NATIONAL ASSOCIATION of PASTORAL MUSICIANS

PASTORAL S

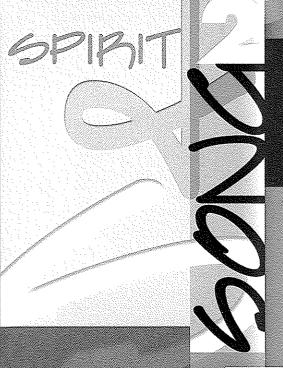
August-September 2005

Organs and Organists



NOW AVAILABLE!

IT'S ALL NEW.



Spirit & Song 2 (Songs 214-420)

The second volume of the best contemporary Catholic songbook is here! This isn't a revision of the first volume with a few new songs. ALL of the more than 200 songs in *Spirit & Song 2* are new! Components include two Assembly/Guitar Editions, a Keyboard Accompaniment Edition, and a CD Recording Library with five 2-CD sets.

IT'S ALL GOOD.



Spirit & Song

Songs 1-213)

The one that started it all! If you don't already have it, get both volumes and take advantage of special pricing.



Oregon Catholic Press GRD org

Buy both volumes and save! Call us for details.



Peter's Way Choir Tours

TRAVEL WITH THE LEADER, AS MORE THAN 750 CHOIRS HAVE DONE.

This could be your choir in Rome!



Peter's Way will:

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

PREVIEW A CHOIR TOUR! Continuing Education Programs for Music Directors

Magnifique Quebec - Montreal and Quebec City	OCT. 15-20, 2005	\$	945*	(plus tax)
Shrines of Mexico - Our Lady of Guadalupe	NOV. 04-10, 2005	\$	1,095	(plus tax)
Vienna, Melk, Salzburg - European Masters	NOV. 04-10, 2005	\$	1,295	(plus tax)
HOLY LAND - Songs of the Scriptures	JAN. 10-19, 2006	\$	1,095	(plus tax)
Rome, Assisi, Vatican City - Roman Polyphony	jan. 19-26, 2006	\$	795	(plus tax)
Gregorian Chant Study Week in Italy	JAN. 19-26, 2006	\$	1,295	(plus tax)
France - Best in French Liturgical Music	JAN. 25- FEB. 01, 2006	\$	1,295	(plus tax)
Spain - Barcelona to Madrid	JAN. 30- FEB. 06, 2006	\$	1,295	(plus tax)
Greece - Footsteps of St. Paul	JAN. 31- FEB. 06, 2006	\$	1,195	(plus tax)
IRELAND - Land of Saints and Scholars	feb. 06- feb. 13, 2006	\$ 99	5/\$550**	(plus tax)
England - English Cathedral Music	feb. 06- feb. 13, 2006	\$	1,195	(plus tax)
EASTERN EUROPE - <i>Warsaw, Krakow, Prague</i> Enjoy these specially designed programs at substantially reduced r	APR. 20-27, 2006 ates. <u>Fully refundable</u> from New York when you re	\$ eturn with		<i>(plus tax)</i> hoir!



PETER'S WAY TOURS INC.

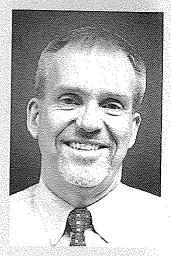
25 South Service Road, Suite 240 Jericho, NY 11753-1065 1-800-443-6018 or 1-800-225-7662



Fax: 1-614-717-0347

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

Visit us at our website at www.petersway.com



From the President

Dear Members:

"The work continues." All of us on the NPM staff have become accustomed to hearing those words on a regular basis from NPM Western Office Director Nancy Bannister. They frequently appear in her reports at staff meetings and in the many e-mail messages that cross through cyberspace to various staff members in the East.

The work of NPM does indeed continue at many levels—at conventions and institutes, in magazine articles, at chapter gatherings, and in committee meetings. The work continues above all in the ministry of our members who serve the praying and singing Church and foster the art of musical liturgy in their parishes.

From time to time, even as the work continues, we need to pause and take stock. In that spirit we offer you, the members of NPM, our 2004 annual report. The following pages provide a snapshot of membership, publications, educational programs, and finances for last year.

The major focus of NPM is the continuing formation of pastoral musicians, clergy, and other leaders of worship. It should be no surprise then that largest portion of the association's resources—more than seventy percent last year—was devoted to formation. More than 3,000 persons attended an NPM convention or institute, and more than 9,000 members and subscribers received this journal, *Pastoral Music.* A number of our members also benefited from the association's scholarship and certification programs.

The report that follows presents quantitative data that allow us to evaluate our programs and our financial situation from year to year. Yet the work of NPM can't really be reduced to numbers. The leaders of NPM—including its Board and Council members, staff, committee members,

chapter officers, and others—are constantly reflecting on our mission to seek new and better ways to serve the Church and the members of the association.

Over the past three years we have been pursuing a strategic plan to boost membership, develop our educational programs, and to stabilize our finances. We are now in the process of formulating a new four-year plan in response to new opportunities and challenges.

Collaboration with others is vital to our continuing efforts to foster the art of musical liturgy. We are cooperating actively with the Bishops' Committee on the Liturgy to assist in the work of promoting music in the liturgy. We have been working with other Catholic ministry associations to explore more effective service of the Church, including the development of common certification standards. We are also engaged in ecumenical consultations with the leaders of national church-related music ministry associations regarding the place of music and music ministry in the various churches and to explore ways that we might work together for formation of musicians to serve the churches.

Above all, NPM is its members. Your membership, your participation in NPM chapters and events, and your financial support all make it possible for the work to continue. May God continue to bless our ministry!

