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| Spain - Barcelona to Madrid | Jan. 30-Feb. 06, 2006 | $1,205 (plus tax) |
| Greece - Footsteps of St. Paul | Jan. 31-Feb. 06, 2006 | $1,195 (plus tax) |
| Ireland - Land of Saints and Scholars | Feb. 06-13, 2006 | $995/$350* (plus tax) |
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From the President

SINGING JUSTICE

Does justice have anything to do with the mission of the National Association of Pastoral Musicians to foster the art of musical liturgy? This issue of *Pastoral Music* is a strong and affirmative response to that question.

The liturgy often sets before us the God of justice who knows no favorites, as for example in the beautifully lyric descriptions of God’s coming reign found in the Advent readings from Isaiah, in the stern warnings of Amos and James, or in Jesus’ many kingdom parables. In the proclamation of the biblical Word we meet a God who topples the mighty, calls the rich to give away their possessions, raises up the poor and lowly, welcomes sinners and outcasts, extols the peacemakers, and continually subverts our sense of fairness.

Sometimes the texts of our song proclaim God’s justice directly, as in the Church’s daily singing of Mary’s song, the Magnificat; in many of the psalms; and in a number of contemporary texts. Even when the words of the song do not address justice themes directly, however, the liturgy that we sing opens before us a vision of God’s reign where all have a place, where the leaders are called to be servants, and where all eat and drink at one table in a banquet that God has prepared.

For nearly twenty-nine years, recognizing that musical liturgy is normative, NPM has promoted sung worship. It is precisely in our singing and praying that God reshapes and recreates us as a community of disciples sent to bring God’s justice and peace to every aspect of life and society. The articles in this issue challenge us to keep that vision always before us and to allow it to guide us in serving and leading the community at prayer.

SUMMER PLANS

What are your plans for the summer? How do you plan to grow in ministry this year?

There are few experiences more powerful than the gathering of more than 3,000 NPM members and friends for a national convention. This year’s convention in Milwaukee features more than 150 workshop sessions, dozens of new music showcases, thought-provoking major addresses, and numerous musical performance events. Daily sung prayer is at the heart of our gathering and is always characterized by robust singing. Come and take advantage of the many opportunities for growth!

Check out the convention brochure found in the middle of this magazine. If you already have a brochure, please pass this copy on to a friend or colleague. Better yet, why not invite someone to come with you?

NPM is also sponsoring a number of educational institutes this summer that offer opportunities for you to sharpen your musical skills, expand your knowledge, and deepen your commitment to pastoral ministry. There are programs on pastoral liturgy, children’s choirs, music education, and liturgical ensembles, as well as the ministries of cantor, choir director, and guitarist.

Don’t let the summer go by without doing something that will help you to serve the worshipping community more competently and more faithfully. Plan now for your own growth in pastoral music ministry. I hope to see you at one of our summer events!

J. Michael McMahon
President

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Mission Statement

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

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April-May 2005 • Pastoral Music
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 ....... Single copy $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
Item #PRO-2 .............. Single copy .............. $3.50

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
Item #PRO-4 .............. Single copy .............. $15.00

Sample Contract
The sample contract found in the NPM Workbook.
Item #PRO-5 .............. Single copy .............. $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
Item #PRO-6 .............. Single copy .............. $5.00

National Standards for Arts Education: A Catholic Perspective
A detailed application of the National Standards to education for the Catholic student (K-12). NPM-MusEd Board of Directors
Item #MED-2 .............. Single copy .............. $3.00

LITURGY FORMATION RESOURCES

Why We Sing Pamphlet
Item #LFR-1 .............. Packet of 50 .............. $7.50

Keep Silence Pamphlet
Item #LFR-2 .............. Packet of 50 .............. $7.50

Singing Our Worship
J. Michael McMahon
Item #LFR-3 .............. Single copy .............. $4.00
10 or more copies: $3.50 each

The Way We Worship
Pastoral Reflections on the General Instruction of the Roman Missal.
Edited by Gordon E. Truitt
Item #LFR-4 .............. Single copy .............. $7.00

MUSIC IN CATHOLIC WORSHIP: STUDY

NPM Commentary on Music in Catholic Worship
Item #MCW-1 .............. Single copy .............. $6.95

NPM 6-Session Lesson Plan for Music in Catholic Worship
Item #MCW-2 .............. Single copy .............. $5.00

Liturgical Documents

The Liturgy Documents, Volume One
Edited by David Lysik
Item #LD-6 .............. Single copy .............. $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 .............. Single copy .............. $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
25+ copies .............. $9.95 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.
Item #LD-2 .............. Single copy .............. $5.95

General Instruction of the Roman Missal
The official English translation with adaptations for the U.S.A.
Item #LD-4 .............. Single copy .............. $12.95
10-24 copies .............. $10.95 each
25+ copies .............. $8.95 each

Introduction to the Order of Mass
A Pastoral Resource of the Bishops’ Committee on the Liturgy.
Item #LD-5 .............. Single copy .............. Gift Items

... 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 Caddington, Joe Simmons*
  Item #PR-1 Single copy $14.95

- **Handbook for Cantors**
  Updated approach to the roles, skills, and spirituality of the cantor. LTP.
  *Diana Kodner*
  Item #PR-2 Single copy $10.00

- **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*
  Item #PR-3 Single copy $11.95

- **Choir Director Basics**
  Techniques for recruiting, rehearsals, choral sound, ritual celebrations, and administration—from an expert in the field. Pastoral Press.
  *Oliver Dowbery*
  Item #PR-4 Single copy $14.95

- **Choir Prayers**
  Prayers to help choir members focus on the liturgical seasons during weekly rehearsals. Pastoral Press.
  *Janeen Hunt*
  Item #PR-5 Single copy $7.95

- **More Choir Prayers**
  More seasonal prayers to deepen a choir's understanding of the liturgical seasons. Pastoral Press.
  *Janeen 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 Philippon
  Item #PR-7 Single copy $5.00
  5-24 copies $4.00 each
  25+ copies $3.50 each

- **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 Publications.
  *Alan Hammondsing*
  Item #PR-8 Single copy $14.95

- **A Music Sourcebook**
  A rich anthology of texts that sing the praises of music. LTP.
  Compiled by Alan Hammondsing and Diana Kodner
  Item #PR-9 Single copy $18.00

- **Acoustics for Liturgy**
  Six professionals offer advice for improving the acoustics of the assembly's singing. LTP.
  *E. A. Socik, Dennis Fleisher, et al.*
  Item #PR-10 Single 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 Huch, Robert Hovda, Virgil Funk, Michael Joncas, Nathan Mitchell, James Savage, and John Foley, sii*
  Item #PR-11 Single copy $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. Trautti*
  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*
  Item #GIF-3 Single copy $4.00

- **NPM Lapel Pin**
  Item #GIF-5 Single copy $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, csm*
  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, csm*
  Poster # GIF-9 Single copy $20.00
  Notecard # GIF-10 Single copy $1.50

**Magazine Back Issues**

- **Pastoral Music**: 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**: *Pastoral Music Index, Volumes 1-20* Single copy $12.00
  Item #IND-1

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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.

GOAL A. To increase membership to 10,500 individuals and 3,000 parishes by 2005

Objectives to be accomplished in 2005:
- Objective A-1: Improve and expand membership and sectional portions of the NPM web site (National Office and Standing Committees).
- Objective A-2: Conduct an experimental strategy for bringing about congruence between national and chapter membership (Council of Chapters and National Office).
- Objective A-3: Conduct a national membership drive directed at all parishes (National Office).
- Objective A-4: Conduct a campaign to motivate current members to engage the next generation and others in NPM membership and events (National Office).

GOAL B. To evaluate use and viability of programs and adjust offerings to match more closely members’ interests and willingness to support them by 2005

Objectives to be accomplished in 2005:
- Objective B-1: Survey members to collect pertinent data to evaluate NPM educational offerings (National Office, Education Committee).
- Objective B-2: Recommend whether and how to offer CEUs for appropriate NPM programs (National Office, Education Committee).
- Objective B-3: Propose ways in which conventions, institutes, mentors, distance learning, and/or other existing programs can serve as vehicles for preparing candidates for certification (National Office, Education Committee, Certification Committee).
- Objective B-4: Collect syllabi prior to all 2005 institutes (National Office).
- Objective B-5: Develop a plan for evaluating institute syllabi and set up standards (National Office, Education Committee).

GOAL C. To stabilize NPM finances and diversify funding sources by 2005

Objectives to be accomplished in 2005:
- Objective C-1: Establish an NPM Endowment Fund (Development Council, Finance Committee, National Office).
- Objective C-2: Apply for at least two grants in support of NPM education and certification program development (National Office).
- Objective C-3: Explore participation in fundraising campaigns such as the Combined Federal Campaign (National Office).
Convention 2005

Where Do I Send It?

Send your convention registration to: NPM, PO Box 4207, Silver Spring, MD 20914-4207. Or register online at our secure site: http://www.npm.org/EducationEvents/convention/Milwaukee/index.htm.

Corrections and Changes

Master Class Registration. We have received some questions about the requirements for master classes and clinics on Monday, June 27. Once you have registered for a master class or clinic, your confirmation letter will include this important information.

Hovda Lectures. Most Rev. Daniel DiNardo will be unable to present the third Hovda Lecture, “What Every Pastoral Musician Should Know about Confirmation” (C-26). He will be in Rome for Archbishop Joseph Fiorenza’s reception of the pallium as the ordinary of the newly elevated Archdiocese of Galveston-Houston. NPM’s senior editor, Dr. Gordon E. Truitt, will be the presenter for this session.

Blessed Are You. Rev. Richard Fragomeni was originally scheduled to be with us on Tuesday and Thursday for the event “Blessed Are You: A Pilgrimage of Reflection and Prayer on Mary.” Because of his summer teaching schedule, however, Father Fragomeni will only be able to be with us on Tuesday.

Performance 2005

Perhaps the only thing pastoral musicians like better than making music is listening to wonderful performances. The Milwaukee Convention will be filled with such performances, from the four events on Monday night through the two performances by Cantus on Thursday evening. Here’s a brief description of these opportunities for most of us to sit back and enjoy and celebrate the talents that others demonstrate.

Monday. The four events on Monday night, beginning at 8:00, include performances that conclude two national festivals. Under the direction of Lee Gwozdzie, the young participants in the National Catholic Children’s Choir Festival will perform a variety of choral pieces (01-01). Or choose the performance that concludes the National Catholic Handbell Festival, directed by Jean McLaughlin and Jeffrey Honore (01-02). This event will be an experience of prayer as well as a demonstration of the range of ways that handbells may be used in liturgy.

Two other events on Monday feature young performers who have been honored recently by other associations. Musical excellence is a key part of the long tradition at Milwaukee’s Pius XI High School, and we will have a chance to hear a choir composed of students who participate in a number of the musical groups at Pius XI (01-03). The fourth Monday event is a performance by three young NPM members who recently competed in organ competitions of the American Guild of Organists. Hosted by Dr. Lynn Trapp, the performance at the Cathedral of St. John the Evangelist features Daniel Brondel, Luke Mayernik, and Robert Ridgell (01-04).

Tuesday. There are seven events on Tuesday night, but you will have two opportunities to choose among them, beginning at 7:30. Michael O’Neill McGrath, OSF, and Rev. Richard Fragomeni (02-01) will present “Blessed Are You: A Pilgrimage of Reflection and Prayer on Mary”—a prayer journey through the visual arts—a visual and auditory presentation that will be repeated on Thursday afternoon (05-02). David Cherwin will direct the renowned National Lutheran Choir, coming to Milwaukee from Minneapolis and St. Paul, in a concert of sacred music that spans a wide range of styles and periods (02-02). Using six stories from the fourth Gospel, Marty Haugen will direct his composition “The Beloved Disciple” (02-03), repeated at 9:30. And James Abbington, assistant professor of music at Shaw University in Raleigh, North Carolina, will direct a special choir in “An African American Festival,” celebrating and performing the music of this part of the Body of Christ.

At 9:30 PM, in addition to a repeat performance of “The Beloved Disciple” (03-03), Tuesday’s events continue with a “Performance for Two Organs and Choir” coordinated and led by Michael Batcho, director of music ministries at
the Cathedral of St. John the Evangelist, using the newly installed Nichols and Simpson organ as well as the 1965 Noeren at the cathedral (03-01). Pedro Rubalcava and Peter Kolar will, respectively, host and direct “Fiesta Latina! Diversity in Culture, Unity in Faith,” showcasing the lively sounds and engaging rhythms of Latin American cultures (03-02). And Ricky Manalo, csr, working with Rufino Zaragoza, opm, will lead a celebration of the latest cultural addition to the music of the U.S. Catholic Church, an Asian and Pacific Rim celebration titled “Harmony in Faith: Gifts to Be Shared!” (03-04).

Wednesday. The major event on Wednesday evening, of course, will be the Convention Eucharist. Most Rev. Timothy Dolan, archbishop of Milwaukee, will be the ordained celebrant and preacher at this wonderful and festive celebration. Later that same night, be sure to join in “Rockin’ the Lake.” Beginning at 10:00 pm, this high-energy event will feature composers and artists under the direction of John Angotti, who is currently the director of music ministries at St. Ann Catholic Church in Bartlett, Tennessee, near Memphis.

Thursday. Performance events on Thursday begin early—at 3:30 pm. You may choose the repeat presentation of “Blessed Are You” (05-02), if you were unable to experience it on Tuesday, or you could choose to participate in a choral or an instrumental event. John Ferguson and Sigrid Johnson will lead the participants in the DMMD Institute in a festival choral performance, “Word, Song, and Spirit” (05-01). This event will take place at the Cathedral of St. John the Evangelist. Or you could join Mexican American youth from Holy Cross-HHM Parish, Chicago, under the direction of Peter Kolar, in “¡Marinhas Fantásticas! — Reaching Out to Youth through Music” (05-03).

On Thursday evening, choose one of two performances by Cantus in Uihlein Hall at the Marcus Center for the Performing Arts. (This ticketed event is made possible in part by a generous grant from Catholic Knights Insurance Company.) Founded in 1995 and headquartered in Minneapolis and St. Paul, Cantus is a full-time, nine-member, professional male vocal chamber ensemble dedicated to exalting the human spirit through the performance of innovative and engaging musical programs. Their repertoire spans many periods and genres, including Gregorian chant, Renaissance motets, contemporary sacred works, art songs, world music, spirituals, and pop.

And don’t miss the fireworks! Milwaukee’s annual SummerFest fireworks will take place at Maier Festival Park along the lakefront and will be visible from a number of downtown locations.

Showcases

Showcases are convention presentations that often feature musical performances—new choral and instrumental music that may be used for worship. Each of the three major publishers serving Catholic communities has a separate showcase: Oregon Catholic Press on Tuesday, World Library Publications on Wednesday, and GIA Publications on Thursday. Additional industry showcases are scheduled for Monday morning. These include presentations by MorningStar Music, Good for the Soul Music, Neil A. Kjos Music Company, Paraclete Press, Emmaus Center, Oxford University Press, and Alfred Publishing Company at 9:30 am. At 11:00, there will be presentations by Concordia Publishing House, The Liturgical Press, Hope Publishing Company, Newman Singers, Mythic Rain, Silver Burdett Ginn, Laura and David Ash, and Lumen Christi Ministry.

Additional music industry showcases and MusOps (opportunities to explore music in more detail) are scheduled for the breakout sessions. (Some of these will repeat the presentations made on Monday, for those who may have missed them.) On Tuesday morning, these include a new collection of hymn texts by Delores Dufner, osb; new music from Oxford University Press; a Choristers Guild showcase; and music from Augsburg Fortress, Good for the Soul Music, and MorningStar. Tuesday afternoon’s session offers a MusOp on scriptural musical mysteries of the rosary with composer Danielle Rose and showcases by Concordia, Neil A. Kjos Music, Hope Publishing Company, and Lumen Christi Ministry.

Wednesday afternoon’s breakout session includes a MusOp with David Kauffman and William Goekelman (Good for the Soul) and with Dan Schutte (a new collection of Advent and Christmas music). There will also be showcases from The Liturgical Press, Sibelius music notation software, Newman Singers, Silver Burdett and Ginn and GIA, Jeanne Cotter, and Malmark Bells.

On Thursday morning, you will have a chance to choose a MusOp with Jeann Cotter or showcases from Alfred Publishing Company, Laura and David Ash, Schulmerich Bells, OneLicense.net (reprint licenses), Mark Mallett (Nail It Records), and Paraclete Press.

Youth Gatherings

This year we will again be offering our highly successful youth gatherings at the beginning and end of the convention. Both are hosted by Stephen Petrunk, chair of NPM’s Standing Committee for Youth. Youth Gathering I (Monday, June 27, 5:30 pm) will help young participants figure out how to make the convention work for them and help them begin to network with other young people. Youth Gathering II (Thursday, June 30, 5:00 pm) will give youth participants an opportunity to share their experiences and begin to explore how to make use of what they’ve learned this week when they return to parishes, schools, and communities.

