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From the President

The Vocation of the Pastoral Musician

How do you describe your vocation: disciple, spouse, priest, parent, consecrated religious, deacon, educator—pastoral musician? The word vocation suggests more than a career choice; in the church we use this word to refer to a call from God that becomes a way of life for those who choose to respond affirmatively.

In this issue of Pastoral Music we consider pastoral music ministry as a way to live out the threefold baptismal vocation of the Christian. In the Roman Catholic Rite of Baptism of Children, each of the newly baptized is anointed with chrism to signify a share in the mission of Christ. The minister says, “As Christ was anointed Priest, Prophet, and King, so may you live always as members of his body, sharing everlasting life” (62).

Pastoral musicians have long regarded their ministry as more than a job: It is both a gift and a responsibility. I have often stopped to think during the Sunday liturgy and marvel at the great privilege that we musicians have been given to lead God’s people in singing their worship and prayer. Whatever our natural musical abilities, all of us have received opportunities to develop our gifts for the service of others. We have received the call to serve a particular community and developed relationships with parishioners, musicians, staff, and clergy that have nourished our own faith even as we lead and serve them. Perhaps you are one of the many pastoral musicians who have remarked from time to time, “I get to do what I love—and I get paid for it too!”

The gift of our vocation also entails responsibilities, of course. We are called first to live as faithful disciples of Jesus Christ, embracing the way of life to which he has invited us. We have an obligation to develop our gifts to offer God’s people the best possible service. While good will is a prerequisite for effective music ministry, it is not a substitute for solid musical skills,

deep knowledge and love of the liturgy, and genuine pastoral sensitivity. Our formation in pastoral music ministry is lifelong, demanding both practice and continuing education.

No one promised us that living out our vocation would be easy. Many of us have at times felt overworked, under-appreciated, marginalized, and even persecuted. I have met many pastoral musicians who are experiencing anguish or burnout. Because our Christian vocation is rooted in the paschal mystery of Christ’s death and resurrection, we can expect to encounter discouragement, conflict, and failure—even in the church! Sometimes the journey leads us to a renewal in this ministry, while at other times we may be called to hear God leading us to serve in a different place or even in a different way. This vocation requires of us continual discernment about where God is calling us, especially in times of difficulty and stress.

We hope that this issue of Pastoral Music will stimulate and deepen your reflection on the vocation of the pastoral musician.

Join Us for the Saint Cecilia Sing

We invite the musicians of your community to join in a national event to take place at your very own parish! The NPM Standing Committee for Choir Directors is encouraging every parish in the U.S. to be part of the largest liturgical choir concert in the country. It’s very easy to participate in this event, called the Saint Cecilia Sing in honor of the patron saint of music and musicians.

This event will take place during the weekend of November 20 and 21, immediately before the Feast of St. Cecilia (November 22). Many churches already celebrate this feast with a festival or concert. We are asking that you make this event part of the national Saint Cecilia Sing. If your parish has never held a musical event before in conjunction with the feast, please join us this year! That’s all there is to it: Plan a liturgical musical event for your parish community and make it part of the national Saint Cecilia Sing!

We will be publishing a list of all the parishes participating in this first Saint Cecilia Sing. Make sure your choir is included by signing up today. Check out additional information on page five or at www.npm.org under the Section for Choir Directors.

Blessings and best wishes as you prepare for a new program year of music ministry!

J. Michael McMahon
President
August-September 2004 • Pastoral Music
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Cover: The community at worship at St. Patrick Church, Scottsdale, Arizona (top). Lower left: Cantor and guitarist at St. Clare Catholic Church, Roseville, California. Lower right: The choir at St. Joseph Chapel, Philadelphia, Pennsylvania. Additional photos in this issue courtesy of the Gemäldegalerie, Dresden, Germany; Kenrick-Glennon Seminary, St. Louis, Missouri; Bibliothèque Nationale de France; St. Lawrence Catholic Church and Newman Center, Minneapolis, Minnesota; University of Adelaide, Australia; Cathedral of St. Bavo, Ghent, Belgium; the Indianapolis Children's Choir; the Bishop's Library at Pécs, Hungary; the Franciscan Monastery of St. Clare, New Orleans, Louisiana; the Center for Religious Freedom, a division of Freedom House, Washington, DC; and Mrs. Eileen Ballone.
Mission Statement

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

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August-September 2004 • Pastoral Music
Members' Update

New Sections

While all NPM members are committed to "fostering the art of musical liturgy" as a key way of "serving the life and mission of the Church," as our mission statement says (see page four in this issue), we each approach that common mission through our respective gifts, ministries, and communities. That's why NPM also offers its members an opportunity to participate in one of the association's divisions—Directors of Music Ministries or Music Education—or in one of its special interest sections. These sections offer members an opportunity to meet during the annual conventions with others who share a common interest or common experience for mutual support and formation. Many of the standing committees for these sections also provide suggestions for breakout sessions at the conventions.

In recent years, we've added several new sections, constituted on an ad hoc basis, in response to requests from our members. These include sections for Eastern Church musicians, pastoral liturgists, Asian and Pacific Rim musicians, and our most recent section for musicians serving religious communities.

If you are interested in participating in one of these new sections—or in any of the other thirteen sections of the association (see the list on page four)—go to the NPM website and fill out a section preference form: https://www.npm.org/preference.html. Or contact the NPM Membership Department at (240) 247-3000. For information on joining one of the two divisions of the association, go to the website and click on Divisions, or contact the Membership Department.

St. Cecilia Sing

Take advantage of a special opportunity for your choir to celebrate the memorial of St. Cecilia, the patron saint of music, and be a part of the largest liturgical choir concert in the nation.

Prayer to St. Cecilia

Holy Cecilia, may harmonious choirs proclaim your blessed name. Rome gave you birth, then Rome gave you a martyr's death when you fixed your heart on God and truth.

Teach us to combine the music of instruments with our sung praises of the divine Lamb of God.

Saint Cecilia, wearing the double crown of dedicated virginity and martyrdom, hear our humble prayer and carry our song to God Most High through Jesus Christ, our Lord.

Amen.

St. Cecilia's Day will be celebrated this year on Monday, November 22. On the preceding weekend (November 20-21, the weekend after Thanksgiving), NPM is inviting choirs to join in a great festival of concerts that will span the nation. Many communities already celebrate St. Cecilia with a choral festival or concert. If you already do this, we are asking you to have your concert be part of this celebration by identifying it as an event in the NPM St. Cecilia Sing. We are also hoping that parishes which have never celebrated this feast do so this year with a concert. We will be publishing a list of all the parishes participating in this first NPM St. Cecilia Sing. Make sure your choir is included by signing up today. See the form on page six.

Additional information about this choral celebration appeared in the July issue of Notebook. A packet of materials to help you celebrate St. Cecilia is available from the NPM Western Office, 1513 S.W. Marlow, Portland, OR 97225. Phone (503) 297-1212; fax: (503) 297-2412; e-mail: NPMWEST@npm.org. If you have additional questions, please contact Margaret Brack, chair of the Standing Committee for the NPM Section for Choir Directors, at margaretbrack@adelphia.net.
Saint Cecilia Sing
November 19–21, 2004

Sponsored by the National Association of Pastoral Musicians

Registration Form

Name of Parish
(Arch)Diocese
Parish Director(s) of Music
Parish Address

City State Zip Code

Phone (______) Fax (______) E-mail

Date of NPM St. Cecilia Sing Time

Describe the event

Other parishes participating (if applicable):
Name Location Director

Contact Person for the Sing
Phone (______) E-mail

Please send completed form to:

NPM St. Cecilia Sing, National Association of Pastoral Musicians
962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461
Keep in Mind

S. Drummond Wolff, composer, organist, and choirmaster, died of heart failure on April 9 in San Diego, California. Born on February 4, 1916, Dr. Wolff was organist at St. Martin in the Fields, London, during World War II (1938-1946). He also served as organist in cathedrals in Montreal and Bermuda, and he taught on the music faculty at the University of Toronto, McGill University, and the College of Marin in Kentfield, California. His more than 300 compositions and arrangements were published by MorningStar, Concordia, and Augsburg.

M. Searle Wright, the twenty-first president of the American Guild of Organists, died in Binghamton, New York, on June 3 at the age of eighty-six, following a period of declining health. He was born in Susquehanna, Pennsylvania, in 1918, and after his family's move to Binghamton, Searle Wright earned money as a teenager playing the Wurlitzer organ on weekends at the Capitol Theater before the beginning of each movie. After completing his studies in classical organ and church music, he joined the faculty of Union Theological Seminary, New York, in 1947. Wright, the first American to perform a solo recital at London's Westminster Abbey, was a Fellow of the AGO, of Trinity College (London), and of the Royal Canadian College of Organists. He served as director of chapel music at St. Paul Chapel at Columbia University in New York (1952-1971), president of the AGO (1969-1971), Link Professor of Organ at Binghamton University (1977-1997), and organist and choir director at Binghamton's First Congregational Church. A distinguished composer and performer, his musical compositions include works for organ, choir, chamber ensemble, and orchestra.

We pray: Lord God, in whom all find refuge, we appeal to your boundless mercy: Grant to the souls of your servants a kindly welcome, cleansing of sin, release from the chains of death, and entry into everlasting life.

Meetings and Reports

Arts Advocacy Day

Seventy arts, cultural, business, civic, and educational organizations sponsored Arts Advocacy Day, a national arts action summit organized by Americans for the Arts, in Washington, DC, March 29-31. The meeting brought together 250 representatives of the sponsoring organizations for two days of discussion and arts advocacy training and a full day of meetings on Capitol Hill with members of the U.S. Senate and House of Representatives. The goal of the event was increased funding for the arts and humanities through the National Endowment for the Arts and the National Endowment for the Humanities. In addition, the participants encouraged an increase in the budget for arts in education programs of the U.S. Department of Education and other legislation that would support the arts.

Arts Advocacy Day is a national advocacy and grassroots campaign. For additional information, visit the Americans for the Arts website: www.americansforthearts.org.

Catechesis and Musical Liturgy

Diocesan and parish directors of religious education and catechetical ministry from eighteen dioceses gathered at The Catholic University of America in Washington, DC, June 25-30 for the second phase of the two-year Catechetical Scholars Program, an initiative of the Department of Religious Education of the National Catholic Educational Association (NCEA). The program gives experienced catechetical leaders an opportunity to produce a project or work product that will contribute to the future of catechetical ministry.

On June 28, the catechists went to the headquarters of the U.S. Conference of Catholic Bishops to learn about several USCCB offices and programs and to meet with representatives of several associations whose headquarters are in or near Washington. Dr. Gordon E. Truitt represented NPM at this meeting. In his presentation, he pointed out the collaborative effort for renewal of "the life and mission of the Church" described in NPM's mission statement and the focus on various aspects of musical liturgy represented by our sections. Dr. Truitt also reminded participants about the North American Liturgical Weeks, sponsored by The Liturgical Conference, which brought together not only liturgists and musicians but also people working in catechesis and social justice ministries. It is in that spirit, he said, that NPM offers its resources to catechists and to all who share our interest in renewing the Church's life and mission.

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Our Priestly, Prophetic, and Royal Vocation
The Threefold Vocation of the Pastoral Musician

BY PAUL WESTERMeyer

A recent book and a contrasting article offer us intriguing ways of locating music's function in Christian worship. The book, Steven Marini's survey of Sacred Song in America, leaves the church catholic hard-pressed to find itself. Marini gives a responsible history-of-religions analysis of groups on the fringes of the church or from other religions, but the musical practice of the church catholic is not on Marini's map. That lacuna may be surprising, given the book's title, but it is understandable because the church's musical practice does not fit well in Marini's history-of-religions categories. It includes many styles—congregational and rehearsed, old and new, good and awful, vigorous and deadly.

In his article "Sacrifice Unveiled," Robert Daly offers a different perspective for our reflections on the pastoral musician's vocation, one that is actually more useful for our purposes. He says that a history-of-religions approach to a topic such as sacrifice is the wrong place to start in understanding Christian belief and practice. If you start instead with what Christians believe about the Trinity and the liturgy, then sacrifice is not the presentation of a gift to God to bring about reconciliation, as it might be understood in a history-of-religions approach. Instead, sacrifice appears as the self-offering of the Father in the gift of the Son, the self-offering of the Son, and the people in the power of the Holy Spirit taken up into the self-offering of the Father-Son relationship. The liturgical issue in Daly's study of sacrifice is that, in the Eucharistic Prayer, the primary ritual agent and speaker is the assembly.

Now, because some of the categories are familiar in a secular context as well as in history-of-religions studies, the church is tempted to define its musicians like the ones on Marini's map: soloist/concert performer/virtuoso, healer, community builder, attractor, commercial artist, one who induces emotions/ecstasy/trance. Though church musicians may bear a relation to these, none of them is defining, though all of them may be present in some sense, if they are broken through a theological understanding of sacrifice to another understanding.

Starting with the Trinity and the liturgy rather than a history-of-religions posture demythologizes music, locates its essence as God's gift around Word and sacraments, takes musicians off idolatrous pedestals, and locates their call in service to the baptized and the world beyond.

Sectarian or civil religious music, in other words, is not music in the church catholic. In the church catholic, music is for the glory of God and the edification and sanctification of people. The church musician helps the liturgical assembly bear its praise, prayer, proclamation, and story with the gift of music. One way to parse that understanding is through the church musician's priestly, prophetic, and royal roles, rooted, like all the church's vocations, in baptism. The priestly, prophetic, and royal community of the baptized gathers in liturgical assembly. Clergy and musicians are called into the assembly's vocation with specific vocations—the clergy to preach the word and administer the sacraments, musicians to lead the music.

The Priestly Vocation

For Christians the sacrifice has been made in Christ, so there is no longer First Testament sacrifice and nothing to do to attain God's grace. The sacrifice is accomplished in Christ. The priestly people respond in gratitude by addressing God in a sacrifice of thanksgiving, praise, and prayer. This priestly office is expressed through music and given shape for the people by the musician.

To give thanks is to express gratitude because God's steadfast love endures forever. To give praise is to express approval and assent. To pray is to approach God not only with thanksgiving and praise but also with petition, confession, and intercession for others. The people's expression of thanks, praise, and prayer takes shape with sounds that spin beyond speech into song. The musician figures this out musically for specific people in specific times and spaces.

Non-rehearsed sounds of the congregation press beyond themselves to rehearsed sounds of choirs. Choirs press beyond themselves to instruments—in the West, to the pipe organ as first among equals.

The musician—called to fashion this pulsating universe of sound into what congregations, choirs, and instruments sing and play—helps the people express not only their thanks, praise, and prayer but also their lament

Rev. Dr. Paul Westermeyer is professor of church music at Luther Seminary in St. Paul, Minnesota. This article summarizes his presentations at the 2004 NPM Winter Colloquium (February 1-3, 2004).
and anger. The world is broken and desolate. We kill, bomb, betray, and make pre-emptive strikes. God’s good creation gets destroyed. Musicians, like the psalmists, express the desolation. When such anguish is expressed, pretension is stripped off, truth is told, and burning and healing come as God’s gift. The musician’s call is to cull from the musical craft in the hope and expectation that God will be there, as promised, to burn and heal in our time of need.

In the church catholic, music is for the glory of God and the edification and sanctification of people.

In this priestly vocation of music, there is no one-to-one ratio between text and music, no clear connections between cognitive meaning and musical syntax. We are dealing here with mystery. Musicians cannot create it; as soon as they try, it’s gone. The most they can do is faithfully sing and play within the sonic dimensions of the universe God gives us. In those sounding patterns, something remarkable happens. The priestly people make a musical offering of the finest and the best for this time and place. The musician leads them in litanic responses, Amens, the ordinary, psalms, and hymns that are prayers; leads the choir in texts that are prayers; and leads by praying with instrumental sounds in groaning too deep for words (see Romans 8:22ff.).

The Prophetic Vocation

A body of prophetic compositions, like Bach’s cantatas and Schütz’s motets, reverses the priestly direction of music ministry and moves from God to humanity. The prophet speaks a word on behalf of God to the people.

So does the preacher who seeks to explore the biblical word in the currents of our living in the hope that poor human words will be heard as the word of a gracious God who adopts us as daughters and sons. The preacher proclaims this message with immediacy in the moment.

The musician cannot duplicate the preacher’s immediacy. The musician’s prophetic role taps into music’s capacities the way Bach took a tune associated with Lent (the Passion Chorale with the text “O Sacred Head”), set to
it a *Christus Victor* text, and placed it at the manger (in his *Christmas Oratorio*, 1734–1735, BWV 248). Through this composition, at Christmas, prophetically scanned through Lent and Easter, the massive story is proclaimed musically.