D. Milal Ma Mahan

J. Michael McMahon President

Annual Report to the Membership

FOR THE YEAR JANUARY 1 TO DECEMBER 31, 2004

Membership

D	ec. 31, 2003 l	Dec. 31, 2004
Total Membership	8,894	8,813
Divisions		
DMMD	739	702
Music Education	280	241
Special Interest Sections		
African American Musicians	100	115
Campus Ministers	145	152
Cantors	2,088	2,188
Choir Directors	2,205	2,259
Clergy	1,541	1,496
Ensemble Musicians	1,230	1,311
Hispanic Musicians	187	228
Musicians in the Military	45	47
Organists	1,856	1,899
Pianists	317	498
Responsible for Leadership		
in Music Ministry	2,093	2,194
Seminary Music Educators	91	105
Youth	1,107	1,158
Eastern Church Musicians	in formation	10
Asian/Pacific Rim Musicians	in formation	10
Musicians Serving Religious Communi	ies in formation	no data
Pastoral Liturgy	in formation:	53 159
Chant	in	formation

Chapters

2004	73	(59 permanent, 14 temporary)
2003	73	(63 permanent, 10 temporary)
2002	69	(55 permanent, 14 temporary)
2001	70:	(56 permanent, 14 temporary)

Publications

D	ec. 31, 2003	Dec. 31, 200 ⁴
Members and Subscribers		
Pastoral Music	9,264	9,134*
Notebook	8,951	8,844
Liturgical Singer	1,334	1,035**
Praxis	743	710
Catholic Music Educator	297	253
Clergy Update	1,480	1,498

* This number includes 139 non-member subscribers and 182 libraries.

** Total number of copies sent to subscribers; some subscriptions are bulk orders.

NPM membership remains strong.

Nearly 9,000 musicians, clergy, liturgists, and other leaders of worship continue to support the NPM mission of fostering the art of musical liturgy. Our total membership was virtually unchanged in 2004, reflecting a drop of less than one percent despite continuing problems in the economy and cutbacks in diocesan and parish budgets.

Member affliliation with the **special interest sections**, for the most part, shows steady increases—dramatic increases, in some cases. Those showing the greatest increases include the Sections for Ensemble Musicians, Hispanic Musicians, Pianists, and Pastoral Liturgy.

Nearly two-thirds of our members are represented by three special interest sections. There are more than 2,000 members each in the Cantor and Choir Director Sections and in the Section for Those Responsible for Leadership in Music Ministry. There are also more than 1,000 members each affiliated with the Sections for Organists, Clergy, and Youth.

One of NPM's great strengths is the support shown among members who meet locally in chapters. Some NPM chapters have forged strong working relationships with diocesan offices of worship, while others have helped to provide continuing support and formation in dioceses where support services have been curtailed due to budget restrictions.

NPM members clearly value the experience of conventions. The 2004 Regional Conventions drew more than 2,500 paid participants in addition to the hundreds of volunteers who assisted with each convention. Many of those attending our regional conventions are at an event like this for the first time, and they are overwhelmed by the experience. Our conventions consistently draw a larger percentage of our members than other such gatherings. Many comparable organizations report member attendance of approximately ten percent at national gatherings.

More than 600 members participated in twelve NPM educational institutes during 2004, an increase of ten percent over the previous year. (The sixteen institutes in 2002 showed a much larger number of participants because of the one-day seminars on the new edition of the General Instruction of the Roman Missal.)

Membership dues account for only thirtytwo percent of the association's income; the largest percentage of revenues is recevied from conventions, institutes, and other educational programs. The generosity of NPM members in response to fundraising efforts, especially the NPM Annual Fund, has resulted in a significant contribution to the association's total income.

Seventy percent of NPM's funds—by far the greatest share—has been dedicated to providing educational services and publications in support of the continuing formation of our members for pastoral music ministry. The next largest expense—sixteen percent—is for member services, with just fourteen percent used for administration and fundraising.

Because the association operates on a twoyear budget cycle, NPM often experiences a modest deficit in even-numbered years and therefore plans for a comfortable surplus in odd-numbered years. Through staff cutbacks, good stewardship, and the support of NPM members, we have made significant progress in 2003 and 2004 toward the goal of financial stability.

Education

Conventions

Total Paid Attendance 2,566

2004 Regional Conventions: Chicago,

Philadelphia, Phoenix

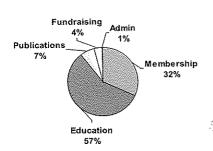
2003 National Convention: Cincinnati, Ohio 2,987

Institutes

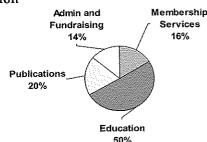
	Total Paid Attendance
2004 12 Institutes	649
2003 13 Institutes	584
2002 16 Institutes	1,103
2001 9 Institutes	667

Finances

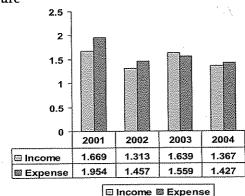
2004 Income: \$1.367 million



2004 Expenses: \$1.427 million



NPM Finances: The Big Picture



in millions of dollars

NATIONAL ASSOCIATION OF PASTORAL MUSICIANS

Goals and Objectives for the Strategic Plan APPROVED BY THE NPM BOARD OF DIRECTORS FEBRUARY 2005

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)¹
- Objective A-2: Conduct an experimental strategy for bringing about congruence between national and chapter membership. (Council of Chapters and National Staff)
- Objective A-3: Conduct a national membership drive directed at all parishes. (National Staff)
- Objective A-4: Conduct a campaign to motivate current members to engage the next generation and others in NPM membership and events. (National Staff)
- Goal B. To evaluate use and viability of programs and adjust offerings to match more closely members' interests and willingness to support them by 2005

Objectives to be accomplished in 2005:

• Objective B-1: Survey members to collect pertinent data to evaluate NPM educational offerings. (National Office and Education Committee)

- Objective B-2: Recommend whether and how to offer CEUs for appropriate NPM programs. (National Office and 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, and Certification Committee)
- Objective B-4: To collect syllabi prior to all 2005 institutes. (National Office)
- Objective B-5: To develop a plan for evaluating institute syllabi and setting up standards. (National Office and Education Committee)