In addition, young convention participants will have an opportunity to learn and work together in “the -30s”—a special series of five for-youth-only sessions during breakouts to plan and prepare Friday morning prayer for the whole convention. In the process, participants will learn about musical and presidential leadership of communal prayer, the relationship of music and text, and the shape of Catholic ritual. Registration is required for the entire block. The sessions will be led by Stephen Petrunk, Kate Cuddy, David Haas, and Lori True.

And did we mention “Rockin’ the
Lake” on Wednesday, 10:00 pm until midnight? See page ten of the convention brochure for details. (Not for youth only: This event will touch the young at heart of every age!)

Convention Discounts

Deadlines are coming up for the convention discounts. Don’t miss out because you missed the postmark! May 14 is the last day to receive the NPM chapter discount or the member parish discount. These forms must be received at the NPM National Office by that date.

May 27 is the big date for individual and duo discounts. Registrations must be postmarked or received via the NPM website on May 27 to receive one of these discounts: NPM member, Sacred Dance Guild, clergy-musician duo (this discount is not available online), and youth discount.

Details about all these discounts may be found in the convention brochure on page fourteen.

Convention Scholarships Available

Through generous donations from NPM members and friends, scholarship assistance is available to cover the cost of convention registration for persons or parishes of limited means. For information about the scholarship, visit the NPM website: www.npm.org/EducationEvents/program_scholarship/scholarships.htm. You may also request a packet from the NPM National Office. Phone (240) 247-3000.

Travel Discounts

Midwest Airlines is offering three discounts for travel to the 2005 NPM National Convention:

1. A twelve percent discount off of their lowest published fares is available when booking online at least sixty days in advance. Visit www.midwestairlines.com and enter promo code CMZ1451.

2. A ten percent discount is available when booking at least thirty days in advance either online—www.midwestairlines.com and enter promo code CMZ1451—or by phone—call (800) 452-2022 and give the code to the agent—or by purchasing your ticket through a travel agency.

3. A six percent discount is available without advance purchase required; book online—www.midwestairlines.com and enter promo code CMZ1451—or call (800) 452-2022 and give the code to the agent, or purchase your ticket through a travel agency.

Hotels

Hotel Registration. Please remember that your room reservation must be made directly with the hotel of your choice. Information about room rates, web sites, and reservation phone numbers may be found on page fourteen of the convention brochure.

New Hotel. We have another hotel available—right across the street from the Midwest Airlines Center! The Best Western Inn Towne Hotel is at 710 North Old World Third Street, Milwaukee, Wisconsin 53203. Room rate is currently $82.00 per night plus 14.6 per cent tax. Parking is $10.00. Phone: (414) 224-8400; web: www.inntownehotel.com. Mention the National Association of Pastoral Musicians.

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 photo-disks (Windows format) or prints to: Peter Maher, Program Coordinator, National Association of Pastoral Musicians, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. Deadline: May 15—enough time to include your Easter photos!

Institutes 2005

Deadlines Approaching

The advance registration deadline for the bilingual Cantor Express in Stockton, California, is just around the corner: May 3. Other advance registration deadlines in May and June include the Cantor Express programs in Kalamazoo, Michigan (June 8), Providence, Rhode Island (June 15), and Rapid City, South Dakota (June 22).

Remember that you may register for these programs after the advance registration deadline, but you will have to pay the regular fee (listed in the appropriate institute brochure). And you can register securely online with a credit card at the NPM website: http://www.npm.org/EducationEvents/institutes/index.html.

Brochures Available

Detailed brochures are available for all of the NPM summer institutes. Call today to request a brochure for Cantor Express, Choir Director and Music with Children, Pastoral Liturgy, and Guitar Ensemble. The information is also available online at the NPM website: http://www.npm.org/EducationEvents/institutes/index.html.

Members Update

Congrats, Father Vosko

Rev. Dr. Richard Stephen Vosko, a presbyter of the Diocese of Albany and a liturgical designer and consultant who has been a presenter at NPM conventions and a writer for Pastoral Music, was recently made an honorary member of the American Institute of Architects. In 2003 he received the Georgetown Center for Liturgy Award for Outstanding Contributions to the Liturgical Life of the American Church; in 1994 he was the recipient of the Elbert Conover Award given by IFRAA-AIA for his work in religious art and architecture.

In addition to many parish and religious community projects that he has worked on since 1970, Father Vosko's portfolio during the past twenty years...
Songs In His Presence

Psalms
Twelve refreshing and accessible
Responsorial Psalm settings
in exact Lectionary texts
for Sundays and Feastdays.

Beautiful acoustic arrangements on compact disc
Psalms for inspiring listening
Piano/guitar/vocal songbook

Taken by Love
Be drawn into God’s love
by these energizing, prayerful,
and widely appealing compositions
for liturgy and gathering.
Includes 4 more Lectionary-conforming Responsorial Psalms
and 7 original songs.

Powerful Taken by Love premier compact disc
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Songs In His Presence publishes new hymns
and Lectionary-conforming Responsorial Psalms from numerous composers for use
at Mass and other occasions. Our music is contemporary yet responsive to liturgical needs, seasons, and expressions.

Interested? To hear samples of all of the music in these two collections and to place orders, visit our web site:

www.SongsInHisPresence.com
has included the renovation of nine cathedrals, including St. James Cathedral, Seattle, Washington; the Cathedral of the Incarnation, Nashville, Tennessee; the Cathedral of St. John the Evangelist, Milwaukee, Wisconsin; the Cathedral of the Immaculate Conception, Memphis, Tennessee; St. Andrew Cathedral, Grand Rapids, Michigan; San Fernando Cathedral, San Antonio, Texas; the Cathedral of Our Lady of the Angels, Los Angeles, California; Christ the King Cathedral, Superior, Wisconsin; and Sacred Heart Cathedral, Rochester, New York.

NPM joins the American Institute of Architects in celebrating Father Vosko’s many contributions to the renewal of liturgical space in the United States.

New Consortium Member

John J. Miller, director of music and organist at the Cathedral Basilica of the Sacred Heart, Newark, New Jersey, has joined The Liturgical Organists Consortium. John replaces Alison Lueddecke, one of the Consortium’s founding members, and joins current members Mary Beth Brunette, Lynn Trapp, Jennifer Pascual, and Robert Gallagher.

Chartered by NPM in 1993, the Consortium is now part of the clinician-artist roster of World Library Publications. Its mission is to foster appreciation of the pipe organ in liturgy and in concert settings, especially as that instrument is used in the Roman Catholic Church.

Keep in Mind

Rev. Dr. Edgar Schaeffer Brown, Jr., an internationally recognized liturgical scholar, writer, and lecturer, died on February 6 at the age of eighty-two. Dr. Brown was the first denominational executive for liturgy and church music in a North American church. Appointed executive director of the Department of Worship of the United Lutheran Church in America in 1956, he introduced the Service Book and Hymnal (1958), and as director of the Commission on Worship of the Lutheran Church in America, he initiated the steps that led to the creation of the Inter-Lutheran Commission on Worship which prepared the Lutheran Book of Worship (1978). Author of several books on the liturgy, Dr. Brown also wrote a weekly column, “Worship Notebook,” in The Lutheran from 1956 to 1962 and again in 1979. He was a co-founder of Societas Liturgica, an international ecumenical society of liturgical scholars, and was an elected fellow of the North American Academy of Liturgy. He also served on the International Consultation on English Texts in the Liturgy. In November 1992 he was one of seventeen North American pastors (Roman Catholic, Anglican, and Lutheran) to be received in private audience with Pope John Paul II to pray for Christian unity.

We pray: Into your hands, O merciful Savior, we commend your servant. Acknowledge, we humbly beseech you, a sheep of your own fold, a lamb of your own flock, a sinner of your own redeeming. Receive him into the arms of your mercy, into the blessed rest of everlasting peace, and into the glorious company of the saints in light.

Meetings and Reports

Lay Preaching, Protestant Communion in Switzerland

The February 12, 2005, issue of The Tablet (London) reported that proposals by the Swiss bishops to allow lay theologians to give sermons and Protestants to receive Communion under certain circumstances were approved by the Curia in Rome.

One way of coping with the priest shortage in Switzerland, according to the report, has been to allow lay people serving as pastoral assistants to preach during a Sunday lay-led service, so long as they hold a university degree in theology, and to baptize whenever a priest is not available. Cardinal Ratzinger, head of the Congregation for the Doctrine of the Faith, told the Swiss bishops that in emergency cases lay theologians could hold a "brief sermon-like discourse" or offer a meditation based on the Mass for the day, but that this should not be allowed to become the "general norm."

During the same ad limina visit, the Swiss bishops also secured the necessary permission for the Protestant partner in a mixed marriage to receive the Eucharist in a Catholic Church during the marriage liturgy.

Congregation for Divine Worship: Focus on Participation, Preaching, and Catechesis

A week-long plenum meeting of the Vatican Congregation for Divine Worship and the Discipline of the Sacraments took place in Rome at the end of February. The three main topics were the celebration of the Eucharist, preaching, and proper liturgical formation. Pope John Paul II addressed these topics in a letter from the Gemelli Clinic. He reminded the participants that celebrating the liturgy is an "art" because it requires skill at integrating the theological truth that the liturgy is an act of Christ in which the whole assembly shares through "words, signs, and rites" with the challenge to "carry out and live the meaning of each liturgical action." The Holy Father noted that the homily is an important aspect of
the Sunday Eucharist; in fact, he said, it is "a precious—and, for many, their only—opportunity for formation." Therefore, those who preach must be prepared to assume a double responsibility: to the Word and to the assembly. The homily should be an event that favors, "in the most profound and fruitful way, the encounter between God who speaks and the community that listens." Finally, he observed that liturgical formation should be a "fundamental component of the preparation of future presbyters and deacons, as of instituted ministers and of people in religious life," and it should be a "permanent part of the catechesis of all the faithful." "The better the liturgy is known in its rich language," he wrote, "the more it will be lived in its fullness."

Reporting on Vatican Radio about the focus of the plenum session on March 1, Cardinal Francis Arinze, prefect of the Congregation, said that the "art of celebrating" is not merely a matter of observing liturgical norms, though such care "is always important." It is "above all...having a celebration that manifests the faith of the priest and the faithful; a celebration that nourishes the people's faith, so that when they leave they really feel nourished, reinforced, with the desire to return the next Sunday or even every day." He called for celebrations of the liturgy "with dignity and discipline, and especially with faith and devotion." Drawing on an address by Cardinal Ivan Dias of Bombay, India, the cardinal spoke of the need for homilies that offer "good food" to the people of God, homilies with "clear liturgical content, especially based on the readings, and solid theological content." As part of ongoing liturgical catechesis, Cardinal Arinze suggested that people be encouraged to read the texts at home before Mass and then review them after Mass. "In this way," he said, "we would really advance the faith."

Peter Latona, Dr. Geraldine M. Rohling, and Dr. Leo Nestor. Full information is available online at http://sacredmusic.cua.edu.

2005 National Catholic Youth Choir

Once again, St. John's Abbey and University, Collegeville, Minnesota, is sponsoring the National Catholic Youth Choir summer camp experience, July 7-19. This week-end-a-half program for Catholic youth entering grades ten, eleven, and twelve includes daily rehearsals, worship, sports, recreation, music, and religion classes. Participants sing at liturgies and on a concert tour through the Midwest. For further information and application materials, contact: National Catholic Youth Choir, Saint John's School of Theology and Seminary, Collegeville, MN 56321. Or talk directly to Michelle Plomondon—thaxted@earthlink.net, (651) 592-7161—or Father Anthony Ruff, ose—awruff@csbsju.edu, (320) 363-3233.

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

Certification 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

Pastoral Music • April-May 2005
Leading With Wisdom, Style, and Grace

BY ANNE KETZER

Pastoral musicians are being called to a higher level of leadership and management than they might have exercised just a few years ago. Parishes staffed by a pastor and one or more assistant pastors to serve its congregation are becoming rare. More and more frequently, pastoral associates, deacons, and lay ministers with varied training in theology and worship are leading Catholics in the business of being parish and church in these difficult times. Stretched in service beyond recent historical precedent, priests in many cases now have responsibility for more than one parish. Combining administrations, consolidating parish Eucharistic celebrations, uniting educational programming, and training and scheduling lay ecclesial ministers effectively are major issues in some areas of the country. Pastoral musicians—salaried and volunteer—are visible leaders within parishes, and even though administrative models and parish responsibilities vary, they are being looked to for leadership by parishioners and by diocesan leadership as well.

Pastoral Musicians as Parish Leaders

Parish and church are all about communal worship, and, of course, about the lifelong faith journey of worshipers toward the fullness of salvation. Educated in the liturgical documents, trained in music and worship, grounded in theology, and spiritually connected to the prayer of assemblies, pastoral musicians are visible leaders of worship and sung prayer. Pastoral musicians and directors of liturgy have clearly defined roles within liturgy and responsibilities for music and worship, even in traditional parish structures. However, changing parish structures may bring confusion to those previously well-defined roles. As ordained pastors struggle to meet the sacramental needs of the communities of the faithful, they will need the strength and support of all parish leaders.

Lead With Wisdom: Attend to Process

"Process" refers to how things get done in an organization. Power structures and administrative systems are important parts of the organizational process. In times of change, existing organizational processes may survive unscathed, or they may change according to need. It is not possible, particularly in changing times, to identify one leadership style, one job description, one organizational model, one system, or one process as the ideal. However, it is true that leaders are always key to the development of workable processes that are synchronous with and complementary to the organizational mission. Educated and qualified pastoral musicians and liturgists are key leaders of worship who are ready to assist and work with pastors in developing and adapting workable processes. Wise leaders are able to step back from the discussions and assess the relationships and interactions that define process.

Leadership Style

Practicing pastoral musicians are aware that they lead music and worship and serve as an integral part of the liturgical and ritual experiences of their assemblies. Now called to higher levels of leadership, pastoral musicians and other parish ministers must examine how they can survive the changes and best minister within changing organizational structures. For example, realignment of parish administrative staffs to accommodate merging and cooperative pastorates and parishes might result in shared pastoral music ministries. This sharing may exhibit itself in combined choirs and music ministries, volunteer confusion, and some disintegration and reintegration of worshipping communities. Parish leaders are responsible for communicating a unified vision of the future—a task that demands selflessness, teamwork, and an adaptive leadership style.

Servant Leadership

A call to service has never been more real to pastoral musicians. The book So Many Leaders, So Little Leadership, written by John Stanko, makes clear statements about the duty of leaders to develop leadership skills instead of relying on charisma, giftedness, manipulation, control, or anger to lead people. Doctor Stanko further states that leadership is a “call to serve people and causes, not themselves.” This concept of servant leadership is not new; in 1996 it was described by Robert Greenleaf as a way for leaders to examine and prioritize purpose and motivation. Though servant leadership is only one leadership style among many, and wise leaders exhibit a variety of leadership styles, leadership within the church always calls for careful assessment of personal goals and purposes. Focusing on the growth of followers rather than control and power is the call of those who minister. Does this focus mean that such organizational activities as strategic planning processes and clearly timed and measurable action plans are not indicated? No. Rather, it calls leaders to develop clear plans that focus on the health, growth, and well-being of those whom they lead, while they continually develop themselves as leaders.
Leading with Grace

Ellen Rufft, CPR, states: “One of the surest ways to overcome the need to be right is to want something else even more.” The “something else” that leaders in today’s Catholic Church should desire is the salvation of all. It is a privilege to serve this Church and to have the opportunity to lead the faithful to deeper levels of faith and worship in their journey to salvation. It is also a challenge to identify and practice the best leadership style to maximize the potential of each situation and moment. Remembering always that every person is important in the eyes of God—and every person has a whole set of baggage as well as a host of talents and gifts—is key to parish leadership today. It is easy to give lip service to this point, but it is hard to remember amid the stresses of leading and managing people who are confused and unsettled by changing parish structures and communities.

When participating as a member of a pastoral team, it is important for a pastoral musician to realize that motivation may differ for each member of that team. It is also important to know that every person affected by change has an opinion about what is right, what will and will not work, and what leadership should do. Sympathetic eye contact, genuine smiles of understanding, active listening, careful thought before action, soliciting feedback, apologizing even when right, maintaining an active concern for the life and growth of others are all characteristics of graceful leadership. A soft violin accompanying in the background is sometimes better than a trumpet playing the melody. Both lead, but one leads with grace. There is a time and place for both the trumpet and the violin.

Characteristics of Successful Leaders

Successful leaders are credible and open to new ideas and processes. They listen, think critically, and guide gently. Kouzes and Posner report that the most admired leaders are honest, forward-looking, competent, and inspiring. People appreciate consistency of purpose and clear and consistent communication of expectations. They respect conviction and leaders who behave in concert with their message. It is not unlike an intricate symphony. The conductor analyzes and learns the score and seeks to interpret it as the composer conceived it. So the conductor devises a plan of execution, communicates well the envisioned sound of each movement, and skillfully elicits the best from each player with wisdom, style, and grace.

