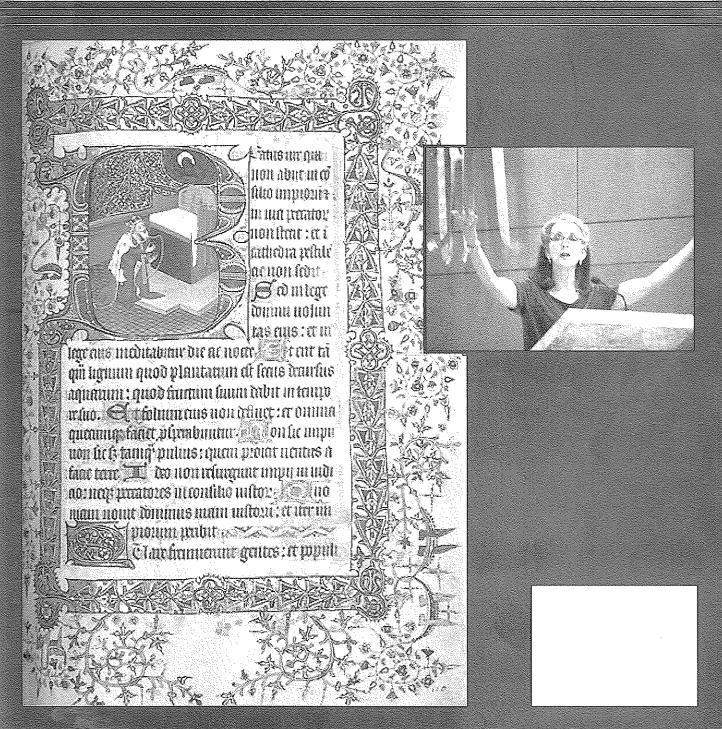
NATIONAL ASSOCIATION of PASTORAL MUSICIANS

PASTORAL O

February-March 2005



Psalmist and Cantor



- © Choral arrangements for over 500 titles—100 more than the first edition—including OCP, GIA and WLP titles and the most-used, most-popular hymns and songs in the OCP missal program
- Saves you from juggling choral parts from multiple sources and reviewing them to see if they actually work together!
- New! Complete psalm settings for choirs and cantors! In response to customer requests, this new edition provides full vocal settings of 107 psalms and canticles
- New! Available with Lectionary readings! Now choirs can follow the Order of Mass, readings and music for the liturgy using only *one* book!
- New! Sturdy plastic pocket built into the inside back cover holds OCP music supplements or your own custom songbooks

For more information and a complete song list, please visit @www.ocp.org/11450

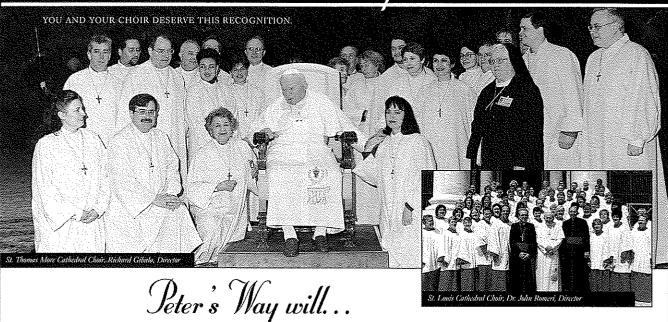
Place your order today!





Peter's Way Choir Tours

This could be your choir in Rome!



- obtain a confirmation for your choir to sing the Latin Liturgy at St. Peter's Basilica.
 - · arrange a formal concert in Rome as part of an ongoing concert series.
 - · arrange your choir's participation at the Papal Audience.
- take care of all your travel arrangements, leaving you to concentrate on the musical aspects of your tour.

PREVIEW A CHOIR TOUR! Continuing Education Programs for Music Directors

		マンド・スタン・ディー・デストライン カデス はいけい さいりょうけん しきごく
EASTERN EUROPE - Warsaw, Krakow, Prague	MAR. 31- APR. 07, 2005	\$1,295 (plus tax)
Magnifique Quebec - Montreal and Quebec City	OCT. 15-20, 2005	\$945 land-only (plus tax)
Shrines of Mexico - Our Lady of Guadalupe	NOV. 04-10, 2005	\$1,095 (plus tax)
Munich, Salzburg, Vienna - European Masters	NOV. 04-10, 2005	\$1,295 (plus tax)
Greece - Footsteps of St. Paul	JAN. 08-13, 2006	\$1,195 (plus tax)
Spain - Barcelona to Madrid	JAN. 09-16, 2006	\$1,295 (plus tax)
ROME, Assisi, Vatican City - Roman Polyphony	JAN. 12-19, 2006	\$ 795 (plus tax)
Gregorian Chant Study Week in Italy	JAN. 12-19, 2006	\$1,295 (plus tax)
HOLY LAND - Songs of the Scriptures	JAN. 12-21, 2006	\$ 995 (plus tax)
IRELAND - Land of Saints and Scholars	JAN. 23-30, 2006	\$995/\$350* (plus tax)
England - English Cathedral Music	JAN. 23-30, 2006	\$1,195 (plus tax)
France - Best in French Liturgical Music	JAN. 23-30, 2006	\$1,295 (plus tax)
ITAIX - Italian Choral Academy	FEB. 09-16, 2006	\$ 795 (plus tax)

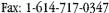
Enjoy these specially designed programs at substantially reduced rates. Fully refundable from New York when you return with your own choir!

*special price by invitation to directors bringing their choir within two years



PETER'S WAY TOURS INC.

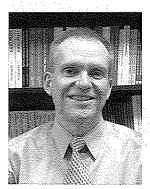
25 South Service Road, Suite 240 Jericho, NY 11753-1065 1-800-443-6018 or 1-800-225-7662



Email: annette@peterswaysales.com or peter@petersway.com

Visit us at our website at www.petersway.com





From the President

What songs should every American Catholic know? Dr. Richard Gibala and Sister Sheila Browne, RSM, provide one set of answers to that question in the Winter 2004 issue of *Church* magazine. Revisiting their work of ten years ago, Rick and Sheila suggest one hundred items that ought to be part of the repertoire of Roman Catholic liturgical assemblies in the United States. Although there are some differences after ten years, the astonishing similarity of their two lists reveals a certain stability in the repertoire of U.S. Catholics as well as some growth and change.

In light of the work of Gibala and Browne, NPM sent a survey to all members in the September 2004 issue of *Pastoral Music Notebook*, asking them to name fifty-five items of liturgical music that every American Catholic should know. The results of that survey are reported on page thirteen. NPM members identified Mass settings, ritual texts, and liturgical songs for various rites, seasons, and feasts. The items named by NPM members are stylistically diverse, including Latin and English chants, traditional hymns, and contemporary or folkstyle songs. It is worth noting that only one African-American spiritual ("Were You There") and no Spanish or bilingual songs made the members' top fifty-five.

Both efforts suggest at least some movement toward a national consensus on a limited common repertoire. Most of us would probably argue with some selections from either survey, but I would guess that most diocesan and parish musicians would recognize a significant number of the items as familiar to their own worshiping communities and rooted in their common life of prayer and worship.

There is surely great value in the diversity of music for which the *Constitution on the Sacred Liturgy* opened the way and which expresses the rich variety of cultural heritages celebrating one faith. Yet in a society as mobile and diverse as the United States, a limited repertoire familiar to all or nearly all American Catholics should allow us to worship together more readily and to be formed by some level of common musical experience.

Still, a number of obstacles stand in the way of developing even a limited common repertoire for the United States.

- Some theological issues lead bishops, pastors, or music directors to exclude certain songs from the repertoire. Admittedly, some music created for worship lacks theological substance or is doctrinally misleading or even off the mark. At the same time, some songs have unfairly been characterized as doctrinally defective, including some items on the two lists cited above. In response to the concern for theologically sounds texts, the bishops of each episcopal conference have been directed by the 1999 instruction Liturgiam authenticam to develop a directory of songs for the liturgy, based in large part on theological content.
- Some communities and pastoral musicians opt for or against a particular piece of music solely on musical grounds. At times this judgment is based on the criterion of Music in Catholic Worship that a particular piece of music should be "technically, aesthetically, and expressively good" (no. 26). In many cases, however, the decision about whether to include a piece in the repertoire is based solely on its musical style or, worse yet, on an individual's musical taste. Is it unrealistic to think that most American Catholic communities should sing their prayer in a variety of musical styles?
- There are some *cultural* obstacles to a common repertoire. On the one hand the variety of cultural expressions in our country raises the question of whether we can ever develop a truly national common repertoire. On the other hand, some communities (and even some music ministers) see little value in including various cultural traditions in their music. In this age of globalization, the need for communities to sing with and in the voices of various cultures seems more pressing than ever.
- There are some significant *legal* obstacles to a common repertoire. Most of the widely used service books, hymnals, and other participation resources are missing some of the most well known and commonly used American liturgical songs. In most cases such omissions are due to ownership and copyright issues. Surely this matter is important enough for publishing companies to work together to provide American Catholics with the songs that rightfully belong not just to the copyright holders but to the entire singing Church.

What are the songs that every American Catholic should know? We have seen very significant developments in addressing this question. I invite you to keep the conversation going so that every worshiping community can grow in its ability to sing the liturgy well.

S. Mill M. Maho

J. Michael McMahon
President
February-March 2005 • Pastoral Music

NATIONAL ASSOCIATION of PASTORAL MUSICIANS

February-March 2005 Volume 29:3

PASTORAL DE LA CONTRACTION DEL CONTRACTION DE LA CONTRACTION DE LA

Pastoral Music (ISSN 0363-6569) is published bimonthly by the National Association of Pastoral Musicians (NPM), 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910.

NPM is an organization of musicians and clergy dedicated to fostering the art of musical liturgy. Member services include the bimonthly newsletter *Pastoral Music Notebook*, discounts on NPM conventions and institutes, and other benefits.

Editorial and Executive Offices: 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. Phone: (240) 247-3000. Fax: (240) 247-3001. E-mail: NPMSing@npm.org.

Advertising Office: 1513 S.W. Marlow, Portland, OR 97225. Phone: (503) 297-1212. Fax: (503) 297-2412. E-mail: NPMWest@npm.org.

Publisher: Dr. J. Michael McMahon;
Editor: Dr. Gordon E. Truitt;
Assistant Editor: Ms. Andrea Schellman;
Advertising Director and Director of the
NPM Western Office: Ms. Nancy Bannister;
Music Review Editor: Dr. Marie Kremer;
Book Review Editor: Ms. Anne Y. Koester;
Calendar Editor: Rev. Lawrence Heiman, CPPS;
Printing: Bladen Lithographics

Subscription Information: One-year subscription, six issues a year (bimonthly), \$32. Library rate: \$35. Single copy: \$7. For second class postage to Canada, add \$10 per year for each membership (includes postage for Notebook); \$6 per year for each subscriber. For postage to all other countries, add \$14 per year for each membership (includes Notebook); \$9 per year for each subscriber.

Membership Information: Regular Parish Membership in NPM (clergy and musician, both included as members): \$89 per year. \$44 of this amount is for subscriptions to Pastoral Music for one year. Single Parish Membership (one member): \$63 per year. \$22 of this amount is for a subscription to Pastoral Music. Youth Membership: \$26. Benefits equivalent to individual membership. Group membership rates are available. Membership rates in effect as of January 1, 2005.

Copyright © 2005 by the National Association of Pastoral Musicians.

Periodicals postage paid at Silver Spring, MD. Postmaster: Send address change to *Pastoral Music*, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461.

Contents

Association News 5

X 400 0 0 40 40 40 40 40 40 40 40 40 40 4			
Songs That Every American Catholic Should Know BY NPM MEMBERS Nine Rules for Congregational Singing BY KEN NAFZIGER			
18			
The Psalmist: Leader of BY JOE SIMMONS	Poetic	Prayer	21
Cantor: Leader and Sus	tainer o	f Community Song	25
Cantor: Animator, Teacl BY MARY CLARE McALEE	ner, Lea	der of Prayer	28
Recruiting Young Canto BY DIANA KODNER GÖKÇE	rs: Whe	ere Do I Start?	30
Psalmists, Cantors, and BY MICHAEL CONNOLLY	the Wo	ord	35
COMMENTARY			
Less Is More BY JOANNE WERNER			63
NPM Business Partners	39	Music Education	41
Chapter News	45	Reviews	50
Calendar	57	Hotline	60

Cover: Psalm 1 (Beatus vir) with initial miniature King David at Prayer as an Old Man from the Burnet Psalter, a fifteenth century manuscript. Image courtesy of Marischal College, Aberdeen, Scotland. Other illustrations in this issue courtesy of St. Aloysius Parish, Baton Rouge, Lousiana; the U.S. Army Digital Video Imagery Distribution Service; Musée Condé, Chantilly, France; St. Norbert Abbey, DePere, Wisconsin; Knights of Columbus Council #2323, Montgomery County, Maryland; National Catholic Youth Choir, St. John's Abbey, Collegeville, Minnesota; Rob Yenkowski, Music Minister, King's College, Wilkes-Barre, Pennsylvania; Cleveland Museum of Art; Museo di San Marco, Florence, Italy; and several NPM Chapters.

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.

NPM Board of Directors

Dr. Michael Connolly, Chair (2005)
Mr. Charles Gardner, Vice Chair (2007)
Sr. Judith Marie Kubicki, CSSF (2007)
Ms. Jean McLaughlin (2005)
Dr. James Savage (2007)
Dr. J. Michael McMahon, NPM President

NPM Council

At-Large Representatives

Mr. Brian Bisig (2006)
Mr. Tim Dyksinski (2006)
Ms. Dolly Sokol (2006)
Mr. Scott Soper (2006)
Ms. Laetitia Blain (2004)
Mr. Gary Daigle (2004)
Mr. David Haas (2004)

Committees for Operations

Ms. Beatrice Fleo Santner, Education (2006)
Dr. Ann Labounsky, Certification (2006)
Mr. John Wright, Music Industry (2006)
Mr. Peter C. Finn, Publications (2004)
Mr. Michael Silhavy, Membership (2004)
Mr. Tony Varas, Finance (2004)

Standing Committees

Mr. Joseph F. Marino, Responsible for Leadership of Music Ministries

Ms. Margaret Brack, Choir Directors

Dr. Paul Skevington, Organists Ms. Nancy Deacon, Pianists

Mr. Joe Simmons, Cantors

Mr. Robert Frenzel, Ensemble Musicians

Rev. Robert Webster, Clergy

Mr. Michael Mernagh, Seminary Music Educators

Dr. Dolores Martinez, Hispanic Musicians

Mr. Timothy Jacquet, African American Musicians

Rev. John Mark Klaus, TOR, Campus Ministers

Mr. Steve Petrunak, Youth

Col. J. C. Cantrell III, Musicians in the Military

Mr. J. Michael Thompson, Eastern Church Musicians (ad hoc)

Mr. Bruce Croteau, Pastoral Liturgists (ad hoc)

Rev. Ricky Manalo, csp, Asian and Pacific Rim Musicians (ad hoc) Sr. Nancy Burkin, ssj, Musicians Serving Religious Communities (ad hoc)

Ex-Officio Representatives

Most Rev. Daniel N. DiNardo, Episcopal Moderator Dr. Michael Connolly, Board of Directors Chair Mr. Thomas V. Stehle, Council of Chapters Chair Mr. James Wickman, DMMD Division President Mrs. Eileen Ballone, NPM-MusEd Division President Dr. Gordon E. Truitt, NPM Staff Representative

The Association President and the NPM Board members also serve on the NPM Council without a vote.

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 E-mail: npmjanet@npm.org

Education

Rev. Dr. Paul H. Colloton, Op, 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
Mr. Anthony Worch, Finances
Ext. 15

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 Ms. Andrea Schellman, Assistant Editor Ms. Kathi Zysk, Website Manager Ms. Lisette Christensen, Website Designer

Association News

Convention 2004

Master Classes and Clinics

An NPM master class is based on the conservatory model in which a performer plays for a master teacher in front of a class. The teacher offers critique and feedback, and all learn from the interchange. In our clinics, individual feedback or advice is offered in a group setting, and there is a greater possibility that more participants will play or sing. At the Milwaukee Convention, we are offering three master classes and three clinics.

The Young Organists Master Class will take place Sunday, June 26, 7:00-10:00 PM, at the Cathedral of St. John the Evangelist. Trent Zitzelberger will be the master teacher, and Jason Lorenzon will serve as coordinator. This master class is open to all young organists between the ages of thirteen and twenty-five, who are invited to apply to perform and to receive coaching from the master teacher. All who attend need to register for the master class and the convention. If you want to perform you must also fill out an application form at to the NPM website: http://www.npm.org/Sections/Organ/youngorganist.htm.

The other master classes and clinics will take place on Monday, June 27, 9:00 AM–12:00 NOON. (Note: The convention brochure mentions the need for CDs or audition tapes, but please follow the specific requirements in your confirmation letter.) *All* who wish to attend a master class or an advanced clinic must register for the program and the convention on the convention registration form. Your confirmation letter will provide additional details.

The Young Cantors Master Class, led by Bonnie Faber, is open to all young cantors, who are also invited to apply to perform for the group and to receive coaching from the master teacher. Your confirmation letter will provide further information about what you are to prepare for this master class.

Steve Peet, with Nancy Deacon serving as coordinator, will lead the **Master**

Class for Pianists. This master class is open to all pianists. Your confirmation letter will provide information about what to prepare if you want to play for the group.

The Advanced Cantor Clinic, led by Melanie B. Coddington and Joe Simmons, is a group class for cantors with experience. These two experienced clinicians will offer practical skills to improve your ability to lead the assembly as a cantor and to proclaim the sung Word of God. Your confirmation letter will ask you to provide further information about your experience and inform you about what you will need to prepare, should you be selected to sing for the clinic.

The Advanced Guitar Clinic, led by Bobby Fisher and Stephen Petrunak, is a group class for guitarists with experience. These clinicians will offer practical

skills to improve your guitar playing and your ability to lead the assembly with the guitar. Please plan to bring your guitar, a folding music stand, and the guitar accompaniment edition that you use in church. Your confirmation letter will provide further information about this clinic.

The Flutists Clinic will be led by Anna Belle O'Shea and Denise LaGiglia. This group class will help you to explore the ministry of the liturgical flutist both within and beyond the Sunday celebration of Eucharist. Bring your flute for a hands-on experience of performance as prayer. We suggest that you have a minimum intermediate skill level on the flute.



Cathedral of St. John the Evangelist, Milwaukee, site of the Young Organists Master Class and other events during the 2005 National Convention.

All music will be provided.

Plenum Addresses

We gather to celebrate the gift of Jesus and the JOY that he came to complete: JOY in the abiding presence of the Risen Christ among us; JOY in the song and prayer of a people rich in our diversity; JOY in the service that we offer as ordained and lay ministers within the Body of Christ; and JOY in lives that are poured out in service for others. We join ourselves to Christ's self-offering to God. How this happens is a mystery of our faith. The liturgy we sing summons us to inexpressible, inexhaustible mystery! On

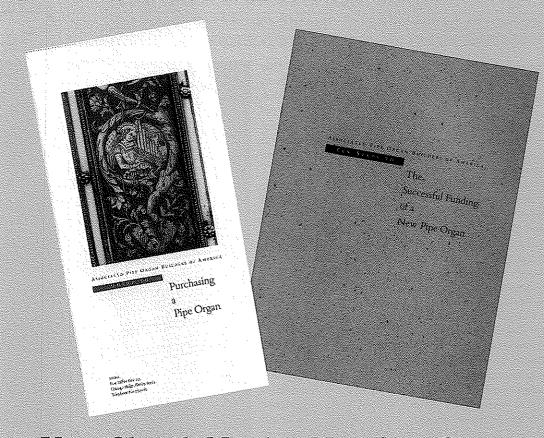
TAYLOR & BOODY

SCHOENSTEIN

SCHANTZ

REDMAN

PARSONS



Your Church Needs a New Pipe Organ. What's the First Step?

Call or e-mail us! From information for your architect through fund-raising, APOBA has helpful publications concerning every aspect of an organized project.

And, they're FREE for the asking!



To receive information about pipe organs and recognized pipe organ builders write or call toll free 1-800-473-5270 or on the web @ www.apoba.com Associated Pipe Organ Builders of America P.O. Box 155 • Chicago Ridge, Illinois 60415 Monday afternoon, as we gather to open the convention, **Rev. Paul Turner**—pastor, musician, author, and liturgist—will help us "enter the mystery" through a keynote address that asks: How do we enter that mystery with Christ at the center? How can all of us—ordained and lay ministers alike—lead the assembly to be sung into the mystery of the whole Christ, head and members? How do we join ourselves with the offering of Christ?

On Tuesday morning, Bill Huebsch—author and lecturer on Vatican II and whole parish catechesis—will continue to explore how we enter the mystery. He will help us to "connect the dots" that begin with the Sunday celebration of the Eucharist and continue in every aspect and at every stage of life. Whole community catechesis helps everyone in the parish to make the connections that develop from Sunday liturgy as their center and starting point.

On Wednesday, Rev. J. Michael Joncas—associate professor of theology and Catholic studies at the University of St. Thomas in St. Paul, Minnesota, and composer and author—will help us explore the real issues that cause division over musical styles. What factors get in the way of our ability to sing and worship together in the joy of Christ? How can musicians and other pastoral leaders help everyone to work for the common good rather than from narrow self-interest? Father Joncas will help us look at the issues that are often left hidden.

Another aspect of the mystery of our life in Christ will draw our attention on Thursday, when Mary McGann, rscjassistant professor of liturgy and music at the Franciscan School of Theology in Berkeley, California—will help us "Embrace the Diversity within the Church." The community that gathers to sing its worship is richly diverse, but we sing that we are "richer still in unity"! What does diversity in the Body of Christ say about who we are and who we are called to become? What are the musical issues that emerge from this richness and that need to be addressed so that we can find unity in diversity?

As we prepare to return to ministry on Friday, Carol Doran—professor of music and liturgy and seminary organist at Virginia Theological Seminary in Alexandria, Virginia, and recipient of the 2005 NPM Jubilate Deo Award—will help us ask: "Where is the Joy? Where is the Passion?" Given the many challenges that we face in the Church, in our country, and in our personal lives, we can

become discouraged, estranged. Where do we find the joy and the passion that sustains and renews us? Where can we find ways to give flesh to the faith-filled words: "How Can I Keep from Singing?" Carol will prepare us for a closing of the convention that accepts our call to another year of service and helps us go forth singing the song of the Lord.

Retreat and Refreshment

One way to restore our passion for and joy in our ministry is by taking time to reflect and pray with others responsible for leadership in music ministry. Two retreat opportunities will be part of our Convention experience this year: one in English and one *en español*. On Monday, June 27, from 9:00 AM to noon, Father James V. Marchionda, OP, composer and preacher, and Sister Ann Willits, OP, preacher, will offer full-time, part-time, and volunteer music directors a time apart—a time to gather and feed spiritual hunger, connect with others, and reflect on vocation and ministry.

On Tuesday, June 28, from 6:30 to 9:00 PM, Spanish composer Juan Espinosa will offer an evening to reflect on the call to

ministry and service through liturgy and music in the Hispanic community. This evening will be offered in Spanish only. This retreat time is available to all Convention participants who sign up for this evening on the convention registration form, and it will also be open to those who participate in the Hispanic Ministry Day on Sunday, June 26.

DMMD Institute

This year's institute for members of NPM's Director of Music Ministries Division will be a choral experience that focuses on the art of collaboration in ministry and will take the form of a choral ensemble that prepares for a Thursday afternoon festival event: "Word, Song, and Spirit." Leading the institute are John Ferguson, Eliot and Klara Stockdahl Johnson Professor of Organ and Church Music and minister of music to the student congregation at St. Olaf College, Northfield, Minnesota, and Sigrid Johnson, conductor of the Manitou Singers at St. Olaf College and associate conductor of the Ensemble Singers and the Symphonic Chorus for the Plymouth Music Series of Minnesota. In

Discounts for NPM Parish Groups

NPM is pleased to offer discounts to member parishes who send *five or more* people from the parish as full conference attendees at the NPM 2005 National Convention. This schedule outlines parish savings for convention registration based on the advanced member registration fee (\$240).

5–9 atten	dees:	5%	discour	ıt 🖁	228 each
10-19 atte	ndees:	10'	% discou	ınt ¢	216 each
			ใหม่เห็นของอดิสตอิลเซิส์สม		and this beautiful and the
20–29 atte			% discou		192 each
30 or more	e attende	es: 30'	% discou	ınt S	168 each

Stipulations

- 1. Parish must have a current NPM membership.
- Parish discount is limited to members of one parish—no grouping of parishes permitted.
- A registration form, with complete information, must be enclosed for each registrant.
- 4. No discount for daily, companion, or child registrations.
- 5. Only one discount per registrant (i.e., parish discounts cannot be combined with chapter or clergy/musician duo discounts).
- 6. All convention registration forms and fees must be mailed together in one envelope.
- 7. Registrations must be postmarked by May 14, 2005.
- 8. No additions may be made to the group's registration once the registrations are mailed to NPM.

Mail completed forms with payment before May 14 to: NPM Conventions Parish Discount • PO Box 4207 Silver Spring, MD 20914-4207 addition to rehearsing and singing, participants will have the opportunity to observe and dialogue with these leaders about the roles of organist, choir director, clergy, choir member, and all who work together to prepare liturgical celebrations. The Institute is open to all current DMMD members and past participants in the NPM Honors Choir who register by May 15, 2005. Space is limited according to choral sections and will be given on a first-come-first-served basis, so register early! Participants will be expected to purchase their own choral packets and attend all rehearsals and the Thursday afternoon event. The Institute schedule is printed in the convention brochure.

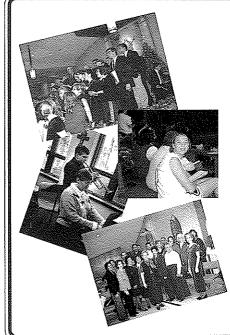
Convention Discounts

Member Discount. NPM members register for the convention at a discounted rate: a saving of \$100 off the non-member rate. NPM parish members may transfer the discount to anyone in the parish or community. Parishioners taking advantage of the discount must include the parish group number on their registration forms. Remember that the advance registration discount must be postmarked or received before May 27.

Sacred Dance Guild. Members of the Sacred Dance Guild with a *current* membership in the Guild may register for the convention at the NPM member fee.

Clergy-Musician Duo. NPM member clergy and musician with an NPM parish membership registering together for the convention receive a discounted rate: \$215 each—a total saving of \$50 off the member advance rate. The discount applies to one member of the clergy and one musician; both registrations must be sent with payment in the same envelope. (This discount is not available online.) To receive the advance discount fee, you must register before May 27.

Youth Discount. Youth (twenty-one and younger) attending the full convention may register for \$150—a saving of \$90 off the member advance rate! Invite the young musicians in your parish to experience NPM at this remarkable discount. This saving applies only to the advance rate, and the registration must be postmarked by May 27, but youth participants must be NPM members. (Youth membership is just \$26 per year.) A parent or chaperone must accompany youth attendees who are younger than eighteen. Please see additional details about youth participation in the conven-



Picture Yourself

We will be producing a picture video to play in the background at the 2005 Convention, and we would like to include pictures of your music makers: your liturgical assemblies, your celebrations, and the faces of your church, especially choirs, instrumentalists, cantors, presiders, deacons, and other music ministers.

High-resolution digital images are preferred (jpg, bmp, or tif). Please submit your pictures as e-mail attachments to: NPMPeter@npm.org. Send photodisks (Windows format) or prints to: Peter Maher, Program Coordinator, National Association of Pastoral Musicians, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461.

tion brochure, page fourteen.