GOAL C. TO STABILIZE NPM FINANCES AND DIVERSIFY FUNDING SOURCES BY 2005

Objectives to be accomplished in 2005:

- Objective C-1: To establish an NPM Endowment Fund. (Development Council, Finance Committee, and National Staff)
- Objective C-2: To apply for at least two grants in support of NPM education and certification program development. (National Office)
- Objective C-3: To explore participation in fundraising campaigns such as the Combined Federal Campaign. (National Office)

Note

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



Mission Statement

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

NPM Board of Directors

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

NPM Council

At-Large Representatives

Mr. Brian Bisig Mr. Tim Dyksinski (2006)Dr. Dolly Sokol (2006)(2006)Mr. Scott Soper Ms. Anne Ketzer (2008)Ms. Michelle Ogren (2008)Dr. Jennifer Pascual (2008)Mr. Steven Warner (2008)

Committees for Operations

Ms. Beatrice Fleo Santner, Education (2006) (2006)Dr. Ann Labounsky, Certification Mr. John Wright, Music Industry (2006)Rev. James Wm. Bessert, Publications (2008) (2008)Mr. John Kubiniec, Membership (2008)Mr. Tony Varas, Finance

Standing Committees

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

Ms. Margaret Brack, Choir Directors

Dr. Paul Skevington, Organists

Ms. Nancy Deacon, Pianists

Mr. Joe Simmons, Cantors

Ms. Gael Berberick, Ensemble Musicians

Rev. Robert Webster, Clergy

Mr. Anthony DiCello, Seminary Music Educators

Dr. Dolores Martinez, Hispanic Musicians

Mr. Timothy Jacquet, African American Musicians

Rev. John Mark Klaus, TOR, Campus Ministers

Mr. Tim Westerhaus, Youth

Col. (Ret.) J. C. Cantrell III, Musicians in the Military

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

Mr. Bruce Croteau, Pastoral Liturgists (ad hoc)

Rev. Ricky Manalo, csp, Asian and Pacific Rim Musicians (ad hoc)

Sr. Nancy Burkin, ssj, Musicians Serving Religious Communities

Rev. Anthony Ruff, osb, Chant (ad hoc)

Ex-Officio Representatives

Most Rev. Daniel N. DiNardo, Episcopal Moderator

Dr. Michael Connolly, Board of Directors Chair

Mr. Thomas V. Stehle, Council of Chapters Chair

Ms. Joanne Werner, DMMD Division President Mrs. Eileen Ballone, NPM-MusEd Division President

Mr. Peter Maher, NPM Staff Representative

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

NPM National Office

962 Wayne Avenue, Suite 210

Silver Spring, Maryland 20910-4461

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

General e-mail: NPMSing@npm.org

Web: www.npm.org

Dr. J. Michael McMahon, President

Ext. 12 E-mail: McMahon@npm.org

Rev. Virgil C. Funk, President Emeritus

E-mail: npmfunk@npm.org

Membership

Ms. Kathleen Haley, Director of Membership Services

Ext. 19 E-mail: haley@npm.org

Ms. Janet Ferst, Membership Assistant

Ext. 15 E-mail: npmjanet@npm.org

Education

Rev. Dr. Paul H. Colloton, or, Director of Continuing Education

Ext. 11 E-mail: npmpaul@npm.org

Mr. Peter Maher, Program Coordinator

Ext. 22 E-mail: npmpeter@npm.org

Publications

Dr. Gordon E. Truitt, Senior Editor

Ext. 21 E-mail: npmedit@npm.org

Administration

Mr. Lowell Hickman, Office Manager and Executive Assistant

E-mail: lowell@npm.org

Mrs. Mary Rodriguez, Receptionist and Secretary

Ext. 10 E-mail: npmsing@npm.org

Mr. Paul Lagoy, Secretary and Mail Clerk

Ext. 26 E-mail: npmpub@npm.org

Mr. Anthony Worch, Finances

Ext. 15

NPM Western Office

1513 S.W. Marlow

Portland, Oregon 97225

Phone: (503) 297-1212 • Fax: (503) 297-2412

Web: www.npm.org

Ms. Nancy Bannister, Director of the Western Office

E-mail: NPMWest@npm.org

Ms. Karen Heinsch, Advertising Manager

E-mail: npmkaren@npm.org

Additional Staff

Mr. Joseph Lively, Comptroller

Ms. Andrea Schellman, Assistant Editor

Ms. Kathi Zysk, Website Manager

Ms. Lisette Christensen, Website Designer

NATIONAL ASSOCIATION of PASTORAL MUSICIANS

August-September 2005 Volume 29:6

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

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

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

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

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

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

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

Copyright © 2005 by the National Association of Pastoral Musicians.

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

Contents

Annual Report 2	Association News	9
First, The Pastora BY MARIE RUBIS BAU	al Organist Is a Musician JER	13
So You Want to I to Being a Pasto BY JOHN A. ROMERI	Play for Jesus? A Guide ral Organist	16
Certification: Set Fostering the Art BY ANN LABOUNSKY		19
A Hand in Tradit BY LYNN TRAPP	tion, a Foot Forward	22
Finding and Crea BY JASON LORENZON	ating Future Organists N	25
	me to Those Who Wait: gan Restoration Project	28
Music Education Hotline	33 Reviews 44 Calendar	35 51

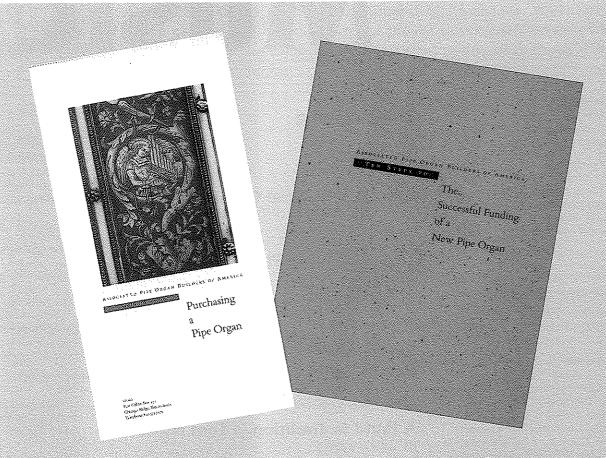
Cover: Organ at St. Mary Church, Gdansk, Poland, courtesy of Lisette Christensen; organist at St. Joseph Parish, Texas (Cockeysville), Maryland. Additional photos in this issue courtesy of World Youth Day 2005; Oberkassel Evangelische Kirche, Oberkassel, Germany; and the Musée du Louvre, Paris, France.

