

NATIONAL ASSOCIATION *of*
PASTORAL MUSICIANS

June-July 2004

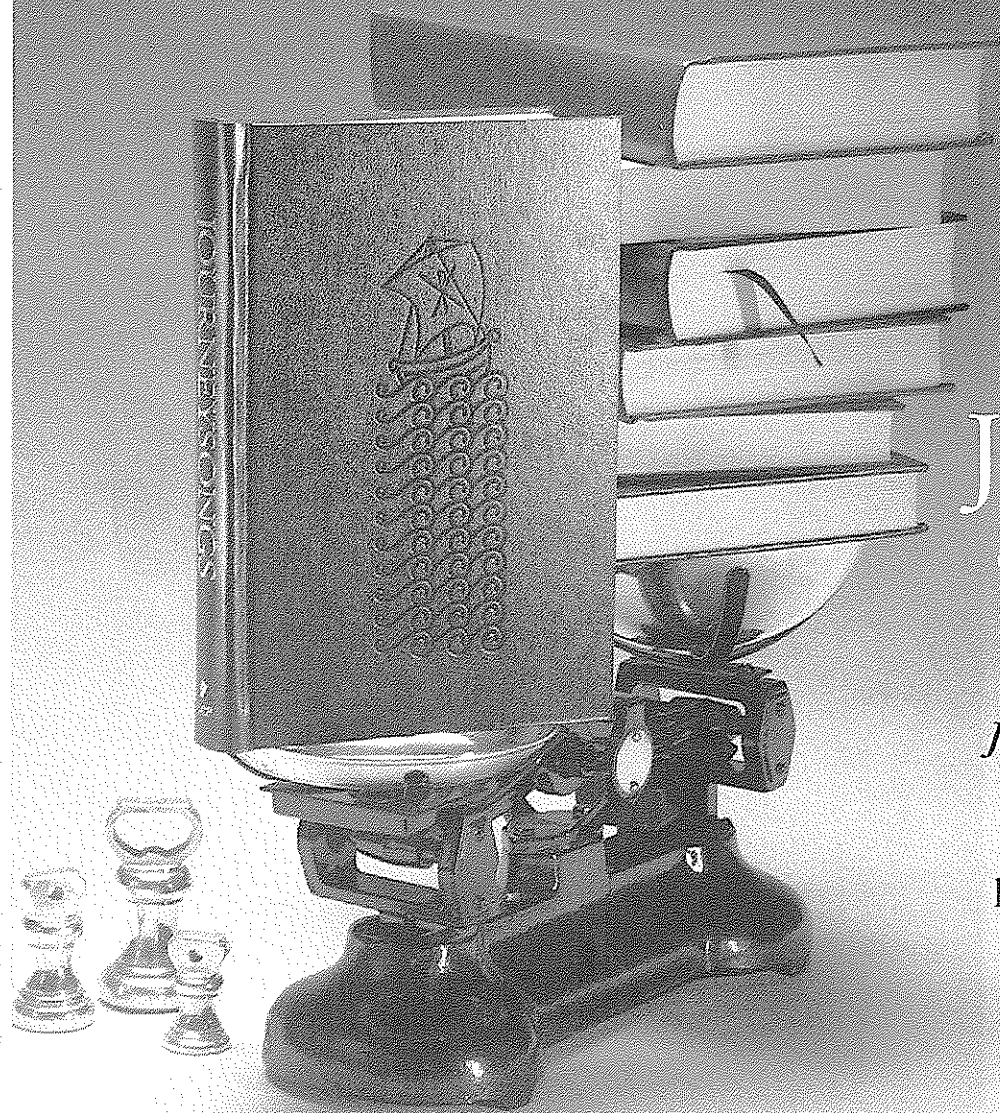
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ends of the
world, their
message**
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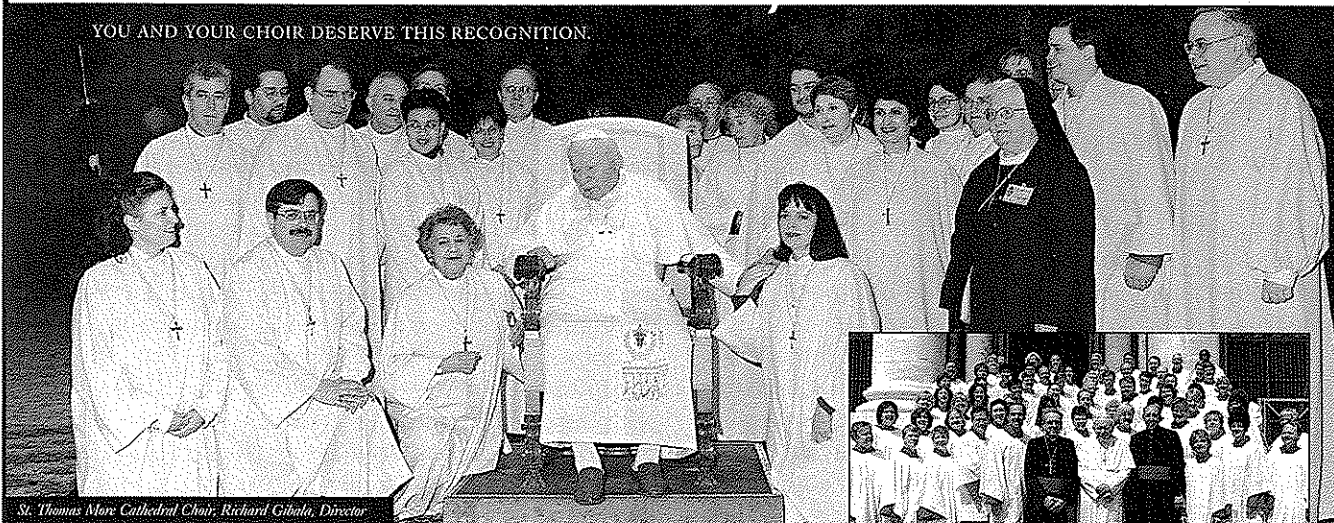


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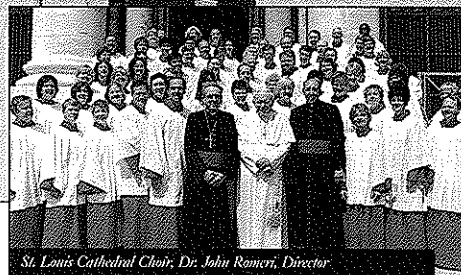
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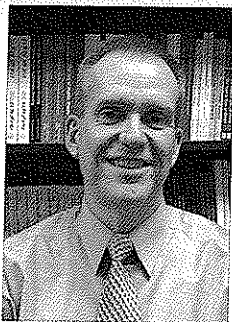
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June 1, 2004

Dear Members:

As members of the National Association of Pastoral Musicians, we are part of an amazing network of committed musicians, clergy, liturgists, and other leaders of the church's worship. In the following pages I would like to bring you, the members of NPM, up to date on the activities and state of our association for the year 2003.

Education

NPM continues to devote most of its energy and resources to the continuing education of its members and of others involved in musical and liturgical ministry.

In July we gathered nearly 3,000 paid registrants for the NPM National Convention in Cincinnati, Ohio. Just over thirty per cent of our total membership participated in the convention—a very high percentage when measured against convention attendance of comparable organizations. It is quite clear from this year's convention that NPM members continue to find great value in our conventions, based on their attendance, their incredible enthusiasm, and their very high evaluations of convention programs.

During 2003 more than 584 persons participated in thirteen NPM educational institutes, including two bilingual programs. NPM staff members also conducted programs for eleven dioceses and served as clinicians for conferences of two other national organizations.

Publications

NPM's most important publication, the professional journal *Pastoral Music*, continues to offer timely articles on a variety of issues. During 2003 we turned our attention to such important topics as the place of Mary in the liturgy; praise music in Catholic worship; Asian cultures in American Catholic liturgy; implementation of the most recent edition of the *General Instruction of the Roman Missal*; continuing liturgical renewal; and celebrating the presence of Christ through sung worship. *Pastoral Music Notebook* continues its transition to a members' newsletter, while *The Liturgical Singer* is taking some new directions under the leadership of a new editor.

During 2003, in addition to our magazine and newsletters, NPM published two booklets to assist pastoral musicians, clergy, and others with implementation of the revised *General Instruction*. *Singing Our Worship* is a practical guide to the musical dimensions of the document, while *The Way We Worship* provides

articles on various aspects of the *Instruction*, including theology, ritual, and catechesis.

Certification

During 2003 we awarded the very first certificate for full-time music ministry, the CDMM (Certified Director of Music Ministries). In addition, a dozen members successfully completed the requirements for one of our two organ certificates.

Finances

2003 was the first year since 1999 that NPM finished the year with a surplus. Over the past two years we have reduced our staff by approximately twenty per cent and have drastically cut our operating expenses. We also made modest increases in both our membership dues and convention registration fees, and during 2003 we raised nearly \$40,000 through contributions to the NPM Annual Fund. The commitment and generosity of NPM members, along with the dedication of the leadership and staff, have helped us to take important steps toward financial health, so that we can continue to expand our programs and serve our members more effectively.

Into the Future

We are already in the midst of a very promising new year for NPM. During 2004 we are introducing some exciting new programs, including Hispanic ministry days and music ministry leadership retreat days during each of our regional conventions. For the first time we are also conducting one of our stand-alone educational institutes—the Handbell Institute—in conjunction with a regional convention.

We are working collaboratively with several dioceses, with the Bishops' Committee on the Liturgy, and with a number of national Catholic and music organizations. We are likewise broadening our ecumenical contacts to consider ways in which we can cooperate with similar organizations in the other churches so we can all serve our members better and improve the quality of music ministry.

As NPM and its members continue to foster the art of musical liturgy, there is a great deal of work still to be done. All of us who serve you in the leadership of this association are honored to be working with you in this ministry.

Jubilate Deo!

J. Michael McMahon

J. Michael McMahon
President

June-July 2004 • Pastoral Music

Annual Report to the Membership

FOR THE YEAR JANUARY 1 TO DECEMBER 31, 2003

Membership

	Dec. 31, 2002	Dec. 31, 2003
Total Membership	8,928	8,894
Divisions		
DMMD	748	739
Music Education	297	280
Sections		
African American Musicians	99	100
Campus Ministers	136	145
Cantors	2,073	2,088
Choir Directors	2,270	2,205
Clergy	1,481	1,541
Ensemble Musicians	1,239	1,230
Hispanic Musicians	186	187
Musicians in the Military	41	45
Organists	1,913	1,856
Pianists	167	317
Responsible for Leadership in Music Ministry	2,222	2,093
Seminary Music Educators	94	91
Youth	1,100	1,107
Eastern Church Musicians	in formation	
Asian/Pacific Rim Musicians	in formation	
Musicians Serving Religious Communities	in formation	
Pastoral Liturgists	in formation	53
Chapters		
2003	73 (63 permanent, 10 temporary)	
2002	69 (55 permanent, 14 temporary)	
2001	70 (56 permanent, 14 temporary)	
2000	65 (53 permanent, 11 temporary)	

Publications

	Dec. 31, 2002	Dec. 31, 2003
Members and Subscribers		
Pastoral Music	9,539	9,264*
Notebook	9,357	8,951
Liturgical Singer	1,540	1,334**
Praxis	766	743
Catholic Music Educator	309	297
Clergy Update	1,494	1,480

The year 2003 saw overall membership remain steady—almost identical to the number for 2002, despite problems in the economy and cutbacks in parish budgets.

Membership in our two divisions remained strong, reflecting continued interest in professionalization among directors of music ministry and those working in music education.

Membership in the sections, for the most part, is unchanged, with two notable exceptions. Membership in the Section for Pianists has nearly doubled, perhaps in response to the increasingly frequent use of piano in Catholic worship. And the Section for Pastoral Liturgists, just in the formation stage last year, is beginning to attract members with a strong interest in this aspect of our ministry.

Nearly two-thirds of our members are represented by three special interest sections. There are more than 2,000 members each in the cantor and choir director sections and in the section for those responsible for music ministries.

NPM is increasingly becoming a permanent part of the scene in U.S. dioceses, as the number of chapters shows steady increase and as more and more chapters move from temporary to permanent status.

* This number includes 160 non-member subscribers and 185 libraries.

** Total number of copies sent to 453 subscribers.

NPM members clearly value the experience of **conventions**. The NPM National Convention in Cincinnati drew nearly 3,000 paid participants, representing nearly one-third of the total membership. Many comparable organizations report member attendance of approximately ten percent at national gatherings.

Nearly 600 members participated in thirteen NPM educational **institutes** during 2003. The previous year showed a much larger number of participants because of the one-day seminars on the new edition of the General Instruction of the Roman Missal.

NPM's **finances** continue to show marked improvement in 2003. Although 2002 produced a budget deficit, the deficit was fifty-five percent lower than that for 2001. In 2003, after three successive years of deficit budgets, the 2003 financial report shows a modest surplus.

Education

Conventions

	Total Paid Attendance
2003 National Convention: Cincinnati, Ohio	2,987
2002 Regional Conventions: Anaheim, Omaha, Rochester	2,331

Institutes

	Total Paid Attendance
2003 13 Institutes	584
2002 16 Institutes	1,103
2001 9 Institutes	667
2000 12 Institutes	555

Finances

	2002	2003
Revenue		
Membership and Publications	\$ 497,562	\$ 514,115
Conventions	371,455	717,371
Institutes	218,632	168,758
Advertising and Exhibits	182,955	203,789
Administration	28,270	49,890
Total Revenue	\$1,317,339	\$1,653,923
Expenses		
Membership and Publications	\$ 341,191	\$ 401,573
Conventions	316,395	462,780
Institutes	248,764	160,359
Advertising and Exhibits	137,105	140,986
Administration	359,969	398,992
Total Expenditures	\$1,444,429	\$1,564,690
SURPLUS (DEFICIT)	(284,814)	89,233

Goals and Objectives for the Strategic Plan

APPROVED BY THE NPM BOARD OF DIRECTORS

JANUARY 2004

MISSION STATEMENT

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

Goal A. To INCREASE MEMBERSHIP TO 10,500 INDIVIDUALS AND 3,000 PARISHES BY 2005

Objectives to be accomplished in 2004:

- Objective A-1: Improve and expand membership and sectional portions of the NPM web site. (National Office)¹
- Objective A-2: Devise a strategy for involving chapters in recruiting new members for the national organization. (Council of Chapters and National Staff)
- Objective A-3: Devise a strategy for bringing about congruence between national and chapter membership. (Council of Chapters and National Staff)
- Objective A-4: Carry out a membership promotion for college-age students in cooperation with campus ministers. (Standing Committee for Campus Ministers and National Staff)
- Objective A-5: Devise a strategy for targeting specific groups for membership promotion. (Membership Committee and National Staff)
- Objective A-6: Conduct research on membership trends, including reasons for non-renewing membership. (Membership Committee and National Staff)

Goal B. To EVALUATE USE AND VIABILITY OF PROGRAMS AND ADJUST OFFERINGS TO MATCH MORE CLOSELY MEMBERS' INTERESTS AND WILLINGNESS TO SUPPORT THEM BY 2005

Objectives to be accomplished in 2004:

- Objective B-1: To evaluate the experience of including alternate programming in conjunction with the 2004 Regional Conventions in light of future regional planning. (National Office and Education Committee)
- Objective B-2: To survey members to collect pertinent data to evaluate NPM educational offerings. (National Office and Education Committee)

- Objective B-3: To recommend whether and how to offer CEUs for appropriate NPM programs. (National Office and Education Committee)
- Objective B-4: To evaluate ways in which conventions, institutes, mentors, distance learning, etc. can serve as certification vehicles for participants. (National Office, Education Committee, and Certification Committee)
- Objective B-5: To research ways in which NPM institutes and certification programs could be enhanced through distance learning, internet learning, and/or video conferencing. (National Office, Education Committee, Certification Committee)
- Objective B-6: To continue the process of curriculum development for our institutes and assess the hiring of faculty in light of these needs. (National Office and Education Committee)

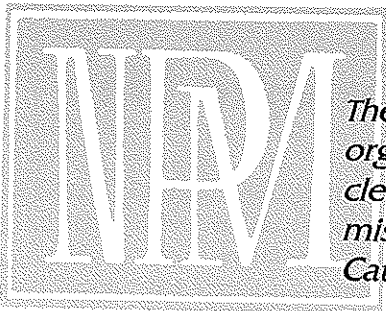
Goal C. To STABILIZE NPM FINANCES AND DIVERSIFY FUNDING SOURCES BY 2005

Objectives to be accomplished in 2004:

- Objective C-1: To begin planning for establishment of an NPM Endowment Fund. (Development Council, Finance Committee, and National Staff)
- Objective C-2: To attract \$10,000 in new donations for program scholarships. (Development Council, National Staff)
- Objective C-3: To apply for at least two grants in support of NPM education and certification program development. (National Office)
- Objective C-4: To engage an individual to help with grant writing. (National Office)

Note

1. The notations in parenthesis following each objective name the people or organizational unit responsible for implementing and accomplishing that objective.



Mission Statement

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PASTORAL Music

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

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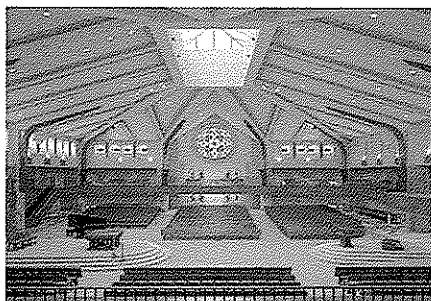
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Association News

Conventions Update

Chicago: Churches and Organs

The liturgical space tour and organ crawl are popular pre-convention activities at any NPM site. The liturgical space tour in Chicago will feature three buildings: a new building with antiphonal seating, a renovation of one of Chicago's older Gothic spaces, and a small but spacious building that represents the architect's first venture into church design. Though the first church, dedicated to St. Anne in Barrington, was constructed in 1884 to serve a small, rural parish, the current large suburban community now worships in a new space that was dedicated in 2000. St. Nicholas Parish, founded in Evanston to serve one ethnic community, has renovated its Gothic building to serve a multi-ethnic community. And Our Lady of Hope, Rosemont, illustrates what can be done with a smaller contemporary building.



St. Anne, Barrington, Illinois

The organ crawl, held at the same time as the liturgical space tour, will visit and hear instruments in four churches. St. Petronille in Glen Ellyn, in the Diocese of Joliet, houses an electric-pneumatic 1979 Schantz that was rebuilt in 1997. St. Procopius Abbey in Lisle began in 1885, when Benedictine monks from St. Vincent Abbey, Latrobe, Pennsylvania, came to Chicago to minister to Czech and Slovak immigrants. Following the school and college they had founded (now Benet Academy and Benedictine University), the monks moved their ab-

bey from Chicago to Lisle in 1914. A new abbey complex was completed in 1970, and the abbey church houses a 1972 electric-pneumatic Moeller instrument. St. Raphael in Naperville is a fairly new parish with an open and light-filled worship space. Here we will listen to a 1999 electric slider Berghaus organ. Finally, at Marmion Abbey in Aurora, we will hear a 1997 Ott mechanical instrument. Benedictine monks from St. Meinrad Archabbey in Indiana came to Aurora in 1933 to staff a local high school, later renamed Marmion Academy, and in 1943 they were able to begin a new priory which, in 1947, became an independent abbey. A new abbey church, dedicated to St. Augustine of Canterbury, opened in 1998.

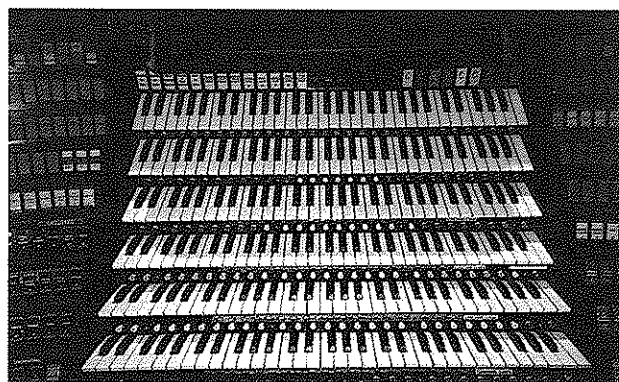
Philadelphia: Organs and Churches

New information about the sites to be visited and organs to be heard during the Organ Crawl on Tuesday, July 6, is online at <http://www.npm.org/Education/Events/convention/Phili/pre-convention.htm>. The tour will begin with a visit to First Presbyterian Church to hear the recently rebuilt Reuter organ in this historic building. First Presbyterian Church was organized in 1696, but it now occupies a building that was constructed after the Civil War (1869–1872). The other site we will visit is the Lord and Taylor Department Store, which

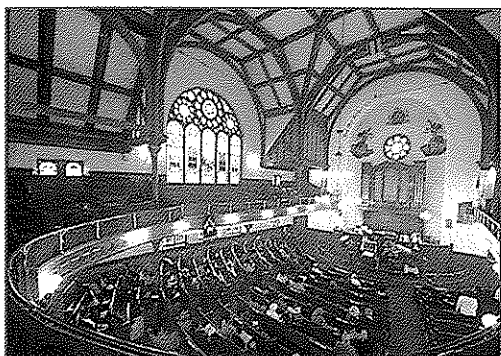
houses the famous Wanamaker Organ. The tour will conclude with the daily noontime organ recital which is part of the store's tradition.

And don't forget the two pre-convention church tours in Philadelphia on July 6. The Historic Church Tour will visit sites sacred to four Christian traditions: African Methodist Episcopal, Religious Society of Friends, United Methodist, and Roman Catholic. The current building of Mother Bethel AME Church, built in 1890, sits on the oldest piece of land continuously owned by African Americans in the United States. Arch Street Meeting House, the oldest Friends Meeting House still in use in the United States—and the largest one in the world—was built in 1804 and enlarged in 1811; it stands on property donated by William Penn that has been in use by the Religious Society of Friends (Quakers) since 1693. Old St. George's United Methodist Church, founded in 1767, worships in the oldest Methodist church building in continuous use in the United States, built in 1763 for a German Reformed congregation and taken over by the Methodists in 1769. Old St. Joseph's is the first Catholic parish formed in Philadelphia. Father Joseph Gheaton, a Jesuit from Maryland, took possession of the property in 1733 and celebrated the first public Mass in Philadelphia on the site—the only place in the thirteen colonies at that time where Catholic religious services could be conducted publicly. The present church building, dedicated in 1839, is the third on the site.

The Liturgical Space Tour, offered at the same time as the Historic Church Tour, will visit three sites. Pennsylvania is the oldest Episcopal diocese in the United States, formed in 1784. The current cathedral building was rebuilt in Romanesque style in 1906, following a disastrous fire that destroyed the previous building,



Manuals of the Wanamaker Organ in Philadelphia



Mother Bethel AME Church, Philadelphia

and renovated in 2002. The National Shrine of St. Rita of Cascia was founded as a parish to assist Italian immigrants in the early twentieth century. The upper church was completed in 1915, and it remains in use as a space for worship; the lower church was renovated in 2000 as a place of devotion to St. Rita and a small weekday chapel. The recently constructed Chapel of St. Joseph serves the campus community of St. Joseph's University, founded by the Jesuits in 1851.

Phoenix: New Churches

As the population in the area expands rapidly, the Diocese of Phoenix has had to construct several new churches. Four of the best of these new facilities are on the pre-convention liturgical space tour in Phoenix on Tuesday, August 3. St. Thomas Aquinas Parish in Litchfield Park began as a mission of St. Mary Basilica in Phoenix in 1913. The mission became a separate parish in 1975, and a new church building was dedicated in 1986. Construction of the current brand-new church and school, serving the western Phoenix metro area, became necessary as both Phoenix and Litchfield Park expanded.

The church building for St. Patrick Parish, the largest Catholic parish in Scottsdale, opened in 2002. An article in a local newspaper describing the building said it has "no bad seats; no parishio-

ner sits more than sixty feet from the altar." It also called the building "one of the most beautiful Catholic churches in the Northeast Valley." The parish was established in 1980, and its first church was built in 1985.

Stunning stained glass surrounds the worship space in the new church of St. Thomas More, Glendale, which preserves and honors its desert setting in the grounds around the building.

The final stop is at St. Joan of Arc Parish, Phoenix. Established in 1979, a church building was constructed in 1982. The new "modern gothic" church, seating 1,300 in the main worship space, and the Katherine Drexel Chapel were dedicated in 1999.

