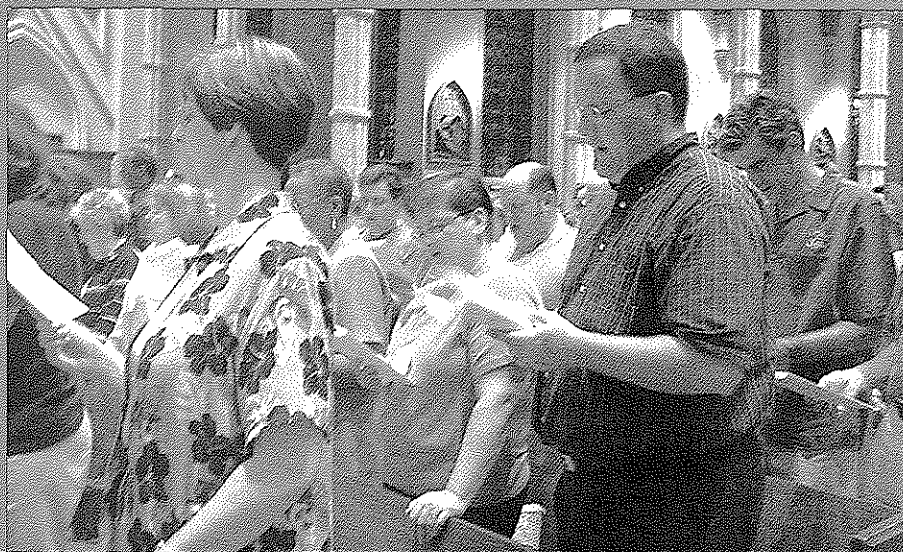


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October-November 2004

PASTORAL Music



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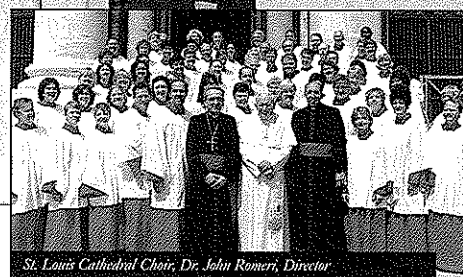
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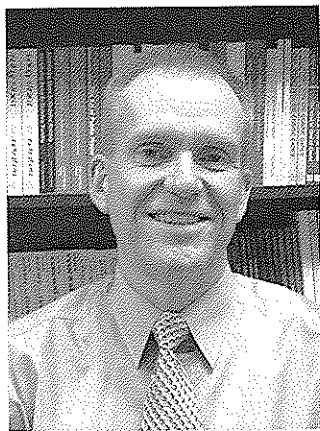
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From the President

Dear Members,

What a thrill it was to gather together at NPM conventions this past summer in Chicago, Philadelphia, and Phoenix! This issue of *Pastoral Music* features some of the addresses that were presented at the conventions and is filled with photographs of liturgies and workshops, participants and presenters, churches and gathering places, honorees and scholarship recipients. The last word in the issue (page seventy-four) is offered by convention participants who let the planners know what they liked—and what they didn't!

For those of you who participated in one of the conventions, we hope that this issue will rekindle your memory and your enthusiasm. If you were unable to attend a convention this year, we hope that the images and texts in these pages will whet your appetite to join us for the 2005 National Convention to be held in Milwaukee from June 27 to July 1. There is just no way to capture the spirit of an NPM convention in print—you've got to come and see for yourself!

As I reflect on my own experience of the conventions this year, I was impressed most, I think, by the joy and dedication of NPM members who serve the church so faithfully, some of them in difficult and uncomfortable situations. The following themes are highlights that emerged for me from the conventions.

1. *Pastoral musicians and other liturgical ministers are first of all members of the assembly.* An important starting point for our ministry is the recognition that, by virtue of our baptism, we are part of the assembly of God's holy people. Many NPM members have commented that one of the most moving aspects of the convention for them is the experience of singing and praying with a community that is fully engaged and actively participating in the liturgy, especially in song. Taking our place as members of the assembly helps to situate our ministry where it belongs—in the midst of God's people.

2. *Our primary ministry is to foster the assembly's song.*

We already know, of course, about the continuing challenge of leading and promoting the assembly's full, conscious, and active participation in singing the liturgy. At this summer's conventions, Elaine Rendler-McQueeney and Paul Westermeyer challenged us to keep developing the musical skills to lead the assembly well and never to settle for mediocrity in our musical art. James Savage urged us to recover a sense of singing in dialogue that allows us to pass from "you" and "me" to a genuine "we." Edward Foley argued that we are to foster assembly song that is accessible, modest, and dignified, so that the music may serve to draw us together and become an instrument of God's reconciling work in our midst.

3. *The song of God's people makes a difference.* Paul Philibert presented a vision of pastoral musicians as "trailblazers." In the song of the liturgy we are leading the whole church into a new vision—beyond the medieval divisions between clergy and laity—in which all the baptized have a voice in the song and a share in the mission of Christ. In the marketplace, as in the liturgy, we are all called to sing the Gospel to life.

Clearly the ministry of pastoral musicians is more important than ever. Musicians help to bring the assembly together as the community of God's holy people. We lead and foster the song that enables the Christian community to proclaim the Gospel, to offer healing and comfort to the distressed, to extend a welcome to the stranger, to bring hope to the discouraged, to sing peace in a world fraught with conflict.

May your work in pastoral music ministry bear much fruit during the coming year!

J. Michael McMahon
President

PASTORAL Music

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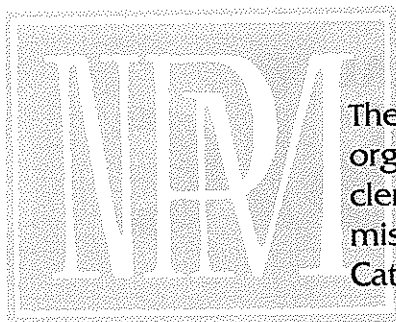
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Cover. Left: A youth leader offers incense during evening prayer in Philadelphia. Upper right: Convention participants celebrate Eucharist at Holy Name Cathedral in Chicago, photo courtesy of Terri Pastura. Lower right: During the opening of the Covention in Phoenix, a Native American blesses the gathering with incense and an eagle feather, photo courtesy of Frank and Lupie Dominguez.

Additional photos in this issue courtesy of Robert J. Borton, Bensalem, Pennsylvania (images © 2004 Robert J. Borton); Terri Pastura (Chicago); Rev. Stephen Bird (Chicago); Eileen Ballone (Philadelphia); Gordon E. Truitt (Philadelphia); and Frank and Lupie Dominguez (Phoenix).



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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NPM National Office

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

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

Membership

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

Education

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

Publications

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

Administration

Mr. Lowell Hickman, *Office Manager and Executive Assistant*
 Ext. 25 E-mail: lowell@npm.org
 Mrs. Mary Rodriguez, *Receptionist and Secretary*
 Ext. 10 E-mail: npmsing@npm.org
 Mr. Paul Lagoy, *Secretary and Mail Clerk*
 Ext. 26 E-mail: npmpub@npm.org
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NPM Western Office

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

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

Additional Staff

Mr. Joseph Lively, *Comptroller*
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Readers Response

Chicago: Accompanying the Liturgy of Life

As I reflect on my experience at this year's Central Regional NPM Convention in Chicago, I realize that for the past thirty-one years, each weekend, probably like most of you, I have been in the sanctuary in any number of parish churches somewhere in the U.S. as part of a pastoral music ministry. For the past sixteen of those thirty-one years, I have had the privilege to serve the Diocese of Rochester in upstate New York in a professional capacity as the director of liturgy and music at several parishes. Throughout these many years, I have lost count of the number of workshops, conferences, schools, and conventions I have attended. My counting skills notwithstanding, several components always seem to be present at these events: the gathering of friends in ministry, the quality of sung prayer, and the usefulness of the presentations.

This year, "Spirit, Shape Our Song"—as the Chicago Convention was titled—was no exception. I had a marvelous time visiting with old friends made during the years in ministry, and I thoroughly enjoyed the opportunity we had to share what is new and to reflect on times gone by. One of the special gifts of an NPM convention is the way in which all voices blend into one when we join in sung prayer. (Perhaps the world's most highly trained impromptu choir is formed each time an NPM convention is convened.) And, last but not least (though it may be just me), I never seem to tire of information presented at a convention. This may be because we are all there speaking the same language: the language of liturgy. After all, how often are we in the company of people who are all liturgically passionate?

All in all, convention time comes as a welcomed breeze in the hot summer: a time of renewal, a time of invigoration, a time of blessing. This year I was blessed in a most unexpected way: This year I was privileged to encounter three of the most gifted and talented music ministers

I have run across in my years as a Catholic Christian, but not one of them was registered or encountered at the convention.

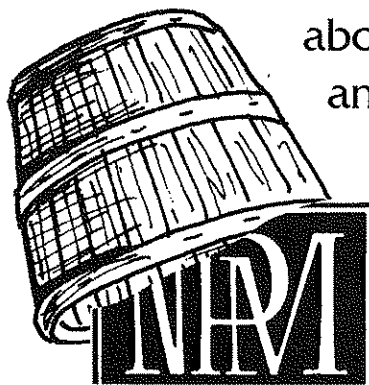
The story begins on Wednesday afternoon, when I decided to attend one of the offsite events and realized that I had not purchased one of the now-sold-out bus tickets to travel into the city. After a brief (split second) thought of driving my car into downtown Chicago, I decide to use the subway. This would be a great opportunity to catch a bit of fresh air and sunshine on a spectacularly nice summer day. While walking to the closest station, I met a new pastoral musician friend from Minnesota, and we talked as we walked the few blocks to catch our ride. Mass transit is an altogether wonderful, slightly awkward experience to anyone who does not use it frequently.

Easy to use, timesaving for sure, offering marvelous exposure to the humanity that surrounds us, and carrying just a hint of excitement at the prospect of doing something out of the ordinary. Today's journey would certainly be an extraordinary experience for me.

As I traveled, I began to contemplate the convention experience thus far and wonder in anticipation about the event to which I was en route. My transit required a mid-trip transfer from one train to another. As we reached the transfer platform, all departing passengers were greeted with the rhythmical sounds of a drum beating somewhere in the distance. Those of us making the transfer had to process down a long tunnel, and it was there that I witnessed music minister number one. Halfway down the tunnel, squatting with his back against the tun-

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nel wall, was a Black drummer, looking to be in his early thirties, beating a djembe as if his life depended on it (and it probably did). Greeting each passerby with a broad-faced smile, he diligently produced a steady and deliberate rhythm that accompanied this procession of strangers from the Blue Line to the Red Line train into downtown Chicago. He was there guiding our way at 1:00 PM, and he was there doing the same when I returned at 7:00 PM. I was blessed.

Arriving at the Red Line platform, I was greeted by music minister number

two. This time, the minister was an elderly Chinese woman sitting on a make-shift stool. In front of her was a small amplifier with a microphone connected to the head of an unfamiliar stringed instrument she held vertically on her lap. With the push of a button, she started a tape deck and, with bow in hand, she began playing the melody on this instrument to her taped accompaniment. All on the platform gathered in a semicircle around her as she played with her eyes closed in the obvious reflective pleasure she derived from her admiring assem-

bly. I looked around to see not a dry eye on the platform as we watched and listened to this Chinese woman play—on her unusual little stringed instrument—the country music classic, “Proud to be An American.” I was blessed again.

Blessing number three came after the last leg of my ride into downtown, on the platform just before I ascended the stairs to street level. As I exited the train, I spied another assembly gathering around a middle-aged African American woman who had just pulled an acoustic guitar from its case. Duct taped to the head of the guitar neck was a violin that extended to her shoulder. With bow in hand, she would strum a few chords on the guitar then bow out several notes on the violin. Those of us who stood by and watched were clearly amazed to witness such musicianship, when, to our delight, she began to tap dance as she played.

Three incredible music ministers—liturgical musicians, really—who played to an assembly of strangers, giving each of us the gift of accompaniment and transforming what was a routine part of daily living into a ritual act of thanksgiving. The ritual we were all “fully, consciously, and actively” participating in that afternoon was the liturgy of everyday life. What we gave to them paled in comparison to the gift they gave to us—to me. Without uttering a word, my “liturgical musicians” led me to pause and recognize the sacred that was surrounding, guiding, and allowing me to give thanks and praise in the midst of life. I thank God for the gift of my Chicago liturgical musicians and—oh, yes—for my experience at the NPM convention as well. It was one of the many that I will be sure to count among my most recent blessings.

Tom Jewell
Rochester, New York

Tom Jewell is a permanent deacon, campus minister, and director of liturgy and music at St. John Fisher College in Rochester.

Responses Welcome

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

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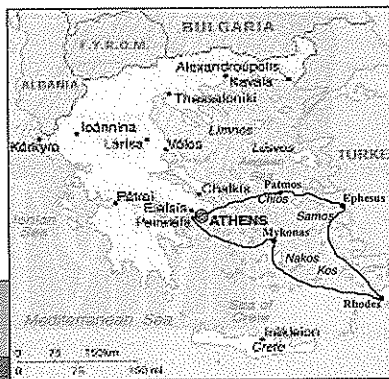


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2004 NPM Awards

Jubilate Deo Award

Rev. Msgr. Frederick R. McManus

"Lover of the Liturgy, Leader in Renewal,
Promoter of Christian Unity"

The Catholic University of America, Washington, DC

Pastoral Musician of the Year

Lee Gwozdz

"For Outstanding Leadership
with Enthusiasm and Humor
in Pastoral Music Ministry"
Corpus Christi, Texas

David Haas

"For Placing God's Song on Our Lips
and for Outstanding Leadership
in Pastoral Music Ministry"
Eagan, Minnesota

Rawn Harbor

"For Gentle Yet Powerful Leadership
in Pastoral Music Ministry"
Berkeley, California

Music Educator of the Year

Sister Lorna Zemke, OSF

"Advocate, Mentor, and Pioneer in Music Education"
Silver Lake College, Manitowoc, Wisconsin

Koinonia Award

EASTERN REGION

Eileen Groody, Virginia Chiodo,

Rev. Daniel Mackle, and the Core Committee
July 6-9, Philadelphia, Pennsylvania

CENTRAL REGION

Alan Hommerding and the Core Committee
June 28-July 1, Chicago, Illinois

WESTERN REGION

**Sister Anthony Poerio, IBVM, Steve Raml, Rick Hardy,
and the Core Committee**
August 3-6, Phoenix, Arizona

Pastoral Music • October-November 2004



Dr. J. Michael McMahon (left) congratulates four scholarship recipients during the Central Regional Convention in Chicago.

Scholarship Recipients

Margaret Felice

The Boston Conservatory, Boston, Massachusetts

Katharine E. Harmon

University of Notre Dame du Lac, Notre Dame, Indiana

Gregory R. Homza

Indiana University, Bloomington, Indiana

John Ligda

St. Joseph's College, Rensselaer, Indiana

David M. Lasky

St. Joseph's College, Rensselaer, Indiana

Mary Catherine Levry

University of Notre Dame du Lac, Notre Dame, Indiana

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University of Kansas, Lawrence, Kansas

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St. Joseph's College, Rensselaer, Indiana

R. Gabriel Pivarnik, OP

The Catholic University of America, Washington, DC

Lauren Weber

Webster University, St. Louis, Missouri

Rebecca Schaffer Wells

Northern Kentucky University, Highland Heights, Kentucky

Association News

Conventions Update

Great Conventions

This summer more than 2,300 people registered for the three regional conventions. There were more than 1,000 people at the Central Regional Convention in Chicago, 900 at the Eastern Regional Convention in Philadelphia, and about 450 at the Western Regional Convention in Phoenix. These registered participants were assisted and supported by more than 750 volunteers who served as committee members, cantors, choir members, instrumentalists, and ministers of hospitality.

All three conventions were very well received; the participants' evaluations gave each one an overall rating of 4.3 or better out of 5. Participants reported that they attend NPM conventions for six major reasons (on the forms, they could check as many categories as applied). In order of preference, according to the evaluation forms, people come especially for the practical and informative workshops (81%) and the showcases (68%). Next in importance are the major addresses (62%) and the liturgies and prayer events (60%). They also come for the exhibits (59%) and the camaraderie (56%).

What do participants gain from our conventions? According to the evaluations, they receive spiritual refreshment (72%), new music (69%), new or renewed insights into liturgy and into the role of music in the liturgy (67%), a stronger sense of ministry (65%), musical inspiration (60%), and stronger musical skills (50%).

Guidelines for Youth Participants

Because of the increasing number of young people (below the age of eighteen) participating in NPM conventions, we issued for this year's conventions a code of conduct for youth participants. Participants were asked to read and sign this code, and parents or guardians were also asked to sign it. There was a similar

code for chaperones and parents acting as chaperones. Youth participants were not allowed into the convention unless they had a signed and dated copy of the two codes of conduct and a permission form or release signed by a parent or legal guardian.

NPM requires these forms to protect young people, especially in the light of current scandals in the church and in society, and to encourage appropriate behavior from youth who represent their parishes and dioceses to the association and the association to the cities in which we meet. The text of the youth code of conduct is in the box on the next page.

NPM Institutes

"Aha" Moments Abound

Nearly 550 participants registered for our twelve institutes this year, and their participation was supported by 75 faculty members and volunteers. Ten of those institutes took place this summer; we held a Cantor Express program in Illinois in January; and the DMMD Colloquium took place in early February.

In their evaluations, many of the participants reported "light bulb" or "Aha!" moments as they gained new insights into liturgy, sung worship, Scripture, and technique. Many also told us how important and moving the opportunities for worship were during their institute. Frequently, participants suggested that the programs be extended to provide more time for practical instruction and individual attention to skill development.

While most of the participants heard about the institutes through *Pastoral Music* or a brochure mailed to their parish or their home (and an increasing number learned about the institutes from the NPM website), many participants told us that they attended because of a recommendation from someone who had been at a previous program, or because the parish director of music ministries or pastor sent them, or because they came with a friend. Participants in two programs told us that they were encouraged

to attend through e-mails from the local NPM chapter. Personal recommendations like "my boss went to this program last year and had a great time" also helped to encourage participation. Sometimes, information about our programs came from an unexpected source: One participant in the Music with Children Institute came on the recommendation of the parish director of religious education.

Member News

2004 Scholarships

This year, NPM and its friends awarded \$21,000 in scholarships and matching grants to eleven scholarship winners. Of this generous amount, \$12,000 came from funds collected at the 2003 National Convention and through other donations received during the year. The remaining \$9,000 came from the Dosogne/Rendler-Georgetown Chorale Scholarship (\$1,000); the Funk Family Memorial Scholarship (\$1,000); the GIA Pastoral Musician Scholarship (\$1,500); the OCP Scholarship (\$1,500); the Paluch Foundation/WLP Scholarship (\$2,000); and the MuSonics Scholarship (\$2,000). Each year, NPM donates \$500 from its scholarship fund toward a \$1,000 grant administered by the Rensselaer Program of Church Music and Liturgy at Saint Joseph College, Rensselaer, Indiana.

The Dosogne Memorial Scholarship Fund was created in memory of Rene Dosogne, a highly respected church musician in the Chicago area in the second half of the twentieth century and a faculty member at DePaul University School of Music. Proceeds from this fund are combined with a fund created by the Georgetown Community Chorale to honor their choral conductor, Dr. Elaine Rendler-McQueeney, an author, composer, and clinician who is currently a faculty member at George Mason University in Fairfax, Virginia. The Funk Family Memorial Scholarship was created to honor Rev. Virgil C. Funk, NPM founder and president emeritus, and

deceased members of his family.

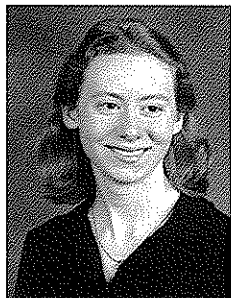
Margaret Felice has received this year's Dosogne/Rendler Georgetown Scholarship. Between finishing her



bachelor's at Boston College *cum laude* in 2002 and beginning her graduate studies in vocal performance at The Boston Conservatory, Margaret served as an AmeriCorps volunteer, and she currently serves as

a resident volunteer and music coordinator for liturgies at The Paraclete Center, an educational enrichment center in Boston. Margaret is a cantor at St. Margaret Mary Parish in South Windsor, Connecticut. She has also served as a choral section leader and cantor at St. Ignatius Church in Chestnut Hill, Massachusetts; a cantor at St. Lawrence Parish in New Bedford, Massachusetts; and a soprano section leader at Grace Episcopal Church in New Bedford.

Katharine E. Harmon, who comes from Columbus, Indiana, will use this year's MuSonics Scholarship to begin



her graduate studies in theology at the University of Notre Dame. She will concentrate on liturgical studies to complement her bachelor of arts (*magna cum laude*) in church

music and English from Valparaiso University. Katharine's primary instrument is piano, though she also plays the organ and sings. At Valparaiso, she was deeply involved in the liturgical and musical life of the Newman Center (St. Teresa of Avila) and the University Chapel of the Resurrection.

Gregory R. Homza has received the 2004 NPM Board of Directors Scholarship (\$2,000), which he will use to complete his doctoral studies in organ and church music at Indiana University at Bloomington. He first played the piano for Mass at the post chapel in Fort Jackson, South Carolina, when he was in the fifth grade. He played 'cello and sang at Mass through high school, but it was not until his first year at Indiana University—as a 'cello major—that he began to

Code of Conduct for Youth Participating in NPM Conventions

The National Association of Pastoral Musicians (NPM) welcomes your participation in the NPM Regional Convention. We have expectations of you as a youth participant. You represent NPM as well as your diocese, parish, and family. You also are a witness for our church and association to those who attend our convention or meet us as we travel to and from events around the city. We know that you will represent us well during our time together. We expect you to project an image of Christian consideration, sensitivity, and respect to everyone and to the property around you. We are confident you will display the maturity, responsibility, and character that are trademarks of Catholic youth. Thank you!

This *Code of Conduct* is a general list of rules and regulations for NPM conventions. Some of these may not be applicable at all events. When in doubt, check with your parent or chaperone.

1. NPM does not tolerate the possession of weapons of any kind. Failure to comply with this rule will result in immediate dismissal from the convention.

2. The use of alcohol and drugs is strictly prohibited. NPM does not tolerate the purchase, possession, or consumption of beer, wine, or other alcoholic beverages by any minor or the possession or use of illegal drugs by any individual. Failure to comply with this rule will result in immediate dismissal from the convention.

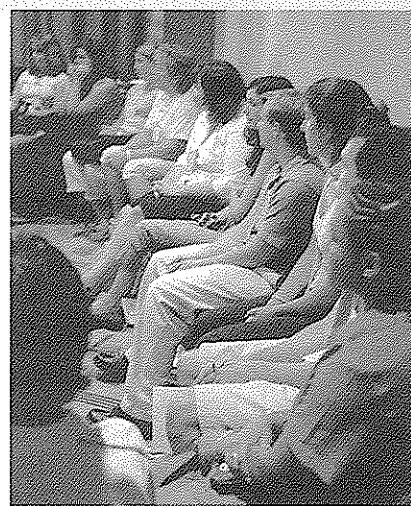
3. Clothing should be appropriate. By this we mean that short shorts, tank tops, and any reference to tobacco or alcoholic products—including insignias or advertisements—are prohibited. Failure to comply with this rule will result in a first request to change clothing. The need for a second request will result in immediate dismissal from the convention.

4. Participants are expected to respect the rights and property of others. Neither vandalism nor stealing will be tolerated. Financial obligations that result from such behavior will be the sole responsibility of the youth and her/his family.

5. Participants under the age of eighteen may not smoke. Public policies regarding smoking or non-smoking areas are to be respected by all registrants, regardless of age. Failure to comply with this rule will result in a first request to surrender cigarettes. The need for a second request will result in immediate dismissal from the convention.

6. No participants are permitted to leave the premises without the expressed permission of a parent or chaperone.

7. NPM expects all youth participants to be in their assigned hotel rooms by midnight. Only a parent or the youth's chaperone



one may alter this curfew and only to facilitate travel, evening prayer, or a convention activity that goes beyond the announced curfew.

8. Socializing with members of the opposite sex should be done in public areas. No visiting is permitted in hotel rooms occupied by members of the opposite sex without permission from your parent or chaperone.

9. Any kind of sexual activity between youth or between adults and youth is prohibited. Failure to comply with this rule will result in immediate dismissal from the convention. Failure to comply with this rule could also result in legal charges.

10. Be aware of noise levels in lobbies, hallways, and sleeping areas, especially after 11:00 PM. This guarantees the right to privacy and quiet time for other convention participants and other hotel guests.

11. Sleeping room changes may be made only with the expressed permission of your parent or chaperone. If a room change is necessary, only a parent or chaperone is designated to coordinate this change with the hotel.

12. NPM discourages the sharing of sleeping rooms with members of the opposite sex or youth sharing sleeping rooms with adults other than their parents and siblings.

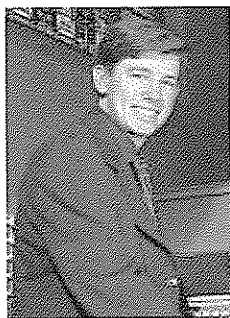
13. NPM encourages youth and chaperones to follow their respective diocesan policies on abuse prevention.

I have read this *Code of Conduct* and understand it and will abide by it. In addition, I will abide by all directions given me by adult chaperones. I also understand and agree that my parents or guardians will be notified at the time of any infraction requiring my dismissal from the convention and that I will be sent home at the expense of my parents or guardians.



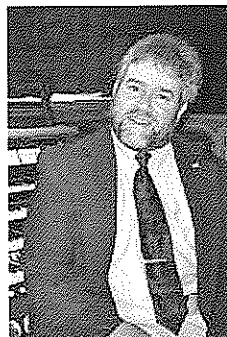
study organ. He volunteered as an organist and pianist at Catholic parishes in Bloomington, but his first "paying gig" was at a small Presbyterian church in Washington, Indiana. During his master's program, Gregory served as a co-director for music ministries at St. Bartholomew Parish in Columbus, Indiana, and, later, as director of music at St. Vincent de Paul Parish in Bedford. He currently serves as organist and choir director at St. Patrick Parish in Terre Haute while he pursues his studies.

John Ligda grew up on the south side of Chicago. When he was in eighth grade, he started playing the organ for daily



Mass at a neighboring parish. He continued to play piano and organ for local parishes and became active in his high school campus ministry. He will use the NPM Koinonia Scholarship (\$2,500) to complete his bachelor's degree at St. Joseph's College in Rensselaer, Indiana, where he is majoring in church music and liturgy. John serves as chapel organist and director of music at the college, and he accompanies the college choirs. He also serves as minister of music for the elementary school at St. Augustine Parish in Rensselaer.

David M. Lasky, recipient of last year's MuSonics Scholarship, has received this year's Funk Family Memorial Scholarship.



David has served as an organist and pastoral musician since 1972, when, at the age of fourteen, he became assistant organist at Holy Spirit Parish, his home parish, in Gardner, Massachusetts. Two years later, he was appointed parish organist, and he held that post through high school and

college. He earned his bachelor's (1979) and master's (1980) degrees from the University of Massachusetts at Lowell. David served for a year as organist and director of music at St. John Church and School in Bartlesville, Oklahoma, then he returned to Massachusetts to take a position as organist and director of music at St. Cecilia Church, Leominster, where he continues to serve. David has approximately 275 published compositions and arrangements to his credit, and he has performed as an organ soloist and in ensemble throughout central Massachusetts. David is currently working toward a master's degree in church music and liturgy at St. Joseph's College in Rensselaer, Indiana.

Mary Catherine Levry will use the Paluch Family Foundation/WLP Scholarship to continue her studies at the Uni-



versity of Notre Dame, where she is pursuing a double major in organ performance and liberal studies. Beginning her third year of college and her tenth year of organ lessons, Mary Catherine also serves as the liturgical commissioner for the Notre Dame Liturgical Choir.

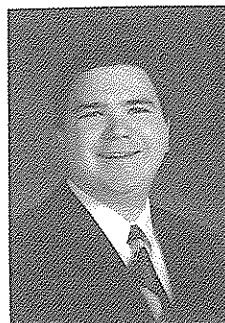
Joseph P. Nadeau, recipient of this year's NPM Perrot Scholarship (\$2,000), grew up in Bangor, Maine. He earned a bachelor's degree in music education at the University of Maine, where he also served as assistant conductor for the University of Maine Singers and Concert Band and a guest conductor for the Symphonic Band. In



1998, Joe began working as the director of music ministries at St. Agnes Catholic Church in Roeland Park, Kansas. Two years later, he completed his master's degree in choral conducting at the University of Missouri, Kansas City Conservatory of Music. (And two weeks after receiving this degree, Joe led the music for his father's ordination to the presbyterate.) Joe's parish duties include directing and coordinating the adult choir, two children's choirs, a handbell choir, a youth ensemble, and a contem-

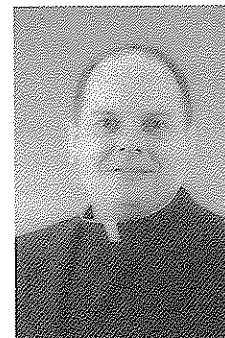
porary ensemble. In addition to his work at St. Agnes, Joe also conducts the 120-voice Heartland Men's Chorus, which has performed in international and local concerts. Joe will use the NPM Scholarship to begin his DMA program in choral conducting at the University of Kansas in Lawrence.

Robert Noble has received the Rensselaer Grant for 2004. While he was completing his bachelor's degree, he began work part-time as the director of music at St. John Nepomuk Catholic Church in Yukon, Oklahoma, just west of Oklahoma City. His work became full-time in 2003, and now he plans music for all the liturgies; directs



choirs of adults, youth, and children; directs adult and youth handbell choirs; and directs and coordinates the contemporary instrumental ensemble. He is also the principal cantor for the parish's liturgies, accompanies Mass for the parish school, and teaches two days each week in the school. Robert will use this scholarship to begin his studies at the Rensselaer Program of Church Music and Liturgy.

R. Gabriel Pivarnik is a presbyter in the Order of Preachers, Province of St. Joseph, who will use this year's NPM Members Scholarship (\$5,000) to complete his doctoral studies in sacramental theology and liturgy at The Catholic University, Washington, DC. His career in pastoral music began in the second grade, when he entered the children's choir at Holy Family Parish in Dale City, Virginia. As he grew, Gabriel studied voice, violin, bass, clarinet, music theory, composition, and conducting. He ministered musically to his high school community and to parishes in Virginia Beach and Warrenton, Virginia. Gabriel sang with the Catholic Student Association's music ministry during his undergraduate studies at the College of William and Mary in Williamsburg, Virginia, and he sang with



Continued on page fourteen



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Pre-Conference Sessions

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| <input type="checkbox"/> | NPM -II-300 PC -04 | EXPLORING THE LITURGICAL SCHOOL YEAR Mark Friedman, Janet Vogt |
| <input type="checkbox"/> | NPM -II-302 PC-05 | DEVELOPING THE MUSICALLY INDEPENDENT CHILD Cynthia Taggart |

Wednesday Block A Sessions

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| <input type="checkbox"/> | NPM- II-306 A-1 | EASY ORGAN REPERTOIRE Stephanie Honz |
| <input type="checkbox"/> | NPM-II-307 A-3 | CONDUCTING FUNDAMENTALS Paul French |
| <input type="checkbox"/> | NPM-II-308 A-6 | NPM CANTOR CERTIFICATION Mary Clare McAlee |
| <input type="checkbox"/> | NPM-II-309 A-7 | ANIMATING ASSEMBLY SONG FROM THE KEYBOARD Stephen Peet |
| <input type="checkbox"/> | NPM-II-310 A-9 | GIRM 2000: WHAT DO YOU NEED TO KNOW Melanie Coddington |
| <input type="checkbox"/> | NPM-II-312 A-10 | PREPARING TO LEAD WORSHIP Laurie Delgatto, Kate Cuddy, Stephen Petrunak |
| <input type="checkbox"/> | NPM-II-313 A-12 | DMMD CERTIFICATION David Martinez |
| <input type="checkbox"/> | NPM-II-314 A-15 | CELEBRATING WEDDINGS Elaine Render-McQueen |

Wednesday Block B Sessions

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| <input type="checkbox"/> | NPM-II-315 B-1 | AGO/NPM SERVICE PLAYING CERTIFICATION Marie Kremer |
| <input type="checkbox"/> | NPM-II-316 B-2 | NEW AND CHALLENGING REPERTOIRE FOR ORGANISTS Jennifer Pascual |
| <input type="checkbox"/> | NPM-II-317 B-3 | REPERTOIRE FOR THE SMALL CHOIR - Paul French |
| <input type="checkbox"/> | NPM-II-318 B-6 | TRAINING THE CANTOR'S VOICE Joseph Simmons |
| <input type="checkbox"/> | NPM-II-319 B-7 | KEYBOARD REPERTOIRE AND IMPROVISATION Stephen Peet |
| <input type="checkbox"/> | NPM-II-320 B-9 | RICA: RITE OF ACCEPTANCE, SENDING, SCRUTINIES AND MUSIC FOR THESE RITES Jerry Galipeau |

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| <input type="checkbox"/> | NPM-II-321 B-11 | THE PASTORAL MUSICIAN AS SPIRITUAL DIRECTOR Richard Gibala |
| <input type="checkbox"/> | NPM-II-322 B-12 | MAKING THINGS WORK IN PASTORAL MINISTRY Bennett Porchiran |
| <input type="checkbox"/> | NPM-II-323 B-15 | CELEBRATING FUNERALS J. Michael McMahon |

Thursday Block C Sessions

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| <input type="checkbox"/> | NPM-11-324 C-1 | ORGAN REGISTRATION Jennifer Pascual |
| <input type="checkbox"/> | NPM-II-325 C-3 | VOCAL TECHNIQUES I Michael Connolly |
| <input type="checkbox"/> | NPM-II-326 C-4 | CHILDREN'S CHOIR CONCERNS I Lee Gwozdz |
| <input type="checkbox"/> | NPM-II-327 C-6 | CANTORS AS LEADER OF PRAYER Mary Lynn Pieczkowski |
| <input type="checkbox"/> | NPM - 328 C-7 | ARRAGING: WHAT MAKES AN ENSEMBLE WORK John Angotti |
| <input type="checkbox"/> | NPM-II-329 C-13 | TRANSLATING INSTRUMENTAL SKILLS FROM SCHOOL TRAINING TO LITURGICAL USE John Dunphy |
| <input type="checkbox"/> | NPM-II-330 C-15 | MUSICAL OPPORTUNITIES AND CHALLENGES IN GIRM 2000 J. Michael McMahon |

Thursday Block D Sessions

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| <input type="checkbox"/> | NPM-II-331 D-1 | ORGAN FOR PIANISTS Stephanie Hounz |
| <input type="checkbox"/> | NPM-II-332 D-3 | VOCAL TECHNIQUES II Michael Connolly |
| <input type="checkbox"/> | NPM-II-333 D-4 | CHILDREN'S CHOIR CONCERNS II Lee Gwozdz |
| <input type="checkbox"/> | NPM-II-334 D-6 | NUTURING SPIRITUALITY AND MINISTR Joseph Simmons |
| <input type="checkbox"/> | NPM-II-335 D-7 | COMBINING INSTRUMENTS AND VOICE Francis P. O'Brien |
| <input type="checkbox"/> | NPM-II-336 D-9 | PROVIDING THEY HAVE BEEN APPROVED Gordon Truitt |
| <input type="checkbox"/> | NPM-II-337 D-11 | INCORPORATING MULTI-CULTURE CONCERNS INTO OUR PARISH: WHY? HOW? Pedro Rubalcava |
| <input type="checkbox"/> | NPM-II-338 D-12 | GUIFING THE YOUNG LITURGICAL MUSICIAN Elaine Rendler-McQueeney |
| <input type="checkbox"/> | NPM-II-339 D-13 | TECHNOLOGY AND MUSIC CAN WORK TOGETHER Catherine Galle |
| <input type="checkbox"/> | NPM-II-340 D-14 | PREACHING Raymond G. East |

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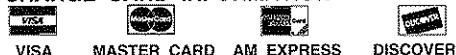
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Continued from page ten

and conducted the choir at St. Charles Borromeo Seminary in Philadelphia. His involvement with musical liturgy and with liturgical planning continued during his formation for the priesthood with the Dominicans. After service as a parochial vicar at St. Pius V Church in Providence, Rhode Island, Gabriel began doctoral studies at Catholic University, where he continues to serve as a pastoral musician for the Dominican House of Studies and the School of Theology and Religious Studies.

