristics of small-town and rural people. He discusses their views of life, image of God, sense of belonging, worship, change, justice, and relationships. In Clay’s experienced view, most people from rural and small-town settings are “oral” learners. He discusses their deeply rooted bonds of relationship as both gift and barrier in the initiation process. However, in stressing that rural and small-town people live simple lives, Clay may be using the wrong term. It might have been more accurate to say “different” rather than “simple.”

The “story” of the imaginary parish is pleasing as an instructional guide for the Rite of Initiation itself. It becomes not only didactic assistance in the process but a gift in sorting out practical ways to minister. The reader will be helped to understand distinctions that must be made in the process due to small-town culture and small parish life. Moving into the atmosphere of the book, one finds an answer to the question “How would I do this?” through the discussion of the lives of the participants in the parish initiation process.

The atmosphere of story is not limiting because of Clay’s incredible faithfulness to preparation, analysis, celebration, and mystagogical catechesis called for in the rite itself. Ample references are included to assist the reader to locate the proper instructions in the ritual text. Charts relate the particular experience and time in the process to the rite.

In addition to the story line of the parish personalities, Clay has included a parallel example of a couple who meet, become friends, are engaged, and eventually marry. It is used as an example of the inquiry and initiative journey and of relationship and process. Some may find this helpful, especially when working with adult initiation teams or sponsors, but others may find it a bit burdensome to sort out the two stories as each chapter progresses.

Clay has highlighted the importance of adequate planning for catechesis and for the rites themselves, and he places equal emphasis on preparing catechumens and candidates adequately for celebrations and rites. The reader is given a superbly detailed explanation of the rites and celebrations, supported with references from the official text and advice on working through some of the small-town parish challenges. For example, there is a detailed discussion on the “Analysis of the Rite of Scrutiny from the Oral Perspective.” This is followed by the mystagogical catechesis on the First Scrutiny and its analysis. This chapter alone should be required reading for all initiation ministers.

Another important element that the reader will discover is the discussion of the apparent ease at separating the catechumens’ and candidates’ journeys in this particular small parish. Clay assists the reader in this important discernment in a gentle way, explaining the reasons as they pertain to the faith journey of both the candidate and catechumen. He has paid scholarly attention in detail to the need for separate and private discernment with the candidate and the catechumen. In the small-town or rural parish this discernment may be accomplished very comfortably around the kitchen table or in the parish center. Clay explains that pace is critical in the rural or small-town setting.

At the end of this book’s journey, the reader is grounded in a style of working with rural or small-town parish people. The text offers substantial suggestions and examples for the initiation minister at every step of the journey. Pastoral flexibility and faithfulness to the rite are the bedrock of the book. This is a refreshing and welcome tool for any initiation library and a must for first-time initiation ministers in parishes of any and all sizes.

Diane Cunningham

Seasons in the Word: Liturgical Homilies Year C

John Sandell. The Liturgical Press, 2003. 120 pages. $10.95

If you are a homilist, I recommend that after you have prayed over next Sunday’s Scriptures and written down your initial reflections, and after you have consulted Reginald Fuller’s Preaching the Lectionary or the relevant sections of Sacra Pagina or whatever scriptural resource you use, you pick up this little book and read the homily provided for that Sunday. John Sandell is usually successful in using the Scriptures as a lens to shed light on real life. He does not give a mini-lesson on Scripture, but his biblical knowledge is evident. He also has a Hemmingwayesque spareness about his writing, which allows him to make his points with clarity, simplicity, good use of images, and, often enough, with force.

The homilies are very brief; I timed several at three-and-a-half minutes.

One of the reasons they are blessedly short is that Sandell does not have the bad habit found among so many homilists of repeating in less eloquent words what has just been proclaimed in the Gospel. He also, happily, is a homilist who has something to say! His writing reflects a man with a mature, incarnational Christian spirituality. This is why he can make
René Clausen directs the Verdi Requiem at the Chiesa del Gesù with a combined choir of 500 voices accompanied by the Nova Amadeus Orchestra of Rome.


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The Church Women Want

Elizabeth A. Johnson, ed. Herder and Herder (Crossroad), 2002. $16.95.