Días del Ministerio Hispano

La Asociación Nacional de Músicos Pastorales (NPM) presenta los días en Español. Chicago: domingo, 27 de junio; Philadelphia, viernes, 9 de julio, y sábado, 10 de julio; Phoenix: domingo, 1º de agosto. ¿Invitadores? Todos aquellos que trabajan o forman parte del ministerio de música hispana, incluyendo directores de música, directores del coro, guitarristas, cantores, miembros del coro, los encargados de la preparación de la liturgia, el clero, y otros músicos.

Las sesiones serán dirigidas por renombrados presentadores: Diego Correa (Philadelphia), Jaime Cortez (Phoenix), Norma García (Chicago), Peter Kolar (Chicago), Rodolfo López (Phoenix), Pedro Rubalcava (Chicago, Philadelphia, Phoenix), Mons. Nelson Pérez (Philadelphia), Damaris Thillet (Philadelphia).

Más información: <http://www.npm.org/EducationEvents/convention/NpmHispanicDays.pdf>. Teléfono (en Inglés): (240) 247-3000.

Handbell Institute

For the first time in NPM's history, we are offering a summer institute within a convention. For a small additional fee, participants in the Central Regional Convention (Chicago, June 28–July 1) will also be able to participate in the NPM Handbell Institute. Under the direction of Jean McLaughlin and Jeffrey Honoré, the institute will begin on Sunday, June 27, at 5:00 PM. Jean is the director of music ministries at St.

Joan of Arc Parish in Toledo, Ohio, and a member of the NPM Board of Directors; Jeffrey is the director of music ministries at St. Matthias Parish in Milwaukee, Wisconsin, and director of the Milwaukee Archdiocesan Choir. Additional sessions will take place on Monday morning before the convention begins and then on Monday afternoon (3:30–6:00), Tuesday during the morning and afternoon breakout sessions, Wednesday morning, and during the breakout session on Thursday morning. For additional information, check the NPM website: <http://www.npm.org/EducationEvents/convention/Chicago/index.htm>.

Deadlines on the Horizon

The advance registration for the Central Regional Convention (Chicago, June 28–July 1) has passed—it was May 28—but you can still register for this wonderful event. Use the registration form in the convention brochure or register online at <http://www.npm.org/EducationEvents/convention/Chicago/index.htm>. By the time you read this, the deadline for the Eastern Regional Convention (Philadelphia, July 6–9) may also have passed (June 4), but you can still register, though you'll have to pay the regular fee rather than the discounted advance fee. July 2 is the advance registration deadline for the Western Regional Convention (Phoenix, August 3–6). So be sure the send your registration in to guarantee your participation in one of these exciting and formative events!

Institutes Update

New Program Scholarships

The generosity of NPM members has made possible a new scholarship fund to assist with the cost of attending NPM educational programs. The NPM Program Scholarship Fund assists pastoral musicians with limited financial resources in taking advantage of continuing educational opportunities at NPM conventions and institutes. Applicants must be NPM members and should be from economically disadvantaged parishes. Applications are considered on a case-by-case basis. Scholarships for conventions include full convention registration only; those awarded for NPM institutes include the commuter registration fee only. All remaining costs must be borne by the applicant and the parish. Further information and an application



Main window behind the sanctuary, St. Thomas More, Glendale, Arizona.

Bishop Kenneth E. Untener, 1937–2004

By almost any measure, Kenneth Edward Untener was an extraordinary man. His right leg was amputated three inches below his knee while he was in high school, but that did not prevent him from playing hockey. He loved being introduced as "the best one-legged hockey playing bishop in the world—bar none!"

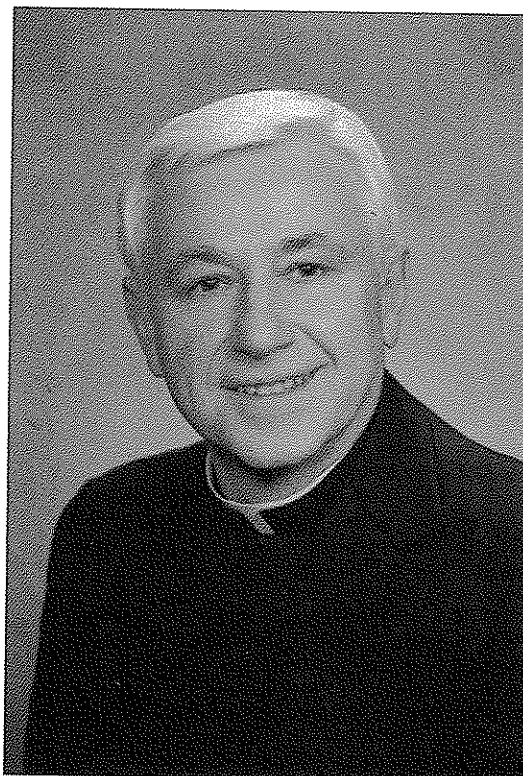
At the close of his ordination as bishop of Saginaw, Michigan, the community knew something was up when he came to microphone and said "Good evening" in several languages, among them French, Spanish, and Polish. The respective nationalities cheered at each greeting. He concluded his remarks this way: "You know when you go into a restaurant and a waitress comes over and says: 'Good evening, my name is Mary and I'm here to be your waiter?' Well, good evening! My name is Ken, and I'm going to be your waiter for a long, long time." And so he was, for twenty-four years.

Bishop Untener understood that being a member of the hierarchy was not something that allowed him to lord it over people but required that he care for them as a shepherd. "That they might have life" was his episcopal motto. When he sold the bishop's official residence, he did it in part because he realized that, as bishop, "I have more houses than I need; I'll just live in them." And so he did, moving among the diocese's sixty-nine parishes. His moving from parish to parish became such a symbol of his ministry that I still remember "Ken Untener's Rules for Packing": 1. Roll, don't fold. 2. The last thing you do before you leave is pack; the first thing you do when you arrive is unpack. 3. If it won't fit in the trunk of the car, it's not coming with me this time.

Not only did he move a lot, but he understood in his bones the symbol of a pilgrim church on a journey.

Bishop Untener was a world-renowned preacher and presider, and he shared those gifts often at NPM conventions. He first spoke at the 1982 Regional Convention in Pittsburgh,

less than two years after being ordained a bishop, where he shared with us a vision formed by his own experience and expressed in his book *Sunday Liturgy Can Be Better*. At the St. Louis Convention in 1983, he described the process



he had recently introduced for improving homilies in his diocese: sharing tape recordings of homilies with a small group of preachers (priests and other preachers, including lay people and himself) and reflecting on them. In those meetings, he said, the participants "talk, as we have not ever talked, about the struggle to communicate God's word, about the work of the Spirit, about our own fears and strengths." If you preach on a regular basis, you know the humility and dedication to homiletics this program generated.

Bishop Untener presided at the convention liturgy and preached in San Jose, California, in 1994; he also reported on his progress on the preaching program and announced his plan to start a new and even more challenging series of meetings that would reflect on videotape recordings of whole Masses. He gave the

opening plenum talk in Cleveland, Ohio, in 1996; did a clergy session with two other bishops in Helena, Montana, in 1998; and gave a preaching workshop in Las Vegas, Nevada, in 2000. Anyone who heard him speak experienced his honesty, his sincerity, and his human authenticity. He used metaphors that stuck with you. I remember when he used an overhead projector to show some drawings of a golfer (drawn as a stick man) hooking the golf ball to the left. He pointed out that the tendency of a golfer to hook was like the natural tendency of the contemporary follower of the Gospel toward the poor. When all other things are equal, the Church leans toward the poor. That was a long way from the biblical language of the Beatitudes but a clear image of often-ignored Catholic social teaching. (Bishop Untener then made fun of himself by claiming that when he drew the stick man he was drawing an accurate portrait of himself!)

Bishop Ken Untener was a model for how the Second Vatican Council's *Decree on the Bishop's Pastoral Office in the Church (Christus Dominus)* was going to be enfolded in the American culture—by bishops who are shepherd and teacher, presenting Christian doctrine adapted to the needs of the times. Chapter eleven of that conciliar document reads like a description of Ken's life. He believed, as the title of his early book proclaimed, that *Sunday Liturgy Can Be Better*—and he worked with priests, religious, lay presiders, and whole congregations to make it so.

Bishop Ken Untener was an extraordinary man and bishop—precisely because he was so ordinary. He was a friend to all who love the Church, and he gave his life for them. May he enjoy the fruits of the resurrection to new life.

Virgil C. Funk

Rev. Virgil C. Funk is the founder and president emeritus of the National Association of Pastoral Musicians.

form are available at the NPM website: www.npm.org. If you do not have access to the internet, contact the NPM National Office by phone: (240) 247-3000.

There's Still Room

Even though one deadline for advance registration has passed (May 18, Cantor Express in Dubuque and Pastoral Liturgy Express in Santa Rosa) and several more are just around the corner, there's still room for interested participants in this year's summer institutes. Space is getting tight for the Guitar and Ensemble Institute in Cincinnati (July 12-16), but you can still register in advance if you get your registration in by June 11. Other institutes with an advance registration deadline in mid-to-late June include the Keyboard Express (Organ and Piano) in Kansas City, Missouri (June 15); Cantor Express in Washington, DC (June 16); Pastoral Liturgy Institute in Worcester, Massachusetts (June 19); Music with Children Institute in Youngstown, Ohio (June 21); Cantor Express in Canton, Ohio (June 23); and the Choir Director Institute in Baton Rouge, Louisiana (June 26).

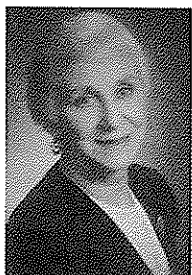
Cantor Express Oops!

The registration form for the 2004 Cantor Express programs is not clear on one point: Only people registering for the June 18-20 program in Dubuque are asked to identify their skill level (beginning/intermediate or advanced). Such identification is not required for the other three programs.

Members Update

Modulations

Dolores Hruby is retiring this year. Her accomplishments were celebrated by the NPM Grand Rapids Chapter at the end of April with a special evening prayer that featured her compositions. Known as both a choir director and a composer, Dolores has worked as a choral clinician in many states, and her compositions have been printed by ten publishers. Ms. Hruby has worked closely with NPM, writing for *Pastoral Music* and working as a breakout facilitator and choir director at NPM conventions. Cur-



Participants in the chant consultation in Washington, DC, included (l-r) Prof. Edward Schaefer, Rev. Paul Colloton, OP, Rev. Cyprian Consiglio, OSB CAM, and Prof. J. Michael Thompson.

rently Ms. Hruby is music coordinator at St. Jude Church in Grand Rapids, Michigan, and director of the parish's adult choir.

Meetings and Reports

Chant in the New Missal

Working with the USCCB Committee on the Liturgy Secretariat, NPM recently helped to organize two consultations of experts to provide advice to the Bishops' Committee on the Liturgy on the development of chant for the English-language edition of the *Missale Romanum*. The committee will take the results of this consultation into consideration during its meeting in June and, like other English-speaking national bishops' conferences, pass along its recommendations to the ICEL Episcopal Board for further action. About fifteen participants gathered at each of two sites in early May: at the USCCB headquarters in Washington, DC (May 6) or at the Hilton O'Hare Airport Hotel in Chicago (May 10).

The focus in each session was on the dialogic and presidential texts, and the participants agreed in general that music in the new Missal should adapt the chants in the *Missale* to English without too much alteration of the music; that the music in the *Roman Missal* should be accessible to the ordinary priest celebrant and the ordinary congregation; that the music should be in place in the book—as is generally the case in the Latin original—and not in an appendix, to indicate that singing these texts is a normative

practice; and that appropriate catechetical and supportive materials should be prepared well ahead of the publication date for the Order of Mass and the rest of the Missal, to assist with preparation for the new book and to emphasize the importance of singing the liturgy.

Instituto Silver Jubilee

The Instituto Nacional Hispano de Liturgia is celebrating its twenty-fifth anniversary during its tenth national conference, held in Los Angeles, August 12-15. The Instituto began as a gathering of liturgists in 1979 at the Mexican American Cultural Center, and it now has an office at The Catholic University of America in Washington, DC. For additional information on the conference, check the Instituto's website: <http://liturgia.cua.edu>. Phone: (202) 319-6450; e-mail: cua-inhl@cua.edu.

Mathis Award

The Notre Dame Center for Liturgy has announced that the 2004 Michael Mathis Award will be presented to Dr. Fred Moleck at the opening session of the Center's annual pastoral liturgy conference on Monday, June 14. Dr. Moleck, editor of the *GIA Quarterly*, has been a longtime member of NPM, a contributor to *Pastoral Music* and other publications, and a presenter at NPM's conventions and institutes. We join our congratulations to those of the Center in this honor.



Children's choir in Baghdad, Iraq. Photo by David P. Young, courtesy of the Presbyterian Church (USA).

Pastoral Musicians and Evangelization

**Through all the earth their voice
resounds, and to the ends of the
world, their message**

Psalm 19:4

Pastoral Musicians: “Fitted for Proclaiming the Gospel”

BY DEAN DANIELS AND VAL KELLER

The title for this article comes from *Evangelii nuntiandi*, an apostolic exhortation of Pope Paul VI delivered at the end of the 1975 Holy Year, one year after the Third General Assembly of the Synod of Bishops, on the tenth anniversary of the closing of the Second Vatican Council (December 8, 1975), which had a single objective, according to Paul VI: “to make the Church of the twentieth century ever better fitted for proclaiming the Gospel to the people of the twentieth century” (EN, 2).

Twenty-nine years ago, this great document from the postconciliar period was released at the request of the bishops of the Third General Assembly and in response to that synod assembly’s topic: the question of evangelization. Many people in ministry today—especially those who did not live through that time or who were not aware of ecclesial developments in that period—view the documents of Vatican II and the postconciliar period as dusty history with no particular application to the Church today. The fact is, however, that we are a Vatican Council II Church, a Church still in the process of beginning to implement the doctrinal conclusions and implications of that Council. The documents from this period of rich reflection and discourse have formed who we are as Christians, and they must continue to form us as we move forward in faith. Some critics of today’s Church have asked for a “regimentamento” (a return to some past “golden” period of our Church’s history) because they perceive that the Council’s promise has failed the Church. We feel that the Second Vatican Council has not failed us, but we have not given it the time necessary to take root in our lives. Our Church has a long history, and it moves slowly: That is part of the “checks and balances” that the Spirit uses to guide the Church.

So what has the exhortation *Evangelii nuntiandi* taught the Church about its mission, and what is it teaching pastoral musicians today? First, we think, it reminds us that the Church’s reason for existence is evangelization, and that liturgy, as the “summit and fount” of the Church’s

life, plays a key role in the work of evangelization. Second, therefore, it shows us that our job description should include an awareness that pastoral musicians are evangelizers, and we need to keep an eye on the larger picture as we go about the details of our ministry. Third, a review of this document and subsequent texts illustrates why the “new evangelization” has become a large part of Pope John Paul II’s plan for the Catholic Church in the twenty-first century. It is, quite simply, his way of recognizing that the bishops of the Third General Assembly and Pope Paul VI were quite right: “There is no doubt that the effort to proclaim the Gospel to the people of today, who are buoyed up by hope but at the same time often oppressed by fear and distress, is a service rendered to the Christian community and also to the whole of humanity” (EN, 1). It is, in fact, the mission of the Church to be “the messenger of the Good News of Jesus Christ—the Good News proclaimed through two fundamental commands: ‘Put on the new self’ and ‘Be reconciled to God’” (EN, 2).

In this article, we want to highlight and comment on some key elements of *Evangelii nuntiandi* as they apply to the ministry of pastoral musicians. We will also include some quotations from more recent documents that confirm and reinforce those basic points, reminding us that the task outlined by Pope Paul VI is still the task of the Church: to be ever “better equipped to proclaim the Gospel and to put it into people’s hearts with conviction, freedom of spirit, and effectiveness” (EN, 4).

The Church Evangelizes

Who receives the mandate of evangelization from Christ, whose mission was “proclaiming the good news of the kingdom of God” (Matthew 4:23)? “The Second Vatican Council gave a clear reply to this question: It is upon the Church that ‘there rests, by divine mandate, the duty of going out into the whole world and preaching the Gospel to every creature.’ And in another text: ‘The whole Church is missionary, and the work of evangelization is a basic duty of the People of God’” (EN, 59). In other words, “if people proclaim in the world the Gospel of salvation, they do so by the command of, in the name of, and with the grace of Christ the Savior” (EN, 59). Further, Paul VI reminds us, “the presentation of the Gospel message is not an optional contribution for the Church. It is the duty incumbent on her by the command of the Lord Jesus, so

Mr. Dean Daniels is the director of the Prayer and Worship Office of the Archdiocese of Milwaukee, Wisconsin. Mrs. Val Keller is a parish consultant and director of evangelization for the Archdiocese of Milwaukee. Their notes for this article were organized and edited by Dr. Gordon E. Truitt.

that people can believe and be saved. This message is indeed necessary. It is unique. It cannot be replaced. It does not permit either indifference, syncretism, or accommodation. It is a question of people's salvation." (EN, 5).

To evangelize is "first of all to bear witness, in a simple and direct way, to God revealed by Jesus Christ in the Holy Spirit, to bear witness that in his Son God has loved the world—that in his incarnate Word [God] has given being to all things and has called [people] to eternal life" (EN, 26). Practically, it is "proclaiming Christ to those who do not know Him, [by] preaching, catechesis, conferring Baptism and the other sacraments" (EN, 17). It is achieved by an evangelization of human "culture and cultures (not in a purely decorative way, as it were, by applying a thin veneer, but in a vital way, in depth and right to their very roots), in the wide and rich sense which these terms have in *Gaudium et spes* [Vatican II, *Pastoral Constitution on the Church in the Modern World*], always taking the person as one's starting-point and always coming back to the relationships of people among themselves and with God" (EN, 20).

In a later post-synodal assembly exhortation, Pope John Paul II explained why relationships figure so largely in evangelization. It is because evangelization is an invitation to participate in the foundational relationship at the heart of creation: It offers an encounter with the living Christ, and "by encountering Jesus, [people] can come to know the love of the Father . . . through the powerful

Evangelization is an invitation to participate in the foundational relationship at the heart of creation.

agency of the Holy Spirit, the Paraclete (cf. Jn 16:17), who transforms believers by giving them new life . . . God's grace also enables Christians to work for the transformation of the world in order to bring about a new civilization, which my predecessor Paul VI appropriately called 'the civilization of love'" (*Ecclesia in America* [EA], 10).

Christians see the world differently from other people. As the *General Directory for Catechesis* reminds us, "in the most diverse social situations, [we] perceive the world with the same eyes with which Jesus contemplated the society of his time. The disciple of Jesus deeply shares the 'joys and hopes, the sadness and anxieties of the [people] of today.'" In other words:

[A believer] gazes upon human history and participates in it not only from the standpoint of reason but also from that of faith. In the light of faith the world appears at once "created and sustained by the love of the Creator, which has been freed from the slavery of sin by Christ, who was crucified and rose." The Christian knows that every human event—indeed, all reality—is marked by the creative activity of God which communicates goodness to all beings; the power of sin which limits and numbs man;

and the dynamism which bursts forth from the resurrection of Christ—the seed renewing believers is the hope of a definitive "fulfillment." A world-view not incorporating these three elements cannot be authentically Christian (GDC, 16).

The tools we use in evangelization will "vary according to the different circumstances of time, place and culture, and . . . they thereby present a certain challenge to our capacity for discovery and adaptation" (EN, 40). Those tools are primarily the ones offered by our culture, at least those parts of our culture that are compatible with the Gospel. However, all who evangelize—the whole Church—need collectively to "discern them and adapt" those tools. Each of us needs to remember that we do not work alone or in a vacuum; we minister in and from a culture that is, in many ways, antithetical to the Gospel message but also, in many ways, useful in promoting and proclaiming the Gospel.

Liturgy at the Heart of Evangelization

Since evangelization offers a witness to and an invitation to participate in the foundational relationship at the heart of existence, liturgy is the primary act of evangelization. For in the liturgy, as the Second Vatican Council reminded us, we meet the living Christ present in the person of the minister, in the sacramental act (in a unique way in the Eucharistic species), in the proclamation of the Word, and in the liturgical assembly when it sings and prays (see *Sacrosanctum Concilium*, the *Constitution on the Sacred Liturgy*, 7). Further, the liturgy is the supreme act of evangelization, for it is "the outstanding means whereby the faithful may express in their lives and manifest to others the mystery of Christ and the real nature of the true Church. . . . While the liturgy daily builds up those who are within into a holy temple of the Lord, into a dwelling place for God in the Spirit, to the mature measure of the fullness of Christ, at the same time it marvelously strengthens their power to preach Christ, and thus shows forth the Church to those who are outside as a sign lifted up among the nations under which the scattered children of God may be gathered together, until there is one sheepfold and one shepherd" (SC, 2).

The encounter with Christ, Pope John Paul II said, spurs further evangelization, for "an encounter with the Lord brings about a profound transformation in all who do not close themselves off from him," and the "first impulse coming from this transformation is to communicate to others the richness discovered in the experience of the encounter . . . [by] enabling others to encounter Jesus personally" (EA, 68).

Pastoral Musicians Evangelize

Pastoral music performs its most profound function as part of the ministry of the Word, that is, when it is united to the texts of the Scriptures and other liturgical texts (SC,



112). As ministers of this key form of Christ's presence in the proclaimed Word and in spoken and sung prayer, we need to keep the transforming and evangelizing aspects of our ministry at the forefront of our work. We are not in the entertainment business; we are proclaiming the faith in ways that lead to conversion. In our music, we announce and remind people:

Christ is indeed the Living One, the Son of God, who became man, died, and rose again. He alone is the savior of every person and of the whole person; as the Lord of history, he is constantly at work in the Church and in the world through his Spirit, until the end of time. This presence of the Risen One in the Church makes it possible for us to encounter him, thanks to the invisible working of his life-giving Spirit. . . . The encounter with Christ . . . leads to a life commitment (EA, 68).

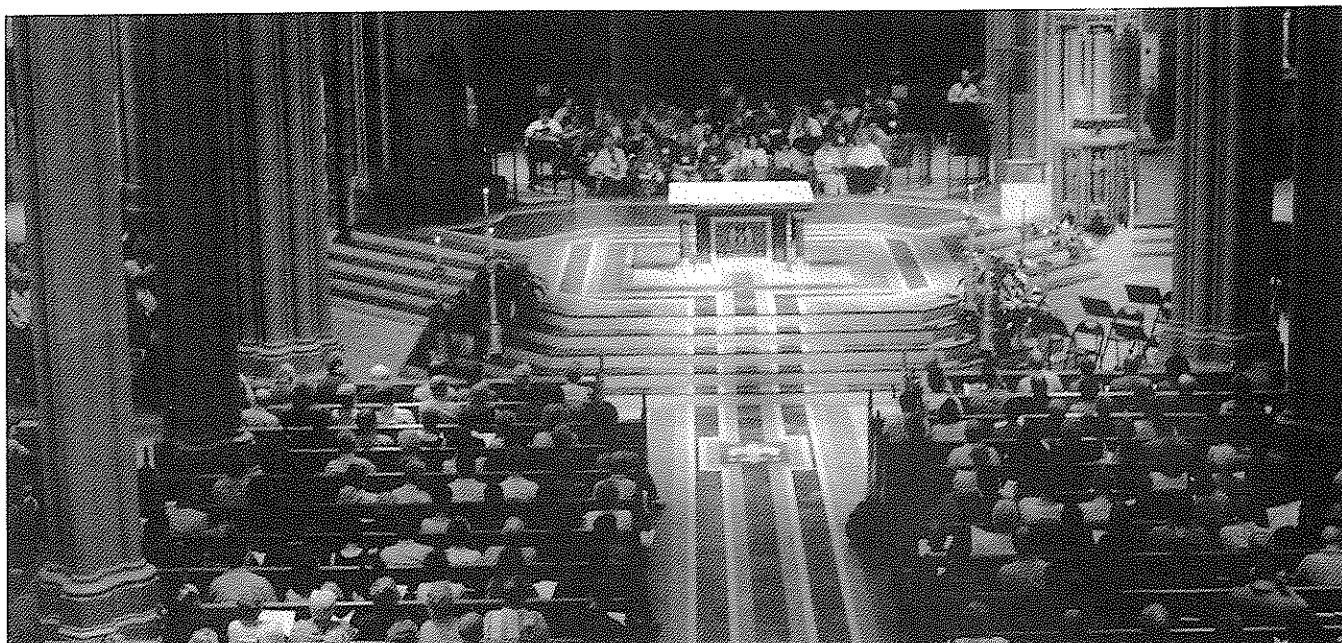
Every time we minister, we have an opportunity to announce the Good News and lead people to transformation. But sometimes we have special opportunities to evangelize through music those who may not hear the Gospel in any other way. As a pastoral musician in a parish and a consultant working with evangelization, many times we've met people who would normally not attend a liturgy but who will come to the parish church for a special occasion. These times have usually been baptisms, weddings, funerals, and, lately, for public civic prayer events like those held after 9/11 or as we prayed

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for peace before the beginning of the Iraq war. These moments are pregnant with possibilities for the musician evangelist. It might be that, in these moments, we are able to craft the music for prayer that will say to the visitor "We speak your language here" or "We want you to come back and pray with us." In these circumstances there will be some people—even on parish staffs—who think that our ritual prayer needs to entertain people, that the only way to "bring people in" is to give them an experience like what they see on TV or what they experience at a concert or show. Nothing could be further from the truth. Entertainment and show quality quickly wear off, and we are left with the same thoughts and feelings we had before the show; there has been no change of heart or purpose. But just such a change of heart—"metanoia" or conversion, a change of direction—is what the liturgy offers. In the liturgy, we proclaim, enact, and make present the truth that the life we lead is not just for ourselves but for the other: for this assembly, for the Church, and for the world. We are here to preach the Gospel to the people we meet, whether we know them or not.