Notes


Attend a Helen Kemp and/or Anton Armstrong Directors’ Enrichment Conference in 2005

Helen Kemp Conference

Saturday, July 9, 2005
8:00 am - 4:30 pm
Concordia College
Bronxville, New York

(Choirs of Guild members attending this Helen Kemp event receive a special registration rate for the ACLM National Worship Conference in New York, July 10-13, 2005.)

Anton Armstrong Conferences

September 23-24, 2005
Friday evening - Saturday afternoon
New York, New York

Dates: October 21-22, 2005
Friday evening - Saturday afternoon
Charleston, South Carolina

September 30-October 1, 2005
Friday evening - Saturday afternoon
Denver, Colorado

Sponsored by:

choristers guild

Full Conference details available at www.choirsrguild.org or call 972-271-1521 ext. 227 or email conferences@mailcg.org.

Pastoral Music • April-May 2005
Singing Peace, Singing Justice
Shouting God’s Justice: Liturgy Models the Reign of God

By James V. Marchionda, OP

It was an absolutely beautiful fall morning. Seated in the presidential chair, I waited as usual for the first lector to approach the ambo and proclaim another one of the prophet Isaiah’s stunning poetic texts. It was an Ordinary Time parish mission, our fourth within five years at this particular church. My Dominican Sister preaching partner and I relish returning to parishes where we have already preached because of the comfortable sense of familiarity, welcome, and renewed friendship that such a return always seems to afford. After the introductory rituals and prayers were completed, it was time to commence our primary reason for being there: to break open the Word of God and to spend the next several mission days in prayerful struggle to help that Word find a home within us. Because we had already been to this community several times before and knew the parish fairly well, neither of us was expecting any real surprises. The beginning of the liturgy of the Word, however, replaced that lack of expectation with a gift that has blessed us ever since.

As we awaited the proclamation of the first reading, two people began to move simultaneously. A woman seated (from my perspective) on the right side of the congregation rose in her pew and stood quietly in place, while one of the ushers began to move down the side aisle on the other side of the church. At first, I only noticed the usher as he made the usual reverence in front of the sanctuary and crossed toward the standing woman. He approached her, greeted her softly, then gently took her hand and wrapped it around his extended arm. As he escorted her toward the sanctuary, I realized that she was blind. Once in place at the ambo, she opened her Braille notebook and placed it on the Sunday lectionary. Then, with head raised, eyes wide open, as if peering right into the hearts of the assembly, with confidence and pronounced deliberateness, she began the proclamation:

Thus says the Lord: Say to those whose hearts are frightened: Be strong, fear not! Here is your God, who comes with vindication; with divine recompense God comes to save you. Then will the eyes of the blind be opened, the ears of the deaf be cleared; then will the lame leap like a stag, then the tongue of the mute will sing…” (Isaiah 35: 4-6a).

As I listened to the rest of this most familiar text, tears filled my eyes. The impact of hearing this visually impaired woman proclaiming “then will the eyes of the blind be opened” opened my teary eyes to the notion of God’s justice within the liturgy more strongly than I had ever experienced it before. God’s justice became suddenly more human, more present in word and in action, through the person of this courageous woman—a woman whose faith not only allowed her to proclaim the Word but also showed her to be the Word.

The “Dominican” in me senses naturally that the proclamation of the Word graces the Church with the good news of the reign of God among us week after week. I believe this so strongly that I have often opened my own workshops on the theme of justice and the liturgy simply and literally, shouting, “The Scriptures SCREAM justice!” (Perhaps the more liturgically correct nuance would be to say that they proclaim justice. However, in light of the horrific war continuing to rage in Iraq and the undeniable fact of overwhelming levels of poverty and desperation throughout so much of the world today, I must continue to employ the word scream.)

Shouting God’s Justice

As is the case with the proclaimed Word, so I believe that the whole of the Eucharistic liturgy announces, proclaims, even shouts God’s justice from beginning to end. Absolutely everything about liturgy places us in the context and gift of justice, for it celebrates the meaning of right relationship—with God, with the world, with one another, and with ourselves.

However, more than just recalling and celebrating the gifts that God has to offer us through the rites, as the people of God, the liturgy also asks a great deal of us. It invites us not only to hear, receive, pray, sing, and witness to justice in the name of God, but, even more critically, it demands that we actually become the justice of God. From

Rev. James V. Marchionda, OP, a presbyter member of the Chicago Dominican Province of St. Albert the Great and presently a member of the Provincial Council, is a preacher, composer, conductor, singer, woodwind instrumentalist (clarinet and saxophones), and speaker, who offers parish missions, workshops, lectures, and concerts throughout the United States and abroad.

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the moment that we share new life in Christ through baptism, the liturgy requires that we become what we celebrate. We ourselves must become the songs we sing, the prayers we pray, the hopes we bring to the church, and the forgiveness we seek. We ourselves must become the sacrament we expect to receive. This holy exchange of justice between God and us spans all the rites of our liturgy. Every step of the liturgical way from beginning to end is an invitation into this exchange with God who, through these rites, hopes that the same exchange will then take place between us and the world.

A Gathering of God’s Imagination

Although it is not possible in an article of this length to discuss every justice moment in the liturgy, I do wish to address a few rites where the theme seems to emerge in especially significant ways. First, as a guest presider and preacher, I am struck at the very beginning of each new mission’s liturgies by the tremendous breadth of cultural, ethnic, societal, and economic variety among God’s people that I see gathered before me.

It seems to me that justice begins right at liturgy’s outset, if we have eyes to see it and hearts open to it. What a gathering of God’s incredible imagination we are! We are young and old, old-fashioned and fresh. We are female and male, single, married, together, and alone. We are left and right, conservative and liberal, with everything in between. We are happy and sad, disillusioned and hopeful. We are faithful and strong, on the wane and tired. We are gifted and ordinary, sinful and holy. We are present because we want to be or because we think we have to be. We represent numerous cultural backgrounds, traditions, and nationalities. We seem to comprise every type of human person imaginable.

To me, the reality of such variety demands an acceptance of humanity and a sense of inclusiveness in the name of God that must be without limitation. If God was so gloriously imaginative in creating us, how wildly imaginative must we push ourselves to be in accepting one another! Here we find justice at liturgy’s outset, for “there is neither Jew nor Greek, there is neither slave nor free person, there is not male and female; for you are all one in Christ Jesus” (Galatians 3:28). We begin every liturgy, then, challenged to justice first by our acceptance of all and everyone present. The call to justice between us and among us is placed on us the moment we dare to sign ourselves with the holy water of our fonts.

Bearers of Mercy and Justice

Then, having gathered in justice (I say with hope), we move into the penitential rite to restore right relationship in the eyes of God—certainly one of the definitions of justice. The rite invites us to be totally courageous and truthful in acknowledging our sinfulness, both individually and corporately, only because it guarantees us that God’s mercy always is—and forever will be—greater than our sins. At the very same time, it models for us the compassion, mercy, and willingness to forgive, into which, once again, we have all been baptized. It therefore not only offers us unconditional mercy but also invites us to become bearers of such mercy to one another and to all we meet, even to our enemies. If our coming together had not yet convinced us of the call to be inclusive, certainly our penitential rite should move us firmly in that direction. For at the very beginning of liturgy, between these two rites, justice follows justice and gives us very important roles to play in making God’s justice incarnate among us!

The liturgy of the Word, of course, constantly and consistently beckons us to justice. From the beginning of the church’s liturgical year through to its end, the theme of justice is never just an occasional accident of the Word. It thoroughly permeates the Word. Consider Isaiah’s prophetic pronouncement, “They shall beat their swords into plowshares . . . one nation shall not raise the sword against another, nor shall they train for war again” (Isaiah 2:4); or the psalmist’s plea, “O God, with your judgment endow your anointed one . . . [who] shall govern your people with justice and your afflicted ones with judgment” (Psalm 72:1–2); or, Matthew’s Jesus, preaching, “For I was hungry and you gave me food, I was thirsty and you gave me drink . . . (Matthew 25:35); or Jesus’ post-resurrection conversation with Peter, when he asks, “Peter, do you love me? . . . Then feed my sheep” (John 21:17). Truly, the Word of God is unrelenting in its presentation of God’s justice. In fact, there will be few times, if any at all, that we will ever hear a proclamation of God’s Word that does not address some aspect of justice.

To me, the reality of such variety demands an acceptance of humanity and a sense of inclusiveness in the name of God that must be without limitation.

It is this ever-present justice found in the Word that we are obliged to carry forward into the liturgy of the Eucharist. Whether we are contemplating the simple rite of the preparation of gifts while hearing in our mind’s ear the challenge of Jesus, saying, “So when you are offering your gift at the altar, if you recall that your brother or sister has something against you, leave your gift there before the altar and go; first be reconciled to your brother or sister, and then come and offer your gift” (Matthew 5:23–24), or whether we are looking toward the wholeness of salvation history presented through the Eucharistic Prayers, the notion of God’s justice is simply never absent as we enter the liturgy of the Eucharist.

One of my favorites among the Eucharistic Prayers is the second Eucharistic Prayer for Masses of Reconciliation. In this prayer we hear of all the wondrous things our God has done for us in Jesus. But, beyond that, just as in the holy exchange that we entered at baptism—in which
divine justice, poured out on us and for us, makes us bearers of justice— in this Eucharistic Prayer we also come face-to-face with all that God expects of us. Jesus truly is our reconciliation. But, we, in turn, are called just as truly to be the reconciliation of Jesus to the rest of the world. Reconciliation is not just something that has happened to us. It has been entrusted to us to keep it going! Consider powerful phrases like these, in the Preface of this prayer:

In the midst of conflict and division, we know it is you who turns our minds to thoughts of peace. Your Spirit changes our hearts: enemies begin to speak to one another, those who were estranged join hands in friendship, and nations seek the way of peace together. Your Spirit is at work when understanding puts an end to strife, when hatred is quenched by mercy, and vengeance gives way to forgiveness. For this we should never cease to thank and praise you . . . .

Even before the words of institution, we share in the prayer through these words proclaimed by the ordained presider:

God our Father, we had wandered far from you, but through your Son you have brought us back. You gave him up to death so that we might turn again to you and find our way to one another. Therefore we celebrate the reconciliation Christ has gained for us.

We are thrust totally into the reality that God’s justice toward us in Jesus becomes, in turn, our call to justice toward one another. In this Eucharistic Prayer we actually hear this affirmation following the words of institution: “Lord, our God, your Son has entrusted to us this pledge of his love.” Christ’s reconciliation is placed in our hands.

The saving act of love once lived in the person of Jesus of Nazareth is now present in sacrament and sign and is entrusted to us to be spread beyond ourselves. Thus we become the sacrament and its continuation. We become the bread we eat and the cup we drink. We become the Body and Blood of Christ that we are there to receive. The justice of God in the Eucharist is truly amazing!

Yet it is not merely something amazing that we receive. It is something amazing that, in receiving, we ourselves become. And it all has to do with a reconciliation won for us that stretches us totally beyond ourselves, so that, through us, God can reach and save as many people as possible. Such is the amazing justice of our God! It is a justice that never ends (unless we end it)!

To Love and Serve

Finally, I wish to address the dismissal rite. So full of power and the call to justice is this closing part of the liturgy that Capuchin Father Edward Foley has dedicated an entire CD presentation to it.1

“Go in peace to love and serve the Lord.” The words place our lives totally in the context of God’s will. They send us forth as servants to assume the very same position held by Jesus himself—the Just One, the Suffering Servant. Thus the liturgy concludes with a commission—a new beginning, if you will—to carry the justice of God to the ends of the earth. It invites us—rather, requires us—to become what we approached the liturgy to receive: the very justice of God. It leads us to mission to bring God’s justice to the world. No one has said this better than Pope John Paul II. On October 7, 2004, the Vatican News Service (VIS) quoted these words as part of the Holy Father’s.
inauguration of the Year of the Eucharist: "Eucharist and mission are two inseparable realities . . . . Authentic celebration and adoration of the Eucharist that does not lead to mission does not exist." And in his apostolic letter *Mater Nobiscum, Domine* (October 9, 2004), Pope John Paul expanded on this connection:

Once we have truly met the Risen One by partaking of his body and blood, we cannot keep to ourselves the joy we have experienced. The encounter with Christ, constantly intensified and deepened in the Eucharist, issues in the Church and in every Christian an urgent summons to testimony and evangelization . . . Entering into communion with Christ in the memorial of his Pasch also means sensing the duty to be a missionary of the event made present in that rite. The dismissal at the end of each Mass is a charge given to Christians, inviting them to work for the spread of the Gospel and the imbuing of society with Christian values.

. . . The Eucharist is a mode of being, which passes from Jesus into each Christian, through whose testimony it is meant to spread throughout society and culture. For this to happen, each member of the faithful must assimilate, through personal and communal meditation, the values which the Eucharist expresses, the attitudes it inspires, the resolutions to which it gives rise (nos. 24-25).

The Holy Father states so powerfully what I have come to experience regularly in our liturgy.

That Moment Again

I am deeply moved time and again by the multitude of ways in which the whole of liturgy models the reign of God. I am always grateful for liturgy’s teaching, the direction it offers, and for the privilege of participating in liturgy as often as I do. I thank God especially for my blind friend who launched me even further into this realization. Shortly after that mission Eucharist, she approached me to ask if she could sing in the mission choir. At first I was stunned. But all I had to do was provide her with copies of the songs a few days before rehearsal so that, with the help of her friend, she could transcribe the notes into Braille. I did as she requested, and she did her part. The night of the closing prayer concert, I conducted, and she stood singing right in front of me. She had a lovely voice, indeed. In fact, she sang with such joy and enthusiasm, possibly even more radiantly than any of the other forty choristers, that for me, that liturgical moment happened once again! And, once again, God’s justice reigned, bringing all present a little closer to the reign of God.

Note

1. *Go In Peace* is the final part of Father Foley’s five-volume series *The Eucharist as Mystagogy*, available through World Library Publications.

For Further Reading

Here are some resources that served as inspiration for some of the ideas presented in this article.


The Right Music Effects
Transformative Worship

BY EILEEN BURKE-SULLIVAN

Several years ago I was invited to serve as a consultant to a parish that was attempting to develop its liturgical committee. At some point well into the process of study the question of determining what constitutes good liturgy brought everyone up short. The whole group had been talking about a method of evaluating the worship celebrations. They were steeped in the conviction that everything planned and implemented had to be evaluated, but they were stumped by the project of developing evaluative criteria.

One of the younger members casually asked: "Wouldn't good liturgy be effective liturgy? Wouldn't effective liturgy be measured by whether or not we have a community of love and whether or not the parish undertakes to teach the illiterate to read, or to address some of the addictions in our city, or to help pregnant women carry even unwanted children to term, or to work for the liberation of those unjustly trapped in jail, or simply to see that the poorest among us had immediate needs met?" His comments evoked a reflective silence. After a few minutes one of the older women turned to me and said somewhat accusingly: "Okay, suppose he's right. How are we going to prepare liturgy celebrations that make those things happen among our parishioners?" Clearly, no one was ready (yet) to ask if those things were being done. But the documents they were studying attested that effective worship of God would notably transform the worshipping community into a Christ-bearing community, that is, into a body of believers committed to being Christ in the activities of everyday life as well as at the Sunday ritual celebration.

The leader of the discussion for that week quoted the opening lines of The Pastoral Constitution on the Church in the Modern World in the context of a question: "If the Church states that the 'joys and the hopes, the griefs and the anxieties of the people of this age, especially those who are poor or in any way afflicted, are the joys and hopes, the griefs and anxieties of the followers of Christ,' then how can we prepare our Sunday so that it challenges and empowers us to fulfill this expectation Monday through Saturday? How does our music support this goal?"

Theologically we know that it is the work of the Spirit that ultimately makes liturgy and that makes liturgy effective in both worshiping God and transforming the believers, but the Spirit works within the lives, talents, and generosity that those believers contribute. God's Spirit also works through the ritual forms that the Church has developed through the centuries to express our adoration and transformation more clearly. Thus the answer to the question is partially embedded within the rites of the Church as reformed by the commissions following the directives of the Council. Understanding the dynamics of the rites and actually working with the forms and formulæ given; paying attention to the interplay of music, spoken word, silence, and gesture; refusing to buy into the culture of entertainment: This whole discipline is crucial for those who have responsibility for preparing worship that, when celebrated, will shape the Church into the authentic presence of Christ that the baptized are called to be and to become more fully.

"Okay, suppose he's right. How are we going to prepare liturgy celebrations that make those things happen among our parishioners?"

What steps need to be taken by musicians and within music ministry to support liturgy that transforms the community into a more just, loving, and reconciling body in the world? Over the years of contemplating the texts of the documents, praying the worship cycle year in and year out, and forming men and women for this ministry at parish and diocesan levels, I have discovered at least eight principles for parish music programs that provide practical support for this transformative liturgical prayer.