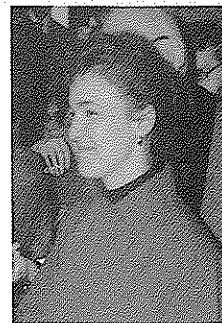
Lauren Weber has been awarded the OCP Scholarship. This fall she began her freshman year at Webster University in St. Louis, Missouri, working toward a bachelor's degree in music. A parishioner at St. Simon the Apostle Parish in



South St. Louis County, she has been a member of the St. Louis Archdiocesan Choir for the past four years and has toured with the choir to Rome, Salzburg, Vienna, and Munich. She is a student member

of The American Guild of Organists and continues studies in organ, piano, and voice. For three years, Lauren has also participated in Youth Sing Praise at the Shrine of Our Lady of the Snows.

Rebecca Schaffer Wells will use the GIA Pastoral Musician Scholarship to pursue graduate studies in music performance, majoring in clarinet, at North-



ern Kentucky University. Growing up in a family of organists (the Schaffers at the Basilica of the Assumption in Covington, Kentucky), Rebecca first performed—on recorder—in a concert with her

mother at Cincinnati's Christ Church Cathedral Chapel when she was nine years old. Her instrumental focus is on melodic woodwind instruments (flute, clarinet, saxophone, and recorder), which she uses as a liturgical instrumentalist for Sunday liturgy and sacramental celebrations. Rebecca also began choral singing as a child, and she currently serves as a cantor and a member of the Bishop's Choir at the Cathedral Basilica of the Assumption.

NPM Scholarships 2005

to assist with the cost of educational formation for pastoral musicians

\$19,750 in Available Scholarships:

- \$4,000 NPM Members' Scholarship
- \$2,000 NPM Koinonia Scholarship
- \$2,000 NPM Perrot Scholarship
- \$1,750 NPM Composers and Authors Scholarship
- \$1,000 NPM Board of Directors Scholarship
- \$1,000 Funk Family Memorial Scholarship
- \$1,000 Dosogne/Rendler-Georgetown Chorale Scholarship
- \$2,000 MuSonics Scholarship
- \$2,000 Paluch Family Foundation/WLP Scholarship
- \$1,500 GIA Pastoral Musician Scholarship
- \$1,500 OCP Scholarship

NPM also donates \$500 toward the \$1,000 Rensselaer Challenge Grant which is administered by the Rensselaer Program of Church Music and Liturgy at Saint Joseph College, Rensselaer, Indiana.

Eligibility Requirements

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

Application Deadline: March 4, 2005

For application or additional information contact:

National Association of Pastoral Musicians

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

Scholarships for 2005

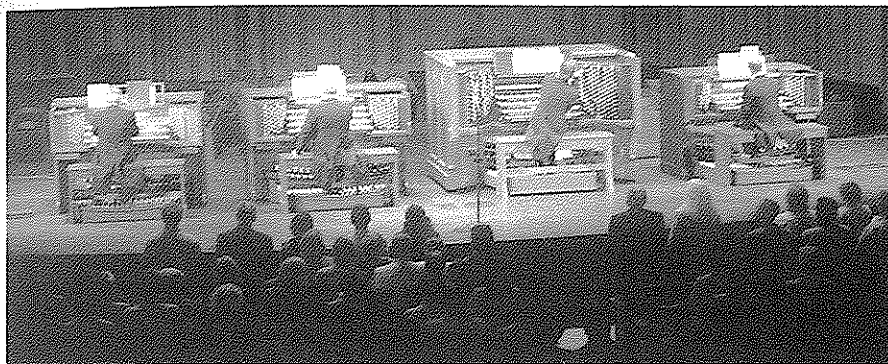
Our generous members and friends at this year's Regional Conventions have donated more than \$9,000 for scholarships, which we will use to fund four grants for 2005: See the list in the box on this page. In addition, donations from composers and authors have made possible a \$1,750 scholarship. NPM will also donate \$500 toward the \$1,000 Rensselaer Challenge Grant, which is administered by the Rensselaer Program of Church Music and Liturgy at Saint Joseph's College. (NPM does not accept applications for this scholarship.)

Other scholarships to be awarded in 2005 are supported by special funds or by individuals and companies in the music industry. They include the Funk Family Memorial Scholarship (\$1,000); the Dosogne/Rendler-Georgetown Chorale Scholarship (\$1,000); the GIA Pastoral Musician Scholarship (\$1,500); the OCP Scholarship (\$1,500); the MuSonics Scholarship (\$2,000); and the Paluch Family Foundation/WLP Scholarship (\$2,000).

The due date for applications for these scholarships is March 4, 2005. For additional details, see the box on this page.

New Joint Organ Certification

The American Guild of Organists and the National Association of Pastoral Musicians now offer joint certification at



The Philadelphia Organ Quartet performs at the Irvine Auditorium.

the Colleague level (CAGO), beginning with the January 2005 examination date. The requirements for the CAGO certificate include new choices that are required for NPM candidates but are also open to all CAGO candidates:

In Section 1

C3. (10 points) Accompaniment of Vocal Solo: Prepare one of the following:

- a. Felix Mendelssohn's "It Is Enough," from *Elijah* (any edition);
- b. Peter Jones's *Glory to God*, for cantor and congregation (OCP Publications No. 7148).

NPM candidates choose b.

In Section 2

C6. (10 points) Do a, b, or c.

- a. Harmonize a simple hymn tune;
 - b. Harmonize a plainsong hymn tune;
 - c. Accompany a folk-style or ethnic hymn tune in an appropriate manner.
- NPM candidates choose b or c.*

In addition to the AGO's requirements, joint certification candidates will complete a written test on church music and liturgy. This test will be prepared, administered, and graded by NPM. When applying to the AGO for the Colleague examination, candidates desiring joint certification should so indicate on their application forms. For further information or questions, please contact:

Philip Gehring, FAGO, Director
AGO Committee on Professional
Certification
(219) 462-6874
pgehring@comcast.net

Paul Skevington
NPM Standing Committee
for Organists
(703) 356-0670
skevington@aol.com

Keep in Mind

Mary Lou Quinn (née Connors) died on August 7 at her home in Carson City, Nevada. Born in Butte, Montana, in 1922, Mary Lou began her career as a music educator in 1944, working in rural schools

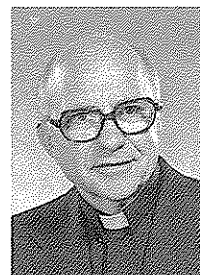


in Montana, while she also served parishes as a pastoral musician. She left teaching briefly, to sing with the San Francisco Opera Company and to tour with the USO on the West Coast following

World War II. After her marriage to Edward A. Quinn in 1948, she set her career on hold to raise her six children (one of whom is Sister Mary Jo Quinn, SCL). In 1963, Mrs. Quinn returned to teaching: She was the first woman to teach at Boys Central High School in Butte, teaching glee club and band. In 1970, she began teaching music in the Butte public school system. Through her teaching and pastoral ministry in Butte, she influenced the musical and liturgical careers of several well-known pastoral musicians and liturgists. In addition to her daughter, there were Rev. Ed Hislop, former chair of the Federation of Diocesan Liturgical Commissions; Rev. Michael Driscoll, an associate professor in the Department of Theology at the University of Notre Dame; Mr. Michael Prendergast, liturgy specialist at OCP and editor of *Today's Liturgy*; and Brother Stephen V. Hale, CFC, who has served in the Office of Worship for the Diocese of Honolulu, at St. Helena Cathedral in Helena, Montana, and on the faculty of the Blessed Edmund Rice School for Pastoral Ministry in Florida. When the family moved to Tucson, Arizona, in 1972, Mrs. Quinn taught at St. Ambrose Catholic Elementary School. In

1975 the family moved once more—to Carson City, Nevada. There, Mrs. Quinn worked as a librarian and as the choir director and accompanist for St. Teresa of Avila Catholic Church. Since grade school, in fact, Mrs. Quinn served as a church musician in Catholic parishes as well as in other denominations, and she coached private voice students. Her funeral was celebrated at St. Teresa Parish on August 12 and 13.

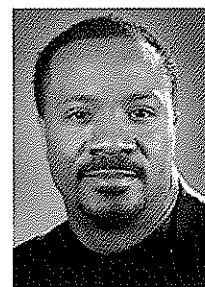
Monsignor Donald Reagan died on August 24, and his funeral was celebrated on August 26–27 at St. Columba Cathedral, Youngstown, Ohio. Born in 1923,



Donald Reagan was ordained to the presbyterate after earning a doctorate in music at The Catholic University of America and a master's degree from Notre Dame University. In 1961, Father Reagan was named a papal cham-

berlain by Blessed Pope John XXIII. During his ministry, Msgr. Reagan served several parishes in the Diocese of Youngstown; he also served as principal of Ursuline High School and assistant superintendent of diocesan schools. During a sabbatical, Msgr. Reagan taught in the Rensselaer Program at St. Joseph's College in Rensselaer, Indiana, and at The Catholic University of America in Washington, DC. He also served for three years as a faculty member at Mt. St. Mary's Seminary of the West in Cincinnati. Msgr. Reagan published more than fifty musical compositions, including selections in the *Peoples Mass Book* and *Glory and Praise*. His Mass setting, *Mercy, Mercy: Mass in a Jazz Style*, was published by NPM Publications. A past president of the National Catholic Music Educators Association, Msgr. Reagan was a longtime supporter of NPM and a presenter at NPM conventions.

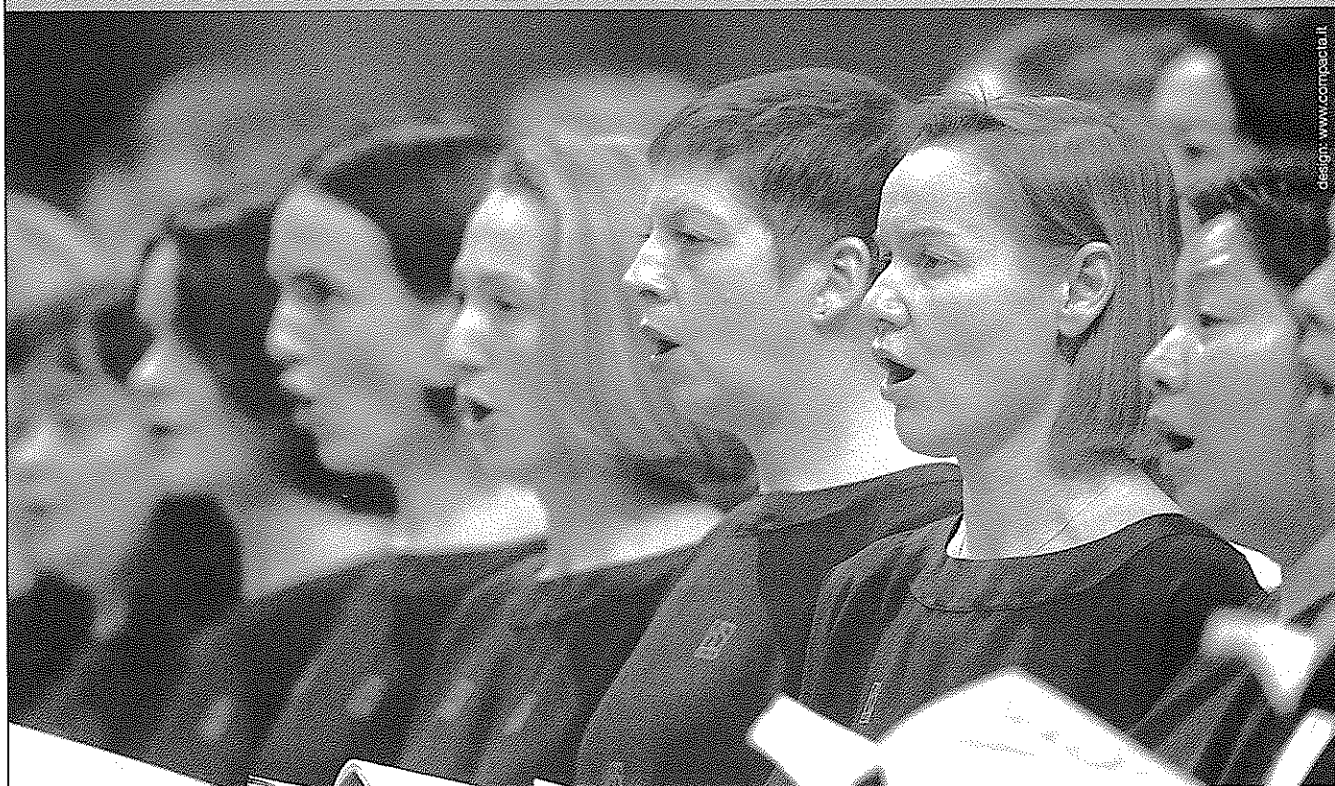
Derek Campbell died on August 30 in Fort Washington, Maryland, after a long and painful struggle with complications associated with a congenital heart



defect. His funeral was celebrated on September 3 and 4 at St. Martin Catholic Church in Washington, DC. Born in Syracuse, New York, on June 5, 1963, the youngest of six children, Derek grew up

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in Gulfport, Mississippi. He earned a bachelor's and master's degree from Howard University in Washington, DC, and became a pastoral musician in churches in the DC area, most recently at St. Martin. Derek also served as the music coordinator for Georgetown University Campus Ministry and the director of Georgetown University's Gospel Choir. He was an adjunct professor of voice and choral conducting and the conductor of the chorale at the University of the District of Columbia. He was also a producer, composer, and director working out of the DWC Music Studio, which he founded. Derek was a close friend of Leon Roberts and, after Mr. Roberts's death, served as artistic director for the Roberts' Revival Choir. He led ensemble performances around the country and in Italy, Germany, and Japan. Derek was a gifted singer and composer, appearing on a number of liturgical music recordings for OCP and GIA.

We pray: Lord, your servants have gone from this earthly dwelling and have left behind those who mourn their absence. Grant that as we grieve for our sister and brothers we may hold their memory dear and live in hope of the eternal kingdom where you will bring us together again.

Meetings and Reports

McManus Award to Hughes

During the October National Meeting of Diocesan Liturgical Commissions in Orlando, Florida, the Federation of Diocesan Liturgical Commissions will honor Sister Helen Kathleen Hughes, RSCJ, with the 2004 Frederick R. McManus Award.



Sister Kathleen is currently the provincial for the United States Province of the Religious of the Sacred Heart; she is being honored for her considerable contributions to the U.S. liturgical renewal as a teacher, mentor, advisor, author, editor, and speaker.

Sister Kathleen earned her doctorate in theology—with a concentration in liturgical studies—from the University of Notre Dame du Lac in Indiana. Since 1990, she has been a professor of liturgy at the Catholic Theological Union in Chicago. For fourteen years, she served as a member of the Advisory Board of the

International Commission on English in the Liturgy, and she has served two terms as an advisor to the USCCB Committee on the Liturgy (1982–1987 and 1993–1996) and five years as a member of its Subcommittee on the Lectionary (1983–1987).

Among the best-known of her numerous publications are *Saying Amen: A Mystagogy of Sacrament*, *Finding Voice to Give God Praise: Essays in the Many Languages of Prayer*, *The Monk's Tale: A Biography of Godfrey Diekmann*, and *How Firm a Foundation: Voices of the Early Liturgical Movement*.

Sister Kathleen has been a plenum presenter at NPM conventions, and she has contributed several articles to *Pastoral Music*. NPM joins the FDLC in honoring Sister Kathleen.

Music Ministry Alive! '04

The sixth annual Music Ministry Alive! conference for high school and college age youth took place at The College of St. Catherine in St. Paul, Minnesota, July 27–August 1. It brought together 150 youth from 33 states, Canada, and Ireland, as well as 40 adult leaders.

Under the direction of David Haas, the program's founder, the leadership team included well-known NPM members and workshop leaders: Tony Alonso, Leisa Anslinger, Eileen Bird, Joe Camacho, Kate Cuddy, David Dreher, Msgr. Ray East, Jesse Manibusan, Jim Moudry, Stephen Petrunak, Rob Strusinski, Paul Tate, Lori True, and Tim Westerhaus.

Throughout the week, the young people had daily sessions in their area of musical interest and participated in events developing their ministerial, leadership, liturgical, and pastoral skills. In addition, the participants helped to plan, prepare, and take leadership roles in various prayer experiences and in the closing Eucharistic celebration. A highlight of this year's program was the presence of young composers, who premiered five new liturgical compositions.

The aim of the program is to help form and develop the talents of young people who seek to serve the church now as leaders in their parishes and schools while discerning their future vocation. The adult track is oriented to theological deepening of ministry and development as advocates for youth in parishes.

The tentative dates for Music Ministry Alive! 2005 are July 26–31 at The College of St. Catherine. For additional information, e-mail mmasong@aol.com,

or write to 1595 Blackhawk Lake Drive, Eagan, MN 55122.

Singing in Russian

In February 1992, two American priests from the Canons Regular of Jesus the Lord arrived in Vladivostok in Eastern Siberia, Asian Russia, at the invitation of Bishop Joseph Werth, SJ. They found that no one in the diocese (half again as large as the continental United States) knew any Catholic liturgical music—including hymns—in their own language. Before 1917, all liturgies of the Roman (Latin) Rite were celebrated in Latin, and particularly in Russia, the only people in Latin Rite parishes who sang were usually in the choir. From 1917 to 1989, because of persecution, the Catholic Church all but ceased to exist in the Soviet Union. The parish in Vladivostok was closed in 1930, and there is no definite evidence of a Catholic priest anywhere in the area until 1991. Because there was no ecclesial structure to support it, the liturgical reform preceding and following the Second Vatican Council had no immediate effect in Russia.

With the help of a translator, Father Daniel Maurer developed a Russian version of "Holy God, We Praise Thy Name" as the first hymn to teach his fledgling congregation. He also taught them a simple *Sanctus*, and the community used these two pieces in their first sung liturgy. The next step was a parish choir. An electronic organ—the gift of Father Bernard Reiser, pastor emeritus of the Church of the Epiphany in Coon Rapids, Minnesota—arrived in 1995. (And a larger one arrived as the gift of the Parish of St. Charles Borromeo in Kettering, Ohio, in 2003.)

In 1993, Father Dan founded the Russian Liturgical Music Society of St. Augustine with the goal of finding, translating, composing, and disseminating beautiful liturgical music in Russian suitable for Roman Rite liturgy. The Society's first hymnal (200 copies) was printed in 1994. It contained forty hymns and settings of parts of the ordinary. A second edition followed in 1998. The team in Vladivostok is now collaborating with other people working to develop Roman Rite liturgical music in Russia, including musicians in Moscow, Novosibirsk, and Irkutsk.

For additional information, visit the Vladivostok Mission website: <http://www.vladmission.org>.



**Regional
Conventions
2004:**



**Spirit,
Song,
Praise**



Top: Chicago Hispanic Day with Pedro Rubalcava (right); center: choir at the Convention Eucharist in Philadelphia's Cathedral of St. Peter and Paul (Borton Photo); bottom: "Let Us Sing Your Song" with Paul Hillebrand in Phoenix.

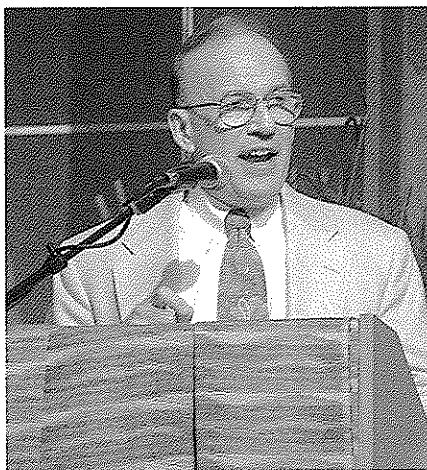
Catholic Sound: Oxymoron or Noble Quest?

BY EDWARD FOLEY, CAPUCHIN

What lies before us is certainly a daunting task.¹ Some might consider it virtually impossible to achieve; others might simply dismiss it as foolhardy to try: daring to address a diverse gathering of experienced and committed pastoral musicians on an issue as controversial as "catholic sound" or purport to provide some guidance on discerning a "Catholic acoustic."

Actually, however, at various moments in our history others before me—usually commentators of significantly more ecclesial stature—have directly or indirectly attempted to answer such questions. Many have done so in the process of critiquing the musical styles of the day. Thus Clement of Alexandria (d. c. 215) could allow "temperate harmonies" in third century Egypt but argued that "pliant harmonies are to be driven as far as possible from our robust minds."² Jacob of Liege (fl. c. 1325) seems to have lived in a little more difficult liturgical-musical climate than Clement. In fourteenth century France, he complained vehemently about those who sing "too lasciviously" and employ too much "breaking, cutting, and dividing their voices into too many consonants." He continued: "In the most inopportune places they dance, whirl, and jump about on notes, howling like dogs. They bay and, like madmen nourished by disorderly and twisted aberrations, they use a harmony alien to nature herself."³ Singers are similarly upbraided by John of Salisbury (d. 1180), who assailed those who brought "soft harmonies" and "female modulations" into the sanctuary.

Rev. Edward Foley, CAPUCHIN, is the founding director of the ecumenical doctor of ministry program and a professor of liturgy and music at the Catholic Theological Union in Chicago, Illinois. This article is based on Father Foley's plenum presentation at the 2004 NPM Central Regional Convention in Chicago. The text is copyright © 2004 Edward Foley.



Rev. Edward Foley

John—who was also bishop of Chartres—considered such music "more fitted to excite lust than devotion."⁴ Pope John XXII (d. 1334), one of the Avignon popes, condemned those who "intoxicate the ear without satisfying . . . [and create] a sensuous and innocent atmosphere."⁵

Maybe one of the most colorful complaints spilled from the pen of Harvard choral director and musicologist Archibald Davison, who offered this commentary on a mid-twentieth century liturgical scene: "A female contralto voice murmuring inarticulate utterances, sustained by an organ accompaniment scarcely more audible than would have been the tones of a musical snuff-box heard at an equal distance, made me aware as I rose from my knees that something was happening. Soon the organ put on a crescendo, and a soprano voice broke in with equally inarticulate utterances which presently culminated in a blood curdling shriek, a bass and a tenor by this time assisting in the performance . . . the large congregation standing meekly while the four actors gaily disported themselves up and down the diatonic and chromatic scales."⁶ (Clearly this was a pastoral situation in need of an intervention from NPM!)

Besides those legions who have attempted over the centuries to define a Catholic acoustic through negation, underscoring how it should *not* sound, other ecclesiastics and commentators have taken a more positive approach, offering images and guidelines for how Roman Catholic liturgical music *should* sound. Pope Pius X, for example, in his 1903 *motu proprio* on "The Restoration of Church Music," directed that music should possess "sanctity and goodness of form" and should be "holy," "true art" and "universal."⁷ Some of these papal perspectives were so influential that they provided the foundation for teachings embedded in the *Constitution on the Sacred Liturgy*, which also holds for the sacrality of liturgical music and requires that it be true art (n. 112).

It may be surprising to some, on close examination, that the text of the magisterial *Constitution on the Sacred Liturgy* does not define holiness or true art according to standards of how music *sounds* but rather in terms of what music *does*, specifically to what extent music adds "delight to prayer," fosters "oneness of spirit," and invests "the rites with greater solemnity" (n. 112). And since this *Constitution* repeatedly notes that the two fundamental purposes of the liturgy are "human sanctification" and "God's glorification,"⁸ its section on music invokes those same general purposes and states explicitly that human sanctification and God's glorification must be the goals of the music which this document considers integral to our worship (n. 112).

Recently, however, some commentators have attempted to define a Catholic acoustic or Catholic "ethos" not so much in terms of what liturgical music does as in terms of how such music sounds. At the same time, these commentators have suggested that the best starting point for discerning the characteristics of a Catholic ethos in liturgical music is "music employed by countless generations of Catholic Christians."⁹ I disagree with

both of these positions for the following reasons.

First, focusing on what music sounds like—its audible form, harmonic rhythms, wedding of text and tune, structural design, and so forth—gives primary attention to the sign (*signum*) rather than to what it signifies (*signatum*), to the secondary rather than the primary, to aesthetics rather than ethics. Aesthetics is generally understood as a branch of philosophy that addresses issues of judgment and perception of the beautiful, fine arts, or a wider range of objects or events considered moving or sublime.¹⁰ Believers, however, cannot consider questions of what is beautiful without pondering and praising the Source of all beauty. Thus, as Alejandro García-Rivera has argued, the basic question of “theological aesthetics” is not what is beautiful but what moves the human heart¹¹—or, more pointedly, “what moves the human heart to God.”¹²

A truly Catholic ethos recognizes, however, that we cannot be drawn to God unless we are engaged with each other. Thus, we pray in Eucharistic Prayer for Reconciliation II: “God our Father, we had wandered far from you, but through your Son you have brought us back. You gave him up to death, so that we might turn again to you and find our way to one another.” This fertile text continuously underscores a liturgical truism, richly recovered in the midst of the twentieth century liturgical reform but not given sufficient voice these days: the intimate link between liturgy and the rest life, particularly the unbreakable bond between liturgy and ethics. From Virgil Michel to Godfrey Diekmann, from Robert Hovda to Gabe Huck, from Monika Hellwig to Jack Egan,¹³ we have been reminded that liturgy itself is a just act, during which we publicly proclaim that it is “right and just” to give God thanks and praise. Liturgy—especially the Eucharist—is also the area wherein we rehearse living justly with each other and, in that rehearsal, are freshly commissioned—in the language of that same Eucharistic prayer—to be a sign of unity and an instrument of peace for all humankind.

And, as St. Paul sternly reminds the Corinthian community, if there is no justice, no peaceability, no love in worship; if the body is divided or diminished in the gathering of the assembly; then there is no liturgy, there is no Eucharist, and we eat and drink to our own condemnation (1 Corinthians 11, especially 17–34).

Notice that in Paul’s text there is no commentary or critique about the quality of the Corinthian community’s music, song leadership, or choral aptitude. That’s because Paul wasn’t listening with the ears on the sides of his head, but with what the thirteenth century Persian poet Rumi would later call the “ear in the chest.”¹⁴ Paul was listening to the community from the inside out, listening to the harmony of their lives and the counterpoint of their mutuality, which is how we must listen to our own communities as we learn to sing the Lamb’s justice in the liturgies of our lives. So, to repeat: Attempting to discern a Catholic acoustic by focusing on the *sound* of our liturgical music offers the real possibility of being mired in questions of aesthetics and misses the more essential question of the ethics of our worship and its music.

A truly Catholic ethos recognizes that we cannot be drawn to God unless we are engaged with each other.

I also disagree with the contention that the best starting point for discerning the characteristics of a Catholic ethos in liturgical music is “music employed by countless generations of Catholic Christians,” which, from my perspective, cedes primacy to the past in this venture. The foundation for my rejection of this premise is the drumbeat through the *Constitution on the Sacred Liturgy* that one of the main purposes of the liturgy, as previously noted, is the sanctification of the people.¹⁵ If a fundamental way to understand spirituality is “lived Christian faith,” and if the key to such lived faith is people’s experience,¹⁶ then it seems to follow that people’s “sanctification”—or their growth in a vital liturgical spirituality—is enabled by attending to their experience, in particular, to shared common experiences rather than idiosyncratic or highly personal ones.¹⁷

Let me elucidate this point by thinking a bit about the homily. The U.S. Catholic bishops define a homily, in part, as a “scriptural interpretation of human existence which enables a community to recognize God’s active presence, to respond to that presence in faith through liturgical word and gesture, and beyond the liturgical assembly, through a life lived in conformity with the gospel.”¹⁸

Furthermore, the bishops begin their explanation of the homily by starting with the whole assembly rather than the preacher or even the nature of the homily or the lectionary.¹⁹ Analogously, I believe we can think about liturgical music as a lyrical-liturgical interpretation of people’s existence which similarly calls them to full, conscious, and active participation both in the liturgy of the Church and in the liturgy of the world, and the starting point of that interpretation is the liturgical assembly itself, not the pastoral musician or even the music.²⁰

Thus, to set the parameters of this exploration of a “Catholic acoustic,” I conclude that (1) attempting to describe such an acoustic should focus more on what the music *does* than on how it *sounds*; (2) central to what Catholic liturgical music does is the task of “sanctification” of the people of God; (3) this sanctification comes about by attending to the real life experiences of communities of faith; and (4) such sanctification is never for its own sake but, as a truly ethical act, reaches out in mission beyond the Church to the world.

And what are the ethically driven areas of common experience around this Church today which need be attended to in this ongoing work of sanctification and glorification? What is the reality of contemporary human existence which needs the lyrical interpretation of our pastoral gift? Each of us, I am sure, could compile a personal list. For example, how does our Catholic acoustic serve as a resource in responding to the rampant greed, the political polarization, the war-mongering of our nation and our world? Certainly questions worthy of consideration as we ponder the nature of a Catholic acoustic, but for our purposes, let me offer a different focus on what I perceive to be a common need within the Catholic-Christian community today rather than the needs in the wider world.

When I ponder the current state of the Church and consider where we need ethical resonance in our music that can serve the heart of the Catholic faith, three gifts come to mind: reconciliation, contextualization, and pastorality.

Catholic Music Is Reconciling

We are a wounded church, publicly and repeatedly exposed as complicitous in abuse and coverup. We are a fractured

community, traumatized by the most painful stories of the maltreatment of our children and the incongruity of our leadership. We are a humiliated community, whose ecclesial superiority and arrogance has brought us low, and so it is right and just that we sing:

Kyrios, be the source of lavish mercy, for we are a divided church whose Communion practice has become a source of shock and alienation. Kyrios, lead us humbly into Eucharist, a sacrament first of reconciliation and not a source of punishment or alienation. Kyrios, remake us as your *corpus mysticum* rather than as fractious and grumbling children who are compelled by your reconciling spirit to sing.

Confessing that our worship has become a place of contentiousness and strife, we pray: Reconciling Spirit, heal whatever rift exists between table and assembly. Holy Wisdom, grace us with clarity of vision in the midst of change and uncertainty. And Eternal Good, allow only charity to prevail as we struggle to shape worship to your glory, as we sing.

From my perspective, then, a Catholic acoustic is one which resounds with reconciliation. At the most obvious level, this emerges as text and tune intertwined in the solemn confession of our sin and the lyric proclamation of lavish mercy in the God of Jesus Christ. But a Catholic acoustic marked by reconciliation means more, for it admits reconciliation not as an aid to forgetting, not as a vehicle for bartering with God, not as a managed peace or a civilized cover for revenge or a hasty resolution to the problematic. Rather, reconciliation in this broader sense means living in the midst of the tensions of our lives, of our relationships, of our Church and our world, and there finding life.

And how does our liturgical music utter such conciliation, become a vehicle for a reconciling spirituality, transform timbre and tune into a sonic rehearsal of healing and hope in the midst of our division? From my perspective, such reconciliation is possible if the music first of all is accessible. As a tonal symbol of healing, truly Catholic music cannot divide the amateurs from the professionals, the women from the men, the children from the adults. Returning to our maxim that emphasizes what music *does*



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rather than simply how music *sounds*, we must say that reconciling music that is beyond the vocal range, rhythmic competency, and melodic gifts of a community is a musical oxymoron. This is not to suggest that there is no place for the prophetic in a Catholic acoustic, no place for challenging the assembly in song, no place for melodic angularity, textual density and harmonic intrigue. But as a pattern, Catholic sound is securely anchored in a people-centered acoustic.

A second characteristic of reconciling music modulated to an authentic Catholicity is that, consonant with a community which admits its sinfulness, it is, in a word, modest. There is no ostentation about such music. It does not draw attention to itself but draws attention to the community who is called to be sanctified and reconciled through such music, thereby giving true glory to God. Such music is in sonic resonance with Paul's image of the gift of love, for it too has a certain patience about it, is not jealous, does not put airs, is not snobbish or rude or self-seeking (1 Corinthians 13:4-6). Such musical humility, of course, is not only in the composition but also in the presentation. Performative modesty is a hallmark of the true pastoral musician who is not to be implicated by the comment of one worshiper who remarked after the liturgy: "What a singer! His voice filled the church." "Yes," responded her friend. "Several of us had to leave the building in order to make room for it!" A Catholic acoustic never has to make room for the voice of the professional, only for the voice of God, which resounds first of all in the assembly.

Finally, one would presume that music which reconciles exudes a certain sense of dignity. The ministry of reconciliation is a serious paschal endeavor and allows no place for the trivial, cute, or clever. Music in the service of this mission mirrors and mobilizes this powerful ministry. Such music is substantial without being ponderous, serious without being dour, dignified without any air of hautiness or condescension. It is, like the community who gives it voice, robed in baptismal dignity.

And what does such music in service of reconciliation sound like—music that is accessible, modest, dignified—for despite my insistence on ascertaining Catholicity in terms of what music does rather than how it sounds, musicians must recognize and offer the auditory cue. If truth be told, such music sounds many different ways to many different people; it also

sounds different ways to me at different moments in my journey of being more reconciled with God and the world. But one of the ways it sounds to me today is in David Clark Isele's setting of Psalm 130, "With the Lord There Is Mercy" (Chicago: GIA Publications, 1979).

Catholic Music Is Contextual

Besides its reconciling resonance with its daughters of accessibility, modesty, and dignity, a second characteristic of a truly Catholic acoustic, from my perspective, is that it is contextual. This is not a framework many of us employ for reflecting on our liturgical music, though we might think it has something to do with culture. Culture is certainly one of the components of our contexts, but context includes more, such as the reality of social location or class, a group's common experience, and the dynamic of change in a community's life.²¹ One of the ways to think about the contextual nature of our music is to ask whether our music is prone to honor the present context or more inclined to honor past experience.

A few years ago, the faculty at Catholic Theological Union viewed together a film of a renowned Catholic preacher delivering a homily. After the fourteen-minute video, we divided into the various departments—Bible, systematic theology, spirituality, Word and worship—and evaluated the homily. The Bible department gave this preacher an "A" for the quality of exegesis and use of the biblical texts; the worship department gave him a C+ because we could not determine from his preaching the city in which he was preaching, the year in which he was preaching, the social reality which surrounded his preaching, or even the nature of the event in which he was preaching. The context, if not erased, was at least invisible.

Similarly, we need ask to what extent our lyrical preaching, our musical homilies, our sacramental song respects the present contexts of our communities. If a contextual theologian—or just a perceptive believer—was given a recording of the worship music of your community over the last three months, could that listener come to know anything about the context of your community of faith—about its economic struggles, ethnic diversity, age differentiation, or current ethos or vision? To the extent that such an observer could, then would I suggest that your music has a particular Catholic

acuity; to the extent that it does not, however, I believe the potential for authentic Catholic worship is proportionately impaired.

And what are the specific characteristics of worship music that is contextually consonant? Three come to mind. The first is inclusivity. I would distinguish inclusivity from the vocal accessibility addressed earlier, for inclusivity is not simply about whether people can join in the song but more about whether or not the song they sing is their own. Inclusivity unfortunately is sometimes dismissed as a feminist strategy for taking over the country, the U.N., or the Church. But inclusivity isn't simply about gender: a point that becomes infinitely clear if you have ever worshipped with people with physical disabilities, for whom our churches are sacred obstacle courses; or if you have ever worshipped in a building where children are sequestered in soundproof, prayer-proof "cry" rooms; or if you have ever worshipped with people who are visually impaired as a homilist expounded on the evil of being "blind to sin."

The contextual lens allows us to ask if our music is truly polyphonic . . . in the catholic sense of allowing the many voices to be heard.

The contextual lens allows us to ask if our music is truly polyphonic, not in the Palestrinian sense but in the catholic sense of allowing the many voices to be heard. And this unique form of catholic polyphony not only privileges the strong singer, the enthusiastic amateur, the liturgical centrist; it actually amplifies the unheard voices and scans the airwaves for those voices which, for reasons of cultural dominance or ecclesiastical oversight, have been erased. In some sense, maybe an authentic Catholic acoustic is more heterophonic than polyphonic, as we hymn together the same melody, each singing it differently given our own social location. Thus, from the viewpoint of the vocal purist, true Catholic singing may not be the prettiest sound in the world, just one of the most beautiful.

A second characteristic of a contextual sound I would consider resonant with a Catholic acoustic is that it respects the musical-liturgical genius of each culture. The *Constitution on the Sacred Lit-*

urgy was unusually articulate in acknowledging that it did not wish to impose any rigid uniformity in matters that do not affect peoples' faith or the common good, and it further asserted that the Church "respects and fosters the genius and talents of the various races and peoples" (n. 37). Like so many other mandates of that monumental document, this one is yet to be fully realized or even, I fear, vigorously explored.