Sharing in the New Evangelization

Pope John Paul II has made "the new evangelization" the center of his program for the Church in the twenty-first century. As evangelizers, we are called to embrace that goal. This means, according to the Holy Father, that



Cathedral of the Assumption, Covington, Kentucky

we should work to make the Church "the place where men and women, by encountering Jesus, can come to know the love of the Father" through the transforming power of the Holy Spirit and thus "become capable of loving with God's own love." Such a transforming encounter leads us "to work for the transformation of the world" in order to bring about "the civilization of love" (EA, 10). This means, for the Church in America, an invitation to the divine encounter that "will be the starting point of authentic conversion and of renewed communion and solidarity" (EA, 12). For those within the Church, as well as for those who have not yet encountered Christ, the practical means to accomplish this goal are a deeper understanding of the Scriptures and a more profound celebration of the liturgy (EA, 12).

Here in the Archdiocese of Milwaukee, we are starting with the vast majority of known Catholics who do not

pending on our abilities, our preparation, and our willingness.

In this task we do not work alone. Other ministers share the challenge of evangelization, and our local evangelization efforts are intimately connected to the worldwide efforts of the universal Church. In fact, it is Christ who evangelizes in us and through us as we carry out the mandate that we have received from the Father, through him, motivated by the Holy Spirit. But, in the end, we will not be able to share in this mission of evangelization until we have allowed ourselves to be transformed by Christ and have allowed ourselves to "become the fire," as one of the early desert monastic teachers told a disciple. Only then, Pope John Paul II tells us, will "the burning desire to invite others to encounter the One whom we have encountered [be] the start of the evangelizing mission to which the whole Church is called" (EA, 68).

We are starting with the vast majority of known Catholics who do not celebrate Sunday Eucharist.

celebrate Sunday Eucharist as the primary focus of our diocesan re-evangelization. We have chosen to "preach the Good News" to those who say that they are Catholic but who, for various reasons, have decided not to participate in Sunday Eucharist regularly. Furthermore, so that we do not become self-absorbed, we will also keep attention focused on those people who do not yet know about—or know—Jesus. In both instances, as musicians, we evangelize simply by bearing witness in our lives and our ministry to what we already know is our mandate: to proclaim the Word using the means available to us, de-

Documents

All documents are available at the Vatican website: www.vatican.va. Documents of the Second Vatican Council are found in the Archive: http://www.vatican.va/archive/hist_councils/ii_vatican_council/index.htm.

Vatican Council II, constitution *Sacrosanctum Concilium* (SC), December 4, 1963.

Click on "The Holy Father" and then on the pope's name to access the appropriate papal document.

Paul VI, apostolic exhortation *Evangelii nuntiandi* (EN), December 8, 1975.

John Paul II, apostolic exhortation *Ecclesia in America* (EA), January 22, 1999.

The 1997 *General Directory for Catechesis* is found among the documents of the Congregation for the Clergy.

Congregation for the Clergy, *General Directory for Catechesis* (GDC), August 11, 1997.

Liturgy in the Context of Evangelization

BY JAMES M. SCHELLMAN

Sunday morning usually finds my family and me at Mass in our parish. It is a fairly average community, by which I mean it is of moderate size, fairly urban, ethnically somewhat mixed, and inclined to sing—hesitantly.

It took me awhile to arrive at “hesitantly” to capture what happens with our liturgical music. My family typically sits about a third of the way back in the assembly, within the third that sings pretty heartily. For some years I thought this was what was going on in the whole assembly. Then I began to look around a bit and realized that many of those behind me were generally singing occasionally at best. So a snapshot of the whole would leave an impression of the community’s singing which I have decided to call “hesitant” in the sense of “lacking in conviction.” This image haunts me and informs these reflections.

Conviction and Evangelization

In a recent article entitled “The Assembly” (*America* magazine, March 1, 2004), Robert Duggan, pastor of St. Rose of Lima Parish in Gaithersburg, Maryland, offered this reflection on singing at worship:

As long as large numbers of Catholics remain mute when the liturgy calls for the assembly to sing, true liturgical renewal will elude us. No single element will make as much difference as the empowerment of the faithful. We still need a better repertoire, better training, better song leaders, and a shared conviction that song is an essential way for us to lift our voices in prayer as a community of the redeemed. But when all those pieces fall into place, the assembly experiences the power of its prayer in a way that, as one of my parishioners said, “knocks their socks off.”

If the hesitancy with which some of our parishes still sing at worship is to begin to change, to embody the kind of conviction of which Duggan writes, I believe we must

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begin together to reflect on what the Church and its liturgy are for. If we can get our minds and hearts around this question, at least in an elementary way, then I think we can help our people rediscover what their sung prayer is “for,” why it matters at all.

What is at stake here is what the Catholic community of faith, in its ongoing labor to renew itself at the sources of its life, is calling *evangelization*. It is a word that is fairly new to us and not one we are particularly comfortable with. Ask a group of Catholics what images the term evangelization brings to mind and, if they feel they can be honest with you, they will invariably bring up mostly negative ones. These have to do with a kind of preaching and witnessing to Christ that seems overly zealous, pressing, disinclined to listen, disrespectful of people’s freedom, given to haranguing. It is a kind of evangelism that most of us would not want to be accused of.

God’s Initiative

Evangelization is first of all a vision of God’s intent and action. It is about what God is doing for us and for all things and our part in that divine design. I find that the best image to use to bring people to deeper appreciation of this vision is that of a young couple newly in love. Picture them: They simply cannot keep their eyes or their hands off each other. This is disconcerting to some, I realize, but to others it is a poignant reminder of the

Evangelization is first of all a vision of God’s intent and action.

wonder and remarkable chemistry that two people in love can generate. It is not a reasonable thing! It is passion about the beloved, so much passion that both words and gestures proclaim to anyone nearby the quality of this love, its beauty and vitality. When you are in love, you simply exude this fact by your state of being. You are compelled to proclaim that love. By its nature it overflows into the whole of your life. It longs to be shared.

The scriptural revelation of God is of three divine persons so in love with one another that their love overflows and takes flesh in God’s creative activity. And as the

crown of creation, humanity is the particularly beloved offspring of that divine outpouring. The Scriptures proclaim again and again that this is the kind of love that God has for us and for all of creation. This love is faithful beyond reason (at least human reason) and accepts no obstacles to its fulfillment.

Memory of the Garden

Consider, then, where the story of that love begins. In that first garden described by the Scriptures, humanity lived in closest communion with our Creator and all creatures. Picture that garden walk of our first parents in the cool of the evening, as they conversed companionably with their Maker. All dwelled in harmony—the harmony of right relationship in which God was God, humanity was God’s steward within creation, and all lived in peaceful coexistence.

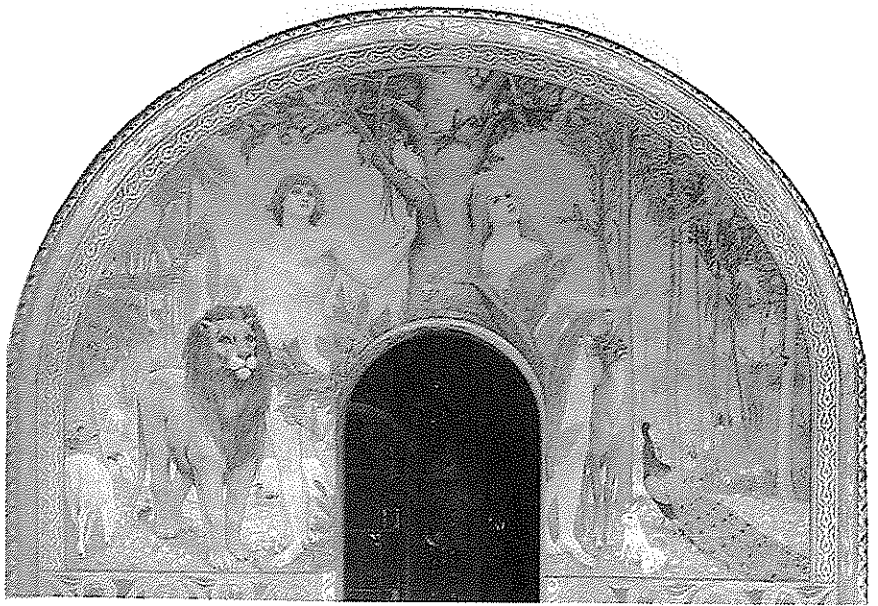
This picture shattered with human sin, our choice to displace God with ourselves. We lost right relationship with God, with one another, and with all creation. The garden became a dream of the distant past whose memory forever haunts the human heart. This is because we were made for that garden, for intimate and faithful living with God, one another, and all things. And now God's relentless, passionate regard for us will not rest until that garden intimacy is once again restored in Christ. The beloved Son sent by God to restore right relationship was sent precisely because "God loved the world so much."

We who have heard this saving story, who have been washed in the baptismal waters of rebirth in Christ, are the keepers and preachers of a memory: the memory of that garden. We share the Eucharistic meal each Sunday in order to be fed for Christ's mission of helping to restore that garden of right relationship. This is God's work first of all, and the longing for both the work and the result are planted deep in every human heart.

A Work of Transformation

The seminal words of Pope Paul VI in *Evangelii nuntiandi* (*On the Evangelization of Peoples*) help to capture what this vision embraces: "For the Church, evangelizing means bringing the Good News into all the strata of humanity, and through its influence transforming humanity from within and making it new . . ." Further, "the purpose of evangelization is interior change . . . of both the personal and collective consciences of people, the activities in which they engage, and the lives and concrete milieu which are theirs" (EN, 18).

There is a divine discontent behind this. Having created us, God has now redeemed us in Jesus Christ and will not rest content until we have been transformed again into the creatures we were first created to be. But this transfor-



Victor Vasnetsov, *The Bliss of Paradise* (1885–1896). Fresco, Cathedral of St. Vladimir, Kiev, Ukraine.

mation is not simply internal to each of us. It also addresses our relationships, activities, institutions—indeed, the world (“milieu”) itself in which we live. God does not create and then turn away in disinterest; all of creation is the object of God’s encompassing, faithful love. Nothing is left out of the vision of transformation into what God intended from the beginning of the story.

The implications of this are stunning for those of us who thought salvation was just about us, that is, only about people. The recovery of this robust vision of evangelization holds out before the Church a holistic understanding of salvation that encompasses the whole of creation. We can look to no better forebear in faith than St. Irenaeus, quoted in the *Catechism of the Catholic Church*, to capture what is at stake: "The visible universe is itself

You see, the world is going with us and will be part of that new heaven and new earth.

destined to be transformed 'so that the world itself, restored to its original state, facing no further obstacles, should be at the service of the just,' sharing their glorification in the risen Jesus Christ" (*Catechism of the Catholic Church*, 1047).

The Scriptures tell us that creation itself shares that longing which resides in the depths of the human heart: "All creation is longing and groaning, eagerly awaiting the revelation of the children of God" (Romans 8:19-20). Creation as we know it is not as it should be. It was never meant to turn on humanity, any more than humanity was meant to turn on and defile creation. When we got it wrong, creation became subject to that sin. Now it yearns for us to get it right, to become fully God's children once again for the salvation of all.

You see, the world is going with us and will be part of

that new heaven and new earth. Like our hope of resurrection in our human flesh, we must also lay hold of the hope of a world transformed in a similar way, possessing that integrity and wholeness that God intended for it from all time. And this transformation is a part of our stewardship of that new creation: the stewardship lived by those who share as disciples in Christ's mission of evangelization—the transformation of all that is into God's loving, not-to-be-denied, passionate purpose.

Liturgy—Sign of Transformation

God's evangelizing plan to transform us and all that is into a new creation of right relationships is where the liturgy finds its true meaning and purpose. Our Sunday assemblies are not a stepping apart from the world for something else. Rather, by means of this worship we have our feet planted firmly in this world, the one God came to save, for the sake of the new world God is bringing to birth within it.

This is why the things of the earth ("fruit of the vine and work of human hands") have an indispensable place in our worship. In worship they become the means of communion with God and one another. In our use of them in corporate prayer, we learn again the possibility of right relationship with the things of creation as they become transparent to God and God's purpose. They draw us to

worshipful attention before the One from whose hand they come.

One of my mentors in liturgy, Robert Hovda, spoke of Sunday Eucharist as "kingdom play." If you know anything about children and play, you know that at root it is

God's evangelizing plan . . . is where the liturgy finds its true meaning and purpose.

very serious stuff. Just try to interrupt it! In play human beings rehearse their unique place in the world. And so it is with our worship on Sunday: Here we play at—rehearse—the reality of the in-breaking of God's kingdom in our midst and our role in it. It is a world so unlike the one we know, a world where the things of creation are used with care and understanding, where people are revered for the glory of God they reveal, and where God is worshiped simply for who God is: the One who loves us so gratuitously, faithfully, unreservedly, unreasonably.

Our conviction about these things will be evident in our music at worship. The Psalter itself ends with a fabulous symphony of praise. What better image is there of the new world for which we and all we know long in the depths of our being. No wonder we believe that the one who sings well prays twice!



Edward Hicks, *The Peaceable Kingdom* (detail), ca. 1834. Courtesy of the National Gallery of Art, Washington, DC.

How Does Music Evangelize in the Liturgy?

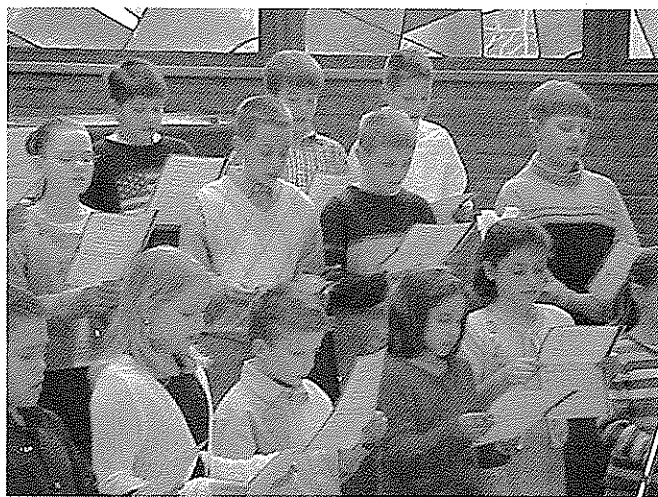
BY JUDITH MARIE KUBICKI, CSSF

Our personal experience of liturgical music persuades us that quality music contributes in an integral way to prayerful and inspiring celebrations. That insight is corroborated by the many church documents that have commented on music's role in public worship. The often-quoted assertion from *Music in Catholic Worship* comes to mind: "Faith grows when it is well expressed in celebration. Good celebrations foster and nourish faith. Poor celebrations may weaken and destroy it."¹ Indeed, music *does* have an impact on the vitality of the faith of a worshipping community. For that reason, we can say that it plays a significant role in evangelization.

But what exactly does the word evangelization mean? *Go and Make Disciples: A National Plan and Strategy for Catholic Evangelization in the United States* (GMD),² paraphrasing Pope Paul VI's definition in *Evangelii nuntiandi*³ describes evangelization as "bringing the Good News of Jesus into every human situation At its essence are the proclamation of salvation in Jesus Christ and the response of a person in faith, which are both works of the Spirit of God" (GMD, 10). The interplay of two dynamics is identified in that definition: the proclamation of the Gospel of Jesus Christ and the response of a person in faith, moved by the Holy Spirit, to that proclamation of Good News. This very dynamic is enacted every time we gather to celebrate the liturgy. Music not only enlivens that dynamic but also enables us to enter into it in a humanly meaningful way.

As part of their strategy for Catholic evangelization, the bishops have proposed three goals for the Church in the United States. The first is "to bring about in all Catholics such an enthusiasm for their faith that, in living their faith in Jesus, they freely share it with others" (GMD, 46). The second is "to invite all people in the United States, whatever their social or cultural background, to hear the message of salvation in Jesus Christ so they may come to join us in the fullness of the Catholic faith" (GMD, 53). The third is "to foster Gospel values in our society, promoting the dignity of the human person, the importance of the family, and the common good of our society, so that our

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Members of the children's choir at St. James Parish, Sewickley, Pennsylvania.

nation may continue to be transformed by the saving power of Jesus Christ" (GMD, 56).

Three Key Ideas

Three key ideas emerge from these goals: enthusiastic witness, invitation, and transformation. The question we need to ask as pastoral musicians is how the music we choose for worship enables our worshipping assemblies to engage in the evangelization envisioned by church leadership. How does our liturgical music making, as both proclamation and response to the Good News, promote enthusiastic witness, invitation, and transformation?

By means of liturgical music making we proclaim the Good News of Jesus Christ in many different ways. Perhaps the most obvious example is singing songs whose texts are taken from Sacred Scripture, particularly the New Testament. The rhythms, melodic lines, harmonies, tempi, and instrumentation provide a dimension to the text that enables the message to resonate not only in our souls but also in our bodies. Quality music joined to quality texts that focus on the message of the Gospel can serve as a catalyst for enlivening both enthusiasm for the faith and a willingness to witness to it in everyday life. Heartfelt singing itself, of course, is also a powerful witness to faith.

Music also serves the proclamation of the Gospel when

it disposes us to listen to the proclamation of the readings in an attentive and receptive manner. Instrumental music takes on this role in a particular way when it opens our hearts and quiets our restless spirits so that we can truly hear God's message of salvation. Placing such music at key moments in a liturgical celebration encourages the kind of reflection that is needed for being a committed disciple and witness.

Singing the responsorial psalm sets in motion the second dynamic—our ritual response in faith to the proclamation of the Good News. In fact, all sung dialogues between the presider and the rest of the assembly, whether they be part of the Eucharistic liturgy or another sacramental celebration, invite wholehearted response to some aspect of the mystery of faith. These sung dialogues, responses, and acclamations enable us over time, through a regular "rehearsal of right attitudes," to live out a personal response to God's word in our everyday lives.⁴ In other words, music has the potential to invite such wholehearted participation in the liturgy that it spills over in how we live outside the confines of the church building.

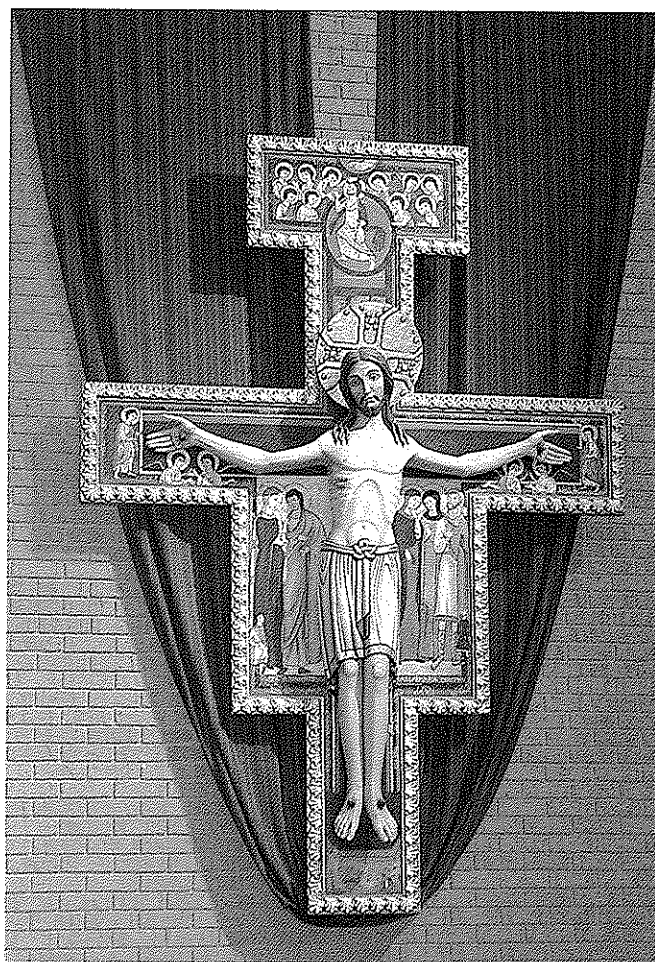
Goal two proposes "invitation" as outreach to those who have not yet heard the message of Jesus Christ. In the case of our weekly liturgical music making, however, it might be helpful to view invitation, first of all, as embodying genuine hospitality to those already in our midst. Keep in mind that, within the ritual we call liturgy, music is one of many symbols that mediate identity and relationships. In other words, because it is symbolic activity, music making mediates our understanding of the faith, of Church, and of our relationship with God and with each other. Because of this, the music we choose to sing can either include people in the circle of worshipers or exclude them.

Being attentive to the cultural, social, and ethnic diversity of a congregation is not a programming strategy for making liturgies more appealing. Rather, it is a requirement of Christian hospitality to proclaim that the message of Jesus Christ is for all people without distinction or prejudice. Such simple efforts as enabling the assembly to

In fact, all sung dialogues between the presider and the rest of the assembly . . . invite wholehearted response to some aspect of the mystery of faith.

sing by providing suitable and worthy worship aids; by including necessary preparation, explanation, or brief rehearsal; and by choosing music within the competence of a congregation in terms of both music and text are important gestures of hospitality. Each can go a long way toward making everyone feel they are welcomed and respected members of the community. Furthermore, communities that are known for treating each other with such reverence will encourage those who have no faith community to "come and see."