Before I discuss them, however, I want to emphasize that I propose these principles about music and musicians in light of the reality that just, merciful, and reconciling parish communities form just, merciful, and reconciling Christians. Such communities are aware that actions speak louder than words and that both the spoken and active mediated expressions of the presence of Christ in the community's life form its members more fully into their baptismal reality. Those who know the power of music know that it is often musical prayer that shapes the consciousness of the faithful catechetically and more powerfully than

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spoken prayers. This is especially true of music that comes out of the bodies of the believers themselves. With this awareness in mind I propose the following eight principles to offer musical support to “the great work in which God is perfectly glorified and humanity is sanctified” (Sacrosanctum Concilium, 7).

Eight Principles

1. No solo performance. Cantoring has been restored to the parochial community’s practice since the Second Vatican Council as a privileged way of proclaiming Scripture in song, but too often cantors understand themselves in the role of soloist rather than as leader of prayer and mediation of the scriptural word. Further, choirs are again reverting to “performance based” groups (whether contemporary or traditional) rather than serving as leaders of prayer and facilitators of congregational sung prayer. There is a fine line to walk in some cases and a wide highway to traverse in others between entertaining performance and prayer leadership. Too often performance on the part of Church musicians is more about moving the listeners to be pleased, awed, or impressed by the beautiful voice and flawless performance of the singer or group of musicians than it is about moving them to deep love for God and for their brothers and sisters.

One might well ask what solo singing has to do with forming a congregation for justice and concern for the poor. Any time you give the voiceless a voice, you set them free to become more fully what and who they are. In this case you release the voiceless to take on the voice of Christ. When we really proclaim the praise of the Father, we are shaped into our words of praise. Anytime the musician overwhelms, overcomes, or replaces the appropriate voice of the whole assembly, the community’s authentic voice risks being lost.

2. Music ministers are generous with their time and talent and respectful of the assembly. Several weeks ago I was visiting a city and went with a friend to her parish church for Sunday Mass. At the end of the Gospel, the musicians left their performance space, and about half went to be seated in a group of pews nearby, but the other half of them went out a side door and smoked and chatted on the side steps of the church for the duration of the homily, creed, and prayers of the faithful. My friend noted that this was their usual behavior.

When I asked him why the parish leadership allowed this to happen, he shrugged and said that good volunteer musicians were hard to get. The parish paid students from a nearby conservatory to supply music. I agreed that the music was note/rhythm perfect, but suggested that there was no sense of the community prayer. This assembly would have been better off singing simple tunes a cappella than enduring the disrespect shown to themselves and the liturgy by their musicians.

While this was a most extreme situation, even good-willed, faithful Christians can think of themselves as “us” or “we” against a “them” out in the pews. The Gospels witness that Jesus loved and respected the broken into wholeness and then sent them to serve others in like manner. All ministers, without exception, are called to love and respect the body they serve.

All ministers, without exception, are called to love and respect the body they serve.

3. The musicians witness to diversity. The music ministry does well to reflect the diverse makeup of the assembly and invite the whole assembly to greater acceptance of those they might perceive as “other.” A span of ages and a mix of racial or ethnic groups, men and women, physically disabled and healthy provide this witness. Creating this mix is often more challenging than the result would seem to warrant, but in one assembly I know a cantor regularly comes to the ambo for the song led by her “seeing eye” dog who patiently sits at her side throughout the psalm and then leads her back to the music space. The easy acceptance of this fact by the rest of the assembly and their gratitude for her lovely musical prayer leadership invariably make that parish more aware of those who have different abilities.

4. Provide musicians with competent liturgical, script-
tural, and doctrinal theology. A central part of the formation of pastoral musicians—and all parish ministers, for that matter—is the development of a solid base of knowledge in the Church’s liturgy, the meaning and context of Scriptures, and a reasonable historical and doctrinal competency. One parish I know has a Scripture retreat every fall for the choir to reflect on the Gospel that will be highlighted in the coming liturgical cycle. Similar “set-aside” time for consideration of what and why we are doing certain things in ritual and what the Church teaches, especially about the creed, need to be built in and made a required part of service to the community. Generally speaking, ministers happily and gratefully receive such formation. If they do not, one might question a malcontent’s desire to serve. It goes without saying, of course, that such formation needs to be in the context of the actual teaching of the Church and not simply someone’s private spirituality.

5. Select and pray music with Scripture-based texts. If Jesus’ word remains in us or finds a dwelling in us (see John 15:7), then we can ask for whatever we need, and the Father will provide. It is absolutely necessary that the members of the Christian Church be formed in the scriptural word of God. Singing Scripture texts over and over embeds the words deep in the human mind and heart, where they reside and shape the inner life and conscience of the believer. If we want to form communities that are just and forgiving in the manner of Jesus, then we must sing his just and forgiving word over and over.

6. Choose music that respects an array of tastes but is “good” music of whatever genre. Much of the newer rock-style “Christian music,” like some of the folk-style compositions of two or three decades ago and even many of the hymns composed over the past couple of centuries, while possibly useful for personal meditation, may not be suitable for liturgical song. Because a song has a catchy tune—or because it makes us cry or feel goose bumps—is not a good reason for determining that this musical work is appropriate for liturgical prayer.

Realizing that assemblies are made up of multiple generations and multiple tastes, we are challenged to look for a wide array of styles but carefully select music that is genuinely singable even by the musically untrained, that can be memorized over time, and that will long endure in a congregation’s repertoire—treated like an old friend when it is brought forward to be sung in the liturgical cycle.

7. Choose effective texts, and never let the texts be swallowed up by the accompanying form, instruments, or performance. I already mentioned the need to choose texts that set Scripture or are based on the Scriptures, but whatever the text, it should be strong and effective in communicating the truth about God and about creation. Further, the text must not be lost in garbled pronunciation or enunciation, nor should instruments overwhelm it. The community needs to know what it is singing and needs to allow that word to shape its consciousness.

8. Select an array of ethnic texts or short responses that invite an ethnically diverse group into the relationship of singing together. This principle might be in conflict with the last one, if a congregation chooses texts in languages other than the primary one spoken in the community, such as English or Spanish. (Nearly, every congregation in the United States needs to learn some refrains or songs in at least these two languages.) But music and texts from other cultures are also rich resources for praising God and shaping our faith. When we sing ethnically mixed music, it is essential that we provide a printed resource with translations and transliterations for pronunciation. Learning to sing the music of “others” opens our hearts and minds to receive them and their world on equal terms with our own. This is a necessary part of enabling already fragmented groups of Catholics to begin to feel some sense of unity and connectedness.

Servant Character

In the end, the criteria for good music that is an essential part of the liturgy—like the criteria for good liturgy in general—will include not only effective musical performance but also the effective servant character of the music and the musicians. If the music leadership of a congregation has in mind the twofold task of liturgy—to offer praise and to bring about the transformation (divinization) of the baptized assembly—then at least some of the criteria for evaluating whether the liturgy is “good” will focus on whether the liturgy is truly effective.
If You Want Peace, Sing Justice:
One Author’s Approach to Writing
Peace and Justice Texts

BY ALAN J. HOMMERDING

O Prince of Peace upon the cross,
With fragile arms flung wide,
In blood and water streaming there
Your church flowed from your side.

“Forgive them, Abba” was your prayer,
“They know not what they do.”
Inspire our reconciling peace
In memory of you.

My page-a-day “stupidest sayings” calendar recounted the following as the official Pentagon definition of peace: “Peace: Permanent Pre-Hostility.” This fact underscores for me how much our social and even ecclesial concepts of words like “peace” and “justice” have come to be dominated by the concepts we inherit and use in the domains of civil jurisprudence (wherein “justice” has come nearer and nearer to being a synonym for “revenge” or “retribution”), the structures of constitutional democracy, and/or the economics of free-market capitalism. While I am not an expert in any of these areas, I know that all human systems fall short when viewed in the light of the Gospel and against the vision of God’s reign of justice, peace, beauty, and joy. As an author, I try to remain faithful to a set of principles derived from the scriptural and Christian vision. While that scriptural and Christian vision is complex and of great breadth, when we are trying to respond in appropriate ways to certain social issues, we can hold before us Paul VI’s encapsulation of the kiss of peace and justice in Psalm 85: “If you want peace, work for justice.”

I will set forth here some of the principles from which I work when crafting peace and justice texts. These principles are not listed in any sort of hierarchical order (our human fascination with hierarchies being a major source of injustices), nor do I imagine they are complete. In addition, any one text about justice or peace cannot use or integrate all of them, nor should it make such an attempt. The hymn text included with this article is but one example of a peace text that follows some of the principles I’ve listed.

A Christological Peace and Justice

When we sing of peace and justice, our words, like the actions they are intended to inspire, must have congruity and continuity with the life, passion, death, and resurrection of Jesus Christ. While it is true that it probably makes no difference to the thirsty person whether the drink of water is given in the name of a disciple of Christ (Mark 9:41), or Allah, or a bottled water company, the action of giving drink to the thirsty is efficacious not only for easing thirst but also for incarnating the Word of God yet again and for continuing the conversion of the disciple’s heart.

Peace making and justice doing are sacramental... they are signs of the ongoing presence of Christ in the church and in the world through the power of the Spirit.

Given the enormity of the violence and inequities in our world, it is easy for texts about peace and justice to lapse into checklists of activities or social programs to engage in. While all of these activities are good and essential for us as disciples to accomplish, to disconnect them from the mission and ministry of Christ diminishes their multipurpose effect. To work for peace and justice in the name of Christ as those “Christ-ened” in baptism is a sign of our firm belief that the fulfillment of God’s peaceful, just reign is here already in Christ, and it helps us stand against all the evidence to the contrary that God’s reign is “not yet” or that it is “not we” who are responsible for working toward its manifestation through the Spirit.

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O Lord, you named Peacemakers “Blessed.”
Remember us by name—
“In paradise, with me, today.”
—When you come to your reign.

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Sacramental Signs, Seen and Unseen

Peace making and justice doing are sacramental (in a broad use of that term) because, when done in the Christian context, they are signs of the ongoing presence of Christ in the church and in the world through the power of the Spirit. The peace and justice texts that we create for Roman Catholic rites benefit when the vocabulary we use places them in the potent weave of those seven signs we call “sacrament.” The languages of reconciliation, self-giving, and vocation (to name but a few) have strong resonance in our sacramental rites and in the work of peace and justice as well.

Like the seven sacraments, there is a meaning and effectiveness to works of peace and justice that precedes them and proceeds from them. Much of their meaning and effectiveness are not present or evident only (or merely) in the immediate “sign” moment. When we sing of peace or justice, in particular, we cannot mistake the immediate and visible sign of an act of charity (visiting a prisoner, feeding the hungry) for the work of peace and justice (campaigning to end the death penalty, working to ensure adequate distribution of local or global food sources). Though immediate needs like hunger and homelessness do need to be addressed and do need to be brought to our attention in the preaching of musical texts, the relieving of these needs is rarely the same as addressing their root causes. The classic metaphor of treating only the symptom and not the disease applies here.

Beloved John with Mary stood
In faithful agony:
"Behold your mother! See your Son."
They, one in you, found peace.

Justice: Proclaimed by an Unjust Church

A major stumbling block to the work of the church (when I use the term “church” here I mean every human being baptized in water and Spirit in the name of the Trinity) in the quest for justice and peace is our own failure to manifest these virtues or, at the very least, to acknowledge honestly and humbly our own shortcomings in their pursuit. Perhaps the most scandalous of such failures is our discordant factionalization of the one Body baptized in Christ.

In the United States, the recent sexual scandals and attendant revelations of dishonesty and dysfunction on the part of the Roman Catholic episcopacy brought into focus for many the unjustness of the lack of accountability in our ecclesial governance. We learned firsthand of how a system accountable only in a vertical, upward manner can enable many unjust, sinful behaviors. We, as Church, are also fraught with labor practices that we would brand “unjust” elsewhere and with power structures that engender many varieties of abuse and violence. But this failed witness is not only true of those in positions of authority ordained or not. Any of us who shop at supermarkets or go to fast-food “drive-thru” windows are, in some way and to some degree, participating in systems and structures that are unjust either locally or globally.

Texts that help us give witness to the world must also help us apply their message to our own lives.

Texts that help us give witness to the world must also help us apply their message to our own lives. We can best give witness by acknowledging that we are toiling on the same journey as the rest of the world, taking on the flesh of those struggles in the same way that Jesus took on the struggles of the mortal journey when he took on our human flesh.

“My God! My God!” you cried aloud,
"O why abandon me?"
When we despair, restore our hope,
Kept strong to work for peace.

Exhortation vs. Logic or Scolding

Few contemporary translations of the Scriptures use
the word “exhort” anymore. It appeared in Paul’s letters
more frequently than any other place. Often “urge” or
“encourage” is used now in English translations, but they
don’t have quite the strength or immediacy of “exhort” to
the ears and mind of this author. (Such is the flotsam of
an evaporating vocabulary pool.) Nonetheless, the rhetori-
cal device of exhortation as a method of persuasive com-
munication has few equals. It is better for peace and justice
texts than logic (“if you . . . , then . . . ,” even though Isaiah
uses it) or scolding (though the prophets—one thinks in
particular of Amos—frequently use God’s scolding voice).
Exhortation is more durable; a protracted use of logic or
scolding often sends a singing assembly to the “off”
switch pretty quickly.

Authors run a particular risk in using logic (unless
quoting Scripture verbatim) because (a) the promise of the
“then” part of the proposition may or may not be fulfilled,
and (b) we set up a dynamic in which people are com-
mended to deeds of peace and justice because there is a
“payoff,” not because it is their Gospel duty as disciples.
Scolding (again, unless quoting Scripture appropriately)
can be a pretty quick and certain path to self-righteous-
ness for an author. Even a quick or cursory reading of the
Gospels will tell us what Jesus thought of the self-righ-
teous and their hopes of gaining the reign of God. All acts
of justice and peace are righteous because God is right-
eous and God is their source and they are God’s will. We
are righteous only when our light shines in the world so
God may be given the glory.

“I thirst,” you whispered, parched and weak;
They offered you cheap wine;
Raise us to slake a thirsting world
With potent peace divine.

God’s Work in God’s Time

At a meeting of the Composers’ Forum held at Saint
Louis University several years ago, the topic turned to the
role of liturgical music in the mission of peace and justice.
One of my composer colleagues lamented, “We’ve been
singing these songs for thirty years, and still things haven’t
changed.” While I understood and empathized with the
lament, it seemed to me that the thirty years (roughly one
generation) of renewed emphasis on justice texts in lit-
urgy wasn’t much of a span of time to effect a large-scale
conversion. To our mortal span it seems like a lot; but that
puts us, not God, at the center of things. It also is difficult
for those of us who write texts and/or music about peace
and justice to surrender it all as God’s work, not ours, to
be accomplished in God’s time. As Mother Teresa pointed
out, God desires faithfulness, not success. (I would risk
redundancy and propose “relentless faithfulness.”) For
all of us, it becomes easy to lose heart, lose hope (one of the
three eternal virtues), and despair. We must also recall
that singing is only one small work in a much larger
complex of actions for peace and justice and that there are
many voices raised against our song.

What we can accomplish in our time is a translation or
rendering of justice concepts from Scripture into contem-
porary language. Few people in our assemblage have
regular familiarity with the monetary units, religious
offices, or social structures that Scripture often uses to
illustrate the antitheses to the peaceful, justice-filled will
and reign of God. It behooves all of us who write these
texts to find ways to translate these terms in ways that are
meaningful to people singing them here and now. And, in
the here and now, we can also accomplish an ongoing
renewal of the vision and dream God has for us of a just
and peace-filled world.

“No, it is finished.” There you died,  
Your tomb the schemers’ plot.  
O Risen Christ, greet us with “Peace!”  
For finished it is not:

Real Presence, Not Absence

“The Mass is ended, go in peace.” As we sing the final
hymn at Mass—in fact, the entrance hymn for our week of
discipleship and witness in the world—we would do well
to remember that our going forth in peace means our
working for justice. It is an important, primary way for us
to bring the presence of Christ to the world. We are called
to this mission so we might call the world to that real
presence of peace in Christ that is a fullness of well being
and spiritual oneness, not the mere absence of discord,
war, violence, or abuse. The real presence of justice in
the name of the Gospel is a right, balanced, and equitable
relationship among all peoples and the earth on which we
live, not only the absence of hunger, homelessness, indigni-
ties, or oppression.

As I mentioned at the outset, the principles outlined
here are not intended to be exhaustive. Other authors
would name different ones, expand on, or challenge those
I have set forth. As we continue to sing of the kingdom
of justice and peace that is God’s will for earth as for heaven,
my intent is that these principles might be of some use to
those who craft texts about peace or justice. May they also
be seen as fit to serve those who are called to evaluate
justice and peace texts for the sung prayer of those to
whom they minister in song.

If we want peace, we must work for justice. Let us also,
as heralds and messengers of peace, sing of justice.

Into your hands, great Prince of Peace,
Our spirits we commend.
Your cross-born peace flows through us still,
Forever, without end.