At the time I was preparing to write this review, a woman from my parish came by my office and spied the book on my desk. She exclaimed, “Oh, that book! My daughter and I read the essays and got into some really interesting debates.” She was pleased that the book prompted a lively exchange of ideas with her college-age daughter, and I’m sure the contributors of the essays and the organizers of the symposium where the papers were initially presented would likewise be pleased to know that the book had its intended effect—at least in this instance—of sparking a dynamic and constructive discussion about issues concerning women and the Church.

The symposium was planned by two Catholic women’s colleges in New York—Marymount College in Tarrytown and the College of New Rochelle—in cooperation with the Catholic Common Ground Initiative. The symposium met four times during a two-year period on the theme “what kind of church are American Catholic women looking toward in the twenty-first century?” The Introduction notes that, for each of the four sessions, women of differing views on the chosen topics (women’s spirituality, embodiment and the difference it makes, racism as it affects and divides women, and women as agents of change in church and society) presented a paper as a conversation starter for the hundreds who attended the sessions and participated in facilitated table discussions.

The first session concerned women’s spirituality and worship. Susan Moto frames the issues by focusing on two dimensions of Christian spirituality: our solitude before God and our solidarity with others. She writes that living both of these dynamics in a balanced and creative way would foster greater collaboration between women in the Church and men in hierarchical office. Miriam Therese Winter, on the other hand, speaks of her vision of the Church as one that is decisively, radically feminist. After identifying the contours of feminist spirituality and its impact on the understanding of Church, she calls for a Church more open to the Spirit.

The next session, “Embodiment: Women and Men, Equal or Complementary?,” addressed the anthropological question of whether women can image Christ. Sara Butler espouses a theology that views men and women as equal in humanity but not identical; therefore, they complement one another. In contrast, Colleen Griffith promotes a theology of “equality with distinctness.” A third paper from Elizabeth A. Johnson, who was unable to present it at the symposium, is included in the collection. She also speaks in favor of the egalitarian position.

The third session focused on what unites and divides women in the Church from the perspective of race and culture. Barbara Hilkert Andolsen presents an analysis of the social injustice and sin of white supremacy. Diana Hayes speaks to the experience of black women in the Church whose dignity is undercut by both racism and sexism. Ana María Díaz-Stevens addresses the ongoing marginalization suffered by the Hispanic community in the Church.

The final session of the symposium, “Women as Leaven in Church and Society,” includes a paper from Mary Ann Glendon, who discusses the role the Catholic Church in speaking on behalf of poor, abused, and marginalized people, the majority of whom are women. In preparation for her presentation, U.S. Representative Marcy Kaptur (Ohio) interviewed more than 100 Catholic women; excerpts from the letters these women wrote are included in the volume. Congresswoman Kaptur suggests that America’s culture of freedom be a model in moving the global Church to adopt structures that are more democratic and thus more open to the voices of women.

The short introductory essays to each section by the book’s editor, Elizabeth A. Johnson, are helpful in succinctly framing the questions addressed in the papers. She also reports very briefly on the reactions of the symposium participants to what they heard from the presenters in order to highlight the depth and significance of the issues that concern women in the Church.

Johnson comments in the Introduction to the book that the symposium participants seemed more interested in opening up questions than in arriving at answers or resolutions to the differing viewpoints. Herein lies an important value of the book, that is, surfacing the issues and giving voice to women who live the questions. From various perspectives, the position papers approach issues that are of concern to women in the Church, which will likely generate further discussion by those who read this book. I would like to have seen some suggested questions or guidance for group discussion included, which I think would have made this book an even more valuable resource. Nevertheless, it is a collection that could be used in a variety of settings—parishes, college campuses, religious communities—to encourage much needed discussion about issues that concern women in the Church of the twenty-first century.

Anne Y. Koester

The House of Novello


The Novello Publishing Company was founded in 1829 by Vincent Novello, who settled in England from Italy. With his son Alfred, he developed this fledgling operation into one of the world’s major music publishers, and the Novellos served as mentors to many composers of the Victorian era.