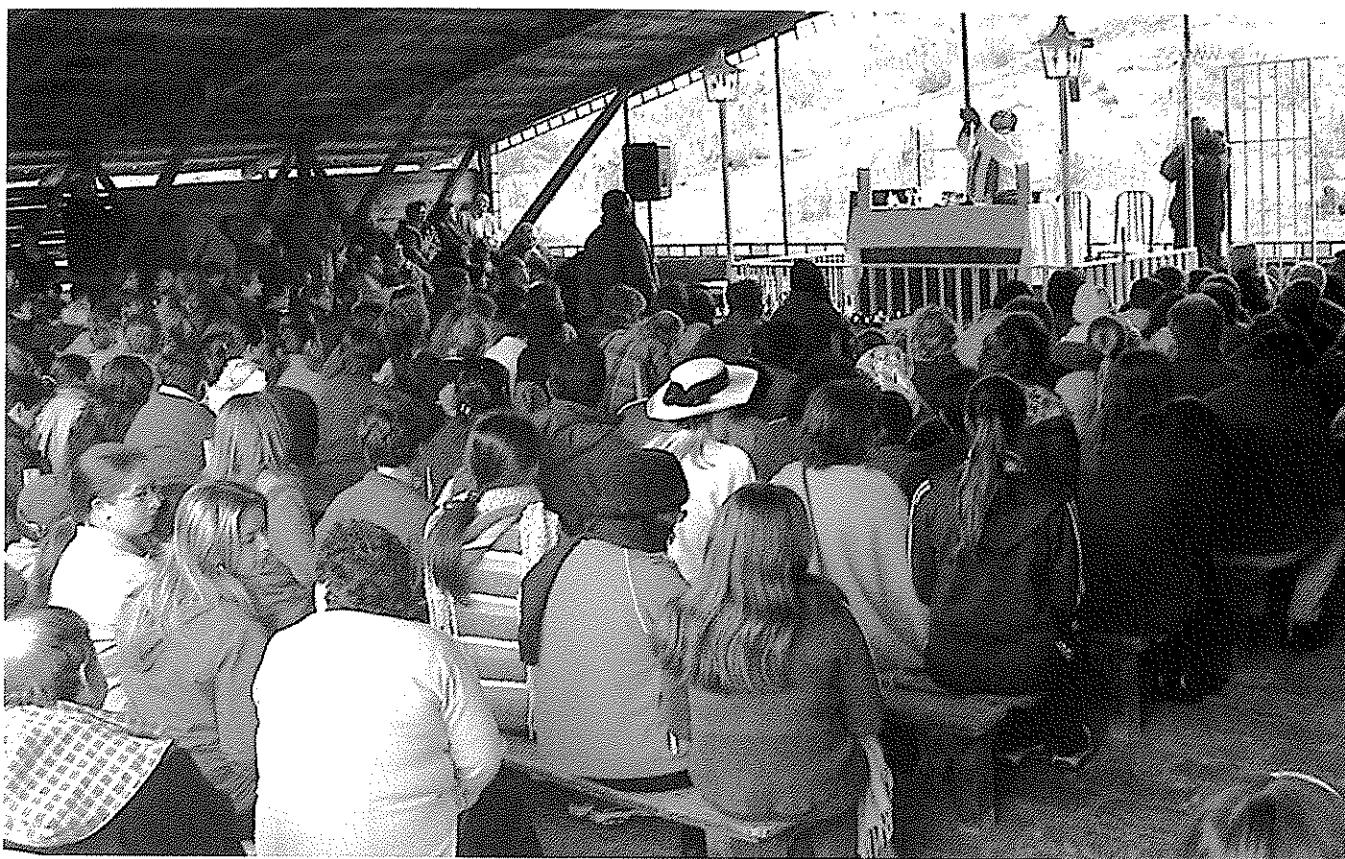
Pastoral Music • June-July 2004



Church of St. Vincent de Paul, Brooklyn Park, Minnesota

In many ways, the third goal—transformation—is really the heart of the evangelization process. How can our liturgical music making promote this goal? One way of fostering Gospel values, of course, is by choosing hymn texts that, in poetic and artistic ways, frame the challenges of the Gospel in ways that are both prophetic and memorable. In his apostolic exhortation on evangelization, Paul VI speaks of "the innumerable events in life and human situations which offer the opportunity for a discreet but incisive statement"⁵ regarding the challenge to live Gospel values. Certainly the prophetic quality of the poetry of hymn texts are prime examples of such incisive statements. This is not about promoting ideologies, political platforms, or preachiness. Rather, it is about shaping our Gospel faith. A repertoire that only includes music that comforts, rather than challenging the comfortable, does not serve the proclamation of the Gospel.

Hymns whose lyrics include incisive statements have the potential to be transformative because, by shifting our center of awareness, they can slowly change our values. This is so because liturgical music making as symbolic activity sets in motion a process that constantly offers opportunities for us to make sense of our world and find our identity within it in new ways. Aesthetic or art symbols especially have the potential to do this, since they



Sunday Mass celebrated in an open-air church in Ecuador

reveal to us both who we are and the various possibilities of living in the world in a faith context. This revelation opens us up to the possibility of intentionally transcending who we are and becoming more authentic followers of Jesus Christ. The traditional word for such change or conversion is *metanoia*. We can become different persons, that is, we can be transformed, if we allow ourselves to be carried away by new faith meanings and orient ourselves in new ways within our faith world.⁶ The music we put on the lips of our congregations each week can, for better or worse, affect such transformation.

What's at Stake

Thus the music-making we engage in week by week, season by season, year by year has weighty consequences indeed. At stake is the very proclamation of the Gospel of Jesus Christ and our wholehearted response to it. Nothing less than the best music program possible, within our means, can be assigned to such a project. This does not necessarily involve spending the most money, producing the biggest sound, or using the most up-to-date songs. It involves, rather, choosing music that proclaims the broad gamut of Gospel values and that offers hospitality and welcome to the stranger and to those who represent diversity in our midst. Such music will challenge us to conversion until, finally, we can freely sing our lives over

to the Father in joyful response to the Christian message of salvation.

Notes

1. Bishops' Committee on the Liturgy, *Music in Catholic Worship* (Washington, DC: USCC [now USCCB] Publications Office, 1982), 6.

2. The original document was published in 1992 by the National Conference of Catholic Bishops. The conference, under its new title, United States Conference of Catholic Bishops, reissued the document in 2002.

3. *On Evangelization in the Modern World*, Apostolic Exhortation of Paul VI (*Evangelii nuntiandi*) (Washington, DC: United States Conference of Catholic Bishops, 1975).

4. See Susanne K. Langer, *Philosophy in a New Key: A Study in the Symbolism of Reason, Rite and Art*, third edition (Cambridge, Massachusetts: Harvard University Press, 1967), 153. See also Don Saliers, "The Integrity of Sung Prayer," *Worship* 55 (July 1981), 293, for a more in-depth discussion of the role of music in Christian transformation.

5. *On Evangelization in the Modern World*, 43. This article specifically addresses the role of the homily. However, obvious parallels can be drawn to the prophetic power of good hymn texts.

6. See Judith Marie Kubicki, *Liturgical Music as Ritual Symbol: A Case Study of Jacques Berthier's Taizé Music*, *Liturgia Condenda* 9 (Leuven, Belgium: Peeters Publishers and Booksellers, 1999), 122-123.

Ring the Bells of Heaven, There Is Joy Today!

BY JAMES SAVAGE

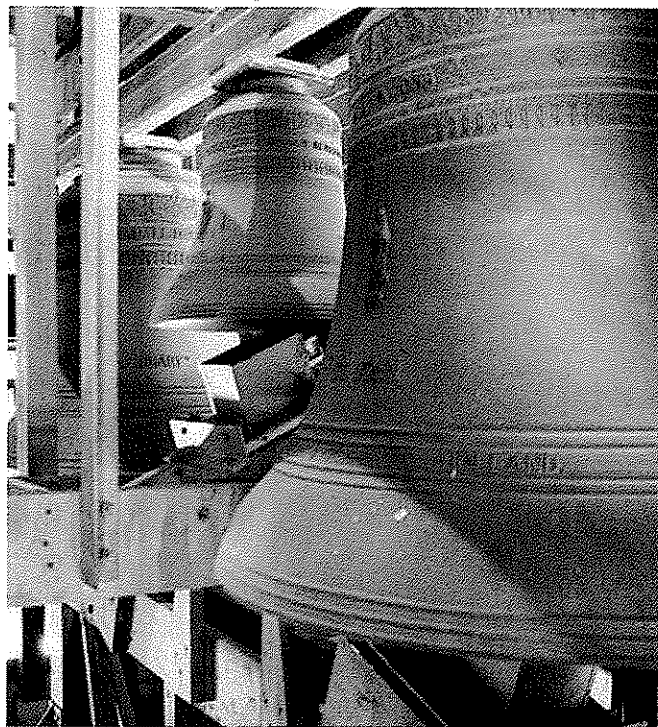
It is often with a glorious sigh of relief that we pastoral musicians hear the words "Go in peace to love and serve the Lord" at the end of Mass and know our work here is done. We can join in singing (or unfortunately, in some parishes, saying) "Thanks be to God" and really mean it. Thanks indeed to God that our work as pastoral musicians is finished, because now it's up to the deacons and Eucharistic ministers to take the Body of Christ to the sick. It's up to the outreach ministers to feed the hungry, to the priests to comfort the dying, to the faithful to go live the Gospel, but we liturgical musicians can pack up our music and rest on our hard-earned laurels. We have gathered the faithful, proclaimed the Word, celebrated the Gospel, supported the rest of the assembly, accompanied the Communion procession, sung with all the angels and archangels, and now it is up to everyone else to "serve the Lord."

Then come those pesky words from Romans 10:18, quoting Psalm 19, that we wish were for preachers alone, but we have the uncomfortable suspicion that they are, at least in part, directed to us as musicians: "Through all the earth their voice resounds, and to the ends of the world, their message." And to make matters worse, the Holy Father has clarified that those words do, indeed, apply to us: "In order to communicate the message entrusted to her by Christ, the Church needs art."

Unfortunately, so some musicians might think, John Paul continued preaching in his *Letter to Artists* (Easter Sunday 1999) and placed the very heavy burden of evangelizing the world squarely on our shoulders: "It is up to you, men and women who have given your lives to art, to declare with all the wealth of your ingenuity that in Christ the world is redeemed. The creation awaits the revelation of the children of God through art and in art. This is your task" (LA, 14).

Clearly our work as pastoral musicians is not finished with the end of Mass. Like other Christians, we are to communicate the message of the Gospel to the world. We too are to let our voice resound "to the ends of the world."

That rich treasury of prayers and teaching and theology contained in our book for all seasons, the *Book of Blessings*, is instructive in the way we are to carry out this



mission. In Chapter 37 we find the order of blessing for a very important "pastoral musician" whose ministry does not take place during Mass but whose entire ministry is to "let the voice resound." This chapter contains "The Order for the Blessing of Bells." The Introduction to the blessing of bells articulates a high calling that could describe the vocation of pastoral musicians who are called to continue their ministry after the dismissal rite: "The peal of bells, then, is in a way the expression of the sentiments of the people of God as they . . . show outwardly the mystery of their oneness in Christ." The intercessions for the blessing of bells hit even closer to the music maker's home. The celebrant says: "To God, whose will it is to form one Church out of many peoples" and we are asked to respond over and over "Gather your Church from all peoples." And then we hear the intercession. "Lord God, your will is that we, your people, become a fuller sign of your presence in the world."

But how do we pastoral musicians show *outwardly* the mystery of our oneness in Christ? How do we gather the Church *from all peoples*? How do we become a fuller sign

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of Christ's presence *in the world*? How do we become more like a bell?

Becoming a Bell

We can start by asking ourselves—really asking ourselves—the question: What can we do as pastoral musicians in our parish to spread the Gospel outside the celebration of the Eucharist? This is not an easy question to answer, since simply providing music for the Mass takes so much of our energy, creativity, and planning. Yet, if we would become a fuller sign of Christ's presence in the world, we are called to do more.

Every parish music program will have different answers to the ringing call to evangelization, to the challenge to be more like a bell. Here are five ways in which my parish at St. James Cathedral in Seattle has attempted to respond to the call to follow and become fishers of men, women, and children—fishers of the disenfranchised Catholic, the searching non-Catholic, and the non-believers in our community—in order to *gather the Church from all peoples*. Your parish may find other ways of developing bell-like qualities.

Guest Choirs. Our community, like yours, has good—and sometimes excellent—collegiate, community, school, and Protestant choirs that dig deeply into the golden vein of Catholic liturgical music for their concerts, mining sacred choral masterpieces from Palestrina to Pärt. At St. James we annually invite twenty to thirty of these choirs

For many, it is the first opportunity to sing this music in the holy space which inspired the music. For all, it is a time of transformation.

to sing a thirty-minute prelude of "our" music before the Saturday evening Mass or before a weekday Mass on a solemnity. For some guest choristers, it is the first experience of being in a Catholic church. For many, it is the first opportunity to sing this music in the holy space which inspired the music. For all, it is a time of transformation. It is usual that most singers stay to see what we are about in our liturgy. In such instances, our shared heritage of



Seattle Pro Musica

sacred and liturgical music serves as a means to "gather all peoples": a tool of evangelization.

Resident Ensembles. Similarly, each year we invite two or three professional, semi-professional, or outstanding community choirs to be "resident ensembles." We provide rehearsal rooms and a free space to perform concerts of works from the treasury of sacred music, music that we normally would not be able to perform. Resident ensembles must have their programs, program notes, and any publicity approved by us to assure that the entire event is an extension of our evangelizing mission.

We encourage the premieres of new sacred works for the Catholic Church as well as the performance of such sacred masterworks as Britten's *St. Nicholas Cantata* and Rachmaninoff's *Vespers*. We catechize the resident ensembles' leadership about the sacred space and what it means to us. We also provide time for recordings. Resident ensembles such as Opus 7, Seattle Pro Musica, and the Seattle's Girls Choir have received national praise for their CDs, and locally their recordings have become an invitation to come to St. James for those searching for a spiritual home.

The "voice resounds," a fuller sign of Christ's presence in the world is revealed, and thousands who do not attend church are welcomed to our parish through these events.

Paraliturgical Services. Of course the all-consuming center of our liturgical life and year at St. James is the liturgy of the Sacred Triduum. We also provide choral support for the divine offices of Holy Week, but through a very important evangelizing addition, we invite the non-Catholic and the soul who is searching to join us in prayer during Holy Week at such non-Eucharistic services as stations of the cross or the revived *Tenebrae* and *Tre Ore* services.

At these services to which the non-Catholic searcher is welcomed, we are able to sing gems from our treasury of sacred music that otherwise have no place in the liturgy: the sublime settings of the *Lamentations* by Couperin for one and two sopranos, the moving meditations on the *Seven Last Words* by Haydn or Schütz, the dramatic yet reflective *Stabat Mater* by Dvorak, the *Miserere* of Allegri. Here is music that through its theological power and, yes, seductive beauty *shows outwardly the mystery of our oneness in Christ*.

Concerts. Choral concerts to which the non-Catholic public is invited provide the pastoral musician's most obvious evangelizing opportunity. Here is one example: For the past two decades we at St. James have had a concert on New Year's Eve, a concert that is safe, sane, sober, and Christ-centered. This is a sacrificial ministry for choristers who have already supported the many Advent and Christmas celebrations, but it is a sacrifice that *declares with all the wealth of our ingenuity that in Christ the world is redeemed*.

From 11:00 to 11:55, we perform choral prayers from the sacred treasury that do not fit in the Mass—Handel's *Dixit Dominus*, Mozart's *Solemn Vespers*, Charpentier's *Christmas Oratorios*, Bach's prayers for the end of the old

year and the beginning of the new. We sing a hymn together and then sit, a thousand or more strong, in silence awaiting the New Year announced by the Cathedral's bells. After midnight, like the bells, the musicians proclaim the joy of the incarnate God in a short choral moment of rejoicing, and then home.

Youth Music. Although the stated mission of our parish's after-school music program for children is to "foster the love for and the understanding of the liturgy through participation in choral singing," the unstated mission is to *gather Christ's church from all peoples*. In addition to recruiting children from our own parish families, we go to the highways and byways of the neighboring housing project, to home-school networks, and to community programs to "ring the bells" and draw children who hunger for art and in the process *show them outwardly the mystery of our oneness in Christ*.

More Fields

And there are many more "fields shining for harvest" (John 4:5) and many more opportunities to evangelize: interfaith services such as Holocaust memorials with Catholic meditations on the Hebrew psalms and canticles by Byrd and Lassus and Schubert; ecumenical services with mystical chants of Hildegard of Bingen or sacred solo songs of Barbara Strozzi or premieres of new works by local composers.

Even the outreach ministry that we too often leave to those colleagues whose job titles include the word "outreach" can be a part of our own vocation as pastoral musicians. One of our resident ensembles has been the Puget Sound Gamba Society. In exchange for rehearsal space several times a year, these missionaries for St. James go and serve in the name of our parish by providing entertaining, educational, and life-giving programs of early music to homes for the elderly in our neighborhood.

I have been suggesting the evangelizing possibilities of music outside the Mass, yet it is the music *during* Mass that, in addition to all its liturgical primacy for the faithful, can evangelize the unchurched with soul-shaking power.



St. James Cathedral, Seattle, Washington

It is the music *during* Mass that . . . can evangelize the unchurched with soul-shaking power.

At St. James, our large and vigorous adult initiation program reports that the grace that frequently has led the inquiring soul to enter the program has been the music at Mass. Our liturgical music is a grace given by God that can make the hearer receptive to the Word, the listener open to the Spirit's gentle voice, and inquirers know they are welcome. Music at Mass joins with the angels and archangels and at the same time, like the bells in our towers, *gathers Christ's Church from all peoples*.

The instruction to pastoral musicians contained in the old gospel song had it right: "Ring the bells of heaven, there is joy today!"

Photo Essay

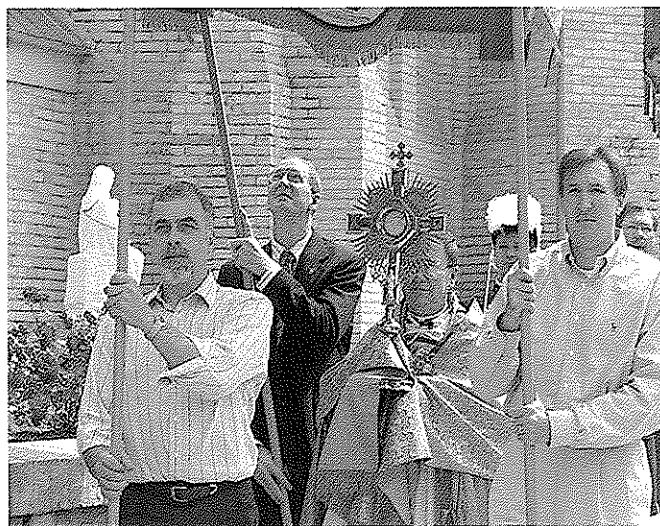
Ritual in the Streets: Corpus Christi

BY THE NPM STAFF

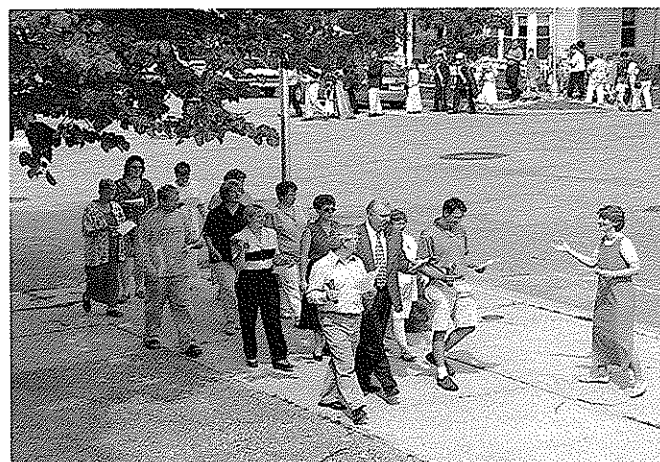
In many places, the traditional outdoor procession for the Solemnity of the Body and Blood of Christ is an opportunity to give public witness to Catholic belief in the sacramental presence of Christ in the Eucharistic species.

Choirs and even instrumental musicians have long been part of these processions, leading the singing and announcing the presence of the procession as it moves through the streets of the town or city. Here are some images of singers and instrumentalists in processions around the world.

We are particularly grateful to The Church of the Guardian Angels in Chaska, Minnesota, for sharing their historic photos as well as contemporary images of the procession.



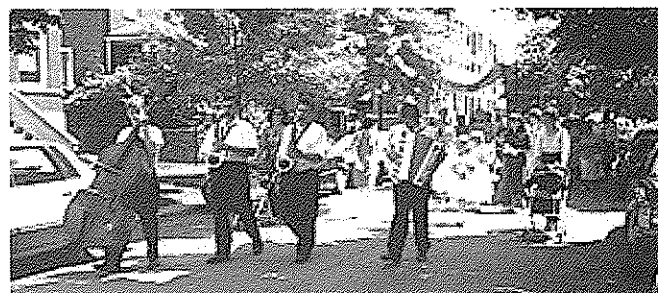
Under the traditional canopy, Father Lawrence Johnson, pastor of Guardian Angels, carries the reserved Sacrament.



Playing handbells, today's choir leads Chaska's procession.



The parish band leads the 1908 Corpus Christi procession in Chaska, Minnesota.



Members of the Gwiazda Orchestra lead the 1999 procession for St. Helen Church, Chicago, Illinois.



A local band performs a similar function in Avila, Spain, today.



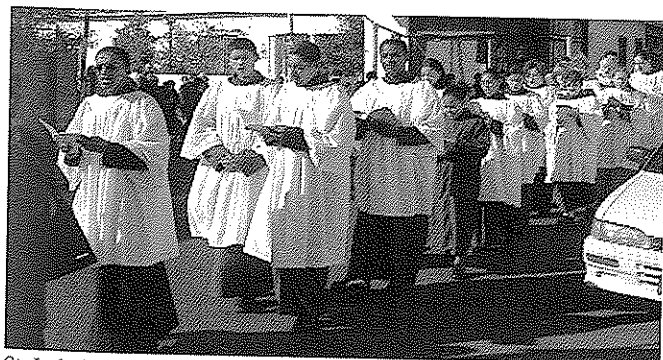
Children in First Communion dresses join the singing for a modern procession in Gibraltar.



Shrouded First Communion children in Ennis, Ireland, in 1954



The town pipe band provides musical support for singing during the 2001 Corpus Christi procession in Killoughey, Ireland.



St. Luke's choir in procession in Salt River, South Africa

Pastoral Music • June-July 2004

Say It with Flowers

In Vila do Conde, Portugal, as in many other Spanish and Portuguese towns and in cities and towns in former Spanish and Portuguese colonies, the streets through which the procession will move with the Blessed Sacrament are decorated with elaborate carpets of fresh flowers. These intricately designed carpets are placed on the streets early in the morning on the Solemnity of the Body and Blood of Christ, and they are crushed and scattered as the procession moves across them. Since many tourists are drawn to these places because of the flower carpets, they serve as a visual form of evangelization, joined to the evangelization offered by the procession and by singing.





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– Keith Rector, Encore Tours Group Leader, Central Kentucky Youth Orchestra, Kentucky

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– Marge Campbell, Encore Tours Group Leader, Director, Chester County Voices Abroad, Pennsylvania

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Hotline

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.

A listing may be posted:

- on the web page—www.npm.org—for a period of two months (\$40 for members/\$60 for non-members);
- in print twice—once in each of the next available issues of *Pastoral Music* and *Notebook* (\$40 for members/\$60 for non-members);
- both on the web page and in print (\$60 for members/\$90 for non-members).

Ads will be posted on the web page as soon as possible; ads will appear in print in accord with our publication schedule.

Format: Following the header information (position title, church or organization name, address, phone, fax, e-mail, and/or website addresses) ads are limited to a maximum of 100 words.

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

Position Available

ARKANSAS

Director of Music. Our Lady of the Holy Souls Catholic Church, 1003 N. Tyler, Little Rock, AR 72205. E-mail: dlesieur@alltel.net. Active, involved, 1,300-family parish with school seeks creative director of music to coordinate SATB adult choir, children's choir, and handbell choir

using a new Steinway grand piano and a new Allen Renaissance organ. Qualified applicants should have three to five years of experience at the parish level or equivalent, keyboard and choral directing skills, as well as the ability to train cantors. An appreciation for traditional and contemporary music styles is required as well as knowledge of liturgical documents. Competitive salary plus benefits, commensurate with education and experience. Interested applicants should send cover letter and résumé to Msgr. David LeSieur. HLP-6239.

Music Coordinator. St. Vincent de Paul Church, 1416 W. Poplar Street, Rogers, AR 72758. E-mail: kuglers@arkmola.net. Immediate full-time position in large, multicultural parish (2,300 families) in beautiful Northwest Arkansas with newly constructed 1,500-seat church. Requires solid understanding of Catholic liturgy, knowledge of and ability to play the piano and/or organ. Previous experience at parish level or two years of other musical experience; ability to communicate effectively with liturgical volunteers, cantors, choirs and other musicians; and ability to grow existing music program needed. Bilingual in English and Spanish a definite plus. Weekend liturgies and some weeknight hours for practices. Competitive salary plus benefits, commensurate with education and experience. Mail or e-mail cover letter and résumé, attention HR Department. HLP-6242.

CALIFORNIA

Music Minister. Active parish in San Francisco Bay Area seeks competent, collaborative musician, pastoral minister, as member of pastoral team. 5,000-family parish, 300+ parish school, adult and children's choirs, seven weekend Masses; pipe organ; Masses celebrated in English, vibrant ethnic mix in parish; cultural understanding essential; chant, traditional, and contemporary repertoire; organ skills; knowledge of liturgy; experience preferred. Competitive salary and

benefits. Send résumé to Fr. Jeffrey Keyes, CPPS, via e-mail: jkeyesCPPS@cs.com. HLP-6263.