Given that we reside in the second most multicultural country in the world, that we worship in a national church where we are moving toward fifty percent of Catholics identifying themselves as Hispanic or Latino, and that we dwell in urban and rural contexts where Catholicism is writ large on Filipino, Caribbean, African, and Korean faces, we need to inquire how our Catholic acoustic reverberates with this global diversity.

Without reducing our worship to cultural voyeurism or ethnic plagiarism—that is, simply importing a song or two from another tradition into our worship—how can we profoundly and respectfully demonstrate that the musical insight, the choral charism, and the sonic spirituality of another culture could provide our communities with liturgical resources—and even mystical insights—that may not be apparent in our own culture?

A Catholic contextual acoustic is invariably inclusive and unapologetically respectful of cultural genius in all of its pluriformity. Finally, I believe, such an acoustic is also not confined to or defined by *haute culture*, or the "high culture" celebrated by opera houses, conservatories, and professional music ensembles. This is not to say that such institutions and those individuals committed to their advancement are in any way cast outside this catholic sonority or have no contribution to our understanding of a Gospel acoustic. Rather, it is to say that my perception of a Catholic sonority is not first tuned to the frequency of *haute culture* with occasional gestures towards a more common amplitude. Instead, I believe, a contextual framework allows us to affirm that musics from all social locations have something to contribute to a Catholic acoustic. I am reminded, in this regard, of one of Nathan Mitchell's more dangerous quotations, when he writes: "Secretly, many of us believe that God loves the poor, but hates their art. Surely, we suspect, God prefers Mozart to Randy Travis."²²

A Catholic acoustic, from my vantage

point, moves for common ground, not higher ground, for I believe it is on common ground that the Spirit is most eagerly awaited and most richly revealed.

Catholic Music Is Paschal

To the ear in my chest, a Catholic acoustic is unflinchingly contextual, uncompromisingly reconciling, and, finally, profoundly paschal. At the heart of all Catholic worship, we proclaim the death of the Lord until he comes; but, ironically, the dying of Jesus is often a theme relegated only to Lenten reflection and Good Friday lament. We ordinarily don't hymn his death at Christmas; while making a fleeting appearance early in the Easter Season, the Lord's death is usually hidden away by the dawn of Pentecost. It is not a preoccupation of our summer worship and is not the type of topic that will ordinarily draw an NPM crowd. But to the extent that there is no paschal resonance in the liturgy and its music, to the extent that there is no hymning the Christ for harrowing the gates of hell, to the extent that the once-and-for-all sacrifice of the Incarnate One is absent from our lyricism, to that same extent the very Catholicity of our worship music is put in question.

Of the three characteristics I have proffered here for your consideration—reconciling, contextual, and paschal—this one may be the most difficult to describe. How do we tune ourselves to this paschal frequency, how do we chant the cross without devolving into lament, and how do we sing of our own mortality without the modality of despair?

It requires, of course, that every aspect of our worship be immersed in the dangerous memory of Jesus dying and rising and that the danger of that memory evoke the terrible liturgy of dying and rising that is so much a part of our worldly context—and so desperately in need of reconciliation. It demands that in our sonic theologizing we do not allow resurrection to so overshadow death that Christian song is caught in the rut of meaningless *Alleluia*. And, especially at Eucharist, it means singing the community into the cup in the Blood of the new covenant—into the sacrifice of the sacrament—so that the terrible beauty we reverence as Eucharist is not reduced to some mildly religious form of a happy meal. For, in truth, with the sanctified bread we are called to be Christ's Body in the world, but it is through drinking of the cup of the covenant in his Blood that we learn *how* to be his Body in the world—by allying ourselves with his death, so that we might be one with him in resurrection.



Members of the Milwaukee Area Handbell Ensemble of Concordia University (above), directed by John Behnke, and flutists of Flutes Unlimited (below), directed by Anna Belle O'Shea, perform at "Bells and Whistles."



"Instrumental" Music

In order to sing the paschal chant, it is essential that we learn to recognize the paschal image. Those images are all around us. Sometimes we come to acknowledge the paschal image in those whom we love, those with whom we minister, and especially those who are in the last stages of life. There are others, however, who have a profoundly paschal spirituality and are true guides into the life-giving cross; these are the instruments who sing the mystery to us, for us, and with us. We were certainly graced with a contemporary glimpse of that image, just a few short years ago, when a Catholic sonority in paschal mode

When have you heard more elegant chanting of the paschal mystery, and when were you more graciously and tenderly invited into this timeless song of the Lamb?

rippled throughout the Archdiocese of Chicago in the dulcet tones of Cardinal Joseph Bernardin. In his ministry among us he demonstrated—as ought our Catholic music—that the key to Catholicism is not how you sound but what you do. And so, like the Catholic acoustic we have here tried to summon, he was a reconciler who in the music of his life displayed what we believe to be the marks of all reconciling song, for he was accessible, he was modest, and—despite the indignity of unfounded allegations and shunning from his own brother bishops—he was forever dignified. Thus, as we bade him farewell, did we sing: "Lord our God, receive your servant for whom you shed your blood."²³

Joseph our brother was also a contextual minister, respectful of culture and class, attuned to the broad experiences of the human family and the sea of social change which engulfs us. So did he sound a hymn that was inclusive, a chant that respected cultural and religious diversity, a dialogue across inter-religious terrain and intra-religious dispute: a gift that returned when religious leaders of every stripe paid him their respects in their own public rituals of mourning and farewell. Joseph was forever seeking common ground, and he knew that, in holding such common ground, he claimed a

higher ground. And so we recall the chant of Monsignor Velo in that stirring funeral homily, who repeatedly, antiphonally, litanically queried: "Didn't he teach us? Didn't he show us the way?" And because he did, throughout the whole of his life and ministry, as we bade him farewell, we sang gratefully.

And while our brother Joseph hymned the great Catholic chant of reconciliation and was contextually resonant with the Catholic acoustic, it was especially the paschal timbre of his dying—his public welcome of sister death as his "friend" and his simple-sustained-sacred embrace of the cross in his own life—that sears his song into our tonal memories. When have you heard more elegant chanting of the paschal mystery, and when were you more graciously and tenderly invited into this timeless song of the Lamb? Maybe our brother Joseph showed himself the true patron of Catholic church music in his final paschal song. And for that, and the fullness of this song, as we bade him farewell, we sang gratefully.

In the abiding spirit of our brother Joseph, and in the graced revelation of a truly Catholic acoustic, let us as well enter the paschal song and be poured out in love and justice, grace upon grace in this battered world and wounded Church, and thus in our sonic ministry lead others into the eternal song of the Lamb, where we will hymn together an eternal chant of glory and honor and power and might for ever and ever. Amen.

Notes

1. At the Convention, the performance of this text included the following music: "Healing Balm, Forgiving Lord," by Steve Janco, text and music © 1994 World Library Publications; "With the Lord There Is Mercy," text by The Grail, music by David Clark Isele © GIA Publications 1979; "In the Morning When I Rise," an African American spiritual, arranged by L. L. Fleming © Augsburg Publishing House 1973; "Lord Our God Receive Your Servant" by John Bell © Wild Goose Resource Group 1996.

2. Clement of Alexandria, *Paedagogus* II.IV, as found in James McKinnon, ed., *Music in Early Christian Literature*, Cambridge Readings in the Literature of Music (Cambridge: University Press, 1987), n. 55.

3. Jacob of Liege, *Speculum musicae*, as translated in Robert Hayburn, *Papal Legislation on Sacred Music: 95 A.D. to 1977 A.D.* (Collegeville: The Liturgical Press, 1979), 17.

4. John of Salisbury, *De nugis curialium*, in Hayburn, 18.

5. John XXII, *Extravagantes communes*, 3:1 as cited in Hayburn, 21.

6. Archibald Davison, *Church Music: Illusion and Reality* (Cambridge: Harvard University Press, 1952), 46.

7. Pius X, *Tra le Sollecitudini*, n. 2, as cited in Kevin Seasoltz, ed., *The New Liturgy* (New York: Herder and Herder, 1966), 5.

8. For example, paragraph number five speaks of Christ's work "in redeeming humanity and giving perfect glory to God"; number seven notes that "Christ always associates the Church with himself in this great work wherein God is perfectly glorified and the recipients made holy"; number ten observes: "From the liturgy, therefore, particularly the Eucharist, grace is poured forth upon us as from a fountain; the liturgy is the source for achieving in the most effective way possible human sanctification and God's glorification, the end to which all the Church's other activities are directed"; number sixty-one says: "The liturgy means also that there is hardly any proper use of material things that cannot thus be directed toward human sanctification and the praise of God"; and number 112 affirms "the purpose of sacred music, which is the glory of God and the sanctification of the faithful." Translation from *Documents on the Liturgy 1963-1979: Conciliar, Papal, and Curial Texts* (Collegeville: The Liturgical Press, 1982), 4-27.

9. See *The Snowbird Statement on Catholic Liturgical Music in Pastoral Music* 20:3 (February-March 1996), 13-19, specifically n. 8. The text of the statement is also available at www.users.csbsju.edu/~awruff/snowbird_statement.htm (15.vi.04).

10. See, for example, Stephen Ross, ed., *Art and its Significance: An Anthology of Aesthetic Theory*, 3rd edition (Albany: State University of New York Press).

11. Alejandro García-Rivera, *The Community of the Beautiful: A Theological Aesthetics* (Collegeville: The Liturgical Press, 1999), 9.

12. This is certainly the view of Hans Urs von Balthasar: See the discussion of his *Seeing the Form* in García-Rivera, 15-16, 74-90, *et passim*.

13. The literature on this topic is vast. See, for example, Tissa Balasuriya, *The Eucharist and Human Liberation* (Maryknoll, New York: Orbis Books, 1979); Enrique Dussell, "The Bread of the Eucharistic Celebration as a Sign of Justice in the Community," in *Can We Always Celebrate the Eucharist?*, ed. Mary Collins and David Power, *Concilium* 152 (New York: Seabury Press, 1982), 56-65; Monika Hellwig, *The Eucharist and the Hunger of the World* (New York: Paulist Press, 1976); Kathleen Hughes and Mark Francis, eds., *Living No Longer for Ourselves* (Collegeville: The Liturgical Press, 1991); John McKenna, "Liturgy: Toward Liberation or Oppression," *Worship* 56 (1982), 291-308; Mark Searle, ed., *Liturgy and Social Justice* (Collegeville: The Liturgical Press, 1980); R. Kevin Seasoltz, "Justice and the Eucharist," *Worship* 58 (1984) 502-525; Paul Westermeyer, *Let Justice Sing*:

Hymnody and Justice (Collegeville: The Liturgical Press, 1998).

14. Rumi, "When Things Are Heard"; there are many English versions of this poem, e.g., the translation in *Night & Sleep: Rumi*, versions by Robert Bly and Coleman Barks (Sommerville, MA: Yellow Moon Press, 1980).

15. In most of these formulations, the sanctification of people is actually mentioned before the glorification of God. While this might strike some as at least odd, if not problematic, implicit in this ordering of the text is the ancient Christian understanding that while liturgy (in order to be true to its nature) must give glory to God, God is not in need of the liturgy or sacraments; only people are. Thus Thomas Aquinas, as other Christian theologians throughout the ages, will at once affirm the perfection of God who is in need of nothing from humanity (*Summa Theologiae* part I, question 4, articles 1-3), while simultaneously affirming that human beings need sacraments (*Summa Theologiae* part III, question 61, articles 1-4.). Furthermore, giving priority to the sanctification of people in worship acknowledges God's initiative in the liturgy and admits that our glorifying response is secondary. Thus the *Catechism of the Catholic Church* teaches that the signs and symbols of the liturgy "can become means of expressing the action of God who sanctifies men, and the action of men who offer worship to God" (1148).

16. See Sandra Schneiders, "The Study of Christian Spirituality: Contours and Dynamics of a Discipline," *Christian Spirituality Bulletin* 6:1 (1998), 1-3.

17. See, for example, James and Evelyn Whitehead's discussion of the priority of communal over individual experience in their *Method in Ministry*, rev. ed. (Kansas City: Sheed and Ward, 1995), 9-11, *et passim*.

18. U.S. Bishops' Committee on Priestly Life and Ministry, *Fulfilled in Your Hearing: The Homily in the Sunday Assembly*, in *The Liturgy Documents: A Parish Resource*, 3rd ed. (Chicago: Liturgy Training Publications, 1991), n. 81 (p. 365).

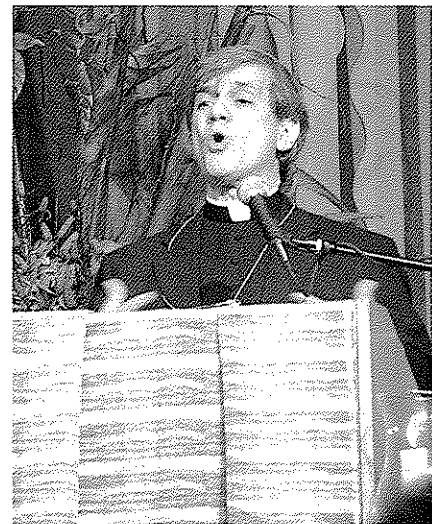
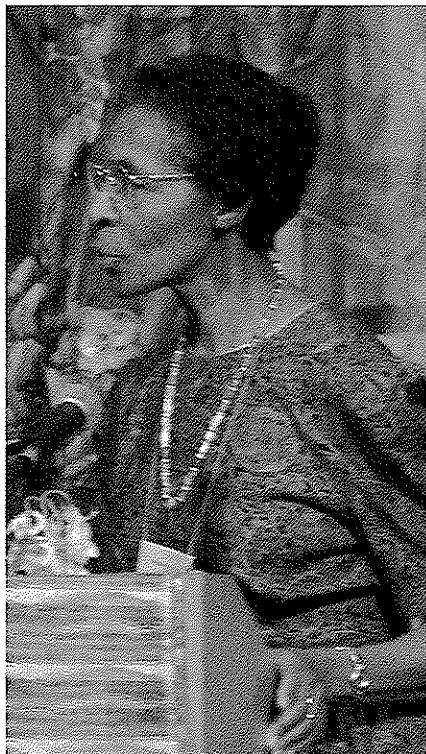
19. See *ibid.*, nn. 1-15 (op. cit., 348-352).

20. Karl Rahner, "Considerations on the Active Role of the Person in the Sacramental Event," in *Theological Investigations XIV: Ecclesiology, Questions in the Church, The Church in the World*, trans. David Bourke (New York: Seabury Press, 1976), 169. For further elucidation of this concept see Michael Skelley, *The Liturgy of the World: Karl Rahner's Theology of Worship* (Collegeville: The Liturgical Press, 1991).

21. These ideas are borrowed from Stephen Bevans, *Models of Contextual Theology*, 2nd rev. ed. (New York: Orbis Books, 2002).

22. Nathan Mitchell, "Amen Corner," *Worship* 70:3 (1996), 258.

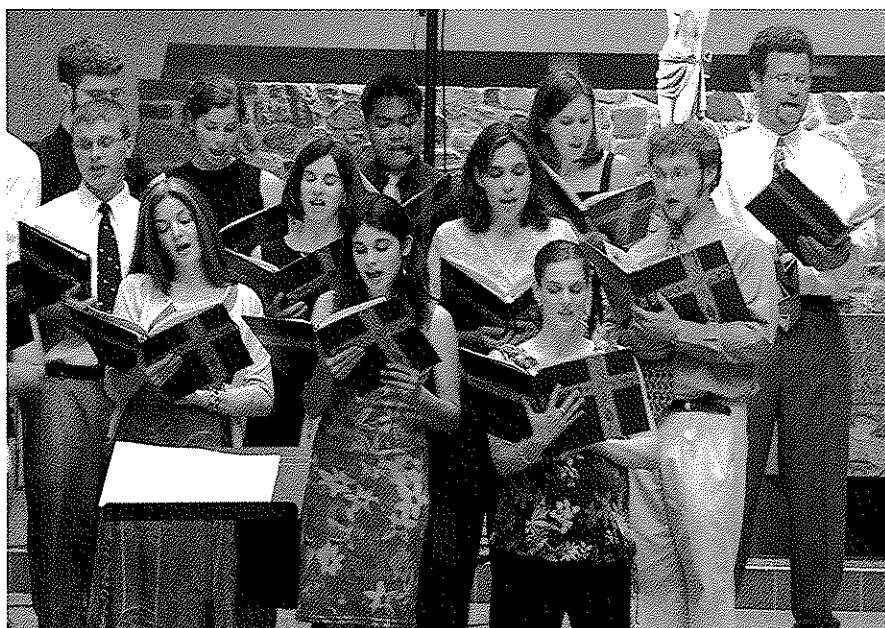
23. John L. Bell, "Lord Our God, Receive Your Servant," text adapted from *The Roman Missal*, © 1996 Wild Goose Resource Group, The Iona Community. GIA Publications, Inc., exclusive North American agent.



Left: Sister Teresita Weind, SND DE N
Above: Rev. Richard Fragomeni

"I came home with a renewed sense that what I do is extremely important to the people of my parish. I gained the strength and courage to continue forward."

A Participant at Chicago



Notre Dame Folk Choir

What Do We Sing Now?

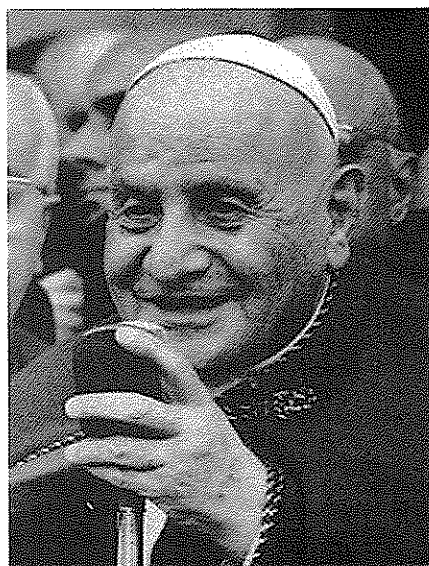
BY JAMES SAVAGE

Then Moses stretched out his hand over the sea, and the LORD swept the sea by a mighty wind throughout the night and so turned it into dry land. When the water was thus divided, the People of God marched into the midst of the sea on dry land. When they reached the other side, Miriam, the sister of Aaron, took up a tambourine and led the great dance of praise.¹ And thus began the great forty-year pilgrimage to the Promised Land, and thus began the forty-year journey to enter a land flowing with milk and honey and to climb the mountain and build Zion.

Our journey, too, has been forty years in the making: forty years since our Moses, Blessed John XXIII, stretched out his hand, and a fresh wind began sweeping over the sea. Forty years since the Spirit's mighty wind began to stir us with the words of the *Constitution on the Sacred Liturgy*. Forty years since the Red Sea was parted and the People of God began the pilgrimage to the Land promised by the second Vatican Council.

And for us pastoral musicians, it has been forty years of regularly packing up the tent of the tabernacle, traveling a bit farther, unpacking the tent and setting up for a few more moments: forty years of movin' on. Forty years of trials and errors and, of course, miraculous victories. We pitched our tent for awhile by the streams of *Music in Catholic Worship*. We journeyed on a few miles and rested in the shade of *Liturgical Music Today*. We fed on the abundant manna of the very

Dr. James Savage, a member of the NPM Board of Directors, is the director of music ministries at St. James Cathedral in Seattle, Washington, and a distinguished visiting artist at the University of Washington. This article is based on his plenum presentation at the 2004 NPM Central Regional Convention in Chicago, Illinois. An audio recording of that event is available from Veranda Communications (see page eleven in this issue).



Blessed John XXIII

latest musical compositions—compositions that explored a wide range of musical styles; compositions that called for musical instruments not previously heard in the liturgy; compositions that featured that new lay liturgical leader, the post-Vatican II cantor/psalmist/song leader/animator/commentator. Forty years of the tent.

And now is the time, my brothers and sisters, to pack up the tent of the tabernacle for the last time, enter the Promised Land, climb the mountain, and build Zion. And what *will* we find when we climb the mountain to build the City of God on Mount Zion? Perhaps that old prophet T. S. Eliot had it right at the conclusion of his mighty "Four Quartets" when he prophesied:

We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.²

Where We Started

Where *did* we start forty years ago?

When I was a child, our family most often went to my grandmother's house for Thanksgiving dinner with all the aunts and uncles and cousins, current boy friends and girl friends, and stray guests. And every single year we sat at that big table and heard the same blooming stories, every single year, the same telling of Uncle Bryan's horse adventures and Grandpa's World War I letters to Grandmother, and my parents' courtship on the front porch, and Aunt Marilyn's career as a drummer girl. Every single year, the very same stories.

It wasn't until I was an adult with children of my own that I understood: It was precisely the retelling of those same stories that glued into a family *that* group of humans gathered around my grandmother's table—a family that was *our* family and not just any other family.

The family of pastoral musicians has *its* stories that glue *this* group of humans into a family—and not just any family, but *our* family. So let's gather once more around the Thanksgiving table of NPM and hear for the fortieth time one of our best stories. Some of you have heard the story told so often that you could tell it yourself, word for word. It is the story of the place where we *started* forty years ago, the place where *our* Miriam first took up the tambourine and led the dance of praise, the place where *our* exploration and forty-year pilgrimage began: the story of "sacred music" in the *Constitution on the Sacred Liturgy*.

Our story begins with words that stop the musician's heart and take the singer's breath away and shake the entire being of *every* pastoral musician. Here are those words we have recited together for forty years: "The musical tradition of the universal Church is a treasure of immeasurable value, greater even than that of any other art. The main reason for this pre-eminence is that, as sacred melody united to words, it forms a necessary or integral part of the solemn liturgy" (*Constitution on the Sacred Liturgy*, 112). Notice:

"Melody united to words forming a necessary and integral part of the liturgy." The *Constitution* adds another line to the story: "Sacred music will be the more holy the more closely it is joined to the liturgical rite."

This is how our great story begins, *these* are sounds that parted our musical Red Sea and started us on our own pilgrimage that began forty years ago. And what are these "words" which, when united to sacred melody, form a necessary and integral part of the liturgy? Is it this beloved song? Or that beloved Communion processional? No! Way back at the beginning of our pilgrimage, nearly forty years ago in the 1960s, the Church defined in unmistakable terms what it meant by "necessary" and "integral." In the Vatican's 1967 statement on sacred music, *Musicae sacram*, the Church established a handy chart for us, listing three degrees of music.

First degree: If anything is to be sung, the very first things to be sung should be the dialogues between priest and people and deacon and people plus the Lord's Prayer.

Second degree: Penitential rite, *Gloria*, Lamb of God, profession of faith (creed), and general intercessions (prayer of the faithful).

Third degree: Entrance song, song at the presentation of gifts, Communion song, responsorial psalm, *Alleluia*.³

And now at the end of our forty-year pilgrimage toward the promised land, the Church again points the way to Mount Zion and the City of God. In the revised *General Instruction of the Roman Missal*, we read: "In the choosing of the parts actually to be sung, however, preference should be given to those that are of greater importance and especially to those to be sung by the priest or the deacon or the lector, with the people responding" (40).

Holy Moses! You mean to tell me that, after forty years of travelin', we're right back at the place where we started? Yes. And as the prophet T. S. Eliot foretold, we will finally know the place for the first time.

Knowing the Place

We know these dialogues, of course. They are the little bits that we mumble—or occasionally sing—at Mass. They are between the priest and the rest of the assembly: "The Lord be with you. And also with you." Or between the lector and the rest of the People of God: "The

Word of the Lord. Thanks be to God." Or between the deacon and everyone else: "Go in the Peace of Christ. Thanks be to God."

Forty years of the tent, and now, when it is the time, my brothers and sisters, to enter the Promised Land, pack up the tent of the tabernacle for the last time, climb the mountain, and build Zion, we are given these tiny little bits of music that don't need pastoral musicians! To be sung, these texts don't need us or any of our pastoral musicians' wisdom and skill. For these tiny portions of text to be sung, no one needs a choir or an instrumental ensemble or a pipe organ or a cantor or a song leader or a microphone. No, the People of God can take their rightful place without us and sing with vigor their robust response "And also with you." (Or possibly, in the near future, "And with your spirit.")

Why are these little bits so important? Why are these tiny fragments of human discourse so "necessary" and "integral"? Professor Robin Dunbar, of the School of Biological Sciences at the University of Liverpool, told us why in his recently published book, *The Human Story*. He helps us understand just how wise Mother Church is to insist that these little dialogues are at the very core of what we do when we gather for Eucharist when he writes:

What makes a conversation work is the fact that we interact. Each of us needs to have his or her say at some suitable juncture in the narrative. But more important than this is the fact that we engage in a genuine dialogue with the speaker and the other listeners. We comment as they speak ("oh, yes!" . . . "They didn't" . . . Uh-huh?") reinforcing what they say, encouraging them to continue. . . . It is a way of saying "I'd rather be here with you than over there with [them]."⁴

This is exactly what our ritual dialogues do. They say: I want to be here *with you*.

Every language and culture has such conventional conversation reinforcements: predictable calls, inevitable responses that change for a moment a disparate "you" and an "I" into a "we." "How are you?" "Fine, thank you. And you?"

Such tiny bits of dialogue even become hallmarks of some performances. Some of us may remember a certain woman who would walk onto the stage of the Grand Ol' Opry, a price tag dangling from her hat, and invite us into her

act with an inevitable call-and-response that made us part of what she would do: "How-dee!" To which the audience, now part of the "we," would respond: "How-dee!" Others, less familiar with Nashville's music and humor, might remember Johnny Carson's monologue which came to replace Compline as the last prayer of the day. Part of the opening ritual was often the exchange: "It was soooo hot!" "How hot was it?" Or Doctor Savage begins a rehearsal with six- and seven-year-old choristers with this exchange: "Good morning, class." "Good morning, Doctor Savage."

Why are these little bits so important? Why are these tiny fragments of human discourse so "necessary" and "integral"?

Musicians of the nineteenth century Protestant tent revivals knew, *really knew*, how to make a "we" out of a "you" and an "I" through song. Consider, as just one example, the old Gospel song "Send the Light" by Charles H. Gabriel. In addition to a rousing refrain, this hymn includes a call-and-response repeated twice in each verse: "Send the light! Send the light!"⁵

Though we may not be inclined today to use some of the nineteenth century revival tunes (some with questionable texts), this is how we build up the new Jerusalem, how we build Zion: through predictable calls and inevitable responses. By practicing over and over to change from "you" and "I" into "we," we becoming one body, really "one body." And because this is the most important thing we do, the Church has called us to sing these "necessary" and "integral" words. In other words, these are not just little musical bits. These tiny phrases are not beneath our talent and our musicianship and our skill. These predictable calls and inevitable responses are what we were called to do at the place where we started forty years ago, and they are what we are called to do at the end of all our exploration in 2004.

What, then, is the role for the pastoral musician, if these dialogues are the place we should know and the primary texts that we should sing? The Christian faithful do not need us in order to sing their response with vigor and robustness. The Christian faithful do not need our keyboards or amplified voices, our rehearsed

choirs or impressive pipe organs, our song leaders or flute players. They can sing these dialogues just fine, thank you, without our direction and leadership. But they do need us to be a "we" with them. They also need us to be willing and eager to teach lectors to sing their rightful dialogues, to make tapes for our deacons, and to encourage our priests lovingly. We do not have to encourage them to sing with voice-studio beauty but rather, as the Psalmist says, with a "joyful noise."

Over and over, throughout the Sunday celebration, we practice being not a "you" and an "I" but a "we." Four times during Mass, we get right to the heart of the matter and practice being "one body in Christ." Four times we hear the predictable call, and we respond with our inevitable response that for a moment changes our "you" and "I" into "we." We hear it and we respond immediately after the sign of the cross, and just before we hear the words of the Savior from the Gospel, we again work to become one body, as we hear the call and respond. As we metaphorically take off our shoes to stand on the holy ground of the Eucharist, the very first words of the Eucharistic Prayer constitute this same call and response. And finally, just before we are sent out into the world to love and serve the Lord, for the fourth time during the Mass, we practice being one. (Oh, we are a slow people, and it takes a lot of practice to change from disparate yous and Is into the sacred and holy "we.")

We should feel robbed if these necessary and integral moments of the ritual are spoken and not sung! And they should be sung together with full-throated power and unity. Once you have heard such singing by the entire gathered assembly of the faithful, these ritual moments seem barren and lifeless without the power of music. Sister Judith Kubicki recently said this so much better than I can. She wrote:

All sung dialogues . . . invite wholehearted response to some aspect of the mystery of faith. These sung dialogues . . . enable us over time, through a regular "rehearsal of right attitudes," to live out a personal response to God's word in our everyday lives. In other words, music has the potential to invite such wholehearted participation in the liturgy that it spills over in how we live outside the confines of the church building.⁶

Sister Judith's razor-sharp analysis is

supported by recent studies at the University of Liverpool's School of Biological Sciences. Scientists there are beginning to understand the astounding power that communal singing has in ritual: a transforming power that is not experienced when the words are merely spoken together. Professor Dunbar, whom I quoted earlier, writes: "[Singing] acts as the immediate reinforcer that allows partners to feel good in each other's company. In some way, this sense of well-being while singing in a group is transmitted into a willingness to support each other in conflicts." Just a few pages later, he observes:

Singing is a form of vocal activity that lends itself to multi-tasking and the double use of time. . . . From the unique women's birthing songs of the Outer Hebrides to seamen's shanties, and from the marching songs of armies to football fans singing on soccer terraces, singing rouses emotions and binds members of the group while they are engaged in some other activity that prevents more intimate forms of contact. . . . My guess is that it's because community singing triggers the release of endorphins and it's these that make the work seem lighter.⁸

Who among us needed scientists to teach us that? Who has not been delighted to look into the neighboring car on the freeway to see yet another "diva of the drive" singing her own "Aria of the Auto" at full-throated fortissimo? This surely is a supreme manifestation of Professor Dunbar's hypothesis in twenty-first century life. The absolute solitary confinement of the enclosed automobile "prevents more intimate forms of contact," but isolated drivers use singing to form a group by binding themselves to recording artists.

Of course, we really do not need scientists to dissect on a slab what we know in our souls. But somehow it is reassuring that what we intuit as liturgical artists can be observed by scientists. Just so, a recent study by Professor Bastian of the Frankfurt Institute of Music Education in Germany supports Sister Judith's insight into the transforming power of *singing*, not speaking, the ritual words. "Singing is healthy for you and strengthens the immune system," according to researchers who based their conclusions on blood tests taken from amateur choir members.⁹ The blood samples were taken from worshipers before and after singing, and the scientists found that, when

we sing in worship, our very blood gains significant added power to fight disease. Another sample was taken a week later; this time the worshipers were not allowed to sing but had to listen or speak. This time, the scientists did not find any increase in the immune system's power to fight disease. (The researchers also found that the mood of the singing worshipers improved and became significantly more positive while singing as opposed to speaking.) The study's report concludes: "Musical activities can positively influence not only physiological factors but also the autonomous nervous system It seems to be a remarkable universal of human nature that we respond emotionally to music . . . , and that we are especially prone to do so when we do it in groups. Communal singing, as almost all religions have long recognized, seems to hold a particularly strong emotional hold on us."

Basic Notes

Wise Mother Church has not chosen just any culturally-specific, time-specific, style-specific, publisher-specific melody for the Roman Rite's "necessary" and "integral" ritual moments of communal singing. Mother Church did not waste time with such unfortunate distinctions as contemporary and traditional, this book or that book, this culture or that culture. She has not taken just *any* tune as her melody for these little bits. For the all-important first-degree dialogues—for the predictable calls and inevitable responses that change "you" and "I" into "we," even if only for a moment—she has chosen the very most basic stuff of universal human music for her most essential liturgical moments. The predictable calls and inevitable responses are sung to the very intervals and melodic patterns that are common to humans in all corners of the world—patterns that appear in the play songs of nearly all children of the globe. The Church has sung *her* song to the universal five-note scale—a pentatonic collection of musical licks that is understandable, familiar, and home to every human being: do, re, mi, sol, la.

A great scholar of the global human song, Jeremy Dan O'Connell, has observed that it is precisely the five-note pentatonic patterns which the Church has used that are heard as "a significant feature of such diverse musical traditions as those of the British Isles, West

Africa, and the indigenous peoples of the Americas" [among countless others].¹⁰ He joins many scholars in his hypothesis that these pentatonic melodies are universal. O'Connell observes that the European fascination with major and minor tonalities during the past mere three hundred years—a blip on the timeline of human song—seems to have temporarily extinguished pentatonicism from music (other than folk music and traditional musics). Yet the Church has hung on to its intuitive understanding of the universal power of simple pentatonic music for its important responses for the people. And the ancient Church is in remarkable contemporary company. O'Connell says: "Certain genres of American popular music exhibit pentatonic elements, especially those genres *most* directly related to African American traditions; from the spiritual to jazz, to Motown and rock."

At my parish we *do* sing the all-important dialogues and responses. Often the thunderous "Thanks be to God" following the lector's "The word of the Lord" brings tears to my eyes for its power and unison and oneness and richness. All of our nearly sixty lectors sing the predictable call with varying degrees of voice-study beauty but with unanimous human beauty. Our priests and deacons also sing their predictable call and are responded to with inevitable power.

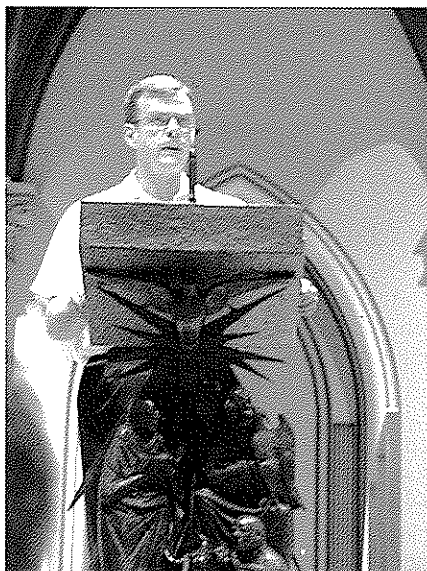
Where We Need Work

I am proud of the singing of the St. James assembly, and I proudly boast that our gathered congregation at St. James is our greatest and most beautiful choir. But St. James is not the new Joshua leading the people of God at the conclusion of the forty-year journey. We at St. James are not ready to pack up the tent of the tabernacle for the last time and climb the mountain and build Zion. The reason we're not ready to do that just yet is in that foundational statement from the Council: "Sacred music will be the more holy the more closely it is joined to the liturgical rite." Increasing the holiness of our sacred music by intimately linking it with the liturgical action is the part of the story on which we at St. James need to work if we are to cross Jordan into the Promised Land.

The Holy Spirit has inspired the Church to lavish upon us antiphons and psalms to be sung at the entrance, at the offertory (preparation of gifts), and dur-



Holy Name Cathedral



Alan Hommerding, Core Committee Chair



Cantor for Wednesday Morning Prayer, which was planned and led by the convention's youth participants.



Jammin' in Chicago

ing the Communion procession. In the Roman Missal these terse and powerful sentences, of course, are the *Introit*, the *Offertorium*, and the *Communio*. The entrance, offertory, and the Communion antiphons are poetic, scriptural windows that, when thrown open, allow the wind of the Spirit to enter and stir our hearts. The wind blows fresh—sometimes brisk, sometimes gentle, sometimes disturbing, but always “re-freshing.” These antiphon sentences, meant to be sung, expand the readings of the day in often striking ways. They provide a path to approach the ordinary and usual and repetitive—and sometimes too automatically prayed—texts of the Mass.

Today, the *Introit* says, approach the merciful God with *this* thought in your heart as you seek forgiveness and as you glorify God. Today, the *Offertorium* says, approach the Great Eucharistic Prayer of Thanksgiving as though it were the first time, *being of this mind*. Today, the *Communio* says, approach the altar to receive and become the Body of Christ with *this* song on your lips. Today, the *Introit*, the *Offertorium*, and the *Communio* say, throw open the windows of your soul and *today*, in the mighty wind of these words, allow the Spirit to warm the frigid, cool the fervid, and sway the rigid.

I confess to almighty God, and to you, my brothers and sisters, that too often—much too often—I have not opened the windows for our parish to the refreshing wind of the Holy Spirit contained in the *Introit*, *Offertorium*, and *Communio*. Too

often—much too often—these divine openings to the Spirit have remain buried in the *Roman Missal* and have not been planted in the hearts of the faithful of St. James. And I ask blessed Mary, ever virgin, all the angels and saints, and you, my brothers and sisters, to pray for me to the Lord our God, that I might not find so often the easy out that the fourth and last option in the *General Instruction* allows. I too often ignore the first three choices from the Missal and the *Simple Gradual* and the appointed psalm and head straight for the ease of “a suitable liturgical song approved by the Conference of Bishops or the diocesan Bishop.” Too often, I look only at the readings for the day as I select the entrance, preparation music, and Communion, and thereby I limit our parish and cheat them of the rich banquet the church has given us in the *Introit*, the *Offertorium*, and the *Communio*.