CASAVANT FRERES

DOBSON

GARLAND

GOULDING & WOOD



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

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

And, they're FREE for the asking!



To receive information about pipe organs and recognized pipe organ builders write or call toll free 1-800-473-5270 or on the web @ www.apoba.com Associated Pipe Organ Builders of America P.O. Box 155 • Chicago Ridge, Illinois 60415

■ HENDRICKSON NOACK MURPHY KEGG JAECKEL HOLTKAMP

Association News

Members Update

Equipping Worship Leaders Survey

In the fall of 2004, the Calvin Institute of Christian Worship in Grand Rapids, Michigan, conducted an online survey of worship leaders to find out what sort of training such leaders (lay and ordained) receive for their ministry, what sort of feedback and recognition they receive for their work, and what kind of training they look for to enhance their work. The purpose of the survey was to help shape future educational programs, grant making criteria, and resources developed by the Institute.

The researchers sent surveys to six listservs, including NPM, the Calvin Institute's own list, subscribers to Carl Stam's worship quote of the week, Notre Dame University, Baylor University, and St. Olaf College. The responses from 1,873 participants involved in worship represented people with more than forty-five church affiliations. About twenty-two percent of the respondents were parttime volunteers; nearly five percent were full-time volunteers; slightly more than twenty-eight percent were part-time paid employees; and about forty-five percent were full-time paid employees. Sixteen percent of the respondents were clergy, and just over thirty-seven percent of the respondents described themselves as directors or coordinators of music or

A report on the survey sent to Dr. J. Michael McMahon in mid-May notes some "interesting differences" among the groups, though it says that "overall each group was very similar" to the others. "Across denominations and groups, people are dealing with the same issues [that] are not contained by a specific denominational boundary." Compared to the other groups, the report noted, "the respondent pool from NPM shows interesting results.... The general demographics of the group from NPM were 40.7% males

and 59.3% females; the largest group of respondents [came] from the 45–54 year old group (41.1%). Over thirty percent of the respondents were from the East, and 95.2% were from the Roman Catholic Church."

Nearly half of the NPM respondents were directors of music, and another twenty-six percent were involved in the music of the church in other ways. Slightly more than half of these respondents reported that they first got involved by being selected for the work, and nearly half said that they volunteered. The majority (77.6%) received training for their work—about half received this training before they began to work in the church, and half received it once they had begun this work. Many of the respondents want additional training from the church (36.3%) or from schools and professionals (26.9%). Most of the training that about one-third of the NPM respondents have received so far was in the form of large seminars or conferences, and they are looking for training in smaller groups—local workshops (24.6%)—or through one-onone mentoring (26.3%). The major topic areas in which they have been trained are worship planning and instrumental and vocal training, and they are looking for additional work in instrumental training, vocal training, the theology of worship, and ways to manage and motivate others, which about seventeen percent of the respondents identified as one of the major challenges they face. Other significant areas of additional training include help with worship planning, the basic elements of worship, liturgical style, and diversity in worship. Additional challenges identified by the NPM respondents include working as a team, hospitality in worship, diversity in worship, and congregational participation. Nearly all of the NPM respondents considered their training so far to be excellent (50.8%) or good (44.7%).

Compared to the other groups, the NPM respondents were the ones with the most training after they had begun work in their area of service as well as those who had received the most training from a lay leader. The NPM group has also received

the largest amount of training from large seminars or conferences, and they rated their feedback as the most effective. (Feedback, according to all the groups, comes chiefly from three sources: the pastor and other staff members, the congregation, and the worship committee.) The NPM group was least likely to receive a "spiritual gift inventory" as an aid to discernment.

In summary, the report says, "the respondents from NPM are satisfied with the large amount of training they are receiving from the church. However, they would like more training from experts in a more informal setting. They would also like more specific topic areas of training such as managing and motivating others."

Thanks, Erica

The NPM National Staff is very grateful to Erica Reinsch, who served as a parttime summer assistant in the Membership Department this summer. Erica is from Colorado Springs, Colorado, and in the fall she will begin her senior year at The Catholic University of America, where she's majoring in musical theatre. (Erica came to us through the good offices of John Mark Feilmeyer, an NPM member and fellow CUA student.) She worked with the Membership Department from May 11 to June 17, during intense preparations for the national convention, though she fit in so well with our staff that it felt as if she'd been part of the NPM family much longer! While working with NPM, Erica was also in rehearsal for and appeared in the chorus of an updated version of Jules Massenet's Cendrillon (Cinderella), a production of the Summer Opera Theatre Company at the Hartke Theatre at Catholic University.

Songs That Make a Difference

What liturgical song has really made a difference for you? It might be a song that has helped to form or strengthen your faith; has played a significant part in the life of your parish or community; is associated with a noteworthy event; or is simply your favorite liturgical song.

We are inviting NPM members and other American Catholics to go to the NPM website (http://www.npm.org/Articles/songs.htm) and fill out a simple form. Tell us your selection for a liturgical song that makes a difference, and tell us why it has made a difference to you. We would like to know the texts and tunes that have done the most to help American Catholics to discover, explore, nourish, and deepen their faith.

We will continue to collect choices through September 30, 2005, and then, later in the fall, publish a list of the most popular and important songs, according to the survey, as well as some of the stories that we receive.