Cooper’s book covers the period from Novello’s founding to 1866, a period of economic and cultural changes during which England was predominantly Anglican, though there was a growing recognition of the importance of Roman Catholic music. Among the few places in Britain where this music was allowed was the Portuguese Embassy, where Vincent Novello—himself a Catholic—was the organist.

The book concerns itself, as its subhead notes, with the “practices and policy of a Victorian music publisher.” Novello
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was in the vanguard of those bringing to the public the music of Haydn, Mozart, Mendelssohn, and, of course, the works of British composers. The publications reflected editorial concepts that were, for their time, concerned with good performance scholarship. The *House of Novello* includes numerous musical examples to illustrate these policies, as well as well-documented business concepts, supporting documents, and a helpful bibliography. The author also spends time with the beginnings of the venerable music journal *The Musical Times*.

This is a scholarly book that is very readable, informative, and enjoyable. Highly recommended.

*William Tortolano*

**About Reviewers**

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

Diane Cunningham is currently the adult initiation and adult education director at Holy Trinity Parish in Washington, DC. She has lived and worked in small and rural parishes in Washington, Idaho, and Nebraska and on Native American reservations in South Dakota, North Dakota, and Montana.

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

Rev. Lawrence J. Madden, SJ, is founder and director of the Georgetown Center for Liturgy, Washington, DC.

Dr. Joe Pellegrino teaches English and coordinates distance learning at Eastern Kentucky University, Richmond, Kentucky.

Dr. William Tortolano is college organist and professor emeritus of fine arts at St. Michael’s College, Colchester, Vermont.

**Publishers**


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Herder and Herder—see Crossroad Publishing.

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Concerts and Festivals

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Little Rock
May 14–15
Cathedral Choir Festival at the Cathedral of St. Andrew.

CALIFORNIA

Yuba City
May 7
Bilingual concert featuring Bob Hurd and Jaime Cortez. Place: St. Isidore Church. Contact: Father Manuel Soria at (530) 673-1573.

ILLINOIS

Elmhurst
May 14–15
Concert and Children’s Concert. Place: Visitation Parish. Contact: Barbara Masters at (630) 834-8190.

MARYLAND

Baltimore
April 3
Youth and young adult pilgrimage and concert by Jesse Manibusan. Place: Rash Field and St. Mary Park, Baltimore. Contact Chris Ashby at (410) 547-5372.

Bethesda
April 23
Hymn festival with Christopher Walker. Place: St. Jane Frances DeChantel Church. Contact Marylou at (301) 330-7565.

MINNESOTA

Minneapolis
April 25
Choral and organ works of Olsson, Bernstein, featuring Lynn Trapp. Place: St. Olaf Catholic Church in downtown Minneapolis.

NEW JERSEY

Vineland
May 16
Concert by Grayson Warren Brown. Place: St. Padre Pio Church. Contact Kit Stout at (856) 691-7526.

OREGON

Seaside
May 4
Concert by Rodolfo Lopez. Place: Our Lady of Victory Church. Contact Sister Juanita Villarreal at (503) 738-6161.

WISCONSIN

Tomahawk
April 23–26
Concert and preaching with Rev. James Marchionda, OF, and John Angotti. Contact: (715) 453-2878

Conferences and Workshops

CALIFORNIA

Paso Robles
April 30–May 3
Workshop featuring Danielle Rose. Place: St. Rose Parish. Contact: Teresa Marsano at (805) 239-7948.

CONNECTICUT

Mystic
May 23–28
Gregorian Chant Workshop featuring Dr. William Tortolano. Gregorian modes, neumes, chironomy, semiotics. Sung Masses and evening prayer in Latin. Place: St. Edmund’s Retreat. Additional information: St. Edmund’s Enzers Island, PO Box 399, Mystic, CT 06355-0399. Phone: (860) 536-0565; e-mail: sacrament@enzersisland.com.

MASSACHUSETTS

Boston
April 13–16

MINNESOTA

Minneapolis
April 24
Living Liturgy Conference with Marty Haugen at Our Saviour’s Lutheran Church. Contact Mary Preus at (612) 871-2967.