A Clarion Call to Sung Liturgy

It has been forty years: forty years since the journey began with our story in the *Constitution on the Sacred Liturgy*, forty years of pilgrimage and exploration. “And the end of all our exploring/Will be to arrive where we started/And know the place for the first time.” The place where we started was in response to a clarion call to a liturgy that is *sung*. It was not, remember, a call to singing *at* Mass but to *singing the Mass*. In response, we

have worked so hard for forty years to sing and to help our parishes to sing and to encourage our priests to sing. And now, as the time is here to enter the land promised by the Second Vatican Council, the Church once more is about to remind us of the place where we started and how we can know that place for the first time.

In the proposed new *Roman Missal*, nearly every rubric that formerly instructed us to “say” the text will hold up a sign post to the Promised Land that reads “sing or say”—and in that order. Not “say or sing,” not “sing” in a footnote, as we have had for the past forty years, a footnote that *hints* that, when we read “say,” it could possibly, also, perhaps, sometimes, suggest “sing.” Maybe. No: The new *Roman Missal* will instruct us to “sing.”

In the proposed revision of the Order of Mass, there are only three texts for the People of God to proclaim that are *not* preceded by the invitation to sing: “May the Lord receive the sacrifice”; “Lord, I am not worthy”; and the *Amen* at the reception of the Body and Blood of Christ. Every other text may be—dare I say *should be*?—sung.

And for the presider, it is proposed that the new *Roman Missal* be printed with the music *right there* with the presider’s texts. For forty years our presiders have wandered in a music-less wilderness looking at the texts for the presidential and Eucharistic prayers in that big red book in the server’s hands or on the altar, but those presiders have found little hint of the melodies to which these texts should be sung. In the new *Roman Missal*, it is proposed, the musical settings of the texts will be given pride of place, not banished as presently to the ghetto of the appendix.

When we climb the mountain and build Zion, all of us—deacons and choirs, priests and congregations, readers and cantors—will sing and sing and sing. For the children of Israel, forty years was a long time to journey between the miracle of the Red Sea and the miracle of crossing the Jordan into the Promised Land. And forty years is a long time between the miracle of Vatican II and 2004. Children who were born *after* Vatican II have had children of their own—children who soon will have children of their own. We may already have young musicians among our members whose *grandparents* do not remember Vatican II.

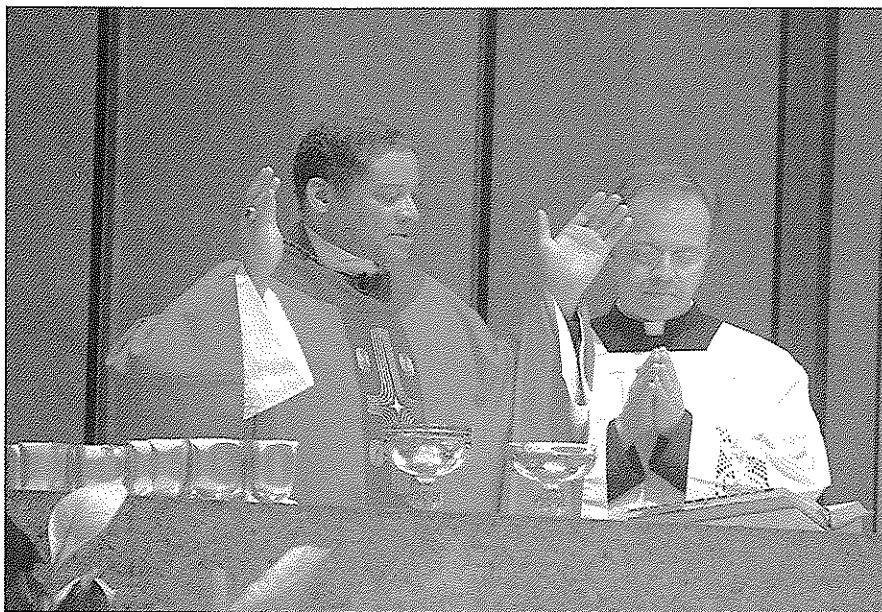
It’s time. Time to cross Jordan and enter the Promised Land.

The Sound of the Promise

So how is the built-up Zion finally constructed? What might the Promised Land look like or—more to our point—sound like? It will sound like this:

- a liturgy that is sung, not recited, spoken, or mumbled;
- a liturgy sung from beginning to end;
- a liturgy with its necessary and integral dialogues sung to sacred and universal melody and free rhythm;
- a liturgy sung in the divine unison of the gathered faithful;
- a liturgy that is committed to changing a “you” and a “I” into a “we” in song;
- a liturgy which, no matter what style or musical language is sung, has at its core the universal musical language of the entire globe;
- a liturgy in which the faithful sing the Mass, not just sing *at* Mass;
- a liturgy in which “sacred melody united to words . . . forms a necessary or integral part of the solemn liturgy”;
- a liturgy in which the Church’s inspired selection of texts for the entrance, the offertory, and the Communion are united to sacred melody and sung in whatever style—but sung and felt and heard and carried in the heart;
- a liturgy in which the entire text of the *Gloria* is the great praise hymn of the people, not just the little snippet of that text that the angels sang to the shepherds but the whole text;
- a liturgy in which the creed is sung in powerful unison;
- a liturgy in which the 8:00 Mass people and the 10:00 Mass people and the 12:00 Mass people and even the Saturday evening Mass folks can actually join in their one song of unending joy during the life-giving celebrations of the Sacred Triduum;
- a liturgy in which, perhaps (dare I say?), Latin is not a four-letter word;
- and maybe even a liturgy which proudly joins treasures from our rich heritage with treasures of new music, and these are joined to treasures from the music composed during the past forty years of pilgrimage.

In the Promised Land, the extravagant presence of *singing* is the milk and honey of the Mass, a ritual overflowing with sacred melody united to the words of the Mass and intimately linked to the liturgical action. This is what the city of



Bishop Joseph Perry prays the Eucharistic Prayer at the Convention Eucharist



St. Marcelline Parish Choir, Schaumburg, Illinois, provides environmental music.

God built on Mount Zion can be, should be, and—I fervently pray—will be. It will be a grand symphony of song, an earthly manifestation of the choirs of angels—the rank on rank of singers gathered before the Lamb. Oh yes, it will embrace the moving voice of the carefully prepared choir (the city built on a hill would certainly have choirs—rank on rank of choirs, including youth choirs that point the way to new promises and new generations), the confident sound of the trained cantor, the stirring authority of the organ, the supportive leadership of a variety of instruments. But it will also embrace great solo moments for the naive and uncertain voice of a singing lector, the wavering voice of an elderly singing deacon, the untrained voice of a singing presider.

Oh, there is more. Zion built as a city, strongly compact, would surely have a repertory that unifies, that manifests the one body we are called to be—a common repertory first and foremost within the parish, within the multiple sub-parishes that use the same building each Sunday but then look for divine transformation when it comes to the entire parish joining together for the Great Three Days.¹¹

Singing people, young and old, trained and untrained, each taking the appropriate solo and ensemble moments in the symphony of the liturgy: This is what gives the Mass its sublime beauty, its transcendent universality. Not just the choir, not just the instruments, but all the people of God. Each beautiful, God-given voice, strong and weak, in tune and in some other tune, high and low and lower yet, limited and expansive, audible and signed, operatic and raw, brazenly loud and timidly soft, smooth and raspy—each beautiful, God-given voice is needed to complete the symphony of the liturgy, to join with the angels and all the saints in that one unending hymn of praise.

And so, as earth unites with heaven, while the joy of the resurrection renews the whole world, now, today and every day of our lives,

in the temple of your glory,
before your presence,
in your presence,
through Christ our Lord,
with thankful praise,
with joyful hearts,
with hearts full of love,
with steadfast love,
in our joy, in our unending joy,



with adoration and joy,
in company with, in communion with
all the choirs of angels,
with angels,
with angels and archangels,
with the angels of heaven,
with all the angels of heaven,
with the whole company of heaven,
with the great army of angels,
with the choirs of heaven,
with the angels and all the choirs of
heaven,
with the choirs of angels and all the
powers of heaven,
with the angels and saints,
with all the angels and saints,
with the apostles and all the angels
and saints,
with the hosts of heaven,
with the whole company of heaven,
we proclaim your glory,
we worship in awe before your pres-
ence,
we praise you for ever,
we sing,
we sing the unending hymn of your
praise,
we sing your glory,
we sing to your glory,
we sing for ever to your glory,
we praise and worship your glory,
we rejoice,
we bless and praise your greatness,
we praise your glory for ever,
we glorify the wonders of your power,
we cry out with one voice,
we adore and praise you for ever,
we join the angels and the saints,
we echo on earth the song of the an-
gels,
we blend our voices with theirs,
we join in their unending hymn of
praise,

we make their hymn of praise
our own,
we offer their prayer of adora-
tion,
we join the angels in the hymn
of endless praise,
in the triumphant hymn,
in the hymn of praise,
in the song of joy,
in thankful praise,
in the hymn of your glory,
in our joyful hymn of praise,
in the new song of creation,
in the song of the angels in
heaven,
in their triumphant hymn of
praise,
in the unending hymn of praise,
for ever:
*Holy, holy, holy . . .*¹²

Notes

1. In Chicago, this presentation included the refrain from Psalm 104 by Thomas B. Stratman, © 1987 St. James Cathedral, Seattle, Washington, and Charles Gabriel's Gospel song, "Send the Light" (tune: McCABE).
2. T. S. Eliot, "Little Gidding," from *The Four Quartets* (1935–1942).
3. Sacred Congregation of Rites, *Instruc-tion Musicam sacram* (March 5, 1967), 29–31.
4. Robin Dunbar, *The Human Story* (Lon-don: Faber and Faber, 2004), 9.
5. Charles H. Gabriel (1856–1932) wrote "Send the Light," set to his tune McCABE, in 1890, while he was a chorister at Grace Meth-odist Episcopal Church, San Francisco, Cali-fornia. During his career, using his own name and three pseudonyms, Gabriel published five collections of hymns.
6. Judith Marie Kubicki, CSSR, "How Does Music Evangelize in the Liturgy?" *Pastoral Music* 28:5 (June–July 2004), 21.
7. Dunbar, 20.
8. *Ibid.*, 26.
9. This study is scheduled for publication in the *Journal of Behavioral Medicine*.
10. Jeremy Dan O'Connell, "Pentatonic" in Stanley Sadie and John Tyrrell, eds., *The New Grove Dictionary of Music and Musicians* (New York: Oxford University Press, 2001), 19:315ff.
11. J. Michael McMahon addressed this matter in a recent issue of *America*: "Many parishes provide a smorgasbord of liturgical musical choices, using different styles of mu-sic at different Sunday Masses. . . . Some communities have rejected this approach, finding that while it addresses the variety of musical tastes, it does little to foster the unity of the parish and the ability of the whole community to sing and pray the liturgy to-gether." *America* 190:13 (April 12, 2004), 15.
12. The text is a compilation of phrases from various prefaces.

Musical Liturgy: Encounter with the Holy

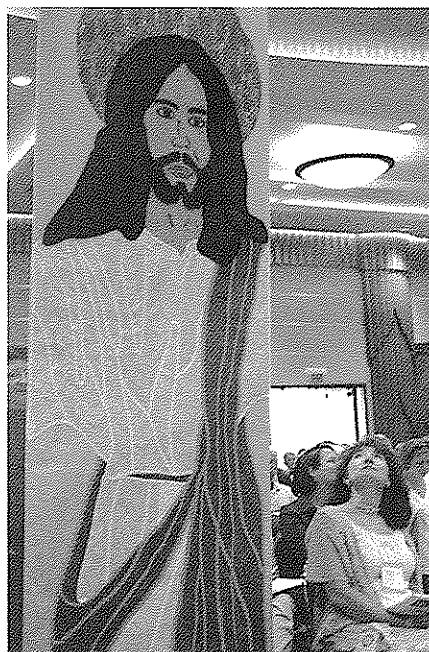
BY PAUL PHILIBERT, OP

In one of its most beautiful and insightful passages, the *Constitution on the Sacred Liturgy* declares: "Jesus Christ, high priest of the new and eternal covenant, taking human nature, introduced into this earthly exile that hymn which is sung throughout all ages in the realms above. Christ joins the entire community of humankind to himself, associating it with himself in singing his divine song of praise. For it is through the Church itself that he continues this priestly work."¹

The Body of Christ finds its voice in song. Its vocation is to make its own the unceasing jubilee of songs, hymns, and spiritual canticles that rises to the glory of God in the court of heaven. The Council's text identifies the Church's sacrifice of praise—its participation in the priestly sacrifice of Christ before his Father—with the faithful's songs within the Church's liturgy. Through these ritual chants, believers bring the spiritual sacrifices of their lives before the altar of God and join them to the *canticum novum*—the new song sung in the festival of the heavenly Jerusalem. Christ's new song, sung by all the members of his body, is his priestly work of praise and thanks before his Father.

And who sets these texts of praise and thanksgiving to music? Who finds the spirit-lifting and heart-filling themes to render the song of Christ a living song?

Father Paul Philibert, OP, is a member of the Southern Dominican Province, U.S.A. During the past academic year, he was theologian-in-residence at Mepkin Abbey in Moncks Corner, South Carolina. Beginning in October, he will serve as interim chair in pastoral theology for the French-speaking students of the University of Fribourg, Switzerland. This article is based on his plenum presentation at the 2004 NPM Eastern Regional Convention in Philadelphia, Pennsylvania. An audio cassette of that presentation is available from Veranda Communications (see page twelve in this issue).



At the Opening Event in Philadelphia, dramatic banners focus attention.

Who draws the assembly of the faithful into the Church's work of praise? You do.

Who studies the texts of the Lectionary and searches for acclamations and responsories to convey the mystery proclaimed and to shape the celebration? Who writes the occasionally missing bridge piece—be it responsory, acclamation, or Communion song—to weave together a liturgy that is both lucid and beautiful? You do.

Who gathers and teaches cantors and choir, weaves together solo voices and congregational response? Who plans and urges and pleads, entices and cajoles in order to call forth voices of praise from a people unaware of their vocation to join the ranks of the heavenly chorus? You do.

Who are the ones to offer the faithful a penetrating catechesis of the riches of the Lectionary and of the liturgical seasons? Who—in the absence of prophetic,

evangelical preaching—makes the connection for the faithful to their missionary vocation and their call to holiness? Who, by choosing the texts of the people's song, shapes their understanding and invites their commitment to love and service? You do.

This is your vocation as a minister of sacred music. You are artist, leader, teacher, coach, and spiritual director for your teams of musicians and for your parishes as well. You are key players for the emerging new Church in the age of baptismal empowerment. What a glorious—and impossible—calling!

It is the oddest thing, however. There are still people in the Roman Catholic Church, some of them ordained, who consider sacred music an ornament—a nice addition if you can work it out, but not all that important. I believe that it's fair to say that we're not all on the same page these days when it comes to understanding our Catholic liturgical life. As a consequence, sometimes those who respond to the vocation to become sacred musicians can fail to appreciate what a life-giving and strategically vital ministry they provide to the Church. I want to continue to explore this vocation with you, but first I think we need to linger over a lesson in spiritual geography. My argument is that a new spiritual continent has clearly emerged in the years since the Second Vatican Council, and not all the maps correctly show its contours.

A Thought Experiment

To understand the state of Catholic liturgy at present, it will help to entertain a thought experiment along the lines of a geography lesson. Two worlds once separate have come together to form one new one. What I call a new "spiritual continent" is the convergence of two older worlds into a new reality. Think for a moment about the slow, gradual collision of a huge Pacific land mass into the

primitive American continent east of the Continental Divide. Geologists explain the physical characteristics of our western states in terms of precisely such a collision of tectonic plates. The violence of that encounter is evident in the height of the Rocky Mountains and in the jagged striations of ancient rock face pulled out of alignment or stood on its edge.

In our thought experiment, we are using the metaphor of shifting tectonic plates to suggest the consequences of the creation of a new world with vast new possibilities which is, however, also a product of powerful confrontation. The two worlds in question were the product of late medieval piety and post-Reformation theology. They became so familiar as distinct worlds apart from one another that we still have difficulty at times defining their new unity. But first, let's talk about these two worlds—the world of clerics and the world of the laity.

The clerical world was once at the very center of a Catholic understanding of the Church. Bishops and priests were ordained, above all, to offer the holy sacrifice of Mass. They were called *alter Christus*—other Christs. The popular imagination conceived of their spiritual power as the power of consecrated men to transform bread and wine into the Body and Blood of Christ. In a world otherwise devoid of sanctification, this mystery of Eucharistic transformation was the heart and soul of Catholic spirituality.

The Body of Christ finds its voice in song.

The Mass was the priest's Mass, and from it he gave the treasure of holy Communion to the laity. The laity were spectators at a sacred drama. Thus the clerical world can be summarized as a world of powers and privileges. By entering a severely circumscribed social environment and undergoing the transformation of ordination, bishops and priests became a spiritual elite—and a world apart. Ordination was seen as the sacrament of sacraments because all ministry seemed to derive from the ordained.

The lay world, by contrast, was a world of prohibitions and prescriptions. The 1917 Code of Canon Law defined the laity as the baptized who are neither ordained nor in religious vows. Their

canonical rights were defined in terms of receiving spiritual goods from the clergy. The great French theologian Yves Congar used to enjoy, somewhat mischievously, quoting an English cardinal's response to the question, "What is the position of the laity in the church?" The cardinal responded that the layman has two positions in the church: to kneel before the altar and to sit before the pulpit. Some readers are old enough to remember that the laity, enclosed within this ecclesiastical world of liturgical passivity and cultural obedience, nonetheless responded with deep faith in God and heartfelt commitment to the Church. They knew nothing different and were grateful for the comfort of their faith.

These two worlds, clerical and lay, although separate, were defined in terms of one another. Their separation was assured by certain assumptions upon which both of these worlds depended. These assumptions included the following ideas:

- Holiness comes to people from clerical acts of sanctification. People become holy through access to the sacraments, the sacramentals, and various rituals either led by or approved by priests. People in the lay world could not hope to be as holy as people in the clerical world, but they could at least seek some crumbs from the table of the clerics.
- The Eucharist (or, as it was called in those days, Holy Mass) is important especially as a miracle of transubstantiation. The focus of the Mass is the awesome change from bread and wine to the Body and Blood of Christ. Some people find Benediction of the Blessed Sacrament even more moving than the celebration of Mass (which is said, of course, in a foreign and ancient language). Eucharist is not about "us" but about "it."
- Lay action in the world is esteemed, in clerical judgment, "indifferent," almost insignificant without extrinsic blessing from the outside. In the 1920s, a movement called "Catholic Action" begins to stimulate lay witness to the faith in society. However, Catholic Action is imagined essentially as an "add-on" to the teaching and preaching of clerics rather than as a transformation through grace of the very significance of all kinds of human integrity in the world.

The import-export balance between

these two worlds was all one-sided. The clerical world was a world of rich patrons who possessed spiritual treasures by reason of their ordination, treasures essential to the salvation and happiness of the laity. On the other hand, the lay world was a world of clients who had no alternative to recourse to their clerics for the spiritual favors of forgiveness, wisdom, and sanctification. Looked at from today's perspectives, the clerics were people with answers, while the laity were people without a clue.

This was the Catholic world as it stood at the death of Pius XII. It was not a world notably restless or ridden with anxiety. People were grateful for a time of relative peace and prosperity, despite the unsettling concerns of the Cold War. Theologians had had a hard time in the Catholic Church since 1950, and the Vatican was suspicious of any "new theology." But the Roman Catholic Church was not seething with unrest at the death of Pius XII. So almost everyone was genuinely astonished when Pope John XXIII in 1959 announced his plans for an ecumenical council.

Pope John, while himself not trained as a professional theologian, was remarkably aware of the renewal currents in northern European theology. He was familiar with the new ideas in liturgy, biblical studies, catechetics, and ecumenism. He somewhat blithely explained his reasons for calling a Council as a desire to "open up the windows of the Vatican" and to bring the Church up to date. *Aggiornamento* was his new word.

The great courage of Pope John was to lead the whole Church on a spiritual pilgrimage that would carry it into unknown territory. That unknown territory is what I am calling here a "new spiritual continent." The imagery presupposes that the two older worlds didn't just disappear, but, by colliding with one another and fusing into a new broader reality, they both underwent a radical transformation. How can we describe this new spiritual continent, and what is its importance for us today?

The New Spiritual Continent of an Apostolic Faithful

A central contribution of the Second Vatican Council is its rediscovery of the sacrament of baptism as the life-long, dynamic consecration of the faithful. As the *Constitution on the Sacred Liturgy* puts it, "by baptism men and women are im-

planted in the paschal mystery of Christ; they die with him, are buried with him, and rise with him."² Adopting the theological insight of St. Augustine, the Council restores to contemporary theology the understanding of Christ as *totus Christus*—the whole Christ—our risen head along with all the members of the body.

A critical perspective of the liturgy constitution is expressed in its desire "that all the faithful should . . . take that full, conscious, and active part in liturgical celebrations which is demanded by the very nature of the liturgy, and to which the Christian people, a royal priesthood, a holy nation, a redeemed people, have a right and to which they are bound by reason of their baptism."³ The laity are no longer spectators but rather the active subject of the Church's liturgical action. It is not "Father's" Mass or "Father's" liturgy, but the liturgy of Christ—the whole Christ—offered at the right hand of God and embracing the active self-gift of all the members of the Body of Christ. All the members are agents of liturgical action at the table of the Lord.

The liturgy constitution's important insight into the baptismal priesthood of all the faithful is further developed by the *Dogmatic Constitution on the Church*: "The baptized, by regeneration and the anointing of the Holy Spirit, are consecrated as a spiritual house and a holy priesthood, that through all their Christian activities they may offer spiritual sacrifices and proclaim the marvels of him who has called them out of darkness into his wonderful light."⁴ The Council richly develops the biblical category "spiritual sacrifices" taken from 1 Peter 2: The faithful present their very selves as a living and holy sacrifice pleasing to God. Later the *Constitution on the Church* becomes very concrete in spelling out the nature of the spiritual sacrifices of the faithful offered along with the body of the Lord.

This is the theology of the whole Christ, rendered present on the altar in the mystery of the Eucharist. It includes the offering of the spiritual sacrifices of the members of the body along with the memorial of the death and resurrection of the body's head, who is Christ. The *Constitution on the Church* goes so far as to say that everything that the faithful do in the power of the Spirit becomes a spiritual sacrifice: "their prayers and apostolic undertakings, family and married life, daily work, relaxation of mind and



Banners of Christ and the Evangelists invite us to "Sing the Gospel to Life."



Philadelphia Core Committee Chairs (l-r): Eileen Groody, Ginny Chiodo, and Rev. Daniel E. Mackle (Borton Photo).

body, . . . the hardships of life patiently borne."⁵ These are offered along with the Body of the Lord, and, in this way, "the laity consecrate the world itself to God."

On this new spiritual continent, then, the focus of the Eucharist is not principally upon the bread changed into the Eucharistic Body of Christ but upon the people who become changed into the Mystical Body of Christ. Hans Urs von Balthasar even refers to this transformation of the faithful as a "second transubstantiation," for the very identity of the faithful is changed, making them "one Body, one Spirit in Christ."⁶ The Eucharist in its transforming power is the means of our sanctification. The building up of the Body of Christ in the world is the end or purpose of the Eucharist. The latter cannot happen without the former, but the Eucharist as means is given precisely so that a new people can be made alive in the Spirit of Christ.

Another glimpse of the culture of this new spiritual continent shows the dynamic role of the faithful in expressing the Church's engagement with the world. The *Decree on the Apostolate of Lay People* uses very clear and simple language: "Every man and woman may share in the saving work of redemption . . . so that . . . the entire world may be directed toward Christ. Every activity of the Mystical Body, with this in view, goes by the name of apostolate. . . . In the organism of a living body no member is purely passive: sharing in the life of the body, each member also shares in its activity."⁷

This strategic missionary role of the faithful is even clearer in some statements from the *Dogmatic Constitution on the Church*. Apostolic action flows from the grace of baptism itself. In an act of theological imagination that subverts the overwhelming clericalism of what we called earlier the "clerical world," this Constitution indicates: "The laity . . . are given this special vocation: to make the Church present and fruitful in those places and circumstances where it is only through them that it can become the salt of the earth. Thus, all lay people, through the gifts which they have received, are at once the witnesses and the living instruments of the mission of the church itself . . ."⁸ There is a missionary impulse to each and every Christian life. The frontiers of the Church's apostolate are not found under the rafters of the parish church but in the networks of its people.

Even as the bishops assigned to the Council's various commissions, assisted by some of history's greatest theologians,

drafted and refined the texts that finally became the documents of Vatican II, few understood the full implications of their work or the far-reaching consequences that it would have in the Church. It did become clear to them, however, that a century of historical work immersed in the ancient sources of the Church along with the experiences of renewal arising out of the liturgical and catechetical movements clearly pointed to this trio of pastoral perspectives: First, baptism is the essential consecration of Christians, and all other gifts and charisms flow from that. Second, priesthood in the Christian context is uniquely exercised by Christ in the court of heaven, and we become sharers in that priesthood through baptism. The ministerial priesthood is completely in the service of the common priesthood of all the faithful. Third, apostolically the Church exists essentially to fulfill the mission of proclaiming the good news of salvation to all the nations, and that apostolic charge is given to all the faithful. They are empowered to carry out that mission in lives meant to be fruitful in every dimension of their experience.

Baptism: Ministering to a Church in Transformation

After this detour through spiritual geography, we return to the fundamental question of the vocation of pastoral musicians in a Church in a state of transformation. If baptism, priesthood, and apostolate are the central themes that awaken a consciousness of the vocation of the faithful, they are also the themes that shape the vocation of the pastoral musician.

As directors of parish music, you are stewards of the Church's baptismal theology. It is your responsibility to name the grace of the new life that the Christian community celebrates together. We can affirm without any ambiguity that sacred music is more than ornamentation. But are we clear? Sacred music is the rite. It is the Mass—not something interesting done at the Mass.

The entrance song, responsorial psalm, Communion song, and meditations are neither entertainment nor diversions. They create the theological context that directly implicates the faithful of the assembly in the sacred action described in the Gospels and proclaimed in the Eucharistic Prayer.

When the parish community prays . . .

O let all who thirst, let them come to the water.

And let all who have nothing, let them come to the Lord:

Without money, without price.

Why should you pay the price, except for the Lord?⁹

. . . then we are being invited to own the astounding mystery of God's gift of grace and divine life, conscious that we have nothing to offer in return except our willing hearts. Likewise, we pray a song that summarizes our hope to be eternally gathered into the mystery of Christ through the Eucharist when we sing:

We remember how you loved us to your death,
and still we celebrate, for you are with us here;
and we believe that we shall see you when you come
in your glory, Lord.
We remember, we celebrate, we believe.¹⁰

How can we go the distance between a mind-numbing familiarity in singing such well-known texts and authentic prayer? Where do we begin in planting stable foundations for vibrant parish participation? Fortunately I know that others more experienced than I have offered and will continue to offer answers to that question. My point is this: there is a world of difference at issue: the difference between the priest's Mass and the parish's Mass; the difference between watching and offering; the difference between being a spectator and an agent in the work of Christ's priesthood; the difference between being caught in an over-familiar obligation and celebrating an unspeakable grace.

Two things may help here. The first may not be possible everywhere, given the time constraints in many parishes with a long roster of Sunday celebrations. But a brief, terse, centered invitation to the assembly to enter the theology of the sacred song, relating it to the mystery of the Gospel, can make a powerful impact. I still remember from thirty years ago, when Father Don Osuna was director of liturgy at the cathedral in Oakland, California, being genuinely moved by his briefing of the assembly before the beginning of Sunday Mass. He related the song texts of the Mass to the Gospel and really invited the assembly to pray them. The texts came alive. We can do this in a few minutes—minutes that have the potential to change the entire atmosphere of the celebration.

The other suggestion has to do with your own spiritual development as ministers. I suggest that one dimension of your preparation for your Sunday ministry should include praying over the Lectionary readings and the song texts that you have chosen for the Sunday celebration. Make them your own, that is, bring them into your heart. If they have become internalized and are really prayer for you, that will become evident to your musicians, to your fellow ministers, and to your people. It will be easier for the other ministers and the whole assembly to make sacred song a prayer if they can join you in your spirit of prayer.

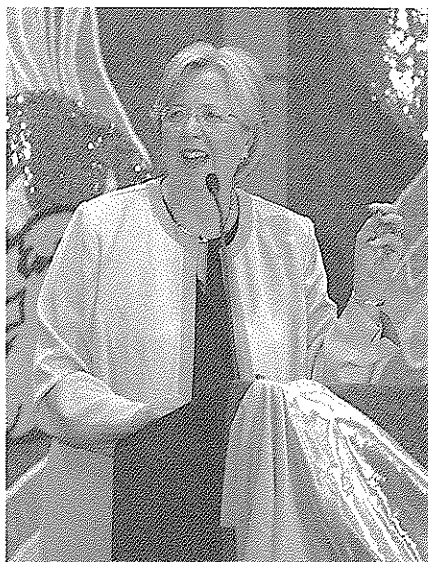
Ultimately, the Sunday celebration is the most potent means available to us to nurture the faith of the faithful. Many Catholics are undercatechized and oversacramentalized: They approach the holy mysteries without really understanding the profound conversion of life that they represent. In such cases, the sustained, wise, and judicious choice of texts for sacred song by music ministers is one of the best chances the Church has to catechize an unaware and complacent assembly.

Priesthood: The Truth of the Sacrament

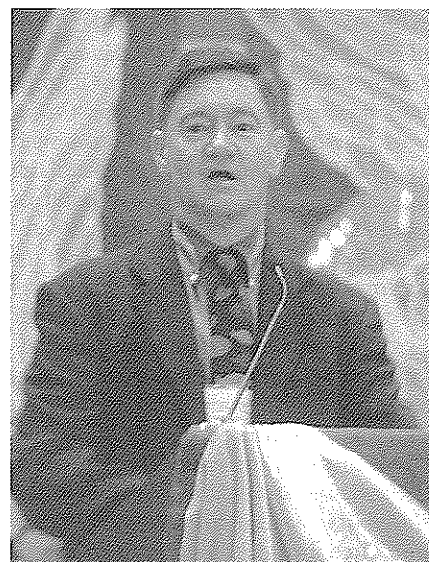
Another dimension vitally important for your ministry is the theme of priesthood. As we have seen, the faithful become linked to Christ's priesthood through their baptismal consecration. In the Eucharist, they offer along with the Body of the Lord the spiritual sacrifices of their own lives. The sacramental sign of Christ's gift of himself to them is his Body and Blood under the form of bread and wine. The sacramental sign of their gift of themselves to the Father in Christ is their song of praise under the form of the liturgical rite of the Eucharist. The logic of faith demands that the people who are God's people give themselves together in song.

You can see, can't you, that much more is at issue here than aesthetics? It is not the beauty of the celebration so much as the truth of the sacrament that is our concern. If the consecrated bread and wine are the sacrament of the first transubstantiation, the solidarity of the faithful in their Great Amen is the sacrament of the second transubstantiation—the transformation of these many hundreds of people into "one Body, one Spirit in Christ."

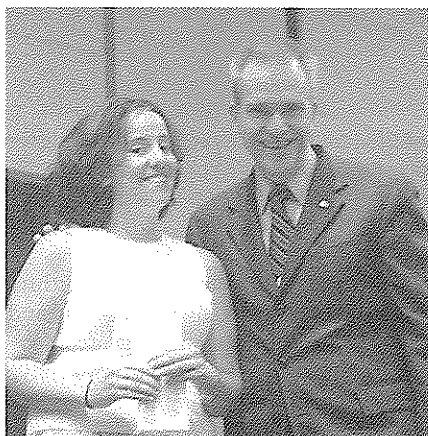
This sacramental reality represents



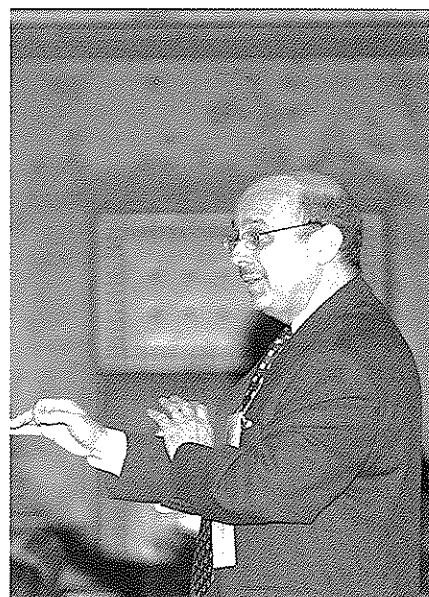
Dr. Elaine Rendler-McQueeney (Borton Photo)



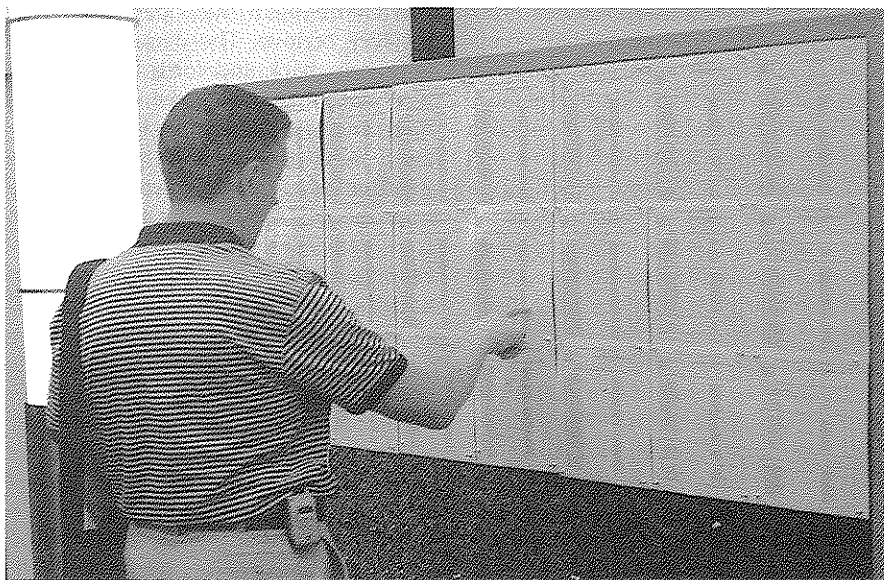
Dr. Robert J. McCarty (Borton Photo)



Above: Dr. J. Michael McMahon congratulates scholarship winner Meg Felice.



Right: Mr. Ralph Purri conducts the choir in a prelude at the Cathedral Church of Ss. Peter and Paul.



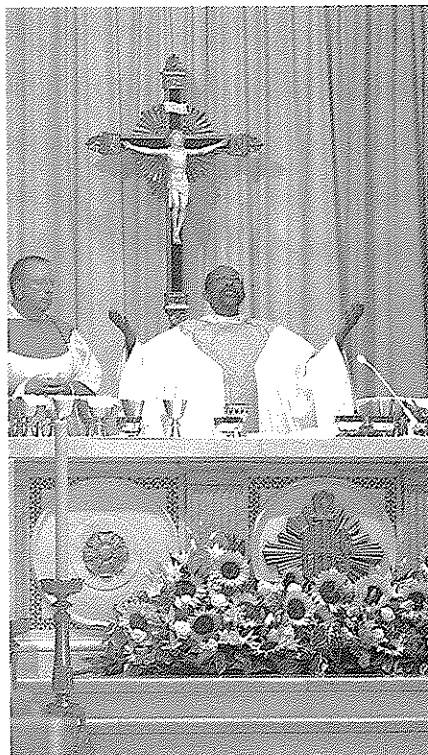
an immense challenge. Most of the faithful—indeed, most of the ordained—do not understand the sacramental significance of the Church's common voice of praise. Beyond that, except for those who already love to sing in public, most of the faithful have not acquired the habit of congregational singing. They positively resist it.