“Seven Last Words of the Prince of Peace,” Alan J. Hommerding
tunes: MORNING SONG, Dernort.
Oward the beginning of the liturgical year, on the Second Sunday of Advent in Year A, we read this from the Letter to the Romans: “May God, the source of all patience and encouragement, enable you to live in perfect harmony with one another, so that with one heart and voice you may glorify God” (Romans 15:5–6). Musicians strive to create the musical ideal to which Paul alludes. As it turns out, that’s also the goal of a just society—all God’s people living in “perfect harmony.” The violence, oppression, and poverty that our world faces—whether halfway around the globe or in our own parishes—show that the need for such harmony among people is great. Equally great is the call for us to join Christ in working for justice and building the reign of God.

The Church has a rich history of Catholic social teaching that provides certain themes to help us understand what is meant by “justice.” After looking at these themes, this article will take a quick trip through the liturgical year, exploring how the Scriptures in each season bring out the social dimension of the Good News. By understanding how the cycle of readings proclaims justice, we musicians can find ways to echo that proclamation in the music we pray and sing with our communities.

Justice at the Heart of the Good News

In 1971, the members of the World Synod of Bishops published the statement Justice in the World, in which they said: “Action on behalf of justice and participation in the transformation of the world fully appear to us as a constitutive dimension of the preaching of the Gospel, or, in other words, of the Church’s mission for the redemption of the human race and its liberation from every oppressive situation” (no. 6). In other words, working for justice is as much a part of proclaiming the Good News as are preaching and praying—this work lies at the very heart of the Church’s mission.

But what exactly do we mean by “justice?” The Bible suggests that justice may be understood as fidelity to the demands of a relationship. Scripture call us to be faithful in our relationships with God as well as with other people. One of the difficulties in approaching Scripture with a “justice lens,” however, is that the standards by which we make judgments today are not the same standards as those used when the Scriptures were compiled. So during the late-nineteenth and twentieth centuries, as in other times, the Church’s leaders have tried to articulate what that faithfulness looks like in the context of today’s world. From those teachings the Catholic bishops in the United States have created a list of seven key themes of Catholic social teaching. These themes call for:

- respecting all human life;
- supporting family and community as well as participation in these groups;
- promoting each person’s rights and responsibilities;
- protecting the poor and vulnerable;
- respecting the dignity of work and the rights of workers;
- living in solidarity with people around the world;
- and caring for God’s creation.

While all of these themes may be found in the Scriptures we proclaim and sing throughout the year, certain weeks and seasons address some themes more directly.
than others. To see how these themes of personal and communal justice are reflected in our liturgical celebrations, we need to look at the focus of particular seasons and major feasts.

Advent

At the beginning of the liturgical year, Scripture presents a vision of the reign of God and of the One who will bring that reign forth. This is how Christians understand, for example, the image of the messiah found in Isaiah 11:4, 10, part of the reading from the First Testament proclaimed on the Second Sunday of Advent, Year A: “He shall judge the poor with justice, and decide aright for the land’s afflicted. . . . On that day, the root of Jesse, set up as a signal for the nations, the Gentiles shall seek out, for his dwelling shall be glorious.”

Within that hope for the messiah and the time of God’s reign made visible, Advent emphasizes in particular the themes of protecting the poor and vulnerable as well as living in solidarity. In the third week of Year B, for example, we sing the words of Mary’s Magnificat: “The hungry he has given every good thing” (Luke 1:53). And in the second week of Advent in Year C, Luke’s Gospel quotes Isaiah: “All [humanity] shall see the salvation of God” (Luke 3:6).

Christmas

During this season of feasts, we find examples of texts that express or connect to the bishops’ second theme: family, community, and participation. In a season celebrated in our culture for family gatherings, we celebrate the birth of Jesus, the Holy Family, Mary as the Mother of God, and the baptism of Jesus. We hear story after story of unexpected heroes—the young, unwed, but pregnant Mary; a bewildered but faithful Joseph; elderly Zachariah and Elizabeth; the outcast shepherds who are embraced by heavenly messengers; and the wandering Magi from foreign lands. All had their reasons for being excluded from the community—pregnant and unmarried, childless, unclean, alien, or poor—but all were welcomed by God, who called each to participate in a particular way in the work of the divine reign.

Lent

During Lent, the Scriptures highlight the dignity of every human life. In Year A (and in every year that the rites with the elect are celebrated), the stories from John’s Gospel used for the scrutinies remind the entire community that each life is valuable and valued. Jesus shows care and respect for the Samaritan woman and heals the man born blind—both of them individuals considered of little worth to the wider community. In the first three weeks of Year B, we hear about the great flood, Abraham’s call to sacrifice Isaac, and the giving of the Ten Commandments—all stories that ultimately reject the taking of life.

Justice in the Psalms

Like all Scripture used for liturgy, the psalms touch on the themes of Catholic social teaching. In many ways, however, the psalms address more directly three themes: protecting the poor and vulnerable, living in solidarity with people around the world, and caring for God’s creation.

For example, Psalm 146, used on the Third Sunday of Advent, Year A, as well as during Ordinary Time (on the Fourth, Twenty-Third, and Thirty-Second Sundays in Year B and the Twenty-Sixth Sunday in Year C), proclaims God’s faithfulness as the One who “secures justice for the oppressed, gives food to the hungry” (vs. 7). And Psalm 72 sings on the Second Sunday of Advent, Year A, and on Epiphany that the ideal king “shall rescue the poor when they cry out” (vs. 12).

Psalms 96 and 98 call us to live in solidarity with all people, because all people are worthy to receive God’s glory and salvation. Psalm 98 proclaims during the Christmas Season that “all the ends of the earth have seen salvation by our God” (and on the Sixth Sunday of Easter, Year B, and the Twenty-Eighth and Thirty-Third Sundays of Ordinary Time, Year C). Psalm 96 echoes that spirit at the Christmas Midnight Mass as well as on the Second Sunday in Ordinary Time, Year C, and on the Twenty-Ninth Sunday, Year A: “Tell God’s glory among the nations . . . God governs the peoples with equity” (vss. 3, 10).

Finally, Psalm 104, used at both the Easter Vigil and on Pentecost, sings of all creation’s dependence on the Creator, asking God to “send out your Spirit, and renew the face of the earth.” By hearing the psalms’ call for faithfulness in our relationships with God, with each other, and with creation, we can share in the divine task of renewing our world.

And in Year C, Jesus uses the story of the forgiving father to illustrate the love God holds for each person, no matter who they are or what they might have done: “Let us eat and celebrate because this son of mine was dead and has come back to life. He was lost and is found” (Luke 15:23-24). Significantly, that story ends with the father trying to bring his elder son to the realization that he, also, must see the dignity and worth of his younger brother.

Triduum

Just as working for justice is found at the very heart of the Church’s mission, so too is the proclamation of justice found at the heart of the Church’s liturgical year. A consistent theme of Catholic social teaching reflected in the celebration of the Three Days is that the poor and vulnerable person rejected by the community is the very person through whom we are healed and brought to new life. Jesus’ command to follow his example, to become...
But rather than idealize the early Christians, we can take solace from the story in Acts 6, proclaimed on the Fifth Sunday of Easter, Year A, which tells how a conflict developed over the distribution of food between the widows who spoke Greek and those who spoke Hebrew. As the story suggests, the community struggled with how to balance the rights and responsibilities of each person in a culturally diverse community, as we still do today.

Ordinary Time

Just as Ordinary Time helps us celebrate the many facets of Jesus’ life, these thirty-four weeks also cover different themes of justice throughout the year. Here are a few highlights from the Sunday readings in this long time “through the year” — the majority of Sundays on which the community gathers to reflect, pray, and celebrate.

Near the beginning of Ordinary Time in each year of the Lectionary we listen to the call of the disciples. Immediately following those stories, the Lectionary shares with us descriptions of what the disciples are called to do and to be. In Year A, for example, we hear Matthew’s version of the Beatitudes and the Sermon on the Mount (Fourth through Ninth Sundays in Ordinary Time). In Year B, we proclaim stories of healings (Fifth to Seventh Sundays). And in Year C, we share Luke’s version of the Beatitudes and the Sermon on the Plain (Sixth to Eighth Sundays). The Gospel pericopes tell us, then, that to be a disciple of Christ is to serve those who are poor and vulnerable — a sentiment echoed by the Letter of James read during Year B (Twenty-Second through Twenty-Sixth Sundays).

The theme of respecting the dignity of work and the rights of workers is evident in the way Jesus used images of labor and workers in his teachings. Year A contains many examples of such images. The first disciples are told they will go fishing for people (Matt. 4:19, Third Sunday). Those who hear the preaching of Jesus are like house builders (Matt 7:24–27, Ninth Sunday). The generosity of God is likened to a vineyard owner hiring workers (Matt. 20:1–15, Twenty-Fifth Sunday). And Jesus addresses the responsibility of each disciple in a parable about servants who manage the funds of their master (Matt. 25:14–30, Thirty-Third Sunday).

Once again, we need to keep in mind that it is difficult to apply the standards by which we make judgments today to stories from the Bible. This is especially true with the justice theme of care for creation. The scriptural approach to creation and what we would call the “environment” emphasizes more the dominion of God the creator over the natural world (and, by extension, over the nature gods of Israel’s neighbors). On Trinity Sunday, Year C, for example, the psalmist beholds God’s heavens, “the work of your fingers, the moon and the stars which you set in place” (Psalm 8:3). The psalmist continues to sing of humanity’s place in God’s plan as given “rule over the

Continued on page thirty-two
That Your Joy May
2005 National Convention
June 2

Plenum Speakers

Paul Turner
Entering the Mystery

Bill Huebsch
How Do We Enter into 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
Liturgies

Convention Eucharist
Wednesday evening

Morning Prayer
Each morning of the Convention, with...
Byzantine Matins on Wednesday
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
Workshops, Showcases, Musical Opportunities

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

Send your completed registration to: NPM, PO Box 4207, Silver Spring, MD 20914-4207. Or register online at our secure site: http://www.npm.org/EducationEvents/convention/Milwaukee/index.htm.
can select music that proclaims our concern for the poor and the vulnerable, the dignity of work and workers, and solidarity with all the world’s people. And in our use of our community’s resources, we can strive to care for all of God’s creation. Through the music we lead, we can make real the harmony to which the apostle Paul and Catholic social teaching call us and for which our world desperately hungers.

Notes


2. A summary of these themes is available online at the USCCB website: www.usccb.org/sdwp/projects/socialteaching/excerpt.htm. Excerpts from Sharing Catholic Social Teaching is also available in card and poster editions and may be ordered by telephoning (800) 235-8722. In the Washington metropolitan area or from outside the United States, call (202) 722-8716. Ask for publication #5-318 for the English poster, #5-818 for the Spanish poster, #5-315 for the English card, and #5-815 for the Spanish card. The complete Sharing Catholic Social Teaching is also available in print. Ask for publication #5-281 for the English edition, #5-803 for the Spanish edition.

3. Psalm 65:10, 12, used on the Fifteenth Sunday in Ordinary Time, Year A.

Additional Resources

Resources available online connect the Sunday and festival Lectionary readings with justice. Here are some examples.

Education for Justice. The resource is titled “Catholic Social Teaching-based Lectionary Reflections” and uses the Roman Catholic Lectionary. Available at the site for the Center of Concern, www.coc.org.

Preaching the Just Word. An online resource for preparing sermons and Scripture reflections based on the Revised Common Lectionary for Sundays is available from Sojourners: www.sojo.net.

Hunger for the Word: Lectionary Reflections on Food and Justice (Year A), edited by Larry Holla. This resource from Bread for the World—www.bread.org—uses both the Roman Catholic Lectionary for Mass and the Revised Common Lectionary. Resources for Years B and C will be published in the future.
And did not Jesus sing a song that night
When utmost evil strove against the light?
Then let us sing, for whom he won the fight:
Alleluia, alleluia, alleluia.¹

Nebuchadnezzar's face became livid with utter
rage against Shadrach, Meshach, and Abednego.
He ordered the furnace to be heated seven times
more than usual and had some of the strongest
men in his army bind Shadrach, Meshach, and
Abednego and cast them into the white-hot
furnace. . . . They walked about in the flames,
singing to God and blessing the Lord. "Blessed
are you, and praiseworthy, O Lord, the God of our
fathers, and glorious forever is your name" (Dan.
3:18–26 passim).

In Dead Man Walking, Sister Helen Prejean writes of
the final hours of the young murderer with whom
she has stood through the time leading up to his
execution. She has arranged for a small prayer ser-
vice, and only the priest, she, and the prisoner—Pat
Sonnier—are present. It is the day preceding his sched-
uled execution.

The old priest arrives around three o'clock for the prayer
service . . . I suggest a plan to him for the prayer service
and he nods his head in agreement.

I turn on the audiotaped hymn:

If you cross the barren desert
You shall not die of thirst . . .
Be not afraid, I go before you always . . .
If you stand before the fires of hell
And death is at your side . . .
Be not afraid.

The harmony of the young Jesuits is sweet and close,
a song that promises strength for difficult journeys. Pat's
head is lowered, his ear cocked close to the metal door,
intent on every word.

Rory Cooney is a songwriter and director of music and
liturgy at St. Anne Catholic Community in Barrington,
Illinois, where he lives with his wife, Theresa Donohoo, and
their son Desi. This article is © 2005 by Rory Cooney.

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anointed walls of our churches and multi-purpose build-
ing?

As I start this article, I suppose that I wanted to have
grand aspirations about this. I don’t mean hearing Catho-
lic liturgical songs on mainstream radio stations, like
some of us heard Judy Collins sing “Amazing Grace” or
Cat Stevens sing “Morning Has Broken” in our young
years. (We did, however, recently hear Phantom of the
Opera star Michael Crawford record an arrangement of
“On Eagle’s Wings.”) But I wanted to discover stories of
people singing our newer repertoire (meaning, from the
past forty years or so) in public and important ways.

Coming in the Doors

There is a long history of church music entering the
world outside the church, and I’ll confine myself to a few
examples of the kind of music we’re trying to focus on,
music of peace and justice. In Parting the Waters, the
Pulitzer Prize-winning book about America during the
ministry of Dr. Martin Luther King, Jr., Taylor Branch tells
the story of events surrounding the integration of Ole
Miss and Doctor King’s Southern Christian Leadership
Conference convention in Birmingham in 1962. During
the closing announcements at that convention, a self-
professed Nazi walked to the stage and punched Doctor
King on the cheek. King staggered backward, and the
three hundred or so attendees in the crowd were stunned.
The man pressed the attack, hitting King again and again.
People felt “physically jolted by the force of the violence—
from both the attack on King and the flash of hatred
through the auditorium. . . . After being knocked back-
ward by one of the last blows, King turned to face him
while dropping his hands.” While the other dignitaries
surged toward the attacker, King shouted, “Don’t touch
him! Don’t touch him. We have to pray for him.” A circle
of protection enclosed the attacker from reprisal, and
King spoke to him quietly. “A hastily organized quartet of
singers moved to the microphone to hold off the crowd,
singing ‘I Want Jesus to Walk with Me’ and the somber
slave spiritual ‘Steal Away to Jesus.’ James Bevel inter-
rupted to say this was no funeral—Dr. King was all right
and they had weathered a stern test of non-violence. . . . He
started them off in a rendition of ‘I’m on My Way to
Freedom Land,’ which gathered volume until the audito-
rium shook.”

In The Children, David Halberstam describes the meta-
morphosis of “an old black church song” called “I’ll Be All
Right Some Day” in the crucible of the civil rights move-
ment in Nashville in 1960:

Invited to lead a song at a demonstration, a white folk singer by the name of Guy
Carawan sang “I Shall Overcome,” using a lyric that had become politicized during a strike of black women in the
mid-1940s in Charleston.

From the start, their singing had been a critical part of
their demonstrations. When they had been arrested, they
had instantly become the jail choir, and that had not only
given them strength, it had helped bond them together.

. . . On this particular day, their music was to become even
more important. “We shall overcome,” Guy Carawan
began to sing as he picked his guitar. “We shall overcome
some day.” Some of the leaders . . . who had already heard
the song took it up immediately . . . . It was perfect for the
movement; its words, its chorus, above all its faith seemed
to reflect their determination and resonate to their pur-
pose perfectly . . . . Others who had heard it before but had
not sung it during a demonstration took it up. Suddenly
the sound seemed to sweep across the courthouse square.

It was a modern spiritual which seemed to have its roots
in the ages. . . . It was easy to sing . . . it was religious and
gentle, but its force and power were not to be underesti-
mated . . . . It was an important moment: the students now
had their anthem.

What a journey “We Shall Overcome” has had, from
church song to folk song and back to church song. Just
hearing the strains of the song evokes a time, a movement,
and it inspires a new hope in us and in people all over the
world. One independent journal reported recently: “Thou-
sands marched through Guyana’s capital on [March] 20,

demanding the government order an independent investi-
gation into claims of a state-sponsored hit squad blamed
for more than 40 killings in the past year . . . . Shouting anti-
government slogans and singing hymns like ‘We Shall
Overcome,’ more than 3,000 protesters converged at a
rally near President Bharrat Jagdeo’s office in George-
town.” This folk hymn continues to serve the church both
inside and outside the walls of worship.