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

Calling Composers

New Music Review Sponsored by the Composers' Forum. A panel of members from the Composers' Forum, coordinated by Tom Kendzia, will perform and review selected unpublished liturgical music in two sessions at the Convention (B-21 and C-21). Composers submitting pieces for review should follow these guidelines:

- 1. Music must be unpublished and written for the liturgy.
- The submitted composition must be legible and reduced to one or two pages—mainly refrain and verse or two to three stanzas.
- 3. Only one piece may be submitted per composer.
- Any submission that contains more than one piece will not be considered.
- 5. The submission deadline is May 25, 2005.
- Composers whose pieces have been selected for review will be notified by mail by June 15, 2005.
- 7. Do not send recordings.

- 8. Do not phone or e-mail.
- 9. You will only be notified if your composition has been selected.

Send submissions to: New Music Review—NPM, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461.

Festivals

National Catholic Children's Choir Festival. Bring your children's choir to join this three-day festival of singing, learning, and celebration, June 25–27. Lee Gwozdz is the clinician and choir director for this program that will culminate in a massed choir performance for the NPM Convention at the Gesu Church on Monday evening at 8:00 PM. Deadline for applications: March 4. For a registration form and additional information, contact: NPM National Office, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. Phone: (240) 247-3000; fax: (240) 247-3001; e-mail: NPMSing@npm. org.

Third National Catholic Handbell Festival. Members of your handbell choir are invited to participate in this three-day festival led by two experienced and highly regarded Catholic clinicians: Jeffrey Honoré and Jean McLaughlin. Beginning at noon on June 25, the festival ends with a massed handbell choir concert for the NPM Convention at the Midwest Airlines Center on Monday, June 27, at 8:00 PM. Deadline for applications: March 4. For a registration form and additional information, contact: NPM Na-

tional Office, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. Phone: (240) 247-3000; fax: (240) 247-3001; e-mail: NPMSing@npm.org.

Institutes 2005

Tried and True

This year's NPM summer institutes offer proven faculty in carefully crafted programs at sites around the country. There are eleven programs in preparation for 2005: five Cantor Express institutes, the Choir Director Institute, the two-track Institute for Music with Children, two Pastoral Liturgy Institutes, and two Guitar Institutes.

Cantor Express. This three-day program (Friday at 4:00 PM to Sunday at 4:00 PM), working with a two-person team, is designed to improve the rich dialogue between the cantor/psalmist and the rest of the liturgical assembly. Focus is on proclamation of the Word, vocal technique, and the language of sung prayer. Sites include Kalamazoo, Michigan (July 8-10); Rapid City, South Dakota (July 22-24); Seattle, Washington (August 19-21); Providence, Rhode Island (to be announced); and Stockton, California (to be announced). The Stockton Cantor Express includes a bilingual program (English and Spanish) and, on Sunday afternoon and evening, a Spanish-only program.

Choir Director Institute. The twentieth annual Institute (Monday–Friday, July 11–15, in Hartford, Connecticut) includes large- and small-group instruction; conducting practice; musical score preparation; sessions on vocal skills, liturgy, and Scripture; and choral reading sessions.

Institute for Music with Children. The three intensive days of this program (July 19–21, Caldwell, New Jersey), include sessions in two tracks—for children's choir directors and for those who work with school music programs. Topics include preparing children for worship, teaching children to sing, and reading sessions of diverse repertoire for choir and classroom.

Pastoral Liturgy. The five-day 2005 NPM Pastoral Liturgy Institute, offering a broader and more intensive treatment of pastoral liturgy topics than is available through single workshops, diocesan conferences, or NPM conventions, is set for Belleville, Illinois, July 11–15. The three-day weekend Pastoral Music and Liturgy Express offers a basic familiarization with

the Sunday celebration of the Eucharist and other commonly celebrated rites, especially in their pastoral-musical aspects. This program will take place in Detroit, Michigan, August 12–14.

Guitar and Ensemble. The five-day (July 11–15) 2005 NPM Guitar and Ensemble Institute at Erlanger, Kentucky—across the river from Cincinnati, Ohio—is an intensive training program for guitarists at all levels, instrumentalists in liturgical music ensembles, and directors of ensembles that combine voices and instruments. The weekend (August 26–28) bilingual Guitar Express, in Albu-

querque, New Mexico, will include a track for those serving Hispanic communities. It offers formation for guitarists at all levels.

Brochures

A complete brochure for each institute is available online at www.npm.org/EducationEvents/institutes/index.html. For more information or to receive printed brochures, write or call: NPM Institutes, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. Phone:



Certification Program

The National Association of Pastoral Musicians offers certification programs in several areas of music ministry. Several levels of organ certification are offered in cooperation with the American Guild of Organists.

Director of Music Ministries

Certificate of Director of Music Ministries. This certificate for professional, full-time directors is designed to assess and certify a level of competency and mastery in four skill areas: music, pastoral ministry, liturgy, and organization.

Organ

Basic Organist Certificate. Certifies a musician's achievement of the fundamentals of service playing expected of musicians serving Roman Catholic parishes.

Service Playing Certificate. This revised American Guild of Organists service playing exam allows NPM members to choose specific examples typical of the musical demands in Roman Catholic parishes. Joint certification is granted by NPM and the AGO.

Colleague Certification. Current NPM members who are also members of the AGO may apply for colleague certification by both associations.

Cantor

Basic Cantor Certificate. This certificate recognizes the achievement of fundamental skills expected of cantors in Roman Catholic parishes and marks the beginning of a process toward full certification.

Additional Information

Phone: (240) 247-3000 • Fax: (240) 247-3001

E-mail: NPMSing@npm.org • Web: www.npm.org

Members Update

Dan Schutte Scholarship

Composer Dan Schutte has established an annual NPM scholarship of \$1,000 for undergraduate and graduate studies in pastoral music. Dan is best known as the composer of several classic liturgical songs, including "Here I Am, Lord," known not only by Catholics but also included in hymnals and service books of several Christian churches. Dan continues to create liturgical music for the church and is currently composer in residence at the University of San Francisco and director of music for the Office of University Ministries. He also lectures extensively throughout the United States and abroad, offering workshops and retreats for liturgists and musicians.

Basic Cantor Certificate

The NPM Standing Committee for Cantors has developed a process for members of the association to be certified as cantors. The Basic Cantor Certificate recognizes the achievement of fundamental skills expected of cantors and marks the beginning of a process toward full certification. The test for the basic level has three components: singing and leading service music, teaching music to a congregation, and musical and liturgical knowledge. Additional information is available at workshop A-6 during the Milwaukee Convention and online at http://www.npm.org/Sections/Cantor/cantorcertification.htm.

NPM + AGO Colleague Certification

Working with the American Guild of Organists, the NPM Standing Committee for Organists has developed a process for colleague certification for organists who currently belong to both organizations. Application for certification must be made to both organizations, and NPM members must choose certain items on the AGO exam. NPM candidates must also complete a written examination on church music and liturgy. Additional information is available at workshop B-12 during the Milwaukee Convention and online at http:// www.npm.org/Sections/Organ/ organcertification.htm.

Corrections

Two alert readers sent in corrections to Association News in previous issues of *Pastoral Music*.

John McNally sent an e-mail from Shirley, New York, to correct our spelling of Binghampton in the obituary for M. Searle Wright in the August-September issue (page seven). Binghamton (without the p) "is in the Southern Tier of New York State [and] is not to be confused with the Hamptons of eastern Long Island."

One reader who wishes to remain anonymous pointed out several inaccuracies about John Singenberger in the December-January 2005 issue. He notes that Singenberger was not

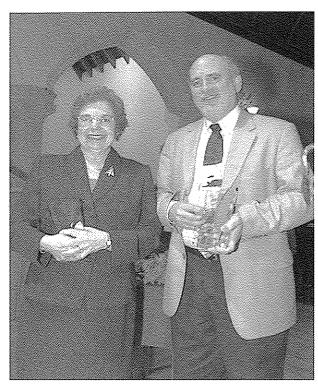
from Germany but was, like Archbishop Henni, from Kirchberg in the Canton St. Gallen, Switzerland. He was not recruited for work in Milwaukee by Archbishop Henni, however, but by Rev. Dr. Joseph Salzmann, the seminary rector, who hired Singenberger to staff the newly formed Holy Family Normal School, a training facility for teachers and musicians. This writer also notes that Pius X's "affirmation" of chant was not exactly the kind of support that the Caecilians had hoped for. In fact, the 1904 Caecilian Convention planned for St. Louis was cancelled after the 1903 motu proprio was issued, and they never held another national convention. The most significant disagreement that the Caecilians had with Tra le sollecitudini, our correspondent observes, was with its ban on women in choirs which, he says, most parishes ignored.

We regret these inaccuracies and errors.

Meetings and Reports

BCL Appointments

At their November meeting, the U.S. Conference of Catholic Bishops elected Most Rev. Donald W. Trautman, Bishop



Marty Haugen (right) and Mrs. Lucille McLeod, the sister of the late Rev. Paul Cioffi, sj, accept awards from The Georgetown Center for Liturgy.

of Erie, to chair the Bishops' Committee on the Liturgy. Bishop Trautman has appointed Bishop Edward Grosz, auxiliary bishop and vicar general of the Diocese of Buffalo, New York, to chair the Subcommittee on Liturgy and Music, and he has reappointed Dr. J. Michael McMahon, NPM president, as an advisor to the subcommittee.

Georgetown Honors Haugen and Cioffi

On December 8, 2004, The Georgetown Center for Liturgy presented its 2004 award for outstanding contribution to the liturgical life of the Catholic Church in the U.S.A. to Marty Haugen and Paul Cioffi, sj. Mr. Haugen's name is familiar to NPM members: He is a composer, performer, recording artist, and author who has participated in NPM conventions and other events for many years. One of his settings of the Order of Mass— Mass of Creation—is the most familiar and widely used setting in the United States. Father Cioffi is less well-known in NPM circles. He served for thirty years—until his death in 2004—as a theology teacher at Georgetown University. He also worked for liturgical renewal through classes, workshops, and retreats.



Educational Opportunities for Pastoral Musicians, Clergy, Liturgists, and All Who Serve the Worshiping Church

CANTOR EXPRESS

Three intensive days, with a two-person team, designed to improve the rich dialogue between cantor and the rest of the assembly, stressing proclamation of the Word, vocal technique, and the language of sung prayer. Begins Friday at 4:00 PM and ends Sunday at 4:00 PM.

Kalamazoo, Michigan & July 8-10

Rapid City, South Dakota & July 22-24

Seattle, Washington ❖ August 19–21

Providence, Rhode Island & Date TBD

Stockton, California & Date TBD

Bilingual English/Spanish Friday 4:00 PM-Sunday noon Spanish Only Sunday noon-8:00 PM Bilingual Eucharist celebrated with both groups

Faculty for Cantor Express will be from among: Melanie B. Coddington, Carol S. Grady, Mary Clare McAlee, Mary Lynn Pleczkowski, Joe Simmons, and Joanne Werner.



Pastoral Music • February-March 2005

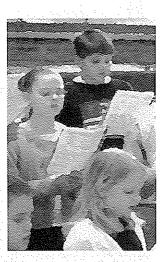
CHOIR DIRECTOR INSTITUTE

The twentieth annual Choir Director Institute will include large- and small-group instruction; conducting practice; musical score preparation; sessions on vocal skills, liturgy, and Scripture; choral reading sessions; and sung prayer. Begins Monday at 8:00 AM and ends Friday at noon.

Hartford, Connecticut ❖ July 11-15

Faculty: Rob Glover, Paul French, Kathleen DeJardin, and David Philippart





Institute for Music with Children

Includes two tracks, three intensive days, with sessions on preparing children for worship, teaching children to sing, reading sessions of diverse repertoire for choir and classroom, and sung prayer. Begins Tuesday at 8:00 AM and ends Thursday at noon.

Caldwell, New Jersey & July 19-21

Faculty: Michael Wustrow, Paul H. Colloton, op, and Donna Kinsey

PASTORAL LITURGY INSTITUTE

Provides a broader and more intensive treatment of pastoral liturgy topics than is available through single workshops, diocesan conferences, or NPM conventions. Intended for pastoral musicians, clergy, liturgy planners, and other leaders of worship. Begins Monday at 9:00 AM and ends Friday at noon.

Belleville, Illinois ❖ July 11–15

Faculty: Paul Covino, J. Michael McMahon, Elaine Rendler-McQueeney

PASTORAL MUSIC & LITURGY EXPRESS

This weekend program offers a basic familiarization with the Sunday celebration of the Eucharist and other rites commonly celebrated in the parish. Intended for pastoral musicians and liturgy planners, including music directors, clergy, liturgy committee members, choir directors, cantors, organists, and other music and worship leaders. Begins Friday at 4:00 PM and ends Sunday at 4:00 PM.

Detroit, Michigan & August 12-14

Faculty: Paul H. Colloton, OP, Elaine Rendler-McQueeney





GUITAR AND ENSEMBLE INSTITUTE

A five-day intensive training program for guitarists at all levels, for instrumentalists in liturgical music ensembles, and for directors of ensembles that combine voices and instruments. Begins Monday at 8:00 AM and ends Friday at noon.

Erlanger, Kentucky (Cincinnati) & July 11–15

Faculty: Bobby Fisher, Stephen Petrunak, Jaime Rickert, Kate Cuddy, Brian Malone, Jeff McLemore, and more

GUITAR EXPRESS (BILINGUAL)

A weekend program for guitarists at all levels, including a track for those serving Hispanic communities. Begins Friday at 4:00 PM and ends Sunday at 4:00 PM.

Albuquerque, New Mexico ❖ August 26–28

Faculty: Bobby Fisher, Jaime Cortez

Complete brochure for each institute available at www.npm.org/EducationEvents/institutes/index.html

For more information or to receive printed brochures write or call:

NPM Institutes

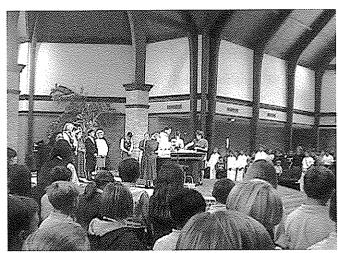
962 Wayne Avenue, Suite 210 Silver Spring, MD 20910-4461 (240) 247-3000

Songs That Every American Catholic Should Know

BY NPM MEMBERS

n the September 2004 issue of *Pastoral Music Note-book*, we invited our members to list the most important settings of ritual texts as well as the hymns and songs that any English-speaking Latin Rite Roman Catholic in the United States should know. We also promised to compare our list with a similar list—"100 Songs Every Parish Should Learn by Heart"—compiled by Sheila Browne, RSM, and Richard P. Gibala and published in the Winter 2004 issue of *Church* magazine.

Here's our list of the top five responses in each category (the top ten "other songs"), compiled from the responses of 348 NPM members. Those items marked with an asterisk (*) also appear on the list in *Church*. (Note that the list in *Church* did not include Mass settings, though it did include settings of some Mass parts.) We hope you'll find this report useful as you review your community's basic repertoire.



St. Aloysius Parish, Baton Rouge, Louisiana

Category

Number of Responses

MASS SETTINGS

Mass of Creation (Haugen)	329
Community Mass (Proulx)	147
Latin Chant Mass*	124
St. Louis Jesuits Mass (Dufford, Schutte)	123
Peoples Mass (Vermulst)	85

OTHER MASS PARTS

Celtic Alleluia* (O'Carroll/Walker)	207
Lamb of God, Holy Cross Mass (Isele)	167
Litany of the Saints (Becker)	88
Our Father* (Chant/Snow)	72
Acclamations, Danish Amen Mass	
(Kraehenbuehl)	40

COMMUNION SONGS

Gift of Finest Wheat* (BICENTENNIAL)	227
I Am the Bread of Life* (Toolan)	211
One Bread, One Body* (J. Foley)	183
Taste and See* (Moore)	128
Eat This Bread* (Berthier/Taizé)	104

SONGS FOR ADVENT

O	Come.	O	Come.	Emmanuel*	294
$\overline{}$	Come	\cup	Come,	Liminaruei	ر است



Evening prayer with the Rapid City, South Dakota, NPM Chapter



Marine Staff Sgt. Michael Land, Eighth Engineering Battalion, plays bass in a Gospel Choir in Iraq. U.S. Army photo by Pfc. Leah R.

Advent (continued)

On Jordan's Bank* (WINCHESTER NEW) People, Look East* (BESANCON)	179 157
Creator of the Stars of Night* (Chant) Come, O Long Expected Jesus (STUTTGART)	111 80

Songs for the Christmas Season

Tour to the Thy No. of	
Joy to the World (ANTIOCH)	249
O Come, All Ye Faithful (ADESTE FIDELES)	170
Silent Night (STILLE NACHT)	155
Hark, the Herald Angels Sing (MENDELSSOHN)	135
Angele We Have Heard on This Local	
Angels We Have Heard on High (GLORIA)	121

SONGS FOR LENT

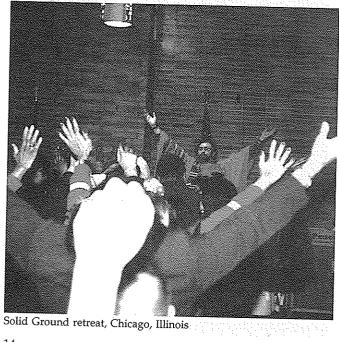
Lord, Who Throughout These Forty Days*	
(St. Flavian)	146
The Glory of These Forty Days	110
(Old Hundredth)	96
Hosea (Norbet)	92
Ashes (Conry)	72
Dust and Ashes (Haas)	60

Songs for Holy Week and the Easter Triduum

O Sacred Head Surrounded* (Passion Chorale	235
Were You There*	215
All Glory, Laud, and Honor* (St. Theodulph)	172
Pange Lingua Gloriosi*(Chant)	135
Ubi Caritas (Chant)	67

Songs for the Easter Season

Jesus Christ Is Risen Today* (EASTER HYMN)	272
Come, Holy Ghost* (LAMBILLOTTE)	144
O Song and Deceller of Annual Comments	127
Christ the Lord Is Risen Today	79
The Strife Is O'er* (VICTORY)	77



Songs Celebrating Mary and the Saints

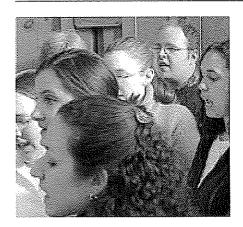
Hail, Holy Queen, Enthroned Above*	
(Salve Regina Coelitum)	271
Immaculate Mary* (LOURDES HYMN)	253
For All the Saints* (SINE NOMINE)	159
Sing of Mary* (Pleading Savior)	138
Hail Mary, Gentle Woman (Landry)	137
Other Songs	
Holy God, We Praise Thy Name*	
(Grosser Gott)	181
On Eagle's Wings* (Joncas)	177
Amazing Grace* (New Britain)	149
Here I Am, Lord* (Schutte)	141
Be Not Afraid* (Dufford)	135
Joyful, Joyful, We Adore Thee (HYMN TO JOY)	128
Blest Are They* (Haas)	108
Now Thank We All Our God* (NUN DANKET)	108
Holy, Holy, Holy Lord God Almighty*	-00
(Nicaea)	106
Gather Us In* (Haugen)	102



Basilica of the National Shrine of the Immaculate Conception, Washington, DC.

Nine Rules for Congregational Singing

BY KEN NAFZIGER



hese words functioned as the preface to an evening of singing. I called them "Nine Brief Points." Had there been one more item to add to the list, I might have called them "The Ten Commandments" for the evening. Had the title not already been used, these words should have been called "What Lies Beneath." But with these nine things, I fashioned a statement that functioned like a creed, at least for that evening! The event was a Thursday evening hymn sing for the NPM Convention in Phoenix, Arizona, in August 2004.

- 1. The singing of the assembly is the primary sound of worship. It is the most important music that ever occurs in worship.
- 2. The assembly is the one place where it should be possible for every voice of the community to be heard.
- 3. Music, because it stays with us longer, is a very powerful aspect of worship. Some would say it is *the* most powerful aspect of worship. Either way, do-

Dr. Ken Nafziger is a professor of music at Eastern Mennonite University in Harrisonburg, Virginia, and the music editor of Hymnal: A Worship Book (1992). This article is based on his introduction to "To Give Voice to the Assembly," a hymn festival during the 2004 NPM Regional Convention in Phoenix, Arizona.

The Echoes Remain Forever

BY MOST REV. RICHARD J. SKLBA

"Let the word of Christ dwell in you richly, as in all wisdom you teach and admonish one another, singing psalms, hymns, and spiritual songs with gratitude in your hearts to God" (Colossians 3:16).

f one travels on pilgrimage today to the city of residence for these ancient Colossians . . . to the original Christian community of perhaps not more than two dozen disciples, to the city that once boasted a major fifth century basilica in honor of St. Michael the Archangel . . . one finds absolutely nothing! The hill which marks the original site is covered with furrows for the next planting. There is nothing else. Only at sunset might one hear the faint distant echo of the hymns and canticles which once filled the city.

We gather this evening for a choral festival with an abiding and keen sense of appreciation for the utter beauty of music—choral music—and with a profound sense of gratitude for all the blessings which choral singers and soloists bring to this world. In fact, the more one thinks about it, the more one is struck by the grace and beauty of the human voice. There are two truths which I wish to underscore this evening.

First, just ponder the reality! A person takes a breath—a mouthful of silence, a small bite-sized personal por-

tion of life-giving oxygen—pulls that breath down deep into the very core of his or her person, and suddenly transforms it into harmony, into cadences, descants, and codas! A person ingests silence and transforms it into praise for God! Isn't that a remarkable share in God's own creative power? Silence into melody! Who does not stand in awe of that miracle?

Second, once created, that sound fills every nook and cranny of this sacred space! Better than billowing clouds of incense, melody will not be impeded. Scientists tell us that eventually we may even be able to detect sound waves and words from a thousand years ago, for the echoes remain forever! They are vivid if distant memories of songs that will never really disappear. Thus music is the final and ultimate blessing for any sacred space. Nothing is left untouched by its faith waves of sound.

To whom can we give adequate thanks other than to the very God who called music into being in the first place? So we ask the Lord to bless these very voices which have blessed us—and to bless the people who so carefully train them, use them, support them, accompany them, and place them at our service.

It is not that wonders have ceased, but rather that we have ceased wondering.

Most Rev. Richard J. Sklba, auxiliary bishop of the Archdiocese of Milwaukee, delivered this homily at the Archdiocesan Choral Festival on November 7, 2004, at the Cathedral of St. John the Evangelist. This text is ©Archdiocese of Milwaukee, used with permission.



Inspired Performance Tours

Others promise custom-created performance tours. Encore delivers.

"The concerts just kept getting better as we went along. Our last performance was in Busseto, the birthplace of composer Giuseppe Verdi. It was a real treat for the kids to get to play his music, in his town, in a theater that was built for him while he was still alive. Encore did a great job publicizing our concerts so we always played to packed houses."

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

"The venues challenged students to rise to a level beyond their expectations. For our final concert we were on a bill with the Edinburgh Philharmonic – truly a 'wow' experience!"

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

encore A DIVISION OF ACIS' tours

ing music in worship is akin to playing with fire.

4. There is only one reason why hymn singing should ever be boring: you or me, i.e., those of us who lead it. With a one-thousand-year repertoire of Christian song to draw from, with hundreds of Christian traditions and their distinctive experiences which have contributed to this repertoire, and with the musical languages of cultures encircling the globe, the music of every worship service has every right to be incredibly interesting.

5. We who lead are too often guilty of asking or expecting too little of our congregations-and then blaming them for

not responding.

- 6. The way we were created requires that music inhabit the body. Rhythm, the first physical confirmation of life, and melody, the announcement of our arrival into the earth's atmosphere, have been with us always. Hearing, they say, is the last sense to go when we die.
- 7. I regard my work as pastoral—to the people I lead in song and to the sound that each hymn requires. With the members of my congregation, and the composer whose notes we sing, and the poet to whose words we give voice, we function ideally as a chamber music ensemble, fully sensitive to the movement of the spirit.
- 8. I believe that God, with an infinite mercy (to say nothing of a boundless imagination),
 - · created us with a huge variety of vocal sound capabilities;
 - created rhythms that are not all quarter notes;
 - created quarter notes which, although they might look alike on the page, in reality mean many different things;
 - created more dynamics than loud,
 - more tempos than moderato,
 - more articulations than lega-
 - · more pitches than those on the piano;
 - and created an off switch.

9. It will be a great day when church growth will be measured not by an increase in the number of occupants in the pews but in the words, the actions, and the body language of worshipers who, on leaving the gathered body, proclaim clearly that "truly it was good for us to have been here together."

Let's sing! And sing we did! Someone other than this author will have to tell you how the Nine Points got turned into sound that night!



MM Announces for 2005

in conjunction with the NPM National Convention in Milwaukee

National Catholic Children's Choir Festival

June 25–27

DIRECTOR: LEE GWOZDZ

Leading to a

Massed Choir Performance for the NPM National Convention Monday Evening, June 27



and the Third

National Catholic Handbell Festival

June 25–27

Directors: Jeffrey Honoré and Jean McLaughlin Leading to a

Massed Bell Choir Concert for the NPM National Convention Monday Evening, June 27



Application Deadline: March 4, 2005 For application form and information, contact:

NPM National Office

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

Phone: (240) 247-3000 • Fax: (240) 247-3001 • E-mail: NPMSing@npm.org

Improving Your Choir . . . Without Adding a Minute to Your Rehearsal

BY MATTHEW PHELPS

■ he most important skill a conductor can possess is not perfect pitch, keyboard chops that rival Horowitz, or a beautiful conducting gesture; it is time management. One thing that we conductors definitely do not possess is enough time, especially for choir rehearsals or pre-Mass warmups. So we tend to try to tack on a bit more time, to make sure that the choir nails that anthem for the next Sunday. When Sunday morning comes, there is nothing harder on a choir than not being ready for that day's anthem. And how often has your choir barely pulled off a piece that you thought would be easy?

Yet choir rehearsals should end on time. Too many nights of overtime rehearsals can result in a loss of trust between choir and director, and trust is a key element in reaching the director's goals for the choir. The choir director's job, therefore, is to ensure the necessary work can be completed in the allotted time, not a minute more.

Here are several techniques, culled from teachers and mentors from Wright State University in Dayton and the College Conservatory of Music in Cincinnati, that will help directors teach as much as possible in so little time (and there's always too little time). They have done wonders for my rapport with the choir and for our final product. These techniques have given me the skills needed to run my rehearsal efficiently and effectively.

Plan Repertoire Creatively

Many talented musicians beat their heads against the wall because they have

Mr. Matthew Phelps is the music director at St. Aloysius Gonzaga Parish in Cincinnati, Ohio. programmed the wrong piece—too complex for this choir, too long (or short) for this place in the liturgy, too contemporary (or not contemporary enough) for this congregation. Everyone is guilty of this, yet creative conductors can keep themselves from making the same mistakes every time they approach the choir with new music.

First, plan everything before your season begins. This is critical. Putting off planning to the last minute causes us to go with old favorites or pieces that are not right for the group at that moment. Planning your whole year in one sitting will give you the ability to create a through line or "lesson plan" that can accomplish long-term goals for your ensemble. The members will learn more; you will feel more prepared; and the advance planning will be a wonderful long-term investment because your choir will grow more naturally.

Second, plan lighter pieces every now and then. Few church choirs can sing a masterwork every week. Do not be ashamed to throw the choir softballs. There may be something in that softball you can teach them to use when preparing for the hardballs. They will comprehend an idea better if they do not have to work extra hard to understand it. For example, if a choir wants to sing the "Hallelujah" chorus well, they have to be able to sing independent lines confidently, even if they know the notes. If they cannot yet sing independent lines confidently, plan a simple William Billings round to help the sections gain independence.

Third, keep in mind what the choir wants to sing. A choir is not going to enjoy themselves as much if you program Handel every week and they want to sing contemporary music. A director has to strike a delicate balance between

what he or she may want the choir to sing and what the choir prefers. There are many contemporary composers who write tuneful music with good compositional technique. You may have to look a little harder, but when you find that piece, your choir will love you for it and automatically sing better.

Use Warm-up Time Effectively

Do not think of the warm-up as something that must be done only to prevent vocal strain. Instead, think of the warm-up as a chance to work on their sound as a choir. Amazingly, very few choir directors follow this approach. They either do the same warm-ups every time without teaching anything, or they just skip it all together.