The nature of the prophetic word is not always “congregational.” Those parts of it that the congregation sings have to be singable, and all music in worship has to be accessible. But the Word of God is not just about singability and accessibility. The people are not well-served when musicians blot out their prophetic vocation, though musicians might be tempted to engage in such blotting because this aspect of the musician’s ministry is counter-cultural.

There is a partial parallel here to priestly laments in Scripture and liturgy. Both laments and the prophetic word may not be pretty. Laments, however, grow out of our anguish and express our groaning, while the prophetic word does not well up from us. It breaks in with discomfort from without. Whereas the priestly song gathers a community together around God, the prophetic one scatters the community and makes it new. This word of grace, justice, and mercy is comfort in the long run, but at first it shatters communities by reminding us that we are not what we are called to be. The prophetic word is alien. Though it may be dissonant and jarring in the sense of ugly, it may also join these characteristics to profound beauty, like the Word of God itself.

Musicians, like preachers, are in danger of arrogance when they think they understand or possess the Word of God, but they fall under its judgment like the rest of the community. That should not lead to denial of responsibility. Two allied dangers to authentic prophecy are meanness and anger on the part of the messengers. Those dangers need to be avoided. Unlike the stance assumed by pseudo-prophets, the work of musicians is lived among and for the people.

There is a long tradition in the church in which musicians—especially organists—introduce what congregations sing. These introductions are 1) practical necessities to set up the key, maybe the tempo, and let the rest of the assembly know when to start; 2) priestly invitations to set up the music for the people from within their skin to help them pray; and 3) a prophetic breaking open of a text that comes from without. The musician breaks open the text and simultaneously invites the congregation to sing. The prophetic breaking open is thus allied to priestly inviting.

The two run together: the topic of the next set of reflections. But first, three additional comments about the prophetic aspect of our ministry.

1) Instruments have been welcomed in the West, but worship does not depend upon them; voices around word, font, and table are all we need. 2) The repertoire from amazing composers should not discourage but encourage us to do what we can with our talents in our time and place. 3) The biggest problem we face is insufficient courage. The prophetic ministry is radically counter-cultural. We need to be in but not of the world. If the world controls us so that we only do what’s pretty or sentimental or what we think will sell, we’re not needed. The world can do that on its own. On behalf of the world we need courage to sing and play a prophetic word. And to do that takes the whole prophetic community of the baptized with its clergy and musicians.

The Royal Vocation

The psalms are the womb of church music, the heart of the musician’s being. David the Psalmist is the symbol—David the king who, in a Christian understanding, sings the story of God’s mercy before the king of the universe known in Christ who, unlike earthly kings, cares for the widow, the poor, and the oppressed. The church’s ballad emerges as the same walk, the poor leap for joy, the mute sing, the blind see. In Christ the battle is won. A new song is sung: the royal story of grace and mercy given in psalms
and canticles.

The psalms include priestly motifs and prophetic ones, but they are fundamentally about the story of creation, redemption, and faith. “You are blessed, O God” because you have done marvelous things in the whole history of creation and salvation, which gives us the reason for thanksgiving and praise. Priestly praise called forth by God’s prophetic action leads to singing the story of what God has done, lived into our story, and to singing our story grafted onto the great story.

Musicians help the people sing the story. That’s why we are concerned about the church year and care more about the song of the church across generations and centuries than about fads and figments.

Words and bodies carry the priestly longing. Words and minds carry the prophetic “Thus says the Lord.” Words and memory carry the story.

Music carries words which carry the Word of God. The character of the words is reflected in the character of the music. Singing a Kyrie in a Solesmes style is priestly, pulled by a teleological tug (see example 1). Singing Ein feste Burg in its original rhythmic form is prophetic, propelled by an initial punch (see example 2).

More Catholic communities tend to be priestly, more Protestant ones prophetic, but both motifs are present in all communities. There is no story or music without both. Daniel Moe’s Basic Choral Concepts illustrates this fact. One of the modes of articulation that Moe identifies is aggressive, non-legato, with an emphasis on consonants and rhythmic punch—prophetic. The other is more seductive, flexible, less vigorous, legato, with a gentle stress and emphasis on vowels—priestly.

Composers have imbedded these two modes in their compositions to tell the story. Without them there is no contrast, no music, no coherence or story, only undeveloped fragments. Moe cites a striking example of the two in quick succession in the last chorus of Heinrich Schütz’s St. Matthew Passion, itself an illustration of telling the story musically. A prophetic statement with strong consonants and drive from the beginning of the line is followed immediately by a priestly plea with flowing vowels and a teleological tug (see example 3).

One reason the story is central to the musician’s vocation is that time is music’s backdrop. The story takes time to unfold in history. Like the story, worship takes time to unfold. Like the story and worship, music takes time too. In telling the story, the musician helps the congregation articulate time. Each part of the service has its own flow, and music helps to shape that flow. A world is created, as Walter Brueggemann says, that embodies in time what God authorizes. It’s no accident that music also accompanies the pilgrim people in processions.

The Threefold Ministry in Our Time

Church musicians are not clergy, clergy are not musicians, and the rest of the liturgical community is neither. When there is health, all the vocations work together with complementary tasks poured out for the life of the world, but these are not easy times. Church musicians are often accused of causing all the church’s problems. Some musicians would bail out. Musicians have to argue on behalf of the church against leaders who have misled their people and against people who have been silent.

Musicians have to be careful not to be self-serving or self-righteous, but they also have to be courageous enough to say when the emperor has no clothes. Our vocation demands that we lead a priestly, prophetic, and royal song with the church for the life of the world.

This is a moment for teaching: That too is part of our vocation. You may not see the fruits, but the seed germinates and grows when and where we least expect it.

Know your call. Affirm it with joy. The church and world need you, even when they don’t know it. Sing and play with bold courage. A host of martyrs precedes you; now it’s our turn. That’s not a call for a martyr complex; it’s a call for honesty, boldness, realism, and living out the implications of the musical vocation. As Bonhoeffer says, when Christ calls you, he bids you come and die.

Notes

1. This topic is close to one the American Guild of Organists assigned me a few years ago, so I will repeat in this article some of what I said then.


6. Ibid., 20.


Paul Westermeyer has masterfully invited us to consider liturgical music ministry under the three classic headings of the offices of Christ: priestly, prophetic, and royal. Recent Roman Catholic magisterial teaching has likewise used this conceptual framework to relate the ministerial activity of Christ to that of the Church, applying these offices to the Church itself in many documents of the Second Vatican Council, most notably in the Dogmatic Constitution on the Church, Lumen Gentium. This framework re-appears in other texts in the Council’s teaching on the ministry of the baptized as a whole and on the particular ministries of bishops, presbyters, and deacons. Insofar as liturgical musicians, as baptized members of the faith, participate in the ministry of the Church that actualizes the ministry of Christ through space and time, it is appropriate to consider their ministry under the same three offices.

My task is to flesh out some of the insights Westermeyer has offered on the priestly function of liturgical music. To that end I will first summarize the institutional history of the priesthood in the First (Old) Testament. Although Westermeyer dismisses this institution and its history as irrelevant to Christian theology since Jesus’ ministry both fulfills and abolishes it, I think it is important to have some understanding of the development of Jewish priesthood in order to understand the contrast Jesus’ ministry provides. I will then consider some New Testament teaching regarding priesthood, both with reference to Jesus and to certain ministries of his followers. Finally, by exploring two versions of a liturgical acclamation appearing in the First Testament yet adapted by Christians in their Eucharistic worship, I will suggest some characteristics of the priestly function of Christian liturgical music.

A Sketch of First Testament Priesthood

Aelred Cody’s History of the Old Testament Priesthood (Rome: Pontifical Biblical Institute, 1969) remains the standard reference work in trying to trace the complex history of this institution (the kohenim, singular: kohen). He notes that in the patriarchal period (c. 2000–1700 BCE) there was no officially institutionalized priesthood, since the heads of households performed various sacrifices. It was only as Israelites developed from a nomadic (herder) culture to a settled (agrarian) one that priesthood emerged as a special class to preside over more complex religious rituals. We witness a transitional phase after the conquest of Canaan: According to Judges 13:19–20 and 1 Kings 3:3–4, ordinary Israelites continued to sacrifice at altars and “high places” (bamot), but in the temples (beth-Eli, “house of God”) constructed from Dan to Beer-sheba, only priests of levitical descent officiated at the rites. The shrine at Shiloh became especially important as the resting place of the Ark of the Covenant, under the care of the family of Aaron. One can trace an attempt by David and Solomon to centralize sacrificial worship (and therefore the priesthood) at Jerusalem, but it was not until the reign of Josiah (c. 639–609 BCE) that all priests were relocated to the Jerusalem Temple with outlying worship sites abolished. Thus the destruction of this Temple and the relocation of the Jewish populace by their Babylonian conquerors caused a crisis in the priesthood.

Beginning in the late sixth century BCE, with the rebuilding of the so-called Second Temple in Jerusalem (the Temple of Zerubbabel) the priesthood was reconstituted and flourished in numbers, so much so that more priests and levites existed than could be provided for from Temple

The site of Solomon’s Temple in Jerusalem today is marked by the Dome of the Rock (lower left) and the Al-Aqsa Mosque (center left).
revenues. Many of the priestly families then turned to agriculture to support themselves. The custom arose of dividing the priests into courses, groups who would “come up” from their homes to serve in the Temple only for a short period of time each year (cf. the ministry of Zechariah as recorded in the infancy narrative of the Gospel of Luke).

Are Christian liturgical musicians mediators between worshipers and God? How does the singing and playing of music contribute to the “sacrifice of praise”?

From the time of Greek hegemony (c. 333 BCE) until the destruction of the “Temple of Herod” (70 CE), the priesthood dominated Israelite life. The head of the Temple, serving for life, was designated the “high priest” and had responsibility for governing the nation, negotiating with foreign powers, collecting taxes, and maintaining the religious culture. During the Hasmonean period (c. 165–63 BCE), priests were leaders of the Sadducee party and dominant in the Sanhedrin. But also during this period, prestige in spiritual leadership shifted from priests to Pharisees, and a severe blow to priestly political power occurred when Herod the Great became king in 37 BCE.

Rather than an office held for life by a descendent of a particular priestly family, the high priesthood was now an office appointed by the king, given largely ceremonial powers and without connections to a priestly lineage. While the majority of the Jews accepted these shifts in the priestly institutions, some sectarianists (such as those of the Qumran community) viewed the priesthood as irredeemably compromised by such political machinations. That was the situation in Jesus’ day.

Since the First Testament priesthood changed so much from the time of settlement in Canaan until the destruction of Herod’s Temple, it is difficult to determine what its primary function was. In the time of the Judges, the primary activity of priests seems to have been oracular consultation by means of Urim and Thummim inside an ephod. No one is quite clear what these objects were (Urim and Thummim = sticks, markers; ephod = apron, cult object), but by manipulating them, priests were believed to receive the divine answer to a yes/no question. Over time, these oracular decisions may have been codified, especially priestly decisions (torot) on ritual and ethical topics. Eventually these codes in turn became organized into Torah, the Mosaic Law understood as the expression of God’s mind and will, whose interpretation was entrusted to the priests. But the most consistent function associated with the priesthood was care of a “holy place” (altar, shrine, Temple); by the end of the royal period and through-

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Questions Raised

Father Jonas’s article poses a set of questions about the priestly function of liturgical musicians raised by the texts of the First Testament and by Jewish practice, and it offers some responses to those questions from the texts of the New Testament. Here is the set of questions with some additionalquotations to spur your own reflections on your ministry.

The Editors

1. Are Christian liturgical musicians mediators between worshipers and God? If so, in what way and to what extent? If not, do they really assume a priestly function in Christian worship?

“There is one God; there is also one mediator between God and humankind, Christ Jesus, himself human” (1 Timothy 2:5). Only to the extent that they share in Christ’s mediatorship are Christian liturgical musicians mediators.

“Rightly, then, the liturgy is considered as an exercise of the priestly office of Jesus Christ. In the liturgy, by means of signs perceptible to the senses, human sanctification is signified and brought about in ways proper to each of these signs; in the liturgy the whole public worship is performed by the Mystical Body of Jesus Christ, that is, by the Head and his members” (Constitution on the Sacred Liturgy, 7). To the extent that musicians participate in this understanding of the liturgy, they share in the liturgy’s priestly nature.

2. What criteria are or should be employed to designate Christian liturgical musicians?

“It is, of course, imperative that organists and other musicians be accomplished enough to play [and sing] properly. But in addition they must have a deep and thorough knowledge of the significance of the liturgy. That is required in order that even their improvisations will truly enhance the celebration in accord with the genuine character of each of its parts and will assist the participation of the faithful” (Instruction Musicae Sacramentae, 67). This quote includes three criteria: musical skill, liturgical understanding, and a focus on the participation of the faithful. How do you meet those criteria?

3. To what extent and in what ways have the sacrifices of the First Testament been replaced by a “sacrifice of praise”? How does the singing and playing of liturgical music constitute or contribute to this “sacrifice of praise”? What do liturgical musicians mean when they refer to their ministry as a sacrifice?

The General Instruction of the Liturgy of the Hours
speaks especially about the “sacrifice of praise” as a sharing in the self-offering of Christ and in the song of the angels and saints. It is an offering of heart and lips, “the voice of a bride addressing her bridegroom; it is the very prayer that Christ himself, together with his Body, addresses to the Father.” All who render this service are not only fulfilling a duty of the Church, but are also sharing in the greatest honor of Christ’s Bride, for by offering these praises to God they are standing before God’s throne in the name of the Church, their Mother.” To what extent is this high ideal part of our understanding of our music? To what extent does it guide our approach to pastoral music ministry?

4. What do liturgical musicians mean when they refer to their ministry as a sacrifice?

To what extent do we surrender ourselves to the action of the Church in the liturgy? To what extent is our ministry an offering of our talent for the twin goals of “human sanctification and God’s glorification, the end to which all the Church’s . . . activities are directed” (Constitution on the Sacred Liturgy, 10)?

5. Is there a “prophetic” function of liturgical music by which God directly addresses the assembly (as Westermeyer strongly suggests), a “sapiential” (catechetical) function by which Christian believers ponder the revelation they have received, a “governance” function by which the various roles assumed in Christian worship are delineated? And are all of these to be distinguished from a “sacrificial” function in which the gifts of worshipers are offered to God?

Do we hear the surprising and challenging voice of God addressing us in our music? Are we disturbed, for example, when we sing “The Lord hears the cry of the poor”? Or when we ask Christ, as the “Son of justice,” to “dispel the darkness of our hearts”? Or when we sing in the Lord’s Prayer that we might be forgiven to the extent that we forgive?

Does the music we sing and play deepen and enrich our reception of the Scriptures? Does it deal with the “hard sayings” of the Gospel, or does it smooth out the message, making it comfortable and cozy?

Are the roles of the various music ministers clear, with the primary role being that of the gathered assembly? “Liturgical services involve the whole Body of Christ; they manifest it and have effects upon it; but they also concern the individual members of the Church in different ways, according to their different orders, offices, and actual participation” (Constitution on the Sacred Liturgy, 26).

We have seen that, over the centuries, prophetic, sapiential, and governance functions distinguished themselves from the sacrificial function of the institution of the Jewish priesthood. Are there similar differentiations operating in Christian assemblies? For example, is there a “prophetic” function of liturgical music by which God directly addresses the assembly (as Westermeyer strongly suggests), a “sapiential” (catechetical) function by which Christian believers ponder the revelation they have received, a “governance” function by which the various roles assumed in Christian worship are delineated? And are all of these to be distinguished from a “sacrificial” function in which the gifts of worshipers are offered to God? These questions can be better addressed once we have considered the “priestly” office of Jesus the Christ and the priestly ministry entrusted to his Church.

**New Testament Priesthood: Jesus, His Church, and His Ministers**

Applying the category “priest” to the person and ministry of Jesus of Nazareth is fraught with difficulties. First, he was not a kohen since he did not belong to the proper bloodline. (The New Testament records that he was of the House of Judah, not a member of the tribe of Levi.) There

None of Jesus’ disciples is called a priest, nor are any of the members of the growing Jesus movements. Interestingly, however, there are references . . . to the Christian community as a “kingdom of priests.”

is no record of his functioning in a priestly role at the Temple as part of a “council” of priests. Second, he never applied the title priest (hierus in Greek) to himself in any of his recorded sayings in the New Testament. Third, the New Testament records an ambivalent attitude on the part of Jesus toward the Jewish priesthood. On the one hand, he recognized their right to decide between the clean and the unclean (Matthew 8:14 and parallels) in conformity with their torot; on the other hand, the parable of the Good Samaritan in Luke 10 offers strong criticism of priestly behavior, and the passion narratives in all four Gospels suggest that the priestly aristocracy was especially complicit in bringing Jesus to death. How then does Jesus come to be understood as a priest and his ministry (at least in part) as priestly? For this we turn to the Letter to the Hebrews, perhaps the most systematic in its theology of all New Testament writings.