Keep in Mind

Stephen Peet, a member who served as the director of the NPM Chapter in Baltimore, Maryland, as a workshop facilitator



for NPM conventions, and as a faculty member for several summer institutes, died in Baltimore after a long illness on June 17, 2005. Born in Cooperstown, New York, on March 10, 1958, and raised in

Davenport, Stephen graduated from The $Crane\,School\,of\,Music\,(SUNY,Potsdam)\,in$ 1980. He earned his master's degree from Westminster Choir College in Princeton, New Jersey, in 1986. For the past eight years, Stephen served as director of music and liturgy at St. Andrew by the Bay Catholic Church in Arnold, Maryland. He also taught privately, giving vocal, piano, and organ instruction. Stephen had a passion for bridge: He was the director and an instructor for the Severna Park Bridge Club, and he achieved the rank of Bronze Life Master. His funeral liturgy, filled with music from three of the choirs that he directed, was celebrated on June 22 at St. Andrew by the Bay. Memorial contributions may be made to the Stephen R. Peet Music Scholarship Fund, Charlotte Valley Central School, 15611 State Highway 23, Davenport, NY 13750.

Thomas Gerard Inwood, the father of Paul Inwood, died in Brighton, UK, on July 5, at the age of eighty-nine.

We pray: Welcome your servants, Lord, into the place of salvation for which, because of your mercy, they rightly hoped.

Ernestine Otis (1914–2005)

Ernestine Horak was born in 1914 in Rochester, New York. Her father, Joseph, a concert violinist with the Rochester Philharmonic Orchestra, also taught violin at the Eastman School of Music. Her mother, Emma Krisz, was a homemaker. Both Ernestine ("Ernie") and her sister Lillian inherited their father's musical talent. Ernestine's music education included studying piano with Carl Melich, violin with her father, and organ with Professor Creckel of the Eastman School of Music. At age seventeen, Ernie took her first organist job at St. Ambrose Church in Rochester.

When Ernie, her husband Carl Otis, and their two children—Patricia and Carl, Jr.—moved to Buffalo in 1955, she became organist at St. Boniface Church. Soon Ernestine became an active member of the Church Musicians Guild of Buffalo, an organization founded in 1946 as the Catholic Choirmasters Guild. For several years, Ernestine served on the board of the Guild as the CMG Historian. When CMG became a local chapter of the National Association of Pastoral Musicians, Ernestine enthusiastically supported this national liaison.

From 1967 to 1974 Ernestine was organist at St. Matthew Church. In 1974 she retired (for the first time). In her first retirement, Ernie moved to Dania, Florida, and worked as organist at Resurrection Church. After one year, she returned to Buffalo and became organist at St. Francis Xavier Church. In 1980, she moved to Annunciation Church. In 1983, Ernestine retired for the second time but continued playing funerals and weddings at St. Edmund Church in Tonawanda, New York. She also remained active in the Guild, attended several NPM conventions, and assisted in the 1988 Regional Convention in Buffalo.

In 1988 Ernestine really retired. The Church Musicians Guild of Buffalo awarded her a plaque in 1996 for forty-one years of service as a church musician in the Diocese of Buffalo. During those years of service, Ernie

faithfully recorded local developments in church music following the Second Vatican Council and collected memorabilia that she lovingly displayed at diocesan events. As was so typical of this woman of boundless energy and love of people, Ernestine took on a new ministry in her final retirement—letter writing. Her days were filled with keeping in touch with members of the Guild, both those in town and those who were away. She was always eager to share ideas, prod, challenge, support, and encourage the people she had grown to love and respect during her years in church music ministry. She also kept in touch with NPM leadership, tirelessly sharing her visions and dreams for church music, writing both to Father Virgil Funk and Dr. J. Michael McMahon to support and encourage their work. Although as a historian she loved to remember the past, Ernestine was always looking toward the future, toward new possibilities and new projects.

Early this past May, Ernestine collaborated with the deacon at the Health Care Center where she was a patient to provide music for a Communion service. She also spent time playing and singing hymns with her son, Carl. On Sunday, May 22, the Solemnity of the Most Blessed Trinity, Ernestine died peacefully in his presence. It was only fitting that a woman whose entire life had been spent in the service of praising God through music should be called to the presence of the "God beyond all praising" on that solemn feast. A joyous funeral liturgy was celebrated at Immaculate Conception Church, Eden, New York, on May 26 with family, friends, several priests of the Diocese of Buffalo, and many members of the Guild in attendance.

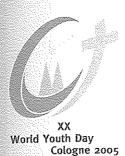
Judith Kubicki

Sister Judith Kubicki, cssf, is a member of the NPM Board of Directors. Currently an assistant professor of theology at Fordham University, New York, Sister Judith served for many years on the faculty of Christ the King Seminary in East Aurora, New York,

Meetings and Reports

World Youth Day 2005

More than 23,000 young pilgrims and 70 bishops from the United States plan to attend World Youth Day in Cologne, Germany, August 16–21, according to the U.S. Conference of Catholic Bishops.



There are currently 833 U.S. groups signed up, representing almost all the states and eightyone percent of U.S. dioceses and eparchies. These young Americans will be joined by an

additional 300,000 young people from around the world. This gathering will also mark Pope Benedict XVI's first foreign trip as pope.

The official hymn for world youth day—"Venimus adorare eum"—was composed by Gregor Linssen, one of Germany's best-known composers of contemporary liturgical music. Born in 1966, Linssen has led musical worship and taught in dioceses in Germany, Latin America, and Africa.

Missal Draft Translation Soon

With a new English translation due soon for the latest official Roman Missal in Latin, the U.S. Bishops' Committee on the Liturgy asked the bishops at their June meeting in Chicago (June 16-18) to approve a series of current U.S. adaptations in the Mass, in use for more than thirty years, in order to obtain the necessary prior Vatican permission for their continued use before the new English translation of the main Latin text is submitted for approval. Despite the Vatican requirement that such adaptations get prior clearance, however, the bishops voted to defer action on the adaptations until they can study the new English translation, which is expected to be ready within the next few months.