NEW BRUNSWICK

Fredericton
May 29–30
High School Youth Rally presented by Steve Angrisano. Place: University of St. Thomas Conference Center. Contact Madelyn Ramier at (506) 444-6025.

NEW YORK

Croton Falls
May 15–16
Workshop on the rosary and concert. Place: St. Joseph Church. Contact David Dziena at (973) 739-8232.

PENNSYLVANIA

Pittsburgh
May 21–22
Convocation for Pastoral Musicians, sponsored by the NPM Pittsburgh Chapter. Theme: “The Eclectic Music Program.” Place: Sheraton Four Points near Pittsburgh Airport. Keynote: Rev. Paul Colloton; concert by John Angotti; panel discussion; breakout sessions. Registration and further information from Herb Dillahunt at nasard@aol.com.

VIRGINIA

Alexandria
May 13
Living Liturgy Conference with Marty Haugen. Contact: Melanie Wieland at (703) 548-8608.

WISCONSIN

Oak Creek
May 8
“Time Out for Women” Conference with Renee Bondi. Contact: (616) 530-9124.

Overseas

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Please send information for Calendar to: Rev. Lawrence Reimann, c.p.p.s., Rensselaer Program of Church Music and Liturgy, Saint Joseph’s College, PO Box 815, Rensselaer, IN 47978. Phone: (219) 866-6272; e-mail: lreimann@stjoef.edu; fax: (219) 866-6100.

April-May 2004 • Pastoral Music
NPM Regionals: Inspiring

Come one, come all! Take advantage of listening to experienced and qualified speakers this summer at the Music Education Pre-Convention Days in Chicago (June 28) and Philadelphia (July 6) as well as in the music education breakouts at each convention: See additional details in Association News, page thirteen in this issue. Each regional has presenters that are engaging and will engage you! You will not only enjoy the presentations, you will be inspired by them. Make the trip: Three great locations! And don’t forget there are wonderful exhibits to explore at each site as well.

There is an additional fee for the one-day pre-convention program: $50 for members; $75 for non-members. Registrants who are not NPM members and do not join the association when they register will receive a one-year trial membership in NPM’s Music Education Division! Register online at www.npm.org.

We Need Chapter Liaisons

In an effort to inform NPM members about music education resources, events, and conferences, the Music Education Division’s Board of Directors, working with the NPM Council of Chapters, has created a new position in local chapters called the MusEd Chapter Liaison. This person functions like the chapter organist liaison: receiving information from the Music Education Division’s regional coordinator to pass along to the local chapter and informing the coordinator about local needs, so he or she can use that information to plan for future events and publications.

Jackie Schulte—music educator and parish organist in Rapid City, South Dakota—is the member of the NPM Council of Chapters who has volunteered to relay information from the MusEd Division to the MusEd regional coordinators to pass along to the chapter liaisons. The liaisons will be responsible for distributing the materials at their chapter meetings and collecting information to send on to the MusEd Board through the regional music education representative. If you belong to an NPM chapter in your diocese and would be interested in serving as a liaison for a one-year term, go to the Music Education Division page at the NPM website (www.npm.org) and click on Chapter Liaison. There you will find the necessary form and details of the job. If you can’t get online to access this information, contact Barbara Varian Barrett, MusEd president, at (650) 343-1375, ext. 142, and she’ll mail or fax the form.

The Password Is Back

Not too long ago, access to the Music Education page at the NPM website was protected by a password. We decided to open the information and resources on this page to all NPM members and, in fact, anyone who has internet access, so we removed the password protection. Now, we find, because so many people find such access helpful, we want to post more sensitive information on this page—information that our members need. So, while most of the information still remains open and widely accessible, there will be a special section of the Music Education page that is password protected and limited to MusEd members only. Look in the April issue of your Catholic Music Educator newsletter to find out what the password is, or contact Kathleen Haley, Membership Director, by phone at the NPM National Office: (240) 247-3000.
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From the Council

Arlington, Virginia

On Saturday, November 13, the Arlington Chapter sponsored a liturgy day, led by Father Giles Dimock, vice president and academic dean of the Dominican House of Studies in Washington, DC, which drew on the Holy Father's encyclical *Ecclesia de Eucharistia*. Following Father's presentation there were four breakout sessions: “Cantors” led by Barbara Iiacqua, “Lector Pracitcum” with H. Berrien Zettler, “Liturgical Environment” with Tom Schafer, and “Building your Instrumental Ensemble” with Dan Kosko. It was an informative and enjoyable event that began with morning prayer and refreshments.