Hebrews acknowledges that Jesus would not be considered a priest according to the Jewish categories operative in his day (7:14). However it argues that Jesus’ priesthood is genuine; indeed it is superior to the Aaronic/Levitical priesthood associated with Temple sacrifice (7:1-17), serves a superior covenant (8:6-13), and employs
superior offerings (9:15–22). Since Jesus’ priesthood is derived in some way from that of Melchizedek, it is superior to the priesthood of Aaron and Levi because their ancestor Abraham acknowledged Melchizedek’s superiority. In fact, according to Hebrews, since Genesis 14 mentions no parents or genealogy for Melchizedek, he serves as a better type for Jesus as priest than Aaron or Levi. Jesus is uniquely Son of God with an equally unique priesthood. The covenant served by Jesus’ priesthood is superior to that served by priests in the Jerusalem Temple. Since it is the “new covenant” prophesied in Jeremiah 31:31–34. The oblation presented by Jesus as priest is superior to that of First Testament priests because they repeatedly offered vegetable matter and/or non-rational beasts, while Jesus offers himself, both victim and priest, once for all, totally effectively.

Thus, according to the Letter to the Hebrews, the redeeming (9:12), saving (10:18), forgiving (9:15), purifying (9:14), and sanctifying (10:10, 22) sacrifice of Christ abolishes the First Testament cult and its priesthood, providing the foundation for a new type of worship (13:10–16). Institutionalized mediation between God and humanity, understood as the key function of First Testament priesthood, yields to mediation through Christ, who has experienced human weakness (5:2), suffers like us (5:7–10), shares all aspects of human life with us except sin (4:14–15), and yet lives forever to make intercession for us at the right hand of the Father. It should be clear that Westermeyer’s dismissal of First Testament sacrificial worship in conceptualizing the priestly function of Christian liturgical music strongly reflects the teaching of the Letter to the Hebrews.

There is no equivalent systematic theological reflection on the priestly function of the church and particular members within it in the Letter to the Hebrews, or, indeed, in the other texts of the New Testament. None of Jesus’ disciples is called a priest (hieros), nor are any of the members of the growing Jesus movements. Interestingly, however, there are references in 1 Peter 2:5 and Revelation 1:6, 5:10, and 20:6 to the Christian community as a “kingdom of priests” (basileia hieros). The background to this usage appears in Exodus 19:6, where Israel is designated “a kingdom of priests and a holy nation” for God. This usage suggests the following proportion: Just as “priests” (kohenim) function as institutionalized mediators between the people of the Israelite Covenant and God, so the People of the Israelite Covenant are to function as institutionalized mediators between humanity (and the cosmos?) and God. Thus Israelite sacrificial worship, focused on the activity of kohenim at (the) holy place(s), served not only to sustain the Israelite people’s right relationship with God but was intended to equip them in the further role as intercessors for the wider world. By appropriating the title “kingdom of priests” for the followers of Jesus, 1 Peter and Revelation apply this proportion to the church: Jesus as the unique and eternal priest of the new covenant associates his followers with his once-for-all, eternal sacrifice on behalf of all humanity and the cosmos.

While the New Testament never refers to individuals other than Jesus as “priests of the New Covenant,” 1 Corinthians 12:28 and Ephesians 4:11 offer lists of ministers, including apostles, prophets, teachers, evangelists, pastors, and others. The precise duties of each of these ministerial categories remain unclear, but none were involved in vegetable and/or animal sacrifice at the Jerusalem Temple, the hallmark of the Jewish priesthood in Jesus’ era. The three New Testament ministerial categories of overseer (episkopos), elder (presbyter), and servant (diakonos)—cf. Philippians 1:1; Acts 20:17, 28; 1 Timothy 3:1, 8; Titus 1:5, 7—became very important in later Christian theological reflection about how the unique priestly mediatorship of Christ was shared in some sense not only with the church as a whole but also with orders and individuals within the church in the offices of bishop, presbyter/priest, and deacon. The “priestly” character of the offices of bishop and presbyter/priest remains an area of disagreement between Orthodox and Catholic Christians and Protestant Christians.

Implications for Music Ministry. What implications does this New Testament reflection have for understanding the priestly function of Christian liturgical music? First, it clarifies our understanding of mediation. In a poetic phrase that may have been a primitive sung creed, 1 Timothy 1:5–6 affirms: “God is one. One also is the mediator between God and humans, the human being Christ Jesus, who gave himself as a ransom for all.” In contrast to the multiplicity of mediators (priestly, prophetic, sapiential, kingly, and so on) within the Jewish religious system, this text affirms that the unity of God is best mediated through a single intermediary who sums
up in himself all the functions of the others. In contrast to the multiple pagan and Gnostic mediators sought and honored in religions of the time, the universality of Jesus’ mediatorial activity by means of the Holy Spirit in baptism. Notice that the initiative is with God in Christ. Christians do not take upon themselves the task of mediating between God and humanity or the cosmos; rather our mission is to join the unique Mediator as he brings his ministry to effective conclusion. Christian liturgical ministers are thus not called to mediate between God and humanity or the cosmos, except as baptized members of the church extending Christ’s unique mediatorial activity. Nor are they called to stand between God and the Church, usurping whatever priestly role might devolve upon bishops and priest/presbyters (in Orthodox and Catholic understanding). Rather, from the heart of the Church, they serve the Church’s priestly activity on behalf of the world/cosmos.

Second, the New Testament texts clarify our understanding of sacrifice. Since Jesus’ self-sacrifice is totally effective in achieving reconciliation between God and humanity, the round of Temple worship with its vegetable and animal sacrifices is no longer needed. As Westermeyer so accurately notes, Christian sacrifice has been transposed to praise, thanksgiving, petition, intercession, confession, and lament. The challenge for liturgical musicians is to place the gift of their art at the service of these priestly acts.

Third, the texts clarify our conceptualization of the priestly function of liturgical musicians. Christian liturgical musicians structure sound and silence deployed over time to assist Christian believers to acknowledge God’s centrality, express their gratitude for God’s activity throughout history and beyond, place their needs before God, actualize their solidarity with the needy of the earth, declare their shortcomings in the light of God’s vision of reality, and grieve over the reign of sin. Christian liturgical ministers help the church offer the Christian “sacrifice of praise” to God the Father, grounded in the unique priestly sacrifice of Jesus, by the power of the Holy Spirit.

The challenge for liturgical musicians is to place the gift of their art at the service of these priestly acts.

The Septuagint (ancient Greek—LXX) translation of this passage introduces three modifications: 1) “High and exalted” modifies “throne” rather than “the Lord”; 2) the Temple is filled with YHWH’s “glory” [dóxas in Greek] rather than his “skirts” [sülm in Hebrew]; and 3) the seraphim are positioned “around” YHWH [kuklós autou] rather than “above him” [minnma’al].

The first acclamation appears imbedded in the theophany at the beginning of the call of Isaiah to be a prophet (Isa 6:1-3). Here is as literal a translation as I can produce of the Hebrew (Masoretic—MT) text:

In the year that King Uzziah died, I saw the Lord [“elônî] seated on a throne, high and exalted, and his skirts [sülm] filled the Temple. Seraphim were attending above him [minnma’al], each with six wings; with two wings he covered his face, and with two wings he covered his feet, and with two wings he flew. And one called to another and said: “Holy [qādōš], holy, holy, YHWH of Hosts [S’amá’î]. The entire earth is full of his glory [kalód].”

The Targumim (ancient Aramaic translations) offer even more interesting modifications: 1) Targum Isaiah 6:1 emphasizes God’s transcendence by noting that Isaiah did not see “the Lord” but rather “the Glory of the Lord”; 2) Targum Isaiah 6:1 also gives the reason why the seraphim (here called the “holy servants”) cover their faces with two of their wings: “so that they do not see [the source of the Lord’s Glory]”; and 3) Targum Isaiah 6:2 [with a
parallel at Targum Ezekiel 1:24] declares that the seraphim do not “fly” with two of their wings (as in the Hebrew and Greek texts) but “serve”; in fact, Targum Ezekiel 1:24 interprets the beating of the wings as an instrument of praise.

How does this help us understand musical mediatorship in First Testament worship? First, note how the vision of Isaiah emphasizes the absolute otherness of God. Seated on a throne, high and lifted up, with the hem of his garment so enormous it fills the Jerusalem Temple, YHWH transcends all earthly dimensions; the Targumim clarify what the indirect picture of YHWH in the MT and LXX implies: Humans may not “see” God face-to-face but only apprehend the divine “Glory.” Clearly, there is a need for mediation between the All-Holy and human beings. Second, the mediators are first and foremost heavenly beings. The Hebrew root šrp, from which “seraphim” derives, means “to burn”; thus the seraphim are conceptualized as glowing beings of light, associated with the burning ember of the Temple’s altar (Isaiah 6:6–7). In addition, note that this same Hebrew root is applied to the “seraph serpents” of the Exodus, verbally identified by their painful, burning bite (Numbers 21:6–9). (Perhaps the seraph were visualized as six-winged flying serpents, similar to the winged uareus in Egyptian visual art.) In any case, an utterly transcendent Other has heavenly heralds announcing the divine presence to humans. Third, these heavenly beings, while acting as mediators, do not dare to address YHWH directly; rather they cry out their acclamation “one to another.” The human observer, Isaiah, does not join in their hymn but is the beneficiary of its declaration. Fourth, the text that the seraphim sing is a declaration about YHWH that embodies the praise of YHWH.

There are multiple interpretations of why the quintessential term for YHWH’s otherness—qādēš (“holy”)—is repeated three times. Some scholars claim that it is a normal practice in Hebrew grammar to form superlatives by simply repeating the adjective. Others, noting a paseq dividing line in the MT after the first qādēš, think that it represents the cry “one to another” of the seraphim, with the first crying “holy,” the second crying “exceedingly holy” (qādēš qādēš = comparative form of the adjective), and the entire chorus of the seraphim chanting the title “YHWH of Hosts.” Most intriguingly, there is a rabbinic tradition that sees the threefold “holy” as the record of a sonic event: the seraphic “HOLY” sounds in the Temple with two diminishing echoes: “...Holy...holy.”

The acclamation continues with the seraphim declaring YHWH’s name and a title, Shā’āt. Though they cannot gaze directly upon God, the seraphim can pronounce his proper name, revealed to Moses in Exodus 3, and they laud him as master of the armies. Sāḥā (singular form of the plural Shā’āt) is at core a military term, probably referring to a tribal detachment, but it also bears the connotation of stars and astral beings as well as angels and ministering spirits. Thus “God of hosts” evokes the idea of YHWH’s divine council whose heavenly troops join the armies of Israel. The second phrase of the acclamation declares that God’s “glory” (kābēḏ) fills the entire earth. God’s kābēḏ is the divine “weightiness”—honor and prestige—everything that makes God impressive to human beings, the force of divine self-manifestation. Thus the seraphim’s acclamation both acknowledges God’s transcendence (“Holy, holy, holy, YHWH of Hosts!”) and immanence (“The whole earth is full of his glory”). Finally, if we associate Targum Ezekiel 1:24 with the song of the seraph in Isaiah 6:3, thunderous “instrumental” music accompanies the singing in the beating of the seraph’s wings.

The second acclamation, representing the New Testament understanding of the “sacrifice of praise,” is, in fact, an adaptation of the seraphic song in Isaiah 6:3 for use at the Christian Eucharist: the Sanctus. Although the Sanctus contains biblical phrases other than those found in Isaiah 6:3, for the sake of comparison I will limit myself to the introduction and first two phrases of the Sanctus. I will further limit my exploration to its use in the historical Roman Rite’s Eucharistic Prayer, the so-called Canon Missae (the current Eucharistic Prayer I).

In the Roman Rite, the Sanctus appears as the conclusion of the variable Preface that, along with a fixed dialogue, initiates the Eucharistic Prayer. Four common tran-

Admittedly, only by God’s grace can human voices join the angelic chorus, but this is just a further confirmation of the Gospel of grace.
who cease not daily to cry out, with one voice, saying: 'Holy . . .”

The first thing to note about all four variants of these Roman Rite eschatocodies is that they all record that heavenly beings are involved in the worship of God. The single rank of seraphim appearing in Isaiah 6:1–6 is enriched by a highly developed angelology: Angels, archangels, thrones, dominions, powers, virtues, the “heaven of heavens,” and cherubim are all mentioned as members of the “whole host of the heavenly armies.” Some are given particular tasks (angels praise, dominions adore, powers fear), but the common theme is that all the angelic orders proclaim God’s praise. Second, unlike Isaiah 6:3, where the seraphim cry out “one to another” while the human observer remains silent, here human beings and the “whole round world” join in the angelic hymn. The implication is that Christian worshipers, as members of the body of Christ who has taken his place at the right hand of the Father, join in the worship he offers and thus do not need the angelic mediators. Admittedly, only by God’s grace can human voices join the angelic chorus (cf. Per quern), but this is just a further confirmation of the Gospel of grace: Unworthy human sinners are justified to sing God’s praise not because of their merit but because of God’s graciousness. Third, the first phrase of the acclamation in Isaiah 6:3 is tellingly modified: Sanctus, sanctus, sanctus, Dominus Deus Sabaoth (“Holy, holy, holy, Lord God of hosts!”). Although the Hebrew title Sha’āh is transliterated from the Hebrew rather than translated into Latin, “Lord God” replaces YHWH. (Interestingly, some medieval Christians interpreted the triple “holy” as an implicit confession of the Three Persons rather than a grammatical superlative, mimesis of the seraphim, or evocation of echoing as noted above.) Fourth, the second phrase of the acclamation in Isaiah 6:3 is even more powerfully changed: Pleni sunt caeli et terra gloria tua (“Full are the heavens and the earth of your glory”). Now not only is the earth the site of God’s immanence, but the heavens themselves (note the plural) are radiant with God’s presence. But most importantly, Christian singers address their hymn directly to God, unlike the seraphim who cry out “one to another” in Isaiah 6:3. Since the one Mediator between God and humanity has taught his followers to address his Father with the same intimate term he himself used, and the Holy Spirit poured out into the hearts of his followers teaches them to cry out “Abba! Father!” it is not surprising that they dare to address the God of hosts directly, without need of further mediation.

Soli Deo Gloria

I hope these reflections nuance and confirm Westermeyer’s insights about the priestly function of liturgical music: “The sacrifice is accomplished in Christ. The priestly people respond in gratitude by addressing God in a sacrifice of thanksgiving, praise, and prayer … The [liturgical] musician leads them in litanic responses, Amens, the ordinary, psalms, and hymns that are prayers; leads the choir in texts that are prayers; and leads by praying with instrumental sounds in groaning too deep for words.” Thus practitioners of the priestly function of liturgical music might make their own the Jesuit motto Ad maiorem Dei gloriam or, in homage to Westermeyer’s own denominational heritage, the motto that appears on so many of J. S. Bach’s scores: Soli Deo gloria!

Note


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Where Hearts Must Break: Pastoral Musician as Prophetic Minister

By Kathleen Harmon, SND de N

In order to address the prophetic ministry of the pastoral musician, we must first establish a clear understanding of what this ministry is about. To do this, I draw on material developed by Walter Brueggemann in *The Prophetic Imagination,* first published in 1978 but as challenging and applicable in its insights today as it was then. I then apply Brueggemann’s content to the liturgy as the central prophetic act of the Church. Finally, I explore what this prophetic action means for the ministry of the pastoral musician.

The Nature of Prophetic Ministry

We often describe a prophet as one who rails against injustice and the failure to redress it, whether it occurs within society at large or within the community of the Church. The prophet, we say, stands over and against the community, raging and recompiling in the name of God. While we drag our feet, the prophet pushes us toward social action and social change. Such a role, so demanding in its judgment and so alienating in its outcome, is a specialized ministry reserved only for the few.