There is nothing wrong, of course, with singing many of the same warm-ups for every rehearsal. However, in each rehearsal strive to use the warm-ups to achieve a different goal. Work on a particular vowel or try to unify a section. Use a fast, energetic warm-up to get the breathing mechanism hooked up with the voice. Try to begin the rehearsal with singing, never with announcements. You can then use announcements to break up the monotony of a rehearsal. Plus, it is very important for the choir to realize that singing is the first and foremost reason they are there.

Warm-ups need not be fancy. A scale on solfegge syllables improves tuning and works on vowel unification; every pure vowel is present in the seven solfège syllables. There is no need to go any further with solfegge unless it is referenced in a rehearsal; choirs can waste a lot of time if they are not used to singing solfège. After they have mastered singing that scale in unison, break it up into

February-March 2005 • Pastoral Music

a round at the third. It's helpful, and the choir enjoys doing it.

Reseat Your Choir

Also during warm-ups you can reseat your choir. Many times a choir cannot unify or members cannot blend because they are sitting next to the wrong person. Some voices just naturally fight each other because one may be stronger or more colorful than the other. There is an easy way to fix this.

Seating is non-negotiable. Make seating charts, and make it a rule that no one can change seats without permission. At the first rehearsal of the year, make each section stand and sing an exercise together. Listen and try to match voices from most colorful to least colorful. (A scale of one to five may be helpful in this task.) Note: Color does not mean volume, it means the quality of the voice. The point of this exercise is this: If a "one" voice stands next to a "five" voice, the voices will naturally fight. However, if a "one" is standing next to a "two," who is standing next to a "three," they will blend better. If you have a hard time discerning which sounds the best, make it a game for the choir. Ask the other sections which seating has the best sound. This improves their ears and keeps them from becoming bored.

Let the Choir Sight-Read

"Sight-read" is the scariest word for a choir to see, but it does not have to be. Emphasize that nothing can be good until it is bad first; there is nothing wrong with making a mistake. If a choir is consistently chastised for singing the wrong notes, they will stop producing. Members will mutter: "Well, why should I sing? If I sing it wrong, he's going to yell at me." All this can be avoided by making the group sight-read right from the very beginning.

Learning hymns is an excellent way to do this. If your choir is singing "Praise to the Lord" in parts for the first time, have them sing it once through in parts while you play along. Then take each section and have it sing its part alone. Do not play the section's part; in fact, play every part but that section's. If the section still does not get it, be creative. Reference solfège again, or have everyone sing the trouble spot with the section (there is strength in numbers). If you do this consistently, you will see a vast improvement in your choir's reading abil-



ity, and you will find yourself spending less time on notes.

Let Your Choir Use Their Bodies

As a society, we are constantly moving. Choir rehearsal is one of the few activities in our society where people sit for long periods of time, so it goes against every inclination we have. People learn better if you give in to their desire to be physically active.

Rhythm can be quickly fixed if people are asked to tap their leg with their hand or tap their foot on the floor. Strong internal rhythm is something that we professional musicians take for granted. We forget that the people who sing under our direction often need help improving their internal rhythm. These active body motions can assist people in singing together, which automatically will fix many tuning or sound issues.

Another way to use the body is to help the flow of the breath stream. Guiding a hand across the body or from the diaphragm out the top of the head will help people make the connection and use more breath. It will also help placement and resonance issues. These are techniques that often work well with children, but they can work for adults, too, if the grownups approach them with an open mind.

Involve the Choir in Making Improvements

The choice of language with a choir is so important. You must develop a vocabulary with your choir that automatically makes them react to whatever you say in a positive way. This will save you hours of rehearsal time and make things more enjoyable.

If you are going to fix wrong notes, make an effort not to tell the group they are singing it wrong. Do everything in your power to approach it with an exercise, or explain the intervallic relationship between the notes, or simply say: "Circle where you made a mistake and let's try it again." Any

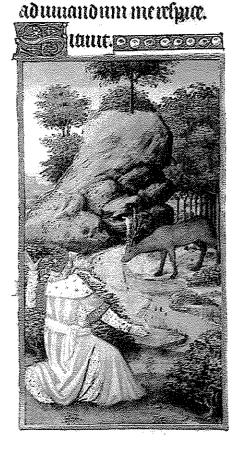
one of these approaches makes the process of learning notes an active endeavor instead of a passive endeavor. To teach notes by spoon-feeding the choir and then telling them they are wrong when they aren't singing the right notes is a very passive way of going about your rehearsal. By keeping your choir members involved, the process becomes easier for them and you.

In addition, never fix a wrong note without fixing something else. The best way to approach wrong notes is to fix them with repetition. The first time a section sings a part incorrectly, go back and say: "Let's check those notes. Sing it again on ooh and make as beautiful a sound as you can." After the choir sings the right notes say: "Great, now sing the words with vowels as beautifully as your ooh sound." They will sing it again. Again you can reinforce the newly right notes and add: "Beautiful, now read the dynamics this time." In three short repetitions of a problem spot, you can fix not just the note but also the vowels, tone quality, and attention to dynamics.

Focus

A choir is a group of people who come together for many different reasons, but the main reason is to sing with other people. Our job as choir directors is to focus their energy in a positive and active way so that they may perform to the maximum of their ability. By programming creatively, using time effectively, seating the choir for the sound you want, sight-reading, and correcting problems with an active attitude, you will find the choir responding more quickly, singing better, and getting more out of their experience singing for you.

aduno: mais a protector mensence: ત્યાક માતાક મદ દત્યાં આ Maduanamani dona cis donuncias Athrumma lu CACAS.a. Complaant tibrucanasmedommead



noomonnoon adideat anui ad fonces aquanum: ıta Ali Catanıma me a ad mons mais mas **atuut**anunamt à ad dum fontamuu um quand unudet aparawantefaann a neamt much la anne mæpanes dieac note: dum diaturmi dy condicubreltons illiska/aasaasaah a comordante firm etelfidi mmeamma meam:quomam tra

lib m loam tabana alladnurabilisulg esse de la communicación d in constance of the second

Psalm XLI [42] from Les Très Riches Heures du Duc de Berry (1416, 1485-1489), courtesy of the Musée Condé, Chantilly, France Miniature: David at Prayer and the Drinking Stag, by Jean Colombe.

Psalmist and Cantor

The Psalmist: Leader of Poetic Prayer

BY JOE SIMMONS

s a minister of the Word, the psalmist or cantor of the psalm is entrusted to communicate biblical poetry that invites worshipers to express their own desire for God through bold and emotional language. The *General Instruction of the Roman Missal* requires psalmists and cantors of the psalm to "possess singing talent and an aptitude for correct pronunciation and diction." The introduction to the *Lectionary for Mass* calls all ministers of the Word—including lectors and cantors—to receive biblical and liturgical formation to help the faithful "develop a warm and living love for Scripture" and to understand the readings in the context of the entire liturgy.²

These instructions underscore the multiple skills required for the psalmist's ministry. Psalmists must not only understand the language of the psalm they are leading but also the readings to which it responds in order to place the psalm in its proper liturgical context. They must also communicate these prayers in a way that invites active participation. This requirement calls other awarenesses and skills into play, such as how psalms function in liturgy, appreciation of Scripture, vocal facility, poetic interpretation, and expressive skills. Most importantly, these skills must be rooted in an active prayer life.

Where do we start to prepare? How do we find a way to integrate these diverse qualities and skills to embrace our ministry more deeply? To be sure, faithfully committed psalmists often find the preparation process intimidating and bewildering. For many psalmists, the task rarely progresses beyond getting the notes of the psalm's musical setting right; the words simply come along for the ride. Our fast-paced lives and responsibilities allow us little time for reflection or study, and, to be honest, some people are reluctant to delve that deeply into prayer. But our worshiping communities deserve much more from us than just hitting the right notes. That's not why they come, and that—it can only be hoped—is not why we serve.

To help psalmists deal with these multiple tasks, this

Mr. Joe Simmons is a cantor at the Church of St. John the Baptist in New York City as well as a recording artist, retreat leader, and clinician. He chairs the NPM Standing Committee for Cantors and serves as a faculty team leader in the Cantor Express Institute. He has also taught vocal performance at New York University.

Pastoral Music • February-March 2005

article offers a basic framework for understanding various components of psalm preparation in the context of a liturgy. It also suggests a three-tiered approach to preparing to lead the psalms prayerfully and artistically.

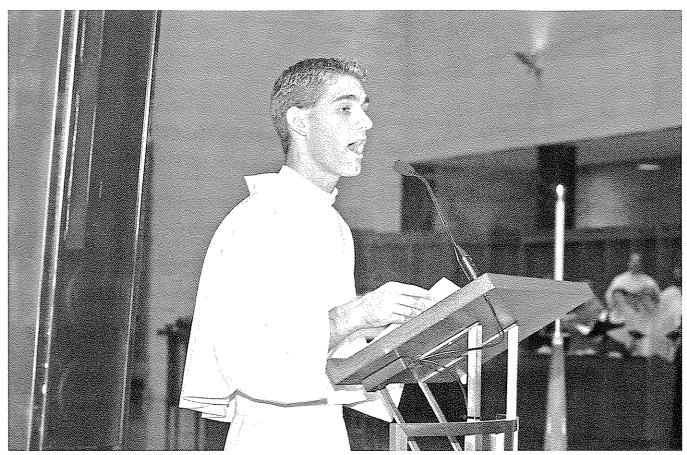
Before looking at these suggestions, however, let's clarify the liturgical function of the psalm and the psalmist

The Psalm in the Liturgy of the Word

Though the liturgy offers several points at which psalms may be (and, traditionally have been) used, such as at the entrance and Communion chants, Catholic worshiping communities today are most aware of the psalms as the text that appears in the liturgy of the Word between the first and second readings.³ Specifically chosen in the Lectionary to resonate with the first reading and the appointed Gospel text, the responsorial psalm leads worshipers to digest these readings and claim our place in the story of our ancestors in faith. As poetry that draws on the broad spectrum of human emotion, the psalms usually contrast with the more discursive nature of the other assigned biblical texts.⁴ These timeless prayers reflect our own desire for God, and their bold, liberating, and evocative language invites a more visceral response to God's Word.

The Psalmist: Minister of the Word and Pastoral Minister

From the deepest roots of our communal worship, when the prophet Miriam led the Israelites in sung praise after they had crossed the Red Sea, Scripture has shaped our entire liturgy and forms the basic language of our prayer texts, including the collect and other prayers. The responsorial psalm invites the worshiping assembly to express ourselves in this biblical language. As a minister of the Word and leader of prayer, the psalmist facilitates this dialogue with the rest of the assembly. In order to lead this process most effectively, the psalmist must be familiar with the readings of the day, especially the first reading (usually from the Hebrew Scriptures) and the Gospel, in order to understand the psalm's meaning in this fuller context. In this way, he or she helps to transform the psalm from an isolated musical interlude to a bold and relevant affirmation of faith.



Frater Timothy, O.PRAEM., serves as psalmist and cantor during the presbyteral ordination of Rev. Onwu Akpa, O.PRAEM., at St. Norbert Abbey, De Pere, Wisconsin.

We also cannot ignore the pastoral dimension of the psalmist's role, which is exercised through artistic expression. Of course, before the mid-1700s, despite their use as sung liturgical texts, the psalms were primarily considered doctrinal texts, and any suggestion of their literary or artistic merit was viewed as suspect. However, Anglican Bishop Robert Loewth's *Lectures on the Sacred Poetry of the Hebrews* in 1753 opened the door to a fuller appreciation of the psalms from a literary perspective. Since that time, numerous scholars have written extensively about the poetic language of the psalms. This language arouses our passions and takes us into the mystery of God, if we allow

This language arouses our passions and takes us into the mystery of God, if we allow it.

it. Psalmists must therefore have their own relationship with these texts and realize that every person in the assembly is responding to these texts and the other prayers differently, imbuing them with personal longings and desire for God. By praying with psalms, understanding them in the context of the Scripture readings, learning the musical setting (and even memorizing them eventually), honing vocal and expressive skills, and exercising pasto-

ral awareness and presence, psalmists help all those in the assembly to see themselves reflected in the texts and claim their own poetic voice in prayer.

Preparing the Psalm: Mind, Body, Spirit

Clearly, the task of preparing and leading a psalm effectively is multi-layered. How can we prepare ourselves in a way that addresses all the different elements in proclaiming the psalms in the liturgy?

Most world religions—including Catholicism—call for an integration of mind, body, and spirit as a path to wholeness before God. This call provides a rich and useful basis for psalmists to prepare to lead the responsorial psalm most effectively. We engage the mind when we study Scripture and psalmody and learn their musical settings. We engage the body as we hone our vocal and expressive skills. And we engage the spirit by rooting the entire process in prayer.

In the following suggestions about preparing a psalm for liturgy, I use this threefold approach of mind, body, and spirit. These guidelines are presented as three distinct processes for the sake of clarity, but they are intended to be carried out synergistically—or simultaneously—and in no particular order. For instance, one person may choose to begin by praying with a psalm, then learning the musical setting or reading what others have written about

the text, and praying with the psalm intermittently throughout this process. Another person may choose to study the text of the psalm first, learn the notes, and then pray with it. Still another may decide to become secure with the musical setting first, then pray and study while continuing to practice singing the psalm. All these approaches are valid. The important thing is to recognize that effective preparation and leadership require engagement of all three components: mind, body, and spirit.

Spirit: Pray the Psalm. To pray with a psalm, consider using the entire text of the psalm from the Bible rather than the abridged version prescribed in the Lectionary. (In most cases, the Lectionary appoints only selected verses to be proclaimed, though sometimes the entire psalm is used.) The complete text may offer you additional insights. Try to allow at least twenty minutes for the prayer process.

The important thing is to recognize that effective preparation and leadership require engagement of all three components: mind, body, and spirit.

The following suggestions are based on the ancient monastic prayer form called *lectio divina* ("sacred reading"), though it includes an additional chanted step to help psalmists incorporate an element of vocal prayer into the process. Feel free to interchange the steps.

- Begin by sitting quietly, just breathing. As you inhale, think of drawing in all that is of God and exhaling all that stands between you and God.
- Read the psalm or a portion of it slowly and silently, allowing yourself to repeat any word or phrase that draws your attention.
- Return to the word or phrase and reflect on it silently.
- Read the passage again and reflect on the word or phrase silently.
- Meditate (speak to God) about how this word or phrase has meaning in your life. Bring all your awareness and feelings into the conversation and notice how God might be speaking to you through this psalm.
- Chant the passage slowly and very simply on a single tone or two rather than on a composed chant tone. Chant in a very quiet—almost inaudible voice. Allow your focus to be on the meaning of the words rather than on "singing" them.
- Rest silently in God's loving embrace. There is no need for dialogue, sound, or conscious thought at this stage.⁵

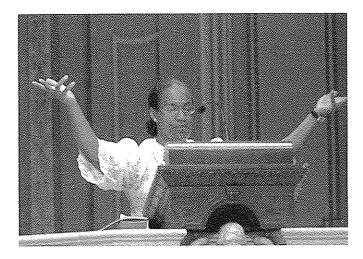
Continue to pray with the psalm throughout your preparation process. Each time you pray the result may be

completely different. Use the antiphon of the responsorial version as a chant that you repeat throughout the day.

Mind: Study the Psalm. Understanding the type of psalm you are dealing with and what others have written about it goes a long way toward communicating the prayer more vividly and invitingly. Biblical scholars have written countless books on the psalms, offering profound insights into their literary structure, theological foundation, and pastoral significance.

Try using the following guidelines in your preparation:

- Begin by reading the psalm with the other assigned readings of the day. Pay particular attention to the psalm's relationship to the (other) reading from the Hebrew Scriptures and the Gospel.
- Read the complete psalm in the Bible. Note the psalm's superscription which encapsulates its meaning, such as "The Greatness and Goodness of God" (Psalm 145), "Prayer in Time of Distress" (Psalm 86), and "Thanksgiving to God Who Delivers the Just" (Psalm 34).
- Determine the psalm's category. Though scholars have established many different classification systems, Walter Brueggemann's approach is especially useful to psalmists because it brings a contemporary and pastoral relevance to our understanding of the psalms. Briefly, Brueggemann bases his system on the idea that a life of faith involves continually moving with God through the following seasons of life:
 - o Settled orientation. Psalms of orientation include hymns that celebrate God's creation or express an ordered and secure world. Examples include Psalms 19, 131, and 145.⁶
 - o Painful disorientation. Individual and communal laments or complaints—crying out in defiance to a changed relationship with God—best characterize psalms of disorientation. Their raw and honest depiction of life creates a stark contrast to the psalms of settled orientation. Examples include Psalms 13, 55, and 60.7
 - o New orientation. Always surprising, new orientation moves from lament to transformation, often expressed in psalms of thanksgiving and praise for graces received. Psalms of new orientation also include enthronement psalms, which celebrate God's reign as king. Examples include Psalms 103, 135, and 148.8
- Notice literary elements in the psalm to better understand and convey its meaning. These include simile, metaphor, repetition, and the interrelationship of the lines of each verse (parallelism).
- Consult liturgical and biblical resources to gain a greater understanding of the psalm's purpose and its relationship with the readings of the day. See the suggested resources in the box on the next page.



 Read books on psalm studies to become more fully grounded in their history, theology, and spirituality. Pioneering scholars in the field include Hermann Gunkel, Sigmund Mowinkel, Clauss Westermann, and Walter Brueggemann. Others include Toni Cravens and J. David Pleins.

Body: Practice the Psalm. Getting the psalm "into your body" goes beyond learning the notes and into exploration of effective ways to communicate the prayer that integrate the voice, face, eyes, and gestures. Some of the suggestions below encourage you to go to extremes in your rehearsal process in order to free you up and enhance your vocabulary of expressive choices. Don't worry; these extremes are not meant to be carried into the liturgy!

If you begin your process at this stage, be sure to return to it after praying and studying the psalm. If you pray and study first, use what you have gleaned from those processes to inform your interpretation.

- As much as possible, try memorizing the psalm to free you from the printed page. This will greatly enhance your ability to connect with the rest of the assembly and communicate the prayer.
- As you learn the notes of the psalm setting, play with

Liturgical and Biblical Resources

Irene Nowell, Sing a New Song: The Psalms in the Sunday Lectionary (Collegeville, Minnesota: The Liturgical Press, 1993).

Joyce Ann Zimmerman, Thomas A. Greisen, Kathleen Harmon, Thomas L. Leclerc, *Living Liturgy: Spirituality, Celebration, and Catechesis for Sundays and Solemnities* (Collegeville, Minnesota: The Liturgical Press, 2003).

R. Brown and R. Murphy (eds.), J. Fitzmyer (contrib.), The New Jerome Biblical Commentary (Englewood Cliffs, New Jersey: Prentice Hall, 1990).

Various authors, Collegeville Bible Commentary (Collegeville, Minnesota: The Liturgical Press).

your interpretation. In rehearsal, try different extremes of volume and vocal colors to uncover subtler meanings of the words.

• In your rehearsal process, read the text aloud slowly and expressively. Feel free to make arbitrary choices, whether or not they seem relevant. If the psalm is a lament, make it sound like one. If it's a psalm of praise, read it with extreme joy and exuberance. Though it may feel strange, this will help enhance your vocabulary of expressive choices. Remember, you can tone down the intensity in the liturgy!

• Try improvising a melody or expressing the psalm in your own words, strongly emphasizing important ideas. This can be very freeing and help you to enter the prayer more deeply.

Practice facial expressions in a mirror to get an idea
of what you are communicating to the rest of the
assembly. Most of us are unaware that our faces
tend to go blank when we sing.

 Rehearse the psalm with your accompanist or music director. Remain open to feedback about your musicianship and interpretation.

 When you lead the psalm in the liturgy, make eye contact with other members of the assembly. This will greatly enhance your own connection to the psalm and theirs.

Pray with the Heart of a Poet

Theologian Toni Cravens says "in prayer, we are all poets." As psalmists, we are charged with helping others to pray with the heart of a poet. We can only encourage others to do this by being confident in the poetic form and engaging in our own prayer, study, and practice. Once we have done our best to prepare adequately, we can confidently trust and allow the Spirit to guide the prayer that we lead.

Notes

- 1. General Instruction of the Roman Missal, no. 67.
- 2. Lectionary for Mass: Introduction, nos. 55, 56.
- 3. General Instruction of the Roman Missal, nos. 26, 56i.
- 4. Irene Nowell, Sing a New Song: The Psalms in the Sunday Lectionary (Collegeville, Minnesota: The Liturgical Press, 1993),
- 5. James Hasen, Melanie Coddington, and Joe Simmons, *Cantor Basics, Revised Edition* (Portland, Oregon: Pastoral Press, 2002), 81.
- 6. Walter Brueggemann, Spirituality of the Psalms (Minneapolis, Minnesota: Fortress Press, 2002), 23–25.
 - 7. Ibid., 27.
 - 8. Ibid., 47.
- 9. Toni Cravens, *The Book of Psalms* (Collegeville, Minnesota: The Liturgical Press, 1992), 42.

Cantor: Leader and Sustainer of Community Song

BY MARY LYNN PLECZKOWSKI

he cantor ministry is one of the most populous music ministries in the church today. Twentythree percent of NPM members currently list "cantor" as their special interest section on their NPM membership application. This data does not include other members who may serve as cantors but whose primary ministry is as choir director, director of music ministries, the person responsible for leadership in music ministries, or any other form of music ministry. It is important that we educate this large group of dedicated ministers, as the cantor's role is directly related to the Second Vatican Council's primary goal for liturgical reform: "that all the faithful be led to full, conscious, and active participation in liturgical celebrations" and that this participation is "their right and duty by reason of their baptism."2 That's because "it is fitting that there be a cantor or choir director to lead and sustain the people's singing. When in fact there is no choir, it is up to the cantor to lead the different chants with the people taking part."3

A Many-Faceted Ministry

There are many facets to the cantor ministry—musical as well as spiritual. A cantor is much more than the most proficient choir member, a soloist in church, or someone who is brave enough to stand in front of an entire congregation. Liturgical Music Today says that a cantor has to be qualified to lead singing and must have the skills "to introduce and teach new music and to encourage the assembly."4 The current General Instruction on the Roman Missal (GIRM) says, however, that the role of the cantor at Mass is usually seen as "fitting" but secondary to the ministries of psalmist, choir, and the whole assembly. It is, in general, a supportive role in which one person takes over the responsibility for leadership envisioned for the choir.5 Music in Catholic Worship also describes the qualifications and responsibilities of a cantor. Some of these include the ability to lead the assembly's singing effectively, proclaim the Word of God, and take the cantor's proper part in responsorial singing.6

Ms. Mary Lynn Pleczkowski, associate director of music ministries at St. James Parish, Sewickley, Pennsylvania, edits The Liturgical Singer and serves on the faculty for Cantor Express. She is also the vice chair of the NPM Standing Committee for Cantors.

Church documents spell out specific responsibilities for a cantor in the liturgy today. In some parishes the cantor will also be called to serve as psalmist, but for the purpose of this article, we will consider the tasks *specific* to the ministry of the cantor.

In 1982, the U.S. bishops observed: "The cantor has come to be recognized as having a crucial role in the development of congregational singing. Besides being qualified to lead singing, he or she must have the skills to introduce and teach new music, and to encourage the assembly." The cantor—usually substituting for the choir or for other liturgical ministers, though sometimes performing a task proper to this ministry—is one of the people who may engage in dialogic and litanic prayer with the congregation. The GIRM identifies several such moments in the Order of Mass: the *Kyrie*, the Gospel Acclamation, the petitions of the prayer of the faithful, and the *Agnus Dei*. In addition, individual parishes may have other points at Mass and in other liturgies where the cantor's ministry is helpful or necessary.

The most important factor to remember is that the cantor is called to lead and encourage the rest of the assembly.

The most important factor to remember is that the cantor is called to lead and encourage the rest of the assembly and to lead in a manner that is warm and welcoming. The cantor is also called to *animate* the music. Webster defines "animate" as "to give life to" or "to give interest or zest to." This is a wonderful definition; it describes what happens when we combine God's Word with beautiful music and a trained, inspired cantor. Animation is one of the cantor's most important tasks: It requires the ability to communicate and give life to the music and then share that life with our congregations.

A number of elements are critical to animation. They include:

- The ability to memorize music. We must be able to look up from the music and see the congregation if we are going to engage them in singing.
- Appropriate eye contact and facial expression. How can we sing "Let All the Earth Cry Out with Joy to the

Lord" with no expression on our face? We must be "transparent" and let our emotions show on our faces and in our eyes.

- Smiling! Something so simple, yet smiling is so important in showing our congregations that God loves us. Smiling makes people feel comfortable and perhaps more willing to sing. (Please note that the suggestion to smile is for appropriate songs. Leading "My God, My God, Why Have You Abandoned Me?" would not be an appropriate time to smile.)
- A welcoming gesture to invite the whole assembly into the song. A two-armed gesture is preferred. The gesture should be large enough for all in the church to see. The gesture is used to bring the people in, so arms should be lowered once the rest of the assembly begins to sing.
- Correct use of the microphone. The microphone is a critical tool for cantors. Know how powerful your microphone is. Back off the microphone once the rest of the assembly begins to sing.

Be Prepared

People think that what a cantor is and does is only what is visible in front of a congregation. But there is much more to being a cantor. Without a firm foundation, even the building with the most beautiful façade will crack and crumble. Being an effective cantor requires preparation. An effective cantor possesses a number of skills that can be attained through diligent practice. In workshops, I tell participants to "practice, practice, practice!" When you think you have practiced enough, practice a little more. Participation in sung worship by all the members of the liturgical assembly is the goal of the cantor's ministry, and it is of primary importance. "This full and active participation by all the people is the aim to be considered before all else. For it is the primary and indispensable source from which the faithful are to derive the true Christian spirit."9

If we practice and are prepared, we help our assemblies to pray.

If we practice and are truly prepared, we will do our part to ensure a good worship experience for our communities. If we do not, we may have ruined a chance they have at giving themselves to full, conscious, and active participation. How many times have you gone away from a liturgy commenting on how the music either added to or detracted from your worship experience? Most parishioners only attend one Mass per weekend—unlike many cantors, who regularly participate in two or more! In a recent article in *America*, Dr. J. Michael McMahon wrote: "Members of the assembly always seem to pay greater attention to some of the elements of the liturgical celebration than to others. Conventional wisdom among parish

leaders has long held that Sunday worshipers go home talking mainly about two aspects of the Sunday liturgy—the homily and the music." ¹⁰ If we practice and are prepared, we help our assemblies to pray. If we do not and are not, we will not. It is *not* all right for a cantor to be satisfied with how the noon Mass went if he or she was not prepared and made mistakes at the 10:30 AM Mass. The 10:30 Mass is not a dress rehearsal for the noon Mass.

As I mentioned above, a cantor must possess a variety musical and spiritual skills in order to be effective. Some of the necessary musical skills are:

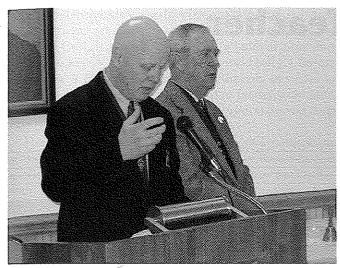
- the ability to read music (understand notes, rests, time signatures, etc.);
- basic skills for vocal production (breathing, projection, diction);
- and the ability and confidence to sing in front of an assembly of people.

In addition, a cantor must be a person of prayer. It is not enough for a cantor to be concerned solely with the notes on the page or vocal production. It is absolutely critical that a cantor have some sort of prayer life—and then be able to share faith with the rest of the assembly. There are many resources available to help cantors better themselves spiritually, beginning with NPM's own publications and resources. At the comprehensive cantor section found at the NPM web site—http://www.npm.org/Sections/Cantor/cantorresources.htm—you will find a large resource list of texts and previous *Pastoral Music* articles that focus on cantoring. NPM also publishes *The Liturgical Singer*, a quarterly resource for cantors, songleaders, choirs, and choir directors that covers many elements related to cantoring.¹¹

There are many resources available from other publishers as well, and many of them are prepared with the busy pastoral musician in mind. Some offer the texts of the liturgy with reflections to enhance meditation. It takes only minutes a day to read the readings and take some private time in prayer. The more we understand the Word of God, the better we will be able to share its meaning with our congregations. In addition to resources that deepen our knowledge of the weekly readings, other publications help us to understand the elements of the liturgy and have some knowledge of the liturgical documents.