However, this theological reality is critical. Common song is the holy sign or sacrament of the redeemed people's solidarity in the Body of Christ. A catechesis about this theological reality needs to be honest enough to recognize that a kind of humility and surrender is required on the part of the faithful. Many lack the least skill in reading music or carrying a tune. Sheer brute rote memorization will be the only path for many of them into sacred song. But we must remember that this song is precisely the Church's tradition by which the faithful sacramentalize their gift of themselves to the mystery of Christ.

Allow me two observations about the song of the assembly. Communities differ, of course, so some of you may resist my ideas as unfitted to your experience. However, in my experience, many parishes make two mistakes relative to the most important chants of the faithful. (I include in this category the *Gloria*, the *Alleluia*, the *Sanctus*, the memorial acclamation, the Great Amen, and the Lamb of God.) First, they choose melodic materials too sophisticated for the musical culture of many in the assembly. And second, they vary the musical setting too frequently, so that it is difficult or impossible for the least skilled in the assembly to learn them.

We really need to think about this in terms of its theological implications. From an analytical liturgical perspective, something is missing from a celebration of Eucharist in which large numbers of those who have gathered to celebrate abstain from the common song of the assembly. That sacred common song is not only a symbol of the idea of solidarity in the body of Christ; it is the very instrument and vehicle of achieving the sacrament of that solidarity. It achieves what it signifies.

In some places, what will be needed is a setting of the "Holy, Holy" that is as simple and as familiar as "Happy Birthday." You know as well as I, however, that there are such settings inserted into larger polyphonic and instrumental backgrounds that can serve beautifully for moments of high ceremony. In any case,



Assisted by Deacon John Suplee, Monsignor Raymond G. East sings the Eucharistic Prayer at the Convention Eucharist (Borton Photo).

realistically, the voices of the faithful will need to be urged forward gently and patiently, without frightening people.

My other remarks in this context have to do with your role as minister. In his dialogue called the *Symposium*, Plato claims that for genuine love to come to exist on earth, there must be the mediation of what he calls a *demiurge* or *daimon*. The idea is that love belongs properly to the gods, and someone familiar with the ways of the gods must mingle with men and charm them into openness to the mystery of love. The demiurge is one who goes back and forth between the world of the gods and the world of humans and brings divine insight into society. I think of this image from Plato to describe your role of awakening the faithful to the solidarity of their priestly voice. It is such a wonderful metaphor precisely because it describes the ways in which your ecclesial action is exercised under the impulse of the Holy Spirit.

Familiar from experience with the ecstatic power of the Christian voice of praise, you dare to insist, against those who doubt, upon the irreplaceable power of sacred song. From your studies and your experience, you have been privileged to know the power of music and become skilled in eliciting a share in that

mystery from others. This is a true spiritual charism and a grace of leadership sorely needed for the Church in its present transformation. Out of their surrender to the solidarity of the Christian voice of praise, people come to a new experience of themselves. They are moved as never before to understand what it is like to feel incomplete without the fellowship of Christ's body. It is a true awakening. And the ministry of that awakening belongs to you: You are the demiurge.

Apostolate: Shaping Imagination

The last point that I will touch upon is the third part of the trio: apostolate. How do we transform people who have long imagined themselves spiritual clients of clerical providers into people who are conscious of their own gifts and spiritual powers? Once again, the work of your ministry will include the catechetical dimension. Your choice of sacred music will shape the imagination of the assembly.

We cannot enter into texts like these untouched by their meaning:

As a fire is meant for burning with a bright and warming flame,
So the church is meant for mission,
giving glory to God's name.¹¹

The Church's apostolic spirit pervades hundreds of liturgical texts:

To bring the glad tidings to the lonely,
to heal the broken heart,
You have anointed me.
To proclaim liberty to captives, release
to prisoners,
You have anointed me¹²

Such texts are particularly powerful when they are celebrated in tandem with Lectionary readings that proclaim the Gospel's charge to the disciples to accept their part in the mission of Christ.

There are, however, other ways in which your ministry facilitates the faithful's growth in apostolic spirit. The most obvious has to do with your leadership in building teams for music ministry in the parish or in your pastoral context. Through your vision, faith, skills, and zeal, you exercise a true pastoral role in the Church. Like all pastors, your leadership is often fraught with painful decisions concerning levels of competence, performance demands, coping with limited resources, encouraging the discour-



Youth participants lead Evening Prayer.

aged, challenging to a higher level, all the while genuinely caring for those who end up in your care. By leading your mostly volunteer musical forces to become musically adept and spiritually motivated, you are introducing many of the faithful to a life of ministry that is enriching both for them and for the parish.

Your sensitive pastoral leadership requires both humility and generosity. The humility is easy enough to understand: We can only work with what we have. However, the miracle wrought by pastoral musicians all over the country is this: that with an economy of means, by sweat and zeal and love, you produce glorious expressions of the Church's rich life of worship.

In addition, there will be places where you can offer an energizing and discerning ministry of leadership as a member of the parish's pastoral team. When you integrate your sensitivity to the pastoral issues we have been discussing into the planning and implementation of parish worship and education through your participation in staff meetings and staff interaction, you accept a powerful opportunity for building up parish life. You belong there, and when you are welcomed, you make a difference.

It would be unrealistic not to observe that these are extremely difficult days for parish priests. They are being stretched painfully both by the priest shortage and by the painful tensions among the clergy. It is no longer unusual for a single priest to be responsible for the pastoral life of two or more parish communities. They are aware of the disappointment that the people feel at the scarcity of their presence. They are frustrated to deny themselves more interactive, personal ministries like counseling and sacramental preparation because they simply cannot do as many things as in the past. They are

men who are giving themselves heart and soul, within the limits of their gifts and their history, for the life of the Church. In a particular way, I honor the parish priests who are active NPM members, sharing the vision of the sacrament of the Great Amen with their ministers of music. You are a priceless gift to the American Church.

Priests and music ministers make a strong team when they work together—especially in addressing the prophetic mission of the parish. Together, linking the texts of sacred song with the message of preaching and the Scriptures, these ministers build up a people alive to God's word and God's action. Ezekiel shows us the vision of God lifting up a new people from a field of dry bones (Ezekiel 37). That prophetic word of God is still alive in the Church—if we will listen and respond.

Who Would Have Imagined?

Whoever would have imagined that pastoral musicians would be called to serve in the role of trailblazers in the exploration of a new continent? Practicing scales, learning harmony and counterpoint, becoming adept at transposition, mastering improvisation, acquiring the expertise to blend twenty jagged voices into one smooth harmony: These are the elements of the pastoral musician's trade. Nothing about cartography, placating hostile natives, or marshaling volunteer troops on a journey into the interior. But, my friends, these are demanding times. And, believe it or not, you—in your own way—are ministers of the Word of everlasting life.

Remember that your choice of hymn texts is continuing faith formation for the faithful. Remember that the voice of praise of an assembly alive in song is a sacrament of the Church's self-gift to its God and Master. Remember that in significant ways you are both pastor to your musical teams and co-pastor along with your priest to the parish. Most of all, remember that you are doing this because the Spirit of God has called you to

do it. It is your vocation.

I have only one more thing to say. It is this: Thank you for saying yes to the Spirit of God. Thank you for being persons who have learned to find joy living on the edge of the possible. Thank you for growing in your craft. Thank you for inviting others into the Church's work of praise.

Your hours of planning, study, practice, and rehearsals are hidden from the eyes of almost everyone you serve. Your spiritual hunger for life-giving liturgies is a constant ache but a joy as well. Your integrity and your perseverance are the backbone of the many thriving liturgical music programs that you represent. Because of you, the U.S. Church has rediscovered that sacred song is not an anesthetic for painful rituals but the very instrument of the faithful's participation in Christ's priesthood.

Trailblazers that you are, you are moving progressively toward the interior of the new spiritual continent that is the emerging apostolic Church. There are still clergy and laity who have felt the bumps of a collision, but who have not crossed over yet onto the new continent. Their time will come. Meanwhile, blaze the trail, make it clear, and lead the way. The Church will follow you there.

Notes

1. *Vatican Council II: The Basic Sixteen Documents*, Austin Flannery, ed. (Northport, NY: Costello Publishing, 1966), "Constitution on the Sacred Liturgy," n. 83.
2. *Ibid.*, n. 6.
3. *Ibid.*, n. 14.
4. *Vatican Council II*, op. cit., "Dogmatic Constitution on the Church," n. 10.
5. *Ibid.*, n. 34.
6. For the idea of the two transubstantiations described here, see Hans Urs von Balthasar, *The Glory of the Lord: A Theological Aesthetics*, Vol. I: *Seeing the Form* (San Francisco, CA: Ignatius Press, 1982) 574-575.
7. *Vatican Council II*, op. cit., "Decree on the Apostolate of Lay People," n. 2.
8. *Ibid.*, "Dogmatic Constitution on the Church," n. 33.
9. John Foley, "Come to the Water" in *Gather Comprehensive* (Chicago, IL: GIA Publications, 1994), n. 502.
10. Marty Haugen, "We Remember," *ibid.*, n. 593.
11. Ruth Duck, "As a Fire is Meant for Burning," *ibid.*, n. 663.
12. Mike Balhoff, Gary Daigle, and Darryl Ducote, "You Have Anointed Me," *ibid.*, n. 676.

Forming Ministers to Serve the Assembly

BY PAUL WESTERMEYER

Musicians are raising some of the most important issues in the church today. When I was asked to make this presentation, here is part of the background material I was sent to understand the topic of this convention:

Various liturgical documents speak about the assembly as the primary ministers of the liturgy. Yet liturgical ministers tend not to think of ourselves as members of the assembly. However, we are . . . We need to reorient ourselves and see ourselves as members of the assembly.

Those few words isolate one of the central problems the church faces today. With some exceptions like this year's NPM Western Regional Convention, our schools, conferences, workshops, books, marketing, and mindsets often separate leaders and people into separate camps. We create leadership divisions in our schools, devise leadership techniques, make five-point programs, set up outcome-based pretensions, presume to predict the future, and then use our predictions to control the present with our private agendas, sell our products, send out fancy brochures, and re-make our worship on the basis of our cultural predispositions. No doubt most of this is done with the best of intentions, but it results in a split between leaders and people. It separates leaders from the as-

Rev. Dr. Paul Westermeyer is a professor of church music at Luther Seminary in St. Paul, Minnesota, and director of its Master of Sacred Music Program offered in conjunction with St. Olaf College. This article is based on his plenum presentation at the 2004 NPM Western Regional Convention in Phoenix, Arizona. An audio cassette of that presentation is available from Veranda Communications (see page thirteen in this issue).

sembly. It is our modern version of Gnosticism, where leaders presume to have the secret wisdom to solve our problems and where the assembly—the body of Christ, the people of God into which we are all baptized—is forgotten.

What makes this even more complicated is our culture of doublespeak. While emphasizing leaders and leadership, we nonetheless make fun of the leaders: the clergy, the musicians, and the offices they hold in the assembly. Rhetoric that pretends to highlight the people in fact treats them badly as well, because their office is also denied. Worship becomes a spectator sport in which leaders, with their own private agendas, entertain silent audiences and in which the baptismal identity of the people of God is lost to our consciousness. Words like “mission” and “evangelism” are hijacked to mean getting customers, making money, and propping up institutions that maybe should be allowed to die. Civil religion is in control. It has little or nothing to do with the *missio Dei* and the *evangelion* to which the church is called to attend.

To speak truth into the divisive doublespeak of our time has become the prophetic responsibility of musicians. Here are some of the things that need to be said. Musicians apparently have to say them, since they seem neglected elsewhere.

1) The assembly at worship is the *whole* church. All of us are part of it. We are all formed by the Word that is preached and the sacraments that are celebrated. That means that the preacher and the presider are formed by Word and sacraments *in the assembly*.

2) The assembly at worship is the *whole* church. All of us are part of it. We are all formed by the words we sing. That means the musicians who lead the song are formed by the words we sing *in the assembly*.

3) Leaders do not shape the assembly, or, if they do, they need to confess their sins. Word and sacraments shape the

assembly—the whole assembly, including its leaders.

Churches Visited

Let those three points hang there while we consider some examples of churches I have recently visited. (All of these examples are from actual visits. None is made up.) In parish one, the clergy person spotted me as a visitor when I walked in, immediately came up to me in politically correct dress (with his clerical collar off), and, though I came to keep the Paschal Feast and to pray, he made small talk. At the sermon he did the politically correct thing again: He walked all around but said nothing that related to the Gospel and its proclamation. Though the service was printed in the bulletin, the pages in the prayer book were clearly indicated, and the people knew the service from memory, at one point he nonetheless told us five times where the pages were. Though we all knew when to stand and sit, he had to tell us what to do, even though we were on the way up or down or already standing or sitting.

In parish two, worship was turned into a talk show. Every seven or eight minutes we got a commercial inviting us to contribute money for the new campus and church that were being built. All other churches were bad, but this one was good. “Give us your money.” See how this picture (pictures were displayed on the walls) shows how good such and such will be. “Give us your money.” All other churches are dying, but we will save the day. “Give us your money.”

Now, contrast those two examples with these two.

In parish three, it's the first service of a new pastor in this church. She has served a parish in another part of the country and just moved to this church. The folks know the liturgy very well and respond with enthusiasm (at an early

hour, but with a full church). The pastor respects the people by respecting the liturgy. She knows the service very well, but it's clear she has also done her homework. She had found out about the local practices and respected them. She proclaims the Gospel well, presides at the table well, and the people respond well with their parts.

Parish four is a church where a pastor had been there for many years. He also respects the people by respecting the liturgy. The pastor and people graciously take their parts. He preaches well and presides at the table well, with grace and simple dignity appropriate to holy things.

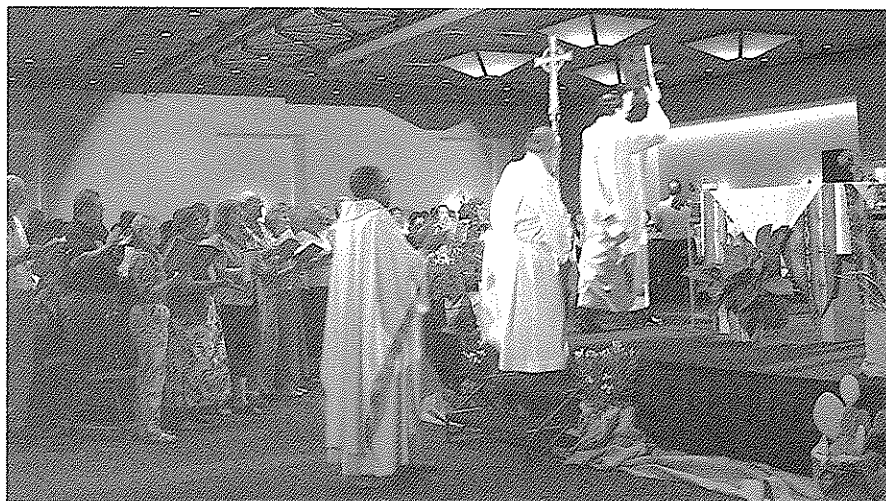
In all four of those churches I could tell you details that were "right" or "wrong," things that were "good" or "bad," but the details are finally irrelevant. The *perspective* is the relevant thing. In the first two examples, the clergy hijacked or destroyed the liturgy, took the people's birthright away, and turned the assembly of the baptized into their private audiences. In the second two examples the clergy were part of the assembly, who prepared for and respected their own roles and responsibilities as well as the roles and responsibilities of the rest of the assembly. In the first two examples clergy were separate from the assembly, trying to form communities in their images. In the second two examples the clergy were part of the assembly, shaped themselves by Word and table.

That's easy enough for us to see. But what about musicians? Musicians are no more exempt from the "turn the spotlight on yourselves disease" than the clergy are. The prophetic word needs to be voiced against us too. Here are some examples from the musical side. Each of the first three refers to several churches.

Example One: The organ is used as a barrier of sound against the congregation (loud or quiet, non-musical, without breath).

Example Two: Instruments, microphones, speakers, cables are lined up as a physical barrier and used as a sonic barrier against the congregation. (The rhetoric in these instances—whether spoken on behalf of organ or instruments—is almost always about the congregation, but the practice denies the rhetoric and imitates the doublespeak of our culture.)

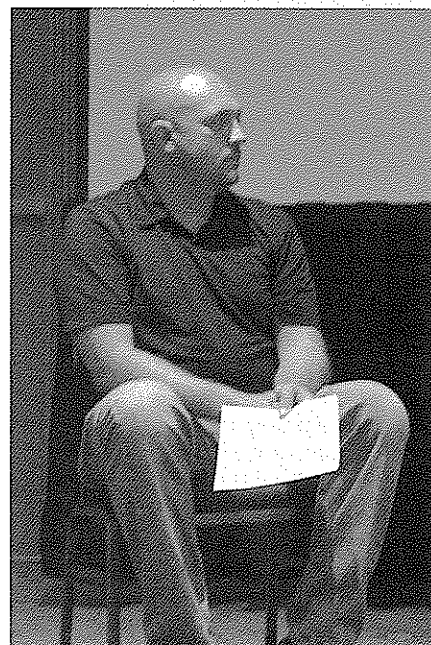
Example Three: A sexy lady on a stool with a band behind her and a spotlight above her is crooning about her feelings, night club singers with microphones dance across the chancel (stage) and use a "beat" to tell us about their feelings,



Convention Eucharist

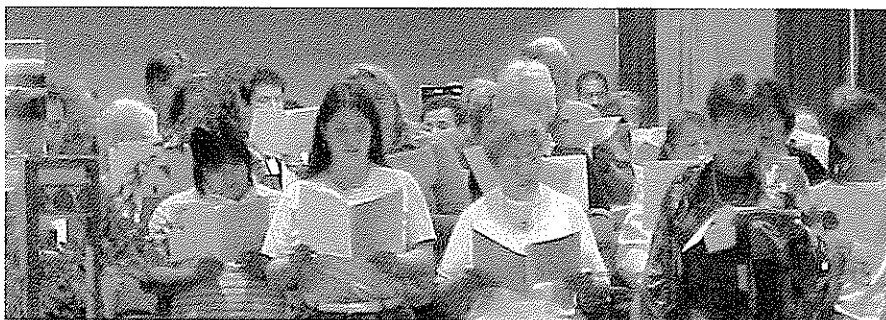


Above: Visiting the exhibits
Right: John Angotti



"This was my first convention, and I am so overwhelmed with information that I will need time to sort it all out before I know what the major benefit was. Or were: They are countless, I am sure."

A Participant at Phoenix





repeated commercials are given about buying the tapes the choir just made, plastic smiles are plastered on the faces of musicians with attempts to force eye contact during prayers or at the *Gloria* or the *Sanctus*.

Contrast those examples with these three.

An organist knows the lectionary, reflects it in his playing, and invites people to sing with appropriate introductions and harmonizations that are musical and fit the flow of the service, and the playing breathes with the people.

A director and her ensemble know how to back off from the microphones. They practice the people's parts and lead them with compassionate, musical care. The director and ensemble sing and play their own parts well, in a way that also fits the flow of the service.

The examples I've just given are from across the ecumenical spectrum. No group among us has a corner on sanity or insanity in our worship. We are all equally prone to the good and the bad. Here's another recent example that happens to come from a Catholic parish. The musician who just came to this church wrote that her choir thinks everything is about the music and especially about the former choir director. A choir member told her Christ is just a nice Western story, and the *Sanctus* needs to be a gigue. It's all pretty much meaningless except for the music. This is yet another attempt to hijack the liturgy by the culture.

This same musician, before she came to the parish she now serves, was kicked out of a Lutheran church where another version of the culture's religion had junked the liturgy in favor of a self-made Jesus and sales gimmicks. "Where do I start?" she asked. In the Lutheran example, there's no place left to start without radical surgery. When the worship of the church has been abrogated, you have to leave and let the place die until it re-joins the church or until a new reformation sets in or you figure out some way to be John the Baptist proclaiming the message in the wilderness. In the Catholic version or wherever the liturgy is intact, there is still an assembly to start with.

Where Do I Start?

"Where do I start?" is the question we all ask. From the First (Old) Testament right down to the present, each generation faces obedience, disobedience, faithfulness, unfaithfulness, belief, unbelief, and all manner of idolatry. The prophetic word of a remnant has been heard in each generation. It may be that musicians are called to voice it now. That word starts with this basic understanding: Leaders do not shape the assembly; Word and sacraments do, because God in Christ does—and that is how God in Christ through the Spirit chooses to address us.

That means God addresses us and calls us as the baptized community, not as individual leaders who try to make the community in our image, not as individuals who scoop out of the culture or out of the Bible our own private opinion. God calls us in assembly as community to sing around Word, font, and table.

There are implications to the way this call comes to us. We have vocations *in* this assembly when it gathers and *from* this assembly when it scatters. Our task here is to turn the prophetic word on ourselves and ask what the implications are for our vocations as musicians *in* the assembly. There are many. Let us consider four of them.

Music. Musicians are called to be musicians. The way we carry out our vocation is by means of music. That means for both the amateur and the professional (and the distinction is usually hard to make), for the part-timer and full-timer, there is work to do, musical work to do.

That work requires **studying** music—its various periods, styles, contexts, history; how music is put together; how it developed; how humanity has explored and deployed the sound of the universe as we find it in God's creation of the harmonic series; how cultures other than ours have explored that sound in the same harmonic series. This study is a remarkable source of inquisitive inquiry. It holds ever new surprises. It stimulates the scholar and the novice. It can be

viewed in its vastness or pursued in little details. Church musicians are called to the study. Early or late, the time to begin is now.

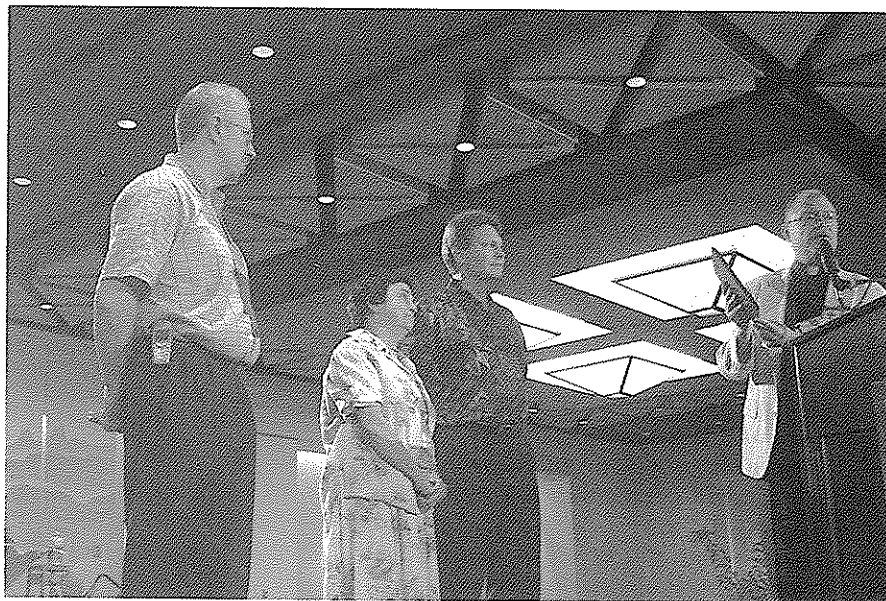
Church musicians are not only called to study music, we are called to **practice**. We are not students who live in some theoretical world. Church musicians are students who practice—the most practical people in the world. Our practice is informed by study, and our study is informed by practice. Church musicians *do* something: sing, play, conduct. All of that has to be practiced. Talent is nice, but it's not enough. The musical vocation requires the practice of music—the doing of the "practical," that is to say, what is attained through practice.

Church musicians are called to **compose**. Very few of us are called to be Hildegard or Josquin or Palestrina or Bach; few of us are called to be professional or even amateur composers. But all church musicians are called to compose, that is, "to place together," as in the

God addresses us and calls us as the baptized community, not as individual leaders who try to make the community in our image.

derivation of the word "compose"—com = together + poser = to place: "to place together." We are called to place together what is appropriate, right, good for our time and place, for our assembly. You are the musician in your assembly, and no one else holds that vocation. You "place together" what the people of your assembly will sing. You may write music. If you do that, you do it with the finest craft you can muster. But in the choices you make you are always "composing," "placing together" what you think is best for the community you serve—and that leads to planning.

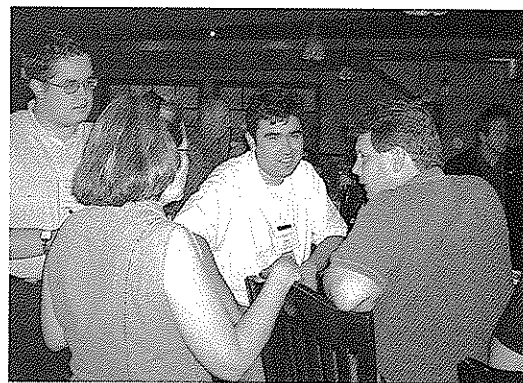
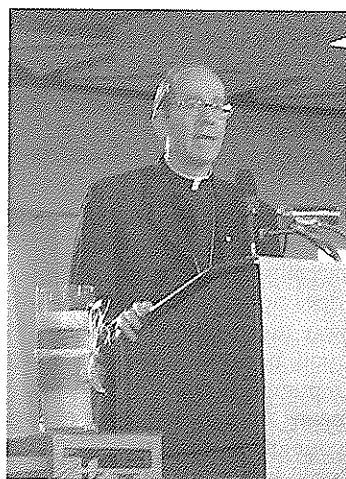
Planning. The musician's vocation in the assembly is not pulling stuff out of the hat willy-nilly at the last minute. The musician's vocation in the assembly requires the hard work of careful planning. Planning makes it possible for individual musicians and ensembles to practice, which makes it possible for them to be prepared, which means the rest of the assembly can be treated with the respect it deserves. Planning can take place in various ways, but however it is done, the musician needs to be part of the



Rev. Paul Colloton, OP (right), presents the NPM Koinonia Award to Core Committee Chairs (l-r) Rick Hardy, Sister Anthony Poerio, IBVM, and Steve Raml.



"Sacred Beginnings" Concert with the San Antonio Vocal Arts Ensemble (SAVAE)



Left: Bishop Thomas J. Olmsted of Phoenix speaks at the Closing Event.

musical planning. For churches with amateur or professional musicians, part-time or full-time musicians, music needs to be chosen and prepared with the musician's participation. There are many ways to plan and many schemes for sharing the planning. Such details are for another presentation, except to note that no one scheme will work everywhere. It should be said here, however, that it is best to have music planned a year in advance, or at least several liturgical seasons in advance. But what will you plan? That leads to point three.

Theology. If the musician is to serve the assembly well, she or he will know everything possible about the Bible, church history, theology (which can be used narrowly but also describes this area broadly), worship, the lectionary, the liturgy and its details: what God in Christ through the Holy Spirit is up to. This study is parallel to musical study. It is a vast resource, which also invites detailed investigation. It is part of the musician's vocation—amateur or professional, part-time or full-time, one who knows a lot or one who knows a little. This marvelous feast of materials is out there, waiting for us to tap. Whatever you may or may not have done up till now, start somewhere—anywhere—and be led into this stimulating set of resources. Without tapping into it you are an island, an individual, a lone ranger. With it you are part of the assembly that for the last several millennia—back to the First Testament and the witness of the people of the First Covenant—has been at this before the throne of God. The musician's vocation is to join the assembly—the musical and the theological one—to know the minutes of the past meetings, to know the wisdom (and mistakes) our sisters and brothers in Christ have given us, to know the story: the big story.

This is the story of God in Christ through the Holy Spirit. We access it through the assembly where God has chosen to be present with grace, among those who preceded us and those who live now in our place and in other places. It is the story of the church catholic.

The church catholic has many parts. It takes flesh in particular traditions. Your job as Roman Catholic musicians is to know the Roman Catholic part. You need to know and be responsive to the whole ecumenical mosaic also, but the church catholic is not a Gnostic phantom or a disembodied spirit. It takes incarnational shape in traditions. You have to know

your tradition. But that still is not enough. There is another story we need to know: the story of the people we serve.

People. We need to know the story of people: not just any people, but the people in our parish in their local, parochial being. There are two parts to this story.

The first part of the story describes what our particular *time* is like. What are the world, the culture, the institutions, the dress, the technology, the means of communication, the marketplace in the time when we live?

The second part tells what our particular *place* is like. What are the stories of our particular assembly? What are their joys and sorrows? Whose son just died in Iraq? Whose grandfather or great grandfather died in one of the twentieth century's wars and is still remembered? Where does this community come from? One place? Many places? Where are this community's roots? Who are its people? How do they talk? How do they walk? Where do they work? What are their rhythms? What are their patterns of speech, of daily life, of seasons? What are their family structures like? Who are their friends? What music do they know?

It is not enough just to know those things. Just as they know about and practice music, church musicians also have to know about their people *and* treat them well with pastoral care. This is not about phoniness and plastic smiles. It does not mean you have to be a certain kind of personality. It simply means we need to care for the other—what any Christian is called to do for the neighbors: Love them.

One can learn all sorts of things about this. It's the stuff of pastoral care. That also is worth knowing and studying. But knowledge is finally not at issue here. The practice of concern for the other is at issue. Like musical practice, it is something we do: a practice we embody, a continual daily task. It means being with people at coffee hours, learning about them not by prying but by living with them—living with their joys and sorrows (which takes time and suggests the importance of long tenures). It does not mean doing the pastor's job. It means doing the musician's job of *listening* to the people, *hearing* them, and caring for them musically.

That does not mean either capitulating to every musical need some people push on you, nor does it mean pushing your own pompous self-righteous agendas. It means helping the people sing. Neither your job nor the pastor's job is to make people happy or unhappy. Your



job is to serve them from the inside of the assembly out. For the pastor that means preaching and presiding. For the musician that means helping them sing.

The vocation of the musician as part of the assembly is to be a musician, to plan, to know the catholic story through a particular tradition, and to know a parochial story and serve its people.

In Our Beginning Is Our End

That is where you start. It is also where you continue and where you finish: as part of the assembly, carrying out your particular musical vocation in and for the assembly. The assembly deploys other people with other vocations to do other things. The assembly deploys the musician to do musical things. The faithful musician does them in and for the community and finds the most amazing surprises in the process.

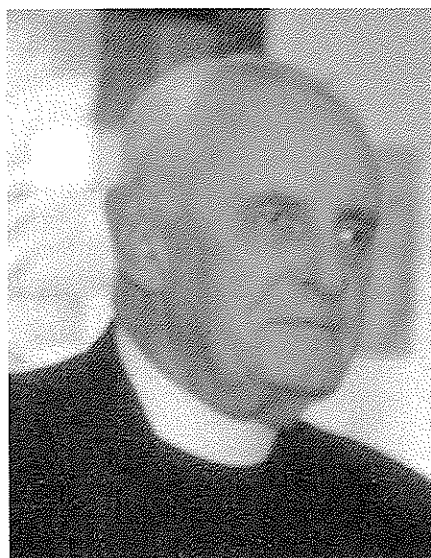
There are many snares today, as always. The fierce marketing and individualism of our culture are our particular snares. The assembly called church and the various vocations it spawns—the musical ones among them—sets before us gracious hospitality as an alternative to marketing. It breaks the Babylonian captivity of our bondage to putting everybody and everything up for sale. That bondage has been nailed to a tree. That tree is for us the tree of life. And from it comes forth our paschal song. Musicians are responsible to help the assembly sing that song around Word, font, and table. And, curiously enough in our generation, musicians who do that and ask about it at conventions like this speak a prophetic word.

As always, it is not a word everyone wants to hear. Yet it frees us to be who we are: the Body of Christ graced by God through the Holy Spirit, who—in Word, water, bread, and wine—gives away life with a song to sing. Take the gift and sing it with your people. That is your life and holy calling as part of—not separate from—the assembly.

Far from Turning Back

BY FREDERICK R. McMANUS

Rev. Msgr. Frederick R. McManus, a presbyter of the Archdiocese of Boston, ordained in 1947, is an emeritus member of the canon law faculty at The Catholic University of America. He has served as an officer of The Liturgical Conference, a consultor to the pre-conciliar U.S. Bishops' Commission on the Liturgical Apostolate, a peritus at the Second Vatican Council, a consultant to the Consilium for implementing the Constitution on the Sacred Liturgy (1964-1970), a charter member of the ICEL Secretariat, a representative from ICEL to the Consultation on Common Texts, the first executive secretary of the Secretariat of the U.S. Bishops' Committee on the Liturgy (1965-1975), and a former president (1979-1981) of the international scholarly association Societas Liturgica. In "retirement," he continues to serve as a permanent staff consultant to the Bishops' Committee on the Liturgy.



Monsignor McManus

To begin with, let me say how very pleased, flattered, and grateful I am to receive this year's *Jubilate Deo* award from the National Association of Pastoral Musicians. Having been present at the creation of the association as a member of its board of directors in the early days, I consider this the happiest of occasions, and I take advantage of the opportunity to praise warmly the achievements of this body and the distinguished group of past awardees—and to praise above all the genius and commitment of my good friend Virgil Funk.

When Michael McMahon wrote to me in mid-November last year, I noticed especially the terms of the award, given "to a pastoral musician or a non-musi-

cian who has made an outstanding contribution to the liturgical life of the Church." Whatever may be said of the second category, without any qualification I do confess to being a non-musician. Yet when I share in the Christian liturgy, I sing with warmth and enthusi-

When I share in the Christian liturgy, I sing with warmth and enthusiasm, with communal zeal, and loudly.

asm, with communal zeal, and loudly, despite my musical deficiencies, which have been all too obvious over the years. I have long offered as compensation my strong pastoral promotion of music in our renewed liturgy.

The choice of the adjective "pastoral" in the association's name delighted me from the very beginning. For me, as for you, it means a broad and inclusive dimension, an invitation by church musicians, themselves already highly compe-

tent, to those who exercise every other kind of ministry in church celebration. The common breadth and the common enthusiasm have been maintained in the association over the years in programs, meetings, and its journal that I have happily welcomed and followed these many years.

Contemporary Appraisal

Before I make a few pertinent points directed to our common concerns, it is almost impossible to avoid some contemporary appraisal of things liturgical, and this I offer gladly and positively.

Today there exists, in high and low places within the Catholic community, a body of "restorationists" and "traditionalists." It is a body that I suspect remains a small minority, however misguided and certainly noisy. Hundreds of examples of their disaffection could be mentioned. One is the complaint that a "Protestant doxology"—the doxology which antedates Protestantism by a millennium and more—has been added to the authentic Lord's Prayer. I mention this one example not to belittle the naysayers but to say that thousands of sound liturgical reforms were happily introduced by conciliar decree of Vatican II.

The complaints may be easily dismissed as attacks on the Second Vatican Council and its two bishop presidents—John XXIII and Paul VI—and, indeed, on Pius XII, who had already agreed to principles of liturgical reform before the Council was even imagined.

Today I mention this attack—this dissent, as it were—only to make a further point: We should recognize, once for all, that the Church has moved forward liturgically in ways from which it cannot retreat. These include the noble simplicity restored to the core Roman liturgy (varied, flexible, and eclectic as it remains), celebrations in the (preferable) vernaculars, a vastly richer and improved

Monsignor McManus was unable to be present at any of our conventions this year. His response to the Jubilate Deo Award was read in Chicago by Dr. James Savage, a member of the NPM Board of Directors; in Philadelphia by Dr. Michael Connolly, chair of the NPM Board; and in Phoenix by Ms. Dolly Sokol, a representative from the NPM Council.

proclamation of the Scriptures, familiar and welcome ritual changes, at least a firm principle and starting point of inculturation, and, above all, participatory involvement of everyone in the Christian community at prayer, and on, and on. (Perhaps, in memory of the great rubrician J. B. O'Connell, himself a disciple of Lambert Beauduin, we should substitute "sharing" for "participating" now and then, to avoid excessive transliteration.)¹

We may regret the weaknesses of recent "official" developments, such as current attempts to diminish the roles of laity, to mechanize the language of liturgy, to canonize as Roman a liturgy that is Franco-Germanic as much as Roman, and to legalize narrowly the openness of the great council to adaptation and inculturation. In its totality, however, the positive far surpasses all else, and no door has been closed. If we have reached a plateau of liturgical reform, we should now move forward and upward.

The Concerns of Pastoral Musicians

Next, in response to your kindness and with my repeated thanks, may I propose some matters pertinent to the concerns of pastoral musicians. Each one deserves further elaboration.

Doubtless the story in John Cornwell's *Breaking Faith* is true: There is a parish where the height of the Christmas liturgy is the singing, at the words of institution, of "Happy Birthday to you . . .

happy birthday, dear Jesus . . ."² Doubtless too, this kind of banal, bizarre, "schmaltzy populism" can be matched in many other places. Yet I am going to draw just the opposite conclusion from the expected one and propose that the liturgical renewal of song and music has demonstrated tremendous development and progress. Every alleged weakness or aberration can easily be matched by manifold positive signs in the living communities of Christian worshipers.