In *The Prophetic Imagination* Walter Brueggemann points out, however, that this notion of prophetic ministry is too narrow. First, what the prophet addresses is far more radical than social change or social action. Rather, what the prophet calls for is nothing less than the transformation of consciousness, the reformation of the community’s way of thinking about the direction in which true salvation lies. Underneath all the prophet’s admonitions and railings is a cry to see the true state of affairs, namely, how far the community has moved from God’s original vision for human living.

The prophet understands that every human group, no matter its language, culture, religious understanding, or political structure, eventually accommodates God’s plan. Every time and place eventually develops a consciousness that numbs the community to the deeper dissatisfaction upon which their gratifications and self-assurances rest. Moreover, this accommodation is made in the name of what appears to be good. The community fails to see, for example, that they eat well because others starve, that they amass more than they need because others scrimp along with less than is viable, that they call all the political and societal shots because others are denied access to rights of self-determination. The prophet must prick at these satisfactions that keep the community from seeing how the present state of affairs, despite appearances, leads not to fuller life but to certain death.

This death is on two levels. On the one hand, both the poor and the rich—the haves and the have-nots—are deprived of what truly gives life. Despite the assurances granted by the prevailing consciousness, the present state of affairs is meting out not life but death, and it is doing this for everyone. On the other hand, the prophet knows that the reforming of consciousness will require the death of whatever current consciousness impedes the community’s ability to see things as God sees them. The only way to salvation for everyone—hungry and well-fed, poor and rich, powerless and powerful alike—is through the death of whatever present consciousness keeps everyone in this state of denial. And everyone—hungry and well-fed, poor and rich, powerful and powerless alike—will be drawn into this death. The prophet sees the impending death and knows that the inkling of pain this foreshadowing brings is only the beginning.

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What overwhelms the prophet, then, is not anger but anguish. Two dynamics are unfolding within the mind and heart of the prophet. First, the prophet is experiencing the anguish of God, whose groaning for humankind’s redemption is a deep-down rumble that is going to generate salvific shifts in human relationships and systems. The present state of affairs is going to crash down upon itself, and God will be behind it. Second, the prophet participates in the anguish of the community as it begins to acknowledge the pain that the co-opting of God’s plan of salvation is generating and the imminent death necessitated by relinquishing this false consciousness. Further-
more, the prophet anguishes not only for the victims of injustice but also for its perpetrators: for those who, unwittingly or unwittingly, cause the injustice and must be brought before God’s judgment. Both the oppressed and the oppressors must suffer the death of the consciousness that fences in the movement and desire of God for human redemption, and the prophet feels compassion for both groups. The very point of Jesus’ act of forgiveness on the cross was to reveal this necessary way of the prophet: that the anguish felt by the prophet for injustice must include anguish for those who bring about the injustice.  

In the end, the prophet stands not outside the community but at its dead center, at the place where its heart needs to break so that God may enter. While Scripture clearly shows that a prophet who challenges the prevailing consciousness is always rejected by prevailing powers within the community (see, for example, Isaiah 50:4–9a; Wisdom 2:12, 17–20), at a deeper level what the prophet is experiencing is not alienation but an intensifying concern for and identity with the community. This identification has two faces. One face is the compassion felt by the prophet for every member of the community, both those who are victims of oppression and those who cause the oppression. The other face is the desire for the ultimate good of the community (i.e., salvation), a desire so passionate the prophet will give his or her own life for its actualization. The prophet understands that, in order for a new consciousness to emerge, the community must undergo death, and the prophet accepts his or her own inevitable death as part of the salvific process, leading the way.

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The prophetic event par excellence, then, is the cross. When the prevailing consciousness co-opts God’s vision of what is truly abundant and life-giving by substituting false satisfactions of satiation, power, and control for real ones of justice, compassion, and communion, prophecy brings to bear on this aberration what is deepest in the community’s theological tradition. In the tradition of the prophets before him, with the fullest understanding of its implications, Jesus discerned that he had to die in order for God’s vision of life to transform human consciousness. The task of prophetic ministry today is to challenge the Church to remember this heritage of the cross and its attendant consciousness that fullness comes only through self-giving emptiness, possession only through dispossession, and dominion only through the relinquishment of dominion (see Philippians 2:5–11).

Because every era and every culture eventually falls prey to the false consciousness that numbs the community to the real direction in which salvation lies, the need for a prophetic ministry that challenges this consciousness is ever-present. The prophet counters the consciousness that maintains death is the end and entices people to pursue every possible tactic to avoid it. Prophetic ministry overthrows the consciousness that believes satiation satisfies (if we keep eating more, for example, we will no longer hunger; or if we undergo one more cosmetic procedure, we will no longer be inadequate; or if we mete out this final act of revenge, our grief and anger will be assuaged). The prophet calls us to circumvent the consciousness that attempts to confine the presence and power of God to human limits, whether social, political, or religious. In the face of this consciousness prophetic ministry proclaims God’s word of an alternative consciousness. This divine word is an announcement of death that also proclaims hope. Prophetic ministry makes the community aware of where and how death is already born within and because of the present consciousness, and it proclaims that this death is not the will of God.

But another death is. And by embracing this other death, which alone can allow God’s liberation to enter history again and anew, the prophet leads the community to amazement at God’s movement: Out of this death God raises new life. God transforms this mourning into dancing, this sorrow into joy, this destroyed community into a new people (see Jeremiah 31:1–17). Furthermore, this new life is not a consequence of history, not a predictable or natural outcome, but totally new and unexpected, unpredictable, unwarranted, only and always an act of the freedom of God.

Finally, although Scripture relates the stories of numerous individuals called by God to the role of prophet, the ministry is not a job reserved to specialists. Prophetic ministry is a constitutive element of every aspect of the life and work of the Church, whose mission is the continual forming and reforming of human consciousness in con-
formity with the consciousness of God. In all she does—preaching, healing, forgiving, feeding, and above all worshiping—the Church announces God’s critique of the world’s consciousness and proclaims God’s promise of new and surprising life on the other side of death.

These insights into the nature of prophetic ministry can be summarized under five points. First, the overriding concern of prophetic ministry is not social action but the transformation of consciousness, the conversion of perceptions that will engender a new interpretation of reality in line with God’s dream for the world. Second, the dominant passion motivating prophetic ministry is not anger but anguish, an anguish that embraces not only the victims of injustice but also its perpetrators. Third, although prophetic ministry causes alienation, it springs from profound understanding of, identification with, and concern for the community. Fourth, the paradigm of prophetic ministry is the cross. The prophet announces the death that is necessary for new life not only through words but also through personal participation in this death. Only through such personal surrender to death does the prophet reveal the new and fuller life that lies on its other side. Fifth, prophetic ministry is not the province of a few select individuals but is part and parcel of every aspect of the life and mission of the Church. The continual formation and reformation of consciousness to God’s way of seeing is the underlying mission of all the activity of the Church.

Liturgy as Prophetic Act

Liturgy is prophetic because it enacts the new consciousness proclaimed in the life, death, and resurrection of Christ. Over and over the liturgy calls the community of the Church to enter new life in Christ through the doorway of death. In the ritual of anamnesis the memory of the past challenges whatever in the present impedes God’s work of salvation and generates hope for the future. The memory that God brings life out of death energizes the courage of the community, unleashing within it the passion needed to embrace death in order to end suffering and open the human heart to God’s justice, freedom, and salvation.

Liturgy is repeated, ongoing immersion in the mystery that having been made one with Christ in baptism, the Christian must die and rise with him for the salvation of the world. The liturgy keeps the members of the Church conscious of who they are, the body of Christ continually dying to old ways of being so that new ways in Christ may be born. In the Eucharistic rite this dying and rising unfold ritually in numerous ways. In the Liturgy of the Word the proclamation of Scripture enacts an encounter between Christ and the Church who, like the deaf mute in Mark 7:31–37, needs the touch of Christ to open her perception that she may hear and follow a Christ who announces suffering and death as the only way to life. As a human institution caught up in whatever current consciousness is shaping values and perceptions, the Church will always resist this revelation in some way. Sometimes she will counter it, as did Peter, with self-defensive denial of its necessity (Mark 8:31–33). Sometimes, like the first disciples, she will allow desires for self-aggrandizement to sidetrack her from its demands (Mark 9:30–37). Sometimes, like the rich young man, she will simply be unable to give up the current situation (Mark 10:17–22). In the midst of these hedges and hesitations the liturgy persists in the prophetic ministry of proclaiming God’s Word that to gain life we must lose life (Mark 8:35).

In the Liturgy of the Eucharist the community hears the words of Christ: “Do this in memory of me.” Do this: Allow yourselves to be broken apart that the hungry be fed. Do this: Allow your lifeblood to be shed that sins be forgiven. In every celebration the ritual calls the community to the prophetic ministry that is never about self but always about the other, never about preserving but always about pouring out, never about avoiding death but always about freely embracing it for the sake of salvation.

These are moments of dying, moments when the community is confronted with the need to let go of the current consciousness that endorses self-absorption, self-centeredness, and self-protection. The Eucharistic rite never leaves the community in this dying, however, but always takes the community to the messianic banquet where it encounters and embraces in the fullest way possible its consciousness as body of Christ. Having surrendered to Christ in the proclamation of his word, the community processes to the table of Lord, eats and drinks.
his flesh and blood, and becomes one body, healed and whole. Over and over in the liturgy, the community learns how a broken body can be glorified.

Thus, within the liturgical rite itself God’s promise of life from death is fulfilled. The ritual fully enacts what all of Christian living is about: conscious surrender to the paschal mystery of death and resurrection. Liturgy forms the community of the baptized in the consciousness that recognizes this mystery as the prophetic proclamation.

Prophetic Ministry and the Pastoral Musician

The most important prophetic ministry of the pastoral musician is to allow the liturgy to remain faithful to what it is meant to be: ritual participation in the consciousness of Christ through surrender to the paschal mystery. The pastoral musician must be cognizant that music has as much power to support this liturgical action as it has to subvert it. Josef Jungmann once commented on the centrifugal power of music that can spin people away from the center of the liturgy more quickly than any other element of the celebration. Music, which is meant to support the liturgy, is often the first thing to co-opt it.

This co-opting is very subtle because, when it happens, the musician is usually responding to some cry from the community for satisfaction (or to some unacknowledged but deeply personal cry for performance satisfaction). By its nature music forces the pastoral musician to deal with the very situation prophetic ministry must address: that over and over the Church will attempt to avoid the death to which discipleship calls her by replacing ultimate satisfaction (i.e., salvation; identity with Christ) with passing gratification.

In an effort toward self-preservation, the community will co-opt the liturgy into being about itself rather than about God. History demonstrates that this is the human habit. Assembly members will cry for music that entertains them, that soothes but never challenges them, that canonizes the current culture but never criticizes it. The pastoral musician should expect this subversion to rear its head and be prophetic in responding to it. Above all, the pastoral musician needs to know where his or her own co-opting demons lie.

A second prophetic ministry of the pastoral musician is to discern which pieces, which styles, which forms of music are appropriate to liturgical celebration and which are not. What the liturgical rite calls for and what liturgical music facilitates are one and the same: surrender to enactment of the paschal mystery. The assembly can sing music during the rite, however, that is disconnected from this purpose. There are forms, styles, and pieces of music that, although explicitly religious, cannot support ritual enactment of the paschal mystery. Generally speaking, music that entices assembly members to privatize prayer or engages them in devotional rather than liturgical prayer is not appropriate for use in liturgy. The pastoral musician faces here one of the pervasive and beguiling characteristics of the co-opting consciousness. What it sets up in opposition to the original vision of the tradition is not bad but good, hence its enticement. Hence the difficulties in leading the community to an alternative vision. Nonetheless, the prophetic challenge for the pastoral musician is to select music that honors the structure and the dynamic of the rite and effectively engages the assembly in it. The prophetic determinant is not what music the people like, nor what music the musician prefers, nor even what music induces religious sentiments, but what music best integrates with the liturgy’s ritual enactment of the paschal mystery and best enables the assembly to surrender to this enactment.

On the one hand the pastoral musician must avoid the mistake of thinking that constant musical innovation will keep the assembly engaged in the rite. This is in fact the
heresy of constantly seeking new satisfactions, and it arises from the prevailing cultural consciousness. On the other hand the pastoral musician must avoid the error of thinking that only one form or style of music is ever acceptable for liturgy. This is the heresy of predetermining how God can speak, of protecting self by fencing in the surprise of God. Both these approaches are actually subtle attempts to avoid death. The more difficult ministry—and the prophetic one—is to discern what music best enables this particular community in this particular time and place to surrender to the paschal mystery they are enacting in the rite. What level of musical change enhances their surrender? What level of musical stability supports it?

A third prophetic ministry of the pastoral musician is to recognize that liturgical music ministry is not as much about meeting people where they are as it is about leading them where they do not wish to go. The prophet sees clearly what the community does not yet perceive: that they must undergo a process of death through which every perception and every habit of living that runs counter to God’s vision of life is transformed into Christ’s vision and Christ’s way of living. This prescient aware-

No prophet can take the community to the brink of death and beyond if he or she does not lead the way.

ness on the part of the prophet does not come from arrogance, however (beware a co-opting demon within the pastoral musician!), but from fidelity—to the Word of God (Scripture), to the deepest tradition of the community (the paschal mystery), and to the authentic identity of the Church (body of Christ). The pastoral musician must be totally imbued with God’s vision for the Church. Such clear-sighted vision comes only to those who are willing to be vulnerable. The pastoral musician must above all be a person who is touched by the anguish of God weeping over the death-dealing situation of the people and by the anguish of the people suffering from this state of affairs. And the pastoral musician must have the vulnerability to choose, with Christ, the other kind of death: the life-giving one that lets go of the present consciousness and lets in God’s way of seeing things.

In the end, the most prophetic vulnerability is personal surrender to this death. The musician must love the community of the Church to the point of being willing to die to self for its ultimate well-being. No prophet can take the community to the brink of death and beyond if he or she does not lead the way. For the pastoral musician this dying to self has many faces. It is evident, for example:

- in the musician’s own willingness to be critiqued, first by the Word of God in personal prayer, then by fellow musicians and pastoral ministers, and by members of the community who also struggle to remain faithful to God’s vision;
- in the discipline the musician exerts to read and understand the liturgical documents of the Church;
- in the discipline the musician applies to musical planning and preparation;
- in the extra attention the musician gives a cantor who is lacking in confidence or a struggling young musician;
- in the honest critique the musician offers, tactfully but truthfully, to choir or cantor;
- in the attentive participation the musician models, be it the first or the final liturgy of the day;
- in the fidelity the musician maintains to liturgy as ritual enactment of the paschal mystery and to the role of music as servant of this enactment.

Numerous other examples could be given of how the pastoral musician remains faithful to prophetic ministry by actively choosing the dying to self demanded by the transformation of consciousness in Christ.

Beyond Social Justice Texts

Clearly, the prophetic ministry of the pastoral musician is not simply a matter of having the community sing songs with social justice texts. In all their singing, the assembly is doing far more than vocalizing a written text; they are actualizing the deeper text of the rite, which is the mystery of their own dying and rising. The prophetic ministry of the pastoral musician is to understand how liturgical music is meant to collaborate with the liturgy in this prophetic transformation of consciousness and to lead the assembly there.

Notes

2. This is Brueggemann’s main thesis: “The task of prophetic ministry is to nurture, nourish, and evoke a consciousness and perception alternative to the consciousness and perception of the dominant culture around us,” 13 (italics in the original).
4. Ibid., 95: “Without the cross, prophetic imagination will likely be as strident and as destructive as that which it criticizes. The cross is the assurance that effective prophetic criticism is done not by an outsider but always by one who must embrace the grief, enter into the death, and know the pain of the criticized one.”
5. Ibid., 12: Prophetic ministry “bring[s] the claims of the tradition and the situation of enculturation into an effective interface.”
6. Ibid., 94.
7. Ibid., 97.
8. Ibid., 14.
In the Image of the Shepherd-King: Pastoral Musicians' Royal Mission

BY J. MICHAEL McMACHON

In the lead article of this month’s issue of Pastoral Music, Paul Westermeyer ably demonstrates how the vocation of the pastoral musician is rooted in the baptismal call of every Christian to participate in the priestly, prophetic, and royal mission of Christ. The liturgical nature of the musician’s role readily suggests the priestly and prophetic dimensions of our ministry. After all, we foster the community’s singing of its praise and prayer, and we help the faithful to hear God’s Word in song. But kings? How does pastoral music ministry participate in the royal mission of Christ?

Biblical Perspectives

To gain a deeper understanding of the royal dimension of the Christian vocation we need to take a closer look at the notion of royalty in the First (Old) Testament, the way that Jesus proclaimed God’s reign, and the ways in which the kingship of Christ is presented in the New Testament. The royal dimension of the Christian mission—and of the pastoral musician’s vocation—rests on these foundations.