CONNECTICUT

Part-Time Organist/Musician. Ss. Peter and Paul RC Church, 139 N. Orchard Street, Wallingford, CT 06492. Phone: (203) 269-4617; fax: (203) 265-6751. 450-family Polish American parish seeks organist for weekend liturgies, holy days, weddings, funerals, devotions. Contact Fr. Joe by e-mail at jozek46@aol.com. HLP-6250.

DELAWARE

Minister of Liturgy and Music. Resurrection Parish, 3000 Videre Drive, Wilmington, DE 19808. Website: <http://www.rc.net/wilmington/resurrection>; e-mail: search@resurrectionde.org. Full-time position with benefits. Responsible for preparation and coordination of worship life of 800-family community as well as continuing formation of liturgical ministers. Desired background includes: 1) strong spirituality, 2) strong knowledge of Vatican II and post-conciliar liturgical documents, 3) experience with diverse worship styles/people, and 4) competence in music ministry. Start date mid-2004. Interested candidates should submit a letter of interest and résumé with references to Ruth Sands, Liturgist Search Committee. E-mail preferred. HLP-6262.

FLORIDA

Musician/Choir Director. St. Vincent de Paul Catholic Community, 13031 Palm Beach Boulevard, Fort Myers, FL 33905. Phone: (239) 693-0818; fax: (239) 693-8459; e-mail: TheFamilyParish@aol.com. Full- or part-time. Adult, youth, and bell choirs; cantors; two-rank pipe organ with MIDI; baby grand piano. Active, liturgical, singing parish. Immediate opening. Fax résumé to above number. HLP-6252.

Continued on page thirty-two

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



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

NPM Institutes Summer 2004



June

- | | | |
|-------|--|----------------|
| 18-20 | Pastoral Liturgy Express | Santa Rosa, CA |
| 18-20 | Cantor Express | Dubuque, IA |
| | <i>Beginning/Intermediate and Advanced</i> | |

July

- | | | |
|-------|---|-----------------|
| 12-16 | Guitar and Ensemble | Cincinnati, OH |
| 15-18 | Keyboard Express | Kansas City, MO |
| | <i>Organists and Pianists</i> | |
| 16-18 | Cantor Express | Washington, DC |
| 19-23 | Pastoral Liturgy | Worcester, MA |
| 21-23 | Music with Children | Youngstown, OH |
| | <i>Children's Choir and Music in School</i> | |
| 23-25 | Cantor Express | Columbus, OH |
| 26-30 | Choir Director | Baton Rouge, LA |

August

- | | | |
|-------|---------------------------------------|-----------------|
| 20-22 | Cantor Express | Albany, NY |
| 20-22 | Guitar Express | Kalamazoo, MI |
| | <i>Bilingual Program</i> | |
| 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.

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

Hyatt Regency Hotel

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



Major Speakers

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

+ 48 breakout sessions

Events

- San Antonio Vocal Arts Ensemble
- *Let Us Sing Your Song*
- Evening of Sacred Song with Ken Nofziger

Convention Eucharist

Msgr. Raymond G. East, Homilist

Pre-Convention

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

Continued from page twenty-nine

Music Minister. Ascension Catholic Community, 2950 N. Harbor City Boulevard, Melbourne, FL 32935. Phone: (321) 254-1595; e-mail: cbordeleon@ascensioncatholic.org. Seeking dynamic, spiritually committed leader of liturgical music for work primarily with youth. Work with directors of liturgy and music and youth ministry to prepare/direct Sunday evening liturgy with contemporary youth-oriented focus; provide music/pastoral leadership in parish youth program; assist with other music needs as required in the parish. Must possess familiarity/expertise with variety of musical styles from contemporary Christian praise and worship to traditional liturgical music. Strong vocal skills, ability to lead an assembly, and proficiency in primary instrument required. Will also be an active member of the youth core team. Write or e-mail for expanded job description. HLP-6271.

ILLINOIS

Director of Music Ministry. Divine Savior Parish, 6700 Main Street, Downers Grove, IL 60516. Phone: (630) 969-1532, ext. 23; e-mail: sue@divinesavior.net. Divine Savior Parish, a suburban parish of 1,800+ families, seeks a dynamic accomplished singer-pianist for full-time position. Duties include coordinating music for all five weekend liturgies; developing adult choir; training cantors; playing for funerals, weddings, and other liturgical events. Director also works with associate director. Must be comfortable with a collaborative ministry. Knowledge of good Catholic liturgy a must. Great benefits and salary commensurate with skills and experience. Position available July 1. Send résumé and references to Sue Hartig. HLP-6245.

Director of Music. Our Lady of the Wayside Catholic Church, 434 West Park Street, Arlington Heights, IL 60005. Phone: (847) 253-5353; fax: (847) 253-7175. Full-time position for parish seeking director to provide and maintain quality music settings for the celebration of liturgy. Director will be responsible for five weekend liturgies (playing for at least three); holy day liturgies (including Christmas and the Triduum), baptismal services (two Sunday afternoons per month), first Communion liturgies, confirmation, school and religious education Masses and services, weddings, and

other special events as needed. Contact "Music Search" at the above address. HLP-6260.

KENTUCKY

Liturgy/Music Director. St. Thomas More Church, 5645 Blandville Road, Paducah, KY 42001. An active, involved parish of 800 households seeks a pastorally sensitive person with knowledge and love for Roman Catholic/Vatican II liturgy. Competency in voice and an instrument, choral direction, and cantor training are 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 level training in music and liturgy are required along with computer literacy. Salary and benefits commensurate with qualifications and experience. Send résumé, letters of recommendation, and three references to Rev. J. Patrick Reynolds, Pastor, or contact the Office of Music, Diocese of Owensboro, Kentucky, at (270) 693-1545. HLP-6255.

MARYLAND

Director of Music. St. Bernard of Clairvaux Church, 5700 St. Bernard Drive, Riverdale Park, MD 20737. Phone: (301) 277-1000; fax: (301) 277-3464. Part-time position (twenty to thirty hours) includes selecting and planning music and cantors for weekend English Masses, sacramental celebrations, and holy days; recruiting and training cantors for English language liturgies, working in conjunction with Spanish choirs, director of liturgy committee, and parish organist; preparing programs for particular occasions. Requirements include working knowledge of liturgical music and liturgical documents, some working knowledge of Spanish, and comfort in a multicultural parish. Salary is negotiable plus benefits. Mail or fax résumé to Liturgy Search Committee. HLP-6270.

MASSACHUSETTS

Minister of Music and Liturgy. The Paulist Center, 5 Park Street, Boston, MA 02108. Phone: (617) 742-4460; fax: (617) 720-5756; e-mail: fiveparkst@aol.com. A progressive, active, inclusive, intentional Roman Catholic community in downtown Boston seeks a full-time minister of music and liturgy. Music responsibilities: coordinate active program for litur-

gies; provide direction for several music groups, instrumentalists, and cantors. Liturgy responsibilities: coordinate liturgical ministries, plan liturgies with pastoral staff and lay ministers. Salary commensurate with experience. Available July 2004. Please send letter, résumé, and references to Director. HLP-6240.

Director of Music Ministries. Corpus Christi Parish, PO Box 1170, E. Sandwich, MA 02537. Phone: (508)-888-0209; fax: (508) 888-8961; website: www.corpuschristiparish.org; e-mail: mbouchard@corpuschristiparish.org. Full-time position for 10,000-member parish on Cape Cod with new church (capacity 1,500) and historic Hook and Hastings organ. Position requires solid understanding of Catholic liturgy and instrumental/vocal/conducting skills. Must be proficient in keyboard instrument, organ preferred. Work closely with pastoral staff, liturgy committees, choirs, cantors, and musicians. Responsible for three Masses per weekend at parish church, for coordinating music at mission chapel, and for music at various solemnities and feasts. Range of compensation (including benefits): \$25,000 to \$45,000, includes up to 40 weddings and 75 funerals a year. Send résumé and references to address above. HLP-6261.

MICHIGAN

Parish Liturgist/Choir Director/School Musician. St. Francis de Sales Catholic Church, 330 Oak Street, Manistique, MI 49854. Phone: (906) 341-5355; fax: (906) 341-3984. Full-time. Parish of 860 households; elementary school of 110 students. Responsibilities: planning music for worship; training, scheduling cantors; scheduling organists; reorganizing, directing traditional adult choirs and children's choir; chairing worship committee; teaching music in school, including programs; planning, accompanying school liturgies and other appropriate prayer services. Church has Wicks pipe organ and Cable piano; school has Bush & Lane baby grand and Clavinova keyboard. Catholic faith, training and experience in liturgy, choral directing, vocal ability, people skills, and degree in music education (Kodaly emphasis) are desired. Competitive salary commensurate with experience. Send résumé and references to Father Glenn Theoret. HLP-6243.

Director of Liturgical Music. St. Pius X

Parish, 3937 Wilson Avenue SW, Grandville, MI 49418-2331. Full-time director sought by a 1,400-family suburban parish. Responsible for coordinating music for parish liturgies, children, youth, and adult choirs; training and directing cantors; instrumentalist at three weekend liturgies; weddings, funerals, and other liturgies throughout the year. Music degree and experience preferred. Salary is negotiable. Position available August 2, 2004. Send résumé and references by June 15, 2004, to Father George Darling. HLP-6264.

MINNESOTA

Coordinator of Contemporary/World Music. The Basilica of Saint Mary, PO Box 50010, Minneapolis, MN 55405. E-mail: jvanparys@mary.org. Newly created, full-time position in archdiocesan co-cathedral. Candidate should be well-versed in contemporary and world music, possess good piano skills, and have great comfort working with youth/young adults. In cooperation with liturgical team, coordinator will be responsible for music for three of six Sunday Eucharistic celebrations, establish and direct several musical groups/choirs, be the liturgical/musical liaison with the learning department, and assist with overall liturgical and musical needs of the Basilica. Please send résumé and three references to Johan M. J. van Parys, Ph.D., Director of Liturgy and the Arts. E-mail for job description and further information. HLP-6267.

MISSOURI

Director of Liturgy and Music. Our Lady of Lourdes Catholic Church, 903 Bernadette Drive, Columbia, MO 65203. Phone: (573) 445-7915; fax: (573) 446-7402; website: www.ourladyoflourdes.org; e-mail: office@ourladyoflourdes.org. Full-time position to oversee all aspects of liturgy for a welcoming, singing community of 1,950 families. Responsibilities: coordinate liturgical ministries; oversee music for five weekend liturgies and other occasions; work with teachers/students to plan and provide music for school liturgies. Parish is accustomed to a mix of traditional and contemporary music styles. Music program includes instrumentalists, cantors, choir, contemporary group, and children's choir. Baldwin B280; Yamaha C-3 grand piano. Salary commensurate with experience and education. Send résumé and refer-

ences to Msgr. Michael Flanagan. HLP-6248.

NEW YORK

Parish Music Directors. Office of Worship, PO Box 9023, Rockville Centre, NY 11571-9023; Fax: (516) 255-3786; e-mail: worship@drvc.org; website: www.drvc.org. The Diocese of Rockville Centre announces several openings for parish music director. Rockville Centre is a large suburban diocese on Long Island, in easy

commuting distance to the concert halls and cultural attractions of New York City. This growing diocese needs full-time and part-time music directors who have the musical skills and liturgical/pastoral formation to be effective music directors. Salaries are competitive and can include all diocesan benefit packages. Interested musicians are invited to send résumés to the Office of Worship. HLP-6238.

Director of Music Ministry. St. Aidan

An inside perspective on Vatican II

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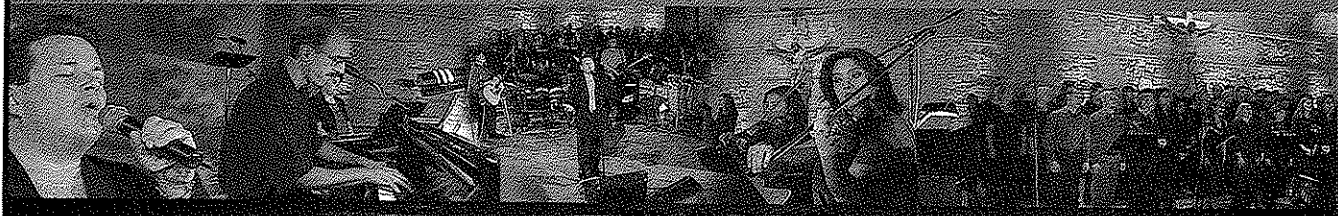


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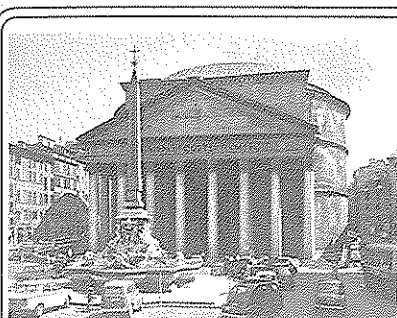
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Roman Catholic Church, 505 Willis Avenue, Williston Park, NY 11596. Phone: (516) 746-6585; fax: (516) 746-6055. Full-time director of music ministry for suburban congregation of 4,000 families. Responsibilities: direct and administer youth choirs, adult choir, and youth and adult handbell choirs; provide organ accompaniment for Sunday liturgies, holydays, weddings, and funerals. Applicant must understand Roman Catholic liturgical practice, have previous experience with youth and adult choirs, and be able to work with an assistant and a pastoral staff. Salary is commensurate with education and experience and includes full diocesan benefit plan. Send résumé or inquiries to Rev. Robert L. Hayden at parish address. HLP-6246.

Director of Music Ministries. Holy Fam-



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

Planning a Choir Tour to Rome?

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

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

ily Catholic Church, 127 Chapel Drive, Syracuse, NY 13219. Phone: (315) 488-3139; fax: (315) 487-1112; e-mail: rprior@syrdiocese.org; website: www.holyfamilysyr.org. Enthusiastic faith community of 3,800 families seeks full-time pastoral musician to help us cultivate active worship. Qualified candidate will be foremost a person of prayer, a collaborator with a firm grasp of Catholic liturgy who flows with a seasoned ease in a variety of musical styles, including LifeTeen. Minimum bachelor's in music; proficiency in keyboard improvisation, choral conducting, and organ (two-manual, twenty-five-rank 2002 Kerner and Merchant pipe installation). Competitive salary and benefits package. Close to Syracuse University, the Thousand Islands, and the Adirondacks. Available July 1. Send cover letter and résumé to Search Committee. HLP-6249.

SOUTH CAROLINA

Director of Music/Organist. St. John the Beloved Catholic Church, 28 Sumter Avenue, Summerville, SC 29483. E-mail: bapatala@sc.rr.com; website: www.catholic-doc.org/sjb; fax: (843) 873-1431. Full-time position for 1,300-family parish beginning July or August. Accompany four weekend liturgies, conduct SATB adult choir, oversee children's and handbell choirs, assist youth ministries director with newly developed youth music group, train cantors, funerals and all holy days. Weddings compensated separately. Established music program, twenty-four-rank, two-manual Peragallo organ, 1997 (on cover of October 2003 *The American Organist*), five octaves of Malmark handbells, three octaves of choir chimes. Excellent organ and choral skills, five years experience, and master's degree in organ performance or church music required. Excellent benefit package; competitive salary negotiable with experience/education. Send résumé to Music Search Committee. HLP-6266.

TEXAS

Coordinator of Music Ministry. St. Francis de Sales Catholic Church, 8200 Roos Road, Houston, TX 77036. E-mail: jlimanni_sfds@sbcglobal.net; website: www.sfds-hou.org. Parish of 2,500+ families is seeking a full-time coordinator of music ministry. Applicant should be comfortable with a variety of styles of liturgical music. Good communications skills and teaching ability are essential as

is a willingness to minister in a multicultural setting. Familiarity with the Spanish language is highly desirable. Candidate should have a strong background and experience in Roman Catholic liturgy and hold a degree in music. Proficiency in organ and piano required. Job description posted at website. Competitive salary and full benefits. Additional compensation is available for weddings/quinceañeras. Mail or e-mail résumés to Father Joseph A. Limanni. HLP-6247.

Director of Music Ministries, Choirs, and Liturgy. Saint Rita Catholic Community, 12521 Inwood Road, Dallas, Texas 75244. E-mail: Dspritzer@StRita.net. Full-time position for parish of 3,000 families. Three to six accomplished adult/children's choirs, long history of musical excellence. Must have ten years experience as choral director, minimum master's degree in choral conducting/sacred music, knowledge of Catholic liturgy and liturgical documents. Administrative skills, vocal skills, experience expanding programs. Highly competitive salary 50K-60K. Submit résumé, curriculum vitae, references, recordings, supporting materials by September 15, 2004, to church address, c/o Damin Spritzer. HLP-6268.

Musician Available

Director of Music. Relocating to the New York metropolitan area after working in the same parish for eleven years and in the Archdiocese of Chicago for the past twenty years. Outstanding pianist, organist, choir director, composer, improviser, and recording artist. Highly experienced in all styles of music; liturgical planning; cantor training; recruiting; working with children's choirs, teen choirs, adult choirs, and instrumental ensembles. For further information please contact: chopinhu@aol.com or phone (630) 674-9555. HLP-6241.

For Sale

Missal Covers. Made by OCP to house both a *Today's Missal* and a *Music Issue*. Approximately 1,200 for sale, mostly navy, some maroon. Contact Preston Dibble at St. Ferdinand Church, 2535 Rochester Road, Cranberry Township, PA 16066. Phone: (724) 776-2888, ext. 401; e-mail: preston@stferd.org. HLP-6265.

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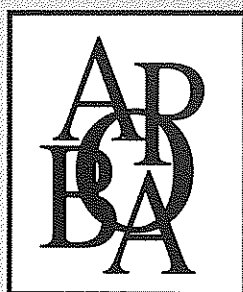
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Music Education

Key to Evangelizing

Evangelizing effectively through music not only involves a personal commitment to God but also, for pastoral musicians, a certain level of musicianship. One recent gathering has helped music educators enhance their skills so that, in turn, they might help other pastoral musicians improve the skills that they use to evangelize through music. And upcoming gatherings will offer even more opportunities for skill development by music educators.

During Easter Week, thousands of Catholic school teachers, administrators, superintendents, DREs, and clergy attended the 101st Annual National Catholic Educational Association Conference, held this year in Boston. The NPM Music Education Division Board of Directors collaborates each year with NCEA's Department of Elementary Education to provide quality presenters for eleven music education sessions throughout the week. Nearly one hundred interested attendees came to each of the sessions. All the presenters had helpful suggestions on how to build the level of children's musicianship and faith development.

Additional opportunities to improve evangelization through skill development in music education are coming soon at the three NPM Regional Conventions for 2004. Information on the Music Education Pre-Convention Days in Chicago and Philadelphia and on the breakout sessions for music educators at all three conventions is available at the NPM website: <http://www.npm.org/EducationEvents/convention/Convention04.htm>.

Those who want an in-depth opportunity for skill development in music education—more than convention breakouts or even a one-day program can provide—will want to sign up for the NPM Institute for Music with Children (July 21–23, North Canton, Ohio). This institute provides separate tracks for music educators and for children's choir directors as well as several shared sessions. There's a lot packed into three days! Detailed information is available at the NPM website: <http://www.npm.org/EducationEvents/institutes/index.html>. Or call the National Office for a detailed brochure: (240) 247-3000.

Music Educator of the Year

The Music Education Division's Board



At the NCEA Convention, Mrs. Bernardine Van Veen from the Netherlands Antilles (shown here surrounded by her husband, pastor, and teachers from the islands) presented music from children of the Caribbean.

of Directors has selected Sister Lorna Zemke, OSF, DMA, as NPM's 2004 Music Educator of the Year. She directs graduate music studies and Kodaly music education programs at Silver Lake College in Manitowoc, Wisconsin. A longtime member of the Music Education Division, Sister Lorna has written for *Catholic Music Educator*, and she has served as a plenum presenter and workshop facilitator at NPM conventions. She was a charter member of the Organization of American Kodaly Educators, and she co-chaired the founding Kodaly Conference in Milwaukee in 1975. Sister Lorna continues to share the benefits of Zoltan Kodaly's music education theory through her work at all levels, early childhood through university level. The award will be presented at the Members' Breakfast at the Chicago Regional Convention. Congratulations, Sister Lorna! You are an inspiration to us all!

Chapter Liaisons Needed

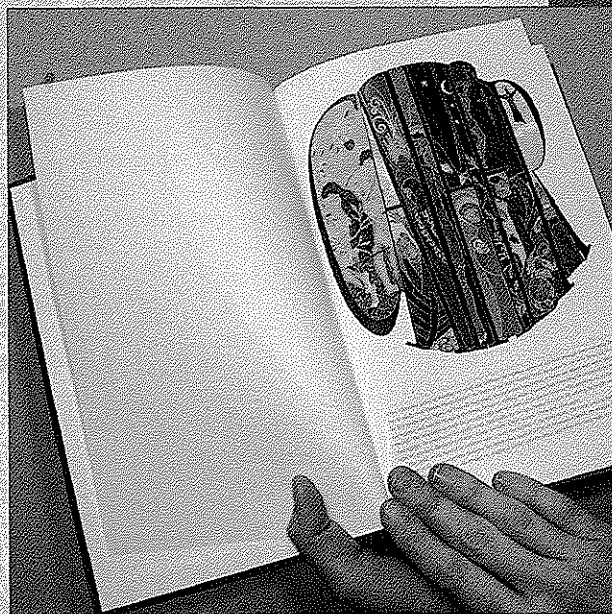
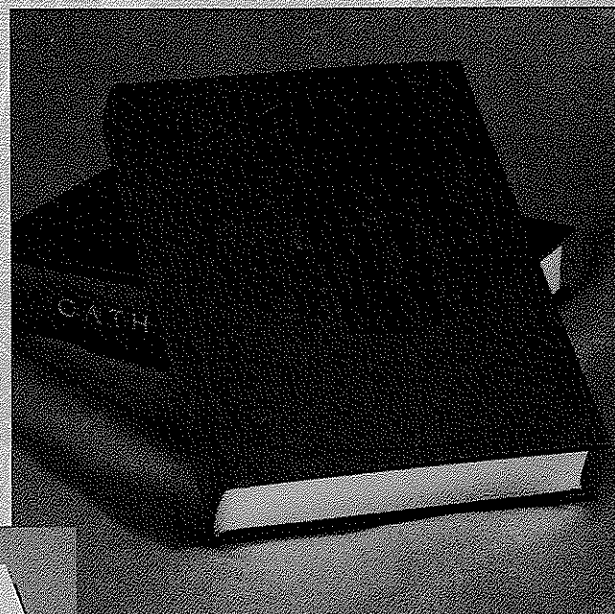
In a nationwide effort to inform NPM members about current music education resources, events, and conferences, the Music Education Division's Board, working with the NPM Council of Chapters, has created a position called the Music Educator Liaison. This person, in each local chapter, will communicate with the MusEd Regional Coordinator and will relay information to the chapter. The term is just one year.

If you belong to the NPM chapter in your diocese and would be interested in serving as a liaison, go online to the Music Education Division page on the NPM website—<http://www.npm.org/Sections/NPM-MusEd/index.html>—and click on Chapter Liaison. There you will find details of the job and the necessary form to fill out. If you can't get online to access this information, contact Barbara Varian Barrett, MusEd President, at (650) 343-1373; ext.142, and she'll mail or fax the form.

MusEd Members Only Area

The Music Education Division page at the NPM website has a special section that is password protected and limited to MusEd members only. Look in the April issue of *Catholic Music Educator* for access information or contact Kathleen Haley, NPM Membership Director, by phone at the NPM National Office: (240) 247-3000.

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Chapter News

Thanks, Rick!

For those of us involved in chapter activities for even a few years, the name Rick Gibala—rarely the full formal Dr. Richard P. Gibala—is practically synonymous with the success of local chapters. From 1986 until 1999, Rick was the national coordinator for chapters, the inimitable voice of support and encouragement for anyone calling the national office for advice and information.