There’s also a history of music outside the church being
“baptized” and coming in with the people. This drives
purists crazy, but it’s an engine driven by two pistons:
One is a need for something that doesn’t exist inside the
building already, and the other is the participation in the
living faith of people that belongs to some non-ecclesially
born songs. Most of us who have been in this ministry
from the beginning can remember some pieces like this:
the use of “Day by Day” from Godspell in the mid 1970s
(the text of which, after all, is the prayer of St. Richard of

Perhaps the most famous and enduring
example of the baptism of a non-liturgical
song is this one.

Chichester and appears in hymnals with other melodies,
like many of the Godspell songs) and the foray of folk
songs, work songs, and protest songs into liturgies when
there wasn’t an adequate vernacular with which we could
blend our voices at worship. Most of that is past now, but
I still notice, in more informal, quasi-domestic

gatherings for Eucharist, that some analogous non-liturgical music
finds its way into worship.

Perhaps the most famous and enduring example of the
baptism of a non-liturgical song is this one. Sy Miller tells
this story of how a song he and his wife, Jill Jackson, wrote

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for a summer camp took flight:

One summer evening in 1955, a group of 180 teenagers of all races and religions, meeting at a workshop high in the California mountains, looked to the sky and sang a song of peace. They felt that singing the song, with its simple basic sentiment—"Let there be peace on earth and let it begin with me"—helped to create a climate for world peace and understanding. When they came down from the mountain, these inspired young people brought the song with them and started sharing it. And, as though on wings, "Let There Be Peace on Earth" began an amazing journey around the globe.

Now in dozens of hymnals, "Let There Be Peace on Earth" started as a camp song and has been recorded by artists as diverse as Liberace, Mahalia Jackson, and Vince Gill.

Slipping into Disuse

 Barely two generations later, we seem to live in a different world. People don’t sing much apart from those ritual times when we’re expected to sing: the seventh inning stretch at a Cubs game, for example, or around the table at our child’s birthday. Even that practice is slipping into disuse, isn’t it, as anyone knows who has gone to one of those annoying restaurants where the "waitstaff" comes out singing some ill-conceived substitute for the copyrighted "Happy Birthday"—a substitute that comes out sounding like an atonal, arrhythmic rap that is painful to hear. David Koyzis, professor of political science at Redeemer University College in Ancaster, Ontario, wonders whether the "ubiquitous presence of commercial (i.e., recorded) popular music" during the past century or so may not be having an effect on folk singing and "folks singing," just the kind of public singing I’m wondering about. He writes:

For North Americans, music is no longer something that springs from the heart of a community’s lived experience. For those making the music, it is often seen as little more than an expression of the individual’s ego—driven in large measure, of course, by the profit motive. Aesthetic criteria, if there are any, would seem to be beside the point. For the rest of us, music has become a commodity, available, like everything else, for purchase on the open market.

A teacher, commenting on that article, refers to a substantial body of professional literature which demonstrates that the decline in the ability to sing (people who say, “I can’t sing”) is directly attributable to the rise in "recording technology and sound amplification." Singing is a learned behavior and skill, and as children experience their parents singing less, they tend to sing less themselves.

More than a century ago, at the dawn of recording technology and amplification, Gilbert Keith Chesterton bemoaned the lack of singing in industrial society in a
quirky essay called “The Little Birds Who Won’t Sing.” Wondering aloud, after he saw medieval engravings of workers in various walks of life singing, why bankers and postal workers don’t sing while they work, Chesterton concocts a few work songs for them and suggests they give them a try. When he’s turned away in his various attempts to market his idea, he muses:

There is something spiritually suffocating about our life; not about our laws merely, but about our life. Bank-clerks are without songs, not because they are poor, but because they are sad. Sailors are much poorer. As I passed homeward I passed a little tin building of some religious sort, which was shaken with shouting as a trumpet is torn with its own tongue. THEY were singing anyhow; and I had for an instant a fancy I had often had before: that with us the super-human is the only place where you can find the human.

Human nature is hunted and has fled into sanctuary.9

And yet, “singing is normal when people have something to sing about”10 has almost become an axiom in our trade. “People in love makes signs of love,”11 we are told. American Catholic communal singing, at least in the liturgical context, is more vibrant than ever. But our newer repertoire hasn’t really had much time to become heart music, and we’re still searching out our identity as Christians in the modern world. Our Scripture and ritual books are Eurocentric, anthropocentric, largely pre-Co-

Our newer repertoire hasn’t really had much time to become heart music, and we’re still searching out our identity as Christians in the modern world.

pernamic and pre-industrial. There is little public discussion or even formal acknowledgment of the theological or moral significance of advances in physics, biology, anthropology, psychology, or even philosophy. On the other hand, assemblies are increasingly educated in these areas and increasingly unable to integrate their experience in their work life and home life with the world of the Gospel. There is a great sense in which we are at sea, and perhaps our ritual time together, with its singing, affirms a simple truth that may strengthen our endeavor to reconcile the worlds of modern life and the Gospel: We can announce the rule of God if we stay together, assured that the God of these ancient Scriptures is the God of m-theory and the genome.

Getting the Song Inside

Anyway, it occurs to me that I am, to some extent, examining the wrong end of the horse, “looking for love in all the wrong places.” Maybe it’s not the song getting outside, it’s the song getting inside that matters. What happens to people who sing the songs is what matters. So I asked people what they thought, and I looked at what is happening in my parish. There are hugely generous social ministries at St. Anne that begin with family-based projects by young children, continue through a van-based soup ministry by our teens, and go on to a thrift shop staffed by parish volunteers, an annual garage sale that raises about $100,000 for Project Hope (our main social outreach ministry), and an ongoing relationship with a Chicago parish and a food pantry. My own family was the recipient of two weeks worth of extraordinary generosity, including huge meals for six delivered every other night for the two weeks preceding Christmas, while I was recuperating from surgery and my wife was caring for me. And this was not an isolated act but one coordinated by our Women’s Club that has been repeated many times for others.

And there are the stories of the songs themselves going beyond the walls of the church and into the domestic church. Some of them are small and local, as when the dad of the Kidchoir third grader wrote to me: “After the tree lighting ceremony (with John Bell) we often, in our house, say ‘oh yes I know, oh yes I know,’ when a simple ‘yes’ will do. Further, we still sing ‘oh happy day’ to capture the excitement of last year’s Easter ceremony.” Some of the stories are more far-reaching, even global, as pilgrim and choir member Diane writes:

The most profound experience I can recall was in 2002 in the rural town of Citeje, three hours from Mexico City. Our group spent the day planting trees to prevent erosion and painting their church. We were welcomed by the mayor and local residents who danced and sang for us. Later, after they served us lunch, I played “Lord, When You Came” (“Pescador de Hombres”) on guitar and we sang it in Spanish. All the people knew this song and joined in. Some of the men played their guitars along with me. It was awesome! We felt like one big family united in our faith and the music.

Then there’s the longer letter I had from Phyllis, one of our bereavement ministers who recently had lost her own

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husband. Getting a note like this makes me remember why we do the work we do, and it makes me glad for the call that brought me to it and strengthens me in it daily. Her italicized references are to the text of “Covenant Hymn,” a song by Gary Daigle and myself that is part of our liturgical repertoire at St. Anne:

I told you several years ago that I thought Covenant Hymn was the most beautiful love song ever written. It is a song about love, commitment, the uncertainties of life, the challenges of a relationship and finally the acceptance of death. And life after death.

Cliff experienced a great deal of pain during his last months. When the pain medications weren’t working effectively during those hours, we would pray and sing and sometimes cry. But we always got through the dark night.

I came to see everything as part of our journey, part of God’s plan for us... At one point, I moved into the hospital with Cliff. Wherever you live is my home. And the so the journey continued, and mountains before us were vast.

While at home after the amputation, Cliff lost his balance when trying to get off the couch. I’ll raise you from where you have fallen.

And then suddenly everything started to fall apart. I had to call 911 and he was readmitted to the hospital... I knew we were at the end. When I was sure that we had done all we could medically for Cliff, I said we would take him home. Your fears and your doubts I will calm. He hated hospitals. I knew, however, that he only had a few days left.

But he seemed to be afraid to let go. I tried to think about what his fears and doubts might be. I talked to him about those things. Even though he was no longer talking and seemed to be asleep, he clearly understood what I had said. There was less tension in his body, and he was breathing more easily. Later that day, our youngest daughter and I were with him, she on one side of the bed and I on the other. We talked to him as he went home. Wherever you die, I will be there. He was so peaceful, with a little smile on his face and then he was gone.

As I said, the Covenant Hymn was my daily prayer, my daily promise, my focus but also my map for the journey.

From the Heart

Several of the great songs of Scripture, while we know them to have been liturgical, seem to arise out of the hearts of their “singers” in moments far from temple and liturgy. Miriam’s great “Canticle at the Sea,” the later Miriam’s “Magnificat,” the song of the Three Young Men from the book of Daniel cited at the beginning of this article: These are sung at times and in places not associated with the temple cult. The psalms are on the lips of Jesus as he makes his exodus and hands over the spirit to the Church. Yet all of these songs have their origin in the community, in the cultic worship of the people of God. Perhaps for us, too, when the need will arise, whether on the shore of some liberation, or in the bedroom of decision or revelation, or in the fiery Abu Ghraib of some modern Nebuchadnezzar, the music of our own worship—the songs and psalms of our modern prayer—will carry us together through doubt, fire, and sea. We musicians have both to teach people to sing and to teach them the songs. After that, it will be Christ who will give us words in the time of need. It will be the Spirit who will say, “Sing!” And the Church, God willing, will sing.

Notes

5. In an interview, Pete Seeger once recalled singing “We Shall Overcome” for Doctor King in 1957 or 1958. In the interdependent world of folk singing, it is entirely possible that Carawan had learned the song from Seeger. Branch, however, makes no mention of this.
6. Asheville Global Report, #309 (Dec 16–22, 2004); www.agnews.org
7. From the Jan-Lee music website, copyright owners; www.jan-lemusic.com/history.htm
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Music is one of our most powerful means of expression. From the dawn of human history we have used music for our entertainment but also for more practical purposes: to worship God, to relate our histories and myths, and to convey our values.

Jesus’ followers are not meant to live and work alone. As Romans 12:5 states, we make up a living community, one body whose head is Jesus Christ. These words are reflected in the popular hymn “To Be Your Bread,” written by David Haas:

To be your bread now,  
Be your wine now,  
Lord, come and change us  
To be a sign of your love.  
Blest and broken,  
Poured and flowing,  
Gift that you gave us,  
To be your body once again.¹

The Eucharist is love broken and given, love poured out and flowing. We are to be that bread, that wine, that love for others. Eucharist calls us to “break” ourselves, as Christ did, in the service of others. We are to be Christ’s body once again. Can we be that body, acting for justice? Can we use our gifts to be peacemakers?

Lifting our voices to God shapes basic attitudes, affections, and ways of regarding God, our neighbors, and us. How do you feel gratitude, trust, sadness, joy, and hope knit into your body by music? How do songs become integral parts of the theology by which you live?

How do songs become integral parts of the theology by which you live?

Have you ever sung “Here I Am, Lord” written by Dan Schutte? The refrain reflects the listener’s heartfelt thoughts:

Here I am, Lord. Is it I, Lord?  
I have heard you calling in the night.  
I will go, Lord, if you lead me,  
I will hold your people in my heart.²

Or have you sung “Whatever You Do,” written by Willard F. Jabusch? The refrain in this hymn states: “Whatever you do to the least of my people, that you do unto me.”³

Catholics have always been great believers and workers in the area of social justice, doing everything possible to ensure justice for all and equality for all. We have many messages reflected at and directed to us daily, and many of these messages encourage us to act in our individual interest and even against justice. We must do what we can to make sure that the messages that our children receive have a positive note and encourage social justice: They must teach children to do as Jesus would do (WWJD?), which, in Catholic moral theology, means applying the lessons of Scripture and tradition to the current situation.

Our actions and reactions as adult Catholic Christians are one way to send these messages, but music educators in a Catholic setting have an added advantage: We can direct our messages through song. Think of all of the music our young people listen to today: They are constantly being influenced by the songs they hear and sing. It is our responsibility to influence them in the way that Jesus would influence them, teaching them to live peacefully, care for others, and be concerned for the welfare of others. Faithful to the Catholic Church, we strive to form disciples who serve God and others with justice, respect, and charity.

As part of our music lessons, we can influence our youth through hymns that express the message of justice and peace. Here are just a few of the many hymns and songs that express our care and work for justice and peace:

- All Who Love and Serve Your City
- Anthem
- Bread for the World
- Canticle of the Turning
- Change Our Hearts
- God Has Chosen Me
- Help Us Accept Each Other
- Jerusalem, My Destiny
- Night of Silence
- No Greater Love
- Psalm 15: They Who Do Justice
- Psalm 34: The Cry of the Poor
- Psalm 68: You Have Made a Home for the Poor
- Take Christ to the World
- The Harvest of Justice
- They’ll Know We Are Christians
- What Shall I Give
- Whatever You Do
- Who Will Speak

A song can inspire everyone, especially young people filled with enthusiasm and dedication. We have to help them embrace and learn the meaning of the message: “You shall love the Lord your God with all your heart and with all your soul and with all your mind, and with all your strength… You shall love your neighbor as you love yourself” (Mark 12:30–31). The songs that we teach our young people to leave a mark—the mark of faith and love—the love of our Lord. After all, Pope Paul VI said: “If you want peace, work for justice. If you want justice, teach love.”

We have to emphasize to our young people that we are the hands and feet and the voice of Jesus. Let our songs sing out this message wholeheartedly, and let us reflect their words in our actions: “Whatever you do to the least of my people, that you do unto me.”

Notes

Choral Recitative

The following items are available from World Library Publications.

Sing the Kingdom. Robert Schaefer. SATB, cantor, congregation, keyboard. 008733, $1.25. The text by Alan Hommerding contains six verses with refrain. The first four may be used for gathering, the last two for sending out. The melody is a simple chant-like tune. Alternations between cantor and congregation may be arranged which will result in a dialogic relationship as well as produce effective textural contrasts.

In Christ There Is No East or West. Arr. Noël Goemanne. SAB, descant, congregation, keyboard. 8738, $1.25. This concertato on McKee, the tune for this traditional African American spiritual, begins with a short introduction. The second and third verses are for choir alone, a cappella, with the third verse in the subdominant. Following a short instrumental interlude, the final verse is to be sung by everyone; it includes a descant.

God, We Praise You. Arr. Charles Thatch-er. Two-part choir, congregation, brass quartet, organ. 8671, $1.90. This concertato on Netterton has a more elaborate introduction and instrumental interlude between the second and third verse and the third and final verse than the Goemanne arrangement reviewed above. In this case also, the third verse is transposed one whole step lower. The brass—two trumpets, two trombones—is arranged to be quite powerful and effective.

God, Who at the Font Once Named Us. Arr. Richard Proulx. Two-part choir, descant, congregation, organ. 8682, $1.40. In this five-verse concertato on Porsell there are interludes between verses three, four, and five. Here is a grand entrance hymn whose text begins with baptism and concludes with “Triune God, to you be praise!”

I Know That My Redeemer Lives. Michael Bogdan. Cantor, congregation, organ. 5214, $1.00. This is one of the options for the “song of farewell” in the Order of Christian Funerals. While the cantor alternates with the congregation all are wonderfully integrated into a continuous musical flow. The simplicity of this work creates its beauty and emotional impact.

Glory to God. W. Clifford Petty. SATB, soloist, congregation, guitar, keyboard. 1217, $1.25. This Gospel-style work is rhythmically complex. The virtuoso piano part will require a really good player. The congregation sings a refrain.

African Glory to God. Enoch SonlonGa. SATB, descant, congregation, percussion. 7262, $1.40. The vocal parts of this work are rhythmically straightforward and pose little in the way of performance difficulty. But what enlivens this work are the percussion instruments, which are essential to the character of this piece. The congregation sings the refrain, while the choir sings the verses and the Amen.

Where Charity and Love Prevail. Paul Benoit, oss, arr. Ian Vermulst. SATB, organ. 1135, $1.40. Paul Benoit’s music has been in common use for more than half a century. His music uses chant melodies or melodies that are written in chant style with a harmonic idiom that is appropriately linear and modal. The organ part in this work is quite independent of the vocal lines. There is a variety of vocal textures from verse to verse.

Sweet Sacrament. Arr. William Ferris. SATB, cantor, congregation. 5249, $1.25. The congregation sings the refrain of the hymn whose first verse begins “Jesus, my Lord, my God, my all.” The three verses, written for a cappella choir, may actually be performed in many different ways—accompanied, unaccompanied, by cantor, by choir, and so on. Optional violin, flute, and keyboard parts are included.