1. We may begin by remembering—and by proposing—a regular rereading of the brief sixth chapter of the conciliar constitution on the liturgy, always in the context of the whole document. In principle and in norm, it formally affirms a basic openness to "all forms of true art," now with the characteristic of full participation or sharing by the Christian assembly—a point made almost repetitiously in the paragraphs of that sixth chapter and throughout the constitution. The quality of church music demands this openness and breadth and diversity. It should be a positive and welcome invitation to musicians and choirs and assemblies.

2. Next we should mention, as a positive sign of progress, the deep contrast with our recent past, especially in ordinary American parishes. Sociological studies or anecdotal recollections would help, but the truth is simple enough: Aside from cathedrals and very exceptional parishes, aside from some monasteries and seminaries, the liturgical music fifty years ago was far inferior to what we possess today.

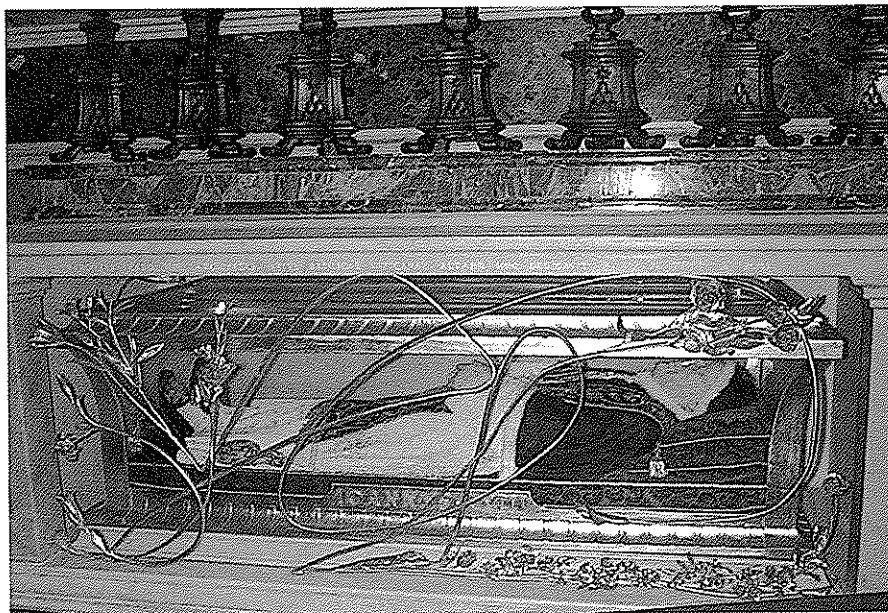
Commonly in those days, there was a single sung Sunday Eucharist of modest quality in a parish (with, by the way, very few communicants) along with a "children's Mass" with hymns of modest quality. Even in the exceptional community, the occasional use of classical polyphony was chosen almost to distort the structure of the mysteries—with an elaborate and lengthy *Sanctus*, for example, and a *Benedictus* after the words of institution. This might sometimes have been music of high quality, but it was more suited to a religious concert and was often a disproportionate distraction from the Eucharistic action.

Aside from cathedrals and very exceptional parishes, aside from some monasteries and seminaries, the liturgical music fifty years ago was far inferior to what we possess today.

All this has changed for the better. The situation at the beginning of this new millennium is far, far different. Even where choirs were dissolved, despite the injunction of Vatican II and the style of every reformed liturgical book since, choirs seem to have recovered their role. They enjoy and appreciate a happily supplementary role of leading and supporting the congregation of God's people in song—a fundamental function rediscovered after Vatican II.

3. The entirety of chapter six of the *Constitution on the Sacred Liturgy* is essential and worthy of contemporary discussion, article by article, even sentence by sentence. In such a reading, we come to see the designation of liturgical music as "necessary or integral" and as "ministerial" and then, more concretely, these words: "Therefore sacred music will be the more holy in proportion as it is more closely connected with the liturgical action, whether it adds delight to prayer, fosters unity, or confers greater solemnity upon the sacred rites" (112).

This is an instance, especially in the basic clause, "in proportion as it is more closely connected," where the conciliar pronouncement builds upon past pronouncements and enlarges them in a much more nuanced way. Perhaps it may be compared to the constitution's refinement and, again, enlargement of the central ecclesial understanding of liturgy itself: not merely communal worship by



The tomb of Blessed John XXIII in St. Peter's Basilica, Vatican City



Convention Eucharist at the Cathedral of Ss. Peter and Paul, Philadelphia

Jesus and his people, as in the encyclical letter *Mediator Dei*,³ but primarily sanctification by God—all done in sign and sacrament.

The quoted passage from the constitution offers a critical test for liturgical music and its goodness: its close or closest connection with the service itself, with the action or activity, with the rite. Again this is where blessed progress may be seen, where the sanctification of God's people and their response together with the Head are signified by the sign of accompanying song: by music.

4. I will not attempt to survey the new musical work that has appeared in the generation since Vatican II. It has created the precious "church music" of liturgical renewal. An instance of such an effort is Paul Ford's *By Flowing Waters: Chant for the Liturgy* (Collegeville, Minnesota: The Liturgical Press, 1999). It offers for parish use a style both traditional and freshly applicable or practical in our vernacular liturgy. This collection, of very high quality, offers a new life to our use of the psalms; it opens just one more contemporary liturgical door.

5. Let me finally sing the praises, as it were, of the National Association of Pastoral Musicians itself for both its annual

Far from turning back, far from hesitating or standing still, we move forward and upward.

meetings and its publication *Pastoral Music*. The positive achievements—and the numbers of members who gather together for meetings—are the surest evidence of progress. Bold liturgical inculturation—including the breadth of pastoral music—has not been embraced with much official enthusiasm in recent years, certainly not in the stalemate and worse of *Liturgiam authenticam* and *Varietates legitimæ*. But inculturation and progress cannot be denied. And, as we develop the present strengths of a reformed liturgy, we can look to a bright future for the Association.

Far from turning back, far from hesitating or standing still, we move forward and upward. We see liturgical music as the movement of the Holy Spirit of God in the Church.

Notes

1. Canon J. B. O'Connell is probably best

known for his revisions of *Ceremonies of the Roman Rite Described*. First compiled by Father Adrian Fortescue and published in 1917, this book was the standard ceremonial manual in English for nearly fifty years. Father O'Connell revised it several times after Fortescue's death in 1923, and the final edition was published in 1962, on the eve of the Second Vatican Council. By the way, this 1962 edition was republished in 2003 by St. Michael's Press to meet growing demands for commentaries on the older Roman Rite.

Dom Lambert Beauduin (1873–1960), a Belgian liturgist and ecumenist, was ordained to the presbyterate in 1897 and became a Benedictine in 1906. His 1909 address, "The Liturgy Should Be Democratized," to the Malines Congress of Catholic Action is considered one of the key foundational moments of the modern liturgical movement. In the same year, he began the journal *La Vie liturgique* (since 1911 titled *Les Questions liturgiques*). Five years later, he wrote the manifesto of the twentieth century liturgical movement, *La piété de l'Eglise*. A retreat that he preached to the French clergy in 1942 led to the establishment of the Centre de Pastorale Liturgique in Paris, and he was an esteemed advisor to Blessed Pope John XXIII.

2. John Cornwell, *Breaking Faith: Can the Catholic Church Save Itself?* (New York: Penguin Books, 2002).

3. Pope Pius XII, encyclical *Mediator Dei*, November 20, 1947.

Pastoral Musician of the Year

The Presence of a Pastoral Musician

BY RAWN HARBOR

Three people were honored this year as Pastoral Musician of the Year: David Haas, Lee Gwozdz, and Rawn Harbor.

David is the director of the Emmaus Center for Music, Prayer, and Ministry; campus minister and artist in residence at Benilde-St. Margaret High School, St. Louis Park, Minnesota; and the founding director of the Music Ministry Alive! formation program.

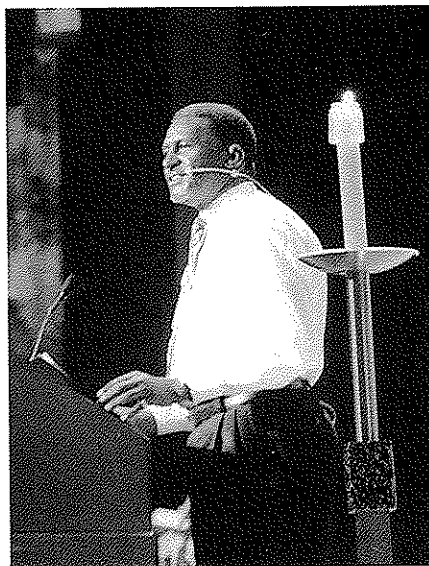
Lee is the director of music at Corpus Christi Cathedral in Corpus Christi, Texas, and the principal pops conductor of the Corpus Christi Symphony Orchestra.

Rawn is the director of music and liturgy for the Franciscan School of Theology in Berkeley, California, and liturgy director at St. Columba Parish, Oakland. He was one of the compilers of GIA's African American Catholic hymnal, *Lead Me, Guide Me*.

David Haas was present at the Central Regional Convention, and Lee Gwozdz was present at the Eastern Regional Convention. Because of a trip to Africa, Rawn Harbor was unable to be present at the Western Regional Convention, but Monsignor Ray East read these reflections from Mr. Harbor on receiving this award.

I am deeply honored to receive this award. Selection by a group of peers is the highest praise one can receive in the liturgical vineyard of the Lord. This award means that the body of work I have done for three decades has value, magnitude, and—most important—validity. The worth of recognition can be fully realized only when it merges with the values and concerns of a conscious and actively engaged community. It is then that recognition is sweet; it inspires. It is with this realization in my heart that I can graciously say “thank you.”

It has long been my contention that a pastoral musician cannot accomplish that “foretaste of the heavenly liturgy” of which the *Constitution on the Sacred Liturgy* speaks (n. 8) without being “present.” This presence is not just for a given moment or exercised only within the confines of a liturgical experience.



Rawn Harbor

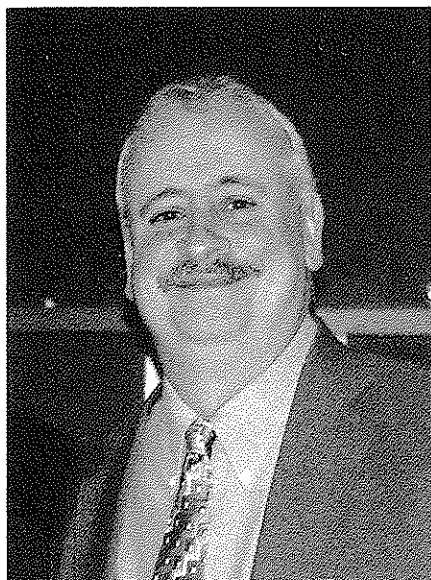
No, the liturgical musician must aspire to the New Jerusalem day after day, month after month, year after year and must strive to make excellence commonplace in everyday life. This quest must sing through the geography of human life. It may best be described as melismatic, because our musical vocation aids the members of our congregation to deal with life's divergent paths and constantly changing directions. God allows the pastoral musician the privilege of being an agent of transformation through the healing power of music—the universal language.

Our worship is not so much created for God (who needs nothing beyond the divine being) as it is created for humanity's need by other human beings under the inspiration and direction of the Holy Spirit. This is why the Constitution describes liturgy's two goals as “human sanctification and God's glorification” (n. 10). To assist and to participate in this sanctification and glorification, I have tried to be “present”—fully conscious and actively engaged in every formational moment of my life. I strive to

bring the critical awareness thus gained to musical engagement within the liturgical assembly. The holy people of God are engaged in an enterprise in which their actions, words, gestures, and sounds are for the dual purpose of giving praise to an awesome God and serving as the vehicles of God's transforming grace. Within the liturgical event, the community must embody oneness with God, with Christ, and with each other in the unity of the Holy Spirit. Music is the “glue” that works coherently with the proclaimed Word, and together they weave a wondrous tale of God's power, Christ's paschal mystery, and the transforming work of the Spirit.

The work of the actively engaged pastoral musician, then, becomes critical in the proclamation of our multivalent story. The contour of a melody, the strength and passion of its delivery, and the use of appropriate music must have as their platform an undergirding of thoughtful preparation. God's story must be alive for us, and reflection on that story must commingle with musical skill and scriptural insight. Scriptural transformation of the assembly and our graced quest for transcendence require such acute attention. It is part of our vocation to give such undivided attention, so that the “outer me” and the “inner me” show up at the same time to offer “full participation . . . both in body and in mind, a participation burning with faith, hope, and charity” (*General Instruction of the Roman Missal*, n. 18). At least, I strive to be present to the task in its fullness. (And, I hasten to add, appropriate liturgical presence requires that, as a pastoral musician, I understand the forms and functions of the other liturgical ministers in the assembly.)

As an African American Catholic musician, I must not only be aware of the rubrical and liturgical interests of our Church but must also bring the artistry and skills of the



David Haas



Lee Gwozdz

traditional Black church to Catholicism. This is who I am; it is part of what I am. It is also a "must" need within the multicultural Catholic Church with its concern for diversity. I must blend, bend, and adapt the genius of this cultural and religious heritage to the confines of Eucharistic and non-Eucharistic celebrations. I am constantly made aware of the values of solemnity and sobriety when I revisit the general norms for worship, but I am likewise compelled and informed by the demands of liturgy and culture to negotiate and make ready use of the physicality and spirituality of traditional Black music.

The liturgical musician must aspire to the New Jerusalem day after day, month after month, year after year and must strive to make excellence commonplace in everyday life.

Full, conscious, and active participation is not merely an abstract idea suitable only for discussion in lofty liturgical circles; this liturgical "philosophy" must become a lived reality. As a musician, I know that the poetic and dialogic oratory found in the Black church must be translated and transmitted suitably through a broad range of music. I must, therefore, be grounded in spirituals, hymns, anthems, Gospel, and metered music, and this music must make a constant appeal to the feelings of the gath-

ered assembly. It must engender a sense of enjoyment or psycho-social satisfaction within that assembly.

But music is not an isolated phenomenon in worship: It is a form of prayer and must have a suitable liturgical space. In other words, the entire environment must be in sync with the demands of authentic celebration. True, music is a key element in transmitting the eminence of God, but it is not the only art used to animate the assembly. Treated pastorally and coherently, however, music will complete its task by becoming an agent of healing, by engendering comfort, by quickening the imagination, and by becoming a causal element in individual and corporate spiritual transformation.

The constitutive elements, words, and actions of the liturgy should demonstrate and foster ongoing catechesis, that is, an ever-developing education and formation in values and meanings ascribed to a community's pattern of experience. The liturgical event is a community event, and education within the liturgical celebration is necessary, but it cannot be done didactically. If a homily, for example, is to be successful as a formational tool, it will accomplish its task by fulfilling some of the expectations of the gathered assembly. If music is to be successful in formation, it must perform a task that goes beyond itself. Not only are the words and the music important, but also the inner promptings within the musician must be present to the drama that is the liturgy, if the music is to form the assembly. This is no easy task. Somehow, through the medium of human com-

munication, music must be made to engulf the hearts and minds of the assembly.

I have learned, moment to moment, year to year, to recognize that there are some things I must unlearn and others that I must use differently because of this living entity called liturgy. I have changed music in midstream because I have recognized that a selection or an approach that ministered effectively last year—or last Sunday—will not adequately vest or serve the present liturgical moment well. As a pastorally sensitive liturgical musician, I have tried to apply appropriate prescriptions that both fit and deepen the liturgical experience of the gathered assembly.

As I said at the beginning, I am deeply honored by this award. To all those who were part of the selection process, I offer thanks. The work you do continues to amplify the goodness of God to the world through the medium of music. Being a pastoral musician continues to challenge and change me. I gladly allow myself the openness to accomplish this change from Sunday to Sunday in the midst of the liturgical assembly. Through this recognition, I am changed again. I am eternally grateful and will drink deeply from the well of gratitude for all that God has allowed me to accomplish through the gift of music. More important than any other task, however, is the challenge to be present. I will show up for the task that has been given to me.

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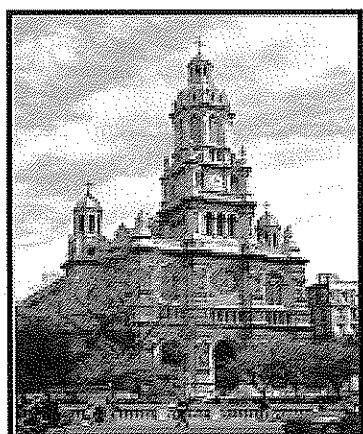
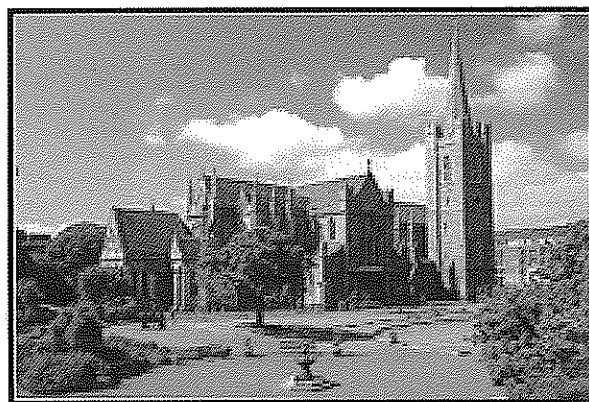
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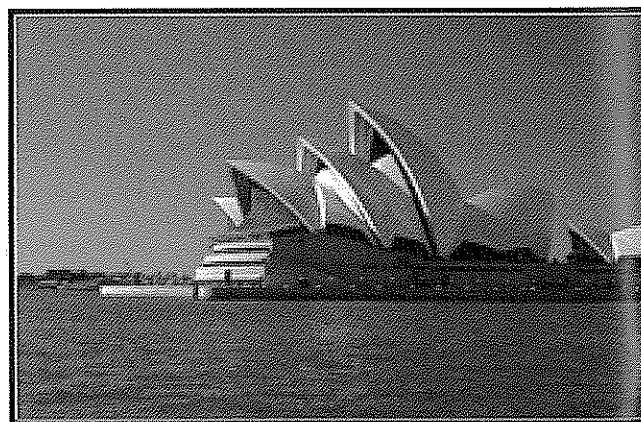
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seeking a full-time (will consider part-time) director of choir/music to direct a formal choir and handbell choir of more than fifty members, coordinate music at other liturgies, and assist with liturgical planning. Must be proficient in keyboard, choral conducting, and bell choir and have knowledge of Catholic liturgy and music. Responsibilities include planning liturgies, rehearsing and directing the choirs, training cantors, and consulting with other musicians and staff in planning. Qualifications include bachelor's degree in music or liturgy or commensurate experience. Please send cover letter, résumé, and salary requirements to Father Steve Kunkel. HLP-6345.

CALIFORNIA

Director of Liturgy and Music. St. Bonaventure Church, 5562 Clayton Road, Concord, CA 94521. Fax: (925) 672-4606; e-mail: richard.mangini@stbonaventure.net. Suburban parish community of 2,700 families in central Contra Costa County, Diocese of Oakland, California, seeks a full-time director of liturgy and music with skills in contemporary liturgy planning, coordination of liturgical ministries, development of choirs, and music selection, working collaboratively in a pastoral staff. Requirements: proficiency in organ and piano performance, choral conducting, computer skills, working pastorally with a wide spectrum of people, Spanish-speaking desired. Parish to include future Catholic school. Salary and benefits commensurate with education, experience, and skills. For further information and to request a detailed job description, please contact Father Richard Mangini, Pastor. HLP-6343.

COLORADO

Pastoral Music Director/Elementary School Music Teacher. St. Paul Catholic Church, Attn: Beverly Martin, 9 El Pomar Road, Colorado Springs, CO 80906. Phone: (719) 471-9700, ext. 2704. Fax: (719) 471-3009. E-mail: bmartin@stpauls.net. Full-time position, parish of

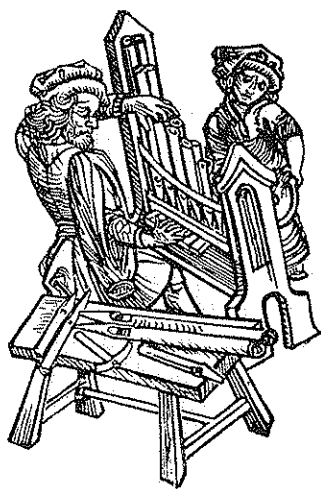
1,000+ families. Requires a minimum BA in music with strong keyboard and conducting skills and a lived knowledge of Catholic worship. Colorado teacher certification highly desired. Responsible for choral conducting for ages K-adult; cantor training; keyboard, acoustic piano, and organ accompaniment; teaching music to grades K-8; weekly school Mass; and two annual music productions. Must be versed in varied musical styles and be willing to motivate musicians at all levels of proficiency. Good communication, administrative, and team building skills are required. This position offers benefits and a salary commensurate with experience. HLP-6355.

DISTRICT OF COLUMBIA

Director of Music Ministry. Nativity Catholic Church, 6000 Georgia Avenue, NW, Washington, DC 20011. Diverse but predominantly African American parish seeks full-time director of music ministry. Responsibilities include planning and overseeing music for weekend liturgies/holy days; directing two adult choirs (traditional and Gospel) and one youth chorale; teaching congregation new music; participating as member of parish liturgy committee. Knowledge of Catholic liturgy, competence with organ and piano, familiarity with diverse musical styles are important. Salary negotiable, commensurate with education and experience. Send résumés to Mr. James Clayton. HLP-6328.

FLORIDA

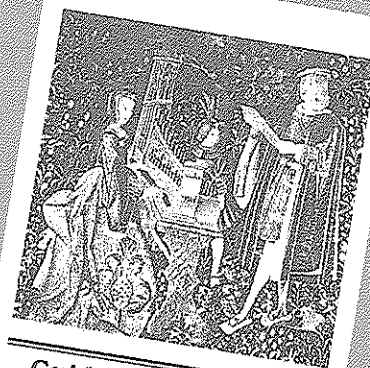
Organist/Pianist. St. Thomas More Catholic Church, 10935 South Military Trail, Boynton Beach, FL 33436. Phone: (561) 737-3095; fax: (561) 737-8697. Full-time, immediate opening for large parish located in sunny Palm Beach County. New, four-manual Allen Renaissance organ, new Yamaha Clavinova, and Young Chang baby grand piano. Qualifications: strong organ/piano accompaniment proficiency/performance, music degree and/or equivalent experience



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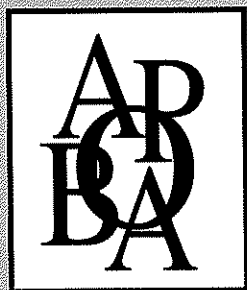
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accompanying in Catholic parish, and appreciation for both traditional and contemporary styles of liturgical music. Accompany five weekend liturgies and all holy days, parish choirs, and all rehearsals. \$25,000 plus health and diocesan benefits. Additional income from 100+ funerals and 45+ weddings a year. Cover letter, résumé, demo tapes and videos (if available), and names/numbers of three references to Matthew Farmer, Director of Music. HLP-6332.

Director of Music Ministry. Cathedral of St. Jude the Apostle. Director of music for Sunday Masses, weddings, funerals, weekday Mass, holy days, weekly novena, and Benediction. Responsibilities include directing three adult choirs and three youth choirs, recruiting/training members/cantors. Must be knowledgeable/experienced in Vatican II liturgy and documents. Requirements: keyboard and choral skills, ability to work with other instrumentalist(s), an eclectic sense of liturgical music, service as ex-officio member of the diocesan liturgical commission, and involvement with diocesan liturgies. Excellent salary and benefit package. Send résumé and references to Douglas Reatini/Search Committee, c/o Diocese of St. Petersburg, PO Box 40200, St. Petersburg, FL 33743. HLP-6351.

Minister of Music/Organist. St. Thomas More Parish, 2506 Gulf Gate Drive, Sarasota, FL 34231. E-mail: STMSRQ@aol.com; website: www.sttmore.org. Full-time position with benefits available October. Active, singing, contemporary, 1,700-family parish seeks creative and versatile music minister. SATB adult choir, contemporary choir, and handbell choir, using Gress-Miles pipe organ and Steinway grand piano. Desired background includes: 1) strong spirituality, 2) experience with contemporary and traditional musical styles, 3) experience and competence on organ, 4) ability to work with pastoral team, 5) ability to find and recruit performers for yearly concert series. Competitive salary commensurate with experience. Please mail or e-mail letter of inquiry with résumé and references to Search Committee. HLP-6363.

ILLINOIS

Assistant Bilingual Music/Choir Director. SS. Cyril and Methodius Catholic Community, 608 Sobieski Street, Lemont, IL 60439. Phone: (630) 257-2776; fax: (630)



257-9372; e-mail: larryatcm@aol.com. Part-time position for bilingual (Polish and English), self-motivated, creative musician skilled in choir direction and voice with strong translation and leadership skills. Keyboard skills strongly preferred. Responsibilities include coordinating two weekend Polish Masses, regular devotions, holy days, special bilingual/Polish liturgies, weddings, funerals; directing Polish choir; recruiting and developing Polish cantors; participating in liturgy planning; developing second Polish choir. Requirements: Understanding of Catholic liturgy as celebrated in Archdiocese of Chicago; ability to work collaboratively with parish staff and volunteers; ability to read music; bachelor's degree (music or theology preferred); five years experience in church-related setting. Salary commensurate with experience. Send inquiries/resumé to Father Larry Lisowski. HLP-6342.

INDIANA

Music and Liturgy Director. St. John the Baptist Catholic Parish, 625 Frame Road, Newburgh, IN 47630. Phone: (812) 853-6181; fax (812) 853-6182. e-mail: lyndap@stbnewburgh.org. Established, vibrant parish and school with more than 1,600 families in Newburgh, Indiana, is seeking a full-time music and liturgy director. The director coordinates the five weekend and seasonal liturgies; schedules and trains liturgical ministers; rehearses and directs a variety of adult and youth choirs; and collaborates with other musicians, staff, and the parish liturgy committee. Must be proficient in organ and keyboard skills and have knowledge of Catholic liturgy and music. Salary commensurate with education and

experience. Must be a practicing Catholic. Send cover letter, résumé, and salary expectations to Search Committee. HLP-6367.

KENTUCKY

Liturgy/Music Director. St. Joseph Church, 702 West Broadway, Mayfield, KY 42066. Active, involved parish of 450 households seeks pastorally sensitive person with knowledge of and love for Roman Catholic liturgy. Competence in voice or an instrument, choral direction, and cantor training is expected. Must possess good communication skills and be able to coordinate and provide formation for all liturgical ministries. An appreciation for both traditional and contemporary styles of music is required. Advanced training in theology, liturgy, and music is required, as is computer literacy. Salary and benefits commensurate with qualifications and experience. Send résumé, three letters of recommendation, and three professional references to Father Tony Jones, Pastor, at the above address, or call the Office of Music, Diocese of Owensboro—(270) 683-1545—for more information. HLP-6334.

Director of Music. Holy Cross Church, 3612 Church Street, Covington, KY 41015. Phone: (859) 431-0636; fax: (859) 431-6917. Part-time position for active, involved 680-household parish seeking pastorally sensitive director to provide and maintain quality music settings for the celebration of liturgy. Select/plan music for three weekend parish Masses, sacramental celebrations including Christmas and the Triduum, first Communion and confirmation liturgies, and other special events as needed. An appreciation for traditional and contemporary styles of music required. Competency in voice and keyboard instrument (organ and piano), choral direction, and cantor training expected. Must possess good communication skills along with computer literacy. Benefits and salary commensurate with skills and experience. Send résumé to above address, attention Music Search Committee. HLP-6360.

MICHIGAN

Music Minister. St. Joan of Arc Parish, 22412 Overlake Drive, St. Clair Shores, MI 48080. Phone: (586) 777-3670; fax: (586) 774-5528; e-mail: resume@sjascs.org; website: www.sjascs.org. Our dy-

namic, suburban, Roman Catholic community seeks a degreed professional who can lead in traditional and contemporary song, playing both piano and our 2,552-pipe Casavant organ. Duties include four weekend and four weekday Masses, school liturgies, funerals, weddings, and seasonal programs. Responsibilities include direction of volunteer cantors, three adult choirs, and two children's choirs. This full-time, salaried position with benefits and stipends offers tremendous opportunities for creativity and collaboration with a friendly parish staff. HLP-6354.

MISSOURI

Director of Music. Immaculate Conception, Springfield, MO. Phone: (417) 887-0600; fax: (417) 887-0027. Full-time position in 1,400-family parish. Responsible for music at three or four weekend liturgies, director of cantors and four choirs, and involved in school liturgies. Lovely two-manual, twenty-two-rank 1981 Schantz pipe organ. Salary commensurate with experience and qualifications. Benefits and health plan available. Fax résumé to Father Lewis Hejna or call for more information. Position available since August 15. HLP-6349.

NEBRASKA

Director of Liturgy and Music. St. Leo Catholic Church, 1920 North 102nd Street, Omaha, NE 68114. (402) 397-0407; website: www.stleo.net. Urban parish of more than 1,800 families seeks practicing Catholic with adequate education/experience in liturgy and liturgical music. Responsibilities include direction and coordination of music and musicians for five weekend liturgies, holy days, weddings, funerals, special events; coordination and training of liturgical ministers; creation of a parish liturgical committee; working collaboratively with clergy, parishioners, volunteers, and professional staff. Music ensembles include adult choir, children's choir, bell/chime choir, and cantors. Strong keyboard/vocal skills preferred. Salary and benefits commensurate with experience. Send résumé and three professional references to Father Harold Buse, Pastor, at address above. Position available since August 1, 2004. HLP-6330.

Director of Music Ministries and Liturgy. St. Isidore Church, 3921 20th Street, Columbus, NE 68601. Phone: (402) 564-

8993. Parish of more than 1,200 families seeks full-time director with degree in music/theology/liturgy. Instruments include Allen organ, Baldwin grand piano, and two-octave Schulmerich handbell set. Responsibilities: provide leadership for morning school liturgies, four weekend liturgies and other liturgies, weddings, funerals; direct adult choir (twenty), children's choir (fifty), teen choir (fifteen), adult handbell choir (seven), and cantor program (twenty-five). Strong keyboard/vocal skills preferred. Salary and benefits commensurate with experience. Send résumé to Father Joseph Miksch, Pastor, at address above. Position available immediately. Position will be considered open until filled. HLP-6344.

NEW JERSEY

Organist/Accompanist. St. Thomas the Apostle Church, One St. Thomas Plaza, Old Bridge, NJ 08857. Phone: (732) 251-4000; fax: (732) 251-4946. Experienced accompanist needed for this large suburban parish in Central New Jersey. Responsibilities include accompanying three weekend liturgies, various liturgical feasts/celebrations throughout the year, and all choir/cantor rehearsals. Parish is blessed with a well-established choir of thirty-five adults, four cantors, and a children's choir. While it is not necessary to have a working knowledge of the Catholic liturgy, the applicant should be comfortable with a variety of liturgical music styles (traditional/contemporary). Parish has a fourteen-rank Peragallo pipe organ and a grand piano. Position available immediately. Send or fax résumé to C. W. DeCarlo. Students invited to apply. HLP-6364.

PENNSYLVANIA

Music Director/Organist. St. Michael Lutheran Church, PO Box 178, Unionville, PA 19375. Phone: (610) 347-1696; fax (610) 347-0148; e-mail: saintmichaellc@aol.com; website: www.St-Michael-Lutheran.org. Parish is seeking a person with strong communication, interpersonal, and organizational skills to lead a variety of liturgical programs. Part-time position to direct three choirs and play at church services. St. Michael is located in southern Chester County and is a growing congregation of more than 200 family units. Please send cover letter and résumé to the attention of Thomas Swift. HLP-6329.

TEXAS

Assistant Director of Music Ministries. St. Mark the Evangelist Catholic Church, 1602 Thousand Oaks Drive, San Antonio, TX 78232. Phone: (210) 494-1606; e-mail: dothamlin@stmarkevangelist.com. Full-time. Seeking energetic and collaborative individual for parish of 4,000+ families to serve with DMM on pastoral team with intergenerational music ministry. Degree: music/liturgy or equivalent. Experience in Catholic worship with excellent service playing skills a necessity. Instruments: Rodgers electronic (fundraising for pipe organ) and 7'6" Kawai grand piano. *Gather Comprehensive* hymnal. Salary: \$26,000 with full benefits. Weddings and funerals extra. For an information and interview requirement packet, please contact: Dot Hamlin, Pastoral Administrator. Deadline: November 30. HLP-6365.

Assistant Director of Music/Organist. Prince of Peace Catholic Community, 5100 W. Plano Parkway, Plano, TX 75093. Phone: (972) 380-2100; fax: (972) 380-5162; e-mail: mconrady@popplano.org; web-site: www.popplano.org. Part-time (ten to fifteen hours) position for 2,800-family parish committed to communal worship in the spirit of Vatican II. Accompany two weekend liturgies, choir rehearsal, direct children's choir, and conduct ensembles as needed (negotiable). Candidate should be comfortable with a variety of musical styles. Salary based on education and experience beginning at \$15,000. Send cover letter, résumé, and references to Michael Conrady by October 25, 2004. HLP-6366.

VIRGINIA

Music Teacher. All Saints Catholic Church, 9300 Stonewall Road, Manassas, VA 20110. Parish (4,800 families) and school (550 students) seeks talented, motivated individual to teach classroom music (K-8), direct parish and school liturgical choirs (each fourth through eighth grade), and collaborate with an excellent staff and faculty in a positive, supportive parish where the liturgy is the center of the community's life. Virginia teacher certification, leadership experience in Catholic liturgy, and piano or organ skills required. Send résumé and references to Music Search c/o Father Bob Cilinski at above address. HLP-6341.



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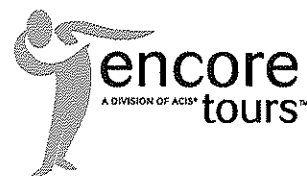
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Pastoral Assistant for Liturgy and Music. St. Gabriel, 1150 Mitchell Avenue, Port Orchard, WA 98366. Community of 1,200 households on the beautiful Kitsap Peninsula seeks full-time staff member with responsibility for liturgy and music. Strong theological and liturgical education. Commitment to the spirit of Vatican II. Knowledgeable about the best in traditional and contemporary Catholic repertoire. Team ministry. Excellent collaborative and communication skills required. Proficiency: pipe organ, piano, voice. Recruit/train cantors, adult/youth choirs, liturgical ministers, liturgical commission. Three to five successful years of parish ministry preferred. Salary and benefits in accord with Archdiocese of Seattle guidelines. Send résumé/references to Search Committee. HLP-6352.

WEST VIRGINIA

Director of Music/Organist. St. Anthony Church, 1017 Jefferson Street, Follansbee, WV 26037. Phone: (304) 527-2286; fax: (304) 527-2548. Parish of more than 800 families seeks talented, energetic individual to continue the development of current music program. Responsibilities include overall planning and coordina-

tion of parish music program, direction of adult choir, re-forming the handbell choir, and continued cultivation of active worship in parish. Four weekend liturgies, holy days/holidays, funerals, and weddings. Candidate should be skilled accompanist on both organ and keyboard, must work well with other musicians/instrumentalists, and possess experience and knowledge of the Roman Catholic liturgy as well as a variety of musical styles appropriate for liturgy. Excellent salary/benefits commensurate with experience. Send or fax résumé to Father Leonard Smith. HLP-6340.

WISCONSIN

Director of Music Ministry. Saint Patrick Catholic Church, 434 North Main Street, PO Box 400, Cottage Grove, WI 53527. Phone: (608) 251-7857; fax: (608) 839-3593; e-mail: info@st-patrick-parish.com. Part-time (seventeen to twenty-one hours/week) position available immediately. Active, growing, 577-family parish in East Madison area. Key leadership role in music development. Active, musical participation at all Masses is goal. Select/coordinate music for three weekend Masses (both contemporary and traditional styles); establish youth and adult choirs; recruit, train, develop, schedule

volunteer cantors/other volunteer parish musicians. Keyboard and choral conducting skills essential. Qualified candidate will be baptized, practicing Roman Catholic with an understanding of post-Vatican II liturgical documents and commitment to "full, active, and conscious participation" of choir/assembly in Catholic liturgy. Send résumé and references to Msgr. Raymond N. Kertz. HLP-6331.