The responsibilities of assisting and nurturing chapters have shifted over the past five years. With Rick's help, the Council of Chapters was inaugurated at the 1999 National Convention in Pittsburgh. The Council has gradually taken over the responsibilities that were once carried out by Rick alone. Since the 2003 National Convention in Cincinnati, Rick has stepped down as chair of the Council of Chapters, though he remains on the Council *ex officio* and represents it and the concerns of local chapters at meetings of the NPM Council.

Rick is currently the director of music at the Cathedral of St. Thomas More in Arlington, Virginia, and he also serves as the director of music for the diocese. In 1999 he was honored at the Pittsburgh Convention as NPM's Pastoral Musician of the Year. It was fitting that this honor be bestowed in Pittsburgh, since Rick had spent his formative years there. It was also there that he eventually held the position of diocesan director of music and where he formed one of the first and most successful local NPM chapters.

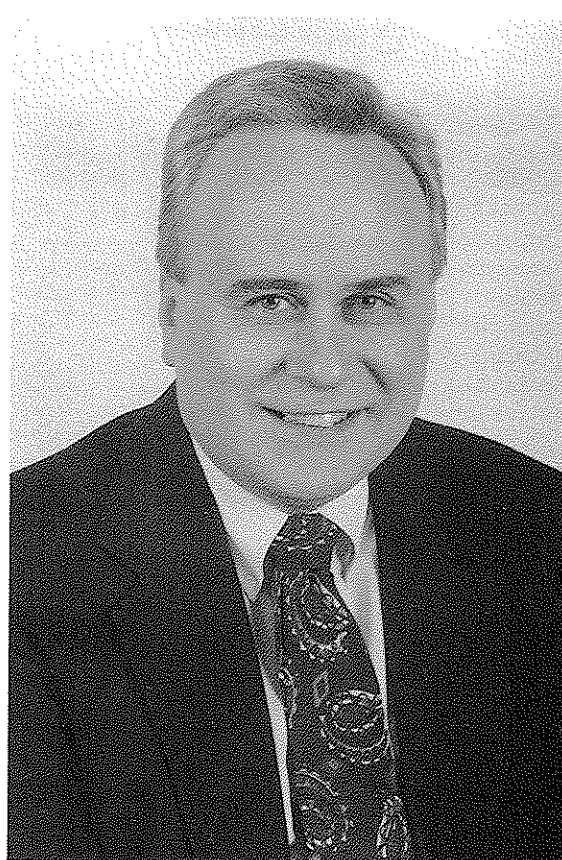
Rick has told friends how fondly he remembers the 1980 Philadelphia Regional Convention, at which Fred Moleck led a meeting called "How to Form a Chapter." For Rick, the timing was perfect. As diocesan music director for Pittsburgh, he was looking for a way to harness the energy and enthusiasm of local pastoral musicians who were trying to breathe musical life into their liturgies. As is the case in many dioceses throughout the country, there was already an association of local musicians in Pitts-

burgh. But the NPM structure for chapters (showcases, exchanges for learning, *koinonia*, and business meeting) was a welcome infusion of new ideas and offered greater emphasis on collegiality and continuing formation of local musicians.

The early days of the Pittsburgh Chapter were exciting and successful. Dozens of musicians who started their ministry at that time continued their professional and pastoral formation and have gone on to leadership positions throughout the country. While Rick credits the formation of the chapter as essential to that success, those present know that Rick's infectious good humor and unconditional encouragement were just as important.

In 1986, Rick moved to Northern Virginia and became the director of music at St. Catherine of Sienna Church in Great Falls, Virginia. Father Virgil Funk, founder and then president of NPM, had already experienced Rick's gifts for organizing and motivating pastoral musicians. Now that one of NPM's most successful former chapter directors had relocated to the National Office's backyard, Father Funk asked Rick to become the first—and only—national coordinator of chapters.

For the next thirteen years, Rick would spend one day each week in an attic office at NPM's headquarters in Washington, DC. Throughout those years, he worked closely with the people who served as the national director for membership services, including Kathleen Haley, the present director. Typically, Rick would spend his day at the National Office calling directors, responding to requests for information, and checking in on new chapters that might need a little encouragement. Chapter directors who faced an unexpected frustration or



disappointment knew they could call Rick for encouragement when they were ready to throw in the towel.

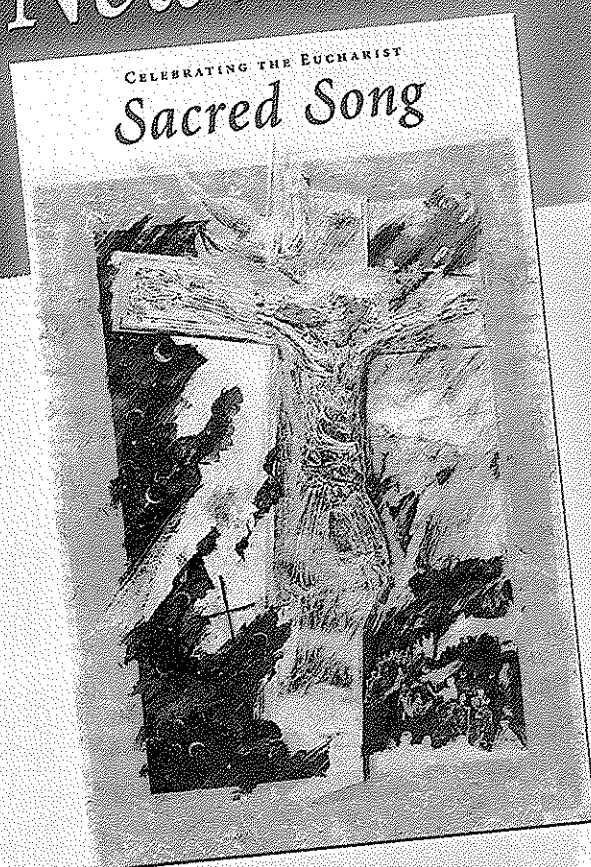
Now, after four years of development, the duties of the coordinator have shifted to the Council of Chapters and the National Staff. Rick will remain as an active member of the Council and our representative to the NPM Council.

As we mentioned nearly a year ago at the chapter directors' dinner in Cincinnati, there are hardly words to describe how indebted we all are for Rick's leadership and the unique brand of hospitality that he has offered to countless pastoral musicians and local chapters. We also thank him for the many years he carefully and creatively edited this column in *Pastoral Music*.

Thanks, Rick.

Tom Stehle
Chair, Council of Chapters

New!



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Reviews

Hispanic

Recent reports from the Hispanic Pew Research Center predict that, by the year 2020, half the growth in the nation's Latino population will be due to the second generation in that population. That growing influence from a population born in the United States and fully bilingual in Spanish and English will certainly rewrite the profile of Hispanic life in this country. For pastoral musicians and others ministering to Latino/Hispanic communities, this means that the search for quality resources will continue in order to meet the newer challenges of inculturation.

Among those challenges are rising education levels which demand new approaches to meet the needs of a community that includes monolingual, bilingual, and multilingual members—who are also people comfortable in one, two, or many cultural settings. The latest catalogues from major publishers display an abundance of worship aids that include music for diverse cultures, including Spanish/English resources, for an expanding outreach to the diverse communities in the U.S. Church. Those resources include the ones reviewed here as well as other resources that draw on *tradicional* as well as new materials.

Despite these more sophisticated resources, however, there remains the problem of finding ways to inspire and encourage Hispanic parishes to support their leadership in these changing times.

Flor y Canto, Segunda Edición

OCP Publications, 2001. Soft cover (words only), 10911GC, \$4.95; soft cover (words and music), 11708GC, \$9.45; hard cover (words and music), 10652GC, \$12.95. Discounts available on bulk purchase of hymnal. Guitar accompaniment, 10909GC, \$49.95. Keyboard accompaniment, 10908GC, \$89.95. CD library (18 CDs), 10995GC, \$139.95.

This second edition retains the best from OCP's first edition of *Flor y Canto*,
Pastoral Music • June-July 2004

but it has been revised and expanded to provide a comprehensive musical resource that features more than 700 selections from the Americas, the Caribbean, and Spain for celebrating the liturgical year in Hispanic communities. The musical accompaniment volumes have extensive glossaries that cover unique rhythmic patterns, musical terms, and symbols. The CD recorded library is a welcome supplement to the other resources, since it offers an authentic demonstration of Latin sounds. The total collection is a worthwhile investment for the present and for the future.

Cantos del Pueblo de Dios, Segunda Edición

World Library Publications, 2001. People's songbook (soft cover), 006812, \$2.95, bulk discount available. Keyboard accompaniment, 006811, \$29.95. Guitar accompaniment, 006815, \$29.95. CD recorded library (six CDs), 006815, \$69.95.

Faithful to its heritage as a pioneer in liturgical renewal, World Library Publications has recently released a set of recordings to illustrate more than 270 selections in the second edition of *Cantos del Pueblo de Dios*. The recorded selections reflect styles from various regions and cultures familiar to the Hispanic world because WLP recognizes that many talented music ministers rely on their listening capabilities in order to learn new material. These recordings will prove useful to those on the journey toward reading musical notation. In fact, a free CD sampler is available from WLP.

Alexandrina D. Vera

Children's Choral Recitative

Several pieces reviewed here may be used by a children's choir or a smaller adult choir with limited vocal resources; some may be used by a children's choir alternating with an adult choir.

O God of Gentle Strength. Russell Schulz-Widmar. Two part, four handbells. GIA Publications. G-4891, \$1.00. The text of this confirmation prayer by Patricia Blaze Clark reminds us that God is always with us, especially when life is confusing and challenging. The text also asks the Holy Spirit to "drive the darkness out... when life's challenges eclipse our minds." Each of the three verses has a different bell ostinato using only four bells, which in itself is very creative and engaging. But the best part of this piece is the haunting melody, using ascending intervals of a fifth and sixth as well as a descending scale to create a beautiful combination of text and tune. Verse two is the only section in two parts, which is a canon at the unison. A simple yet solid addition to any confirmation or commissioning ceremony.

Embrace My Way and Cross. Rob Glover. Unison, congregation, two treble instruments, bass, keyboard. GIA. G-4594, \$1.00. From Rob's collection *Round the Table* comes this verse-refrain style anthem based on a pentatonic scale. This piece would be particularly appropriate on the Sundays in Ordinary Time that follow the Christmas Season, when the Gospel text is about Jesus gathering the disciples, or it could be used in connection with any number of social issues. The reprint box for congregation and the guitar chords add further flexibility to this well-crafted text and tune.

Advent Joy. Hal Hopson. Unison with keyboard. Choristers Guild. CGA870, \$1.20. It is difficult to capture in words the idea that Advent is a time of awaiting the birth of a child who has already been born, but this text is successful in proclaiming that concept. It speaks about a "star shining in the dark" as a sign of the holy birth, but it also reminds us that "we look, we listen, we wait." The one-octave range of the melody (d-d) and the lilting 6/8 meter make this a real favorite with young children. The slower B section (and key changes to E major and Db major!) contrasts with the lively A sec-

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May we welcome Christ as our F
and meet him with confidence v
who lives and reigns with you a
one God, for ever and ever.
or
God of endless ages, Father of
we keep vigil for the dawn of
the birth of your Son.

tion used at the beginning and the end. The final coda uses the phrase "*Veni Emmanuel*" to create a tasteful blend of old and new. Highly recommended.

All the Earth Sing Forth. *Bach, arr. Hopson. Unison with keyboard. Choristers Guild. CGA889, \$1.50.* This piece comes from the "Select Voices" series, designed for the more advanced choir. Hal Hopson has arranged this Bach cantata tune (AUF, SCHMETTERNDE TONE) using the text of Psalm 150 in an antiphonal setting that can be done between children and adults, children and soloist, or two children's groups. The one-octave range (d-d) and text based on a psalm of praise make this a useful anthem that can be sung over and over again for liturgies as well as in concert.

Joyful, Joyful, We Adore Thee. *Arr. Walter Pelz. Unison/two-part with congregation, organ, and Bb clarinet or C instrument. Choristers Guild. CGA899, \$1.50.* The combination of a wonderful descant on verse four, a creative harmony part on verse three, and an easy instrumental obbligato all add up to making this hymn setting a real find. Verses one and two are in unison, and verse three may be performed by choir alone (featuring a simple two-part arrangement that gives both parts a chance to sing the melody). The grand finale is a strong fourth verse with a wonderful descant that offers an optional high g ending for the sopranos. Lots of creative options in this well-written arrangement.

Who Is This Tiny Babe? *Suzanne Lord. Unison/two-part with piano. Choristers Guild. CGA886, \$1.40.* I always look forward to works by this composer, and this anthem does not disappoint! As the music alternates between d minor and D major, the text alternates between asking questions about the birth of Jesus and about what to bring the child with an *Alleluia* refrain sung by the angels on Christmas night. Half of the anthem is unison, and the other half is in two parts (medium difficulty). A solid contemplative Christmas anthem to add to the repertoire, especially for children in grades five through eight.

Rejoice, Ye Pure in Heart! *David Ashley White. Unison/two-part and piano. Paraclete Press. PPM00036, \$2.10.* What a wonderful anthem for the Solemnity of Christ the King or any big festival Sunday! The five-verse text is usually associated with

the tune *VINEYARD HAVEN*, a popular hymn tune in the Anglican tradition. Here, Dr. White goes in a different musical direction with a tune that has frequent meter changes and numerous octave leaps. The optional second part is mostly on the short refrain ("Rejoice, rejoice, give thanks and sing") and is the same counter-melody after each verse. The piano accompaniment very cleverly supports the melody without doubling it and could easily be adapted to the organ. A solid addition to the repertoire.

A Prayer. *David Halls. Two-part and organ. Paraclete Press. PPM00026, \$1.60.* The prayer of St. Richard of Chichester (to "see Thee more clearly, love Thee more dearly, follow Thee more nearly, day by day") is sung twice in unison and once in a two-part canon at the octave in this simple arrangement. A slow, syncopated accompaniment that has frequent seventh chords gives the piece a jazz feel. The piece is slow and meditative throughout.

Advent Canon. *Carey Landry. Two-part, keyboard, guitar, solo instruments, congregation. OCP Publications. 11494, \$1.10.* Sung in unison or in canon, this anthem for a younger children's choir (grades one through four) has numerous performance possibilities. It is simple enough to be taught by rote and can be sung either by the choir alone or in alternation with the rest of the assembly. The instrumental parts (two for flute, two for oboe) and the piano accompaniment with guitar chords gives a wide range of possible accompaniment choices. This is a well-crafted, simple piece that captures the message of Advent hope and expectation.

Song of Mary. *Adapt. Mark Friedman. SSA choir, keyboard, guitar, congregation. OCP. 11498, \$1.35.* This anthem is designed for verse one to be sung by the choir ("Hail, Mary"), with the rest of the assembly joining on verses two through four. The three-part writing on verses one and four is identical, and verses two and three are in unison. The range of the three parts would work with children's voices as well as high school youth. Most SSA music has too low an alto part for middle school singers, but this anthem does not go below middle c. The anthem is based on the German hymn tune *O HEILAND, REISSE DIE HIMMEL AUF*.

Michael Wustrow

Books

The Mass: An Invitation to Enjoy It

Amy Florian. ACTA Publications, 2003. 96 pages, paperback. \$9.95.

This short book, with its clear and simple style, is by a woman who identifies herself as a liturgy and bereavement consultant. It is targeted at five groups of people: the inquirer, the non-Catholic spouse in a mixed-faith marriage, the lifelong Catholic whose last instruction on the Mass was many years ago, the college or high school student seeking an appreciation of the liturgy, and the well-read adult Catholic seeking even more knowledge of this ritual that forms the core of Catholic faith life.

Florian says, "The Mass can be lifeless and boring when it is not understood or celebrated well, and that is unfortunately a far too common experience." Through her use of examples from everyday experience she helps the reader make the connection between daily life and the liturgy. The material is offered in an easy-to-read and logically organized presentation. The writing is not overly technical, nor does it focus on lengthy historical digressions. This book serves as a good initial experience for someone interested in deepening an understanding of the "source and summit" of Catholic ritual and belief.

The eight chapters provide a good overview of the main elements of any liturgical course of study. The book begins with a reflection on the four main parts of the Mass and then moves into an explanation of the various times and seasons of the liturgical year. Florian continues with a discussion of the Scripture readings and their selection and arrangement. Chapter four opens the reader to a basic understanding of sign and symbol with a focus on water, light, and oil. The next chapter introduces the role of the assembly and the variety of ministers needed for the proper celebration of the liturgical action. Chapter six speaks of movement, prayer postures, and the role of song in the worship experience. The last two chapters consider the community, mission, and ongoing conversion as necessary elements in appreciating and understanding the power of the liturgy.

Florian provides five well-thought questions for reflection and discussion at

the end of each chapter. The questions help to clarify the material just presented and challenge the reader to think of ways that the suggestions might be incorporated into his or her experience and celebration of the liturgy.

This book satisfies the needs of the target groups with, perhaps, the exception of the well-read adult Catholic. The text is very short and to the point and provides just enough information to whet the reader's appetite as well as answer some basic questions. It provides a first step toward exploring more fully how the liturgy "can be a powerful, transformative experience when it is done well." Florian touches on an experience that many of us who are involved with liturgy formation and preparation may have had at some point in our lives when she says:

In the procession out of the worship space, I recently heard one man declare to his wife, "There. I've put in my time." Having just experienced a meaningful and Spirit-filled celebration of the liturgy, I felt deep sadness at the man's words. He missed it. For him, Mass was a hoop to jump through in order to earn God's favor. He had obeyed the law, followed the rules, and made sure his body was present—even if his heart wasn't. God owed him now, and he would surely get his reward. By "putting in his time," he had earned his place in heaven.

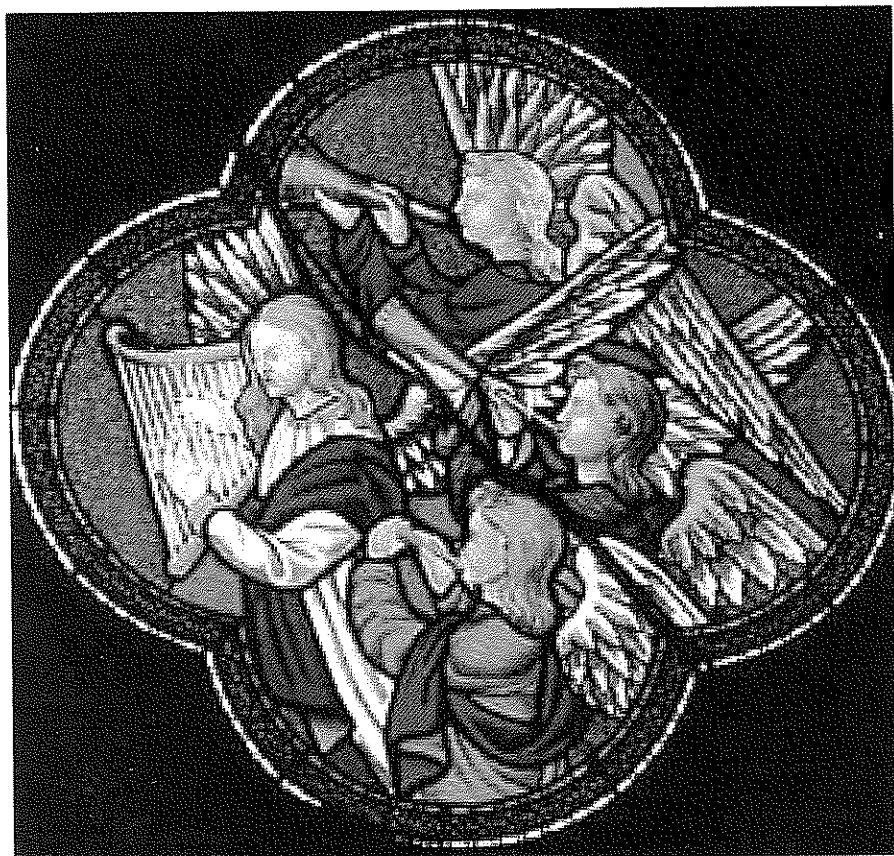
The challenge for any of us who love the liturgy is to help transform hearts. It is Florian's premise that understanding the liturgy can help do that. This book could be a good starting point for someone you know who is just "putting in time." Offer this little book as an invitation to come to Mass and enjoy it.

Victor P. Cinson, Jr.

Becoming a Community of Salt and Light

Formation for Parish Social Ministry.
Peggy Prevoznik Heins. Ave Maria Press, 2003. 192 pages, paperback. \$16.95.

How does a parish of any size or location begin the work of building faith communities in which the central focus of its life and work becomes the social teachings of the Church? *Communities of Salt and Light*, a statement of the National (now the U.S.) Conference of Catholic Bishops issued in 1994, offers solid testimony to the critical work of social justice



First Presbyterian Church, Philadelphia, Pennsylvania

ministry as integral, not optional, to the life of the Church. Peggy Prevoznik Heins's new book offers parishes a path toward that goal that is both formative and practical in scope.

As a formation tool, *Becoming a Community of Salt and Light* can be used by a highly developed ministerial staff and parish social justice organization or by a community of volunteers willing to dedicate themselves to a process leading to personal transformation followed by parish transformation. Each chapter is written with the power to inform, awaken, and develop crucial skills for a parish group desiring to master a major principle of Catholic social teaching. At the same time, each chapter presents diverse possibilities for a parish group or community to consider with regard to its own needs, demography, and locality. The author weaves together a concept and principle of Catholic social teaching with practical advice in such a way that each chapter has a distinct developmental power.

For example, Ms. Heins uses a number of techniques in developing the prayer experiences for each session which enhance and present the concept and skill development exercise. In Session 2, "Care for God's Creation," Heins begins

the tasks with an "Earth Litany." The litany gently opens up the elements of the principle through the prayer experience. In Session 5, "Rights and Responsibilities," she uses a story-parable coupled with reflection and shared prayer. The parable is provocative and again acts as a lens to the principle itself.

Perhaps one of the most important elements of the book is the skill development component in each chapter. With powerful force the skills also lead the participants to the scope of the chapter's principles and goals. This movement of skill development process in teaching both skill and concept is evident in Chapter 8, "Forming a Community of Salt and Light... Follow-up Meeting." This chapter is not based on a social justice concept; it develops, rather, the skills required to find a just and fair way to achieve a simple plan and strategy for the follow-up meeting and the whole parish process.

From an educational perspective, the book is clear, concise, and practical. The charts are easy to read and follow. The principle underpinning each chapter is highlighted by a preparation exercise in the preceding chapter, which assists the participants in preparing for the next session and principle. The section on

Catholic social teachings in each chapter includes sociological clarifications, theological foundations, and current trends in society. An evaluation is part of each session, followed by closing prayer.

What is most helpful in this guide is the wealth of resources and recommendations included at the end of each chapter. These resources offer ideas for preaching, family work, education, web sites, and additional skill development possibilities.

The foundational structure for the vision of this process that weaves chapters, concepts, skills, and strategies together is a quadrant that highlights a person's or parish's style of ministry: advocacy, charity, organization, and solidarity. Heins argues that most parishes fall into the advocacy and charity quadrant in social justice ministries. When a parish moves into the work called for in the bishops' statement, it begins to become a community of organization and solidarity with the poor and marginalized. The quadrant is used throughout the book as a measuring tool and guide for the work as transformation is occurring.

If there is anything missing in this wonderful parish resource, it would be a chapter designed to assist parishes in beginning and inviting people to explore

the process offered in the book. There are no guides for projecting a timeline and a possible length for the whole process that might be required for a parish working toward the goal of integrated social justice.

As a resource, this book stands alone for parish social justice ministry. Any one of the chapters used by itself in a parish process could change the way a community views itself and its mission. Peggy Prevostnik Heins has gifted the Church with a tool that offers the possibility of transforming society one step and one parish at a time.

Diane Cunningham

Stations of the Banquet: Faith Foundations for Food Justice

Cathy C. Campbell. The Liturgical Press, 2003. 336 pages, paperback. \$19.95.

This volume, by Anglican priest Cathy Campbell, provides a complete menu of the physical and spiritual place of food in the Christian story of salvation. Food and nourishment play a central role in the New Testament. It seems that Jesus is always inviting people or being invited to dinner parties or picnics. The sharing

of food—the Eucharistic supper—is a key symbolic action for our understanding of family, community, justice, and the hoped-for reign of God. Campbell writes: "The tenor of Jesus' table was joy and fullness to overflowing. There is no evidence of a body-denying or purifying ethos. There is no evidence of the creation of an exclusive table group. Rather, there seems to be a delight in the gifts of creation and an embrace of all the different people in his midst" (84). Yet, as Campbell points out, "this dimension of our faith is little explored." The busy food worker Martha is too often depicted as the lesser opposite number to her "contemplative" sister, Mary.