Cantor in the Community

A cantor does his or her best work when worshiping as a member of a community. *Liturgical Music Today* says that "some members of a community... are recognized for the special gifts they exhibit in leading musical praise. These are the pastoral musicians." This document also says that "the musician belongs first of all to the assembly; he or she is a worshiper above all." While it may be necessary for some people to serve as cantor in more than one parish on a weekend, dedication to and a continual presence in our communities are preferable. When one minis-



Cantor Guy Beaven leads the opening hymn at a Mass celebrated by the Montgomery County (Maryland) Knights of Columbus Council #2323, while Grand Knight John Durbin sings beside him.

ters as a cantor in the same community week after week, a relationship is present and developing—and we are thus better able to worship together. Several weeks ago, in my parish, we sang John Foley's setting of Psalm 34, "The Cry of the Poor." Consider this verse from that song:

Let the lowly hear and be glad; the Lord listens to their pleas; and to hearts broken, God is near, who will hear the cry of the poor.¹⁴

As I looked out over the congregation while I was leading that psalm, I saw a woman whose husband had a quadruple bypass the week before, a family whose grown daughter was recently divorced and moved back home with her two small children, a young woman who was having problems at her job, and a mother of three who had just recently had a skin biopsy. Psalm 34 cried out to me as we sang those words; I prayed for those families that God would give them strength. I was able to do this because of the relationships we had formed and the time we had spent together as members of the same worshiping community.

A Cantor Is Not

We have looked at many elements of the cantor's ministry and have examined this ministry from a number of viewpoints. We have learned that the cantor "is first a disciple and then a minister." We now need to discuss what a cantor is not. A cantor is not a soloist, not a diva (or a divo), and not self-centered. A cantor does not make demands of the music director and does not request a particular piece of music or a particular Mass. Let us look at these words adapted from Paul's first letter to the Corinthians:

A cantor is patient; a cantor is kind. He or she is not jealous, is not pompous, Is not inflated, is not rude.

A cantor does not seek his or her own interests, is not quick tempered, does not brood over wrong-doing,

but rejoices with the truth.

A cantor bears all things, believes all things, hopes all things, endures all things. ¹⁶

On a Mission

Being able to serve as a cantor is a gift from God. Those of us who have been called to be musical disciples and ministers have a mission. We must pray, study, and learn so that we can do our best with this special gift. Once we do that, then we must share our gift with our assemblies. They will be grateful for our diligence. In the words of Pope Paul VI: "This beautiful sacred music . . . helps to raise souls to God and to glorify the Lord—by means of your ardent lives, be witnesses to him who told us to be 'the light of the world'." So stand tall, be confident, smile, and let your light shine for all to see. For indeed, we are the "light of the Word."

Notes

- 1. Of the 8,816 active members in the NPM membership data base at the National Office in November 2004, 2,100 people had asked to be included in the Cantor Section of the association.
- 2. Second Vatican Council, Sacrosanctum Concilium, Constitution on the Sacred Liturgy (herafter CSL), no. 14.
- 3. General Instruction of the Roman Missal, third typical edition with U.S. adaptations (hereafter GIRM), no. 104.
- 4. U.S. Conference of Catholic Bishops, Committee on the Liturgy, *Liturgical Music Today* (hereafter LMT) (Washington, DC: USCCB Publications, 1982), no. 68.
 - 5. GIRM, no. 103.
- 6. U.S. Conference of Catholic Bishops, Committee on the Liturgy, *Music in Catholic Worship*, rev. ed. (Washington, DC: USCCB Publications, 1983), no. 35.
 - 7. LMT, no. 68.
- 8. Webster's II Desk Dictionary (Boston, Massachusetts: Houghton Mifflin Co., 1988).
 - 9. CSL, no. 14.
- 10. J. Michael McMahon, "Music Ministry," in *America*, April 12, 2004.
- 11. For subscription information about *The Liturgical Singer*, call (240) 247-3000; website: www.npm.org.
 - 12. LMT, no. 63.
 - 13. LMT, no. 64.
 - 14. Text © 1978, 1991, John B. Foley, sj, and OCP Publications.
 - 15. LMT, no. 64.
- 16. This adaptation of 1 Corinthians 13:4–7 was presented by this author at the 2003 NPM National Convention in Cincinnati, during the workshop "The Cantor as Pastoral Musician."
- 17. Address by Pope Paul VI, L'Osservatore Romano, weekly edition in English (24 April 1969), 1.

Cantor: Animator, Teacher, Leader of Prayer

BY MARY CLARE MCALEE

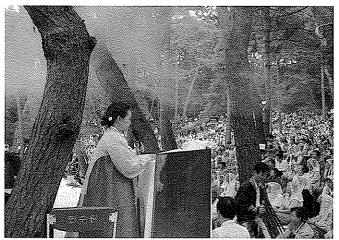
t was fascinating to watch the 2004 presidential debates, but with a screaming four-year-old running around our house, I barely heard a word that was said. That was okay, because what was really interesting to me was the debaters' facial expressions and eye contact. I wondered if more commentary after the first debate was devoted to those aspects of the event—the reactionary grimacing and frowning—than to the content of statements. Each debater was especially careful to direct his eyes to the camera and convey the sincerity of his message with his eyes. They were attempting to make a connection with the voters, to convey a sense of the message being delivered, and to stir emotions in the watcher/listener.

That experience reminded me once again how important it is to remember that assemblies, too, react to the liturgical minsters' faces, eyes, and body language. As one of those visible ministers, the cantor depends on good and honest communication to relate to the assembly as animator, teacher, and leader of prayer.

Of course, all the members of the assembly are the primary music makers in the liturgy. All specialized ministers of music within the liturgical assembly (e.g., cantors, choirs, organists, and other instrumentalists) derive their roles from the primary music ministry of the whole body—of everyone present who forms the assembly for worship.

So the cantor is first a member of the assembly. People need to see that the cantor's attitude is one of openness and encouragement, an attitude that reflects a desire to bond with the rest of the assembly. Assemblies should see the cantor as a member of the group, not a disinterested hireling or authority figure. The assembly needs to have respect for and confidence in the cantor's abilities as a supporter of prayer and not be intimidated. Music directors, organists, choirs, other cantors, and instrumentalists should feel the same way. The cantor is part of a team whose primary goal is the effective use of music to enhance liturgical prayer. If the cantor lacks the skills to

Ms. Mary Clare McAlee is a cantor for the Cathedral Basilica of the Sacred Heart, Newark, New Jersey, and a frequent oratorio soloist. Ms. McAlee is a graduate of Westminster Choir College. An apprentice artist with the Pittsburgh Opera at Duquesne and the Sarasota Opera, she is a clinician and private instructor.



A cantor leads the rest of the assembly at an outdoor Mass in Korea.

function collaboratively and to be a part of the team, that fact will show in the ministry.

Animator

It is a crucial responsibility of the cantor as animator to be musically hospitable, to be personally present to the rest of the assembly, and to help people in worship feel welcome and able to sing. Respect the assembly: It is not possible to "make them sing" or even to "get them to sing." It is possible and desirable, however, for the cantor to set the tone for prayer, create an atmosphere where it is safe to feel and to express, and consistently extend the invitation to the rest of the assembly to do so through song. Consider the idea that people really do want to sing at Mass but may have never sung in public before. Consider that people really do want to pray at Mass but are so consistently asked to mask or downplay real feelings in everyday life that it is sometimes difficult suddenly to find one's soul. Despite such societal barriers to public participation, there is a reason that people come to worship. Cantors can help those around them become comfortable in speaking and listening to God.

Cantors can only create a comfortable situation when they are personally comfortable—and that only happens with preparation. Preparation involves vocalizing regularly; learning the pitches and rhythms of the music; studying and praying the texts so that they are almost committed to memory; and by virtue of personal, spiritual development, preparing to receive and be open to the Word of God. It is essential to take whatever time and means necessary to be able to lead confidently. Cantors must take a look at the liturgy documents in order to determine when the cantor functions as leader, animator, teacher, psalmist, or part of the congregation during each part of the Mass.

The cantor as animator must be responsive to the needs of the congregation. If the assembly is comfortably and confidently singing the Gospel Acclamation or the Eucharistic Acclamations, how might the cantor's stance, gesture, and presence at the microphone change in response? If the assembly is struggling with new music, how could the cantor react appropriately to help? Eye contact is one of the most important tools cantors have. Most situations do not allow the organist or other instrumentalists to make eye contact with the rest of the assembly. Good eye contact from the cantor, along with secure gesture and self-confidence, can greatly encourage the whole assembly. Looking at people during a dialogue is a natural, normal, and successful thing to do. Yet, often, cantors actually avoid looking at people when singing at Mass. If you think that the old trick of "looking above heads" really works, ask someone else to try it with you. People can tell the difference when you're making an effort to communicate directly or not. Eye contact will also give the other members of the assembly an opportunity to interact with you. Try it, and you will be amazed at how what you see will inspire you, which will inspire your congregation, which will suddenly seem a lot like inspired communal prayer.

Teacher

The cantor also facilitates ease of prayer by teaching new and unfamiliar music to the congregation. As any good teacher does, the cantor listens and responds, helps when necessary, and backs off when the concept is learned. Once again, eye contact is absolutely essential. How else can the cantor gauge the needs of the congregation as new music is being learned? The members of the liturgical assembly must be given the tools that they need to assume their role and pray with full, active, and conscious participation. One of these tools involves learning new, unfamiliar music. As the assembly comes to view the cantor as teacher, trust-an important part of any good relationship—develops. The other members of the assembly understands that the cantor is available to support their prayer by providing the tools necessary to facilitate ease of worship.

Leader

As leaders of prayer, cantors help the assembly to pray communally by inviting its members to be reflective and responsive and to enter into the dialogue of the liturgy. The need for this kind of interaction is inherent in the prayer of the church. Christ exhorted us to gather and pray as members of his body, as the Body of Christ. Our worship is communal and dialogic, reflecting our answer to this exhortation. Cantors are a part of this prayer, and the assembly needs to experience the cantor at prayer in order to follow the cantor's leadership. When cantors only enter into the prayer during sung parts of the Mass, they and the rest of the assembly lose the opportunity that communal worship offers. Cantors need to be present during the entire prayer of the Mass. Additionally, it is imperative that cantors take the time to develop spiritually, which takes work. Whether through specific, personal prayer, seeking a spiritual director, or using devotions or meditation, a well-integrated spiritual life is essential to being an effective cantor.

It is essential to take whatever time and means necessary to be able to lead confidently.

The cantor can relate to the assembly as a leader of prayer by remaining open to the idea that everyone will hear and receive the Word differently. When the color green is mentioned, for example, everyone envisions a slightly different shade of that color (and people who are red-green colorblind envision a shade of gray). In the same way, each person envisions something different when God is mentioned. Relationships with the Creator and experiences of salvation, mercy, and love will all vary from person to person. Likewise, people experience prayer in different ways. Consider the idea that people may be singing in their souls, even though that song may not yet have reached their lips. The leadership of the cantor can make the difference in whether it ever will. Often people just aren't ready or able to sing because of circumstances in their lives. If the cantor continues to create a prayerful atmosphere and continues to extend the invitation, people will recognize that the song keeps going, and they will eventually find their place in it and add their voices to it. I have often observed people whom I've never seen sing at Mass before suddenly sing a Gospel or Eucharistic Acclamation almost without realizing that they're doing so. If cantors keep extending a gesture of warm invitation and honesty of prayer, then all the members of the assembly will have a similar experience.

A Key Factor

Communication is a key factor in worship that is communal and dialogic. Successful communication requires eye contact, sincerity, trust, and listening. With good preparation, cantors can incorporate all of these qualities into their ministry. Wouldn't cantors do well as animators, teachers, and leaders of prayer to remember the lessons from those 2004 presidential debates?

Recruiting Young Cantors: Where Do I Start?

BY DIANA KODNER GÖKÇE

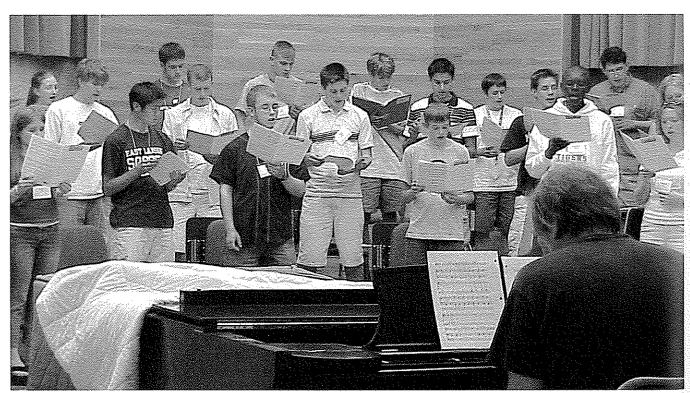
hen they think about recruiting young cantors, many music directors don't know where to find suitable candidates or even how to begin looking. Parish schools and religious education programs are ideal places to start. Your parish school—or that of a neighboring parish or even a regional school—is bound to have teachers who can connect you with talented young singers. This is also an opportunity to open up communications with the parish school's music teacher or liturgy coordinator, which can facilitate collaboration on liturgies and paraliturgies such as confirmation and graduation.

Youth ministers are another good source for informa-

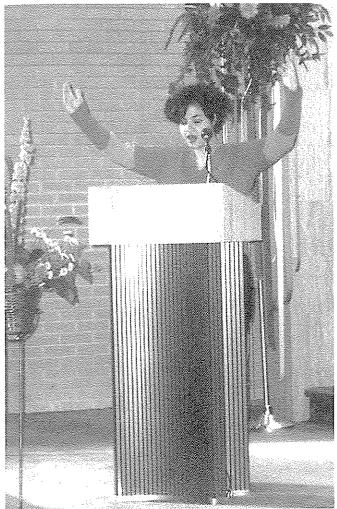
Ms. Diana Kodner Gökçe is a professor at National-Louis University in Evanston, Illinois, and a music teacher at Baker Demonstration School. She is perhaps best known as the author of Handbook for Cantors (Liturgy Training Publications).

tion about musically inclined young people, and they might be willing to collaborate on a karaoke night or open mike night for teens, complete with refreshments. This would be a good place to observe and meet potential cantors. If you have a parish music room or music office, you might hold an evening open house for teens only or offer after-school drop-in times. Be prepared to talk about your music program as well as hopes you have for the future. Refreshments are always welcoming but so is the opportunity to play keyboards, pianos, guitars, and organs. If young people feel safe and comfortable in the environment, they are much more likely to return.

Parishes that are serious about involving young people in the liturgy should include liturgical ministry among confirmation community service projects. This might be helpful in educating the entire community that liturgical ministry is, in fact, community service. It is likely that a number of students would pursue this option, were it offered to them. If something more is required at your



Participants in the 2003 National Catholic Youth Choir, St. John's Abbey and University, Collegeville, Minnesota



Cantor Angela Piekutowski ('03) leads sung worship at King's College, Wilkes-Barre, Pennsylvania.

parish, in the way of outreach or service, perhaps singing for nursing home liturgies would be appropriate.

Children can also be cultivated from a young age through children's choir programs and summer music camps. These camps can offer a kind of immersion in singing and liturgical music, and they afford the greatest opportunity for both training and getting to know young people in your parish. I have seen extremely successful examples of such programs, and they feed adult choirs as well as cantor programs.

Sometimes family connections lead to recruitment of young people. Parents who are cantors might be encouraged to bring their children along to rehearsals as an introduction to the ministry and a way to encourage them. I have even seen examples where two siblings were recruited together. If nothing else, they will be learning something about a parent's devotion to a ministry.

If you are looking for other approaches to recruitment, sometimes a teen-focused liturgy in which teens perform virtually all liturgical ministries—other than that of presider or deacon—is the best place to cultivate new cantors. I have worked at several parishes with weekly "teen" liturgies and have observed that young people are

much more comfortable stepping up to the plate when a number of their peers are doing the same. You need not pander to presumptions about teen taste. Exposed to a variety of good music, teens can enjoy everything in musical history from Gregorian chant onward. Rather than guessing at teen taste, strike a balance between their choices and interests and trying to cultivate new tastes, but don't try to guess at what they like or want without first having some dialogue and getting to know them.

Recruitment and Training: Be Practical

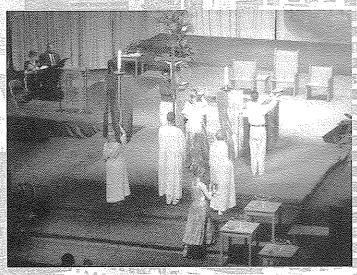
When recruiting for any liturgical ministry, it is important to be concrete about what kind of commitment you are asking of people. What does a cantor do? What are the skills, personal attributes, or training required? Are there any measurable goals or objectives? To whom do the cantors report? What individuals or groups will the new cantor work with? What hours are required? Are they flexible or set? When will the ministry be performed? (Avoid scheduling teens for the earliest liturgy—teens need their sleep!) What are the benefits to the volunteer? Carefully consider the answers to these questions ahead of time, and try to frame them in such a way as not to overwhelm or discourage a potential recruit at the outset.

Once you have recruited young cantors, they will need to be mentored. Most teens prefer to work with others and would usually prefer to be mentored by a buddy than an adult. Try pairing each new cantor with a more experienced teen cantor in a kind of apprentice program. They can begin by singing together for liturgy until there is sufficient comfort for the new cantor to "fly solo."

Cantors should be in full communion with the church but need not be confirmed, as long as they are preparing for and working toward confirmation. Respect varied experience and learning styles. Offer recordings for cantors to check out from a liturgical music library in addition to sheet music (most publishers have recordings of their repertoire).

When recruiting for any liturgical ministry, it is important to be concrete about what kind of commitment you are asking of people.

Create a web site or at least a page in the parish web site devoted to cantors. Provide bite-sized information about upcoming liturgies and their Scriptures. Include downloadable sound files of cantor parts for monthly cantor repertoire that might be used for individual practice. (Of course, you should look into "fair use" laws and use copyright information to obtain permission from publishers.) Offer links to resources such as online metronomes (www.metronomeonline.com); The Cyber Hymnal (www.



Plenum Speakers

Paul Turner

Entering the Mystery

Bill Huebsch

How Do We Enter the Mystery?

J. Michael Joncas

Style Wars

Mary McGann, RSCJ

Embracing the Diversity within the Church

Carol Doran

Where Is the Joy? Where Is the Passion?

Hispanic Ministry Day

Sunday, June 26

and Hispanic Ministry Retreat on Tuesday



ay Be Complete - Milwaukee, Wisconsin

Liturgy

Convention Eucharist

Wednesday evening

Morning Prayer

Each morning of the Convention, with . Youth-led Morning Prayer on Friday

Evening Prayer

Ecumenical Evening Prayer on Tuesday

Taizé Prayer

Tuesday night

Prayer Room

Available daily in the Midwest Airlines Center

Exhibits

More than 100 Exhibitors

Music, Instruments, Books, Videos, Resources

Workshops

175 Opportunities

eau

Workshops, Showcases, Musical Opportunities

A full brochure has been sent to all NPM members and is available on the NPM website: www.npm.org.



Midweet Airlines Center

Concerts and Events

Monday

National Catholic Children's Choir Festival National Catholic Handbell Festival Pius XI High School Choir Young Organists

Tuesday

Blessed Are You: Pilgrimage with Mary
National Lutheran Choir
The Beloved Disciple
African American Festival
Organ and Choir Concert
Fiesta Latina: Diversity in Culture, Unity in Faith
Harmony in Faith: An Asian/Pacific Rim Event

Wednesday

Rockin' the Lake

Thursday

Hymn Festival ¡Marimbas Fantásticas! Blessed Are You: Pilgrimage with Mary Cantus Vocal Ensemble

Recruiting Young Cantors

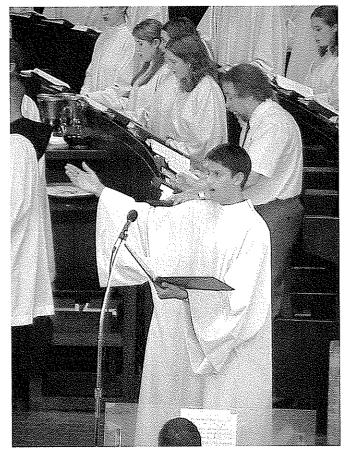
Continued from page thirty-one

cyberhymnal.org); The Silvis Woodshed (www.channel1.com/users/gsilvis/), which provides sound files of some hymns and carols; free online ear training (www.goodear.com/servlet/EarTrainer); and online music theory and history (www.dolmetsch.com/theoryintro.htm).

There are also many Catholic web sites specifically for youth that address many important life issues: www.lifeteen.org, www.disciplesnow.com, and www.youthapostles.com—to name a few. (Providing such links is not so vital, of course, if you have a strong parish youth ministry program.)

Teens interested in improving their music reading skills might benefit from access to computer software such as *Music Ace*—or a comparable resource—and a computer at the parish where they can sign up for time. Be sure the computer has appropriate internet safeguards for young surfers!

Have a weekly practice with several young cantors, perhaps apart from the adults, unless there is already great comfort and rapport among all parties. This will allow you to assess readiness as well as facilitate preparation. Practice should be weekly, even if cantors will not



A participant in the 2003 National Catholic Youth Choir serves as cantor for Mass in St. John's Abbey Church.

sing at liturgy every week. Arrange for new cantors to sing at liturgies at least every other week if at all possible.

At the outset, it might be a good idea to offer an evening rehearsal devoted to practice techniques like note taking and other information literacy skills; young people need training in the skills used for practice. This session might begin with use of tools helpful to practice, such as a pencil; a mirror; a music stand; a keyboard, pitch-pipe, or other source for pitch; a metronome; a cassette recorder; and a dictionary of musical terms and notation such as *Elson's Pocket Music Dictionary* (The Oliver Ditson Company). Next, you might explore vocalization and warm-up techniques. I always include sighing, whimpering, and groaning in addition to the usual variations on a five-note descending scale. Some teens also enjoy lip trills and sirens. Combine what you know with a few new tricks.

Perhaps the most important thing to teach is how to "woodshed" a piece of music. I recommend students begin with their easiest or most familiar music, as it sets them up for success. Every piece could be practiced in the following way. Sing it first on a single vowel (preferably, their best vowel). You might want to explain that the vowel must be modified in the extremes of a vocal range. A long or unfamiliar piece should be broken down into sections—I use the saying: "You could eat an elephant if you took small bites!" Next, the music is spoken or chanted in rhythm on a single pitch, with careful attention to crisp, clear articulation. Then text and tune are combined, noting any difficulties such as pitch problems, rhythmic difficulties, running out of air, difficulties of range, sliding or scooping, and problems with tone quality. Problem areas should be circled in pencil. After going through the music once, the singer should then focus attention on the circled areas that posed problems. Problem areas should be corrected by slow, careful practice before being restored to the larger context of the music.

Teens benefit greatly from a choice, a voice, and independence. Provide these when you can. If possible, offer teens a choice between two settings of a psalm or between a seasonal psalm and the proper psalm of the day. If they have this one choice alone, when the rest of a Sunday's repertoire is set, they will feel increased control and investment. Offer a blog (web log) where teen cantors can freely and safely express themselves about the repertoire and the ministry. (This site can be—and should be—password protected.)

For Years to Come

To maintain teen interest, it is important to provide age-appropriate retreats and even concerts where teens can perform their favorite sacred and liturgical music. These concerts will, in turn, draw more potential recruits. The focus on recruiting teen cantors may feed your parish ministry for years to come, but at the very least you will be performing good works for the people you recruit and the communities they will serve one day.

Psalmists, Cantors, and the Word

BY MICHAEL CONNOLLY

salmists and cantors don't just sing: They have something to sing about. Psalmists and cantors don't just produce pitches: They sing vowels and consonants. Psalmists and cantors don't just sing melodies: They sing stories, praise, feelings, faith. Psalmists and cantors sing words, and those words are important.

The Church's concern about words—and about the relationship of music to those words—is nothing new. Words are the carriers of the belief of the faithful. At times we have challenged each other about specific words, because words clarify what we believe and do not believe. The early Church, East and West, struggled to come to a common understanding of one word in the Nicene Creed. This bitter argument wasn't simply about that specific word, of course, but about what the word represents: belief about the nature of the triune God—and belief about the right of various authorities in the Church to alter official dogmatic texts.

The Church's concern about words—and about the relationship of music to those words—is nothing new.

During the Renaissance there was great concern in the Western Church about the relationship of words and music. Authorities were worried that the imitative polyphony of the time would obscure the texts of the liturgy. In that polyphonic style, a text and melody were sung successively by various voices in the choir, with the result that different words were heard simultaneously. This was especially problematic when long melismas were included in the motet or Mass setting; when a syllable is sung across several pitches the text can quickly become lost. Two hundred years later, Haydn composed a mass setting (Missa Sancte Joannes de Deo, or the Little Organ Mass) in which the text of the Gloria was telescoped, with successive sections of the text sung simultaneously, divided

Dr. Michael Connolly is an associate professor of music at the University of Portland and the chair of the NPM Board of Directors. The author of The Parish Cantor, he is also a composer, choral conductor, and singer as well as director of music at St. Philip Neri Parish in Portland, Oregon. among the four parts in the choir, resulting in cacophony that was resolved only in the lovely final section on *cum* sancto spiritu. In that setting the sung *Gloria* is completed in about one minute, but the intelligibility of the text is sacrificed to speed.

During recent decades liturgical musicians have also grappled with liturgical texts. Issues have included, among others, the role of music in the proclamation of liturgical texts, the importance of sticking to the official texts, appropriate music and musical styles for setting those texts, and the introduction of new compositions into the framework of the liturgy. The revisions of the Mass following the Second Vatican Council required new music to set the



Page of an antiphonary, Lombardy, painted by Belbello da Pavia c. 1467–1470. Photo courtesy of the Cleveland Museum of Art.

official texts, and they encouraged the creation of new texts especially for the processions in the Order of Mass, but it took nearly twenty years to begin to understand and accept the need for high quality texts for those processional moments. In the meantime we sang what seemed to be the best texts available. Often, these words were crafted by musicians—this author among them—who had varied skills and knowledge of poetry, theology, and liturgy. The St. Louis Jesuits were among the composers who raised the standard for texts in contemporary liturgical songs, adapting scriptural texts for their works.

Psalms became favorite texts for composers, not surprisingly, since the psalms are song lyrics. Setting the psalms to music is a challenge, however, because most current translations (at least in English) do not fit into standard poetic meter and rhyme schemes. The texts from the *New American Bible*, adapted for use in the *Lectionary for Mass*, do not meld easily into the four- and eight-bar phrases used most commonly in congregational music. This dilemma led some composers to paraphrase the Bible text to fit more easily into music.

The psalm is a proclamation of the Word, so of course the specific text matters.

This is not a new practice, of course. In the sixteenth century, Calvin's followers wrote "metrical" psalmsparaphrased psalms that fit a poetic meter in lines of a particular length. Some of these pieces are still in use today. "All People That On Earth Do Dwell" is a paraphrase of Psalm 100 written by William Kethe; we sing it to Louis Bourgeois' tune OLD HUNDREDTH. Curiously, while the use of paraphrased or metrical psalms was forbidden in place of the official text of the responsorial psalm in earlier versions of the General Instruction of the Roman Missal, the current U.S. version of the instruction permits the use of "psalms arranged in metrical form, providing they have been approved by the United States Conference of Catholic Bishops or the diocesan Bishop" (no. 61). While no such collections have yet been approved, this permission may be an opening to new creativity in translation and composition.