The Bible portrays Israel as a community that was deeply conflicted over royalty. If God was to be the ruler of Israel, how could a mere mortal be so exalted? Much of the narrative of 1 Samuel is devoted to just this problem. God rather reluctantly concedes to the desire of the people for a king, and Saul is anointed by Samuel.

But Saul fails to carry out his role obediently and faithfully. In the end Saul quite literally falls on his own sword (1 Samuel 31:4) and is replaced by the young and ruddy David, revered as the greatest of all Israel’s kings. Even David is not immune to the abuse of power, however, and is presented as one of the great exemplars of repentance after he sends Uriah to his death so that he can satisfy his desire to be with Bathsheba (2 Samuel 11:1—12:15).

The establishment of a monarchy never did bring about peace and tranquility for God’s people; it resulted rather in division into two distinct kingdoms, a series of bad rulers, ill-advised foreign alliances, and eventual subjugation by others.

The psalms, most of which date from the period after the Babylonian exile, deal frequently with kingship but long after the kings of Judah and Israel were distant memories. In the royal psalms there are two dominant themes. First, the psalms proclaim that God alone is the sovereign ruler of Israel and indeed of the world itself. There is no human ruler who can make this claim. Consider these verses from Psalm 47 (sung by Catholics and other Christians on Ascension Day):

God mounts his throne amid shouts of joy;
the Lord, amid trumpet blasts.
Sing praise to God, sing praise;
sing praise to our king, sing praise.

For king of all the earth is God;
sing hymns of praise.
God reigns over the nations,
God sits upon his holy throne. (Psalm 47:6–9)

Second, some of the psalms look to the future reign of the shepherd-king who will rule with justice, bring peace, and attend to the needs of the dispossessed. On Epiphany,
for example, we sing these verses from Psalm 72:

O God, with your judgment endow the king,
and with your justice the king’s son;
he shall govern your people with justice,
and your afflicted ones with judgment.

For he shall rescue the poor when he cries out,
and the afflicted when he has no one to help him.
He shall have pity for the lowly and the poor;
the lives of the poor he shall save. (Psalm 72:1-2,12-13)

The psalms, so fundamental to our sung worship,
regard sovereignty and royalty as belonging to God alone.
Like the prophets they also look forward to the coming of
one who will rule in God’s name and embody God’s love
and compassion for the poor.

Jesus made the proclamation of God’s reign the centerpiece
of his preaching: “The kingdom of God is at hand. Repent, and believe in the gospel” (Mark 1:15).
God is coming in power, Jesus proclaimed, to establish a rule of
justice. The Gospel writers regarded the ministry of Jesus
himself as the beginning of this reign of God and identified
Jesus as a royal figure. The infancy narratives in the
Gospels of Matthew and Luke both identify Jesus as a
member of the royal house of David, born in David’s own
city. Among the gifts presented by the astrologers from
the East is gold in recognition of his royal lineage and
mission.

The royal identity of Jesus is at issue in the passion
narratives of all four Gospels. Pontius Pilate seems to be
convinced that Jesus is a threat to Roman rule and so
places the charge over Jesus’ head on the cross: “Jesus of
Nazareth, King of the Jews.” On the cross Jesus reveals the
compassion of God’s rule as he prays for forgiveness for
his executioners (Luke 23:34) and as he extends the promise
of life to the criminal who asks, “Jesus, remember me
when you come into your kingdom” (Luke 23:42).

What has any of this to do with pastoral music ministry in the Church?

Nowhere is the royal identity of Jesus treated more dramatically than in the Gospel of John. Pilate questions
Jesus directly, “Are you the King of the Jews?” (John 18:33).
Jesus’ responses indicate that he is indeed a king,
but a very different king from Caesar and other earthly
rulers. Indeed, his “kingdom does not belong to this
world” (John 18:36). Jesus accepts his death not as a defeat
but as victory: He ascends the cross as the king enthroned,
at last reaching his hour and fulfilling his destiny: “And
when I am lifted up from the earth, I will draw everyone
to myself” (John 12:32).

In other words, the Gospels portray Jesus as the shepherd-king to whom the psalmist and the prophets looked.
The rule of this king is characterized not by domination
and power but rather by service, healing, reconciliation,
compassion, and self-emptying sacrifice. Christians form
a chosen race, a royal priesthood, a holy nation” (1 Peter
2:9) and thus participate in the royal mission of Christ by
virtue of their baptism.

The Royal Vocation of the Christian People
and of the Pastoral Musician

What has any of this to do with pastoral music ministry in the Church? How do the Scriptures and the documents
of the liturgy guide pastoral musicians in living out the
royal dimension of their mission? Let me offer three
suggestions.

1. Sing the psalms, and choose other music and texts that express the rich biblical images of royalty. The psalms contain
a vast repertoire of texts that acclaim God as the ruler of all and that look forward to God’s reign of justice in the
world. This explicit treatment of royalty, however, is not the only way that the psalms help Christians to be in touch
with the royal dimension of their vocation.

The psalms locate us right where we are—in the midst of earthly concerns. Many of the psalms are written from
experiences of sickness, oppression, sadness, and anger.
Pastoral musicians and other Christians who would accept the royal aspect of their vocation are called to concern
themselves with the real-life issues that face them in the
world. Attentive to the joys and struggles of people around
them, they are called to bring justice and compassion. The
psalms call us not to linger in the otherworldly but to live
out our calling here and now in the world that God loves
and rules. Most current hymnals and service books contain
an abundance of psalm settings which may be used at
the entrance and the preparation of the gifts. These books
also provide numerous hymn texts, new and old, based
on the psalms.

Fanfares and voluntaries that evoke the royal courts of
Britain and other European countries can have a place in
the liturgy (e.g., in processions) but in themselves do not
do justice to the less obvious notions of royalty found in

Members of the community of the Franciscan Monastery of St. Clare,
New Orleans, Louisiana, sing the psalms.
Scripture. Musicians can help others in the assembly to recognize and deepen the royal dimension of their baptismal vocation by exposing them to texts and music that stress the sovereignty of God alone, the Christian hope for the coming of God’s reign, the image of a ruler who pours out his life for others, and the promise of a reign in which the poor and the outcast will be lifted up.

2. **Foster active participation in singing the liturgy.** Another way that pastoral musicians can fulfill the royal dimension of their calling is by encouraging and fostering the active participation of the assembly in singing the liturgy. As members of the community take an active role in singing the liturgy, they are engaged in a “rehearsal” for their part in the liturgy of the world. The faithful are sent from the celebration of the liturgy to work for social transformation, to carry Christ’s presence to every aspect of human life and culture, to bring justice and compassion to the human community, to serve others in Christ’s name. Active participation in the liturgy and its song is a preparation for involvement in the messy affairs of the world to which we are called as a royal people in the image of Christ the shepherd-king.

3. **Include the diverse voices of the assembly and of the world community in the song of the liturgy.** Pastoral musicians also carry out the royal aspect of their mission by paying attention to the diversity of the community and by working to ensure that the many voices are heard. The inclusion of various age groups and musical styles in the parish liturgical music program can help to foster unity within the community itself. By helping the assembly to sing the music of various cultures, musicians affirm the presence of Christ in all places and in the craft of every nation and race.

The liturgy is a foretaste of the reign of God in which people of every race, language, and way of life are gathered at the one eternal feast. Pastoral musicians have been given the gifts and the resources to give expression to that marvelous vision. Our richly textured celebrations should challenge us to break down divisions not only at the liturgy but in the world around us.

**To God and to the World**

All three dimensions of Christ’s mission and of our baptismal calling can be understood in relation to God and to the world. As priests, we stand before God on behalf of the world and offer praise and prayer to God from the world. As prophets, we speak God’s word to the world, communicating God’s promise and even God’s judgment. As members of a royal people, however, we live and act on God’s behalf in the world. As Christ became fully immersed in human life, so too are Christians called to live out their baptismal call in society, in the rough-and-tumble of daily life.

Pastoral musicians lead members of the Christian community in the songs that proclaim the reign of God—songs that call us to embrace the royal vocation of Christ to serve others and to become living signs of God’s reign in the world today.
Professional Concerns

BY BENNETT PORCHIRAN

The Pastoral Musician: Professional or Minister?

For several years at NPM conventions, former NPM president and founder Father Virgil Funk would remind us that we were gathered together for the week to pray, perform, and learn from each other. He would often end his opening speech by emphasizing the importance of getting to know each other. And to help us do that, he suggested, as an icebreaker, that we should just ask any new person we met during the week this question: “So, how were your Holy Week services this year?” There was always a great response from those assembled, as gales of laughter peeled through the convention hall. We have all shared this “common denominator” experience. We have all worked to meet the challenges, excitement—and trauma—of coordinating the resources of our music ministries, faith formation departments, and pastors and assistant pastors to perform once-a-year, complex liturgies that are quite different from the familiar Sunday Mass, with whose patterns we are far more comfortable.

In this professional concerns column, over the years, we have generated and shared much conversation about another common denominator issue or experience, namely, whether what we do as pastoral musicians is a profession or a ministry—whether we are ministers or professionals. What I have never understood, however, is why so many people see these terms as exclusive or, at least, at odds with each other. I thought that checking the definitions of these words would clarify any misunderstandings. What I found, however, is that dictionaries offer many different definitions for these words, and that wealth of interpretation can confound our perceptions.

Among the Definitions

For example, among definitions of ministry in several sources, I found two intriguing ideas. The first is service: “the act of serving; ministration” and “one that serves as a means; an instrumentality.” So one who ministers is in the service of those with whom and for whom service is rendered. Another dictionary offered a definition focused on agency or instrumentality: “the office, duties, or functions of a minister, servant or agent; ecclesiastical, executive, or ambassadorial function or profession.”

Among the descriptions of professional, I found these ideas: A professional is someone who conforms “to the rules or standards of a profession,” who “prosecutes anything professionally, or for a livelihood, and not in the character of an amateur.” A professional engages in given activities “as a source of livelihood or as a career” or for pay. Finally, a professional is “a skilled practitioner; an expert.” And a profession is “any calling or occupation other than commercial, manual, etc., involving special attainments or discipline, as editing, music, teaching, etc.”

You will notice that professional presumes two things: that the person is highly skilled in the particular activity—implying education and high development of the skills and/or knowledge needed to perform the activity—and that a professional is not an amateur or dilettante.

Now, let’s add two other words often associated with pastoral musicians into this mix: volunteer and amateur. A volunteer is someone who “enters into any service of...one’s own free will.” In our culture, the word volunteer also implies rendering a service pro bono or gratis, free of charge. An amateur is someone “who practices an art or science, not professionally, but for the love of it.” Again, two things stand out: The person loves to do this thing but has not studied or developed the skills for it. (This is not to say that an amateur cannot grow and begin to develop through education.)

Called to Serve

St. Paul tells us that we who have been baptized in Christ share in Christ’s “royal priesthood” and, therefore, are called to serve the community in some way, depending on our skills and talents. Being called to serve is being asked to be present as an agent of Christ himself to the people with and for whom we serve. This is our baptismal right and responsibility. As musicians, we have the wonderful, joyous art of music with which to serve. What a blessing!

This call to be a servant comes to each of us, whether professional or amateur, volunteer or paid employee, full-time or part-time. The volunteer may be a professional, i.e., a skilled musician, who chooses to render services gratis to the church. In the amateur may lie a seed to develop the musical skills necessary to work as a leader in church ministry (and that can be as simple as becoming a good choir member or section leader or even developing skills to a degree that the amateur, too, can be a pastoral minister of music, a director of music ministries). A professional musician may be no more than that—highly skilled and trained in the art—but not a minister.

The question, then, is how we accept our induction into the “royal priesthood” and respond to the call to serve as Christ served. In order to serve our communities well as pastoral musicians, we must develop our skills and acquire the knowledge necessary to perform the tasks we are called to do. This includes studies in music, liturgy, the dynamics of working with a wide variety of personalities (people skills), and simple organizational skills. All this takes time and
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money.

Sometimes, in conversations regarding pastoral music ministries (and especially among those in this ministry), there seems to be a feeling of antagonism, resentment, or at least tension when the discussion turns to professional concerns issues. We should remember that ministry and professionalism are not exclusive of one another, especially when it comes to the full-time employee. (In fact, the greater degree to which we develop our skills gives us an even greater degree of being able to serve our communities well.) “Full-time” means that the employee’s time is filled by the activities of the job part of the service rendered—in our case, making up cantor schedules, practicing music, holding workshops, planning liturgies, preparing for rehearsals, moving furniture, joining in committee meetings, playing liturgies, and the like. There is no other time, in fact, to seek additional gainful employment to pay for ordinary living expenses—food, clothing, housing, automobiles, utilities, medical, and so on. A nurse is no longer or no less a “minister” if she is paid for her services. A good teacher will be the one who not only imparts data to students but also ministers to the needs of the children in his or her care. A police officer or firefighter serves the community with very special, technical skills. They all deserve living wages and fair benefits; being paid does not diminish their commitment and dedication to or concern for those they serve. In fact, being compensated justly and treated fairly will only help them to serve with greater energy and joy.

It must be remembered that some pastoral musicians are in large churches which demand full-time personnel in all of the areas of parish life: principals of schools, youth ministers, directors of faith formation, directors of social concerns, pastoral administrators. When one is a full-time paid minister, there are issues that must be addressed in regard to salary, length of work week, vacation time, benefits, pensions, continuing education. When justice issues are addressed, everyone benefits, including volunteers, the part-time paid employee, and the full-time person. When professional concerns are neglected, we all lose, including—and especially—the church, i.e., the people whose prayer and faith will be strengthened by good music and liturgy. Justice must have a home in the workplace of the church as well as in the secular world.

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Music Assistant. St. Raphael RC Church, 1215 Modaff Road, Naperville, IL 60540. Phone: (630) 355-4545; fax: (630) 357-7470; e-mail: wberg@st-raphael.com. Full-time music assistant for large, vibrant, suburban Chicago parish. Three Sunday liturgies, accompany three choirs, direct two more, play for school liturgies, and teach 1 1/2 days in parish school. Three-manual, sixty-one rank Berghaus organ, 7 Schmel concert grand, five octaves of Malmark handbells, and three octaves of Malmark choir chimes. Salary following guidelines of the AGO. Send résumé and references to William Berg, Director of Music, at the above numbers. HLP-6291.

Director of Music. Sacred Heart Church, 1077 Tower Road, Winnetka, IL 60093. Phone: (847) 501-5310; fax: (847) 501-5311; e-mail: bus@sbparish.com. Full-time position. Qualifications: BA or MA in organ performance, choral conducting, or equivalent. Thoroughly familiar with Catholic liturgy. Capable of conducting from console of Wicks pipe organ. Experience as music director in Catholic parish preferred. Responsibilities: selecting appropriate music for liturgy; accompanying, directing, rehearsing, and training cantors and choirs. Member of pastoral staff with full benefits (insurance; pension; and salary commensurate with education, experience, and archdiocesan guidelines; plus stipends for funerals and weddings). Plan music for funerals/weddings and procure services of soloists and instrumentalists as requested and accompany them. Fax or e-mail résumé and references to Rev. Robert Ferrigan. HLP-6312.

Organist. St. Linus Parish, 10300 South Lawler, Oak Lawn, IL 60453. Fax: (708) 422-2707. Organist sought to play all Masses, services, rehearsals, funerals, and weddings. This is a full-time position with benefits. Send résumé to Rev. William Corcoran, Pastor. HLP-6319.

MARYLAND

Adult Choir Organist. St. Louis Church, 12500 Clarksville Pike, Clarksville MD 21029. Phone: (410) 531-6040; e-mail: baton85@aol.com. Part-time position as organist for thirty-five-member SATB choir. In Howard County near Columbia, Maryland, parish serves 4,000 families with larger church and new organ planned. Candidate should have training, skills, and repertoire to accompany all types of church choir music and have appropriate solo organ repertoire. Organist plays 11:15 (choir) and 12:45 (organ/cantor) Sunday Masses and all choir rehearsals. Compensation appropriate to experience and training. For details, phone Choir Director Fred Beaudoin at (301) 572-4615 or send résumé/references by e-mail. HLP-6306.

MINNESOTA

Assistant to the Director of Music Ministries. St. John the Baptist Catholic Church, Savage, MN. Website: http://mn.stjohns-savage.org/. Parish twenty minutes south of the Twin Cities is currently accepting applications for assistant to the director of music and liturgy for fall 2004. This part-time ten-month position extends September through May, includes twenty-two hours (twelve flexible) per week at diocesan teacher scale. Visit the website for a complete description of responsibilities and qualifications. HLP-6310.