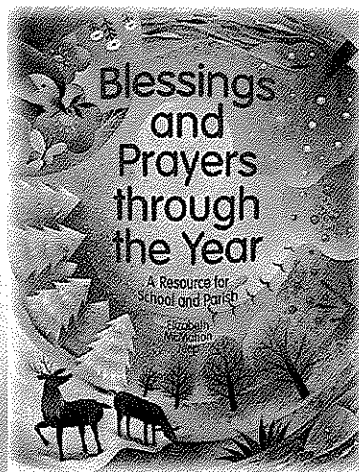
Stations of the Banquet responds to that simplistic interpretation and presents a Scripture based, prayerful journey to food justice, which explores the "fundamental relationship between these two sisters." It looks at the story of salvation through a food justice lens and helps us to focus on food in our own lives as well as on global issues such as famine, hunger, malnutrition, food security, agribusiness, factory farms, the integrity of our ecosystem, and even obesity in the U.S. Might our "fast food nation" be clogging more than our arteries?

The response to these questions is

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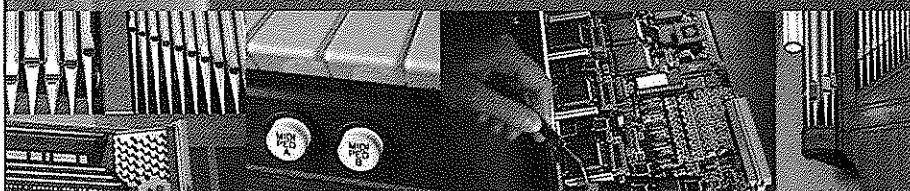


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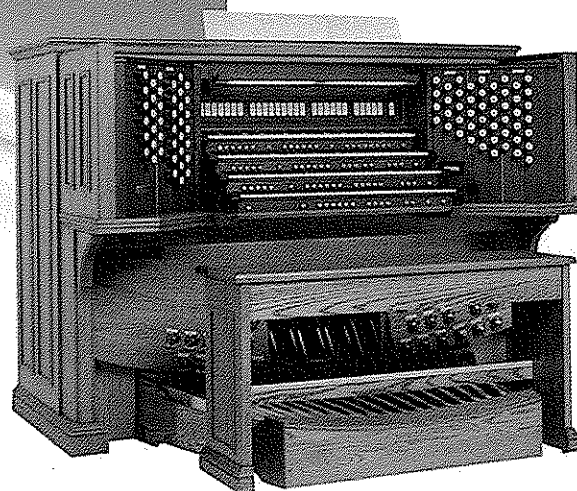
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laid out in fourteen stations, modeled on the stations of the cross, each reflecting on a different dimension of Christ's gift of salvation. The stations begin with the creation of the universe and unfold through a series of images and events describing Christ's presence in history. Each revolves around themes such as food, the bread of life, hospitality, economics, justice, and the kingdom. Each station consists of an introductory reflection, voices of the tradition (Scripture), a spiritual challenge, and a spiritual practice in response to the challenge. The reflection ends with a participatory prayer service presented in different voices. Each station is illustrated by a visual focus—place setting, bowl of fruit, etc.

So much of the Christian tradition is tied up with food—and so many people and agencies are involved in trying to bring an ethical dimension to food services—that this work should provide a great boost to workers, from those working on high level food policy to soup kitchen volunteers. All who work to feed the hungry will be grateful for the deep spiritual understanding of food issues served up here. The spiritual journey around food leads us from biblical insight to ethical principle to public policy considerations.

I have three suggestions for improving the book: (1) perhaps more suggestions on when, where, and how to use the reflections and prayer services would be of help; (2) more explicit treatment of the Eucharist and its liturgical and communal food dimensions would be appreciated; and (3) the work, a veritable handbook on the spirituality of food, would be made a lot more user friendly if a detailed index were added.

Campbell's book will be an invaluable reflection tool for all those who labor in the kitchen and at the table. It would be perfect for parishes as readings for a Lenten meager meals program. It is a tasty morsel and a bracing Christian antidote to the not-yet-dead but discredited theories of Malthus. Indeed, Christians involved in food ministry at all levels will be nourished by these reflections and delighted to join in the dance of Mary and Martha.

John P. Hogan

The Rule of Benedict for Beginners

Spirituality for Daily Life. Wil Derkse,

translated by Marin Kessler. The Liturgical Press, 2003. 104 pages, paperback. \$9.95.

Wil Derkse is a university professor and an oblate of the Benedictine monastery of St. Willibrord Abbey in Doetinchem, the Netherlands. His small book (eighty-eight pages of text plus an introduction) rewards the reader with rich reflections and practical applications of Western Christianity's most influential monastic rule—a document written more than 1,500 years ago by a man whom St. Gregory the Great described as "the holy man Benedict." Professor Derkse's suggestions for modern living in the Benedictine spirit are insightful even for monastics who have lived in the cloister for a time. He proposes, however, that the spiritual principles encapsulated in the Rule of St. Benedict (RB) offer a model for living equally apropos for lay men and women striving to bring some sense of order to lives often scattered by today's demanding and fragmented society.

Professor Derkse begins his book by placing RB in the context of a rich "catholic" heritage (in the Greek *kat'holon* sense). No matter what form Christian spirituality takes—Ignatian, Franciscan, Teresian, Salesian, the spirituality of Taizé, or Benedictine monasticism—one reality remains crucial to any authentic expression of *Christian* spirituality: the centrality of Christ and the Gospel.

The Rule proposes an ordered way of living, suggests Professor Derkse, intended to make one more keenly aware of the deeper meaning of things. In Benedict's worldview, "there is no sharp division between the sacred and the profane." Though "tasks and activities may indeed differ in weight . . . one is not worthy of more attention (is 'more sacred') than the other" (5). His book provides concrete applications of "basic patterns" of Benedictine spiritual principles that are key, as some commentators have suggested, to RB's durability.

Professor Derkse, acknowledging that his reader may need an introduction to these basic patterns, first presents an overview of the spiritual principles that animate the Rule. The Benedictine vows of stability (meaning not walking away from commitments), conversion (meaning daily seeking to improve attitude and lifestyle), and obedience (meaning careful listening and responding "from the heart") provide the framework for a depth-oriented lifestyle. The principles

inherent in these religious vows provide for the person living in "the world" perspectives and orientations that can render life more fruitful in such contexts as family, work, social life, and school.

Obedience, when understood in its broader sense as "attentive listening," is a basic contour of Benedictine spirituality as a whole. Derkse writes, "The Benedictine life may be summarized in a single rule: to listen very carefully and to respond heartily and actively, not out of free-floating courage, but to achieve a *result*" (15). For anyone who aspires to leadership—whether in a religious order, a parish or congregation, a family, or a business organization—this kind of careful listening is essential. Good leadership, writes Derkse, requires the artful use of listening, and RB can provide an apt model. The stethoscope is Derkse's primary symbol of leadership in the Benedictine style: "Leadership is about diagnostic ability, with a vision of the whole, and with the ability to appeal to others in such a way that they begin to

Continued on page fifty

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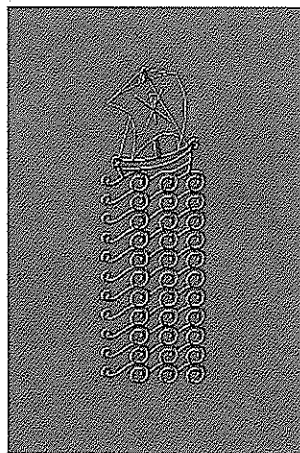
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"Exploring the Liturgical School Year" - Janet Vogt & Mark Friedman

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OCP Showcase — July 6, 4:00 P.M.

Featuring *Journeysongs, Second Edition*, and special guests Mark Friedman, Jeffrey Honoré, Jesse Manibusan, Pedro Rubalcava and Janet Vogt

Music Education Day — July 6, 9:00 A.M. - 12:00 P.M.

"Exploring the Liturgical School Year" - Janet Vogt & Mark Friedman

Plenum Presentation — July 7, 9:00 A.M.

"The Challenge to Competence and Excellence" - Elaine Rendler

Youth Sing the Gospel to Life — July 8, 10:30 P.M. - 12:00 A.M.

Jesse Manibusan

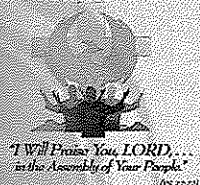
Hispanic Ministry Days — July 9, 7:00 - 10:00 P.M. and July 10, 9:00 A.M. - 2:30 P.M.

Pedro Rubalcava

Breakout Sessions

Featuring Paul Covino, Elaine Rendler, Pedro Rubalcava and Joseph Simmons

WESTERN REGIONAL: PHOENIX — AUGUST 3 - 6 (OCP BOOTH: #27, 28 & 29)



Hispanic Ministry Day — August 1, 2:30 - 8:00 P.M.

Pedro Rubalcava, Rodolfo López, Jaime Cortez and others

August 3 Events

Music Ministry Leadership Retreat — 9:00 A.M. - 12:00 P.M.

Christopher Walker

Plenum Presentation — 2:30 P.M.

"Forming the Assembly of God's People" - Elaine Rendler

Prayer Event: "Let Us Sing Your Song" — 9:30 P.M.

Paul Hillebrand

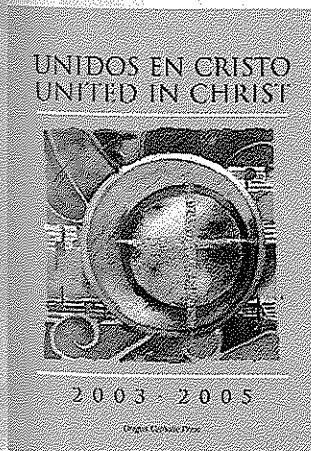
OCP Showcase — August 5, 1:00 - 2:00 P.M.

Featuring *Journeysongs, Second Edition*, and special guests Frank Brownstead, Jaime Cortez, Jeffrey Honoré, Bob Hurd, Rodolfo López, Jesse Manibusan, Pedro Rubalcava, Timothy R. Smith and Christopher Walker

Breakout Sessions

Featuring Frank Brownstead, Jaime Cortez, Bob Hurd, Rodolfo López, Jesse Manibusan,

Elaine Rendler, Pedro Rubalcava, Joseph Simmons, Timothy R. Smith and Christopher Walker



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Continued from page forty-seven

move, literally, become *motivated*" (46). He draws the reader's attention to the Rule's qualities of the abbot as a model for good leadership.

In modern Western societies, daily life has become so driven that people increasingly experience their existence as fractured—lacking in substance, short on meaning. In the final section of his book, Professor Derkse discusses a life-rhythm rooted in a characteristically Benedictine attitude toward time management: *A Full Agenda but Never Busy*. He describes a pattern of artful beginning and quitting and a strategy that respects the "seasons of the day" in establishing one's daily agenda. A steady rhythm rooted in attentive listening can help to re-integrate an otherwise fragmented life-style.

Professor Derkse's little book is a worthwhile read for any person striving to put into practice the characteristically Benedictine principles of simplicity and integration as a means to live a more satisfying life—a life that is fruitful because it is meaningful.

Adrian Burke, OSB

Memories Before and After the Sound of Music

Agathe von Trapp. Hillsboro Press, 2003. \$24.95.

The Trapp family has been immortalized in a Broadway musical and in film as one of the finest musical families. And such popular images present a difficult problem: unraveling fact from fiction. In this book, Agathe von Trapp, the eldest Von Trapp daughter, shares her fascinating autobiography, part of the true story behind the musical and the movie enjoyed by millions. Nostalgically but fervently, she tells the story of growing up in pre-World War II Austria and about the struggles with changes that she and her family went through as well as the role of music in life at that time. Most of all, she affirms, there was a strong sense of and commitment to faith, to the church, and to Roman Catholicism in particular.

Following her part in a twenty-year career as a member of the Trapp Family singers, Agathe was involved for thirty-five years with a kindergarten at a Catholic parish near Baltimore, Maryland. Now eighty years old, she continues to work in art, history, and writing, and she enjoys visits to the family home in Stowe,

Vermont. The book's attractive illustrations showcase some of her art.

The family, as she remembers it, was close-knit and worked, sang, and prayed together. These fine qualities helped them through many of the adjustments required as they left their role among the Austrian nobility, escaped from Nazism, and traveled the concert circuit in Europe and the Americas. They also had to struggle to accept the glamour heaped on them because of the part-fiction, part-truth story of their lives told in the *Sound of Music*. Agathe and other family members now accept that period of their lives with a gracious smile.

This is a charming book, very readable though nostalgic, and also convincing and positive in its message about life, music, and faith.

William Tortolano

About Reviewers

Rev. Adrian Burke, OSB, a monk of St. Meinrad Archabbey in southern Indiana, is currently the pastoral administrator of a cluster of three parishes; he also directs retreats and workshops in spirituality.

Rev. Victor P. Cinson, Jr., a priest of the Diocese of Steubenville and a member of the diocesan liturgical commission, also serves on the Board of Directors of The Liturgical Conference.

Ms. Diane Cunningham, the director of adult education and adult initiation at Holy Trinity Catholic Church, Georgetown, in Washington, DC, has worked in parish and diocesan ministry for more than twenty-nine years in Seattle, Michigan, and Virginia; on Native American reservations in North Dakota, South Dakota, and Montana; and in Latin America.

Dr. John P. Hogan has worked with the Peace Corps and Catholic Relief Services in Africa, Haiti, and South America. He has taught at The Catholic University of America; Loyola College in Baltimore; and SAIS, Johns Hopkins University.

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

Ms. Alexandrina D. Vera is a Hispanic liturgy consultant living in Phoenix, Arizona.

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Professional Concerns

BY RICHARD R. REED, JR.

Working with Volunteers

Let me begin by admitting that I'm probably not the average full-time director of music and liturgy. Like many of my colleagues, I have logged many hours as a volunteer singing and playing in various styles of choruses and choirs, but that's not what fills my hours away from my church job. My avocation, seemingly far removed from my vocation, is this: For the past twenty-five years and more I've been a firefighter and, for most of those years, an emergency medical technician. Except for the past three years, my fire fighting has been done entirely as a volunteer. But, believe it or not, there are similarities between these two parts of my life.

Richard R. (Rick) Reed, Jr., is the director of music and liturgy at St. Philip Benizi Catholic Church in Jonesboro, Georgia. When not at church or the fire department, he works in his home studio writing, arranging, and recording music.

Rare is the Catholic parish music director—volunteer, salaried, or otherwise compensated (full- or part-time)—who has an entirely paid staff of singers and instrumentalists at his or her disposal. Not as rare is the music director who has a single assistant, full- or part-time. Some even have several assistant directors to handle various choirs or Masses. Almost all share this resource, though: volunteers. Before delving into the heart of this article, however, let me clarify how I use the words “professional,” “amateur,” “paid person,” and “volunteer,” for there are marked differences among them.

A professional is someone who has chosen to become very good at what he/she does by acquiring significant education, training, and even certification in a chosen field. Professionals remain active in their field, whether rising to a leadership position or remaining in the rank and file. Professionals have experience that makes them good at what they do, and they continue to train and update skills. (There may or may not be a paycheck involved.)

An amateur is someone who is inter-

ested in a particular field but has not yet obtained much “paper proof” (education or certifications). Such people may have enough interest in that field to have years of experience, but they may never have learned a lot about the nuts and bolts of what they are doing. Amateurs can also be quite skilled at their field of interest, although it's mainly a pastime for them.

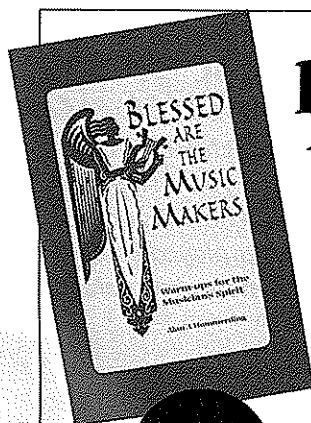
Somebody who is paid receives compensation for his/her work—a salary, hourly fee, or stipend. The fact that someone receives compensation is no guarantee of competency in that field. A paid person may be professional or amateur.

A volunteer is one who receives no compensation for the work and may or may not be professional in ability. Some volunteers receive “token” payments for their services, usually not approaching a reasonable wage.

In many churches, the choir members, the accompanist, and the director are all volunteers. In music ministry, as in seventy percent of fire departments in the United States, this situation seems to be the norm: Many dedicated individuals give significant portions of their lives to their calling while holding down a paying “day job” somewhere else. Some have even arranged to hold jobs nearby, so they can continue to volunteer. This is particularly true of volunteer firefighters, including me. I live where I do so that I may continue to give time to my (formerly volunteer, now combination paid and volunteer) fire department.

Don't Just Settle

So, what is the point of all this? The point is that we cannot maintain standards in our ministry based on whether or not our musicians are paid or volunteer. We can't use the lack of a paycheck as an excuse to settle for mediocrity. We can't dismissively use the phrase, “Oh well, they're only volunteers.” Our churches deserve better than many of them are currently getting, and we must strive to give it. In music ministry, as in



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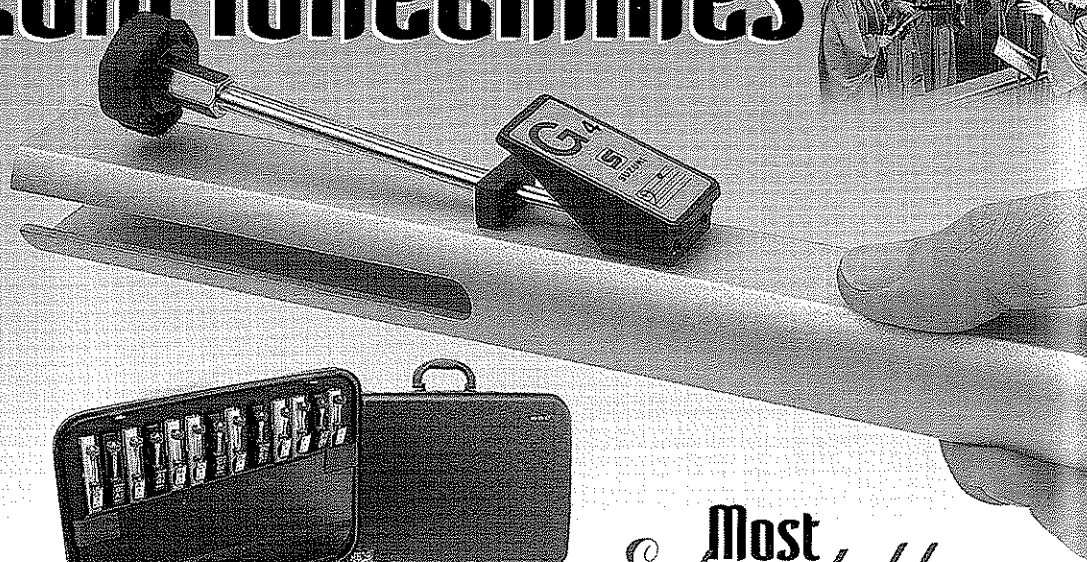
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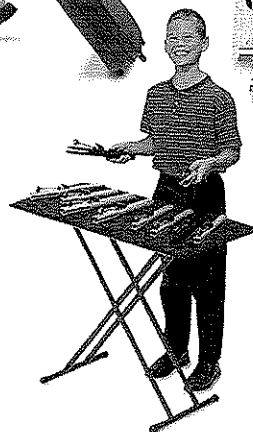
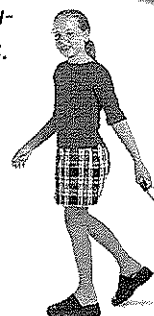
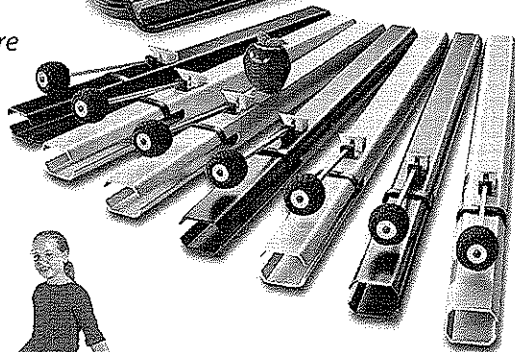
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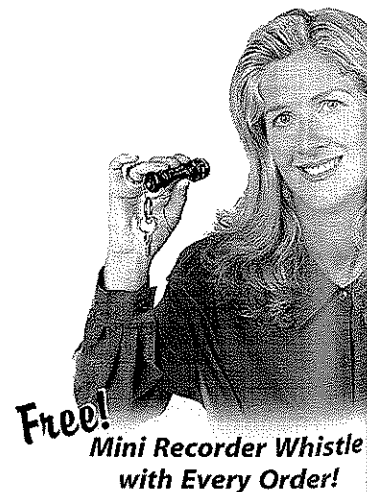
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the fire service, whether or not a person receives a paycheck matters only on Friday afternoon, not while the work is being done.

For volunteers, one of the difficult parts of working with a professional can be attitude. Quite frankly, I've seen condescending attitudes from "professionals" more than I care to. Professional music ministers—paid or not—cannot look down their noses at the volunteers they work with based solely on the fact that the volunteers aren't getting paid. On the other hand, of course, I have worked with volunteers with the attitude that they are performing a service "gratis," so they don't have to give their best, be open to constructive criticism, or seek additional training and education. That is also wrong.

All music directors—whether paid, volunteer, professional, or amateur—must always strive for the best they can get from their choirs, cantors, and accompanists. There are many ways to accomplish this. Naturally, encouraging all music ministers to attend NPM chapter meetings (or local meetings of other appropriate organizations), conventions, and/or institutes is a great start. This can take money and time from already scarce resources, however. So what else can we do, with limited resources, to encourage the best from everyone?

Four Suggestions

Let me suggest four things that we can do, with the resources and facilities currently available, to draw out the best in everyone with whom we work: Take advantage, motivate, take a break, and set no limits to what people can achieve.

Take advantage of what you have. Turn every rehearsal into a learning experience of some sort. Right now, at my new church, I'm working with my choir on improving our ensemble sound. We spend time at every rehearsal working on this. I also use a marker board to illustrate points and teach some music theory. It's quick and easy, for example, to draw notes to show the relationship between quarter and half notes to help the choir know where they are to sing or stop singing.

Motivate. One perpetual problem in working with volunteers is turnover. How do we retain our volunteer cantors, accompanists, and choir members, particularly in areas with high population turnover? I've thought about banning any single choir member from getting



Photo courtesy of Knowles Volunteer Fire Department, Lea County, New Mexico.

married if it involves moving to another parish. Also, I've warned new choir members that, while it's free to join the choir, there is a \$500 exit fee. Seriously, we keep volunteers by keeping them motivated. Most of us love what we do. We have invested many years in growing better at our vocations and careers. Remember that volunteers do the same; let them know that you appreciate it; and find ways to help them get better at what they do.

I have met many volunteer firefighters who are more trained and experienced than some full-time career (paid) firefighters. They spend at least one of their vacations every year getting more training at a school or other training facility. I know many career firefighters who also volunteer where they live. Most of these people, paid or volunteer, are true professionals. Many career firefighters who also volunteer get as much training as they can from their paid departments, then get more with their volunteer departments. How many musicians do you know who do that?

Talk to your choir members as often as you can. Schedule social time together, perhaps a monthly birthday snackfest. Find out their goals for their volunteer ministry. Can you help them by teaching a "learn to read music" class? Can you help them by working a little theory lesson into choir practice every week? Can you make an average singer more confident by tossing a simple solo at him? Can you encourage a middle school trumpeter by teaching her to transpose, then to sight-transpose? Can you sched-

ule a workshop to improve technique for cantors? Would you consider a Sunday or Saturday afternoon of reflection for all your music ministers to help them get to know each other, pray together, and gain a greater understanding of the spiritual value of what their ministry means to the assembly?

Take a break . . . and give them a break.