The Most Important Words

The most important words that the psalmist (or a cantor serving as psalmist) sings come in the responsorial psalm. This is sung from the ambo because it is integral to the liturgy of the Word. The psalm is a proclamation of the Word, so of course the specific text matters. The *General Instruction on the Roman Missal* calls on pastoral musicians to sing one of the official texts approved for use as the responsorial psalm (nos. 61, 367). The action of singing the psalm even comes with a special title for the person performing the action: *psalmist*. In most parishes, of course, the cantor sings the psalm, but in some cases a separate

Official Texts

Here are some sources for musical settings of currently approved official texts of the liturgy, especially the responsorial psalm and other "chants between the readings."

GRADUAL

There is no English translation of the Gradual currently available. These resources offer the Latin text with traditional chant settings. Music from the Gradual is for a trained choir; it was not composed as congregational music.

Graduale Romanum. 1974 Vatican edition, published by Solesmes. Available from GIA Publications.

Gregorian Missal. Solesmes. Available from GIA Publications. The Gregorian Missal contains Latin and English (ICEL) texts for the Mass ordinary and some propers of Sundays and major feasts. It offers chants for the Mass ordinary and propers with Latin texts (English translations follow). Chant notation in Gregorian neumes.

SIMPLE GRADUAL

Graduale Simplex. Latin text, traditional square-note notation. Solesmes. Available from GIA Publications.

By Flowing Waters: Chant for the Liturgy. Paul Ford. The Liturgical Press, 1999. Although the Antiphonary (the Entrance and Communion Antiphons and Psalms) of the new Sacramentary is not yet confirmed by Rome, By Flowing Waters is the first complete edition in English of the Graduale Simplex, one of the two official songbooks of the Church for Mass (the other is the Graduale Romanum). Though this resource does not use an approved English translation, the book has been approved for liturgical use.

RESPONSORIAL PSALMS IN ENGLISH

These resources use the official English text of the responsorial psalms as found in the Lectionary for Mass for Use in the Dioceses of the United States. Some of the settings are chant-style; others are composed in varying styles.

A Lectionary Psalter: Psalms and Gospel Acclamations for . . . the Three-year Lectionary Cycle. John Schiavone. OCP Publications.

Lectionary Psalms. Michel Guimont. GIA.

Lectionary Psalms for Advent and Christmas. Columba Kelly, OSB. GIA.

Lectionary Psalms for Lent and Easter. Columba Kelly, OSB. GIA.

Psalms and Ritual Music: Music for the Liturgy of the Word. 3 cycles. World Library Publications.

Psalms (and Selected Canticles). Robert E. Kreutz. Selected responsorial psalms for the great seasons and major festivals. OCP Publications.

Worship, third edition: Lectionary Accompaniment Edition. GIA.

RESPONSORIAL PSALMS IN SPANISH

Cantemos los Salmos. Acompañamiento para Guitarra. Armida Grajeda. Settings of twelve psalm texts from the Leccionario Hispanoamericano: Dominical y Festivo; many of these are seasonal psalm texts. OCP Publications.

Salmos. 22 salmos responsoriales. Manuel F. Garcia. Text from the *Leccionario Hispanoamericano: Dominical y Festivo*. OCP Publications.

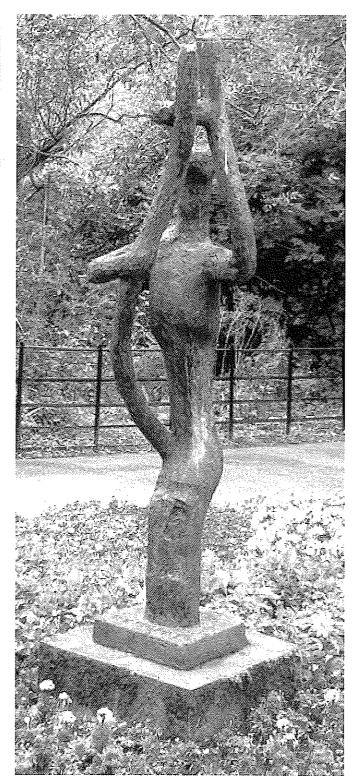
Salmos para Cantar. 30 salmos responsoriales y 3 canticos bíblicos. Alberto Taulé. Barcelona: Centre de Pastoral Litúrgica. Available from OCP Publications.

person sings it and is identified by this particular name.

Regular singing of the responsorial psalm by the psalmist and congregation took years to develop after Vatican II. New settings of the psalms from the Lectionary were composed and published, and musicians needed to learn how to use the new pieces. The Lectionary also provided texts for seasonal psalms, which were very useful for introducing the practice of singing psalms in parishes, since they could be repeated for several weeks. Collections of seasonal psalms were published, sometimes using the official antiphon text but with adapted words for the verses. Many parishes that could not find useful settings of the official texts, or that did not heed the requirement to sing the official text, or that had favorite settings of adapted psalms did their best to sing something at the time of the responsorial psalm, even if it was a composition based on a psalm that had a thematic connection to the readings.

While the liturgical documents have clearly stated that official texts should be used for the responsorial psalm, the current version of the General Instruction expands the range of such official texts beyond the English translation found in the Lectionary for Mass or the Latin originals of the Lectionarium and the Latin texts—or, where available, official English translations—of the Roman Gradual and Simple Gradual. Though no such collections have yet been approved, the Instruction permits the use of the text and music of "an antiphon and Psalm from another collection of the psalms and antiphons, including [as noted above] psalms arranged in metrical form, providing that they have been approved by the United States Conference of Catholic Bishops or the diocesan Bishop" (no. 61).

What do pastoral musicians do now about the



The Psalmist, bronze sculpture by Benno Schotz (1972), Tom Honeyman Memorial Garden, Glasgow, Scotland.

responsorial psalm? Are there benefits and challenges that come with singing the official texts? If official texts are used exclusively, how can favorite psalm paraphrases be included at Mass, especially ones that the congregation loves and sings well?

There are several compelling reasons to use the official texts for the responsorial psalm or the seasonal psalm as

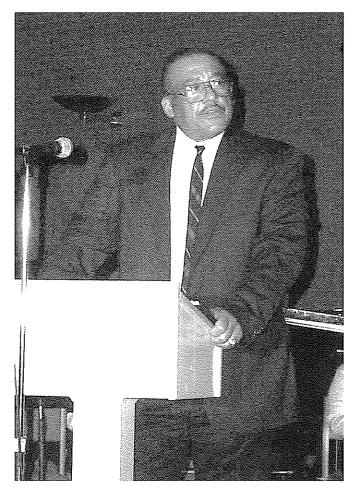
found in current editions of the Lectionary for Mass and the Graduals, including uniformity, orthodoxy, and catechesis. Uniformity of practice is important to the Church's common bonds. Catholics can go from parish to parish, region to region, country to county, and experience essentially the same liturgies. There are local adaptations, of course, most especially in the selection of music, but the structure of Mass and most of the texts will be the same everywhere. The same is true for what we believe—our orthodoxy. Catholics everywhere hold the same essential beliefs. Liturgy and pastoral music are among the ways that those beliefs are shared. Over time, faith is formed and grows through continued exposure to Scripture in the readings and homily. This is true as well—and especially—of the Scripture that we sing. How many Catholics catch themselves singing psalm antiphons such as "Taste and see the goodness of the Lord" or "This is the day the Lord has made; let us rejoice and be glad"? Our singing of the official texts as well as of other liturgical songs is formative, catechetical. How good it is to learn the official texts, which have been translated by experts, in addition to compositions on modern poetic texts, which may not undergo the same level of careful scrutiny as the official

Settings of the current official texts and approved translations may be found in several places. See the list in the boxes on pages thirty-six and thirty-seven. Some published psalms use scholarly translations that have not been approved for use at Mass, though they are widely used for the responsorial psalm. The Grail translation, for example, published with the music of Joseph Gelineau in several sources from one publisher (GIA Publications) is the official English translation used in the *Liturgy of the Hours*, but that translation has not yet been approved for use as the responsorial psalm at Mass. It is reasonable to believe, of course, that if this translation is appropriate for one type of liturgy, it is acceptable for another, and this translation may be one of those that will soon receive official approval as "another collection of psalms and antiphons," so avoiding its use as the responsorial psalm at Mass would seem to be overly scrupulous at this point.

What about Favorite Paraphrases?

What about the parish's favorite psalm paraphrases? Hymnal publishers regularly include a "psalter" or section of "psalms" in their collections of congregational music. It is worth noting that many of the compositions under such headings are paraphrases of varying fidelity to the original text. Good judgment must be used to determine the appropriateness of their use for the responsorial psalm.

Such paraphrases may certainly be used at other times during Mass, as they are now in many parishes. Many of these psalm paraphrases are well suited for singing during Communion (see GIRM, nos. 86–87). The short refrains are easily memorized, making singing during the procession more practical. One example of this type of



piece is "Shepherd Me, O God." Of course, the length of some psalm paraphrases may be a problem during Communion. Pieces with three verses and a short antiphon may not be long enough to sing during the entire procession. Psalm paraphrases may also be used at the beginning of Mass, and some of the shorter compositions may fit more easily at that time. Most assemblies have become accustomed to singing the entire opening song, but it is appropriate to have the congregation sing only the antiphon during the entrance procession; the cantor or choir can sing the verses. On the other hand, some of these pieces are so well known and loved that the verses will be easy for all to sing.

A Privilege

Psalmists and cantors have the privilege of singing words of faith with the rest of the liturgical assembly. These words embrace hope, sadness, joy, contrition, love, compassion, and wonder. They help communicate the essence of who we are and what we believe. Words do matter, and for that reason pastoral musicians must take great care in the selection of the texts that nurture and sustain the faith of individuals, of parish communities, and of the greater Church.

NPM Business Partners, 2004-2005

The companies listed here are Business Partner Members of the National Association of Pastoral Musicians. They provide vital support for our programs and offer valuable resources to our members. We rely on these partners in fostering the art of musical liturgy in Catholic worshiping communities. For each business, we list a phone number, website, and e-mail address. We invite our other members to contact these businesses when they need resources in a particular area.

Publishers

Augsburg Fortress • (800) 328-4648; www.augsburgfortress.org; e-mail (via website)

Catholic Connection • (740) 282-1915; e-mail: cathcon.uou.net

Choristers Guild • (972) 271-1521; www. choristersguild.org; e-mail: choristers@ choristersguild.org

GIA Publications • (800) 442-1358; www.giamusic.com; e-mail: custserv@giamusic.com

Good for the Soul Music • (800) 759-5805; www.goodforthesoulmusic.com; e-mail: debra@goodforthesoulmusic.com

Hope Publishing Co. • (800) 323-1049; www.hopepublishing.com; e-mail: hope @hopepublishing.com

Neil A. Kjos Music Co. • (858) 270-9800; www.kjos.com; e-mail: email@kjos.com

Wayne Leupold Editions • (336) 996-8445; www.wayneleupold.com; e-mail: Wleupold@msn.com

Liturgical Press • (320) 363-2023; www. litpress.org; e-mail: sales@litpress.org

Liturgy Training Publications • (800) 933-1800; www.ltp.org; e-mail: orders @ltp.org

Lorenz Corp. • (937) 228-6118; www. lorenz.com; e-mail: info@lorenz.com

Lumen Christi Ministry • (262) 884-8894; www.lumenchristiministry.com; e-mail: Terry@lumenchristiministry.com

MelBay Publications • (800) 863-5229; www.melbay.com; e-mail: email@melbay.com

Mythic Rain Productions • (888) 698-7362; www.mythicrain.com; e-mail: mythicrain@aol.com

Newman Singers • (319) 338-8812; www. newmansingers.com; e-mail: mspinfo@ newmansingers.com

Oregon Catholic Press • (800) 548-8749; www.ocp.org; e-mail: liturgy@ocp.org

Oxford University Press • (800) 445-9714; www.oup.com; e-mail: custserv. us@oup.com

MorningStar Music Publishers • (800) 647-2117; www.morningstarmusic.com; e-mail: morningstarmusic@ morningstar music.com

Paraclete Press • (800) 451-5006; www. paraclete-press.com; e-mail: mail@ paraclete-press.com

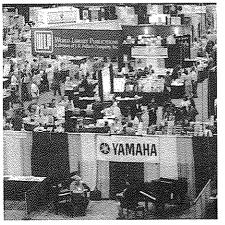
World Library Publications • (800) 566-6150; www.wlp.jspaluch.com; e-mail: wlpcs@ jspaluch.com

Musical Instruments

Ahlborn-Galanti Organs • (800) 966-2202; www.Ahlborn-Galanti.com; e-mail: Sales@Ahlborn-Galanti.com

Allen Organ Co. • (610) 966-2202; www.allenorgan.com; e-mail: Aosales@allenorgan.com

Bedient Pipe Organ Co. • (800) 382-4225; www.bedientorgan.com; e-mail: bedientORG@aol.com



John Paul Buzard Pipe Organ Co. • (800) 397-3103; www.buzardorgans.com; e-mail: BuzardOrganSrvc@aol.com

Johannus Organs-Nelson Organ • (610) 783-7309; www.johannus.com; e-mail: nelsonorganworks@comcast.net

Malmark Inc. Bell Craftsmen • (800) 426-3235; www.malmark.com; e-mail: malmark@voicenet.com

Pickle Piano Co. • (630) 894-2992; www.picklepiano.com; e-mail: Questions@picklepiano.com

Reuter Organ Co. • (785) 843-2622; www.reuterorgan.com; e-mail: reuter@ reuterorgan.com

Rodgers Instruments, LLC • (503) 648-4181; www.rodgersinstruments.com; e-mail: marketing@rodgers.rain.com

Schulmerich Bells • (800) 772-3557; www.schulmerichbells.com; e-mail: HomeOffice@schulmerichbells.com

Suzuki Corporation • (858) 566-9710; www.suzukimusic.com; e-mail: education@suzukicorp.com

Wicks Organ Co. • (618) 654-2191; www. organ.wicks.com; e-mail: organs@wicks.com

Yamaha Corp. of America • (714) 522-9011; www.yamaha.com; e-mail:

infostation@yamaha.com

Music Retailers

Loser's Music, Inc. • (717) 272-0381; www.losersmusic.com; e-mail: losers@lmf.net

Music Mart, Inc. • (800) 545-6204; www.musicmart.com; e-mail: info@musicmart.com

Musik Innovations • (800) 677-8863; www.musikinn.com; e-mail: music@ musikinn.com

Music Software

Sibelius • (888) 474-2354; www.sibelius.com; e-mail: infoUSA@ sibelius.com

Travel and Tour Companies

ACIS/Encore Tours • (877) 460-3801; www.encoretours.com; e-mail: encore tours@acis.com

Casterbridge Concert Tours • (800) 522-2398; www.casterbridgetours.com; e-mail: music@casterbridgetours.com

Catholic Travel Centre • (800) 553-5233; www.gocatholictravel.com; e-mail: info@ctctwt.com

Classic Choir Tours • (800) 727-1999; www.ctscentral.net/choir; e-mail: info @ctscentral.net

Music Celebrations International • (800) 395-2036; www.musiccelebrations.com; e-mail: info@musiccelebrations.com

Patrician Journeys, Inc. • (800) 344-1443; www.patricianjourneys.com; e-mail: info@patricianjourneys.com

Peter's Way Tours, Inc. • (800) 443-6018; www.petersway.com; e-mail: annette@peterswaysales.com

Educational Institutions and Organizations

Catholic University of America—Benjamin T. Rome School of Music • (202) 319-5414; www.sacredmusic/cua.edu; email: cua-music@cua.edu

Emmaus Center • (651) 994-1366; e-mail: rabbitsong@aol.com

St. Joseph College—Rensselaer Program in Church Music and Liturgy • (219) 866-6466; www.saintjoe.edu/academics/liturgy; e-mail: churchmusic@saintjoe.edu

Liturgical and Religious Arts and Furnishings

Calligraphy by Michael Noyes • (800) 210-3300; www.michaelnoyes.com; email: michael@michaelnoyes.com

Directions Global Market • (412) 373-7088; e-mail: k.werling@att.net

Robert Francis, Inc. • (610) 352-5338

Mackus Illuminated Manuscripts • (330) 603-8632; www.mackusco.com; e-mail: mackusco@ix.netcom.com

Marklin Candle Co. • (603) 746-2211; www.marklincandle.com; e-mail: admin @marklincandle.com

Relics • (602) 788-0065; e-mail: gknotts @edu.com

Sara K. Rubin Pottery • (585) 442-6890; e-mail: rubin150@aol.com

St. Jude Liturgical Art Studio • (610) 789-1300; www.stjudeshop.com; e-mail: info@stjudeshop.com

Triple Dog • (877) 843-3364; www. tripledog.com; e-mail: ayn@tripledog.com

Choir Robes

Artex School Uniforms • (812) 475-1006

February-March 2005 • Pastoral Music

NPM Scholarships 2005

to assist with the cost of educational formation for pastoral musicians

\$21,250 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
- \$2,500 MuSonics Scholarship
- \$2,000 Paluch Family Foundation/WLP Scholarship
- \$1,500 GIA Pastoral Musician Scholarship
- \$1,500 OCP Scholarship
- \$1,000 Dan Schutte 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 reapply, 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

Music Education

BY EILEEN BALLONE

What We Sing Is Who We Are

"Sing to the LORD a new song, God's praise in the assembly of the faithful. Let Israel be glad in its Maker; let them praise God's name with dancing, making melody with tambourines and lyre" (Psalm 149: 1–3).

There is something in human beings that needs to make music. Humans have always sung at play and work; in joy and grief; while planting, harvesting, marching, and mourning. What we sing and how we sing reveals much of who we are. Something is shared in singing that goes beyond the words alone. This something has taken shape over many centuries in a practice that expresses our deepest yearning and dearest joy: the practice of singing our lives to God. Lifting voices to God shapes basic attitudes, affections, and ways of regarding ourselves, our neighbors, and God.

Psalms and canticles formed the heart of prayer and the music of the earliest Christian assemblies. Singing is a powerful way to unite a group of individuals. Communal singing during Mass has a way of gathering the many individuals present and making them into a visible—and audible—expression of what our faith proclaims: We are one body united in Christ, offering a singing prayer of praise and thanksgiving to God. The act of singing, in this setting, is an act of opening ourselves to an experience of God.

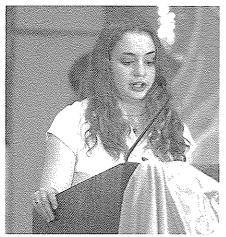
Many people in our congregations

Mrs. Eileen Ballone is the president of the Board of Directors for NPM's Music Education Division. She serves as a music teacher at St. Francis of Assisi School in Ridgefield Park, New Jersey, and as the director of music, organist, and choir director for St. Margaret of Cortona Parish in Little Ferry, New Jersey. The first part of this column was inadvertently omitted from the December-January issue of Pastoral Music. have forgotten (or have never been taught) that singing is prayer. Yet the General Instruction of the Roman Missal states very strongly that "every care must be taken that singing by the ministers and the people is not absent in celebrations that occur on Sundays and holy days of obligation" (no. 40).

Have you ever wondered why so many adults simply sit and do nothing in church? Not only do they not sing, they do not offer any visible or audible participation beyond standing, sitting, and kneeling. One reason may be that, as children, they were trained to sit and be quiet while the liturgy was taking place a liturgy that "took place" in the sanctuary without their involvement. And when it comes to singing, people offer additional reasons not to participate. Many people feel that their voices are not so great, that they do not have a singing voice. Some people feel uncomfortable singing with others at a liturgy.

Yet all these people fail to realize that their voice is a gift from God—a gift that we should be happy to share with others and return to God by giving glorious sound to God's praise. We should participate fully, in other words, in order to make our liturgical experience of worship as rich an act of praise and thanksgiving as possible.

Music plays a great role in leading the assembly into praise and into a life of worship. A singing congregation is a positive experience for everyone, especially for our young people. Children love to enter the presence of God, and music is a grand tool for enabling this. But children need to learn from adults how to use this tool. How are we to give true witness to our children about their faith except through active participation in the liturgy? How else can we pass on the traditions of our faith, if we do not show our young people through example the fullness of participation? Our young people need a strong example of a praying, singing community to give strength to their faith. We should be a role model for our children, and the music we sing for God should be rich, full, and varied.



Inspiration is an additional reason to incorporate music into worship. Music in church is all the more inspiring if it has a firm base in sound theology and poetic insight. Music has a profound effect on our thoughts, attitudes, and actions. A song can lift your spirit when you are depressed; it can change your heart toward one who has offended you; it can inspire you to turn your life over to Jesus.

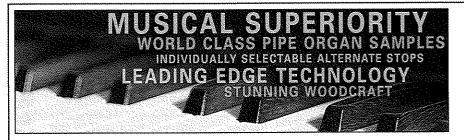
Children seem to wear their emotions so close to the surface of their lives. Music can calm and soothe their spirits, or it can hype them into a frenzy. The opening hymn at Mass, for example, can do much to inspire and direct the course of the entire time they spend in church.

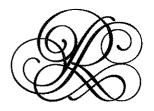
Our experience of singing the liturgy can be enhanced if we become familiar with the hymnal—a resource for faith development that we often take for granted. Young and old alike should be able to follow the line of the music. Exact reading of the notes is helpful, of course, but recognizing that when the notes go up on the staff, then the pitches go higher, and when the notes go down, then the pitches go lower should give everyone in the congregation a little more confidence in joining the song.

The hymnal provides us with multiple examples of songs that express praise for God, express praise to God, tell us what we believe, help us pray for forgiveness and guidance, offer our gifts, ask for God's blessings, help us celebrate special days and seasons of the church

RODGERS

Trillium Organs - Always an inspired choice

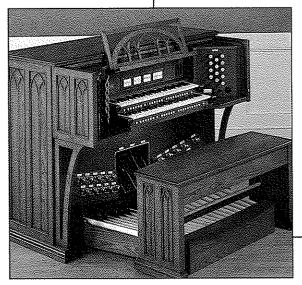




When a church chooses a Rodgers Trillium™ organ, it's because the congregation wants an instrument with the power to lift and refresh the soul. The Rodgers design team includes church organists who understand music ministry because they are active worship leaders. They know that organists want the freedom offered by Rodgers Voice Palette™ to instantly access registrations appropriate to different worship styles and traditions of organ building. Rodgers has developed

unique, patented digital organ technologies based on high-resolution stereophonic pipe sampling from renowned organs around the world. These features are built into beautiful consoles made from quality hardwoods grown in the Pacific Northwest's premium-grade forests. From great cathedrals to intimate chapels, Rodgers is the ideal choice for musical worship today.

Call today for more information and the location of your local authorized Rodgers dealer.



RODGERS®

A member of the Roland Group 1300 N.E. 25th Avenue, Hillsboro, Oregon 97124

(503) 648-4181 • Fax (503) 681-0444 Email: marketing@rodgers.rain.com

www.rodgersinstruments.com

@2005 Rodgers Instruments LLC



year, and help us—through the various sacraments and other liturgies—celebrate important occasions. The hymnal has songs that were sung in other times, places, and circumstances as well as songs written for the church today; this helps us to remember that we are all part of one church.

The choices we make among these options allow children and adults to declare together the greatness of the Lord. We sing of who the Lord is for us, and we declare the mighty wonders of God. Children need to declare God's goodness; through song and testimony they can proclaim the greatness of divine power and grace.

In the church, we are always teaching something. A rushed, disjointed, and meaningless song teaches children that music is not important. Well-planned and meaningful songs build on the Gospel message and show thought and spirituality woven into poetry and music. Music in church has the potential for showing young and old alike that music is a living, vital part of the church experience.

Let the music in church, therefore, as well as music in the classroom bring inspiration, declaration, cooperation, presentation, and dedication. We are a singing people—we are a singing church. We are the church of yesterday, today, and tomorrow!

A Treasure to Be Discovered

A treasure is something rare and precious, yet every one of us has been given a treasure that is waiting to be discovered. This treasure is the talent that God has given us; it should be treated by each of us as a gift of God's love. How we use it depends on how serious we are about treasure.

Students come to us with undiscovered treasures, and we are the key to the unopened lock that keeps them from discovering the areas of their talent. They come to us each day, not knowing what treasure they will discover in the world of music. We music educators hope, each day, to provide a key that will open for our students the treasure of their talent.

Teaching in a Catholic setting offers us additional areas in which we can help our students unlock and discover hidden treasure. We are able, for example,

to open their eyes and ears to the beautiful ministry of liturgical music in the Catholic Church. We do this by helping our students become aware that music connects us to God—through music, that is to say, we are able to experience the presence of God. Music is one of the keys that activate the most basic and primary expressions of our faith.

As educators, we should make clear to our students that music—especially the music we sing in the liturgy—is both melody and message. In its message, music passes to the singer (and the listener) concepts about God and human relationship with God. Because it is embedded in a musical experience, the message endures. Music, then, is a method through which the Christian community can share its theology: its understanding of God and its beliefs about discipleship.

Music can play a central role in faith development and spiritual formation in the context of a church-based youth group. Is there a youth music ministry in your parish? If so, how do you treat the rehearsals? Do you have a member of this youth music ministry serve as the cantor and psalmist at the liturgy that this group leads? Do you train young cantors musically and liturgically for the liturgy at which they cantor?

Liturgical training should be equally as important as musical training for youth cantors. These young people witness the beautiful act of ministering as a psalmist and cantor when they attend a Sunday liturgy. They should understand that cantors must live the words that they sing and should sing the words that they live each day. Youth cantors should have a deep understanding that the ministry of cantor revolves around the Book of Psalms that Jesus himself prayed.

How do you approach the ministry of cantor with the youth that you teach? Your liturgy lessons with them should show how each segment of the liturgy is smoothly connected to other segments and should flow from one part to the next. You should instruct them about the important role of the cantor in the liturgy. Young cantors must realize that each liturgy has to be prepared carefully and that music for worship is not used simply because it is someone's favorite tune.

In August 1997, the U.S. Conference of Catholic Bishops' Committee on the Laity issued the statement Renewing the Vision: A Framework for Catholic Youth Ministry. Part Three of that statement includes comments on the ministry of

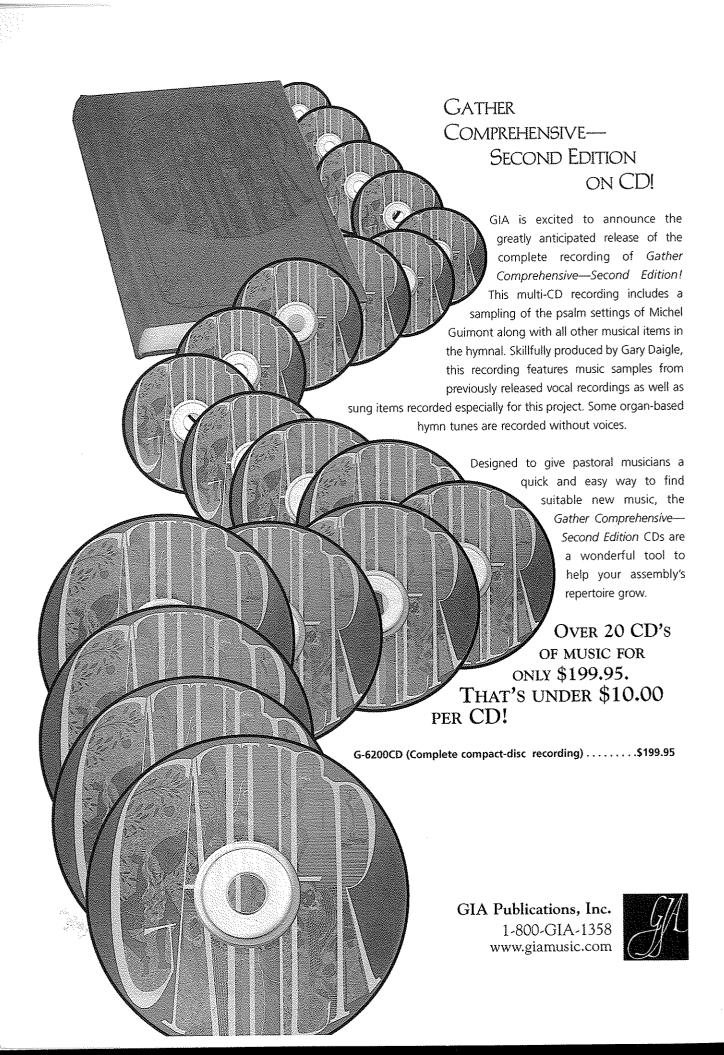
prayer and worship. Those comments begin with this vision: "The ministry of prayer and worship celebrates and deepens young people's relationship with Jesus Christ through the bestowal of grace, communal prayer, and liturgical experiences; it awakens their awareness of the spirit at work in their lives; it incorporates young people more fully into the sacramental life of the Church, especially Eucharist; it nurtures the personal prayer life of young people; and it fosters family rituals and prayer."