MONTANA

Director of Music. St. Bernard Parish, 226 Wicks Lane, Billings, MT 59105. Phone: (406) 259-4380; website: www.stbernardblgs.org; e-mail: joes@stbernardblgs.org. Flexible position starting September 1, 2004, in the beautiful "Big Sky" country. Seeking a person to direct a thriving music ministry with three choirs, a new Rogers three-manual organ, a Kawai grand piano, a music-friendly budget, and a competitive salary. We need a person with liturgical expertise, choral and keyboard skills, and a sense of humor. Call or e-mail Joe Sullivan. HLP-6284.

NEBRASKA

Director of Music Ministries. Creighton University Campus Ministry/St. John's Parish, 2500 California Plaza, Omaha,
Handbell Choirs and Children’s Choirs Conductor. Corpus Christi Church, 234 Southern Boulevard, Chatham, NJ 07928. Phone: (973) 635-0070, ext. 25; fax: (973) 635-5518; e-mail: roseann@corpuschristi.org; web site: www.corpuschristi.org. Suburban parish of 1,700 families seeks a part-time conductor to work with the following ensembles: Little Lambs Choir (Kindergarten)—a musical enrichment class based on the curriculum God’s Children Sing published by Musikgarten. One forty-five-minute lesson per week; children sing at Mass twice each year. Cherub Choir (first and second grade)—choral curriculum practicing “reading readiness.” One forty-five-minute rehearsal per week; choir sings at Mass six to eight times per year. Handbell choirs—three handbell choirs: two for children and one adult choir. Each group meets weekly. Four octaves of Malmark bells, three octaves of choir chimes. Mail or e-mail résumé to Roseann McDonough. HLP-6283.

New Mexico

Liturgy/Music Director. Holy Family Parish, 562 Atkinson Drive SW, Albuquerque, NM 87105. Phone: (505) 842-5426. Full-time person needed for parish of 2,500 families—PREDOMINANTLY HISPANIC—to oversee all aspects of liturgy. Academic background and experience in liturgy—especially liturgical music—which includes training, leading, teaching. Will also be responsible for funerals, weddings, and one Sunday liturgy. Must be able to work with wonderful, eager ministers and coordinators. Competitive salary. Contact Father Gino Correa at above phone, address. HLP-6278.

New York

Music Director/Organist. Church of St. John and St. Mary, 30 Pollion Road, Chappaqua, NY 10514. Phone: (914) 238-3260; fax: (914) 238-3354. Full-time position begins September 2004. Parish of 1,100 families. Responsibilities will include: five Sunday liturgies, including one choir Mass; holy days; sacramental celebrations; funerals and weddings would be extra. Work collaboratively with the pastor and cantor. Must be familiar with Catholic liturgy, willing to play music of traditional and contemporary styles, create and foster active parish participation for adult and children choirs. Salary commensurate with qualifications and experience. Health benefits available. Résumé to Rev. Msgr. Charles Kelly. HLP-6320.

Ohio

Director of Music and Organist. St. Peter Parish, 104 W. First Street, Mansfield, OH 44902. Fax: (419) 522-2553; e-mail: cpastor@minister.com. Active parish of 2,400 families; beginning August 2004. Adult and children’s choirs, contemporary ensemble, four octaves of handbells. Schantz pipe organ and grand piano in worship space. Sunday Masses plus school liturgies, weddings, and funerals. Looking for a musician with abilities in varied musical styles and liturgical planning. Parish sings with Gather Comprehensive hymnals. Music director is a member of pastoral staff with three priests and other pastoral leaders. Send résumé and references to Father Herb Weber. HLP-6294.

Organist/Accompanist. St. Wendelin Church, PO Box 936, Fostoria, OH 44830. Phone: (419) 435-6692. Part-time. Qualified organist/pianist for a 2,000-family parish with elementary and high school. Responsibilities include playing one Saturday service and two or three Sunday morning services; accompanying choral and cantor rehearsals; playing for funerals, weddings, holy days, school liturgies on occasion, etc. Stipend available for weddings. Some responsibilities may be negotiable. Ensembles: parish, children’s, memorial, Spanish, handbell choirs, and folk group. Fifteen to twenty hours per week. 1993 Holtkamp two-manual, twenty-four-rank organ and Baldwin grand piano. Send résumé and references to Rev. Daniel Ring and Shellie Gabel, Music Director. HLP-6316.

Pennsylvania

Director of Music Ministries. St. Rochus Parish, Johnstown, PA. (814) 539-1520. If you feel called to serve a small (550 family) parish in the picturesque Laurel Highlands of Western Pennsylvania, whose people really care about each other and actually live the Gospel . . . if you feel called to serve a community whose people value music as the heartbeat of prayer . . . if you are open to praying in both contemporary and traditional styles of music (a faith-filled minister who happens to be a gifted musician), then perhaps the Lord is calling you to St. Rochus Parish in Johnstown, Pennsylvania.
Please call Father Charlie Amershak for more information. HLP-6286.

Organist. Our Lady of the Rosary Church, Caln, PA. Organist to join our music ministry program. Play for one or two Sunday Masses, one weekly adult choir rehearsal, some weddings and funerals. Must be able to play SATB parts for choir rehearsals. We have an Allen organ. If interested, please call (610) 384-1415 or e-mail Gail at lifeje@aol.com to set up an interview. HLP-6318.

Virginia

Minister of Music. St. Ann Catholic Church, 105 S. Snead Street, Ashland, VA 23005. Phone: (804) 798-5039; fax: (804) 798-5072; e-mail: mail@stannsonline.com. Growing parish of 500 families seeks organist/pianist/music director. Music minister should collaborate with all ministries and activities in a cohesive parish pastoral program. Qualified applicants should have keyboard and choral directing skills, the ability to train cantors, and an appreciation for all music styles. Two weekend liturgies. Part-time. Position open July 1. Interested applicant should send résumé to Msgr. William V. Sullivan. HLP-6274.

Washington

Choir Director/Vocalist. St. Therese Church, 3416 E. Marion Street, Seattle, WA 98122. Phone: (206) 720-7283; fax: (206) 329-8373; e-mail: chuckm@saintthereseparish.org; website: www.saintthereseparish.org. St. Therese Parish seeks a dynamic, part-time (twenty hours/week) pastoral musician with strong vocal skills beginning the end of the summer. Responsibilities include providing music for two weekend Masses and directing one already-existing choir, with occasional holy days and school Masses included. The candidate should be a strong song leader with an excellent sense of Catholic liturgy. Music is contemporary, with occasional traditional or ethnic music. St. Therese is a racially diverse (African American, progressive Catholic community in the Madrona neighborhood of Seattle. Salary commensurate with experience plus benefits. For application packet, please contact Chuck Middendorf, Pastoral Assistant for Liturgy. HLP-6300.

Pastoral Assistant for Liturgy and Music. Holy Family Parish, 7355 120th Avenue NE, Kirkland, WA 98033. Holy Family Parish in Kirkland, a community of 2,200 households, is seeking a full-time creative director of music and liturgy. Responsibilities include liturgy planning, coordination of all music programs, choral directing, and training of liturgical ministers. Applicant should have three to five years parish experience; current theology and liturgical background in the spirit of Vatican II, and proficiency in organ, piano, and voice. Also needs good communication skills and ability to work collaboratively. Salary and benefits in accord with archdiocesan guidelines. Send résumé and references to Search Committee. HLP-6315.

Seeking

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Music Education

By Eileen M. Ballone

Singing God’s Care

Music is an incredible tool for teaching, learning, sharing, communicating, and celebrating. It provides a means for expressing what is really going on in our hearts as we come to God in worship, prayer, thanks, and need.

In Catholic schools, the youngest children learn a lot of what they know about who God is and how God feels about them through the songs they are taught. How many of us, for example, still remember all the verses to “Jesus Loves Me”? The words of that song are simple, yet they describe the truth of God’s loving care and concern for all of us. Songs like this become a lifelong teaching tool. As we sing the words over and over, what they tell us about God becomes imbedded in our hearts and memories. Many songs reflect on the care and concern God has for us, while others focus on our response to what God has done and continues to do for us every day, and still others call our attention to our need for divine forgiveness and grace.

As music educators, we teach and share these songs with our students. As they sing and share these songs, other people around them (and around us) get the benefit of learning what the songs have to teach. They gain access to the same Good News that God has shared with us, and they experience the same comfort in the divine promises. The music and words together create a powerful means to help remember and share God’s love and commitment.

There are so many opportunities to teach our young people about God in music class and to use the same songs to help them learn the many facets of music itself. (For helpful guidelines on such teaching, check the Catholic Connections to the National Standards for Music, which are being reviewed at the regional conventions this summer and should be available for purchase this fall from the NPM National Office.)

Storyteller of the Word

One simple way to help the children gain valuable information about the Scriptures is by their music teacher becoming a storyteller of the Word. Enliven the stories of Scripture through music, drama, dance, and mime. Bring the stories to life through the performing arts. As a music teacher working in a Catholic environment, you have the task and the possibility of proclaiming with energy, joy, and life-giving imagination.

Of course, you may need to develop your storytelling skills. First, you have to know the story, then you can proceed to establish the setting, enliven the story, create the characters, enrich the dialogue, enhance the plot, and provide character development.

Since not all of us are good at every aspect of such a project, there are many mini-musicals based on Scripture available. One such publication is Creation—The Birth of the Earth from Adam to Noah (Alfred Publishing Co.). The story of Noah and the Ark is wonderfully depicted through nine songs. Be creative in using a resource like this. For example, you could have children playing Orff instruments assist in accompanying the vocalist.

As you do your research on this and similar publications, remember that you are working with God’s children who are open to new experiences.
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Asian Praise: Organ Preludes on Asian Hymn Tunes. Philip Jones. Vivese, VIV 308, $12.95. This collection of hymn tune preludes includes hymns from Japan, Korea, China, Taiwan, and Vietnam. These interesting tunes—obviously unknown in the West—make wonderful material on which to base these freewheeling and well-composed choral preludes.

Rhapsody on Peace. Prelude on "Oseh Shalom" for Solo Organ. Robert Stern. Vivese, VIV 321, $6.95. Mr. Stern has written of his Rhapsody: "Rhapsody on Peace is based on a very well-known melody... by the Israeli composer Nurit Hirsch. Ms. Hirsch used her tune in a setting of Oseh Shalom, an important passage in the Jewish liturgy. In Rhapsody, after a short introduction, the melody is presented in a rather straightforward manner. Harmonic, rhythmic, tempo, and textural elaborations follow. These culminate in a final fugal section, the subject of which is based on the opening notes of Hirsch's melody. What emerges is a kind of theme and variations structure." Moderately difficult.

Fantasy and Fugue on "My Lord, What a Mourning" for Solo Organ. Ralph Simpson. Vivese, VIV 313, $6.95. Dr. Simpson indicates in his preface that "the composer elected to use the spiritual to indicate the sad state of affairs which might have resulted if the National Association of Negro Musicians had not been founded. The fantasy opens with a statement comprising a call-response rendering of key phrases of the spiritual. Three bold pronouncements of this opening material relinquish to a 'rapping,' modal discussion of the chaotic plaint as outlined in the Scriptures. Here the number 3 is operative... The subject of the fugue is a compressed version of the opening phrase of 'My Lord, What a Mourning' and is intended to rejoice with NANM in its Diamond Jubilee Celebration." Moderately difficult and a major addition to the spiritual-based literature for the organ.

Thanks, Craig!

With a final set of reviews in this issue, we bid farewell to Dr. Craig Cramer, who has reviewed organ literature in these pages and in Notebook for more than twelve years. Dr. Cramer is a professor of organ at the University of Notre Dame in Indiana, and he has performed in concert throughout the United States, Canada, and Europe. He holds degrees from Westminster Choir College and the Eastman School of Music, where he earned the doctor of musical arts degree in organ performance; the Eastman School also awarded him the prestigious performer's certificate in organ. He has studied with Russell Saunders, William Hays, James Drake, David Boe, and André Marchal (Paris). The good news is that many of Dr. Cramer's reviews are available online, courtesy of the Institute for Church Life at the University of Notre Dame: http://www.nd.edu/~icl/organ-resource-preface.html.

Welcome, Heather!

We are delighted to welcome Heather Martin Lopez as a new reviewer of organ literature. She was a student of Dr. Cramer's at the University of Notre Dame, where she earned her master's degree. Heather is currently serving as director of music ministries at St. Paul Parish, Englewood, Ohio.

Sonata G-dur HWV 579 für zwei Tasteninstrument. Georg Friedrich Händel, arr. Martin Lutz. Edition Breitkopf, 8067, 13.75 €. The Händel work, originally composed for a harpsichord with two manuals, has been arranged by Martin Lutz for two keyboard instruments. Mr. Lutz explains that "the Sonata draws its energy from the concerto-like interplay of the two manuals. It is as if one player were performing on two manuals what two players would be performing on two keyboard instruments in a comparatively structured work. In an old copy preserved in London's British Library, we find the sonata notated on four staves. The idea of accentuating the two-manual 'concerto-like' layout by distributing the music among two harpsichords was inspired by this contemporary source. This arrangement thus adds an imaginative and highly dynamic work to the rather sparse original literature for two harpsichords."

Carmina Flori: A Suite of Compositions from Opus 68, 70, and 100. Flor Peeters, arr. by Raymond Schroyens for harpsichord and chamber organ. Edition Peters, $16.50. Mr. Schroyens has noted of his arrangements that "harpsichord and chamber
organ, although historically as well as stylistically kin to one another, make a rather unusual combination. History gives no clear evidence for such a duo, but the literature shows several works in which this manner of concertising is stressed or at least strongly suggested. Works by Farnabyl, Pasquini, Krebs, Soler, Blanco, Mathesius, J. S. Bach and his sons have the headings ‘for two to play’ or ‘für Zwei Claviere’ or ‘para dos instrumentos de tecla.’ Contemporary composers, such as H. Schroeder, A. F. Kropfreiter, and Flor Peeters have also paid tribute to this performance combination. My arrangement for harpsichord and chamber organ of these pieces is a continuation of this tradition. One should not lose sight of the rather slender sound of the harpsichord, even when the registration 8 + 8 + 4 is being used. Bearing this in mind, the organist must choose... registration with a particular ear for balance between [the organ] and the weaker sounding harpsichord with its strictly limited possibilities. These arrangements have been written based on this principle.”

Craig Cramer

Listen to the Lamb. Adolphus Hailstork. Concordia, 97-7018, $18.00. The collection begins with a group of five pieces on African American spirituals: “Everytime I Feel the Spirit,” “There Is A Balm in Gilead,” “Wade in the Water,” “Go Down, Moses,” and “Oh, Freedom.” These may be played either separately or together as a suite. The remaining eight pieces include several more spirituals as well as fresh settings of VERI EMMANUEL, AMAZING GRACE, and WINCHESTER NEW. Every piece in the book will testify to the fine musicianship of the composer, whose music is well crafted and thoroughly organic while keeping the character and mood of the tune it is based on. Highly recommended for every organ library.

Short and Simple: Music for the Processional, Gospel Fanfare, Offertory, Communion, Recessional. With or without pedals. Colin Mawby. Kevin Mayhew, 1400325, £4.99. The title of this book says it all. There are three pieces in each of the five categories, all written on two staves. The pieces are short, ranging from four to thirty-six measures, and are easily played on organ or piano. Perhaps the collection would be most useful to keyboardists who must play for weekday Masses that would require music for shorter processions. It would be a useful (thin) book to keep on the organ bench when a minute of more music is needed at any point during the liturgy.

Spirit of America. Charles Callahan. Concordia, 97-7019, $14.00. The four pieces in this collection are entitled “Jerusalem, My Happy Home (Variations),” “Postlude on National Airs,” “Shall We Gather at the River?,” and “There Is a Balm in Gilead.” The “Postlude” is based on the tunes MATERNA, BATTLE Hymn, and NATIONAL ANTHEM; it begins softly with chimes playing a solo melody, then builds to a fortissimo marchlike section. Followed by a subito piano, the second half of the piece is slower and builds gradually in volume to a grand ending. The other three pieces are more meditative, presenting the tunes in a variety of textures. Like much of Callahan’s fine music, the pieces in this book would sound best played on an instrument offering a wide variety of colors.