We also keep volunteers by respecting that they have lives beyond their jobs and the music ministry. Maintaining my own activity in the fire service helps me to keep that in the forefront of my con-

sciousness. To all of my colleagues who augment their church jobs by working or volunteering at other music jobs like symphonies, barbershop choruses, jazz bands, school bands, and the like, I say: Take a break! As much as I love music, I found out that when it consumed all of my waking hours, I started to burn out. At one point, I was working full-time at a parish, teaching two days at a school, and had twenty piano and voice students. Once I started to burn out, I lost concern for my volunteers and just didn't care about them as much. And I let everyone know how busy I was, too. Oh boy, they *all* knew. In such a situation, nobody gains.

Most of all, never set limits. If you start telling your choir that they can only do so much, your prophecy will fulfill itself. Once you tell the altos their high note, they'll never sing above it. If you tell your accompanists that the piano or organ score is too hard and they should just play fewer notes, they'll meet your expectations. If you don't let your percussionists play unless there's a score, they'll lose interest in being creative.

Another difficult part of this ministry for some of us who work with volunteers is having the humility to realize that sometimes they know things we don't. After all, knowledge is power. (At least for some, it really is.) But power may also come from empowering others, and that may lead to less work for you.

Be kind to your volunteers. Trust that they want to help in the best way that they possibly can. And then just show them the way!

Calendar

Concerts and Festivals

INDIANA

Angola

June 25

Concert by Jaime Cortez at St. Anthony of Padua Church. Contact Catherine Wilson at (260) 655-2259.

Fort Wayne

June 24

Concert by Jaime Cortez at St. Joseph Church. Contact Ken Jehle at (260) 432-5113.

NEW JERSEY

Little Falls

June 11

Concert by Mark Friedman and Janet Vogt at Our Lady of the Holy Angels Church. Contact Gerard Chiusano at (973) 256-5200.

OHIO

Norwalk

June 18

Concert by Jesse Manibusan at St. Paul Church. Contact Marian Bermudez at (419) 668-6044.

TEXAS

San Antonio

June 18

Concert by Jaime Cortez at the University of the Incarnate Word. Contact Sister Eilish Ryan at (210) 829-3871.

Conferences and Workshops

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Denver

July 7-10

Conference on Liturgy and Music. Theme: "The Church Together: Exploring Intergenerational Worship." Place: Bethlehem Lutheran Church, Denver. Sponsored by Calvin Theological Seminary. Contact Joy Englesman by e-mail: bjenglesman@sprintmail.com.

DISTRICT OF COLUMBIA

Washington

July 12-16

Institute of Sacred Music. Inaugural Week Celebration. Faculty includes Frank Brownstead, Gregory Glenn, Marilyn Keiser, J. Reilly Lewis, Peter Latona, Edward Alan Moore, Msgr. James P. Moroney, Leo C. Nestor, Rev. Kurt Pritzl, or, Richard Proulx, Geraldine M. Rohling, and James Vail. Musicmaking, learning, refreshment, beauty. Directors: Dr. Leo Nestor, Dr. G. Grayson Wagstaff. More information at <http://sacredmusic.cua.edu/schedule.cfm>. Contact via e-mail: cua-music@cua.edu.

FLORIDA

Orlando

July 5-9

Beginnings and Beyond Program. North American Forum on the Catechumenate. Leader: Rory Cooney. Contact: (202) 529-9493.

INDIANA

Notre Dame

June 14-16

Liturgy Conference at Notre Dame Center for Liturgy. Theme: "Music in Catholic Worship: Full, Conscious, and Active Participation." Keynote: Fred Moleck. Other presenters include: Edward Foley, CAPUCHIN, Tony DiCello, J. Michael McMahon, Steven Warner, Kevin Vogt, Lynn Trapp, Steven Janco, William Woeger, Judith Kubicki, others. Contact: (574) 631-5436, (574) 631-8553; e-mail: ndcpl@nd.edu; web: www.nd.edu/~ndcpl/.

Rensselaer

June 19-25

Gregorian Chant Institute 2004: Interpretation in the Light of Manuscript Evidence. Place: Saint Joseph's College. Sponsored by the Rensselaer Program of Church Music and Liturgy. Presenter: Father Larry Heiman, C.P.P.S., assisted by Sandra Hobbs and John McIntyre. Contact Dr. Robert Fowells at (626) 332-8465; fax: (626) 974-1199; e-mail: rmfowells@earthlink.net. Or contact Father Heiman at (219) 866-6272; e-mail: lheiman@saintjoe.edu.

Rensselaer

June 30-July 30

Summer Session, Rensselaer Program of Church Music and Liturgy. Place: Saint Joseph's College. Instructors include Rev. Keith Branson, C.P.P.S., Rev. Richard Fragomeni, Rev. Larry Heiman, C.P.P.S., Rev. Ralph Verdi, C.P.P.S., and others. Contact Father Keith Branson, Director, at (816) 651-3249, or Ary Nelson, Coordinator, at (219) 866-6352 or (800) 447-8781. Web: www.saintjoe.edu/academics/liturgy.

Saint Meinrad

July 5-9

Youth Liturgical Leadership Conference: One Bread, One Cup. Leader: Bobby Fisher. Contact Matt Miller at MJMiller@stmeinrad.edu.

MICHIGAN

Frankenmuth

July 27-30

Association of Lutheran Church Musicians Region I Conference. Place: St. Lorenz Lutheran Church. Contact Tim Guenther at (989) 652-6141.

MINNESOTA

Collegeville

July 6-9

Workshop for the Pastoral Musician: New Life in Our Ritual Music. Place: St. John's University. Directors: Dr. Kim Kasling and Dr. Lynn Trapp. Faculty: Don Saliers, Sister Kathleen Harmon, Sister Joyce Ann Zimmerman, Greg Labus. Music instructors: Dr. Kim Kasling, Patricia Kent, Monica McGowan, O. Nicholas Rath, Dr. Axel Theimer, Dr. Lynn Trapp. Contact: (320) 363-2862; e-mail: kkasling@csbsju.edu.

St. Paul

July 30-August 1

Steubenville Youth Conference. Place: St. Thomas University. Contact John Beaulieu at (740) 283-6440.

St. Paul

July 30-August 1

Music Ministry Alive! Institute for Young Adults and Leaders. Place: College of St. Catherine. Featuring Tony Alonso, Derek Campbell, Kate Cuddy, David Fischer, Bobby

Fisher, David Haas, Stephan Petrunak, Lori True. Contact: Music Ministry Alive!, (651) 994-1366; e-mail: or MMASong@aol.com.

NEW JERSEY

Princeton
June 28-July 2
Workshop in Vocal Techniques and Ear Training for Choirs. Place: Westminster Choir College. Presenter: James Jordan. Contact Scott Hoerl at Continuing Education via e-mail: Hoerl@rider.edu.

Princeton
July 4-7
Conducting Institute featuring Barbara Conable and James Jordan. Place: Westminster Choir College. Contact Scott Hoerl at Continuing Education via e-mail: Hoerl@rider.edu.

NEW MEXICO

Las Cruces
June 11-13
Youth Rally at New Mexico State University Corbett Center. Presenter: Jesse Manibusan. Contact Sister Lucy Meissen at (505) 523-7577.

OHIO

Steubenville
July 16-18
Steubenville Youth Conference. Place: Steubenville University. Contact John Beaulieu at (740) 283-6440.

TEXAS

Dallas
June 13-17
Church Music Summer School at Perkins School of Theology at Southern Methodist University. Contact Leah Perkins King at lking@stlukeshou.org.

Retreats

OREGON

Eugene
June 4-5
Retreat at St. Paul Church. Presenter: Jesse Manibusan. Contact Marie Bricher at (541) 686-2345.

NEW JERSEY

Northvale
June 5-8
Parish Mission at St. Anthony Church. Presenter: Grayson Warren Brown. Contact Leslie Cooke at (201) 768-1177.

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July 10-15
Cruise hosted by Grayson Warren Brown. Sing concert and Mass on Grand Cayman Island and in Cozumel. Contact Catherine A. Chayko via e-mail: chayko@juno.com.

ENGLAND

Birmingham
July 29-August 1
NNPM National Conference. Contact: Decani Music at 011-44-184-281-9830.

ITALY

Siena
July 18-August 19
Sessione Senese per la Musica e l'Arte (Sienese Session for Music and Art). Place: University of Siena. Contact: SSMA Music Director, 2109 Broadway, Suite 13-131, New York, NY 10023.

MEXICO

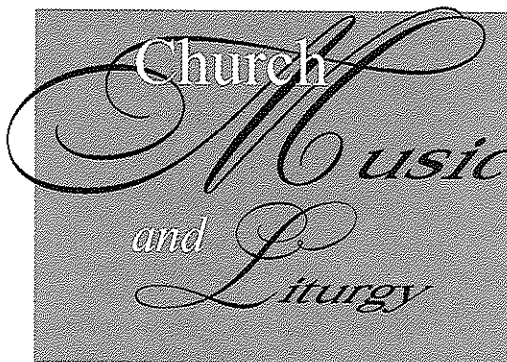
Mexico City
July 13-17
National Music Educators Association of Mexico. Contact Eduardo Robeles at flademex@yahoo.com.

VIETNAM

Saigon and Pilgrimage Sites
June 10-21
Vietnam Pilgrimage hosted by Brother Rufino Zaragoza, OFM. Visit Saigon, Hue, HaLong Bay, and major Catholic pilgrimage sites. Sponsored by Oregon Catholic Press and AV Travel. Contact Brother Rufino at (510) 536-1287, ext. 140; web: <http://VNPilgrimage.com>.

Please send information for Calendar to Rev. Lawrence Heiman, c.p.p.s., Rensselaer Program of Church Music and Liturgy, Saint Joseph's College, PO Box 815, Rensselaer, IN 47978. E-mail: lheiman@saintjoe.edu.

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Music Industry News

Gather Comprehensive, Second Edition

While the original edition of *Gather Comprehensive* was more like a songbook with some ritual music, the second edition of this widely used resource, unveiled this spring by GIA Publications, is a complete hymnal and service book. (For example, there are ten complete Mass settings in this second edition.) The editors used the results of a survey of people using the first edition, taken more than a year ago, plus their own experience to choose the music for this new book. The editors include Robert J. Batastini, senior editor, Kathryn R. Cuddy, Michael A. Cymbala, Kelly Dobbs Mickus, and Stephen Petrunak. The people's edition, with and without readings, is currently available. Choir editions; accompaniment editions; and a CD recording of the hymns, songs, psalms, and service music will be published through this spring and summer. For additional information, contact GIA Publications at (800) 442-1358; web: www.giamusic.com.

Remembering Alex

GIA has also published *Radiating Christ*, a commemorative recording of some of the best-known and most widely used music of C. Alexander Peloquin, which highlights his innovative style and love for sacred song as well as his consciousness of the need to provide congregations with clear entrances and exits for their part in these compositions. Among the selections are the "Gloria of the Bells" and the Christmas psalm "Today Is Born Our Savior," as well as many other familiar pieces that have shaped our worship. Recorded under the direction of Rev. Anthony Mancini, Dr. Peloquin's successor at the Cathedral of Saints Peter and Paul in Providence, Rhode Island, this CD features the talents of many of Alex Peloquin's former colleagues. For additional information, contact GIA Publications at (800) 442-1358; web: www.giamusic.com.

A Parish Radio Station?

The WorldVibrations Radio Station is a new device designed to enable anyone to become a radio broadcaster, operating a fully automated or live radio station over the internet or—with proper licensing and transmission equipment—over the airwaves. No larger than a VCR, the basic unit can be scheduled to run unattended or air live broadcasts that can be mixed with pre-recorded segments. The unit includes built-in internet radio streaming capabilities and can link over standard DSL lines to servers and high-speed connectors. WorldVibrations is a division of Travelmedia, which has been involved in communications and consulting and digital media production for international organizations and corporations since 1982. Additional information available at www.worldvibrations.com.



Presser to Fischer

Carl Fischer has entered into an agreement in principle to acquire the Theodore Presser Company. These two pioneering American music publishing companies plan to combine their respective strengths in the print and performance music fields. The two companies will retain their separate identities, but some backroom operations in the area of editorial work and promotion will be combined. The combined print catalogues will offer about 35,000 active titles from these two companies and from an additional 100 small to large publishers from all over the world.

At the same time that Carl Fischer announced this merger, the publisher also released two new choral music lines for 2004–2005. The new Sacred Choral Music Line has been broadened to include some of the best-known writers, creators, and performers in church mu-

sic today. The new Concert and School Music selections include choral writing by prominent composers and arrangers in the field. For additional information, phone (800) 762-2328.

Sing for Joy CD

St. Olaf College has produced a CD of a special "live" performance of its weekly sacred music radio series, *Sing for Joy*. Recorded at St. Olaf Catholic Church in Minneapolis, the recording features the St. Olaf Catholic Church Festival Choir, directed by Dr. Lynn Trapp, and Magnum Chorum, directed by Dr. David Dickau. It is titled *Home, Harvest, Healing: A Sing for Joy Hymn Festival*. Contact: Sing for Joy, WCAL National Programming, 1520 St. Olaf Avenue, Northfield, MN 55507. Phone: (612) 798-9225; web: singforjoy.com.



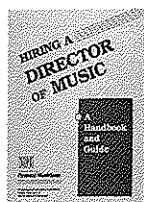
Resources . . .

Publications and other resources a

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2004 Regional Conventions!

Publications

PROFESSIONAL ISSUES

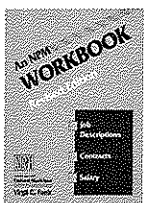


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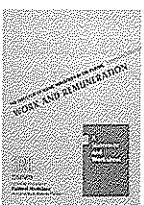
**NPM Workbook: Job Descriptions, Contracts, Salary.
Revised Edition, 1996**
A method for developing a contract, job description, and an appropriate salary for a pastoral musician, with sections for the pastoral musician, parish, and diocese.
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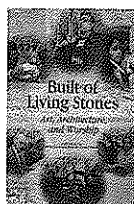
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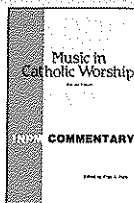
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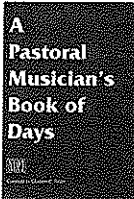


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Thy Kingdom Come

BY LOUIS CANTER

One of the exciting things about the Catholic Church since Vatican II has been its focus on evangelization. In fact, in his document *Evangelii nuntiandi* (*On Evangelization in the Modern World*), Pope Paul VI identified it as the primary ministry of the Church, the one assigned in the so-called "great commission" at the end Matthew's Gospel—to go forth and make disciples of all the world. All well and good, but how can we evangelize when our primary ministry is preparing the music for our communal worship? How does this "primary" and vital ministry of the church impact me in the ministry I share and the people with whom I work? Should I even be concerned with this task?

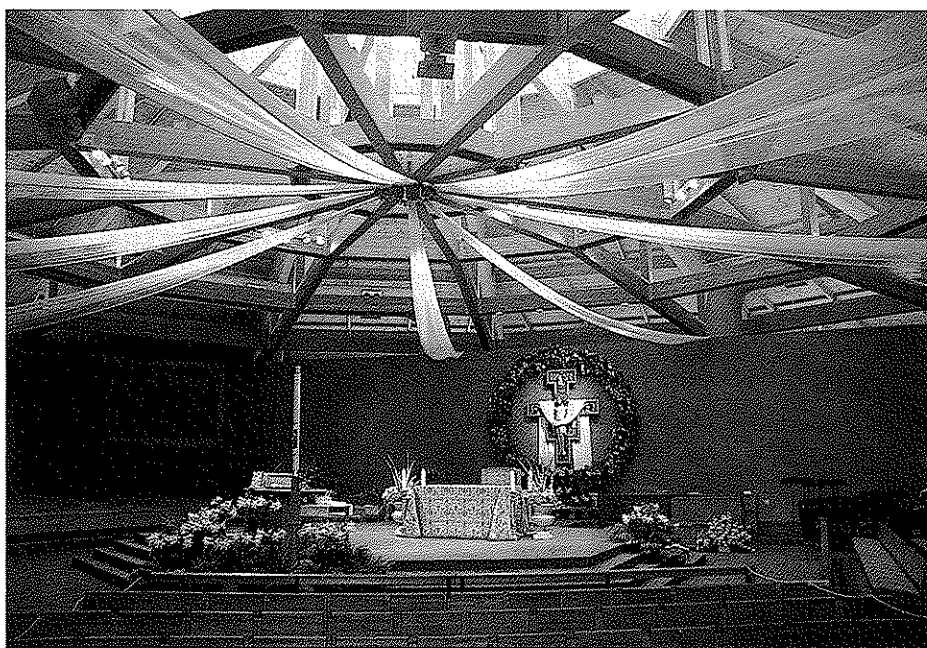
The fact is that every one of us is called to evangelize. At the end of the Eucharist we are sent forth to share—and to be—the Good News for the world. In the Eucharist we give thanks: grateful for the Eucharist itself, grateful for the community shared, and grateful for the mission we are given. But it is not enough for us to be grateful if gratitude is merely an emotion that does not compel us to action. Our gratitude must become a challenge to share all of this with all we encounter. With *all* we encounter: those who are close to us, those who are far away, those we hear about, and those we see.

Our ministry as pastoral musicians is a powerful tool for evangelization because it affects the senses and the heart. As pastoral musicians we realize that the ministry we share impacts every person who hears and is touched by what we do. Our gift, shared, enhances words, calls people to be assembly and community, honors and worships God, and can be heard by those who know as well as by those who do not know the richness of our faith.

Mr. Louis Canter is the music minister at Ss. John and Paul Parish in Washington, Michigan. He is on the Music Committee for the Archdiocese of Detroit and is the director of the local NPM Chapter.

Our ministry of evangelization, then, begins with the first musical notes of the liturgy. Every person who enters the church is—or should be—affected by the ministry of the assembly that is present. Our task (and it is no easy task) is, through music, to bring the individuals who have come together, formed by all sorts of life experiences, to an understanding that we are a community of believers. We are fully, actively, consciously called to participate in and to be Eucharist for one another. Then, our being Eucharist for one another in our celebration sends us to be Eucharist for the individuals and groups with whom we come in contact. So our individual journeys, caught up into the great journey of the church toward the reign of God, are transformed by our gathering as assembly, hearing the word, receiving the Body and Blood of Christ, so that we go forth as the Body and Blood of Christ for those we touch in our everyday life, whether those people are "churched" or "unchurched."

To be the presence of Christ in this world means that we have "that attitude which was in Christ Jesus" (Philippians 2:5): knowing and putting into practice the knowledge that it is God's heart that we know and that we are loved by the one God. It



Easter decorations at the Church of St. Vincent de Paul, Brooklyn Park, Minnesota



Good Friday at St. Lawrence Catholic Church and Newman Center, Minneapolis, Minnesota.

means that we pastoral musicians are not only praying for the reign of God to come in every aspect of our society—"Thy kingdom come," as we pray in the Lord's Prayer—but we are also actively engaged in becoming the very presence of the reign of God for which we pray and which, in sacramental form, is already present among us. We really have to remember that, while we minister in a local church, we are part of the larger church which longs to embrace all of humanity and to give it the peace and love it so longs for. As ministers of the Word, we are challenged to be that Word in the world through song and in action.

To have an evangelizing spirit means that we are called to have a sense of welcome, a sense of adventure, and a sense of wonder. Part of that evangelizing spirit is making sure that we are prepared to serve and that we desire deeply to connect with the Holy within and beyond us and with the Holy in others. If we believe that it is the desire of God that all would be one and the main purpose of all we do has that desire as its goal, then this burning desire which is fueled by the Spirit should propel us into our ministry and our service of one another. Perhaps there is no greater witness and no more powerful

evangelization tool than our enthusiasm for what we do and the potential impact it has on the church. We are called to reach out to the rest of the worshipping community and to draw them into the song that becomes the way we live: in ministry, serving the Lord. At the Eucharist we do offer this invitation primarily in song. As pastoral musicians, we are called to assist the whole assembly and its ministers to create a live, vibrant, dynamic experience of the Holy that is shared by all who are present, one that continues to invite others to be a part of this act of worship. We are asked to share our giftedness in the spirit of love—to embrace all, to enable all.

We are missionaries in a world that would rather not be reminded of both our individualism and our need for one another in communion. In proclaiming the both-and

We are missionaries in a world that would rather not be reminded of both our individualism and our need for one another in communion.

of human existence, our work is *countercultural*, that is, we work in an area that many would not want us to touch. By our witness in song and leadership we remind others that their primary purpose in life is to love God and to be in the service of others. Living in union with others means respecting their culture and human diversity so much that we wish to embrace them and allow them to embrace us. We can do this through music, since by its nature music has an ability to unify its listeners.

We know that we cannot accomplish this purpose by ourselves. We look to the Holy One and to our faith community to bolster us and fill us up to go out again and again to proclaim the Good News to all creation. As evangelizers and as pastoral musicians we cannot allow ourselves to be too far from the Word nor can we allow ourselves to wander too far from the Holy and from one another. We embrace the other in the silence of our hearts and by doing so we long to be in union with those who are "not us." This means we may have to deny what we want, but we see clearly what we need. To follow the example of Jesus as he journeyed to Jerusalem, to do the will of the Father, and to embrace all of humanity is our call in Christ. To be true evangelizers, we have to be willing to respect all generations, all faiths, all cultures; and we have to be ready to see all in their potential as God's children, since God created them for that purpose.

We know it is the deepest desire of the Lord that we all become one. As musicians we are challenged to find ways to make this desire a reality in our own small faith community but always with an eye on the larger community, to see how we can serve better. We pray "Thy kingdom come" every time we pray the Lord's Prayer. May we believe in the Good News, be the Good News, and live the Good News as we go to make disciples in all we do.

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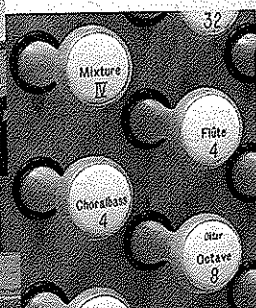
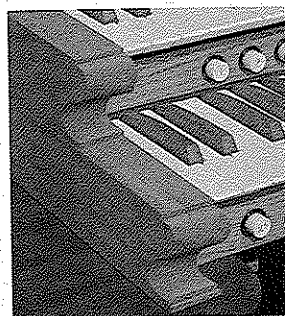
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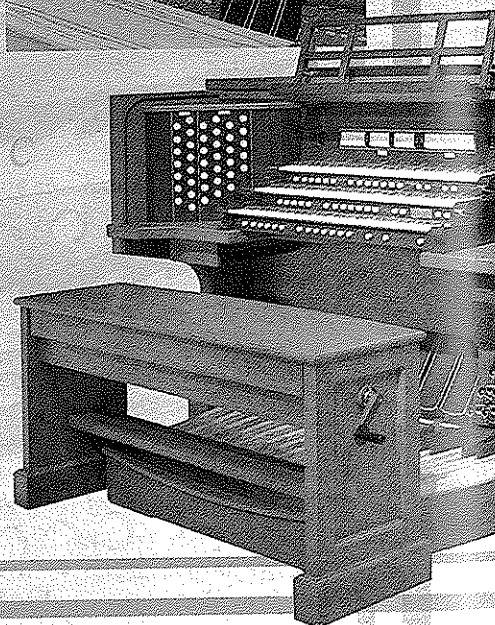
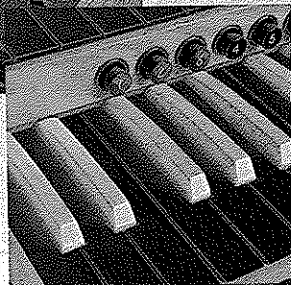
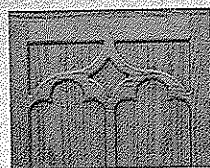
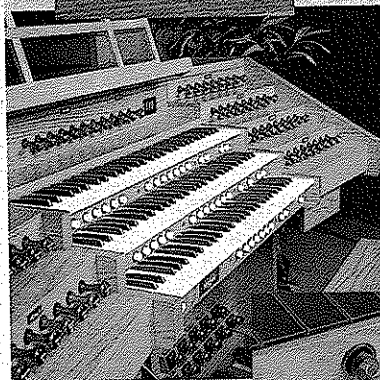
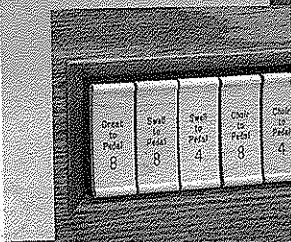
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