Community is built through sharing experiences, and music is rarely an individual enterprise—it is almost always an activity that is shared. Through the shared making of music, a group of young people can be drawn closer together as a community whose members trust each other to be human together. Singing in a group, however, can be an intimidating exercise for many people, so its role in group development must be treated with care and respect.

Making music is an enjoyable experience. It creates energy in a group; it causes our bodies to dance; it's one of the things God created that is truly good. Do you want to get a group excited? Do it with a song. Do you want to quiet a group for a reflective time? Do it with a song. Do you want to have a group say goodbye? Do it with a song. Because of its strong connection to our emotions, music can express feelings as well as help us make a rapid—even drastic—emotional transition.

Think about the music that is sung and played in liturgy and in other religious settings, then ask yourself these three questions about each piece. (You might even use these same questions in examining secular music.) What does this song say about the nature of God? What does this song say about our relationship to God? What does this song say about our relationship to one another?





Chapter News

From the Council of Chapters

By now you have the 2005 NPM National Convention brochure in your hands and, we hope, are making plans to attend! Please consider taking advantage of the chapter discount. Suggestions for successful use of this discount can be found on page sixty-one of the October-November 2004 issue of Pastoral Music. The process outlined in that column allows chapter members to pay the lowest registration fee possible, but it is very dependent on good communication and an effective timeline. A simpler process, also described on page sixty-one, involves members paying the "members advance" registration fee directly to the chapter. The chapter will then send in all the registration forms to gain the discount but will keep the difference between the advance fee and the chapter discounted fee. These monies could be then used for chapter events or a donation to the NPM Annual Fund. Tell us about the process you used and how it works! Your experience may be helpful to other chapters.

Be sure to check the convention brochure for details of our exciting NPM Chapter Officers' Institute, to be held Tuesday, June 28, from 10:45 AM to 4:30 PM. Chapter officers, old and new, are invited to this intensive session that will offer practical advice for breathing new life into existing chapters and bringing to birth chapters now in the making. Gathering like this on one day of the convention leaves you free to partake of the breakout offerings through the rest of the convention without interruption.

Sessions in the Chapter Officers' Institute include: "How to Form a Chapter (10:45–11:25 AM; practical techniques for developing a chapter); "Recruitment and Maintenance" (11:30 AM–12:15 PM; practical insights on newsletters, dues, rebates, discounts, banners, and other matters); "Chapter Chew and Chat" (12:20–1:20 PM; lunch plus networking); "Electronic Communication: Web and Email" (2:45–3:25 PM; practical tips); "Pro-

gramming" (3:25–4:05 PM; strategies for participation and turnout); and "Questions and Discussion" (4:05–4:30 PM). Note that there is a *break* after lunch for the OCP Showcase at 1:30. Chapter officers may want to divide up to cover the various topics. Hope to see you at the Chapter Officers' Institute!

Ginny Miller Chapter News Editor

From the Chapters

Altoona-Johnstown, Pennsylvania

The Altoona-Johnstown Chapter hosted a concert and workshop by Dan Schutte on September 10 and 11. Both events were held in Alumni Hall at Mount Aloysius College in Cresson, Pennsylvania. Approximately 200 people attended the Friday evening concert. The Saturday workshop, "Sing, O Sing: Steps Toward Developing a Parish Repertoire," drew more than sixty participants.

Debbie Johnson Chapter Director

Baton Rouge, Louisiana

Not even a rescheduled LSU game kept some of us from meeting on Saturday, September 25, for fellowship, food, and our Fall Gathering as we read through seasonal octavos and hymns. We even finished in time for most folks to make the game's kick-off . . . if they were so inclined! We are grateful to Vivian Lucek and the St. Patrick Choirs and Church for their hospitality in hosting our Fall Gathering.

We discovered a St. Cecilia Day Eucharist or concert on November 22 was not possible due to scheduling conflicts. Rather than have Eucharist, we decided we would be Eucharist, sharing a meal together at a local restaurant and blessing one another. It was a lovely evening, and some of us didn't leave until almost midnight. Our next event was the an-

nual Hemingbough Conference in January with Christopher Walker as the clinician

Beth Bordelon Chapter Director

Cincinnati, Ohio

From September through early February, the Miami Valley Catholic Church Musicians Branch of the Cincinnati NPM Chapter was busy practicing for and performing Marty Haugen's Feast of Life. This was an enormous but fulfilling task that included rehearsing a choir, choreography for a cast of nineteen, and putting together a wonderful band that spanned a range from straight liturgical music to pop and jazz. Rehearsals were challenging and fun at the same time as we laughed at our bloopers and were moved by the music. People from the organization provided props, costumes, sound direction, and lighting and handled publicity and ticket sales. Each time we have a production, we receive great joy and blessings from it.

Our new board took over in September 2004, and we have decided to focus on increasing membership, concentrating on attracting more directors of music to the fold. We hope that they, in turn, will encourage their choir members to become part of the organization. We are looking at providing a Welcome Wagon for new directors, having directors' socials, organizing and keeping an up-to-date music library for them on our web site, as well as keeping an up-to-date list of substitute musicians to use as a resource and featuring a profile of a director monthly in our newsletter.

Jubilee, a subgroup of musicians from our chapter, is still going strong and performing at many venues. They receive monetary donations and all proceeds benefit the Brother Todd Ritter, SM, Memorial Scholarship fund, which was established by MVCCM to provide education and training to musicians involved in area music ministries. The funds from the *Feast of Life* production also went to this scholarship. In addition, Jubilee's

The Passion of Our Lord Jesus Christ According to Matthew, Mark, Luke, and John

The Gospel Passion accounts broken out in parts like in the Lectionary and assembly worship aids! Texts correspond exactly to the readings in the approved English-language Revised RNAB Lectionary and the approved Spanish-language Mexican Lectionary.

Each packet contains 3 complete sets of the Passion account for a particular Gospel: one set for the part of the Narrator, one set for the part of the Speaker, and one set for the part of Jesus. Each reader's part is set in 14-point, bold-faced type arranged in sense lines in their set, making it easy to find and proclaim effectively. The 8½ x 11 packets are three-hole-punched for easy binder insertion.

The Spanish-language Editions also include a list of appropriate service music suggestions and a copy of *Del Árbol de la Cruz* by Eduardo Rivera, a newly composed musical refrain with guitar chords, piano accompaniment, and a reproducible assembly box.

English Editions

008195 Matthew (for Palm Sunday Year A) 008196 Mark (for Palm Sunday Year B) 008197 Luke (for Palm Sunday Year C) 008198 John (for Good Friday)

Spanish Editions

012696 Mateo (para Domíngo de Ramos, Año A) 012697 Marcos (para Domíngo de Ramos, Año B) 012698 Lucas (para Domíngo de Ramos, Año C) 012699 Juan (para Viernes Santo)

NEW!

The Passion of Our Lord According to John

Archbishop Rembert Weakland, OSB

The approved RNAB Lectionary text divided into the three traditional parts of Narrator, Speaker, and Christ, presented with modern three-part chant notation. Ideal for parishes with limited musical resources. Two cantors and a presider are all that is needed. Includes three complete sets of the Passion, one for each part. $8\frac{1}{2} \times 11$, three-hole-punched.

NEW!

Stopping Along the Way: Stations of the Cross

John Shea

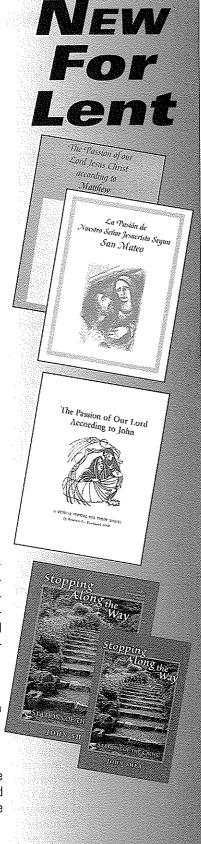
A contemporary Stations of the Cross with aspects of liturgical drama. At each station a character presents a monologue that connects the passion of Christ with contemporary forms of suffering, followed by a reflection, silence, and a short sung response—forty-five to fifty-five minutes for the whole service. The hole-punched Leader/Accompaniment Edition contains the complete text of the service as well as accompaniment versions of Steve Warner's *Crux Fidelis* and Kevin Keil and Alan Hommerding's *Stations of the Cross*. The Pew Edition contains the reflection responses and assembly versions of these same musical pieces.

Psalms for the Easter Vigil

James Scavone

SATB, Cantor, Assembly; Flute, Trumpet in B flat, Tambourine, Handbells, Organ All the appointed psalms for the Easter Vigil and the Gospel Acclamation. The psalms are

All the appointed psalms for the Easter Vigil and the Gospel Acclamation. The psalms are arranged for cantor and assembly with the occasional use of flute, trumpet, tambourine and handbells. The gospel acclamation, which brings in the organ for the first time, introduces the traditional Easter acclamation "O Sons and Daughters."





World Library Publications

the music and liturgy division of J. S. Paluch Company, Inc. 3708 River Road, Suite 400, Franklin Park, IL 60131-2158 800-566-6150 • www.wlpmusic.com • wlpcs@jspaluch.com proceeds go to Catholic Social Services of the Miami Valley Food Pantry, which feeds hungry children and their families. For more information about our activities, go to our website at www.mvccm. org.

> Linda Lehman MVCCM Branch Director

Joliet, Illinois

Our Joliet NPM Chapter hosted its very first "after the marathon" Christmas Party on Tuesday, December 28. Open to all active NPM members, the party was hosted by chapter director Nick Thomas in Naperville. The main meal was catered, and members were invited to bring a dessert or appetizer to share with the group. After dinner, all proceeded a few blocks to Connie Wilson's house for dessert and coffee. The chapter steering committee also used the occasion to announce and build support for Joliet chapter events for 2005.

Nick Thomas Chapter Director

Lansing, Michigan

On Sunday, April 17, the Lansing, Michigan, NPM Chapter will host a presentation by Greg Smith: "Sibelius 3: Practical Applications for Pastoral Musicians." The presentation will be at 3:00 PM in the Parish Center Offices adjacent to St. Patrick Church, Rickett Road, Brighton. This workshop is free and open to all. Sibelius is a software music-writing program. The Sibelius 3 includes new

features to make life easier for pastoral musicians: creation of audio CDs and MP3s right from the program using high-quality sampled built-in sounds, auto arrange, music scanning, internet technologies, and much more.

The presenter, Greg Smith, is the Central Region Manager with Sibelius, USA, Inc., responsible for training in and sales of Sibelius notation and music education products in the Midwest. Greg has served as a music technology clinician at teacher in-services and music education conventions throughout the United States and is a member of the advisory committee to the Technology Institute for Music Educators (TI:ME).

Looking further ahead, our chapter will host a mini-retreat called a "3-D Experience: Dinner, Dialogue, and Dessert" with Rev. Dr. Paul H. Colloton, OP, NPM Director of Continuing Education, on Thursday, September 8, at St. Patrick Church, Brighton. Other chapters in the area, including Detroit, will join in this event.

Dr. Robert Wolf Chapter Director

Metuchen, New Jersey

On October 11, 2004, we celebrated our annual Mass for musicians and clergy. At that Mass, we donated approximately twenty-five musical instruments to the Adorno Fathers for use in their newly formed seminary in the Philippines. The instruments were blessed at the Mass, and the Adorno Fathers were present to accept them.

On November 13, we sponsored a

cantor workshop, which was conducted by Janet Natale and Christopher Deibert. More than thirty cantors attended this workshop, and each honed his/ her skills as leader, psalmist, and teacher.

On February 5,2005, we supported our friends in the Newark Chapter in a miniconvention: "Celebrating

the Sacraments of Initiation with Children: Music and Ritual" featuring Christopher Walker and Sister Sandra DeMasi. We encouraged all of our members to attend this wonderful event!

Barbara Sanderman Chapter Director

Milwaukee, Wisconsin

The Milwaukee Chapter hosted German concert organist Heinrich Walther for an October recital featuring works of Bach, Glenn Gould, and Reger and the artist's own transcription of the Mendelssohn *Symphony No. 5* ("The Reformation Symphony") at St. John Cathedral. An organ master class followed the next day at St. Mary in Elm Grove.

The month of November featured a St. Cecilia Choral Festival with guest director John Romeri of the St. Louis Basilica Cathedral. Singers from choirs throughout the archdiocese gathered at St. John Cathedral for an afternoon rehearsal and an evening concert and prayer service. Our presider and homilist for the event was Most Rev. Richard Sklba, auxiliary bishop of Milwaukee.

We held a lunch and conversation with Dr. Romeri for full-time musicians of the archdiocese the following day. This provided an opportunity for our speaker to hear and take a survey regarding musicians' satisfaction with their work. He offered suggestions for keeping the focus on music-making and helpful advice for advancing in our own musical skills.

Tom Koester Chapter Director

Philadelphia, Pennsylvania

Our Philadelphia Chapter, the Association of Church Musicians in Philadelphia (ACMP), hosted the NPM Regional Convention July 6–9, 2004. Many ACMP board members chaired the various committees that helped to make the convention successful. Countless volunteers from ACMP's general membership and the archdiocese assisted in numerous and varied ways in the smooth running of convention activities.

On September 24, ACMP hosted its annual pastor/musician banquet. More than 200 people attended a dinner and general information meeting, and they enjoyed entertainment provided by the "A Cappella Pops," a mixed-voice show chorus singing contemporary a cappella.

On February 5, 2005, ACMP con-



Participants in the Joliet Christmas party. Top row (l-r): Linda Shea, Connie Wilson, Anne Tuohy, Charlene Laino, Martha Tracey, David Mancini-Conway, Dan Maguire, and Linda Cerabona. Seated (l-r): Nick Thomas, Adrienne Rose, and Barbara Masters. Photo by Jim Wilson.

ducted its annual winter workshops. The first workshop session was "Vocal Techniques," presented by Dr. Elaine Rendler-McQueeney with an emphasis on vocal techniques for cantors and choir members and helpful ideas for accompanists. The second session, "Liturgy," presented by Father Gerald Carey, director of the Archdiocesan Office for Worship, included information on the GIRM and on music in sacred liturgy. Books and music were also available for sale to workshop participants.

Joyce M. Kelly Chapter Director

Rochester, New York

The Rochester NPM Chapter celebrated the feast of St. Cecilia, patron saint of church music, with a special program at St. Louis Church on Friday, November 19. An organ recital was interwoven with hymns, Scripture readings, intercessory prayer, and a special blessing of all musicians present. Participating in the recital were organists Libby Kaufer, Richard Bolt, Mary VanHouten, Charles Palella, Rita Manners, Jon Johnson, Chrisanne Yule, and James E. Bobb.

This evening also honored Joan Workmaster, former director of the Diocesan Office of Liturgy and a long-time NPM supporter, with the chapter's first annual St. Cecilia Award. Special guests representing the Diocesan Women's Commission and the Diocesan Liturgical Commission also praised Joan for her work with their commissions.

Among the gifts Joan received were a calligraphy print of Habakkuk 2:2–3, presented by Lori Osgood, the chapter's assistant director, on behalf of the musicians of the diocese.

Father Norm Tanck, chair of the Diocesan Liturgical Commission, thanked Joan for "helping this local Church celebrate the joys and sorrows of our lives and the hopes and dreams of our faith with dignity and reverence." At the end of the service, Father Tanck led all present in blessing Joan for the next part of her journey. The entire evening was coordinated by Stephanie Honz, Rochester Chapter liaison for organists. An elegant reception followed.

Ginny Miller Chapter Director

Santa Fe, New Mexico

As you read this, the Santa Fe Chapter

will be ending its provisional period and applying for full membership in NPM. During the past year we have seen our membership grow from fifteen to nearly one hundred interested musicians and clergy. We have accomplished many physical things (listed below), thing we did was to create a

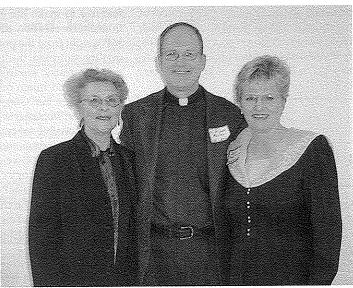
time of prayer and fellowship for kindred spirits who wouldn't have otherwise gathered. We learned about morning prayer, the history of NPM and music in the archdiocese, and where we are going liturgically in the archdiocese. We discovered that we have common problems, have tried similar solutions, and been surprised at what works where. We have shared our favorite anthems for Lent and Easter (hymn sing). We have held our meetings throughout the diocese (a distance of more than 200 miles north to south).

Here are some other things we've accomplished: published five issues of our newsletter; held six meetings (typical attendance: twenty percent of membership); created a chapter website that has our newsletters, pictures of events, and a chat area (http://groups.yahoo.com/ group/npmnewmexico/); created local bylaws that govern chapter elections, dues, who is a member in good standing, and similar issues; and elected an educational liaison. Feel free to visit the website and read our newsletters, published during the even months of the year. Our meetings are held on the third Saturday of the odd calendar months and run from 10:00 AM until noon. If you are ever in the area, please let us know. We'd love to have you visit and share your experi-

> Bob Miltenberger Chapter Director

Sioux Falls, South Dakota

The Catholic Diocese of Sioux Falls



but the more Ms. Colleen Mahrt (I) and Father Michel Mulloy, recipients of the Rapid important City Chapter's St. Cecilia Lay and Clergy Award, stand with Chapter thing we did Director Jacqueline Schnittgrund.

Chapter held two workshops in October presented by chapter members Jean Klein and Matt Hinds. The chapter chose to have the workshops in two different locations throughout the diocese for the convenience of members and prospective members. Topics covered were: the piano at the liturgy, cantor formation—fundamentals and techniques, suggestions on seasonal Mass settings, copyright myths and facts, GIRM, and resources for the parish musician/liturgist. The event was successful: The chapter brought in more people than expected.

Matthew Hinds Chapter Director

Trenton, New Jersey

NPM Trenton hosted a workshop for reluctant organists on Saturday, November 13, at St. Rose of Lima Church, Freehold. This workshop was beneficial to new organists as well as seasoned professionals, as presenter Dr. Ina Grapenthin reviewed the basics of registrations, pedal use, and other important techniques. This workshop was particularly useful for pianists and keyboardists who have found themselves thrust into the role of organist and thus may lack the confidence to explore their instrument fully.

Dr. Grapenthin has been a professor of music at Kutztown University since 1978. During her tenure at the University she developed the Kutztown Academy for Church Organists and has directed field classes for church organists internationally. Dr. Grapenthin has been a

February-March 2005 • Pastoral Music

director of music and organist in churches since the age of eleven and is currently serving St. John Lutheran Church, Kutztown. She also teaches music for elementary education, private and class piano, basic concepts and skills, and an introduction to music and to British music.

Nancy Paolini Chapter Director

Washington, DC

The Washington, DC, Chapter had three delightful fall programs. September featured our third annual clergy/musician dinner. Forty-four priests, deacons, and pastoral musicians came together to share prayer, a meal, inspiration, and humor. Father Michael Renninger from Richmond, Virginia, was our speaker; his talk was entitled "The Paschal Perspective: A Spirituality of Liturgical Leadership in a New Context." The recent Roman documents on the celebration of the Eucharist present a new context for liturgical leadership, accord-

ing to Father Renninger. He proposed a spirituality based on the paschal mystery to sustain those involved in liturgical music and pastoring for the long haul. Using his guitar, singing, and plenty of humor, he illustrated how far we have come since the early years of the revised liturgy.

In October we toted our congas, djembes, and claves to a workshop on using percussion in multicultural liturgies. Tracy McDonnell, with members of the St. Camillus music ministry, led us in exploring the power and versatility of percussion. We sang and played music of East and West Africa, the Caribbean, Latin America, and the Pacific rim as well as traditional chants and songs, all reinterpreted and "recharged" through the creative use of percussion.

On Friday, November 19, we joined in the National NPM St. Cecilia Sing with a Mass in honor of St. Cecilia for pastoral musicians of the Archdiocese of Washington. We were privileged to have as our presider Bishop Martin Holley, Washington's newest auxiliary bishop. The evening's activities, hosted by

Marion Spahn and the St. Patrick Church music ministry, had a special Irish theme. After Mass, a bagpiper led us to the reception hall where food and festivities, Irish warmth, and a hammered dulcimer performer awaited us; the Archdiocesan Office of Worship sponsored the gala reception.

In addition to its three fall and three spring programs, the NPM/DC board has been working on establishing a chapter website and designing and constructing a chapter banner. We are also putting a lot of energy into our monthly newsletter, which we envision as a forum where members can share ideas.

Mary Beaudoin Chapter Director

The preceding reports were submitted using G-4 in the Chapter Manual (or an email equivalent). Is your chapter featured here? It could be! Submit reports by e-mail (jackmill@aol.com) or fax ([585] 328-4142). Digital or scanned photos are most welcome!

Liturgical Music Workshop for the Pastoral Musician

One Faith, Many Voices: Styles and Trends in Our Liturgical Music

June 21-24, 2005 ■ St. John's University, Collegeville, MN Dr. Kim Kasling, Dr. Lynn Trapp, Directors

Faculty: Rev. Michael Joncas, University of St. Thomas Delores Dufner, OSB, College of St. Benedict Alan Hommerding, World Library Publications Sr. Kathleen Harmon, Institute for Liturgical Ministry Dr. Kim Kasling, Dr. Lynn Trapp

Resources and methods for reinvigorating worship in song; Lectures and demonstrations with lab groups presenting new techniques/materials; Learn from the experts and one another;

Morning and Evening prayer, Eucharist in the Abbey Church on campus

Beginning/Intermediate/Advanced technique sessions, studio lessons in voice, organ, piano, guitar, handbells; Choral technique for adult, youth, children's choirs; cantor ministry; Reading sessions for choral, handbell, contemporary, vocal music

Academic credit available — St. John's University Liturgical Music Studies
For further Information, brochure/registration form, contact Liturgical Music Workshop, Music Department,
St. John's University, Collegeville, MN 56321; phone: 320-363-2862. kkasling@csbsju.edu

Sponsors: St. John's University; Liturgical Press; World Library Publications, a division of J. S. Paluch

Reviews

Piano Recitative

Be Thou My Vision: Ten Meditative Hymns for Piano. Michael Larkin. MorningStar Music, 15-832, \$15.95. This collection contains straightforward improvisations on common tunes at an intermediate level of difficulty. The ten tunes are Adoro te devote, Beach Spring, Lonesome Valley, Nettleton, Nun DANKET, PICARDY, SLANE, SWING LOW, ASH GROVE, and WONDROUS LOVE. Each setting includes at least one forthright statement of the tune, so these compositions could be helpful for introducing a hymn for congregational singing. Though not difficult, some of the technical patterns are not idiomatic, so fingerings would need to be added for students.

Two Spirituals for Keyboard. Richard Proulx. GIA, 6239, \$8.00. Proulx gives us refreshing settings of two tunes, one more familiar than the other. "In Christ There Is No East or West" could be helpful in introducing that hymn, as settings of McKee for piano—and particularly one this well done—are not found frequently. "Over My Head" may be less well known, but its authentic, syncopated texture could be just the right postlude for a particular context, and if that is not the case, this arrangement will still delight a pianist weary of pop settings of sacred tunes.

Suite for Piano. Bob Moore. GIA, 6119, \$17.00. Loosely borrowed from baroque stylized dances, the Allemande, Courante, Saraband, Air, and Gigue of this suite are nevertheless attractively contemporary in harmony and texture. The Sarabande requires a reach of a ninth for L.H. chords. The Air is improvisatory in nature. Because there is nothing inherently religious in pieces such as these, the pianist might also search the classical piano repertoire for similar pieces by Poulenc, Dello Joio, Bach, and Handel, for example—music that is at the center of the piano repertoire and that is available in inexpensive but quality performance editions.

Shall We Gather at the River. John Leavitt. Concordia, 97-7055, \$18.00. When someone arranges well for organ, it is not always the case that this arranger will also write well for piano. John Leavitt proves the exception in this volume of twelve hymn arrangements. Using the full keyboard expanse and capabilities of the piano, along with fresh harmonizations that remain faithful to the texts, Mr. Leavitt has created a useful and musical collection for pianists who want to be thoughtful about the choice of hymn arrangements. The tunes are eclectic, ranging from folk songs and spirituals ("Shall We Gather"; "Go Down, Moses"; "Balm in Gilead"), to infrequently set hymn tunes (Freu dich sehr, Jefferson, KELVINGROVE, WIE LIEBLICH IST DER MAIEN), to a stunning setting of "Adoro te devote," which opens the collection.

Lamb of God. Rachel Chapin. Concordia, 97-7093, \$10.00. In addition to familiar tunes (Assurance, Break Bread, New Britain, Slane), Chapin gives us her original setting of "Lamb of God" and a gentle arrangement of the Walter Pelz "Stay with Us." The arranging is carefully and thoughtfully done, and pieces are two or three pages long. Not difficult, but worthy of exploration.

Charlotte Kroeker

Children's Choir Recitative

The Day Thou Gavest. Peter Pindar Stearns. Two-part and organ. Paraclete Press, PPM00313, \$1.10. The melody of this English hymn tune (St. Clement) as well as the text are traditionally used at Evensong in the Anglican tradition. This arrangement from New York composer Peter Pindar Stearns (of the Mannes College of Music) is a wonderful piece to include in any evening liturgy or concert. It would also make a fitting doxology for the end of evening rehearsals. Verse one is in unison, verse two has the melody in the soprano with an additional alto part, and verse three has the

melody in the alto with an accompanying soprano descant. From the lowest note of the alto to the highest note of the soprano descant, the range is two octaves (Ab–Ab). The organ part, which makes good use of pedal point as well as offering the possibility of using solo voices on swell or choir, really complements the voices rather than simply doubling them. The use of dynamics and phrasing underscores the meaning of the text and further amplifies the power of this hymn.

Come, Sing a Song of Praise. Anna Laura Page. Unison, two-part, piano. Augsburg Fortress, 0-8006-7592-4, \$1.60. This is part of Augsburg Fortress's new series "Children Sing," which is dedicated to unison and two-part music written by composers who understand "the difficult art of simple music." Using A-B-A form and a rhythmic piano accompaniment that doubles the melody, Page keeps the vocal lines within an octave range (Eb–Eb). The optional descant at the end stays above the melody and would be very simple to teach. The text, based on Psalm 100, is a general psalm of praise. Suitable for younger choirs.

The Earth Is the Lord's. François Couperin, arr. Ronald A. Nelson. Unison voices, keyboard, C instrument. Augsburg Fortress, 0-8006-7555-X, \$1.75. The English text, taken from Psalm 24, fits very well to this French baroque composition. François Couperin (1688-1733) originally composed the music used here as three short airs from Les Pellerines. Ronald A. Nelson has combined the three airs and added an English text. Each section has its own distinct meter, key, and tempo, which will take a few rehearsals to master, but the end result is well worth it. The C instrument part essentially doubles the melody and is not necessary for performance.