Three Alleluia Interludes for Organ. Richard Proulx. GIA Publications, G-5995, $8.00. In his preface, Proulx explains that these pieces serve as organ interjections to the Mode VI Alleluia, covering the extensive Gospel processional at Holy Name Cathedral in Chicago. Proulx suggests that the first interlude (Fugghetta) could be used to “re-introduce” the Alleluia at the Easter Vigil; the second (Pastorale) would be appropriate for use during Christmas; and the third (Chorale) would be a good choice for Sundays in Ordinary Time. (This reviewer plans to play the pieces on the Sundays before Lent as a prelude, music at the preparation rite, or as a postlude.) Proulx further suggests that the pieces may be played as a set for pre-service music or in a recital; in this case, the first movement would be repeated to make a set of four variations. The collection would be a good addition to every Catholic organist’s library.

Praise and Thanksgiving: Partita on Bunessan. John Behnke. Concordia, 97-7014, $11.00. Organists now have another fine resource available to meet the next request for “Irish music.” This partita is thoroughly imbued with Celtic spirit. The first movement, “Prelude,” begins and ends with a solo melody that sounds like a lovely Irish ballad. The fourth movement, “Jig,” will have the player and the listeners wanting to break into that Irish dance. In this movement, the melody is creatively woven into the dancelike texture. With the exception of the third movement, “Blessing,” in which the tune is played solo by the pedal, the pedal parts are easy, with many repeated notes and pedal points.

Partita on King’s Lynn. Charles Callahan. Concordia, 97-7013, $11.00. This partita contains six movements entitled “Prelude,” “Chorale,” “Toccata,” “Interlude,” “Trio,” and “Meditation.” As is usually the case in Callahan’s hymntune partitas, the tune is treated in a variety of creative textures. In the “Toccata” (marked piano), the composer has the tune embedded in a single line of music played between the hands, with the notes of the melody marked with an X. The work ends quietly on the softest Celeste. Lovely music.

Hymn Tune Portraits. Ronald Nelson. Concordia, 97-7027, $11.00. The listener need not recognize the hymn tunes to enjoy these eight short pieces (two pages each), which all have a particular harmonic or rhythmic interest—if not both. The tunes are AUS TIEFER NOT; CHRISTUS, DER IST MEIN LEBEN; ERHALT UNS, HERZ; HERR JESEI CHRIST, DICH ZU UNS WEND; IN DIR IST FREUDE; IST GOTT FUR MICH; NUN DANKET ALLE GOTT; and VAT GER UNSER.

Heather Martin Cooper

Choral

Praise Be to Christ


This collection of sixteen octavos consists of choral works with diverse ensemble requirements (SATB, SATB, SA, or TB), accompanying instruments (keyboard, string quartet, guitar, flute, clarinet), and cantors and soloists. Each work has its own sound world and formal shape. They are all well-crafted pieces, and all of the word settings are just excellent. Because of this, even such a boldly rhythmic piece as “Go Out to the Whole World” will be sung enthusiastically by the whole assembly. (Individual octavos are available separately: The names, composers, reference numbers, and prices of individual octavos follow this review.)

The word “Alleluia” has always been subjected to various rhythmic manipulations. Such manipulations are demonstrated here in “The Pilgrims’ Alleluia.”

August-September 2004 • Pastoral Music
"The Wulstan Alleluia," and "Advent Alleluia," each of which is strong and joyous.

The harmonizations in these works, while fairly traditional, seem fresh and natural. The keyboard accompaniments are not particularly difficult. The choice of piano or organ should be made according to the demands of each particular piece. A wide variety of texts draws from the First Testament, New Testament, English medieval sources, Irish sources, and newly created texts. While there is a range of difficulty in these works, they will be accessible on the whole to the average good choir, whether large or small. Every choir director planning next year's repertoire should examine this group of compositions.

James Callahan

Be Thou My Vision. Stephen Dean. SATB, congregation, keyboard, opt. string quartet. 11930, $1.35.

The Seven Last Words from the Cross. Ann Quigley. Three-part choir, congregation, keyboard, opt. strings. 11938, $1.35.

Advent Alleluia. Ken Simmons, SATB, congregation, cantor, keyboard, guitar. 11942, $1.10.

Father, Into Your Hands. Martin Foster. SATB, congregation, cantor, keyboard, guitar. 11944, $1.00.

Go Out to the Whole World. Philip Jakeb. SATB, congregation, cantor, keyboard, brass quartet. 11945, $1.20.


In Quiet April. Bill Tamblyn. SATB, solo voice. 11947, $1.00.

Jubilate Deo, Omnis Terra. Stephen Dean. SATB, congregation, cantors, keyboard, two solo instruments. 11948, $1.35.

Lord Emmanuel, Come. Peter McGrail. SATB, congregation, keyboard, guitar. 11949, $1.20.

Lord, Your Love Has Drawn Us Near. Stephen Dean. SATB, congregation, keyboard, flute, clarinet. 11950, $1.20.

Praise Be to Christ. James Walsh. SATB, congregation, organ. 11951, $1.20.

The Beatitudes. Peter Jones. SATB, congregation, keyboard, guitar. 11952, $1.10.

The Pilgrims' Alleluia. James Walsh. Two-part choir, congregation, keyboard, guitar, trumpet. 11953, $1.10.

The Wulstan Alleluia. Peter Jones. SATB, congregation, organ, guitar, opt. brass quartet. 11954, $1.20.

Leader in Starlight. Bill Tamblyn. SAB, congregation, cantor, keyboard. 7233, 80s.

Choral Recitative

All the items reviewed here are from CIA Publications.

Ride on, King Jesus. Arr. Larry Harris. SATB voices and solo. G-4959, $1.00. This is a solidly crafted arrangement of a traditional spiritual that will be accessible and rewarding for smaller ensembles. A variety of textures with attractive rhythmic interplay is used throughout.

Two Songs of Social Justice. John Bell. SATB. G-5671, $1.10. These short, elegant pieces from Bell could be used as brief choral motets or repeated in Taizé style with the whole assembly. "Goodness Is Stronger Than Evil" is a simple homophonic setting of a Desmond Tutu text that speaks effectively to transformation or peace and justice. "God Bless to Us Our Bread" uses a familiar harmonic sequence with engaging diatonic extensions and chromatic substitutions. The text is a beautiful table grace that also remembers the hungry.

Adoramus te. Michael Joncas. Cantor, SAB voices, congregation, organ, opt. guitar. G-4894, $1.40. The refrain of this piece is a simple sequential setting of the Latin text of St. Francis’s prayer of adoration ("We adore you, O Christ, and we bless you"). This contrasts with the verses of the hymn text "When I Survey the Wondrous Cross" by Isaac Watts. Choral textures in the verses are varied but remain direct and accessible, and the shifts from the Latin refrain to the English verses are accompanied by effective tonal movement between minor and parallel major keys.

O bone Jesu. Marc Antonio Ingegneri, ed. Richard Proulx. SATB. G-5431, $1.10. This familiar motet was attributed to Palestreina for many years. Proulx’s careful editing includes thoughtful dynamic markings and a piano reduction. A true gem from a golden age of liturgical choral music, this motet has become a familiar and beloved part of Holy Week. The homophonic texture and logical lines make it ideal material for smaller ensembles.

Adoramus te Christe. Clemens non Papa, ed. William P. Rowan. SATB. G-5127, $1.10. This short, attractive Renaissance motet is especially suited for Lent and Holy Week. Rowan provides a piano reduction and a singable (non-literal) English translation in this edition. The parts move mainly in diatonic stepwise motion and create an essentially homophonic texture.

How Holy This Feast. Michael Hay. SATB voices, congregation, and keyboard. G-4905, $1.30. The lyrical antiphon uses warm SATB scoring and an original text by the late Michael Hay which speaks of Jesus and the Eucharist as the new covenant. Solo verses adapted from Psalm 78 tell of God’s saving presence in the desert through water and bread, forming a textual connection between the First and New Testaments. The short antiphon sings well, making this ideal music for Communion processions.

He Is Risen, Alleluia! Eugene Englert. Two equal or mixed voices and organ. G-5581, $1.30. This is an excellent and accessible motet for a smaller ensemble based on the words of the angel at the empty tomb ("He is not here, he has risen"). Interest is created by imitation and rhythmic interplay between two voices and a structural harmonic progression that leads convincingly to the closing Alleluias.

The Servant Song. Richard Gilliard, arr. Francis Patrick O'Brien. G-5451, $1.10. O'Brien's arrangement is a compelling lesson in the presentation and performance of multi-voiced texts. Gilliard’s familiar text and tune are featured in a simple harmonic setting that remains mostly constant. Interest is sustained through the strophic repetition by allowing the text to expand from unison voices to two- and three-part settings with varied timbres. An excellent addition to both choir and assembly repertoire, suitable for a wide variety of liturgical uses.

On Emmaus' Journey: Festival Setting (Holy Manna). Words by Herman Stempfle, Jr., arr. John Ferguson. SATB voices, organ, brass quartet, opt. congregation. G-5681, $1.50 Set of brass quartet parts, G-5681-INST-A, $8.00; set of brass sextet parts, G-5681-INST-B, $16.00. This stunning text, originally commissioned for the Twenty-Fifth Anniversary Convention of the National Association of Pastoral Musicians (2001), is particularly suited
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for the Third Sunday of Easter, when the Emmaus story is read (Year A). Ferguson’s setting, commissioned for the same celebration, uses tempo changes to create a structural accelerando that “moves our musical steps from heavy and somber to light and exuberant.” The shift in text sense from Christ to community is reflected in the addition of the congregation to the final verse. The creative textural and harmonic changes in the organ accompaniment and choral writing are typical of Ferguson; brass parts are added to the final verse for a pull-out-all-the-stops conclusion.

Concertato on Go to the World (Sine Nomine). Words by Sylvia Dunstan, setting by James Chepponis. Congregation, organ, opt. SATB voices, brass quartet, timpani, and suspended cymbal. G-5133, $1.50. Set of instrumental parts, G-5133-INST, $15.00. Dunstan’s extraordinary text is perfectly suited to Ralph Vaughan Williams’s marvelous hymn tune. Chepponis’s arrangement is predictable in places but effectively portrays the progression of the text. An excellent “singing” text that challenges us to be witnesses for the world.

Alleluia: All the Ages. Setting by Monica Bonasso. Three-part voices, keyboard, and guitar. G-5318, $1.50. This is essentially a quodlibet created by the contrapuntal combination of familiar Alleluia texts and tunes. Original material, presented first, becomes a descant to Rowland Prichard’s “Alleluia, Sing to Jesus” (HYBRID). As the second verse begins, Donald Fishel’s “Alleluia, Give Thanks to the Risen Lord” is added to the texture of the tune. The counterpoint necessitates a few unusual harmonic adjustments, but the writing remains accessible and effective.

Where Your Treasure Is. Marty Haugen. Vocal solo, SATB choir, congregation, guitar, keyboard, and C instrument. G-5443, $1.40. In this attractive setting of a text based on Luke 12:22–34, the straightforward choral parts provide textural contrast between the refrain and the verses, and the woodwind part provides additional variety. A congregation will find the antiphon easy to learn and sing.

Tree of Life and Glory. Francis Patrick O’Brien. Choir, cantor, congregation, keyboard, guitar, opt. flute, oboe, and cello. G-5452, $1.30. O’Brien combines an original text for the recurring antiphon with sixth century verses by Fortunatus in English translation. The imagery is rich, and the modal harmonic and melodic materials provide a haunting setting. The SAB choral parts are well suited to a smaller ensemble.

Ave Verum Corpus. Wolfgang Amadeus Mozart, ed. Richard Proulx. SATB voices, organ, and strings. G-5417, $1.60. Opt. string quintet (or quartet or one violin): set of instrumental parts, G-5417-INST, $10.00. In this fine edition of Mozart’s beloved motet, Proulx includes his realization of Mozart’s original figured bass and helpful suggestions for adjusting parts when a full quartet is unavailable.

Love Is His Word. Words by Luke Connaughton, music by Ronald F. Krisman. SATB voices, congregation, keyboard, and flute. G-5253, $1.50. Krisman has written an engaging tune and setting for Connaughton’s fine text. The recurring refrain recalls Philippians 3:7, and the verses unite the various images of Christ’s love. The tune and harmonization remain fairly constant, with interest provided by variations in performing forces, accompaniment, key centers, and choral voicing.

When Israel Was in Egypt’s Land. Arr. Drew Rutze. SATB. G-5153, $1.30. Smaller choirs are sure to enjoy this accessible arrangement of the familiar African American spiritual. Logical voice leading, recurring ostinati, and repeated materials will facilitate learning.

How Long, Lord, Shall We Cry for Help? Words by Herman Stuempleff, Jr., music by Stephen Folkemer. SAB voices, organ. G-4908, $1.30. Based on Habakkuk 1:1–4; 2:1–4, this is another outstanding text from the Stuempleff hymnary. Folkemer’s setting uses melodic and harmonic materials that are alluring yet somewhat unpredictable, capturing the longing and plaintive character of the text. The message is also enhanced by changes of texture and registration in the accompaniment.


Books
Ministries: A Relational Approach


Conversations, articles, and books these days tend to focus either on ordained ministry or on lay ministry without reference to the broader context within which all church ministry occurs. This book is a welcome—and needed—exception.

Ed Hahnenberg, a theologian at Xavier University in Cincinnati, uses his final (and briefest) chapter, “A New Vision for New Ministries,” as an opportunity to summarize his major points. He offers four principles: The fundamental model for church is not the dividing line but concentric circles; the minister is not an isolated individual but a relational reality; diversity in ministry follows from a diversity of ministerial relationships; liturgies of commissioning should be fostering and new rites developed. Each of those principles is well developed in what precedes.

In the opening chapter, Hahnenberg considers two distinct models of church: one a rectangular, dividing-line model which distinguishes clergy and laity; the other a concentric circles model which situates a smaller circle—“ministries”—within the larger circle “community.” It is from this second model, grounded in Lumen Gentium (the work of Yves Congar, or, John Zizioulas, and Thomas O’Meara, or) that Hahnenberg proceeds. And this makes all the difference! The relational approach of his subtitle is emphasized and illustrated repeatedly throughout the book. It moves beyond ordained-lay dichotomies, demonstrating that all these ministries are necessary for the community.

In the chapter on the triune God, Hahnenberg notes that recent study of the Trinity “has uncovered the ancient view that God exists in a communion of persons, and thus is fundamentally relational.” The use of relational language to describe ministry avoids the ontological-functional divide as well as the Christological-pneumatological categories which tend to separate the minister from the context of the church community and the multiple relationships implied by the minister’s work.

In his chapter on the church commu-
nity, Hahnenberg treats the church first as institution, then as mystery, and finally as ordered communion and ministry. In the latter, distinctions among ministries are secondary to the unity of the people of God, and yet distinctions are important to affirm the identities and contributions of a variety of ministries in the church. Here again, concentric circles are used to illustrate the unity of the community and the diversity among the different degrees of commitment, active service, and recognition in ministry. These last three elements are what shape the minister’s ecclesial relationships, that is, her or his place as a minister within the church.

In the chapter on liturgy and sacrament, Hahnenberg reminds his reader that baptism has become recognized as the entrance into a community that is fundamentally ministerial. He further notes that baptism does not designate an individual to a particular ministerial role and that the tradition has long recognized a further moment when particular individuals take up a new position of service. His discussion of ordination is very helpful background here, concluding with the observation that “most ministers in the Catholic Church today function in ministries that are not properly presbyterial.” Questions about expanding commissions are useful to the extent that they invite reflection on the meaning of the church’s ritual acts for ordering its ministries.

This book takes the reader on a substantive and sometimes challenging study of the theology of ministry, one that reflects the historical development of this theology and points to emerging perspectives. The formatting of the book is most helpful, with diagrams, significant thoughts set off in darker type, occasional boxes with optional side trips (e.g. “Ecclesiastical Offices,” “Are Minor Orders Sacraments?”), Aids for Ministry (an expanded bibliography), careful and full notes, and Questions for Discussion and Study. More than once the reader meets along the way phrases that invite sustained reflection, e.g.: “According to the Christian view of the Trinity, God is a fundamentally relational reality, a loving communion of persons that spills over, reaching out and drawing us into the divine life”; or: “Ministers take on a new position in the community by means of their relationship of service.”

This is a book that can be read for instruction as well as inspiration by the theology professor or serious student and certainly by any minister seeking to better understand her or his relationship to the church within which she or he serves.