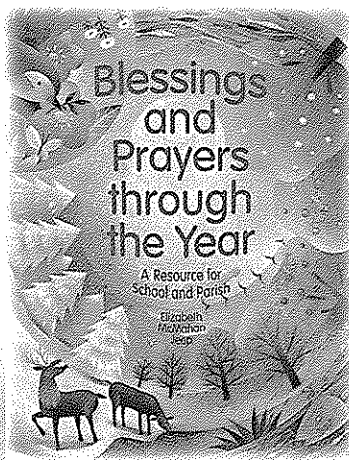
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Music Education

You know the essay assignment: What I Did During My Summer. What did you do to improve your skills and understanding? Share your new learning and your improved skills with other music educators in your area and with the members of your local NPM chapter. Here's what many members of the NPM Music Education Division did this summer.

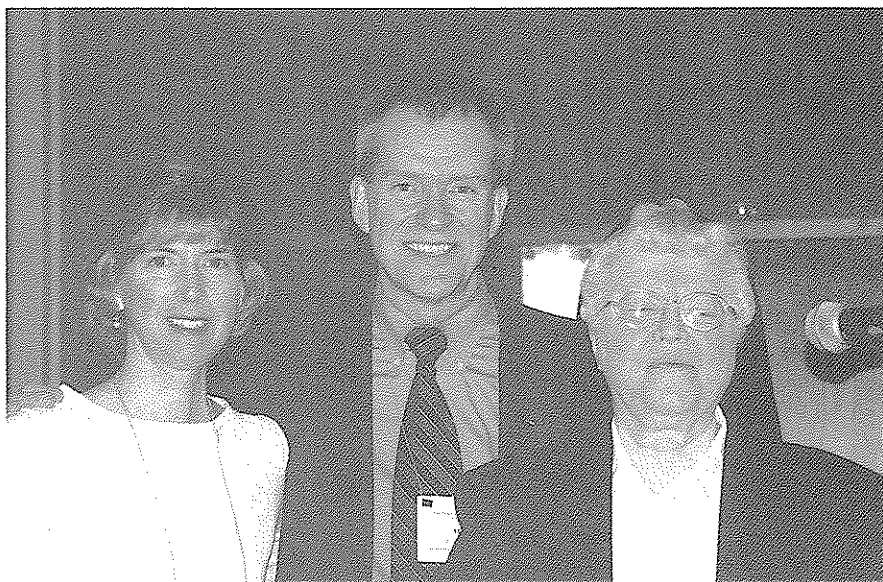
Music Educator of the Year

Sister Lorna Zemke, OSF, DMA, a longtime member of NPM and its Music Education Division, was honored on July 1 as Music Educator of the Year by the Music Education Division's Board of Directors during the NPM Central Regional Convention in Chicago. Sister Lorna, an internationally recognized teacher of the Kodaly-Adam music education method, is the director of graduate music studies and Kodaly Music Education Programs at Silver Lake College in Manitowoc, Wisconsin.

Sister Lorna's outstanding contributions to music education began in the 1960s, when she and Katinka Daniel, her assistant at San Roque School in Santa Barbara, California, developed an American adaptation of the Kodaly concept of music education. After completing her master's degree and her doctorate at the University of Southern California, Sister Lorna spent six months in Hungary researching the origins of the Kodaly approach, and she wrote several publications based on this method of music education.

In 1971, Sister Lorna became chair of the Silver Lake College Department of Music, which soon became a premier training school for classroom music teachers. An experienced teacher at all education levels, Sister Lorna has taught undergraduate and graduate courses and has presented workshops, clinics, demonstrations, and lectures throughout the United States and abroad for more than twenty years.

Sister Lorna is particularly known for offering her help to music educators at the undergraduate level and for men-



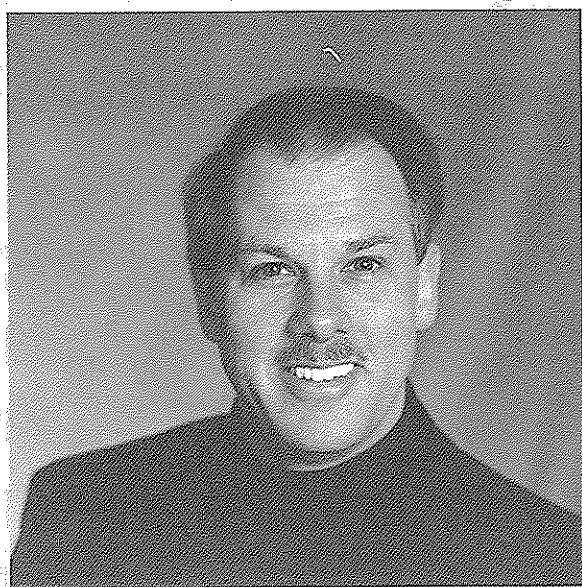
Barbara Varian Barrett, past president of the Music Education Division Board of Directors (left), and Dr. J. Michael McMahon congratulate Sister Lorna Zemke.



Cynthia Taggart leads a session for music educators at the pre-convention Music Education Day in Philadelphia.

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toring music educators studying in the master of music program. She is noted for establishing several programs in music education at Silver Lake College and in other places. These include the certificate programs in Kodaly music education and especially "Music for Tots" and "Love Notes"—a program for parents of unborn infants—which have attracted the attention of the medical profession and have been brought by music educators to Korea and Malaysia.

Sister Lorna has received many honors and awards for her service, leadership, and performance. The world of music education has benefited greatly from her numerous articles and books. And now we are able to say: Congratulations, Sister Lorna Zemke!

Pre-Convention Days

Music educators attending the pre-convention sessions in Chicago and Philadelphia were treated to many exciting ideas. Mark Friedman and Janet Vogt presented "Exploring the Liturgical School Year" in both cities, and participants discovered new ways of making connections between classroom experiences and school liturgies.

The Central Regional Convention in Chicago also gave participants an opportunity to learn from Teresa Schroepfer, whose session—"Shaping the Song with Spirit and Skill"—illustrated strategies for working with the child's voice. Her sessions explored Kodaly-based techniques that develop lifelong singing skills for children and adolescents in the classroom, choir, and church.

Participants in the pre-convention program at the Eastern Regional Convention (Philadelphia) were treated to a session by Cynthia Taggart: "Developing the Musically Independent Child." Through hands-on participation, they experienced ways to encourage and increase development of the musically independent child using principles of audiation.

Breakouts

Music educators in Chicago gained knowledge and experience in hiring a music teacher (Barbara Varian Barrett); developing rhythmic skills through movement (Cynthia Taggart); translating instrumental skills from school to liturgy (John Dunphy); and the connections among preachers, teachers, kids,



Nanci Flesher leads a breakout session at the Phoenix Convention.

and music (James Marchionda, OP). The Philadelphia Convention provided sessions in translating instrumental skills from school to liturgy (John Dunphy) and the ways technology and music can work together (Catherine Galie). In Phoenix, Nanci Flesher helped participants understand how music education can happen in parishes without schools, and Tracy Lake showed educators how to build musical skills through dance and song.

Institute: Music with Children

Twenty-eight music educators and children's choir directors gathered in North Canton, Ohio, July 21 to 23 to attend the NPM Music with Children Institute. There were separate tracks for children's choir and music in school, but the participants also shared some common sessions and, of course, worship. The presenters—Rev. Paul Colloton, OP, Mr. Michael Wustrow, and Sister Pat Giljum, CSJ—offered sessions on liturgical music for music educators, vocal techniques, and repertoire.

Upcoming


The November issue of *Catholic Music Educator* will include suggestions for Catholic Schools Week (January 30–February 5, 2005) and the second part of an article on children's changing voices. Watch for it!


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OPENING PRAYER

God our Father,
every year we rejoice
as we look forward to this feast
May we welcome Christ as our
and meet him with confidence
who lives and reigns with you
one God, for ever and ever.

or

God of endless ages, Father of
we keep vigil for the dawn of

Chapter News

From the Council

One of the topics that surfaced at this summer's "Chew and Chat" sessions at the Regional Conventions concerned the chapter discount for conventions. Some people have found the details of this discount confusing, causing chapters to miss the opportunity to attend the convention at a lower cost. Since establishing a clear timeline for this offer seems to be a problem at the heart of the matter, let's look at a sample timeline using this year's Philadelphia Regional. The deadline for registering for the chapter discount in Philadelphia was May 15, 2004. Here's what might have happened (or should have happened) before that date:

January 2004:

Convention brochures were sent out by the National Office.

February 2004:

Chapters invite members to register together and benefit from the chapter discount (and remind members not to send their registration directly to NPM!).

April 3:

Members notify their chapter that they wish to register together. Since the discount is determined by the number of registrants (e.g., 10-19 members = 10% discount; 20-29 members = 15% discount), it is crucial to have an accurate count of participating members.

April 17:

The chapter notifies members about the exact discounted registration fee. (Members are told to fill in their registration forms completely and use this amount on the advance registration line. Members send checks to the designated person, writing individual checks to the chapter, designated parish, office, or person—but not to NPM.)

May 1:

The chapter receives individual/parish checks and completed registration forms. The chapter sends all the forms and one check covering all the registrations together to the National Office.

May 15:

The NPM National Office receives the envelope from the chapter containing the registrations and the check.

This sample timeline was created using dates two weeks apart. Chapters can create their own timeline. Be creative around Holy Week and Easter, when folks don't respond! While it may take a year or two to get the hang of it, using the chapter discount can save money, and it does work!

Here's another successful model: Collect the advance registration fee listed on the brochure from members who want to register as a chapter, but put the extra money (what you receive beyond the final discounted registration fee) toward a chapter dinner during the convention, a donation to the NPM Annual Fund, or a similar good cause. This eliminates the extra step of notifying members what the exact discounted amount will be. If your chapter hasn't made use of the chapter discount, try it for Milwaukee, and let us know how it works!

From the Chapters

Arlington, Virginia

On February 21, 2004, the Arlington Chapter hosted a Youth Choir Festival at Paul VI High School in Fairfax. Each of the ten participating choirs performed two of their favorite pieces and offered a soundbite of their parish or school choir. By letting each school perform its own music, we avoided extra work for the director or choir. Participants ranged from first grade through twelfth grade. Tom Opfer, staff member at Paul VI and a chapter member, shepherded us through this event. The festival concluded with Hal Hopson's "We Sing the Mighty Power of God." A reception followed. The directors were most enthusiastic and hoped we would do this again next year. The parents were also very complimentary. Our only problem is this: If we have many more participants and audience members in attendance next year, we will have to evaluate and adapt. How good it is to have this kind of problem!

Arlington also joined ranks with the DC and Baltimore Chapters to host Chris-

topher Walker for a hymn festival and choral workshop. That Friday was a great evening of song and story such as only Christopher Walker can lead. The workshop on Saturday was most informative and inspiring.

*Sylvia Mulherin
Chapter Director*

Cleveland, Ohio

This spring, the Cleveland Chapter hosted two events. The first was a music swap in which members brought sheet music, tapes, and CDs to trade with each other. Those items not taken home were left to the chapter (which now has the unenviable task of cataloging and creating a library list). Held on a Saturday at St. Leo the Great Church in Cleveland, the swap enabled those pieces bought for special events or "worn out" holiday pieces to have new life in another parish. And, of course, the social and music performing is always fun.

The second event was a cantor/choir workshop presented by clinicians Joe Simmons and Laurence Rosania at St. Joseph Church in Strongsville (near Cleveland). The Friday evening and Saturday cantor workshop was attended by a wide range of talent—new and experienced cantors—and featured individual coaching by Joe. The choir workshop on Saturday afternoon was also very productive. Saturday evening featured a concert accompanied by local musicians and participants in the choir workshop.

The Cleveland Chapter is busy renewing ties to other area church music organizations and is thinking about future events. About ten members attended the 2004 Regional NPM Conventions (most went to Chicago) and are looking forward to the 2005 National Convention in Milwaukee.

For more information, visit our web site at www.geocities.com/clevelandnpm/. Feel free to e-mail comments to clevelandnpm@yahoo.com, or contact me at St. Wendelin Church: (216) 861-1141.

*Ruth Novak
Chapter Director*

OUR RECENT CATHEDRAL INSTALLATIONS.

Ss. Peter and Paul Cathedral, ST. THOMAS, VIRGIN ISLANDS
St. Ann's Cathedral, GREAT FALLS, MONTANA
Cathedral of the Most Holy Mother of God, VLADIVOSTOK, RUSSIA
Cathedral of the Sacred Heart, SALINA, KANSAS

MORE RODGERS CATHEDRAL INSTALLATIONS

Holy Family Cathedral, FATUOAIGAI, AMERICAN SAMOA
Cathedral of St. Gregory the Illuminator, YEREVAN, ARMENIA
St. Mary's Cathedral, DARWIN, AUSTRALIA
St. Francis Xavier Cathedral, NASSAU, BAHAMAS
Cathedral of St. Theresa, HAMILTON, BERMUDA
Cathedral of Turin - Sindone Chapel: Home of the Shroud of Turin, TURIN, ITALY
Cathedral of the Immaculate Conception, MOSCOW, RUSSIA
Cathedral of Our Lady of Mount Carmel, CHALAN KANOA, SAIPAN
Cathedral of St. Mary, MIAMI, FLORIDA
Cathedral of St. Ignatius Loyola, PALM BEACH, FLORIDA
Cathedral Church of St. Jude the Apostle, ST. PETERSBURG, FLORIDA
Cathedral of St. John the Baptist, BOISE, IDAHO
Cathedral of Holy Cross, BOSTON, MASSACHUSETTS
Cathedral of the Immaculate Conception, KANSAS CITY, MISSOURI
St. Patrick's Co-Cathedral, BILLINGS, MONTANA
Cathedral of St. Joseph, MANCHESTER, NEW HAMPSHIRE
Cathedral of San Francisco de Asis, SANTA FE, NEW MEXICO
St. Mary's Cathedral, FARGO, NORTH DAKOTA
Cathedral of the Holy Spirit, BISMARCK, SOUTH DAKOTA
St. Joseph Cathedral, SIOUX FALLS, SOUTH DAKOTA
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Columbus, Ohio

The Columbus Chapter welcomed "Who Do You Say I Am" and "Daughters of God" for concerts on March 13 and 14. Both were extremely well received by the audiences, who expressed their thanks for the efforts of the chapter. In May, we held a "Director's Favorites" program and music swap, at which we invited several directors to share one or two personal favorite octavos and asked everyone to bring music not in their choir's active repertoire for the purpose of swapping.

In July, we hosted Cantor Express at Ohio Dominican University. It was an experience not to be missed, and our facilitators—Melanie Coddington and Mary Clare McAlee—provided good spiritual food for nearly forty people! Both facilitators have a passion for what they do as cantors that came across very clearly. One of the highlights of the weekend came during Mass at a local parish, at which the homily reinforced exactly what had been taught earlier in the day. You just knew the Holy Spirit had been working overtime! Having a large group of music ministers together at Mass was exciting, suggesting we get together more often to sing as part of the assembly, perhaps at a Saturday or Sunday evening Mass (after most of us have completed our weekend ministry).

Our September meeting, "Prayer, Planning, and Pizza," set our programming for the year. We have also planned a diocesan choir festival in November, to be held in conjunction with the Office of Liturgy, as part of our St. Cecilia Day celebration—the St. Cecilia Sing suggested by the National Office.

We may be one of the few chapters that had representation at all three Regional Conventions this past summer, and our next chapter newsletter will have reviews of all three. Visit us at <http://www.npm-columbus.org> to read what our conventioners thought of their summer experiences.

*Mark Schafer
Chapter Director*

Lansing, Michigan

The Lansing Chapter NPM Lenten Retreat, centered on Celtic spirituality and featuring Liam Lawton, was a wonderful success. Many of our members attended and thoroughly enjoyed the evening.

On Sunday, June 6, at St. John the

Baptist Church in Hartland, we held our Diocesan Spring Choral Festival with guest clinician Lee Gwozdz, director of music at Corpus Christi Cathedral in Corpus Christi, Texas. This gala event featured afternoon sessions with Lee on helping adult choristers sing with greater animation, using choral music for the liturgical year. The day culminated with an evening concert open to the public.

"Creative Hymn Playing for All Organists," with clinician Dr. Gregory Hamilton, took place on Sunday, August 29, at St. Thomas the Apostle Church, Ann Arbor. Attendees were asked to bring a hymn and/or creative hymn accompaniment to play on the beautiful Casavant organ in the church's rear gallery. Participants also had the opportunity to hear a presentation by Dr. Hamilton.

Our opening fall event—a retreat for all liturgical ministers given by Dr. Elaine Rendler-McQueeney—took place on Sunday, September 19, at St. Patrick Church, Brighton.

*Dr. Robert Wolf
Chapter Director*

New York, New York

After officially becoming a temporary chapter on July 6, we are sprinting to get things off the ground for the new NYC NPM Chapter. Plans for the fall include regional gatherings in Staten Island, NYC, the Bronx, and Westchester and Dutchess counties. Using an evening format (7:30–9:30 PM), our time together will include prayer, a "What's Happening with Our Chapter" report, and a social time. Also in the works: October 16 workshops for organists and cantors led by Joe Simmons and Dr. Jennifer Pascual before participants attend the SAVAE concert at St. John the Baptist in NYC and an October 23 Children's Choir Festival led by Lee Gwozdz. For more information about the chapter, contact John Kubinieć at (212) 564-9070, ext. 202.

*John M. Kubinieć
Chapter Director*

Orlando, Florida

On Monday, May 3, the NPM Orlando Chapter held our annual meeting at Ss. Peter and Paul Church in Winter Park, Florida. Peter Bahou and Annette Molinari of Peter's Way made a presentation of various ways to take church choirs on tour. A tour of the new church followed, with plenty of time for organ-

ists to try their hands (and feet) on the new four-manual Walker organ. A big thank you to Bill Kent, director of music at Ss. Peter and Paul, for his hospitality.

*Dr. William Picher
Chapter Director*

Pittsburgh, Pennsylvania

The Pittsburgh Chapter held its final event of the year on Friday and Saturday, May 21 and 22. More than 100 pastoral musicians gathered at the Sheraton Four Points Hotel to experience "The Eclectic Music Program—A Convocation for Pastoral Musicians." Rev. Dr. Paul Colloton, OP, NPM's own director of continuing education, served as the keynote speaker and panel moderator. The convocation included a concert by WLP's John Angotti, a panel discussion, breakout sessions, beautiful singing, and prayerful liturgies! Breakout topics included "Arranging on the Spot," "How to Be a Better Choir Singer," "MIDI—What Do I Do? How Does It Work?" and "Liturgical Music in a Contemporary Style—Playing/Singing What Isn't on the Page"—to name a few topics! A great time was had by all!

*Herb Dillahunt
Chapter President*

Rapid City, South Dakota

Tammy Schnittgrund, a Rapid City area school music teacher and active violinist, led a practical workshop on vocal and choral techniques at the summer workshop for our Black Hills Chapter on June 12 at Our Lady of the Black Hills in Piedmont. Approximately thirty-five people attended this participatory program on posture, breathing, and diction (accurate vowel pronunciation and precise consonants).

The workshop was one of four held for Rapid City diocesan churches at different locations each year. Workshop participants also learned about children's choirs from Teresa Spiess of Blessed Sacrament Church, Rapid City. Spiess demonstrated her points by using her twenty-voice choir, showing how young people can make a significant contribution, through music, action, and attitude, to support worship. Morning and afternoon prayer were led by the music ministers from Our Lady of the Black Hills under the leadership of Lorraine Ptacek. Workshop participants also benefited from a music reading session with free music compliments of Oregon Catholic Press.

Open to any diocesan resident free of charge, our NPM workshops offer support for parish musicians to develop musical excellence in liturgical celebrations. Parishes belong to NPM via a modest dues schedule, which we hope covers the cost of these education workshops, so that our mostly volunteer musicians can come for free. Ministers from non-dues-paying parishes are also welcome to attend.

Chapter officers for the year are Vicki Covey and Lynn Moran, Coordinators for Planning; Joanne Bachmeier and Julie Gray, Secretaries. Jacqueline Schnittgrund begins the second year of her term as chapter director. Also on the board are Tammy Schnittgrund and Sandy Martin, Assistant Directors for Recruitment, and Mary Therese Kaiser-Aberly, Animator of Koinonia.

Jacqueline Schnittgrund
Chapter Director

Rochester, New York

The Rochester Chapter finished the program year on April 30 with their annual musicians dinner, co-sponsored by the chapter and the Office of Liturgy.

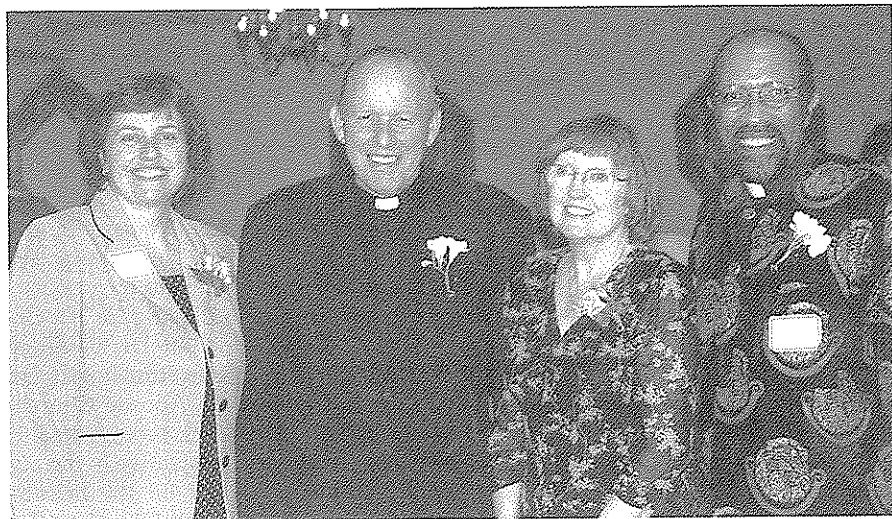
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Rochester participants celebrating Bishop Matthew Clark's twenty-fifth anniversary include (l-r): Lori Osgood, Bishop Clark, Ginny Miller, and Monsignor Ray East.

Monsignor Ray East, guest speaker, spoke on "Welcoming the Stranger," a theme echoed by the open door, brightly painted bird houses which served as centerpieces on each table. Bishop Matthew H. Clark, bishop of Rochester, was also honored that night for his twenty-five years as bishop. Honors included the presentation of a framed certificate acknowledging his twenty-five years as a singing presider and supporter of music. The evening concluded with night prayer and the première of "The Limitless Love of God," a Communion processional by composer Carl Johengen, which had been commissioned as an anniversary gift to the bishop from the musicians of the diocese.

Ginny Miller
Chapter Director

Scranton, Pennsylvania

The Scranton Chapter concluded our year with a wonderful, extremely informative evening on choral conducting. Professor Cyril Stretansky, director of choral activities at Susquehanna University, Selinsgrove, Pennsylvania, walked us through a "rehearsal" of five pieces of music. It didn't matter whether you were the choir director, accompanist, or a member of the choir: There was something for everyone.

Plans for 2004-2005 include our annual clergy/musician gathering in September on the topic "How to Interview Prospective Musicians—What Does a Prospective Pastoral Musician Need to Know?" In October we will look at "Celebrating Evening Prayer during Advent with the 'O' Antiphons." November is our annual Musicians' Mass at the cathe-

dral with our bishop. Other plans include a February choral reading session, a March session on children's choirs, and our concluding gathering in April with a very important topic: "Enabling the Assembly."

Mark Ignatovich
Chapter Director

Washington, DC

The Washington, DC, Chapter had a terrific spring. In March, Dr. Carol Doran presented a Lenten retreat for pastoral musicians, leading the participants through a meditation on each of the principal characters in the story of the Prodigal Son. Using Rembrandt's painting *The Return of the Prodigal Son* as a focal point, Carol invited us to meditate on resentment, leaving home, and unconditional love.

In conjunction with the Arlington, Virginia, Chapter, we hosted a two-day event in April that featured Christopher Walker. On Friday night, Chris engaged us in an evening of story, prayer, and song; on Saturday he presented a workshop for choral directors, cantors, and choir members. Participants left with new spiritual and musical energy and ideas for their ministries.

Mary Beaudoin
Chapter Director

These reports were submitted using form G-4 in the Chapter Manual. The next deadline for submission is Christmas Day. Is your chapter featured here? It could be! E-mail reports to me at miller@dor.org. Scanned and digital photographs are always welcome!

Ginny Miller
Council of Chapters

Reviews

Correction. On page thirty-nine of the August-September issue, we bade farewell to reviewer Dr. Craig Cramer and welcomed a new reviewer: Heather Martin Lopez. Unfortunately for the editors, her name is actually Heather Martin Cooper. The name was given correctly after her first set of reviews on page forty of that same issue. We regret the error.

Choral

Santo

A Bilingual Communion Rite. Marty Haugen, with texts by Susan Briehl. GIA Publications. Choral edition, keyboard and guitar; G-5621K, \$10.00. Presider edition; G-5621P, \$10.00. Assembly edition; G-5621A, \$1.35.

With ingenuity and style, in collaboration with the Rev. Susan Briehl, Marty Haugen has created a simple and intelligent Communion Rite that should appeal to bilingual parishes. The English and Spanish versions are completely printed in the score for ease of reading.

Based on an Argentine folk melody, this rite could be a staple in parishes looking for music that is easily learned, simple to accompany, and in a comfortable range for the singers. The presider will benefit from care in preparation as well as persuasive leadership in singing.

An informative introduction contains catecheses about the rite's structure and musical history, insight into the pastoral role of bilingual settings, and suggestions of how these items may be used effectively.

The recording *Gift of God* (cassette, CS-501, \$10.95; compact disc, CD-501, \$16.95) contains some parts of this setting.

James Burns

Choral Recitative

All the items reviewed here are from ECS Publishing, which boasts of its commitment "to the composer's craft." This commitment

is really evident in the titles that follow. They are finely crafted works written by composers who have a deep love for and understanding of the choral repertory as well as an artistic commitment to its continuity and development in our time. The editions are carefully prepared in a full-page format. This is music for full and balanced ensembles; it is of moderate or above-average difficulty and will require consistent and efficient rehearsal.

Rudy Marcozzi

Christmas Jubilations. Daniel Pinkham. SATB chorus, wind quartet or piano; ECS 5974 (piano/choral), \$5.65. SA or TB chorus, wind quartet or piano; ECS 6158 (piano/choral), \$4.40. Full score; ECS 5972 (SATB, wind quintet), \$45.15. This is a suite of five well-known Latin Christmas selections from the *Liber Usualis* and the First and New Testaments. Pinkham's captivating rhythmic language (asymmetric and changing meters) creates the jubilant character suggested by the title. The pitch material is highly chromatic but with clear tonal centrality. This challenging but accessible music could become the choral centerpiece of a Christmas program, and individual movements could be used liturgically as motets.

Ave gracia plena. Arthur Maud. SSATB chorus, organ. ECS 5869, \$1.75. Maud uses a Latin refrain with English Marian verses taken from the fifteenth century Egerton manuscript. The choral writing is marked by rich harmonic color and voicings as various textures reinforce the contrast between antiphon and verses. The performing forces need to be large enough to cover the divisi writing in the antiphon and especially the final verse.

Virgin Great and Glorious. Leo Nestor. SATB chorus (divisi), organ. ECS 5658, \$2.05. This triumphant song of praise for the Virgin Mary uses texts by Ephrem of Syria cast in the form of variations based on a rousing Basque melody. The organ part sustains the rhythmic energy throughout, as the choral texture expands from unison to four- and five-part homophony.

Rug Muire Mac do Dhia. Arr. David Mooney. Solo voice, SSA chorus, organ. David Mooney Irish Choral Series. ECS 6049, \$1.75. Mooney uses a strophic structure to set three verses of traditional Irish words. A transliterated text appears beneath the Irish in the score, and an IPA presentation is also provided. The soloist must grapple with the pronunciation and diction; the choir functions as background, singing on neutral syllables throughout. The modal language and transparent textures create a dark and haunting presentation.

Christmas Daybreak. Robert Convery. SATB chorus. ECS 6025, \$1.45. Here is a direct and engaging presentation of a beautiful Christina Rossetti text. A four-part choral texture, used throughout the strophic structure, is marked by beautifully resonant voicings and subtle modal inflections in the melodic and harmonic language.

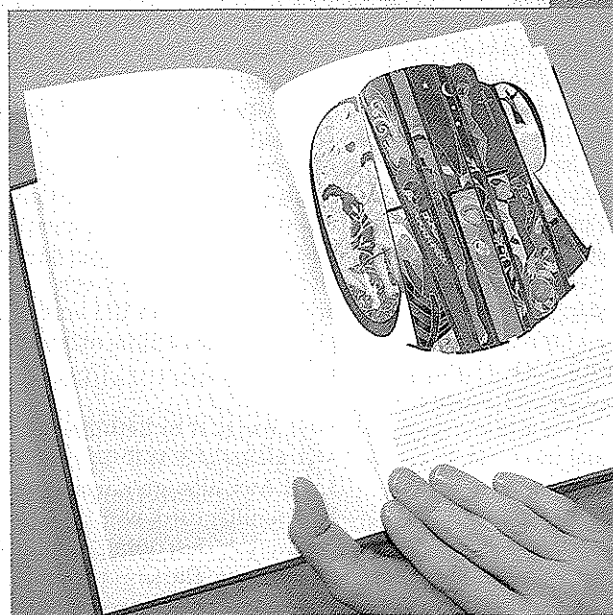
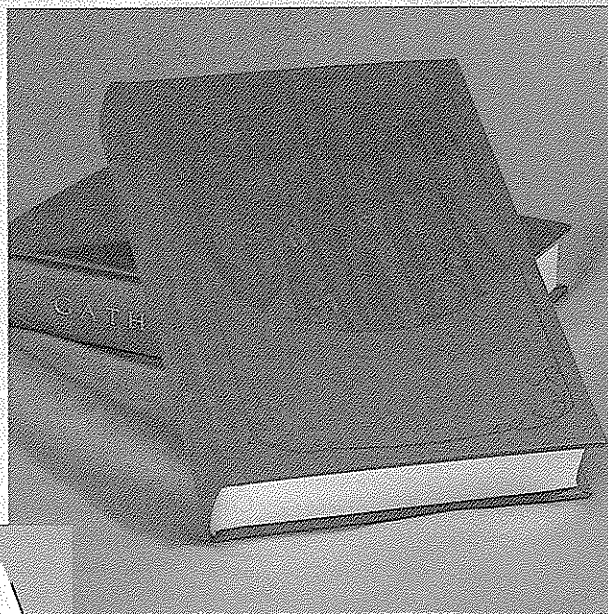
Rise Up, Shepherd, and Follow. Arr. Fred Gramann. Solo voice, SATB chorus. ECS 5873, \$1.75. A convincing soloist (high voice) is crucial to the presentation of this excellent arrangement of the familiar African American spiritual. The choir alternates between background accompaniment in the verses and foreground presentation of the text in the refrain.

How Far Is It to Bethlehem? Arr. James McCullough. SATB chorus. ECS 6036, \$2.05. McCullough's arrangement uses a less-familiar carol with a text by Frances Chesterton describing a child's visit to the manger. The sincerity and innocence of the imagery marry perfectly to the warmth and directness of the choral writing.

Psalms 100 (Be Joyful in the Lord). Ronald Arnatt. Congregation, SATB chorus, organ. ECS 5460, \$1.45. Arnatt's setting is marked by rhythmic verve and energy throughout. The congregation can be included in the short refrain, which is brief enough to warrant repetition with each statement. Thinner choral textures and frequent doublings will facilitate learning.

Words from Two Women. Jane Marshall. SATB chorus. ECS 5872, \$1.45. Marshall has crafted two elegant motets based on words by Mechthild of Magdeburg ("Nurture") and Mother Theresa of Calcutta

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("The Simple Path"). The choral writing is dominated by a four-part chorale texture with chromatic but accessibly clear voice leading throughout. Both texts are suitable to a variety of liturgical themes, including service, discipleship, prayer, or peace and justice.

Rudy Marozzi

Cantor

Lectionary Psalms for Lent and Easter

Columba Kelly, OSB. *Cantor, congregation, keyboard.* GIA Publications. G-6056, \$10.00. Spiralbound, G-60565, \$11.00.

A Lectionary Psalter

John Schiavone. *Congregation, cantor or SATB choir, keyboard, guitar.* OCP Publications. 11921, \$24.95.

While taking a similar approach to the psalm verses, these two publications distinctly part ways when it comes to the antiphons for responsorial psalms at Mass. In John Schiavone's *Lectionary Psalter*, the music is metric. In Columba Kelly's collection for Lent and Easter, the music is non-metric, derived from a Gregorian chant style. The non-metric approach relates to the ancient music of the church, while the metric approach feels more updated.

Each approach has its advantages and disadvantages. The advantages of metered music may be illustrated in the *Lectionary Psalter's* response for the Twenty-First Sunday in Ordinary Time C and December 8. A dance-like rhythm provides a joyous character to these responses. But the rigidity of metric organization creates conditions in which the text may need to be stretched, pulled, repeated, and contracted in inconvenient ways in order to fit the music.

A non-metric approach allows a supple approach to the text. The melody alone can capture the character and shape of the words as, for example, in Kelly's settings of the responses for Passion Sunday and for Easter Vigil VII. But that very setting for the Easter Vigil is an example of another problem that can be characteristic of non-metric settings—a melodic shape that undulates too much, mixes up the two- and three-note units, and becomes difficult to remember.

These two publications offer an opportunity to examine some criteria for

creating or judging any setting of a psalm refrain to be sung by an assembly. Those criteria might include the following five points.

1. It must be singable. A reasonable range of pitches is required as are phrase lengths that allow for breathing in a logical and comfortable way. The kinds and amounts of interval skips need to be suitable for an untrained singer, the pitch content needs to be "traditional," and the starting note should not be ambiguous either in terms of its pitch or time.

2. It should be easily learnable. Its shapes and rhythms need to be almost immediately grasped so that an untrained singer can easily reproduce it.

3. It should be memorable. The text should be wedded to the music in such a way that when someone thinks of either the text or the music, both will come to mind. This relates, of course, to the shapes and rhythms of the melody and their characterization.

4. The music should bear some relationship to the meaning of the text. This criterion also relates to the shape and rhythm of the music as well as the pitch content and character of the accompaniment.

5. The psalm response, through the experience of singing (praying) it, should be able to lead the singer deeper into faith and spiritual life. The music should not be merely utilitarian.

Using these criteria to judge the two publications under review, I come to the following conclusions.

As to the first criterion: All of the responses in these publications are singable. Their range is an octave or less; Dom Columba's collection frequently stays within the range of a fifth. The tessitura of Schiavone's settings tends to be higher than Kelly's. In almost every response, the need for breathing is well integrated into the compositional idea. Their pitch content is clearly established, and the starting note of the response is almost always the final note of the verse.

As to the second criterion: The shorter texts, of course, are more easily grasped and remembered than the longer ones. Given the skills of most congregations today, most of these responses will be easily learned.

An example of the third criterion in the secular realm might be "The Star-Spangled Banner." This sets a very high standard. Only a few examples in either of these psalm collections meet this third criterion. Two examples that might be cited are Kelly's setting for Passion Sun-

day and Schiavone's setting for the Second Sunday in Ordinary Time A.

The fourth criterion is difficult, since some texts more readily provoke musical imagery than others. That all of these responses do not immediately characterize the text should probably not be a surprise, but there are many fine examples that meet this criterion. The undulating shape of Kelly's melody for Easter Vigil VII, for example, evokes the running water of the text, and the gentleness and pastoral quality of Schiavone's melody for the Fourth Sunday of Easter A evoke the Lord as shepherd.

Of course, any judgment about the fifth criterion may also depend on the performance of the response, the circumstances surrounding its use, one's inclination toward metric or non-metric compositions, and one's level of participation. Ultimate judgments using this criterion may have to await the regular use of these responses.

Finally, *A Lectionary Psalter* also includes Gospel acclamations for feasts and the three years of Ordinary Time; in some instances, these acclamations include descants. Both publications provide a boxed printed version of the response or acclamation that may be reproduced for service bulletins.

James Callahan

Hispanic Recitative

Al Señor del Nuevo Siglo. Juan Antonio Espinosa. OCP. *Songbook*, 11553, \$8.95. CD, 11555, \$15.95. Under its English title, *The Lord of the New Era*, this collection of twelve songs in Spanish—Espinosa's first collection for OCP—expresses themes of social justice, faith, and rebirth with the hope of welcoming the Lord Jesus on his triumphant return. Juan Antonio Espinosa is recognized internationally as one of Spain's leading composers of liturgical music, and the recording features him as solo vocalist with choir and acoustic and electronic instrumentation. This resource will speak to Hispanic assemblies. The reflections and commentaries written by the composer proclaim that "the light of hope is alive in our hearts."