Draft Lay Ecclesial Ministry Document

During the U.S. Conference of Catholic Bishops' meeting in Chicago (June 16–18), a panel presentation on June 16 prepared the groundwork for consideration of a



The World Youth Day Cross, in a procession across Germany, at the Brandenburg Gate, Berlin. Photo by Kolfenbach, courtesy of World Youth Day 2005.

draft document on lay ecclesial ministry when the bishops convene again in November. According to a report by Jerry Filteau for Catholic News Service (June 17), Bishop Gerald F. Kicanas of Tucson, Arizona, chair of the Lay Ministry Subcommittee of the Bishops' Committee on the Laity, told the bishops that there are currently some 30,000 lay ecclesial ministers working for the U.S. church in full- or part-time paid positions such as parish directors of music, liturgy, catechetics, or youth ministry. Titled Co-Workers in the Vineyard: Resources for the Development of Lay Ecclesial Ministry, the draft document deals with topics such as the theological foundations of lay ecclesial ministry, the pathways to it, formation for it, guidelines for the official authorizing of people as lay ecclesial ministers, and workplace issues that should be addressed.

Integral Christianity

In June 2005, the Zimbabwean Catholic Bishops' Conference issued a pastoral letter in response to "Operation Restore Order"; it was a call to care for those who were brutally displaced by government action against unlicensed vendors and the urban poor in Harare and other urban centers. It is also a reminder that what we

proclaim, sing, and enact in the liturgy must have its effect beyond our gatherings for worship. Here are some excerpts from the end of the Zimbabwean bishops' letter:

As sons and daughters of our loving Father, we are all sisters and brothers who are called by God to build a society where we can live together in solidarity with each other. Solidarity means being ready to see the other person as another "self" and to regard acts of injustice done to others as done to oneself. Solidarity is . . . a commitment to stand side by side with those who are without shelter and means of livelihood, to do what one can do to rectify a situation of grave injustice, and to promote the common good. The principle of solidarity reflects St. Paul's theology of the body of Christ: Where one person suffers, each person suffers, and the whole body is weakened (1 Corinthians 12:12-30).

. . . Specifically as Christians, we cannot pick and choose which principles we wish to follow; all of them are binding. Putting them into practice in daily life is as important as going to Church on Sundays.

... We cannot lead a double way of life, one for Sunday services in Church and another for our public tasks We are always called to be guided by our conscience and to live our Christian faith as an integral part of our lives



Church of the Jubilee, Rome

Organs and Organists

First, the Pastoral Organist Is a Musician

BY MARIE RUBIS BAUER

hile I was preparing to write this article, it was not hard for me to imagine that I would be presenting advice that might become a magic formula—the ultimate solution that would allow liturgical organists, in the midst of their ministry, to find time to practice, to commit to excellence, and to put things in perfect balance. But when that fantasy ended, I had to face the facts and tell the truth: Reality is a dynamic balancing act, and even when we do all the right things and are fully prepared, we can be surprised and even disappointed at the results of our best efforts. In the end, sometimes, we simply find it difficult to live out fully the rich ministry to which Christ has called us through our baptism and through the musical gifts we have been given.

My own musical journey began in a church in a small, rural, farming community. In Minnesota, even in the tiniest town, there were often churches of several denominations (mostly versions of Lutheranism), and nearly all had liturgical traditions nuanced by ethnic backgrounds stemming from northern Europe. In most of these churches, singing—indeed singing in four parts—was as natural as sharing orange Jello at the many picnics that followed services in the summer. For the first sixteen years of my life, I took all of this for granted as constants of worship: the routine of singing Bach chorales, harmonized chant, standing and sitting together on cue, and receiving the Lord's Supper together. Another constant was the fact that all members of the community chipped in when necessary, serving in any capacity that was needed and possible. That is why, by the age of thirteen, I found myself on the organ bench, playing long before I really knew what I was doing but simply fitting in with the ongoing rhythm of the community's life of worship.

Little did I know then that those experiences and the values of that community would have a tremendous impact on me and on my future as an organist and musician.

Dr. Marie Rubis Bauer is the cathedral organist and director of cathedral music ministries at Saint Cecilia Cathedral in Omaha, Nebraska. She also directs an organ academy for youth and adults in the Archdiocese of Omaha, and she initiated the NorthEast Kansas Catholic Organists Association, providing educational opportunities for youth and adults in the Archdiocese of Kansas City in Kansas.

Looking back, I realize now that I was inspired by many adults in my life—teachers who were patient and joyful, an enthusiastic sister-in-law who was spreading her wings as a music major in college, a faithful parent who drove me to twelve years of weekly lessons and listened to nearly all of them, and a high school choral teacher who introduced our choir to very challenging music. I remember those dedicated mentors especially as I work with children and youth in my own ministry!

That was my beginning, and I am sure it resonates with the early experiences of many people who are liturgical organists today. Someone recognizes talent in a youth, encourages further study, provides opportunity for growth, and then a new organist is catapulted into this beautiful but sometimes trying profession.

Jack/Jill of All Trades

To be listed among the trying aspects of this profession is a familiar sense that organists must be a "Jack (or Jill) of all trades." Surely this feeling comes from the fact that, for the organist, literally every limb is involved in music making. It is the organist alone who can play multiple parts, span the vast dynamic range from the softest to the loudest sounds, and mimic the sounds of nearly every instrument in the orchestra. The diversity of musical, mental, and physical challenges is enormous. The organist as musician is often challenged to accompany a single vocalist and then, seconds later, facilitate the participation of more than a thousand people, all of whom need to know what to sing and how to sing together at a moment's impulse.

The organist has at her fingertips the potential to inspire others to sing with the warm vocal colors of the principals, to move hearts to prayer with the beckoning of the oboe, to comfort the afflicted with the tenderness of violins, to burst into the proclamation of the choirs of angels along with the principal chorus, or with the sound of trumpets to announce the joyous news to the world that Christ is risen indeed.