James Callahan

The following compositions by Leo C. Nestor are published by E. C. Schirmer Music Company.

Let Us Break Bread Together. Arr. Leo C. Nestor. Baritone solo, SATB, organ. 5983, $2.50. With outstanding musical craft, Dr. Nestor has given the better-than-average choir a warm, effective, and challenging setting of this much-beloved African American spiritual. The requisite solo baritone will need high Fs and G to carry the dramatic text effectively. The choral setting is elegant and has a supportive organ accompaniment. The brief organ introduction and interludes add poetic definition and color. Ideal for a sacred concert.

Were You There? Arr. Leo C. Nestor. Soprano solo, SATB, organ. 5984, $2.25. Choral conductors looking for “something new” should give serious consideration to Leo Nestor’s dramatic setting of “Were You There?” With organ introduction and three brief interludes, the choral writing is not only supportive but also colorful when accompanying the soprano solo. The occasional divisi moments add depth and body to the musical architecture. The solo soprano needs good definition for the tessitura moments in measures 118-123, including a vibrant high C! Sopranos and tenors need effective high Gs and A-flats just as a matter of course for the exciting choral writing. This is a setting for excellent choirs, an exciting soloist, a deft and effective organ accompanist, and a conductor who delights in a musical challenge. A good choice for a Lenten or Passiontide concert.

How Firm a Foundation. Arr. Leo C. Nestor. SATB, organ. 6062, $2.50. With the next two pieces, this composition is part of An American Triptych. In his program notes, Dr. Nestor states that he and Dr. Edward Moore, minister of music at National City Christian Church in Washington, DC, “chose the three hymns of this set with a mind to service, hymn festival, and concert performance.” This
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Jerry Galipeau is Worship Resources Editor at World Library Publications. Before coming to WLP, he served for fifteen years as Director of Liturgy and Music at parishes in Florida and Illinois. Past chair of the Board of Directors of the North American Forum on the Catechumenate, Jerry is a frequent team member for Forum’s institutes. He presents workshops nationally and internationally on the Rite of Christian Initiation of Adults, liturgical spirituality, ritual music, and adult spiritual formation. He is a published author, composer, and recording artist who has written articles for Liturgical Singer, Pastoral Music, Catechumenate, Today’s Parish, and Church magazines, among others. He earned a Doctor of Ministry degree with a concentration in liturgical studies from Catholic Theological Union at Chicago in 1999.

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wonderfully grand arrangement of “How Firm a Foundation,” a hymn of faith and courage, is for a very good mixed choir capable of divisi as a matter of course, whose singers can reach the outer ranges of their voices comfortably. The accompanist will need fleet fingers, an ear for registration colors, and a sense of rhythmic intensity. Verse one is set for full SATB. Verse two features three-part divisi (SSA) descant throughout, with the tenors and basses carrying the melody. Verse three moves judiciously and cautiously into G minor for the solo mezzo-soprano (measures 65–75), who sings over flutes and strings with celestes. Verse four stays in the parallel minor until a strongly forged sixteen-measure interlude leads back to G major for the final verse with its soaring soprano descant, divisi in three (SSA), and an organ sempre ff accompaniment led by a big solo reed in the final proclamation: “I’ll never forsake.” Sturdy, strong, moving, and—best of all—exciting, this concert setting would fit many a festival of faith as its musical crown.

How Can I Keep from Singing? Arr. Leo C. Nestor. SATB, organ. 6063, $2.25. This second piece in An American Triptych moves to a quiet and more serene atmosphere than that evoked in “How Firm a Foundation”—an atmosphere characteristic of Quaker songs. Its thirteen-measure introduction serves later as a bridge from verse to verse. This arrangement is well constructed, so that each voice part is within comfortable ranges. The colorful organ score speaks for itself throughout. The warm and fluid introduction leads into a straightforward setting of verse one that is scored for sopranos and altos in unison, thus setting the musical stage and the appropriate atmosphere. Verse two resounds with a well-wrought soprano descant over solid choral vocal punctuations supported by an independent organ accompaniment. The a cappella third verse is ushered in with five measures of lyrically placed choral “ahs” that segue to a recall of the opening organ introduction. A big and rich fourth verse, decorated with a rousing descant and a varied accompaniment, drives home the text: “No storm can shake my inmost calm.” Everything then subsides to a repeated “How can I keep from singing?” which gets softer and softer until it reaches the final “singing” in measure 101—held for a long, quieting, and effective twenty-three counts.

Come, Thou Font of Every Blessing. Arr. Leo C. Nestor. SATB, organ. 6064, $2.50. Using John Lowry’s well-known tune NETTLETON as a musical foil for this third composition in An American Triptych, Nestor offers a majestic and exciting arrangement that would be an elegant choice as a choral recessional or as a fitting concert selection. With a free organ part throughout that needs an excellent organist who can quickly make the necessary registration changes required, this composition begins with a thirteen-measure allegretto festivo introduction that sweeps the choir into the impressive and well-punctuated first verse. Verse two is set for sopranos and altos singing against the piquant Solo Flute 8 and 2 2/3 organ decoration. Once again, as part of this piece’s musical palette, the pedal part punctuates this verse. The a cappella third verse offers a mood of simplicity and restraint and builds to a mighty conclusion with the solo reeds having an extended interlude. The fourth verse is resplendent both for choir and organ and is developed by the multiple SSA divisi leading the way. The concluding eleven measures of Great Amen! ask for the full power of choir and organ ending with a grand burst of sound. Truly a feast of sound and beauty!

James M. Burns

Books

Lost in Wonder


So much of life seems designed to distract us: the busyness of tasks or the boredom of routine, the stress of expectations or the lethargy we feel from a lack of direction. We know somehow that life is meant to be simpler and fuller and “deeper,” and it would be, we think, if only we would give ourselves a break, a breathing space to be in touch with the interior life we too often and too easily ignore.

In Lost in Wonder, Esther de Waal invites us to step aside and inside in order to find that sense of “deeper” within ourselves. The gift of space, she reminds us, is not a luxury but a necessity. De Waal uses the everyday circumstances of
our lives—the restrictions and frustrations as well as the gifts and opportunities—as our own way to God. By teaching us how to be attentive to all the seemingly small and insignificant things, she shows how they become windows through which the light of Christ can shine to dispel darkness, illuminate our understanding, and speak to our deepest needs. As we recover the gift of childlike wonder, we begin to see that spiritual fruitfulness does not depend on our anxious performance but is a gift we may receive freely.

Esther de Waal, a popular writer in the field of spirituality, lives close to the border between England and Wales. She has returned to the countryside where she grew up because a sense of place has always been important to her. After studies in Cambridge, de Waal became the first research student in the newly founded Department of Local History at Leicester. It was those buildings and that landscape that originally encouraged her to explore the Benedictine, Cistercian, and Celtic traditions. Today, her first interests are her garden and her increasing number of grandchildren. She also finds time to write, participate in retreats, and travel.

The message of this book mirrors Christ’s very simple invitation to “come and see” (John 1:39). Still, the more we read here—in chapters titled “Seeing with the Inner Eye,” “Silence,” “Attention/Walking in Awareness,” “Change,” “Dark and Light,” “Mystery,” and “Gift”—the more we understand that invitation not just in our heads but in our hearts. How easily the lens with which we view the world can become dull and lifeless unless we take time—make time—to adjust the focus and pattern of our lives. We do that through prayer that is open to change, through silence that invites mystery, and through trust that embraces the letting go. We also learn from the poet Rilke to live the questions now even as we continue to live into the answers.

Selections from the psalms and from a variety of spiritual writers and poets encourage prayerful reflection on each chapter of this nurturing text. Can we recognize the movement within us, or are we too easily lulled into complacency by the constant drumbeat of a world that holds out material goods as “must-haves” and status seeking as a way of life? Are we willing to let go of expectations and allow ourselves to be drawn uncluttered into the presence and awareness of God? In spite of all the demands, distractions, and difficulties that may besiege our time, do we value an inner life which, at its center, knows the gift of stillness?

The relationship of the inner and outer life, de Waal reminds us, depends on the integration of both in prayer. Prayer is the glue that holds all of life in place, sheds light on all our choices, and brings perspective to all our living. Attentiveness to the inner life is as simple and as basic as breathing in and breathing out. Perhaps Thomas Merton said it best: “What I do is live. How I pray is breathe.”

Much of this book is about the sense of awe we experience in the midst of daily life. It is about the art of seeing and the recovery of an inner vision. It is about being content with the mystery of this God forming the pattern that is the tapestry of our lives.

In the spiritual journey, we celebrate the marriage of simplicity and insight. When that happens, we rejoice that what is familiar in our experience begins to sound fresh once again. Esther de Waal’s Lost in Wonder is a gift of wisdom that we will want to re-visit from time to time, an age-old truth in an ever new invitation: “Come and see.”

Kathleen Cour, ce

The Didache


Aaron Milavec has turned one of the earliest documents of the liturgy into a fanciful mess. In his book The Didache: Text, Translation, Analysis and Commentary, he painstakingly reconstructs a Greek text, boasts the ability to recite it from memory, translates it, but then imports strange ideas about what it all means.

The problems stem from his conviction that the Didache builds a case from start to finish, like the flow charts he appends to his book. The author is not critical enough about lacunae in the Didache, which he fills with imaginative details.

More probably, the Didache is a collection of strains of thought. It explains how to live as a disciple of Jesus, how to baptize and celebrate the Eucharist, and how to wait for the coming of Christ. It is one of the earliest sources of catechesis, liturgy, morality, and the law of the church. Scholars typically conclude that it was composed in Syria or Egypt by the turn of the second century. But Milavec believes the Didache predates the Gospels, setting it at the mid-first century. He never says where it came from. This keeps one from comparing his interpretation with information from geographically related sources.

Milavec contends that the Didache presents a unified theme in five parts: a training program in the Way of Life; regulations for eating, baptizing, fasting, praying; regulations for hospitality/test (page sixty-seven)—even though prayer texts were written and handed down throughout the entire Christian era, and that the Didache’s subsequent references to the Eucharist are
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distinct from the baptismal Eucharist.

Milavec frequently refers the reader to his thousand-page commentary on the Didache, but this book does not adequately support these claims.

It does not help that Milavec’s own book contains editorial inaccuracies. The table of contents tells more about the appendix than about the commentary that makes up the heart of the book. It also includes a heading for the translation that does not appear in the body of the book. The translation of the short title of the Didache appears differently on pages two and forty. Page forty-one refers the reader to the words “the Lord” in section 9:3, where one finds “Jesus” instead. When a single Greek word requires two words in English, the translation separates the English words with an underscore, but this device is abandoned for the expression “good news.”

Milavec says the Didache “holds the secret of how and why Jesus . . . went on to attract and convert the world” (page thirty-nine). But one will understand that better by reading the Gospel.

A Greek-English side-by-side analytical translation of the Didache is always a welcome sight. This one would have been helped by a more careful commentary.

Paul Turner

Written Text Becomes Living Word


Several years ago, Andrew Greeley suggested that American Catholics, tired of numerous hassles and controversies “and, above all, poor liturgy and bad homilies,” were in need of a revival (America, April 10, 1999). According to Greeley, “the secret of a revival . . . [would be] good preaching,” that was parish-centered, focused on “the core beliefs of Christianity,” and “it would have to be excellent.” While Father Greeley considered his suggestion “utopian,” there are teachers and scholars who do not. They are working diligently to bring about this much needed revival by encouraging and educating preachers who strive for that excellence.

Like Greeley, Stephen DeLeers, who teaches at St. Francis Seminary in Milwaukee, believes that not only does the Roman Catholic Church deserve a revival of good preaching, but this Church also has much to offer all Christians in preaching God’s Word. He believes that the theological and liturgical insights of the Second Vatican Council and subsequent scholarship have made significant contributions to the contemporary homiletical conversation. Unfortunately, these insights have not always moved beyond the Catholic community and therefore, in addition to improving preaching in the Catholic Church, DeLeers hopes that this book will acquaint the wider church with the contemporary Catholic understanding of preaching.

The book is divided into three sections. The first section is a review of the historical context and documents. Section two is an examination of the five characteristics of a Roman Catholic vision of the homily. And the third section describes the process of writing a homily that incorporates those characteristics.

In the opening chapters, DeLeers reviews the understandings of the homily in the period between the European Reformation and the Second Vatican Council. In reaction to the Protestant approach to preaching, Catholic preachers came to see the homily as an occasion for preaching on doctrine and morality rather than

as an opportunity to engage the scriptural texts. This understanding was altered drastically by the actions of the Council, which described the Scriptures as being of “the greatest importance in the celebration of the liturgy.” DeLeers does an excellent job of reviewing the major documents as well as drawing forth from the documents the developing vision of preaching.

The central and principal section of the book is devoted to an examination of that vision. Five major themes have developed into the contemporary Catholic vision of Sunday preaching, according to DeLeers. They are described by the adjectives personal, liturgical, inculturated, clarifying, and actualizing. The homily must be a “personal word.” It must be prepared by a person of faith who has met the risen Lord and who wishes to share that experience. The preacher must take responsibility for preparing homilies carefully and thoughtfully. Homilies are also liturgical. Not only should they be an important part of worship, but they are also, in themselves, worship: bringing the people of God into the presence of God. Preaching is inculturated, written for a particular group of people at a particular time. Each community has its way of speaking; its own way of understanding; its own values, joys, and fears. It is the responsibility of the preacher to know those people and to speak in a way that will be understood by them. Preachers are challenged to know their people but also to prepare a sermon that is clear and focused. The homily must be a clarifying word that “makes a central point clearly.” And finally, it is an actualizing word. Preaching is more than exegesis and commentary; the homily “is itself a living word, capable of bearing the saving presence of Christ himself.” Through the Scriptures and the homily God continues to encounter and to speak to the people who have received the divine love and have been saved. The homily brings the congregation into the living presence of God.

In the final section of the book, DeLeers turns from theory to praxis. How does one go about preparing a sermon that is personal and liturgical? What does it look like when the preacher attends to the culture of the congregation and prepares the “living Word” of God for the people of God? In step-by-step fashion, the author takes the preacher through the process that will help to prepare a clear, lively, faithful sermon. I especially
like his final chapter, “Ten Suggestions for Becoming a Better Preacher.” Attentiveness to his suggestions will help preachers go a long way toward becoming the excellent preachers that are needed in today’s Church.

I appreciate Dr. DeLeers’ efforts to bridge the Catholic-Protestant gap. While this is happening more and more on a personal level, more scholarship is needed to present the insights developed on one side of the gap to the people on the other side, and he does this in a readable fashion. I would suggest, however, that in spite of his commendable objective, the book will be most accessible to the Catholic reader. Nevertheless, Dr. DeLeers has “practiced what he preaches” and offers preachers a book that is personal, inculturated, clear, and, I hope, one that will activate the reader to prepare sermons that are, indeed, the “living Word of God.”

Lucy Lind Hogan

Lay Leaders of Worship

A Practical and Spiritual Guide.

In this engaging and very readable book, Kathleen Brown has created precisely the formation guide that she urges Church leadership to offer. She writes: “Dioceses and parishes need to provide opportunities for the formation of lay ministers who are eager to meet the needs of their communities and eager to do that well. That formation needs to go beyond rubrics and skills and take a holistic approach to the needs and growth of ministers.” Lay Leaders of Worship is a brief but substantial book that does just that and does it well.

Brown’s holistic formation approach involves a brief introduction which addresses the identity of the lay leader in a contemporary and compelling way; engages the reader in a solid presentation on the lay leader’s authority, spirituality, relationship, and skills (Part One); provides practical wisdom about adult faith formation (Part Two); and concludes with a bibliography that selects the best of recent works as well as classics by Robert Hovda, Eugene Walsh, and Gabe Huck.

Brown’s obvious love for the ministry of lay presiding and for those who embody it is immediately evident in her writing, as is her profound articulation of what this ministry means. With every page the reader encounters genuine insights into the implications for living this ministry and for being transformed by it. This is a wise and wonderful book for those currently offering public ministry in the Church and for anyone discerning such service in the future. It is valuable reading also for anyone discouraged or disheartened in this ministry and, I suggest, for all pastors and presiders, lay and ordained.

Brown weaves into each chapter three unique sources of insight that are worth noting: the writings of St. Francis de Sales (pastor and spiritual guide), recent Church documents (from Lumen Gentium and Fulfilled in Your Hearing to The Code of Canon Law), and—particularly powerful—quotations from lay ministers who reflect on their identity and on the pluriiform experiences of transformation through presiding at worship. Some comments on each of these three elements are in order.

First, Brown’s incorporation of Salesian spiritual guidance is apt because it underscores her focus on the genuine spiritual growth and the calls to conversion which abound in ministerial situations. For example, she uses Francis de Sales’ description of music as “harmonious discord” to illustrate the need for collaboration in ministry: unity through diversity, particularly in liturgy. The well-chosen Salesian reflections serve as “an introduction to the devout life” for spiritual leaders in the parish setting.