Wake, O Shepherds. J. Philippe Rameau, ed. Ronald A. Nelson. Unison voices, keyboard, violin, opt. cello or bassoon. Augsburg Fortress, 0-8006-75906-7, \$1.60. Nelson

February-March 2005 • Pastoral Music

combines his own Christmas text with a melody from the French baroque composer Rameau to create a simple two-verse anthem that would be an excellent choice for a choir of young voices or any group looking for a simple piece to add to the repertoire. The violin (could also be a flute) obbligato is a necessary part of the piece and could be played by a high school student. If you have a cellist or bassoonist to play the bass part, it creates a delightful trio to accompany the children's voices, and the trio is a lighter sound than playing everything on the keyboard.

We Wait for a Little Child. Kathy Lowe Hart. Unison, two-part with keyboard. Augsburg Fortress, 0-8006-7597-5, \$1.60. The text of this piece reminds the young singer that Advent is a time when we anticipate something that has already happened: "We wait for a little child whose bed will be a manger." The key (Fminor), a melody reminiscent of a Hebrew folk tune, and an optional second part a third below the melody could make this piece very somber, but be sure to use

the suggested tempo of quarter note = 104, so the words and music come alive. The A section is in unison, and the B section and coda have an optional second part (AABAcoda).

Come, Sing a Song to the Lord. Hal Hopson. Unison voices, piano, opt. percussion and bass. Augsburg Fortress, 0-8006-7546-0, \$1.90. This often-published composer combines the opening phrases of two psalms of praise (Psalms 96 and 98) to create a clever anthem. This piece is actually in the form of a rondo, with the A section using an English text (twentysix measures) and frequently shifting meter to create a very rhythmic feel. In between this recurring theme are short sections in different languages (Spanish, Japanese, and Kim-an African language) that are written in the musical style of each culture. A very creative song of praise!

Ding Dong Merrily on High. French carol, arr. Ken Berg. Unison voices and piano or harp. Choristers Guild, CGA956, \$1.50. There are many different arrangements

of this sixteenth century French Christmas carol, but few are as simple and straightforward as this. The accompaniment is independent of the melody, which allows the singers to soar on the refrain ("Gloria in excelsis"). A harp is often considered too soft to accompany a choir, but actually there are many fine pieces written for children's voices and harp. This accompaniment is particularly suited to the harp. The arrangement is fairly low (D–D), so once the singers feel comfortable, you may wish to transpose this up a step or even a third.

Praise Our God Above—A Set of Three Folk Tune Arrangements. Arr. Shirley W. McRae. Unsion, two-part with Orff instruments or piano, opt. percussion. Choristers Guild, CGA959, \$2.00. Each of these three pieces is arranged for Orff instruments or piano (piano and Orff are not used at the same time). The first piece is a two-verse Chinese hymn of praise, the second is a Russian folk song with a three-verse Christmas text ("Christ Was Born of Maiden Fair"), and the third is a Polish folk tune with a traditional Christ-

OUR SIXTH SEASON!

THE NATIONAL CATHOLIC YOUTH CHOIR

"Spreading the Catholic Faith Through Great Music"
Director: Dr. Axel Theimer, Choral Conductor and Clinician

Who:

For Catholic students entering grades 10, 11, and 12

Open by audition to high school students from the United States.

Where:

St. John's Abbey and University in central Minnesota

When: July 7-19, 2005

SPECIAL PRICE FOR THE ENTIRE EXPERIENCE: \$500

(includes room and board)

- ➤ Perform Bach, Palestrina, Mozart and other masters! ➤ Bible and Religion Study! ➤ Field Trips! ≺
 - ➤ Learn more about the liturgy and the Catholic faith! ➤ Recreation and Swimming <
 - ightharpoonup Sing at liturgies and concerts in the Abbey Church, Cathedrals and Basilicas! $lap{4}$
 - ➤ Daily Prayer! ➤ Rehearse several hours a day—and we'll sound great! <
 - ➤ Tour to Southern Minnesota, South Dakota and Nebraska ≺
 ➤ Beautiful wooded summer camp setting with lakes! ≺

➤ Applications due March 30, 2005 <

CONTACT for Information and Application Materials:

Michelle Plombon ➤ SOT-St. John's University ➤ Collegeville, MN 56321 ➤ 320.363.3233 ➤ mplombon@csbsju.edu

Check out our home page at: http://www.CatholicYouthChoir.org

mas text ("Shepherds Came to Bethlehem"). Only the piano arrangement of the third tune has a second voice part; all else is in unison. Whether you are familiar with Orff instruments or are looking for simple music to train your choirs using folk tunes from different countries, this is a good addition to the repertoire.

Away in a Manger. Arr. Jeff Reeves. Unison with organ, cello, or oboe. Choristers Guild, CGA961, \$1.60. There are two tunes commonly associated with this Christmas text, and Reeves has chosen the familiar Cradle Song for this setting. The organ part doubles the melody in verses one and three (there is a modulation from F to G before verse three), but verse two has an interesting keyboard obbligato. The instrumental part could be played by a high school student and is used in the introduction, between verses, and in a descant part on verse three.

Prepare the Way of the Lord. Michael Bedford. Two-part with piano and opt. flute. Choristers Guild, CGA963, \$1.60. The 6/8

meter, key of e minor, and rhythmic piano accompaniment all combine to create an energized Advent anthem. Using a text from Isaiah 40:3, Bedford creates a partner song with two themes that are sung first in unison and then finally combined at the end to create a two-part texture. The optional flute part moves quickly and does not double either part, so the flutist must be able to count and play an independent part against the other two voices.

Come All Ye Shepherds. James E. Clemens. Two- or three-part and piano. Choristers Guild, CGA964, \$1.60. If you are looking for a Christmas piece that will make good use of your two-part choir, then take a look at this great addition to the repertoire! Using an overall form of AABAcoda, this extended piece is in unison for the first and last A sections and goes into simple two-part harmony in the second A section. The B section is more extended and can be done in either two- or three-part harmony. The range of this section goes from D to a high G, but the notes are written so there is a

natural line to get the singers up to and back from the high notes. The three-part writing avoids any voice crossing, which makes teaching these parts much simpler. The final code is in two- or three-part and is "bell-like," with each part saying the same phrases in close succession to create the sound of pealing bells: "Praise be to God! Be not afraid! Blessed is He! Hallelujah!" Highly recommended.

Lord of All. Helen Kemp. Unison voices, piano, congregation. Choristers Guild, CGA967, \$1.50. Often described as the "grandmother of all children's choir directors," Helen Kemp has written a piece that combines a familiar text with a new tune. She takes the traditional Pierpoint text "For the Beauty of the Earth" and creates for it a melody that uses octave leaps, arpeggios, and stepwise motion all in one verse. Verses one and two use the same melody; verse three is a new melody designed to be done as a solo or by a small group; verse four is the same melody as at the beginning; and verse five is the traditional hymn tune associated with this text (Dix), designated to be sung by the congregation. This anthem would be great for Thanksgiving or any service of recognition.

Michael Wustrow

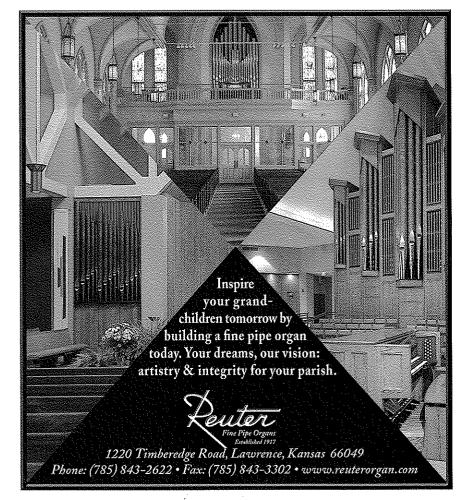
Books

Preparing Parish Liturgies: A Guide to Resources

Rita Thiron. The Liturgical Press, 2004. \$16.95.

Rita Thiron serves as the associate director of the Office of Worship for the Diocese of Lansing, Michigan. In Preparing Parish Liturgies: A Guide to Resources, she provides an information treasury which will be a must-have for one's liturgical bookshelf. Collected in a single volume are answers to all sorts of practical questions. For the novice, it is a great place to find an overview of liturgical books, documents, and other resources. For those who are more experienced and familiar with the sources in liturgy preparation, it is a quick reference guide that gathers tables of contents and charts into one book. For many, this book will mean fewer trips to the sacristy or resource library to check on questions about various liturgical details.

If one takes seriously liturgical law, liturgical history, and all our liturgical



books, preparing a liturgy is really quite a complicated undertaking. It is easy to become overwhelmed. In this guide to resources, Rita Thiron gathers basic information from many liturgical books into one place, which will assist the reader in locating more detailed information, if needed.

Chapter I outlines "Ten Basic Principles of Liturgical Preparation," which is a helpful guide for the novice or the expert and provides both foundation and motivation for the chapters that follow. Chapter II introduces the Roman Missal (Sacramentary), Lectionary, and related texts. Chapter III covers books related to the rites and the liturgy of the hours. Chapter IV ventures into the array of documents that accompany the liturgical books, beginning with a most helpful chart on the canonical weight or level of authority of each type of document. Chapter V provides information on quite a number of other liturgical documents and pastoral letters.

After gaining some familiarity with the liturgical books and some of the liturgical documents, the reader is better able to begin the process of preparing a liturgy. Thiron begins Chapter VI with a wonderful explanation of liturgical time (chronos vs. kairos), then outlines the principles to follow when choosing a Mass, readings, orations, Eucharistic Prayer, and music. For those whose primary role is to prepare music for liturgy, she provides a succinct outline of the information in liturgical music documents. Chapter VII organizes information according to Sundays, seasons, annual celebrations, and sacramental rites, once again pulling together pertinent information into a user-friendly, one-stop guide. Chapter VIII includes information about miscellaneous occasions and devotions.

One of my favorite parts of this book is the appendix. It contains worksheets for Mass preparation; liturgical ministers for Eucharistic liturgy; morning prayer, evening prayer, and night prayer (including the four-week cycle of psalms, canticles, and readings); liturgies associated with the Order of Christian Funerals; the Sacred Triduum; and rites of confirmation, baptism of children, reconciliation, and marriage.

This book has so many facts that it must have been a monumental task to keep the details in order. There are a few typos (for instance, on page 152, *Tres Abhinc Annos* should be dated 1967, not 1997; and on page 155, *Music in Catholic Worship* is more than thirty years old, not

more than forty).

This is a very useful book for anyone in charge of liturgy preparation, from a new choir director to a diocesan liturgy director. Rita Thiron has fulfilled her promise to acquaint the reader with the liturgical books and related liturgical documents and to provide guidance for evaluating liturgies and preparing meaningful celebrations.

Mary Beaudoin

Preaching to a Multigenerational Assembly

Andrew Carl Wisdom, op. The Liturgical Press, 2004. \$12.95.

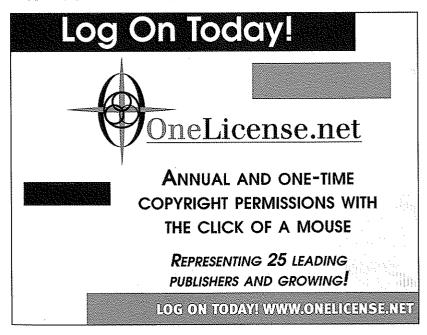
Andrew Carl Wisdom addresses a question critical to effective preaching: How can people from as many as five generations in a Sunday congregation hear one Gospel message preached? Extracting ideas from communication theory, Wisdom describes the age demographics of most congregations and demonstrates the ineffectiveness of using "one language" for all generations. He urges preachers to learn from "segmentation theory," used by marketing experts, and discusses how this might help preachers with the challenge of preaching effectively in intergenerational Catholic congregations.

The past several decades have seen a growing emphasis on multicultural awareness. Wisdom proposes that now preachers need to attend to multigenerational awareness. The several generations typically present at Sunday wor-

ship have different worldviews and different understandings of words key to Christian preaching. Wisdom uses social scientists' categories and descriptions of the generations: the Builders, the Silent Generation, the Boomers, Generation Xers, and the Millenials. He includes what social scientists have gleaned about the generations' attitudes toward authority and religion. He further describes three generations of Roman Catholics (formed pre-Vatican II, during Vatican II, and post-Vatican II), offering a nuanced understanding of the differing expectations and understandings of these diverse generations.

Wisdom proposes that a preacher do an intergenerational analysis of a congregation and then attend well to choosing images and words for the preaching text. The preacher needs to ask, "When I use certain language, what do the various members of the assembly hear?" Using phrases and images intelligible to a specific generation not only more accurately transmits the content of the statement but tells the hearers that the speaker can relate to their world. Pastorally, it's a win-win situation! However, to avoid being manipulative or inauthentic, this "code-switching" requires solid knowledge of the various generations. In addition, the preacher still needs to address all the generations present.

A preacher calls a community to unity in faith. On the other hand, segmentation in the marketing field tries to divide a market. Thus, segmentation works for only part of a preacher's task. How is one to speak in a way intelligible to each generation, while also effecting unity



among them? Wisdom suggests using what homiletician Joseph Webb calls "hub symbols," those core symbols around which other symbols gather to form our worldview. For Roman Catholics, the Eucharist is such a hub symbol. It is perceived and reverenced in different ways among the various generations, yet all generations regard it as sacred and as a source of meaning for our lives. Catholic sacramental tradition and essential Church teachings provide additional hub symbols. Since Catholics across the generations embrace them, these hubs offer the preacher assistance in preaching to everyone and calling them to greater unity.

Wisdom uses examples from his own experience of preaching to multigenerational assemblies, and he describes his preparation and his evaluation methods. Some of his practical suggestions (e.g., develop a lexicon for the different generations) are of great value to any preacher.

At times the theoretical material seems overly detailed or repetitive. The inclusion of the one homily text using the author's methods is welcome; however, a few more examples, even illustrative homily fragments, would have also been instructive and would have eliminated the "one-time-only" feel a reader could have when considering Wisdom's approach.

Overall, Wisdom makes a fine contribution to a crucial aspect of preaching: exegeting the assembly. Veteran preachers and teachers of homiletics will use his work to great advantage. Others may profit by focusing on the charts describing the generations and the chapter describing Wisdom's method of preparing for intergenerational preaching.

Is there help here for musicians? Wisdom provides a lens through which we may look at the texts we ask our assemblies to sing. What do the different generations hear when they sing the texts? Intergenerational preaching occurs in more places than the pulpit alone.

Honora Werner, OP

A Banqueter's Guide to the All-Night Soup Kitchen of the Kingdom of God

Patrick T. McCormick. The Liturgical Press, 2004. \$13.95.

In this slim but packed volume, Patrick McCormick explores the several out-



Fra Angelico, Lamentation over the Dead Christ (detail), 1436–1441. Museo di San Marco, Florence, Italy.

standing images by which Christians have understood the Eucharist. His goal is to recover the radical demands of the Eucharist for the community of faith—demands that call those who celebrate Eucharist to the works of justice, peace, and mercy in the world.

This journey of exploration takes note at the outset of that early community through which St. Paul introduces us to the Eucharist in his First Letter to the Corinthians. In the very chapter in which he articulates the earliest account of the Christian Eucharist (1 Corinthians 11), Paul is also compelled to censor these ancestors in faith for failing to understand the true nature of this mystery. He charges the rich among them with not truly celebrating the Lord's Supper because of their failure to share their food with the poor members of the community. His warning is clear: Those who eat and drink the Lord's Body and Blood apart from justice and mercy eat and drink judgment against themselves. Clearly, our contemporary efforts toward renewal of our Eucharistic understanding and its implications for faithful living have long precedent!

As Paul did for the Corinthians, McCormick reminds us that Eucharist is about remembering, and our remembering of Christ's living, dying, and rising on our behalf is inseparable from our standing in solidarity with the poor and outcasts of society. By calling us to remember Christ and to remember our duties to the poor, the Eucharist functions as a kind of school for manners, teaching us God's justice by training us in Jesus' table manners. In this memorial meal we remember, proclaim, and practice the radical table fellowship of Jesus and the etiquette of God's heavenly banquet.

Lest we forget this, McCormick breaks open the traditional Eucharistic images

in four remarkable and provocative chapters that address eating and drinking, what it means to "break bread" together, the nature of being a "body" as essential to understanding being the Body of Christ, and what it means and does not mean to call the Eucharist a sacrifice. This brief review cannot do justice to the many insights he offers through the lenses of theology and the social sciences, but here are a few.

Many of us in North America are well fed, some too well fed. The essential human condition of hunger and want is obscured not only by our lack of experience with hunger (unlike most of the world!) but also by our distance from the very means by which food comes to our table. This puts at risk the very sacramental nature of food as God's gift and as embodying a fundamental relationship with others and creation itself. We forget this at our peril.

Care for the poor and dispossessed is a part of worship itself. Thus, for example, recall the exhortation to the bishop in the *Didascalia apostolorum* (early third century) to ensure that the poor in the Eucharistic assembly be given a place, even if this means the bishop must sit on the floor!

McCormick is perhaps at his best in the chapters on what it means to be a body and what it means to say that the Eucharist is a sacrifice. Our bodies are inseparable from our perception of our place in the world and from the ways in which we learn. In this we are in fundamental communion with all creatures. The author proposes a model of "kinship" with creation to open up images of this communion. As for sacrifice, its history is one of making scapegoats of others for human failure and violence. The story of Jesus' offering is from the point of view of the victim, not the victimizers. In this it subverts all that has gone before

and makes an end of sacrifice as we have known it.

Though a little repetitive and at times univocal in its treatment of Scripture, McCormick's book is well worth the read for pastoral ministers-in particular, preachers, liturgists, and catechists.

Jim Schellman

Voices from the Council

Michael Prendergast and M. D. Ridge, editors. Pastoral Press, 2004. \$29.95

While ancient church orders, encyclicals, and council documents will always be of interest to a student of history or a liturgical minister, one cannot fully appreciate those texts without knowing the context in which they were written—the intent of the authors, the debates of the period, and other catalysts that impact an historic event. Voices from the Council provides such insight into the Second Vatican Council.

Four decades after Blessed Pope John XXIII called the bishops of the world to the Second Vatican Council, the staff at Today's Liturgy ran a series of interviews with persons who were present during some or all of the four Council sessions. They collected not only their memories but also their insights for the present and future Church. The project was transformed into a book with the creative and skillful energies of editors Michael Prendergast and M. D. Ridge.

One glance at the table of contents and you're hooked. It lists a veritable "Who's Who" of surviving Council participants, periti, theologians, observers, and members of the media-Arinze, Buswell, Deiss, Gelineau, Hunthausen, Hayes, Hurley, König, Keeler, Kelly, Levine, Marini, Marty, McManus, De Roo, D'Souza, Schillebeeckx, Tobin, and Trautman . . . to name but a few. The people who were interviewed hail from thirteen countries and six continents. Equally impressive are the names of those who conducted the interviews, including Abeyasingha, Driscoll, Foley, Gasslein, Inwood, McCarthy, Page, Porfiri, and Rendler.

In each chapter, the reader will be

inspired by the workings of the Holy Spirit. For example, in the second week of the first session, Cardinal Liénart (Lille) and Archbishop Frings (the blind bishop of Cologne) objected that curial officials had been appointed as chairs of all the commissions. Pope John XXIII decided to allow open nominations for these spots, recognizing the collegiality of all bishops and giving them greater influence over schemas and agendas. Speeches and dialogue at the Council sessions were conducted in Latin, which not all bishops easily grasped, especially when the Latin presentations were spiced by various accents. Yet Maximos Cardinal Saigh addressed the Council in French to point out that Latin could not be considered the language of the Church. Sessions would end shortly after noon and be followed by meetings, press briefings, and research. The bishops would gather each evening to hear famous speakers, e.g., Karl Rahner and Josef Jungmann, and the evening discussions bore much fruit within the Council sessions. Schemas were drafted, interventions were given, amendments were made and voted upon,



Renewal for Church Musicians



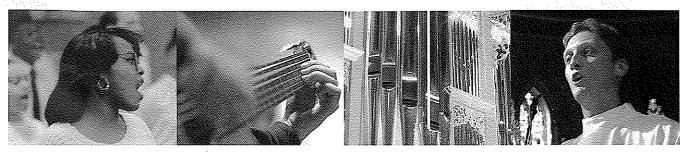
A comprehensive, two-week program co-sponsored by the University of Notre Dame's Department of Theology, July 11–22, 2005 the Center for Liturgy, and Office of Campus Ministry.

- UNIVERSITY OF A graduate course in Liturgical Year or Liturgical Theology.
- NOTRE DAME Applied musical skills in organ, piano, guitar, voice, and choir.
 - Daily spiritual conferences.
 Morning Prayer, Evening Prayer, and Eucharist.

Partial scholarships available for all participants, underwritten by a generous grant from J.S. Paluch Company/World Library Publications.

Space is limited! Applications available online:

liturgy.nd.edu/summersong/



and compromises were reached. Indeed, one important document was born on the floor of the Council itself—the Constitution on the Church in the Modern World.

The reader will also be delighted with behind-the-scenes tales such as those about the buffet dinners each Sunday night at the home of journalist Robert Kaiser (where bishops and theologians would draft speeches in a back room) or about the meager lunches of rice and sauce hosted by the brothers of Taizé, where prominent Council fathers would

Interviewers used a consistent set of questions, though they were not limited to them. Each person was asked, "What was your capacity at the Council?" Their answers provide official, biographical, and anecdotal information. When asked, "What was the most significant moment of the Council?" many replied that it was John XXIII's opening address (October 11, 1962) given to the Council fathers and to the whole world, asking all to ignore the doom-sayers, "make use of a medicine of mercy rather than that of severity," and defend and advance the truth while promoting unity in all things. Second to that was the closing ceremony on December 8, 1965.

While most of those interviewed rightly named the Holy Spirit and Popes John XXIII and Paul VI as the most significant figures of the Council, others named Bishop Leo Suenens (Brussels), Annibale Bugnini, Cardinal Augustin Bea, and even Pius XII, whose work on the liturgy and a precedence of free speech laid the groundwork for the Coun-

Many chose from among the four constitutions when asked to name the most significant document of the Council, but some named Nostra aetate, the Declaration on the Relation of the Church to Non-Christian Religions, 1965.

When asked, "What hasn't happened?," not a few regretted that the spirit of collegiality, so essential to the Council, has not been respected in later synods and curial decisions. Likewise, they regretted that inculturation of the liturgy has not yet come to full fruition. Many agreed that the widespread and popular use of the vernacular has been one of "the most significant liturgical achievements."

When asked if the Church should have a Third Vatican Council, nearly all responded that we still need to concentrate on implementing the Second-rereading its documents, implementing its reforms, and promoting its vision. This book will assist us in that task. The voices of the Council are not silent. They are prophets for our times.

Rita Thiron

About Reviewers

Ms. Mary Beaudoin is the director of religious education and music consultant at Saint Peter Parish in Olney, Maryland. She is also the director of the Washington, DC, Chapter of NPM.

Dr. Charlotte Kroeker is a pianist and the director of Church Music Initiatives in the Institute for Church Life at the University of Notre Dame, Indiana.

Mr. Jim Schellman is executive director of The North American Forum on the Catechumenate (www.naforum.org) and a former associate executive secretary of

Ms. Rita Thiron is the associate director of the Office of Worship for the Diocese of Lansing, Michigan.

Sister Honora Werner, OP, is an associate professor of preaching at St. Mary Seminary and University, Baltimore, Mary-

Mr. Michael Wustrow is co-director of music at St. Agnes Cathedral, Rockville Centre, New York.

Publishers

Augsburg Fortress Publishers, PO Box 1209, Minneapolis, MN 55440-1209. (800) 426-0115; web: www.augsburgfortress.

Choristers Guild—see Lorenz.

Concordia Publishing House, 3558 S. Jefferson Avenue, St. Louis, MO 63118-3968. (800) 325-3040; web: www.cph.org.

GIA Publications, 7404 S. Mason Avenue, Chicago, IL 60638. (800) 442-1358; web: www.giamusic.com.

The Liturgical Press, PO Box 7500, Collegeville, MN 56321-7500. (800) 858-5450, ext. 2560; web: www.litpress.org.

Lorenz Corporation, 501 E. Third Street, PO Box 802, Dayton, OH 45402-2165. (800) 444-1144; web: www.lorenz.com.

MorningStar Music Publishers, 1727 Larkin Williams Road, Fenton, MO 63026-2024. (800) 647-2117; web: www. MorningStarMusic.com.

Oregon Catholic Press (OCP), 5536 NE Hassalo, Portland, OR 97213. (800) 548-8749; web: www.ocp.org.

Paraclete Press, PO Box 1568, Orleans, MA 02635. (800) 451-5006; web: www. paraclete-press.com.

Pastoral Press—see Oregon Catholic Press.

February-March 2005 • Pastoral Music

New Music from WLP

Reioice!



A brand new collection by Paul Tate! From softer ballads to energetic liturgical selections, this CD is already a hit. Paul's new version of They'll Know We Are Christians is an instant classic.

008225 CD\$17.00

Testify John Angotti

A new collection of liturgical and praise songs featuring John's dynamic vocal talent and exceptional piano skills. A real treat for any listener, with selections sure to become favorites of

choirs and assemblies. Ed Bolduc has contributed his arranging and producing skills to this fantastic new recording. 008242 CD\$17.00



WORLD LIBRARY PUBLICATIONS the music and liturgy division of J. S. Paluch Company, Inc. 3708 River Road, Suite 400, Franklin Park, IL 60131-2158 800-566-6150 • www.wlpmusic.com • wlpcs@jspaluch.com

Calendar

Conferences, Festivals, Rallies

CALIFORNIA

Anaheim

February 4-7

iCall: The ELCA Youth Ministry Network Extravaganza. Place: Anaheim Hyatt Orange County Hotel. Keynote presenters include Dr. Tony Campolo, Doug Fields, others. Music by Sarah Hunt, Lost and Found, Perry and the Poorboys, Daniel's Window, others. Contact: David Huntstad at (218) 299-3019; web: www.elcaymnet.org.

Los Angeles February 18–20

Los Angeles Religious Education Congress. Theme: Despierten a la Gracia/Awaken to Grace. Sponsored by the Archdiocese of Los Angeles Office of Religious Education. Place: Anaheim Convention Center. Youth Day on February. 17. English keynote: Most Rev. Donald Trautman; Sunday English Address: Donna Markham, op; Sunday Spanish Address: José Marins; Sunday Vietnamese Address: Bishop Joseph Ngo Quang Kiet. Workshops: 213 English, 51 Spanish, 8 Vietnamese. Contact (213) 637-7332 or e-mail congress@laarchdiocese.org.

San Francisco

Youth rally presented by Jesse Manibusan at Sacred Heart Cathedral Prep High School. Contact Sister Celeste Arbuckle at (415) 614-5652.

CONNECTICUT

New Haven February 24–27

The Place of Christ in Liturgical Prayer: Christology, Trinity, and Liturgical Theology. Sponsored by the Yale Institute of Sacred Music. Presenters include Paul Bradshaw, Margot Fassler, Peter Jeffery, Bryan Spinks, Kenneth Stevenson, Robert Taft, SJ, Geoffrey Wainwright, Gabriele Winkler, John Witvliet, and others. Contact: Institute of Sacred Music, 409 Prospect Street, New Haven, CT 06511-2167. Phone: (203) 432-5180; fax: (203) 432-5296; web: www.yale.edu/ism/liturgprayer.

DELAWARE

Wilmington

March 13

Youth rally presented by Sarah Hart at St. Mark High School. Contact: Anthony Albence at (302) 658-3800.

ILLINOIS

Collinsville

March 19-20

Youth rally presented by Jesse Manibusan at Gateway Center. Contact: Colette Kennett at (618) 235-9601.

Itasca

March 3

The National Conference on Environment and Art for Catholic Worship: FORM/RE-FORM Basics. Sponsored by the Georgetown Center for Liturgy. Contact: T. M. Enterprises, PO Box 5226, Rockford, IL 61125. Phone: (815) 399-2150; e-mail: TMConferenceServices.com; web: www.TMConferenceServices.com.

INDIANA

Indianapolis

April 21

Youth rally presented by Steve Agrisano at Marian College Auditorium. Contact Mark Erdosy at (317) 955-6783.