Yet the organist advances into the world of liturgical musical leadership often without colleagues with whom to share dreams or doubts. Unlike ensemble musicians, the organist must prepare alone, and the technical and physical requirements create an intense and steep learning curve. Continued study for the organist brings with

it the juxtaposition of many opposites; to be an organist is to embrace, among other contrasts, the public and the private sides of this ministry. While community song at its core is something we do together, the necessary preparations for this common activity by the organist and other musical leaders are made in isolation. Hours of practice are required for good musical leadership, but for an organist such practice often has to take place in public venues with restrictions on when the organ can be played or in space with restricted access, which makes even getting to an instrument very difficult. While most melody instruments can be easily transported by the musician, and singers carry their instruments inside their bodies, organists must go to the instruments at which they will make music, and each instrument is a unique work of art. While this artistic aspect of the instrument can lead to many delightful discoveries, it also means that the organist is at the mercy of the quality of the instrument itself.

Still, some things can be done to overcome some challenges. Cost prohibits most organists from owning personal practice instruments, but this doesn't mean that instruments suitable for practice cannot be available in the home. J. S. Bach promoted the use of a small and portable pedal clavichord for practice, and pianos or harpsichords can at least provide manuals for learning notes. An electronic instrument can be acquired until such time as a pipe organ is affordable.

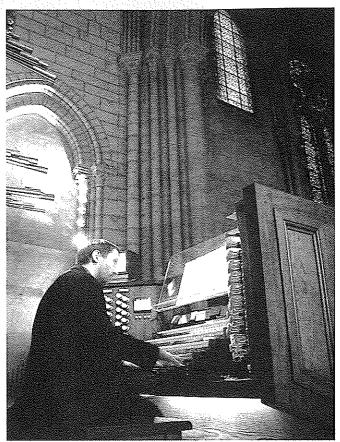
With all of these challenges, why are some people drawn to the organ? While I cannot speak for all organists, I know that as I developed my skills and discovered the rich tradition of the organ, I was hungry to know more. Many of history's greatest composers had great facility at the organ. Being drawn in ever deeper to the idea of the communion of saints, I wanted also to be close to those

With all of these challenges, why are some people drawn to the organ?

things that have been sung (and played) throughout history. Performing great works can begin to expand and enrich our notion of the universal, connecting us with a larger historic community of organists and composers in the church. These works have marked the church's witness for hundreds of years. They are a necessary part of the church's living tradition, not merely a relic from the past. They are relevant today in that our goals and the goals of our musical predecessors are joined as we celebrate our union with the communion of saints each time we share in the divine liturgy.

Life as a Liturgical Organist

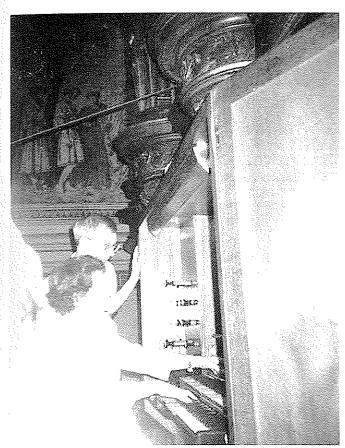
After a decade of careful study, dutiful practice, and diligent preparation, I believed I was well-prepared for



Olivier Latry at Notre-Dame, Paris

a career in liturgical music. Then, like a ton of bricks, came the unexpected demands of my first full-time job. I certainly thrived in the intensity of this rigorous work, and I began to spread my wings, becoming more passionate about the diverse aspects of liturgy and ministry that had lain dormant in my life. I was ready to play the organ, to lead song, and to serve, but I was not prepared for all of the other ways in which I would be stretched. Soon I found it difficult to schedule time to practice. Going from being very focused on doing one thing well to becoming competent at many skills caused me to draw on my limited experience as a generalist. As organists, we often find ourselves focusing so much on the nurture of others' musical gifts that little by little, over the course of several years, we tend to rely more and more on the organ music we can resurrect in a hurry. In a nutshell, the necessity of being a Jack/Jill of all trades distracts us from the demands of our craft, especially from our personal preparation.

Organists who also serve in the capacity of music director are challenged by the pursuit of holding together multifaceted music ministries. Meeting the challenge of directing multiple music ministries can lead to the dangerous trap of doing the very thing we vowed in our innocence that we would never do—wing it. In the reality of a busy liturgical cycle, however, practicing comes so far down the list that it is in danger of dropping off right the bottom of the list. Often, in our busyness, we resort



Marie-Claire Alain at an organ seminar

to skills and repertoire committed to memory and habit, but over time this takes a costly toll. It can quickly lead to burnout, promote a sense of loss, and even contribute to a lack of interest in what we are doing.

The passions that were once kindled in young organists eager to play up a storm soon may be choked out by our inattentiveness to the needs of our craft. We discover that the lack of nurture of our musical self puts a strain not only on us, but in a very short time it also impacts those to whom and with whom we minister.

Pulling It Together

How does one get out of ruts such as these? First, by talking with other people in similar situations. In discussions with colleagues, we discover that we are not alone, and we find out how other people have handled similar problems. While there are many ways one can stay fresh, five particularly come to mind.

1. Practice consistently and well. While a few musicians in our profession are fortunate to serve at places that have good instruments that inspire practice, most organists do not have access to adequate instruments. These are the times that require us to draw inspiration from other sources and especially from the people around us, if we are to do our work well. Practice is not simply a vehicle for musical growth but an enjoyable act that in itself can enrich a musician's whole life. There are many philoso-

phies about the meaning and value of practice, but the most important perspective is to see that practice is not something to take casually but an activity that can be used to generate good skills of focus and technique. At its most productive, consistent and disciplined practice provides a calming respite from the busyness all around us. Slow practice, rhythmic practice, using quiet stops with clear sounds can prepare us psychologically for those times when we must draw on the strength and depth of our experience.