Amy Hoey, ksm


It is not uncommon for the assembly to experience a reading of Scripture in the liturgy that is audible but difficult to understand. They hear the words clearly, but they have to work to make sense of what the reading means. At other times, listeners find themselves being distracted by a lector’s repetitive or meaningless vocal patterns. And the lectors themselves may be mystified about how to prepare a reading so that its meaning is clear to the rest of the assembly. The reader knows in his/her head and heart what the reading is saying, but the listeners are not getting it.

In Read the Way You Talk: A Guide for Lectors, Dr. Jack Hartjes (an elementary school teacher and an instructor of lectors) gives a very detailed method for helping those who read aloud to communicate effectively. He describes his purpose in this way:

Books for lectors commonly cover a wide range of topics, including preparation, understanding the text, diction, pacing and pauses, volume, expressing emotion, eye contact, and using the microphone. This guide is more narrowly focused. It deals in one way or another with most of these topics, but only as they become important in the work of making your reading sound as it would if you were telling an idea or a story and not just reading words out loud.

Hartjes encourages the reader to take into account the point of view of the listener and how the listener’s perceptions change as the reading unfolds. He prefers the word telling to the word proclaiming, which he argues is likely to be translated as “reading very loud.”

Hartjes presents eighteen rules for making reading sound like talk. These will help the lector to convey understanding and conviction. His two most important rules are: 1) Use the downward inflection, and 2) stress new ideas. Later rules describe exceptions to those two rules; they tell how to handle repetitions, comparisons, lists, questions, poetry, and quotations. Hartjes’ coverage of his topic is comprehensive. Throughout the short book he gives examples from the lectionary.

I recommend Read the Way You Talk as an excellent resource for those who have the responsibility of training lectors and Gospel readers. It will be particularly useful for guiding those who have a habit of reading in a particular repeating vocal pattern (sing-song reading), those who know how to study the biblical background but cannot always translate it into a reading that the listener understands immediately, and those preparing passages with long sentences and many ideas.

Why should reading the Word of God sound like talking? Hartjes explains that it is because “people come alive when they talk, and that sparkle, conviction, and variety—that humanness—belong to the celebration of the Word of God with the people of the word.” When we celebrate the Liturgy of the Word, we celebrate the mystery of the incarnation. In our hearing and understanding, God’s message takes flesh.

Mary Beaudoin

The Benedictine Gift to Music


Katharine Le Mée has given chant lovers and musicians a very readable and brief summary of the development of chant through the centuries. She recognizes the foundational place of chant in the harmonic expansions of Western music and names key persons and places where chant flourished and grew.

Le Mée describes and salutes the Benedictine way of life as laid out in the Rule of Benedict. She highlights and explains Benedictine charisms as they relate to liturgical celebration. She notes especially the duty of monastics to pray the Liturgy of the Hours and their dedication to private prayer, lectio divina. Scripture is the element that is constant in all of these forms of prayer, and Le Mée recognizes that having chant flow out of the scriptural text is a special gift handed down consistently in the tradition. She writes: “Given the prevailing state of affairs in society and in ourselves, the contemplative tradition of the Christian Church may seem remote and..."
difficult to access... Our interiorization of the sacred scriptures remains superficial, often caught in a mixture of fundamentalism, scholarly attempts to explain everything, or simple neglect and indifference" (pp. 194–195).

Hildegard of Bingen, in a now-famous letter to the clergy of Mainz, says that sacred music is our way back to humankind's original state in Paradise. She named her seventy-seven poetical-musical works fittingly—"Symphony of the Harmony of Celestial Revelations," and her meaning goes beyond the voices of her sisters singing together and reaches to the spiritual unity monastics seek when singing together—integrating mind, heart, and body, healing discord, and celebrating heavenly harmony here on earth" (p. 116).

The themes of integration, wholeness, and healing are found in many forms as chant is understood in the tradition. Hildegard's music reaches beyond today's practice of music therapy. In their interpretation of the modes, "the Benedictine monks of Solesmes note that each of the eight modes was considered the expression of a particular emotional or moral climate" (p. 85). In chapter eight, "Benedictine Gifts," Le Mée cites the work of several practitioners who use scientific, intuitive, and spiritual modalities that describe and apply the healing properties of chant in the twentieth and twenty-first centuries. Some individual contributors whom Le Mée cites are Alfred Tonatis, who says that "chant is healthful and energizing" (p. 195); Hans Jenny, who worked with sound vibrations and how they affect our personality (pp. 196–197); Rembert Herbert who says that "chant is a cure for the state of mental agitation" (p. 198); and Therese Schroeder-Sheker, a Benedictine Olate, who is a pioneer in "a palliative medical modality employing prescriptive music to tend the complex physical and spiritual needs of the dying" (p. 207).

This strong foundation, passed on through Benedictine work and prayer, has been renewed in our own time through the documents on music in the liturgy promulgated by and after Vatican Council II and, as Le Mée notes, through the work of the Benedictine Musicians of the Americas, an association that has offered new insights and uses for chant (p. 123). Le Mée includes the contributions of Cecile Gertken, OSB, and Delores Duñer, OSB, both from my monastery, who have always fostered the singing of chant in liturgical celebration.

At the tender age of five, I was singing from the Kyriele and, a few years later, playing the organ for chant Masses and devotions in my parish church. When I entered Benedictine life, I was primed for the sound of chant and ready to absorb the liturgical compositions of chant from the Liber Usualis and the Breviary. Because these experiences were so formative, I wish Le Mée had cited more of these chants and encouraged readers to learn and use chant more often in worship services today. Let your reading about this "holy treasure: Gregorian Chant" be an invitation and an urging to do so.

Theresa Schumacher, OSB

The Star in My Heart and Prayers to Sophia


Ave Maria Press has made available two of Joyce Rupp's classic books, both of which invite readers to a deeper awareness of the presence of "Sophia," the Wisdom of God, in their lives. The first of these, The Star in My Heart: Experiencing Sophia, Inner Wisdom, is a marvelously creative and inspiring blend of Scripture verses, stories (personal and those of others), and meditative writings, all of which open up the gift of Sophia, the unique and feminine manifestation of God "given to humankind to connect them with the Divine" (p. 18). The biblical passages are taken from the wisdom literature of the Hebrew Scriptures and teach us about Sophia as the "breath of the Divine." Rupp weaves these passages into stories and reflections. She shares personal discoveries about Sophia's place in her life in a way that helps readers recognize the wisdoms in their own experiences. The stories she relates from her own journey and from the experiences of others (whether public figures or personal acquaintances) are meaningful partly because they are so transparent, that is, they always point to Sophia. The meditative writings that open each chapter are poetic, filled with imagery and metaphor intended to stir our imagination and hearts and enable us to be more attuned to Sophia's movements in our lives.

Rupp also sees Wisdom as a "catalyst for transformation of the human person's life"; therefore she explores the guidance of Sophia in times of turmoil and transition—where and when Sophia stretches us and give us the courage to grow. I found these sections of the book particularly insightful and encouraging. I even marked several pages while I was reading so I can return to them later for deeper reflection.

Returning to the book again and again would be key for readers. This book is not intended to be read in one or two sittings. Each of the chapters can stand on its own, and because of this the book is well-suited for ongoing personal prayer and discernment as well as for small faith groups where, in response to Joyce Rupp's sharing of experiences, the stories of Sophia's activities in the lives of the readers would likely also be told. The book also invites return because of its questions and suggestions for reflection. A number and variety of these guides for ongoing meditation are offered to give the reader options and increase the likelihood that one or more will strike a chord.

One other significant part of this book is the inclusion of a mandala at the beginning of each chapter, created by Judith Veeder. Veeder gives guidance in a short note at the beginning on how to create one's own mandala. The list of questions at the end of each chapter includes a suggestion for creating a mandala.

Prayers to Sophia: A Companion to "The Star in My Heart" is a collection of fifty original prayers, most of which are taken from Joyce Rupp's personal journal. Suggestions are given for journaling after each prayer. Rupp comments that her hope for this book of prayers is "to present the beauty and depth that can be found in relating to Sophia. I hope that these prayers will act as catalysts and companions for an ever-deepening relationship with her. I offer these prayers as a sup-
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Rodgers sincerely thanks these cathedrals for their choice.
port and enhancement of the spirituality of those who are comfortable and at ease with the Divine Feminine” (p. 16). My reading of these prayers leads me to believe that Joyce Rupp’s hope for this book will be—perhaps already has been—fulfilled. They are wonderfully rich texts that offer many images, which gives them broad appeal.

The topics of the prayers range from birthing to beauty to commitment to grief and loss, and many other life experiences and emotions where Sophia can be found. Here is one stanza from her prayer entitled “A Little Space in Which to Grow” (p. 20) to illustrate the richness of the texts:

Source of Nurturance,
I have enough space in which to grow
If I will let myself believe it.
Each moment you offer me your deep embrace.
I need only to awaken and deepen my awareness.

The Star in My Heart: Experiencing Sophia, Inner Wisdom and Prayers to Sophia: A Companion to “The Star in My Heart” are resources for spiritual reflection and prayer that will endure because the experience of Sophia—of inner wisdom—is a gift given to all of us. Joyce Rupp helps us to name the gift, so we can deepen our awareness and relationship with our “trusted companion” (p. 19) and the “breath of the Divine” (p. 18).

Anne Y. Koester

About Reviewers

Ms. Mary Beaudoin, MM, MA, has served as director of music and liturgy in parishes in North Dakota, Tennessee, Ohio, Maryland, and California. She is currently the director of the Washington, DC, NPM Chapter.

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Agasiz
September 24
Concert presented by Dan Schutte at St. Anthony of Padua Church. Contact Beccie Bokenfor at (604) 796-9181.

CALIFORNIA

Modesto
August 20
Concert presented by Tim Booth at Mancini Bowl. Contact Tom Hollcraft at (209) 524-4581.

Santa Clarita
August 27
Concert presented by Jaime Cortez at Our Lady of Perpetual Help Church. Contact Sister Gabriella Ramirez at (661) 259-2276.

MISSOURI

St. Louis
September 25-26
CrossRocks Music Festival at Eagle Hurst Ranch. Performers include Greg Walton, Danielle Rose, The Chris Shepherd Band, and others. Contact: CrossRocks Festival, 2901 Meramec Street, St. Louis, MO 63118. E-mail: info@crossroadsfestival.com; web: http://www.crossroadsfestival.com.

COLORADO

Colorado Springs
August 6-8
Marian Conference to include a concert by Bernie Choiniere. Contact Sister Joan Thomas at (800) 621-5197, ext. 2901; e-mail: thomasj@jspaluch.com.

IDAHO

Boise
September 25-26
Fall Conference with Rodolfo Lopez at Bishop Kelly High School. Contact Sister Joan Thomas at (800) 621-5197, ext. 2901; e-mail: thomasj@jspaluch.com.

ILLINOIS

Joliet
August 7

Joliet
September 18

Rosemont
September 24-25
Chicago Catechetical Conference. Theme: Living the Eucharist. Sponsored by the Office for Catechesis of the Archdiocese of Chicago. Keynote speakers include Rev. Robert Barron, Mr. Ralph McClure, Rev. Juan Sosa, and Rev. Anthony Dao (Asian track). Workshops, exhibits, prayer, and liturgy. Place: Stephens Convention Center. Contact: Office for Catechesis, 1025 West Fry Street, Chicago, IL 60622. Phone: (312) 243-3700; e-mail: OFC@archchicago.org.

Conferences and Workshops

ALABAMA

Birmingham
August 5-7
Liturgical Music Conference featuring Steve Angrisano. Place: Birmingham-Southern College. Contact: Theresa Thienpont at (205) 991-5488, ext. 4; e-mail: tlt@birm.edu.

CALIFORNIA

San Jose
September 15-18
National Conference presented by the National Coalition on Preaching, Focus: The Preacher and the Challenge of Technology—Finding the Words, Recognizing the Times, Knowing the Church. More than twenty-five speakers, including Rev. Timothy Radcliffe, oj, Dr. Gloria Duffy, and Archbishop John R. Quinn. Place: San Jose Marriott. Contact: Jefrey A. Price at (202) 687-4420, ext. 1; web: www.preachingcoalition.org.

MASSACHUSETTS

Burlington
August 14
"Proud 2B Catholic" Conference. Theme: Choose 2Believe. Place: Greycourt Park, Methuen. Musicians include Backyard Galaxy, Crispin, Sean Forrest, Scarecrow and Timmen, Monica Ursini, Martin Dorman, Mark Hamnett, Bernie Choiniere, Janelle, Joe Moorman, Aaron Thompson, Brianna, Trevor Thomson, and Crossed Hearts. Contact: Campbell Concerts, PO Box 8214, Salem, MA 01971. Phone: (800) 801-0893, ext. 4; e-mail: concerte@proud2bcatholic.com; web: www.proud2bcatholic.com.

MICHIGAN

East Tawas
September 10-12
Youth Jamboree at Holy Family Church to include musical presentation by Danielle Rose. Contact Sister Joan Thomas at (800) 621-5197, ext. 2901; e-mail: thomasj@jspaluch.com.

Grand Rapids
September 18
Time Out for Women Conference with Renee Bondi. Contact Sister Joan Thomas at (800) 621-5197, ext. 2901; e-mail: thomasj@jspaluch.com.

Kalamazoo
August 20-22
NPM Bilingual Guitar Express. Faculty includes Bobby Fisher and Rodolfo Lopez. Place: Transformations SSJ Spirituality Center, Nazareth, Michigan. Register online at www.npm.org/educationEvents/institutes/
MONTANA

Great Falls-Billings
September 18-19
Youth Congress with Danielle Rose. Contact Sister Joan Thomas at (800) 621-5197, ext. 2901; e-mail: thomas@jspaluch.com.

NEW MEXICO

Albuquerque
August 27-29
Pastoral Music and Liturgy Express. Faculty includes Elaine Rendler-McQueeney and J. Michael McMahon. Place: Madonna Retreat and Conference Center, Albuquerque. Register online at www.npm.org/EducationEvents/institutes/index.html, or contact the National Office by phone—(240) 247-3000—or e-mail: NPM@npm.org.

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Huntington
August 21
Youth Rally with Jesse Manibusan and Sarah Hart at the Seminary of the Immaculate Conception. Contact Diane Durdailler at (516) 731-2457.

OKLAHOMA

Tulsa
August 20-21
26th Annual Catechetical Conference. Place: DoubleTree Hotel, Tulsa. Contact: Sarah Jameson, (918) 294-1904, ext. 128, or Carol Robinson, ext. 133.

ONTARIO

Ottawa
August 22-27
Beginnings and Beyond RCIA Institute. Co-sponsored by the Archdiocese of Ottawa and the North American Forum on the Catechumenate. Place: Saint Paul University, Ottawa. Team includes Catherine Ecker, Jerry Galipeau, Myrtle Power, and Gerard Whitty. Contact: Colette Legault, Vicar General's Office. Phone: (613) 738-5025, ext. 234; fax: (613) 738-0412; e-mail: clegault@ecclesia-ottawa.org; web: http://www.naforum.org.

TENNESSEE

Nashville
September 11
RCIA Team Training Day with Jerry Galipeau. Contact Sister Joan Thomas at (800) 621-5197, ext. 2901; e-mail: thomas@jspaluch.com.

WISCONSIN

Milwaukee
November 5-7
Call to Action National Conference. Theme: Sex, Science, and the Sacred: Embracing Divine Mystery. Place: Midwest Express Center, Milwaukee. Plenary speakers include Brianne Swimme, Margaret Farley, and Clarissa Pinkola Estés. Seminars, days of reflection, teen program, prayer, Eucharist, workshop presentations. Contact: Call to Action, 2135 W. Roscoe #1N, Chicago, IL 60618. Phone: (815) 399-2150; e-mail: cta@cta-usa.org; web: www.cta-usa.org.

Retreats

CALIFORNIA

Santa Rosa
August 7
Retreat for high school students who are leaders in their parish youth programs. Featuring Danielle Rose. Contact Sister Joan Thomas at (800) 621-5197, ext. 2901; e-mail: thomas@jspaluch.com.

MASSACHUSETTS

Edgartown
August 8-10
Parish Mission with Jesse Manibusan at St. Elizabeth Church. Contact: Father Michael Nagle at (508) 693-0342.

MICHIGAN

Brighton
September 19
Liturgical Minister Retreat with Elaine Rendler-McQueeney at St. Patrick Church. Contact Dr. Robert Wolf at (819) 229-9663.

MISSOURI

St. Charles
September 25
Church Women’s Retreat with Renee Bondi at Harvester Christian. Contact Sister Joan Thomas at (800) 621-5197, ext. 2901; e-mail: thomas@jspaluch.com.

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