On January 21, a joint board meeting was held in Arlington for the DC, Baltimore, and Arlington Chapters. It is always a pleasure to meet and share food and ideas. As hosts of the meeting, the Arlington Chapter board served a gourmet lunch. We shared our ongoing events and plans and discussed our joint event on April 23-24 with Christopher Walker as clinician.

Cleveland, Ohio

Our Cleveland NPM Chapter has been working on getting reorganized and reactivated this past year. The recently elected officers are Ruth Novak, director; Bob Soeder, assistant director for recruiting; Joe Metzinger, coordinator for planning; Janet Noveske and Bill Toler, co-animators for koinonia; Susanne Sande, secretary; and Melissa Gali Bird, treasurer.

We are pleased to have increased our communication with members via our website and our first newsletter in years, with special thanks to our web master and newsletter editor, Dan Bergen. Our web address is: http://www.geocities.com/clevelandnpm. Check it out for more information on what’s happening in Cleveland!

Ruth Novak
Chapter Director

Detroit, Michigan

In January 2004, about thirty participants traveled to a rural area of our diocese to attend a regional meeting with mini workshops. The workshops were on cantoring, keyboard playing, and choirs in light of the new edition of the *General Instruction of the Roman Missal*.

In February, we co-sponsored a program with the diocese, bringing in Alan Hommerding from WLP for a choral reading session and a musicians' retreat. We are looking forward to a general meeting in April.

Louis Caster
Chapter Director

From the Chapters

Albany, New York

In September, 2003, our chapter sponsored “Tuned for Praise,” a concert of musicians throughout the diocese performing favorite songs from this past summer’s convention. Proceeds went to our youth scholarships: We sponsor six young people to the national conventions.

In November we sponsored Rory Cooney and Theresa Donohoo. In January we did something new—a Catholic School Music Showcase at the beginning of Catholic Schools Week in which thirteen schools each performed two of their favorite pieces and sang a closing song together. There were vocal choirs, chime choirs, and bands. It was great! We plan to sponsor a similar event for parishes in May.

LouAnn Cleary
Chapter Director

Camden, New Jersey

The Church Musicians Association of Camden (CMAC)—the Camden NPM Chapter—sponsored a workshop on developing the children’s choir on Saturday, January 17, 2004. Sally Witkowski, director at St. Isaac Jogues parish in Marlton, New Jersey, was the presenter. Sally has six choirs and more than sixty-five children involved in her program. She successfully incorporates handchime playing with each group. The attendees were treated to many wonderful suggestions and tales of success. Sally’s children were present for demonstrations of warm-ups, singing, and chime playing. Several in attendance will be starting choirs in their parishes.

Ted Kiefer
Chapter Director

Fort Wayne-South Bend, Indiana

The Fort Wayne-South Bend Chapter celebrated the Christmas Season with its Sixteenth Annual Choir Festival, held at St. John the Baptist Catholic Church, Fort Wayne, on the feast of the Epiphany. Participants included six area choirs with brass and handbell ensembles. Students currently enrolled in the Diocesan Or-
gan Training Program were also scheduled to play.

Karen Hope
Chapter Director

Erie, Pennsylvania

Since our diocesan chapter is so spread out geographically, we have been encouraging smaller groups in each of the seven deaneries to come together for meetings. The pastoral musicians from the Meadville Deanery have really been active: This group includes about ten parishes (mostly rural) who celebrated Mass in honor of St. Cecilia with a choir of forty voices and a number of instrumentalists. On February 7, they also sponsored a cantor workshop with Matt Clark from the Office of Worship. As we move across the diocese, meeting with other deaneries, the Meadville group has become our "poster child" for NPM gatherings.