Resucitó. *Cantos del Tesoro Musical de España, Vol. 2. Various composers.* OCP. *Songbook*, 11400, \$8.95. *Cassette*, 11401, \$10.95. CD, 11402, \$15.95. This second volume of "musical gems from Spain" features some of the better-known works

by Spanish liturgical composers: Gabaraín, Espinosa, Alcalde, Matéu, and others. Pastoral musicians will appreciate the contemporary arrangements for familiar selections from the first and second editions of OCP's *Flor y Canto*. The CD achieves high quality in both the rich voices and the instrumentation with Latino percussion, whether the selection is a gentle hymn or a lively song of praise. While the perfect complement for various liturgical celebrations, the selections in this collection are particularly appropriate for Lent, Holy Week, and Easter. One side note: On two occasions, at NPM workshops, Monseñor Gabaraín has commented that Argüello's *¡Resucitó!* is used most appropriately as a processional for the Easter Season, since its text is the victorious conclusion to the hymn of triumph over death in 1 Corinthians 15. It was classically performed with bolero percussion, in some instances as a Gospel processional but also as a recessional.

Alexandrina Vera

Devotions

The Easter Procession: Encounters with the Risen Christ

A Devotion in Paschaltide (from Byzantine Sources). J. Michael Thompson and James E. Clemens. The Liturgical Press. Choir book, wire-bound, \$9.95. Congregation book, \$1.00. CD, \$16.95. Music set (choir book and CD), \$24.95.

The creation of this work (actually, this group of works) is intended to provide a vehicle for extra-liturgical devotions in the Easter Season, just as the way of the cross provides such devotions during Lent. After some opening prayers and sung responses, each of the eight "Encounters" shares the same structure: A reading from the Gospel, a hymn sung by the choir or the congregation, and "traveling music" as the procession moves to the next icon and the next encounter. There are two settings for each of the eight hymns. The ones by James Clemens are for SAB choir, and half of these include keyboard accompaniment. Each one has a unique style and form. The second setting of the hymns, by J. Michael Thompson, is for SATB, SAB, or SA. The style is derived from Byzantine plainchant of the Carpatho-Rusyn peoples.

As with the way of the cross or praying the rosary, *Encounters with the Risen Christ* is about repetition, although the plan is more varied than some other extra-liturgical devotions. Repetitive formats tend to engender a sense of timelessness, which may not recommend such devotions to a large number of people who are attached to the speed of current daily life. Yet, for those who are interested in a more contemplative spiritual life, *Encounters* may provide just the kind of devotion that can both enhance and extend the celebration of Easter.

James Callahan

Books

Vision

The Scholarly Contributions of Mark Searle to Liturgical Renewal. Anne Y. Koester and Barbara Searle, eds. The Liturgical Press, 2004. 208 pages, paperback. \$24.95.

Vision is a collection of ten articles by Mark Searle published in scholarly journals or books between 1980 and 1992. A brief introductory essay from a contemporary scholar situates and frames each article, and Lawrence A. Hoffman's "Appreciation" stands at the head of the volume, providing a worthy tribute to his respected colleague and friend.

This collection will be a welcome addition to any liturgical library. No doubt *Vision* will hold special interest for Mark's many colleagues, friends, and students—whether they knew him at Notre Dame or St. John's or attended his lectures in North America, Australia, New Zealand, England, and Ireland. The selection of essays illustrates the broad range of his scholarly and pastoral interests, including infant baptism, marriage rites, the place of liturgy within contemporary society, the intersection of liturgy and justice, liturgy as theological source, the emerging field of pastoral liturgical studies, the formative nature of the liturgy, and the progress of Vatican II reforms.

The re-release of such a work raises the question of relevance. Because liturgy-as-act is a *living* and *evolving* phenomenon, can these essays continue to speak to a new generation, a new century? Is the thoughtful and thorough probing characteristic of Searle's scholarship worth re-visiting?

This reviewer believes that it is. The work of any scholar-theologian is mea-

sured not only by the answers provided but, just as significantly, by the questions raised. When those questions touch not peripheral interests but core elements, they offer a later generation (with a different perspective) the opportunity to take up the challenge once again. In the case of liturgy, the questions push us to consider whether our worship experience is drawing us more deeply into "worship in spirit and in truth."

For many, the Catholic ecclesial experience of the past years has been troubling and unsettling. At local, national, and international levels, efforts to continue the renewal stimulated by *Sacrosanctum Concilium* have resulted in frustration on the part of scholars, translators, pastoral leaders, and worshipping communities. The *Constitution* offered an expansive vision for liturgy to become genuinely "the work of the people." It was Mark Searle's passion that, through the renewal of the liturgy, "the faithful be led to that full, conscious and active participation in liturgical celebrations called for by the very nature of the liturgy...the primary and indispensable source from which the faithful are to derive the true Christian spirit." (*Sacrosanctum Concilium*, 14)

Searle's mystagogical writings, published primarily in *Assembly*, attempted to do just that: invite worshipers into the rich meanings of word and rite. The scholarly essays in *Vision* are the firm ground from which Mark Searle then "unpacked" the meaning of the liturgy for a new age.

For example, in "Serving the Lord with Justice," he asks: "What has all this liturgical activity to do with the cause of justice?" He answers the question in terms of what is revealed in the liturgy: the reign of God. In reflecting on the Christian's relationship to God, to others, and to creation, he refers to the unfinished business of proclaiming the Gospel in the world. As the political season roars ahead in the U.S., Mark's insights and challenge are as new and as needed as fresh rain in a season of drought.

"Private Religion, Individualistic Society, and Common Worship" explores worship in its cultural context. The chapter is introduced by Mark Francis, who concludes: "Because of this grounding in the theological tradition, [Searle's] work is invariably insightful and will remain pastorally relevant for years to come."

Perhaps these fragments from Mark's thought and writing can serve as an appetizer. The entire work is worth serious

re-reading and reflection. Lawrence Hoffman quotes from the *Talmud* in his introductory essay: "Their words are their memorial." He continues, "The righteous, then, already have a memorial that they leave behind: It is what they teach us, how they touch us. . . . Let all who read this see that Mark's memory remains a blessing."

Eleanor Bernstein, *csj*

Toward Ritual Transformation: Remembering Robert W. Hovda

Gabe Huck et al. Foreword by Virgil C. Funk. *The Liturgical Press*, 2003. 136 pages, paperback. \$15.95.

For several years before the Second Vatican Council, Robert W. Hovda was a major contributor to liturgical development in the United States. After the Council, his writings and teaching gave light, direction, and strength to the renewal of liturgy mandated by the Council. In his honor, the National Association of Pastoral Musicians prepared this volume, published by The Liturgical Press.

Virgil C. Funk explains the design of the book in his foreword. In 2001, the Twenty-Fifth Anniversary NPM National Convention was dedicated to the theme "Musical Liturgy Transforms." Five major presentations were devoted to aspects of this theme and styled "The Hovda Lectures." The printing of these lectures offers pastoral practitioners an opportunity to reflect more deeply on transformation. The presentations are preceded by an essay on the life and work of Hovda by Gabe Huck. That is followed by "The Sacred: Silence and Song," a talk given by Hovda at the 1982 NPM Convention. For those of a later generation, meeting Bob Hovda in this way should prove very interesting.

A conscientious objector in World War II, Hovda began his formal theological training at St. John's Abbey in Collegeville, Minnesota. In 1949 he was ordained for the diocese of Fargo, North Dakota. From the beginning his ministry was marked by a strong sense of social justice. After teaching at Catholic University, Hovda joined the staff of The Liturgical Conference where he served as an editor for thirteen years. In the early post-Vatican II years he made an immense contribution to the transition to participative liturgy. He was concerned with both the why and the how of liturgical worship. In the last fifteen years of

his life, he contributed a column—"The Amen Corner"—to the periodical *Worship*.

Hovda's 1982 talk witnesses to the depth of his vision and the sharp, biting quality of his speaking and writing. For example, he asserts that the experience of the holy, the mystery, is the absolute condition for authentic worship. The reform of worship is just beginning. There are backward and forward currents in this developing situation but "[we] are certainly on the path of the best-equipped renewal in the history of the biblical covenant" (page 20). A corollary is the pos-

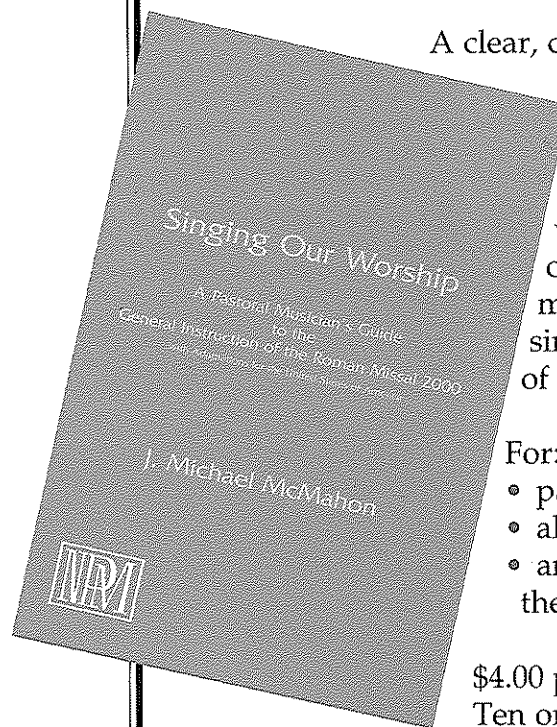
sibility of a religiously mature laity to a degree never before realized in the history of the church.

The five 2001 talks begin with "Liturgical Prayer: Twenty-Five Years of Change" by Virgil C. Funk. Recognizing that there have been "bad musical experiences" for various reasons, he states: "One cannot underestimate the size of the task faced by the churches after the council or the minimal number of persons prepared to take on the task of implementing the council reforms in the North American Church" (36). The problems and possibilities evident in this ill-

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prepared development were considered in a number of documents, some from Rome, some from the Catholic bishops of the United States, some from concerned groups of musicians. Funk analyzes ten of these statements, giving special emphasis to the BCL's 1972 document, *Musical in Catholic Worship*. Though there is still a great diversity of musical styles, he concludes, in practice the reality of truly ritual music is better understood and used more frequently.

J. Michael Joncas considers "Ritual Transformations: Principles, Patterns, and Peoples." The discussion of principles is technical but offers fascinating insights. He considers patterns of worship that have changed radically in the new order. The sharing of a sign of peace is good, for example, but Joncas considers that the gestures commonly used are inadequate to the dignity of the occasion. As to the presence of Christ in multiple ways at the Eucharist, theology has hardly begun to address this shift of emphasis.

Another chapter is "Being Beautiful, Being Just" by Nathan Mitchell, wherein he relates a theory of beauty to the liturgy's call to the pursuit of social justice. He quotes Hovda: "[T]he more striking the beauty and integrity and careful celebration of the Sunday liturgy, the deeper 'Rilke's rule' sinks in: *You must change your life*" (81). In a very practical way, Mitchell outlines four "new priorities" that could lead worshiping communities into greater service of the poor

while at the same time celebrating more beautiful liturgies.

James Savage reflects on "The Transforming Power of Music: Tales of Transformation, 200–2000." Savage tells an intriguing story of how "the music of the dance floor, the village, the home has 'transformed' the music of the palace, the cathedral, the academy, the monastery" (89) and vice-versa. Dozens of interesting examples bring home his point: The labeling of one or a few musical styles as the only "correct ones" flies in the face of the history of changing musical styles. One type of music can influence a composer of another school to create a piece in a new style. The musical "product" of the transformed style may be a source of a deeper religious transformation.

In the final chapter, John Foley, SJ, presents "All at Once the Music Changed: Reflections on Liturgical Music in the United States Since Vatican II." He provides a guided tour of recent liturgical history, offering some evaluation of each period as he goes along. The first period (1965 to 1975) was marked by the somewhat explosive development of music in the vernacular as an expression of full and active participation in the Mass. The "Folk-Popular" style—music in a contemporary idiom accompanied by guitar—began to grow. It is interesting that the "four-hymn Mass" originated with the pre-Vatican II permission to sing vernacular hymns precisely at the non- or less-ritual moments: the beginning and

end of Mass and at the offertory and Communion. These places became popular for the new "participative" music. Equally interesting are the details of the second period (1975 to 1990) and the final period up to the present. The twenty-one pages of this chapter are a rich record of this complex and problematic development.

We can conclude that music for the Mass is becoming more and more an important element of ritual transformation. Transformation? Does singing more necessarily bring about a deeper grasp of the paschal mystery and how we share that mystery in the Eucharistic Prayer and holy Communion? The February-March 2003 issue of the *FDLC Newsletter* gives the text of a talk delivered at its National Meeting by Edward Foley, entitled "Communion in the Liturgy of the World: Distinguishing between the Fruits of the Mass and the Fruits of Communion." Foley fears that, for many, the reception of Communion has lost its connection with the Eucharistic Prayer. He speaks of the key elements which put us on a trajectory of self-sacrificing mission to the world, symbolized and shared by our reception of the Body and Blood of Christ. If music pervades the Mass, it is still a *part* of the great symbolic action. Realizing that not everything can be said at one time, I suggest that liturgical leaders continue to need to think of a mystagogy-catechesis about what the Mass is.

Hilary Hayden, OSB

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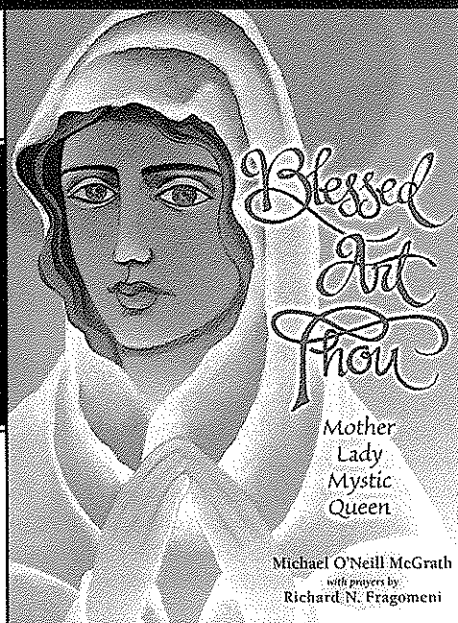
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Ancient-Future Evangelism: Making Your Church a Faith- Forming Community.

Robert E. Webber. Baker Books, 2003.
224 pages, paperback. \$14.99.

Robert Webber, a long-time professor at Wheaton College, is now at Northern Seminary—both institutions important centers of creativity, powering the developing thought and practice of American Protestant evangelicalism and, through this, the life of the church internationally. In the past, Webber has charted new directions for the life of the church, as in *Blended Worship: Achieving Substance and Relevance in Worship* (Peabody, MA: Hendrickson Publishers, 1996). He has also provided thoughtful and incisive observations on trends in church life. An excellent example of his exceptional capacity for trenchant, well-timed observation on trends is *Ancient-*

Future Faith: Rethinking Evangelicalism for a Post-Modern World (Grand Rapids, MI: Baker House Books, 1999) or, even more so, *The Younger Evangelicals: Facing the Challenges of the New World* (Grand Rapids, MI: Baker House Books, 2002). In this latter book, he used his observations of his students at two of the leading training grounds for evangelical leadership to create the best overview we have yet of the emerging characteristics of evangelical leadership in the next generation—this overview being deeply suggestive of the likely characteristics of the emerging generation of religious leadership across the religious spectrum.

Because of these past contributions, those who have followed Robert Webber's work look to this new work on evangelism with the expectation of being shown something new in an area of the church's life that greatly needs thoughtful, practical—and faithful—ideas about possible paths forward. What Webber provides is something less than this. What he provides is a broad-brush sketch of what the 1999 Eastbourne Consultation Joint Statement on Discipleship should mean for the practice of evangelism. This consultation was pivotal in that it marked an important public expression of discontent in Protestant evangelicalism with past approaches to evangelism that narrowly focused on counting commitments to Christ and a public call for approaches to evangelism—and church programming—more integrated with discipleship.

None of this should be very new to those who follow these matters. Ten years ago, Rick Warren, minister of Saddleback Community Church, wrote in his wildly popular *The Purpose-Driven Church: Growth without Compromising Your Message and Mission* (Grand Rapids, MI: Zondervan, 1995) of the need to move from exclusive emphasis on getting people in the door to moving them around the bases of discipleship. Yet for a branch of Christianity that has placed such singular emphasis on conversion as a one-time event and in a culture that places such emphasis on "the sale," this is an important development and corrective. If there is some repetition in the lesson Webber seeks to teach, it is not altogether bad.

However, *Ancient-Future Evangelism* is a disappointment. Webber sketches out the implications for the practice of evangelism from the point of view he expressed in *Ancient-Future Faith* but not in a way that give us much more than

Rick Warren gave us a decade ago. Webber allows himself to oversimplify and to repeat the oversimplifications of others at exactly the points where he could have deepened the discussion. An example is the oversimplification of history he gives: early church to Constantine = good; church from Constantine to Luther = bad; church during the Reformation = good again; modern church = bad again; post-modern church = ancient early church = good again. With this unremarkable beginning, it is not surprising that the conclusions are also unremarkable. There are surprising turns, as when Webber criticizes evangelicalism's well-loved "*sola Scriptura*" in favor of St. John Chrysostom's "*Christus Victor*" (Christ conquering evil). A quibbler would point out that Chrysostom, like Constantine, is part of the fourth century and that Chrysostom's work comes after the likely date of the conversion of Constantine (312). The more significant point is that Webber balances this work from the sympathetic observation of the influence of contemporary culture on evangelicalism, which he gave us in *The Younger Evangelicals*, with a criticism of the relativism and

syncretism that he sees expressed in post-modern culture and possibly implicit in post-modern evangelicalism. Readers will assess the importance and the validity of this turn differently depending on their own generational and theological sympathies.

At the practical level, Webber describes a four-part process for movement of a new Christian into the life of faith that unifies evangelism and faith formation that moves into vocation. He recommends that this process be integrated into the cycle of the church year, culminating in Easter. These are exciting possibilities in that they are important for congregations which are unsure about what to do with souls once they have been saved. The idea is rather like the four-part process of the Roman Catholic Church's *Rite of Christian Initiation of Adults*. For those already familiar with the RCIA, the path by which Webber arrives at his recommendations for his version of the process will be interesting. It may also be affirming to read his argument that this process is absolutely central to the emerging post-modern church. Yet those already familiar with the RCIA will find little new here at a practical



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level and may find it rather odd that someone like Webber seems unfamiliar with the work of RCIA.

Ian S. Evison

About Reviewers

Sister Eleanor Bernstein, CSJ, is vice president of the Congregation of the Sisters of Saint Joseph of Medaille.

Mr. James Burns is the director of music and liturgy at St. Patrick Church, Cumberland, Maryland.

Dr. James Callahan is a professor of music at the University of St. Thomas, St. Paul, Minnesota.

Dr. Ian S. Evison is the program director for the Center for Learning of The Alban Institute, Herndon, Virginia.

Rev. Hilary Hayden, OSB, is a monk of Saint Anselm Abbey, Washington, DC, and associate editor of *Homily Service*, a publication of The Liturgical Conference.

Mr. Rudy T. Marozzi is an assistant professor of music theory at the Chicago Musical College of Roosevelt University; he also works as a musician for University Ministry at Loyola University, Chicago, Illinois.

Ms. Alexandrina Vera is a music educator and a consultant in Hispanic liturgy for the Diocese of Phoenix, Arizona.

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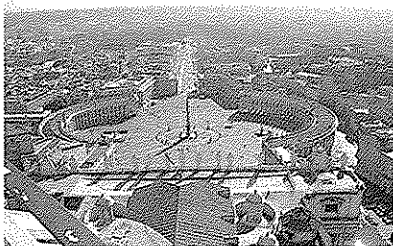
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November 7

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VIRGINIA

Arlington

October 17

Youth Rally with Steve Agrisano at Bishop Denis O'Connell High School. Contact Deanna Andrew at (703) 841-2559.

WYOMING

Cheyenne

October 9

Sacred Music on the Prairie: Festival for Church Musicians and Clergy. Place: St. Mary Cathedral. Featuring Paul Westermeyer and Dr. Jane Iverson, conductor. Directors: Ann Swisher and Patrick Stolz. Contact: Patrick Stolz at (307) 635-9261, ext. 21; e-mail: music@stmarycathedral.com.

Conferences and Workshops

CONNECTICUT

Mystic

October 15-17

Chant Express Weekend: How to Sing the Notation, Style, Interpretation of Living Mu-

sic. Presenter: Dr. William Tortolano. Place: St. Edmund's Retreat. Contact: Sister Joan Thomas, OP, (800) 621-5197, ext. 2901; e-mail: thomasj@jspaluch.com.

KENTUCKY

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November 7-10

Mid-South Catholic Leadership Conference: "Celebrating Our Changing Face." Place: Lake Barkley State Resort Park. Keynote presenters include Bishop Joseph Perry, Marie Murphy, Sister Kristine Harpeneau, Rev. Stephen P. Lintzenich. Workshops, prayer, Eucharist. Contact: Mr. Pat Guentert, The Catholic Center, 1310 W. Main Street, Lexington, KY 40508.

TEXAS

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Forty-Third Southwest Liturgical Conference Study Week. Theme: "Come to the Feast: Disciples Called, Fed, and Sent Forth." Major presenters: Cardinal Francis George, Rev. Edward Foley, CAPUCHIN, Arturo Chavez, Rev. J-Glenn Murray, SJ, and Dr. Megan McKenna. Place: Adam's Mark Hotel, Dallas. Information at www.swlc.org.

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2004 Regional Conventions

BY THE PARTICIPANTS

The major benefit I received from this NPM convention is . . . a humbling and inspiring experience . . . super keynote presenters . . . a stronger sense of ministry . . . confirmation of my ministry . . . affirmation of my efforts . . . affirmation that I'm on the right track and doing the right thing . . . a sense of my role in the church community . . . a renewal of my love and affection for my assembly . . . spiritual nourishment . . . renewed validation . . . renewed enthusiasm . . . renewed love for my faith . . . inspiration to go deeper and "cross the street" . . . almost a mini-retreat . . . sabbath time . . . the pre-convention ministry retreat . . . encouragement to continue in music ministry . . . encouragement in answering the call to be an instrument of God . . . renewal of the Holy Spirit in my life . . . liturgical spirituality . . . fuel to keep going . . . a little push, a nudge . . . a sense of peace and tranquility . . . joy . . . sharing of the Spirit through music . . . beautiful song energy . . . blissfully singing . . . hearing the music in full-voiced, four-part harmony . . . the Spirit-filled Gospel choir . . . inspiration that comes from being part of prayer and worship done well and enthusiastically . . . a time to reflect, pray, and sing beautiful Catholic liturgical music . . . morning prayer and Mass at the cathedral . . . the experience of the liturgy . . . learning, as a ritual person, that musicians are human too . . . strong musical skills . . . passion for the music . . . fellowship with other musicians . . . with musicians of vision and experience . . . *vida comunitaria con nuevas personas* . . . meeting others who live in various parts of the world . . . support from colleagues and friends . . . professional networking . . . connection to the national music ministry . . . venting . . . swapping stories and ideas with other pastoral musicians and music educators . . . bringing a friend to the experience of an NPM convention . . . the wondrous reunion with a teacher and friend . . . finding amazing new friends . . . getting back into the field after a time away . . . the witness of young people . . . wonderful young people cantoring hope for the future . . . the sound of youth . . . interaction with people my own age who love music . . . excellent clergy sectional . . . connecting with a potential employer-pastor . . . all the great listening opportunities . . . well-trained children's choir . . . meeting people in the industry . . . meeting the

composers . . . ideas—exactly what I came for . . . new ideas . . . *mejor conocimiento* . . . benefiting from the combined experience of the presenters . . . information on changes in the liturgy . . . updating . . . information on various aspects of the music program . . . knowledge to pass on to our colleagues and our children . . . detailed information on new choral music . . . *como integrar nuevas reglas en música en la iglesia católica* . . . getting the scoop on the revision of the *Roman Missal* . . . ways to put life into music on Sunday . . . diverse intellectual dialogue . . . having the Handbell Institute in conjunction with the convention . . . cantor workshops . . . information . . . information on the new cantor certification program . . . information on organ certification . . . great ideas and advice for college campus ministry . . . music education sessions . . . direction for Anglos working with Latinos . . . insights at the Hispanic Day into preparing choirs . . . a comfort zone with Spanish . . . concrete help for choirs and ensembles . . . learning . . . learning about self-improvement . . . voice techniques . . . the session on changing voices . . . great ideas for little things I had no idea about . . . wonderful concerts . . . books on liturgy and music . . . new seasonal music for cantors, choirs, and organ . . . the desire to return home to be prophet and poet . . . the sense that my parish has a long way to go . . . a recognition that it's time to hand it to the next generation . . . late-night expo . . . great new music . . . usable music . . . free music (CDs) . . . goodies . . . the whole thing!

At future NPM conventions, we should have more (or better) . . . major speakers . . . presenters like those here who are really earthy and practical and effective and knowledgeable . . . *planificación* . . . contemporary and ensemble groups . . . guitar music . . . lively music . . . drum sets . . . *misas bilingües* . . . classical choral music . . . chant and polyphony . . . diversity . . . English . . . Latin . . . convention Eucharists that conform to the *General Instruction of the Roman Missal* . . . powerful and *spiritual* celebrations of the Eucharist . . . congregational participation at liturgy . . . involvement of women at Mass . . . spirit . . . consistency between what we hear from the speakers and the convention Eucharist . . . opportunities for morning Mass . . . opportunity for Eucharistic adoration . . . lay prayer leaders when they are allowed . . . opportunities for attendees to participate as a choir or instrumentalist and

These comments are taken from evaluation forms turned in by participants at this year's Regional Conventions.

do music for the liturgies . . . musicians from other denominations . . . healing services . . . penance services . . . remembrance services . . . Taizé prayer . . . the way of the cross . . . spaces for prayer (a prayer room) . . . signing ourselves with the cross before plenum events . . . competent organists . . . rehearsal of all musical components for the liturgy . . . liturgical dance . . . Gospel choirs . . . women's choirs . . . men's choirs . . . Filipino music . . . recognition that not all of us are music majors or in salaried music jobs (embrace diversity of musical background and opportunity as well as cultural diversity) . . . handouts . . . plenum sessions on feeding and nurturing our spirituality . . . music making by presenters . . . organization and information for pre-convention events . . . substantive meetings with the standing committees (more conversation in an organized setting) . . . section meetings . . . advertising for section meetings . . . opportunities to discuss issues being presented . . . opportunities for smaller parishes to share MIDI files . . . exposure to up-and-coming musical styles . . . norms . . . breakouts . . . graded workshops (beginning, intermediate, advanced) . . . advanced workshops . . . advanced instruction in piano . . . repeated workshops . . . choir director workshops . . . multicultural workshops . . . practical, hands-on, active workshops . . . offerings/programs for youth . . . workshops on liturgy . . . on directing (conducting) the whole assembly . . . on cantor training . . . on cantor and organist relationship as a team . . . on integrating instruments in an ensemble . . . on non-traditional instruments . . . on technology . . . on the Eastern Churches . . . on Orff instruments in liturgy . . . on the spirituality of music . . . on youth ministry . . . on ways to warm up the assembly for Sunday Mass . . . on MIDI . . . on diocesan office challenges (cathedral liturgies, catechesis on GIRM) . . . on the Lectionary . . . on teaching music skills to volunteer choirs . . . on developing a complete parish music program . . . on creating out-of-the-ordinary events (anointing Mass, parish anniversary Mass) . . . on musical leadership styles . . . on religious education . . . on wedding music . . . on the Vatican II and post-Vatican II liturgy and music documents . . . more for advanced instrumentalists . . . for people who are directors of liturgy and music . . . for presiders . . . more workshops geared to guitarists who read music . . . for junior cantors . . . for new music ministers . . . for people working in small towns and parishes . . . vocal instruction . . . individual coaching opportunities . . . theological background sessions . . .



organ master classes . . . institutes at the convention (e.g., the handbell institute or a track replicating the old cantor schools) . . . sessions for DMMD . . . clearer description of the breakouts . . . amplification at breakouts . . . opportunities to attend breakouts . . . opportunities for questions, comments, and discussion . . . performances, especially from youth and children . . . young artists . . . contemporary Christian bands . . . scholarships or parish support for youth participation . . . youth gatherings . . . priests and deacons in attendance . . . conversations between musicians and priests . . . seminarians in attendance . . . places to congregate . . . music industry showcases . . . exhibits . . . octavos to purchase . . . opportunities to socialize . . . meals or social functions together . . . music performances during lunch . . . nearby affordable restaurants . . . cheap food . . . coffee and tea after breakouts . . . free coffee . . . bottled water . . . colder drinking water . . . water . . . time for the convention (three full days?) . . . time for meals and fellowship . . . *mas tiempo en las conferencias* . . . time for exhibits . . . time between events . . . time to meet with other NPM members . . . time to use the pool . . . evening prayer . . . youth evening prayer . . . youth liturgies . . . youth in musical leadership at the convention Eucharist . . . college students attending breakout sessions for music directors . . . African American revival . . .



NPM conventions end with dedication to another year of ministry and a mutual signing with the cross.

multicultural activities . . . hymnfests . . . jam sessions . . . pianos available for jam sessions . . . stops on the organ crawl . . . hotels like this one within walking distance for daily Mass . . . rooms at the convention hotel reserved for the handicapped . . . help for handicapped . . . elevators . . . taping of concerts . . . taping of homilies . . . larger lettering on the name tags (place names) . . . *aire acondicionado* . . . pages in the back of the convention booklet for note taking . . . listing of presidors and other leaders of morning prayer . . . directions . . . information on local businesses (drug stores, cafes) . . . attention paid to people with minor handicaps (difficulty walking) . . . free parking . . . space between chairs . . . bathroom supplies . . . garbage cans in the breakout rooms . . . sightseeing . . . conventions on the West Coast . . . space to write comments on the evaluation form . . . smiles . . . wonderful days like these.

And less (or fewer) . . . excessive air conditioning in the ballroom . . . hassle at hotel check-in . . . cell phones ringing during presentations and Mass . . . incense . . . morning prayer . . . Eucharistic liturgies filled with every possible sung part . . . bad liturgy—follow the script . . . “performance” liturgies . . . return to pre-Vatican II standards of “active participation” . . . choral focus . . . amplification of instruments . . . loud instruments . . . guitars . . . organ . . . organ crawls . . . trite anthem texts . . . cheesy, four-chord,

pop claptrap . . . bang bang, hip-hop, hand-waving music that feeds the “entertainment” culture of our society . . . liturgical dance . . . singing . . . sound bleed between breakout rooms . . . liturgical celebrations with musicians who have obviously not practiced the music . . . showmanship at liturgies . . . prima donnas . . . singing into microphones . . . plenum sessions . . . breakout sessions . . . overcrowded breakout sessions . . . repetitive breakouts . . . showcases . . . organ and piano exhibits . . . scholarly but stiff speakers . . . talking by presenters . . . presenters who use negative motivation . . . presenters who go past their allotted time . . . lecturing . . . storytelling . . . priest bashing . . . people asking questions about their own agendas . . . accentuating polarizing issues . . . complaining about the rules of the Church (our faith is not about rules; it is about God) . . . flash photography at performances . . . political posturing . . . repeated announcements . . . commercials . . . downsized spiral-bound convention programs . . . sing-alongs at showcases . . . depressing moments . . . jokes . . . crying infants during sessions . . . costly extra events . . . expensive drinks . . . expensive food . . . expensive parking . . . back-to-back power events . . . travel time between events . . . break time . . . overlapping events . . . late-night events on the first night . . . late-night events on the final night . . . toning meditations . . . readings in Spanish . . . Spanish repertoire . . . contemporary repertoire . . . traditional repertoire . . . never less, always more!



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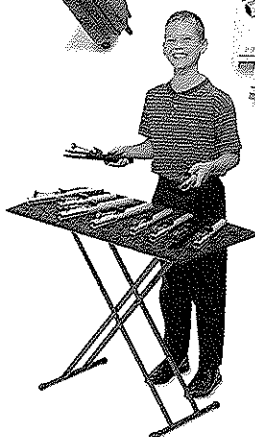
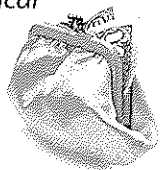
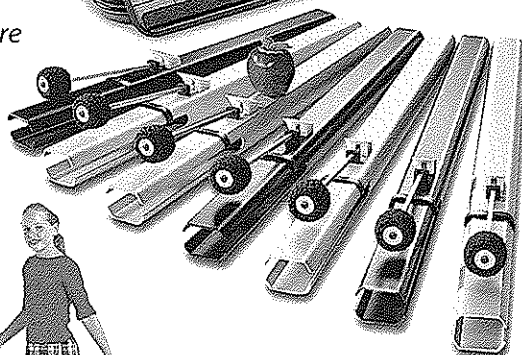
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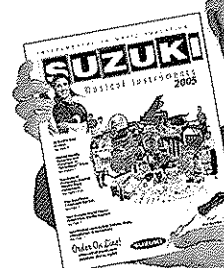
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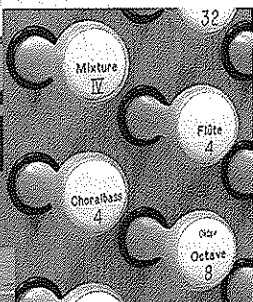
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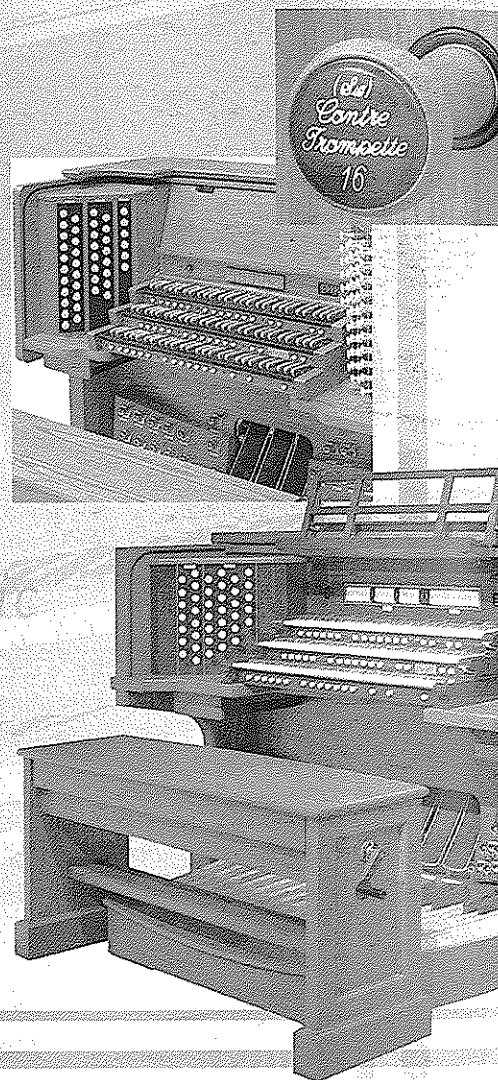
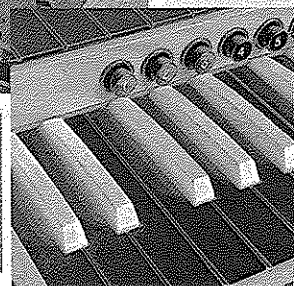
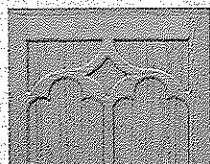
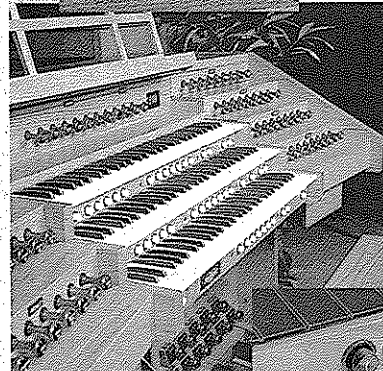
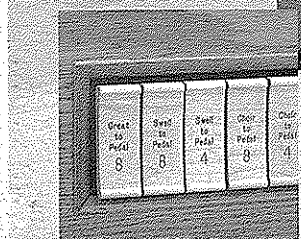
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