Second, her skill in selecting key quotes from Church documents assists the reader in identifying current pastoral challenges and their implications for parish life. And Brown does not hesitate to name many of the unresolved issues in our midst. For example, she follows an important quote from Sunday Celebrations in the Absence of a Priest with critical questions: “What is the relationship of a lay leader of prayer to the community he or she serves, aside from presiding? Is there a pastoral relationship out of which the presiding role flows?” Brown then offers her conviction that “lay presiders are not a stopgap solution to a temporary need but a gift to the Church for the long term.”

Third, the book is truly enhanced by the quotations from lay leaders representing a wide variety of pastoral ministries. In my own work, I have often sensed that I was a privileged partner in theological reflection sessions with dedicated ministers whose lives had been unalterably illuminated by their leadership of communal prayer. Not every selection Brown includes is a tale of instant success; the reader senses all the insecurities, hesitations, conflicts, and moments of grace that touch these lives.

I would recommend this book without reservation as a companion in formation that one would return to again and again to drink deeply from this well of pastoral and spiritual insights.

Sharon McMillan, SND de N

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Director of Liturgy. St. Timothy Catholic Community, 1351 Paige Place, Lady Lake, FL 32159. Phone: (352) 753-0989. Seeking full-time Catholic director of liturgy. Duties include planning and directing all sacramental celebrations. Candidate will provide leadership and assistance to the parish worship committee and will work in partnership with the director of music in providing music at all liturgies. Candidate is responsible for facilitating the worship life of the faith community and will participate in the liturgy plan in such a way as to enhance the worship experience. Send résumé to or call Human Resources. HLP-642.

Director of Music. St. Peter Catholic Church, 1701 Indian Creek Parkway, Jupiter, FL 33458. Phone: (561) 575-0837; fax: (561) 575-6784. Vibrant growing parish of 3,000 families is seeking a full-time director of music. Applicant should have a full knowledge and understanding of Catholic liturgy and be proficient in the organ and piano along with strong vocal and instrumental skills. Musical styles range from traditional to contemporary and include praise and worship. Director of music plans the liturgies, trains the cantors, directs the adult choir and oversees the LifeTeen band. Some knowledge of Spanish is preferred but not required. Full benefits. Salary negotiable based on experience. Submit applications and references to Rev. Donald T. Finney. HLP-6427.

Organist/Accompanist. St. Joseph Catholic Church, 101 Church Lane, Cockeysville, MD 21030. Phone: (410) 683-0600, 49
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MICHIGAN

Director of Liturgy and RCIA. St. John Student Parish, 327 MAC Avenue, East Lansing, MI 48823. Phone: (517) 337-9778. Large campus parish serving Michigan State University seeks a full-time director of liturgy and RCIA as part of a campus ministry pastoral team starting July 1. MA preferred. Contact Search Committee for application packet. HLP-6428.

MINNESOTA

Liturgist. Franciscan Sisters of Little Falls, 1168th Avenue SE, Little Falls, MN 56345. Phone: (320) 632-0621; e-mail: ascholl@fslf.org; website: www.fslf.org. Franciscan Sisters have an immediate opening for a part-time liturgist. This person directs the worship life of the Franciscan Sisters’ religious community, including preparation for weekly and seasonal liturgies, planning of sacramental celebrations, directing the choir. A college degree with at least three years liturgy experience in the Roman Catholic tradition is required. Ability to play piano or pipe organ required. Competitive wage and benefits. Send letter of interest and résumé to the attention of Amy Scholl. HLP-6411.

Director of Music and Liturgy. The Church of St. John the Evangelist, 114th Avenue SW, Rochester, MN 55902. Phone: (507) 288-7372; fax: (507) 288-7373; e-mail: mkelsey@sj.org. Full-time position at Vatican II parish of 1,380 families located downtown, surrounded by Mayo Clinic Medical Complex. Must be practicing member of Roman Catholic Church with experience and education in liturgical theology. Proficiency in organ (new four-manual Reiger-Kloss pipe organ of forty-seven ranks, with original sixteen-rank Wicks organ coupled as an antiphonal division), keyboard, and vocal directing required. Primary duties include planning of all parish liturgies including music selection and accompaniment. Salary and benefits commensurate with education and experience. Mail, fax, or e-mail résumé and letter of interest to Margaret Kelsey, Parish Administrator. Job description available upon request. HLP-6415.

MISSOURI

Director of Liturgical Music. St. Elizabeth Parish, 2 East 75th Street, Kansas City, MO 64114. Phone: (816) 523-2405; fax: (816) 444-9858; e-mail: LYU13@HOTMAIL.COM. Full-time position in Kansas City-St. Joseph Diocese. Seeking faithful Catholic, competent musician with strong leadership skills, thorough understanding of Roman Catholic liturgical theology, and practical knowledge of music used in the Catholic Church. Responsible for planning music for all liturgies and leading assembly singing during worship on organ/piano for all Masses; conducting both adult and children’s choirs; acting as facilitator for liturgy committee. Qualifications: proficiency in organ, piano, and choral conducting with ability to integrate wide variety of musical instruments. For complete job description/more information contact Director of Music Search Committee. Deadline: April 30. Start date: July 1. HLP-6426.

NEBRASKA

Director of Music Ministries. St. Isidore Church, 3921 20th Street, Columbus, NE 68601. Phone: (402) 564-8993. Parish of more than 1,200 families seeks a full-time director with bachelor’s degree in vocal music and choral directing. Significant knowledge of Catholic liturgy and liturgical music is very desirable. Instruments include: Allen organ, Baldwin grand piano, two-octave Schulerich handbell set, and various small percussion instruments. Responsibilities include: providing leadership for viable worship committee; four weekend liturgies, morning school liturgies, and other liturgies including weddings and funerals; directing adult choir, children’s choir, teen choir, and cantor program. Strong keyboard skills a necessity. Salary and benefits based on NPM guidelines and commensurate with educational background/experience. Send résumé to Father Joseph Miksch, Pastor. Position open immediately. HLP-6405.

NORTH DAKOTA

Director of Liturgical Music Ministries. Church of Corpus Christi, 1919 N. 2nd Street, Bismarck, ND 58501. Phone: (701) 255-4600; website: www.corpus-christi.org. Full-time position to nurture vibrant music culture. Growing, 1,450-household parish. Experience in liturgical music, music education, music performance/related field. Bachelor’s degree preferred. Should be of the Catholic faith or have significant knowledge of Catholic liturgies/traditions, be accomplished in at least one discipline of music ministry (vocals, keyboards, guitar). Organ and piano expertise preferred. Lead choirs with singers/musicians of all ages and various styles. Salary commensurate with education/experience. Health/reirement benefits. Mail résumé, cover letter, possibly a videotape of yourself singing, playing, or conducting by May 1, 2005. For information contact Fr. Paul
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OHIO

Director of Music and Liturgy. St. Patrick Church, 409 E. Main Street, Troy, OH 45373. Website: www.stpattroy.org. Full-time position to provide leadership and administration in all areas of worship and liturgical ministry. Report to pastor; work collaboratively with staff; the primary musician, accompanist, and adult/children’s choir director. Good communication skills; qualifying degree in music, liturgy, or comparable; knowledge of church history, theology, current liturgical documents. Immediate opening. Send résumé to Father Jim Duell. HLP-6425.

TEXAS

Director of Music. Holy Family Catholic Church, 1510 Fifth Street, Missouri City, TX 77489. Phone: (281) 499-9688; fax (281) 499-9686; e-mail: h1050@houston.rr.com. Diverse Roman Catholic church southwest of Houston in Archdiocese of Galveston-Houston. Must be proficient in organ, piano, and music reading skills. Knowledge of Catholic liturgy and Catholic music a plus. Style of music—traditional, Christian rock, and Gospel. Responsible for music selection, choral directing, recruiting, training, and scheduling cantors. Advise and coordinate with Hispanic music ministry. We celebrate five weekend Eucharistic celebrations in English and one in Spanish. RitualSong and Flor y Canto are used as well as a grand piano and Rodgers electronic organ. HLP-6419.

Journal Editor/Graphic Designer/Copyrights Administrator. Choristers Guild, 2834 West Kingsley Road, Garland, TX 75040. Phone: (972) 271-1521; fax: (972) 840-3113; website: www.choristersguild.org. Full-time position. For job description visit http://www.choristersguild.org/editor_search.html. E-mail cover letter, résumé, and pdf of sample graphic design work to manager@mailcg.org by June 10, 2005. HLP-6422.

WISCONSIN

Music Minister. Holy Trinity Catholic Church, 155 W. Government Avenue, Norfolk, VA 23503. Website: www.trinitynorfolk.org. Established 1,100-family parish near Chesapeake Bay beaches seeks creative, enthusiastic music minister committed to vibrant, eclectic liturgy. Responsible for adult and senior choirs. Good organ and piano skills are required, as is the ability to conduct from the console. BA in music or related field and/or equivalent experience preferred. Position is twenty-six to thirty hours per week with benefits. Salary commensurate with experience and education. Send cover letter, résumé, and references to Search Committee. Further information available at our website. HLP-6406.

WASHINGTON

Associate Director of Liturgy. Archdiocese of Seattle, 910 Marion Street, Seattle, WA 98104. Phone: (206) 382-2070; fax: (206) 382-4267; e-mail: HR@seattlearch.org; website: www.seattlearch.org/jobs—click on “Chancery jobs.” Minimum qualifications include: master’s degree in liturgy or liturgical studies; working knowledge of liturgical documents and rituals; liturgical music training; five years parish or diocesan experience; staff and budget management experience; proficiency in computers; and active member of a Roman Catholic parish/faith community. Competitive salary and excellent benefit package. HLP-6418.

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Calendar

Conferences, Festivals, Rallies

ALBERTA

Calgary
April 22–23
Concert and workshop on “Liturgical Music Planning” and “The Pastoral Musician As a Person of Prayer” at St. Gerard Church. Contact Patty-Scott Haley at (403) 253-2251.

CONNECTICUT

Mystic
June 5–10
School for Gregorian Chant. Sponsored by the Saint Michael Institute of Sacred Art. Instructor: Dr. William Tortolano. Contact: St. Edmund’s Retreat, PO Box 399, Mystic, CT 06355. Phone: (860) 536-0506; fax: (860) 572-7655; e-mail: wttortolano@smcvt.edu or sacrament@endersisland.com.

INDIANA

Notre Dame
June 20–22

Rensselaer
June 19–25
Gregorian Chant Institute in Interpretation and Chironomy in the light of paleographic evidence. With Father Lawrence Heiman, c.p.p.s. Contact: Father Lawrence Heiman, c.p.p.s., at Saint Joseph’s College, PO Box 815, Rensselaer, IN 47978. Phone: (219) 866-6272; e-mail: lheiman@saintjoe.edu.

St. Meinrad
June 13–17
Youth Liturgical Leadership Conference with Bobby Fisher at St. Meinrad Archabbey. Contact Matt Miller via e-mail: yllp@saintmeinrad.edu.

MARYLAND

Ijamsville
April 22–23
Concert and Workshop on “Restoring the Liturgical Assembly,” presented by Bob Hurd at St. Ignatius Church. Contact Holly Looney at (301) 695-8845.

MINNESOTA

St. Paul
July 26–31
Music Ministry Alive! Contact: The Emmaus Center for Music, Prayer, and Ministry, 1595 Blackhawk Lake Drive, Eagan, MN 55122. Phone: (651) 994-1366; fax: (651) 994-1368.

MISSOURI

St. Louis
April 7–8
Gateway Liturgical Conference. Theme: “The Eucharist: The Heart of the Parish.” Sponsored by the Archdiocese of St. Louis. Major speakers, workshops, worship, exhibits. Place: Adam’s Mark Hotel, St. Louis. Additional information: Office of Worship, Archdiocese of St. Louis. Phone: (314) 792-7230; e-mail: Worship@ArchSTL.org.

St. Louis
June 22–26
Archbishop James Patterson Lyke Conference. Theme: “The Whole World in God’s Hands.” Hosted by Bishop Edward Braxton and the Diocese of Belleville. Place: Adam’s Mark Hotel and Resort, St. Louis. Pre-conference event: The Clarence Rivers Music Institute. For more information contact: Father Fernand Cheri, III, omc, 400 N. 14th Street, East St. Louis, IL 62201-1931. Phone: (618) 482-5570; e-mail: ferofm@aol.com; web: www.lykeconference.com.

NEW MEXICO

Albuquerque
April 22–23
Workshop with David Haas at Holy Rosary Church, sponsored by the Archdiocese of Santa Fe. Contact: Dolly Sokol. Phone: (505) 831-8194; e-mail: worship@archdiocessanm.com; web: www.archdiocessanm.com.

NEW YORK

Kenmore
June 23
Workshop on “Liturgy Planning and The Liturgical Year—Practical Usage in Schools,” presented by Peter Ghiloni at Blessed Sacrament Church. Contact Mary Beth Coates at (716) 847-5505.

OHIO

Belle Fontaine
April 15–16
Workshop for musicians and cantors presented by Christopher Walker at St. Patrick Church. Contact Kathleen LeVan at (937) 592-1656.

PENNSYLVANIA

Philadelphia
April 25
Workshop for clergy and musicians featuring John L. Bell at Philadelphia Cathedral. Contact Richard Giles via e-mail: dean@philadelphiacathedral.org.

TEXAS

Houston
July 7–10

San Antonio
June 10–11
Pastoral music workshop presented by Jesse Manibusan at the University of the Incarnate Word. Contact Sister Eliah Ryan at (210) 829-3871.

VIRGINIA

Hampton
June 5–10
Hampton University Ministers’ Conference and Annual Choir Directors’-Organists’ Guild Workshop at Hampton University. Contact: Office of Special Projects. Phone: (757) 727-5367; e-mail: ministersconference@hamptonu.edu; web: www.hamptonu.edu/minconf.

WISCONSIN

Madison
April 15–17
Multicultural Youth Event at Aurora University, sponsored by Diocese of Madison. Contact: Ben Weisse. Phone: (608) 821-3164; e-mail: bweisse@straphael.org.

Please send information for Calendar to: Rev. Lawrence Heiman, c.p.p.s., Saint Joseph’s College, PO Box 815, Rensselaer, IN 47978. E-mail: lheiman@saintjoe.edu.

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Kalamazoo, Michigan ✡ July 8–10

Providence, Rhode Island ✡ July 15–17

Rapid City, South Dakota ✡ July 22–24

Seattle, Washington ✡ August 19–21

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Hartford, Connecticut ✡ July 11–15
Faculty: Rob Glover, Paul French, Kathleen Defardin, 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

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Erlanger, Kentucky (Cincinnati) ♦ July 11–15

Faculty: Bobby Fisher, Stephen Petrakak, Jaime Rickert, Kate Cuddy, Brian Malone, Jeff McLemore, and others

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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

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The Eucharist is not merely an expression of communion in the Church’s life; it is also a project of solidarity for all of humanity. In the celebration of the Eucharist the Church constantly renews her awareness of being a “sign and instrument” not only of intimate union with God but also of the unity of the whole human race. Each Mass, even when celebrated in obscurity or in isolation, always has a universal character. The Christian who takes part in the Eucharist learns to become a promoter of communion, peace, and solidarity in every situation. More than ever, our troubled world, which began the new millennium with the specter of terrorism and the tragedy of war, demands that Christians learn to experience the Eucharist as a great school of peace, forming men and women who, at various levels of responsibility in social, cultural, and political life, can become promoters of dialogue and communion.

There is one other point which I would like to emphasize, since it significantly affects the authenticity of our communal sharing in the Eucharist. It is the impulse which the Eucharist gives to the community for a practical commitment to building a more just and fraternal society. In the Eucharist our God has shown love in the extreme, overturning all those criteria of power which too often govern human relations and radically afirming the criterion of service: “If anyone would be first, he must be last of all and servant of all” (Mark 9:35). It is not by chance that the Gospel of John contains no account of the institution of the Eucharist but instead relates the “washing of feet” (cf. John 13:1-20): By bending down to wash the feet of his disciples, Jesus explains the meaning of the Eucharist unequivocally. Saint Paul vigorously reaffirms the impropriety of a Eucharistic celebration lacking charity expressed by practical sharing with the poor (cf. 1 Corinthians 11:17-22, 27-34).

Can we not make this Year of the Eucharist an occasion for diocesan and parish communities to commit themselves in a particular way to responding with fraternal solicitude to one of the many forms of poverty present in our world? I think for example of the tragedy of hunger which plagues hundreds of millions of human beings, the diseases which afflict developing countries, the loneliness of the elderly, the hardships faced by the unemployed, the struggles of immigrants. These are evils which are present—albeit to a different degree—even in areas of immense wealth. We cannot delude ourselves: By our mutual love and, in particular, by our concern for those in need we will be recognized as true followers of Christ (cf. John 13:35; Matthew 25:31-46). This will be the criterion by which the authenticity of our Eucharistic celebrations is judged.

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