Sister Lucille DeStefano, SSJ
Chapter Director

Gary, Indiana

We held three organ/keyboard and three cantor regional workshops in November to sharpen skills, encourage musical sensitivity, and help musicians feel more secure in their efforts. Led by Sister Evelyn Brokish, OSF, Colleen Lovinello, and Harold Homans, these sessions were well attended, and participants voiced approval and a desire for more such workshops in the future.

Election of officers will take place this year along with regional choral festivals—dates and places yet to be determined. The festivals last winter and spring were a success, and we are looking forward to an even greater participation.

Sister Evelyn Brokish, OSF
Chapter Director

Jefferson City, Missouri

The Jefferson City Chapter met at St. Peter Parish in Jefferson City on January 17. This Chapter is newly resurrected and is attempting to breathe life into the organization on the diocesan level.

Prior to the business meeting, Mary Jo Hitz and Lisa Fender, Coordinators for Planning, asked attendees to introduce themselves by describing their parish roles, hymnal used, voicing and instrumentation used in their liturgies, and the number of Masses each weekend. Following this sharing, we adjourned to the church proper for morning prayer led by Diane Hennessey, Animator for Koinonia. Following prayer, we reviewed selections of new music sent by WLP and OCF, and a business meeting followed.

Officers are Laura Forbis, Chapter Director; Lisa Fender and Mary Jo Hitz, Coordinators for Planning; Diane Hennessey, Animator for Koinonia; Sue Purdon, Secretary; and Don McCoy, Treasurer. The role of Assistant Director for Recruiting has not yet been filled.

Laura Forbis
Chapter Director

Lansing, Michigan

A choral reading session took place October 26 at St. John the Evangelist Church, Davison, with complimentary music provided by GIA Publications. Participating directors each selected, prepared, and conducted one of the chorale pieces. The directors were Julie Richards, St. John the Evangelist, Davison; Dr. Gregory Hamilton, St. Thomas the Apostle, Ann Arbor; Pam Smith, Holy Spirit Church, Hamburg; Ron Vanasdlen, St. John the Baptist, Harland; and Dr. Robert Wolf, St. Patrick Church, Brighton. Accompanist for the event was Thais Mishler, St. Patrick, Brighton.

Our next event was a handbell offering on March 14 at St. Mary Star of the Sea Church, Jackson. Handbell choirs from throughout the diocese played pieces demonstrating different bell techniques and performance pieces.

On March 19, at St. Patrick Church, Brighton, Rev. Liam Lawton from Ireland led a Diocesan Celtic Spirituality Lenten Retreat Experience. The retreat, interspersed with Liam's music, was preceded by a Lenten Soup Supper for the poor.

Dr. Robert Wolf
Chapter Director

Philadelphia, Pennsylvania

On February 7, 2004, the Association of Church Musicians in Philadelphia (ACMP) hosted its fourth annual winter workshops. The program included a master class for cantors and organists focusing on the psalms; a session on music in the liturgy with emphasis on the Sunday liturgy and the changes in the General Instruction of the Roman Missal 2000; music in liturgies with youth, focusing on sacramental celebrations; and vocal ensemble warm-ups and chorale music teaching demonstrating the introduction of a new choral work to a choir.

On March 26–27, ACMP co-sponsored a concert and workshop by John Angotti at Our Lady of Grace Church in Pendel, Pennsylvania. The concert focused on Holy Week/Easter, and the topic for April-May 2004 • Pastoral Music
Saturday’s workshop was working with youth/prayer/music and included a prayer service.

ACMP is preparing for the NPM Regional Convention in Philadelphia, July 6–9, 2004. Volunteers are being recruited and organized to assist in all aspects of convention planning and implementation.

Virginia Chioldo
Chapter Director

Rapid City, South Dakota

The Black Hills Chapter of NPM rescheduled its banquet to honor diocesan music ministers for Friday, January 23, 2004, at St. Martin Monastery, because a blizzard canceled the original event (on St. Cecilia Day in November). Although our bishop was unavailable on this new date, pastoral musicians in attendance were commissioned by his representative. Understanding the importance of honoring volunteer service, our chapter gave recognition certificates honoring music ministers who have served for twenty-five, forty, and fifty years. In addition, a St. Cecilia award was presented in lay and clergy categories.