MICHIGAN

Gaylord

March 5

Junior high school rally presented by Steve Agrisano at St. Mary High School. Contact Joanne Willis at (231) 995-0431.

MISSOURI

Kansas City

February 25-26

For Heart and Mind's Delight: The Arts and the Word. Keynote speakers: Fred Graddock, Doug Adams, and Judith Rock. Topic: Relationship between the Word and the literary, visual, and performing arts. Sponsored by St. Paul School of Theology and Imago Dei: Friends of Christianity and the Arts. Contact: (785) 842-2680 or e-mail: churcharts@aol.com.

NEBRASKA

Scotts Bluff

March 18-20

Youth rally presented by Steve Agrisano at Our Lady of Guadalupe Church. Contact Father Jim Golka at (308) 632-2845.

NEW HAMPSHIRE

Nashua

March 4-6

Youth rally presented by Jesse Manibusan at Sheraton Nashua Hotel. Contact Sister Betty Paul at (508) 234-0346.

NEW YORK

East Aurora

March 12

Musicians' Liturgical Convocation presented

Sing to the world in concert with Witte Travel & Tours. Our expertise guarantees careful attention to travel and performance details, customized itineraries, well-received concerts, and a memorable tour for your entire group.



Performance Tour Division

3250 - 28th Street SE, Grand Rapids, MI 49512-1640 (616) 957-8113 ~ (800) 469-4883 E-mail: Groups@wittetravel.com www.wittetravel.com by Peter Ghiloni at Christ the King Seminary. Contact: Gail Shepherd at (716) 632-2559.

PENNSYLVANIA

Philadelphia March 29-April 1

102nd Annual NCEA Convention and Meeting and National Association of Parish Catechetical Directors (NPCD) Convocation. NCEA theme: We the People: Proclaiming Faith and Freedom. Sponsored by the National Catholic Educational Association. Place: Loews Hotel and the Pennsylvania Convention Center. Music education workshops sponsored by the NPM Music Education Division. Contact: National Catholic Educational Association, 1077–30th Street, NW, Suite 100, Washington, DC 20007-3852. Phone: (202) 337-6232; fax: (202) 333-6706; web: www.ncea.org.

Retreats and Missions

ILLINOIS

Belleville

February 26-27

Confirmation rally and family retreat presented by Jesse Manibusan at Our Lady of the Snows Shrine. Contact Tina Huck at (618) 394-6287.

CHANT PSALMS OF PRAISE!

Fr. Anthony Ruff OSB, a leading Gregorian chant scholar will lead a one week course on Gregorian Chant June 20-24, 2005.

For more information,
view our website at
www.collegeville-mn.org or
call Brendon Duffy at
1-800-361-8318.

One of the many exciting things happening at





Dr. Ina Grapenthin (seated at the organ console) and participants in "The Reluctant Organist" workshop sponsored by the NPM Trenton Chapter at St. Rose of Lima Church, Freehold, New Jersey, on November 13, 2004.

Chicago

February 25-26

Retreat and concert presented by Jaime Cortez at St. Stanislaus Kostka Church. Contact John Carlos Farias at (312) 243-3700.

TEXAS

Houston

February 21-23

Manna in the Desert: A Lenten Retreat for Directors of Music Ministry. Sponsored by the Board of Directors of the NPM Director of Music Ministries Division. Retreat leaders: Most Rev. Daniel N. Dinardo, retreat master, and Daniel Girardot, facilitator. Place: The Cenacle Retreat House. Contact: NPM, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. Phone: (240) 247-3000; fax: (240) 247-3001; e-mail: NPMSing@npm.org; web: www.npm.org.

Concerts

ALBERTA

Calgary

April 22

Concert by Pedro Rubalcava at St. Gerard Church. Contact Patty-Jo Scott Haley at (403) 253-2251.

ILLINOIS

La Grange Park March 5

Concert with Rory Cooney, Jeanne Cotter, Gary Daigle, and Theresa Donohoo at the Ministry Center of the Sisters of St. Joseph. Contact Eugenie Callison at (708) 482-5054.

IOWA

Spencer

March 12-15

Concert and parish mission with Grayson

Warren Brown at Sacred Heart Church. Contact Marianne Fuchsen at (712) 262-3047.

Waterloo

May 28

Concert by Rudolfo Lopez at Queen of Peace Church. Contact Father Niles Hernandez at (319) 226-3655.

MARYLAND

Abingdon

March 4

Concert and retreat with Bob Hurd at St. Francis de Sales Church. Contact Tami Zavislan at (410) 676-5119.

MICHIGAN

Burton

March 13

Concert by Steve Agrisano at Holy Redeemer Church. Contact Jim Corder at (810) 742-9466.

DeWit

March 6

Concert by Steve Agrisano at St. Jude Church. Contact Jack Armstrong at (517) 669-8341.

NEVADA

Reno

March 4

Organ recital by Alison Luedecke at Trinity Episcopal Church. Contact: (775) 329-4279.

NEW HAMPSHIRE

Nashua

March 11

Concert by Dan Schutte at Resurrection Church. Contact Ginny Provost at (603) 882-0925.

February-March 2005 • Pastoral Music

NEW JERSEY

Little Falls May 13

Concert by Sarah Hart and Steve Agrisano at Our Lady of the Holy Angels Church. Contact Gerard Chiusano at (973) 256-5200.

NEW YORK

Bronx

April 15

Concert by Dan Schutte at St. Barnabas Church. Contact John Noone at (718) 324-1478.

Douglaston April 16

Concert by Steve Agrisano at St. John University. Contact Ellen Rhatigan at (718) 281-9584.

New York City Various Dates

Concerts and organ recitals at St. Patrick Cathedral. March 10: Irish Heritage Concert featuring Cathedral of St. Patrick Choir under the direction of Dr. Jennifer Pascual and the Cathedral organs and Cathedral Brass. March 20: Mozart *Requiem* featuring the Cathedral of St. Patrick Choir and Cathedral Chamber Orchestra. May 5: Russian Orthodox Easter Celebration featuring Cathedral of St. Patrick

Choir, Cathedral of St. Nicholas Choir (Xenia Afanaseza, Director), Cathedral organs, and Cathedral Brass. Organ Recitals: April 3, James W. Kosnik; April 17, Christian Lane; May 1, Monty Bennett; May 15, Jean Guy Proulx. Contact Robert Evers at (212) 753-2261, ext. 274; e-mail: RMESPC@aol.com.

NORTH CAROLINA

Hickory April 8

Concert by Steve Agrisano at St. Aloysius Church. Contact Kellie Sheets at (828) 327-2341.

OREGON

Portland April 24

Concert by Jesse Manibusan at St. Pius X Church. Contact Carolyn Trumble at (503) 644-5264.

PENNSYLVANIA

Pittsburgh

March 6, April 10

Organ Artists Series. March 6: Kola Owolabi at Calvary Episcopal Church. April 10: Gerre Hancock at Calvary Episcopal Church. Contact: Donald K. Fellows, 124 Watt Lane, Pittsburgh, PA 15221. Phone: (412) 731-0266; web: www.pitago.org.

TEXAS

Pecos

April 22

Concert by Jamie Cortez at Santa Rosa de Lima Church. Contact Father Gustavo Lopez at (432) 445-2309.

Overseas

EASTERN EUROPE

Warsaw, Krakow, Prague
March 31–April 7
Subsidized Continuing Education Program

for Directors of Music. Contact Peter's Way at (800) 443-6018; e-mail: annette@petersway sales.com.

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

ENTER THE ROSE

Helpful Resources for Christian Initiation

NEW!

Enter the Rose: Unfolding the Mysteries of Faith for Catechumens, Candidates, and All Believers

Miriam Malone, SNJM • Art by Jean Morningstar, SNJM • Music arrangements by Jerry Galipeau
This book and CD-ROM package provides all ministers of initiation — catechists, directors of religious education, sponsors, liturgical ministers — with the tools needed to facilitate a variety of reflection and retreat experiences for RCIA candidates, catechumens, and others. All of the retreats are rooted in the Gospel and the liturgical life of the church and offer opportunities for incorporating local tradition and current events.

From "twilight" retreats lasting for a couple of hours to full weekend retreats, the options presented here are truly

suited to the spiritual journey of adults. An audio CD of instrumental music and a CD-ROM of retreat handouts is included.

017289 Paperback with CD/CD-ROM\$49.95

Chosen in Christ/Elegidos en Cristo

Edited and compiled by Jerry Galipeau

A complete music resource for the celebration of the rites of Christian Initiation with English-speaking, Spanish-speaking, and bilingual parish communities! Most pieces are short, acclamatory pieces designed to support parish celebrations of the rites of initiation. Introductions include pastoral and performance notes in English and Spanish. Keyboard arrangements and guitar chord symbols are provided for each piece. Includes compositions by James Marchionda, Lorenzo Florián, Jerry Galipeau, Peter Kolar, Alan Hommerding, Pedro Rubalcava, Carl Johengen, Laura Dankler, Steve Warner, Joe Mattingly, and others!



WORLD LIBRARY PUBLICATIONS the music and liturgy division of J. S. Paluch Company, Inc. 3708 River Road, Suite 400, Franklin Park, IL 60131-2158 800-566-6150 • www.wlpmusic.com • wlpcs@jspaluch.com

Hotline

Hotline is a service provided by the Membership Department at the National Office. Listings include members seeking employment, churches seeking staff, and occasionally church music supplies or products for sale. We encourage institutions offering salaried positions to include the salary range in the ad. Other useful information: instruments in use (pipe or electronic organ, piano), size of choirs, and the names of music resources/hymnals in use at the parish.

A listing may be posted:

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

Ads will be posted on the web page as soon as possible; ads will appear in print in accord with our publication schedule. Format: Following the header information (position title, church or organization name, address, phone, fax, e-mail, and/or website addresses) ads are limited to a maximum of 100 words.

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

Position Available

FLORIDA

Organists/Music Directors. Diocese of St. Petersburg, PO Box 40200, St. Petersburg, FL 33743-0200. Want to live and work in warm, sunny Florida? The Diocese of St. Petersburg is accepting résumés for full-/part-time organists/music directors. Send to the Office of Worship at

above address. HLP-6397.

MASSACHUSETTS

Director of Music. St. John's Seminary, 127 Lake Street, Brighton, MA 02135. Email: rev.william.kelly@sjs.edu. Fulltime position with competitive salary/ benefits. Responsibilities include regular participation at worship; coordinating/directing choir, cantors, musicians; collaboration in the work of liturgical planning; maintaining/improving quality in all areas of liturgical music, including chant. Qualifications: master's in church music or equivalent and work in liturgical studies in the Roman Catholic tradition. Skilled organist. Parish experience is preferred. Send résumé to Rev. William Kelly, St. John's Seminary, initial contact by e-mail. Position available January 2005. HLP-6391.

Director of Liturgical Music. St. Patrick Parish, 7 East Street, PO Box 60, Whitinsville, MA 01588. Fax: (508) 234-6845. St. Patrick Parish in Whitinsville, in the Diocese of Worcester, Massachusetts, is seeking a collaborative, dynamic individual with strong leadership skills to serve as a full-time director of liturgical music. Requirements include a bachelor's degree in music or other related field and proficiency in organ, piano, and accompaniment. Competitive salary with diocesan benefits is offered. For a complete job description and more information please contact Rev. Michael Broderick, Pastor. Application deadline: March 31, 2005. Start date: July 1, 2005 or earlier. HLP-6401.

New York

Musician. Dominican Convent, 175 Route 340, Sparkill, NY 10976. E-mail: joanne.deas@sparkill.org. Motherhouse community of Dominican Sisters in Sparkill, New York, seeks musician to fill quarter-time position. Keyboard skills necessary. Small house schola for Sunday and special liturgies. Experience with elderly community a plus. Responsibili-

ties include planning and providing ritual music for liturgies with house community. Send résumé to Sr. Joanne Deas, OP, Administrator. HLP-6396.

Оню

Pastoral Associate for Music and Liturgy. St. Luke Parish, 1440 North Fairfield Road, Beavercreek, Ohio 45432. Fax: (937) 426-3965; e-mail: gdrew@saintluke parish.org. A suburban Dayton community of 1,850+ families in the Archdiocese of Cincinnati seeks a full-time musician/liturgist. Education/experience in post-Vatican II worship/assembly participation, appreciation of various liturgical music styles, bachelor's degree, organ/piano skills, vocal/conducting ability are required. Responsibilities include recruitment/development/rehearsal/leadership of choirs, instrumentalists, cantors, and other liturgical ministries; planning/preparation of parish liturgies; collaboration with parish commissions and pastoral staff. Salary commensurate with experience. Send introduction letter, résumé, and three references to Father Geoff Drew at the above address by April 1, 2005. HLP-6402.

Musician Available

Relocating. Church music director relocating to the Rockland County, New York, and Northern New Jersey area February 1, 2005. I have fifteen years experience working within the Archdiocese of Chicago and play both organ and piano. I am skilled in directing vocal and handbell choirs. I have an outgoing personality, work well with both adults and children, and am eager to find a position as director of music or organist in a vibrant active parish. Please contact John at Darius78us@yahoo.com or (708) 524-5088 or (708) 366-0839. HLP-6398.



Resources . . .

Publications and other resources available from the National Association of Pastoral Musicians

NPM Publications

PROFESSIONAL ISSUES



Hiring a Director of Music: A Handbook and Guide An aid to identifying the right musician for a particular parish and the process it takes to find that person. DMMD Professional Concerns Committee

Item #PRO-3 \$5.00

Qualifications for a Director of Music Ministries:

A Statement and Bibliography

To help musicians, pastors, search committees, and training institutions understand the role more clearly.

DMMD Education Committee

NPM Workbook: Job Descriptions, Contracts, Salary

Revised Edition, 1996

A method for developing a contract, job description, and an appropriate salary for a pastoral musician, with sections for the pastoral musician, parish, and diocese.

Virgil C. Funk

Sample Contract

The sample contract found in the NPM Workbook.

Item #PRO-5\$2.00

Work and Remuneration: A Statement and Worksheet

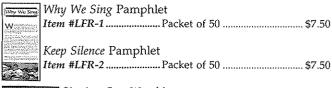
Because music is integral to liturgy, the employment of well-trained directors of music ministries in the Catholic Church is vital, and the church has a moral obligation to pay its musicians fair and equitable salaries

Director of Music Ministries Division

National Standards for Arts Education: A Catholic Perspective A detailed application of the National Standards to education for the Catholic student (K-12). NPM Mus-Ed Board of Directors

Item #MED-2 \$3.00

LITURGY FORMATION RESOURCES



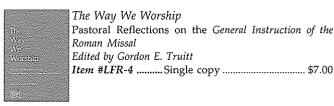


Singing Our Worship
A Pastoral Musician's Guide to the General Instruction
2000 with American adaptations.

J. Michael McMahon

 Item #LFR-3
 \$4.00

 10 or more copies
 \$3.50 each



MUSIC IN CATHOLIC WORSHIP: STUDY

NPM Commentary on Music is Item #MCW-1	n Catholic Worship Single copy\$6.95
NPM 6-Session Lesson Plan for Item #MCW-2	Music in Catholic Worship Single copy\$5.00

Liturgical Documents



The Liturgy Documents, Volume One

Fourth edition. Includes English versions of official texts from the Constitution on the Sacred Liturgy (1963) through the U.S. Norms for the Celebration and Reception of Holy Communion (2001). LTP.

Edited by David Lysik

Item #LD-6\$22.00

The Liturgy Documents, Volume Two

Includes English versions of official texts and papal, curial, and episcopal conference instructions for reference and study. LTP. Edited by David Lysik

Item #LD-7......\$15.00

Built of Living Stones

Guidelines on art, architecture, and worship from the United States Conference of Catholic Bishops.

Item #LD-1	1-9 copies	\$11.95	each
	.10-24 copies	\$10.95	each

The Music Documents

The 1983 revised text of *Music in Catholic Worship* and the 1982 text of *Liturgical Music Today* from the Bishops' Committee on the Liturgy.



General Instruction of the Roman Missal

The official English translation with adaptations for the U.S.A.

Item #LD-4 \$1	2.95
\$10.95	each
	each

Introduction to the Order of Mass

A Pastoral Resource of the Bishops' Committee on the Liturgy.

A rasional Resource of	t the bishops Committee on the	Littigy.
Item #LD-5	Single copy	\$9.95
	10–24 copies	
	25+ copies	

... more resources on the next page

Pastoral Resources

These resources from other publishers are also available from NPM. Order them today to enrich your ministry.



Cantor Basics, Revised Edition

Answers 112 of the most common questions about the ministry of cantor, from recruitment to technical issues. Pastoral Press.

Jim Hansen, Melanie Coddington, Joe Simmons Copy\$14.95

Handbook for Cantors

Updated approach to the roles, skills, and spirituality of the cantor. LTP.

Diana Kodner

Children's Choir Basics

A handbook for children's choir directors, with resources for planning, developing, and rehearsing a children's choir. Pastoral Press. David Nastal

Choir Director Basics

Techniques for recruiting, rehearsals, choral sound, ritual celebrations, and administration-from an expert in the field. Pastoral Press. Oliver Douberly

Choir Prayers

Prayers to help choir members focus on the liturgical seasons during weekly rehearsals. Pastoral Press.

Jeanne Hunt

More Choir Prayers

More seasonal prayers to deepen a choir's understanding of the liturgical seasons. Pastoral Press.

Jeanne Hunt

Item #PR-6......Single copy\$7.95

Prayers of Those Who Make Music

For organists, choir members, cantors, and all who love music: psalms, poems, prayers. LTP.

Compiled by David Philippart



Blessed Are the Music Makers

Warm ups for the musician's spirit-for choirs and music ensembles before and after rehearsal and in preparation for worship. World Library.

Alan Hommerding

A Music Sourcebook

A rich anthology of texts that sing the praises of music. LTP. Compiled by Alan Hommerding and Diana Kodner

Acoustics for Liturgy

Six professionals offer advice for improving the acoustics of the assembly's singing. LTP.

E. A. Sövik, Dennis Fleisher, et al.

Item #PR-10Single copy\$6.00



Toward Ritual Transformation

Remembering Robert Hovda: Essays challenging us to continue the pilgrimage toward beauty and justice in liturgy. Liturgical Press.

Gabe Huck, Robert Hovda, Virgil Funk, J. Michael Joncas, Nathan Mitchell, James Savage, and John Foley, st

Item #PR-11 \$15.95

Gift Items



A Pastoral Musician's Book of Days

Information, enjoyment, and a source of prayer for all who recognize the central value of sung worship in the Christian life.

Gordon E. Truitt

Item # GIF-6 Single copy \$15.00

NPM Cookbook: With Lyre, Harp, and Spatula

"Pastoral musicians should make excellent cooks, for cooking and music making have so much in common."

Richard Gibala

NPM Lapel Pin

Item #GIF-5 \$4.00

Specify Member, DMMD, Lector, Choir



St. Cecilia

The patron saint of musicians. Poster or Notecard (inside blank). World Library Publications.

Michael O'Neill McGrath, osss

Poster ... # GIF-7 ... Single copy \$15.00 Notecard# GIF-8 ... Single copy \$2.50

All God's Critters Got a Place in the Choir

Based on the popular song. Poster or Notecard (inside blank). World Library Publications.

Michael O'Neill McGrath, osss

Poster # GIF-9 Single copy \$20.00 Notecard # GIF-10 Single copy \$1.50

Magazine Back Issues



Back issues of Pastoral Music are excellent resources for clergy, musicians, and those who prepare liturgy.

Pastoral Music Single copy \$7.00 Item #MAG-1 Specify volume and issue number

Pastoral Music Index, Volumes 1-20

Item #IND-1.......\$12.00

Order Today! By phone: (240) 247-3000, ext. 26. Online: www.npm.org. E-mail: npmpub@npm.org.

NPM Publications • 962 Wayne Avenue, Suite 210 • Silver Spring, Maryland 20910-4461 • See our website—www.npm.org—for shipping charges and return policy •

Less Is More

BY JOANNE WERNER

ixteen-year-old Sarah caught me after choir practice a few weeks ago and expressed her desire to become a cantor. In our conversation she spoke of her intense desire—a desire she has had since she was a child—and how she thought she was "ready" to take on the challenge. I looked at this young, enthusiastic face and thanked God that the call to ministry for this young woman was so strong and convicted. During our discussion about how we would proceed, it became evident that Sarah wanted and expected to "do it all" from the opening greeting to the closing song. When I spoke about concentrating on the psalm alone for several months, a look of mild disappointment appeared on her face. We agreed to use the psalm as the starting point. I mentioned that the singing of the psalm is a constant in the liturgy but that her role as cantor/song leader would be more varied and flexible. I promised to pair her with a veteran cantor who would assume the other areas of musical leadership. I hope that I convinced her of the important and critical formation in psalmody that would be the bedrock of her ministry as cantor.

Doing "less" rather than "more" is a struggle we encounter in many areas of our lives these days. At a recent workshop presentation for cantors, I asked the participants what they thought their "job description" is, and the answers were more numerous than the list that I had compiled for the presentation. Cantor-psalmist-leader of sung prayer-animateur-song leader-teacher-commentator-minister of hospitality, cheerleader: The list went on! I was ready to suggest that we get help for our "liturgical multiple personality disorder"! I looked through the General Instruction of the Roman Missal (GIRM) and the Introduction to the Order of Mass to check out the directives for cantors and found more than twenty paragraphs directed to our liturgical function. As I reflected on these documents and on the many aspects of the job descriptions offered at that workshop, "When are we to sing?" and "Who is doing this singing?" were questions that surfaced, requiring accurate answers for a clearer

Joanne Werner has been in pastoral music ministry for twenty-five years. She currently ministers with the community of St. Michael in Bedford, Texas, and she is a member of the board of directors for NPM's Director of Music Ministries Division.



Frontispiece to a four-volume Antiphonary, painted by Franco dei Russi, c. 1455–1460. Initial: David Lifting His Soul to God. Private collection. Used with permission.

understanding of the various ministerial roles in the liturgy.

When? And Who?

When and who are key questions that help us examine the documents. Answering them can lead us to a clearer understanding of how the liturgy needs and supports each minister. Chapter III of the GIRM outlines the duties and ministries in the Mass. At the end of the first paragraph of Chapter III, we read "All therefore, whether they are ordained ministers or lay Christian faithful, in fulfilling their office or their duty, should carry out solely but completely that which pertains to them" (no. 91). In our various experiences of liturgy we have all, at one time or another, been present when a minister assumes unassigned roles in the liturgy. When the ordained presider proclaims all the readings and sings or says the psalm, his role as presider loses the shape and place of his designated role among the various ministries. The lines are blurred, and we become aware that the "duties and ministries" of other members of the liturgical assembly—here, a lector and a psalmist—have simply been eliminated.

One of my wake-up calls about the duties of the various ministers—and the reasons for those assigned responsibilities—came when I was re-reading the documents and came across the reminder that it is the deacon who is the preferred minister to lead the petitions in the prayer of the faithful (general intercessions), because it fits with his other roles of service in and to the liturgy (GIRM, no. 94). While "it is for the priest celebrant to direct this prayer from the chair," therefore, paragraph 71 lists the ministers who announce the petitions in this order: deacon, cantor, lector, or "one of the lay faithful." This listing reveals new challenges to the current practice in my parish. As in many parishes, the lector is still the designated person to announce the petitions in our parish. When faced with a more profound understanding of this hierarchy of roles as presented by the GIRM, I began to consider the consequences of following the preferred order. Besides the reality of handling additional scheduling of deacons, the plan would require catechizing both the ministers involved and the rest of the liturgical assembly.

The Primary Ministry

When I arrived at my parish several years ago, we had a firm pattern reflected in our pool of liturgical ministers. The same people had been doing the same things for many years, and they often performed several functions during a single liturgy. Our first step in changing that status quo was to invite new members into the ministries, and we found that many were eager to share their gifts. Ongoing invitations and ongoing formation became clear signals to the community that we could never have too many ministers and that we would support them in their understanding of their ministry—both technical and spiritual support.

When we form ministers well, they understand that they come from their primary liturgical ministry—that of the liturgical assembly—to a more focused and unique position as lector, cantor, extraordinary minister of Holy Communion, sacristan, choir member, and so on. One morning I arrived for the 7:30 Mass to find one of our lectors upset because, in addition to proclaiming the Word, she had been asked to serve as an extraordinary



minister of Holy Communion. Her comments to me revealed that her discomfort did not stem from a sense of blurred ministries or the denial of a proper role for another member of the assembly. She was upset about having to "worry" about something other than proclaiming the Scripture, which was her primary focus and joy. Certainly, the failure to respect her request for the ministry about which she had prayed and for which she was prepared was an important issue. But by asking her to serve a dual role as extraordinary minister of Holy Communion, the person who asked her had diminished the unique role of those engaged in that ministry.

Following the Map

The wisdom of the *General Instruction* provides us with a rich model for liturgy that contains a clarity and tension for ministerial activity, much like the musical score that is the roadmap for the finely tuned orchestra. Reading the Instruction with an awareness of the unique roles that form our liturgical celebrations is part of our lifelong journey in the Paschal Mystery. We discover new directions and new challenges, and often we have to surrender—to die to the ways we have accomplished liturgy in the past. We encounter this mystery of challenge and surrender daily in our lives and always in our celebration of the liturgy. Every liturgical minister is connected in a unique way to this dying and rising pattern that leads us to new life in Christ.

In forty years, we have moved from the model of "the priest does everything" to a model of liturgy that reveals the whole assembly as the Body of Christ, replete with gifts that are abundant and that serve the assembly with gracious hospitality and joy. Our challenge is twofold: to sustain and protect the positive developments that the renewal began and to be aware of the potential for authentic liturgical developments that will continue to enrich the people of God.





Innovative ...

Precision crafted from fine lightweight aluminum, Suzuki ToneChimes have adjustable clapper heads for variable expression and overtone tuning for perfect harmonics. Beautiful yet cost effective ways to share the music.

Comfortable

Only Suzuki ToneChimes feature tubular bells with rounded tone chambers. They're easy to hold and easy to play for extended periods.

Most

Bring the beauty of handbell playing to your school, church or musical ensemble with the lowest cost Chimes available today.

Don't pay more!

Beautiful Sound

Suzuki ToneChimes have the highest standard in quality and projectable sound than any other manufacturer of Chime instruments.

Of Online Online Www.suzukimusic.com



P.O. Box 261030, San Diego, CA 92196

Expandable

Start with our affordable 2 octave, 25 note set. Add sets as your experience level increases. 3rd octave, 4th octave and new 5th octave bass note add on sets put on a spectacular show!

Convenient

Rugged, heavy duty padded travel cases (models HB-25/12a/12b). 25 note set has wheels and pull handle—another Suzuki exclusive! ToneChime tables are both beautiful and functional.

Most Caucational

Suzuki Tonechime method books show you a step by step approach on how it's done, even if you've never played before.
Scored for 25 notes. Now in 13 volumes.

Free '05 Catalogue.

Don't Start Class Without One!



All digital organ builders supply sampled sound

as one piece of the puzzle...

ONLY Allen also supplies Sampled Space!



When you can have the real thing, settle for less?

The technology behind sampled sound is no mystery. In fact, Allen introduced the world's first digitally sampled organ in 1971—nearly two decades before other organ builders. But that doesn't mean creating realistic pipe organ sound is easy. Only Allen's Quantum[™] organs with Acoustic Portrait[™] provide the most important ingredient: sampled space.

Organists know that good acoustics are crucial in the overall success of any organ, which is why Allen spent years developing the only digitally sampled reverb available in an organ. By sampling some of the world's finest acoustic rooms and providing the computing power necessary to recreate their unique and complex acoustical responses, Allen offers much more than mere imitations.

Sounds revolutionary?

Visit your nearest Allen Organ representative and hear the future of digital music.



All the pieces of the puzzle

150 Locust Street, P.O. Box 36 Macungie, PA 18062-0036 Phone: 610-966-2202 Fax: 610-965-3098 E-mail: aosales@allenorgan.com

Web site: www.allenorgan.com