Because of the rescheduling of the banquet, the January workshop was canceled; however plans remained in place for the music ministers retreat on March 6 at St. Martin Monastery. The theme of the retreat was “I Have Chosen You (John 15:16).” The retreat was presented by Pat Petit who helped us answer the questions: “In what way has God chosen you?”, “How is our life fruitful?” and “How have we been fruitful in the midst of joy, in the midst of suffering?”

Plans are also being made for a summer workshop and for several members to attend the NPM regional conventions. Next year’s activities will be planned this summer.

Jacqueline Schnittgrund
Chapter Director

Rockville Centre, New York

The Rockville Centre Chapter held a very interesting evening with Father Russell Becker, OFM, discussing the music and liturgy of the Sacred Triduum. Father Russell has pastored from east to west, in New York City and Hawaii, and his expertise was much appreciated. The chapter also sponsored a Sunday afternoon retreat: “Recharge You Batteries Before the Lenten Fast.” Chapter members and non-members who attended were truly “re-charged” during this afternoon, which featured a great presentation by Father Bob Smith and a catered dinner at which a table prayer composed by Michael Jencas preceded the meal. Next on our agenda was another NPM Choir Festival in March, with ten local choirs participating.

Sister Sheila Browne, RSM
Chapter Director

Scranton, Pennsylvania

We began a new season of NPM meetings in September at St. Ann Basilica exploring the topic of music and the General Instruction, with Nancy Valtos as our presenter. In October we celebrated our annual Musicians’ Mass at St. Peter Cathedral—an event co-sponsored by our local NPM chapter and our diocesan worship office. We honored those diocesan musicians who have given twenty years or more and fifty years or more to the music ministry of their parish. For our November meeting, we traveled to St. Luke in Stroudsburg and took advantage of their new organ for an evening of organ music on hymn tunes and contemporary songs, with Mark Ignatovich as presenter.

In February, we gathered to take a look at “What Do Youth Want and Need? What Does the Church Want and Need from Youth?” with Jayne Lucas as presenter. In March Joseph Dubinski led the discussion “Recruitment, Rehearsal, Repertoire, and Management of the Small Choir.” Our season will conclude in May with a massed choir festival to which we will invite all interested parish choirs for an evening of music with guest conductor Cyril S Breitansky, director of choral activities at Susquehanna University.

Mark Ignatovich
Chapter Director

Washington, DC

The Washington, DC, Chapter had a very busy fall. In October we presented the third in our series “Music for the Rites,” focusing this year on baptism. Clergy and musicians gathered to take a closer look at the Rite of Baptism, from the documents to the details of the celebration. After a PowerPoint presentation on baptismal fonts (ancient and new), we acted out the rite, exploring the words, gestures, objects, spaces, and particularly the music that enrich and enliven the rite and its participants.

On November 21 we celebrated our years of service as pastoral musicians by gathering for a special liturgy which included the recognition of pastoral musicians who had served thirty, forty, and fifty or more years. The evening ended with a gala reception sponsored by the Archdiocesan Office of Worship. A group of seventy singers and instrumentalists from parishes throughout the area led music that reflected the cultural diversity of the archdiocese and of the gathered assembly. The prelude and liturgy included music in Latin, Spanish, French, Sutu, Vietnamese, Tagalog, and English.

In January, pastoral musicians from throughout the archdiocese came together at eight locations for an evening of sharing; this year’s topic was versatile music. In March, our Lenten retreat was led by Dr. Carol Doran. We conclude this year’s program on April 23–24 with Christopher Walker and our spring choral event (co-sponsored with the Arlington, Virginia, Chapter) which will feature a hymn festival and choral workshop.

Mary Beaudoin
Chapter Director
Putting the Profession in Print

There's an old slogan derived from newspaper reporting: "If it isn't in print, it doesn't exist." This affirmation was used as a reminder to new reporters to write down quotations for attribution, and it was a reminder to editors to create a "paper trail"—a series of memos and messages to confirm the details of the stories that they were going to print.

The same affirmation, to a large extent, is true about our religious and liturgical history. Without the texts that have been written down and, after the fifteenth century, printed, we would know only what people could remember about the stories of God's marvelous works, especially about Jesus the Christ and his early followers. Without collections of texts and descriptions of how worship was (or should have been) enacted, there would be no history of Christian worship or heritage of texts and music to sing and play. In our own work, we constantly refer back to Sacrosanctum Concilium (the Constitution on the Sacred Liturgy) and the General Instruction of the Roman Missal as well as other texts to find the general principles that guide our ministries. And for interpretation of those general principles, we look to commentaries and even to this magazine.

For similar reasons, the Board of Directors for DMMD has, down the years, created or approved a series of statements and commentaries about the professional aspects of our work. Once the structure of the division made it possible, DMMD members have also confirmed these statements during NPM conventions. Many DMMD members are familiar with these texts and where to find them, but other people may not be aware of them. So here, with a brief description of each, is a chronological list of the statements and texts prepared by or approved by the DMMD leaders and the members and published by NPM Publications or in other ways.

1988. As one of its first formal acts, the DMMD Board endorsed An NPM Workbook: Job Descriptions, Contracts, Salary, developed and written by Rev. Virgil C. Funk. This workbook provides a helpful step-by-step process for writing a contract and job description for a pastoral musician. Though designed for use by full-time directors of music ministries, it also contains helpful tools for writing contracts and job descriptions for part-time salaried musicians. This book was revised and updated in 1996. An NPM Workbook: Revised Edition is available from NPM Publications ($15.00).

1991. Chaired by Dr. John Romeri, the Professional Concerns Committee of the DMMD Board of Directors published Hiring a Director of Music: A Handbook and Guide. In thirty-four pages, this book offers practical suggestions about forming a search committee, advertising the position, evaluating applications, interviewing and auditioning, selecting the musician, and welcoming the new musician to the parish. Available from NPM Publications ($5.00).

1991. The members of the DMMD approved two statements related to their professional concerns: Pre-Recorded Music in the Liturgy and Just Compensation.

“The singing of the liturgical assembly should be led by live musicians, and not by devices that provide pre-recorded accompaniment,” the first resolution affirms. And the second notes that, in their 1986 pastoral letter Economic Justice for All, the U.S. bishops argued that “the Church itself . . . ought to provide compensation similar to that provided by ‘responsible employers in our nation’.”

At this same time, the DMMD approved a code of ethics which all DMMD members must affirm. This code with commentary is posted on the DMMD page at the NPM website: www.npm.org. Click on Divisions/DMMD/Documents to access pdf copies of the Code of Ethics and the two statements approved in 1991. Printed copies of these statements are also available from NPM Publications.

1995. Working for the Education Committee of the DMMD Board, Sheila Browne, mm, and John J. Miller prepared the annotated bibliography contained in Qualifications for a Director of Music Ministries: A Statement and Bibliography. The statement itself, describing the pastoral, liturgical, musical, and organizational skills to be expected of a full-time director of music ministries, was adopted by DMMD members in 1993. This statement is the basis for subsequent texts, including the salary guidelines published in 2001. The publication is available from NPM Publications ($5.50).

2001. At NPM’s Twenty-Fifth Anniversary Convention, the members of DMMD ratified The Director of Music Ministries in the Parish: Work and Remuneration. This statement about salary guidelines, with an accompanying worksheet and appendices, offers a rationale for and a guide to developing an appropriate salary for this position. The text is available at the DMMD page online: Divisions/DMMD/Salary Guidelines. The book is also available in print from NPM Publications ($5.00).

Additional Aids

Though they are not formal statements by the division, the Professional Concerns articles in Pastoral Music offer additional support and practical ideas about full-time music ministry. Several of those articles are available at the DMMD page on the NPM website: Divisions/DMMD/Articles.

Other products from NPM Publications will also be very helpful to DMMD members and other pastoral musicians. A full list of available publications is on the NPM web page: Click on Publications. Street address: NPM Publications, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. Phone: (240) 247-3000, ext. 26. E-mail: nppm@npm.org.

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Dr. Gordon E. Truitt is the senior editor for NPM’s publications.
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