- 2. Make music with others. While our daily tasks often require us to work in isolation as organists, it is through the stimulation of colleagues that we find a consistent challenge. For the past fifteen years or so, I have turned to chamber music as an outlet, and this has helped me to develop more deeply as a musician. It has not only helped me to learn to listen acutely to the musicality of others but has also helped me to refine the skills of negotiation, intuition, and camaraderie.
- 3. Allow yourself to be coached. Being with other musicians and listening to their advice holds us to a higher standard of musicianship. It is important to work with people who will challenge us even more than we can challenge ourselves. If we remain only in settings where we are in charge of the music making, then we can lose sight of true excellence, and our perspective can become skewed. It is important to seek coaching from others and to record our practice.
- 4. Continue to study. Study helps us to set goals and to avoid stagnation. While accepting critique may be humbling, it is also invigorating. Accountability to a teacher also encourages disciplined practice and provides us with honest ears with which to temper our work.
- 5. Set personal goals. This activity may be as simple as listing the postludes and preludes we play in order to remain accountable, or it may involve learning new repertoire on a regular basis. Opportunities to set and accomplish appropriate goals exist in the NPM / AGO certification process described in this issue (see page nineteen). Whatever way of setting and striving for goals is appropriate for each person's life, the important factor is to find a consistent source of motivation.

By-Products

Nurturing our musicianship inspires others while preparing us for the task of leadership. Sometimes the fruits of our labors are not immediately apparent. In tending to the business of honing our skills and nurturing our gifts, we are likely to create such by-products as rekindled joy, a rejuvenated body, and a renewed passion for ministry. The effects will be positive and infectious and will inspire others to live fully their calling to ministry. May we be inspired by Paul's advice to the Philippians: "Whatever is true, whatever is honorable, whatever is just, whatever is pure, whatever is pleasing, whatever is commendable, if there is any excellence and if there is anything worthy of praise, think about these things" (Philippians 4:8).

So You Want to Play for Jesus? A Guide to Being a Pastoral Organist

BY JOHN A. ROMERI

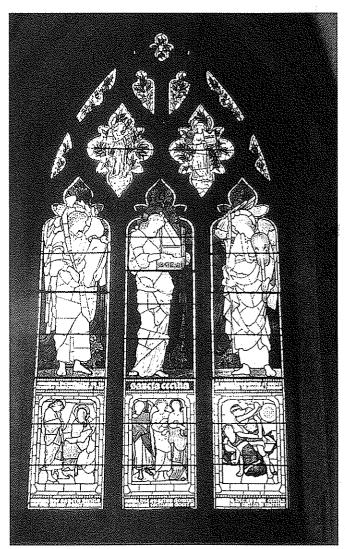
et's begin with the premise that you are already a trained and competent organist. Whether full-time in a great cathedral or a part-time volunteer in the smallest parish, no matter how "pastoral" an organist is, being an organist takes talent and training and lots of practice. We all know it, and there is just no way around it. In this day when it seems that everything is easier, quicker, and faster, it is sad to say that an hour of good solid practice is still an hour of practice. For real music making, no one has yet developed a faster way to learn.

So before you worry about being pastoral, be proficient at your art. If you've never really had organ lessons, go take some! If you just haven't mastered the pedals, get those feet moving! If all those stops still confuse you, get those lessons started today! There just is no excuse for not being the best you can be at your craft. If you are playing in church, don't be satisfied with anything less than real beauty in your playing. And whatever you do, don't use the word "pastoral" as an excuse or a reason for being less than perfect. All too often, we use "pastoral" as a synonym for the notion that poor music making is OK.

The number one reason why people dislike the organ or hate organ music is not the poor organ (or its electronic substitute) but the performance skills and other qualities of the person on the bench. There is a reason why our profession is most often depicted in movies by a hundred-year-old scary looking person with coke-bottle glasses hammering away on the Hammond. The bottom line, the end of the sermon is this: *Be proficient at your craft!*

But to serve as an organist who is a music minister, a person needs more than skill at the craft of making music. If you want to "play the organ for Jesus," you need additional skills. Call it being "pastoral" or being a "good service player"—call it what you will—we all know it is a special art form to play a religious service well and, in particular, a liturgical service. We also know that being trained as a musician or even having a doctorate in organ performance does not guarantee that an organist will be a good service player. Here are some of the specialized skills necessary to be a pastoral organist.

Dr. John A. Romeri is the director of music and organist at the Cathedral Basilica of St. Louis in St. Louis, Missouri. He is also the music coordinator for the Archdiocese of St. Louis and artistic director for St. Louis Cathedral Concerts.



St. Cecilia window, Christ Church, Oxford, England

Leadership

Our hymn playing and service playing must exhibit leadership. There are many reasons why the organ is the pre-eminent instrument for worship. Its ability to lead a congregation is unequalled by any other instrument. Creating pitches above and below the singing congregation makes the organ a natural for leadership. However, in many instances, I find that Catholic organists allow the cantor (more to the point, the cantor's microphone) to

provide the leadership. Good strong hymn playing comes more naturally to our Protestant counterparts. One reason for this difference is in the very nature of our hymns and songs, in contrast to the more metrical hymns in the Protestant repertoire: Ours are not all metrical; they are not all written for the organ; they are not written in a way that could provide strong leadership; the melodies are not even always present in the accompaniments! Playing with leadership in Catholic liturgies takes skill, at least in part because it involves more than playing what is on the printed page. It may mean retooling the accompaniments so that they better serve melodic leadership.

Another important factor in leadership from the console is *articulation*. Almost every other instrumentalist *must* think of articulation before playing a single note. Woodwinds and brass must decide to tongue or slur, strings to bow or play pizzicato. An organist could play for an entire career without a single thought about articulation. But often, lifeless or dull playing (even with every single note correct) can be traced to a lack of articulation. Articulation varies greatly depending on the acoustic of the worship space. There is a definite skill to perfecting articulation at the organ. Authentic music making depends on it!

Learn to Color

Master the stops! Know how to use the colors of the organ! Even the smallest organ possess colors. Explore them, master them. Of course, the more limited the organ, the more creative the organist must be. Far too many organists just play the notes with little regard to the creative use of the stops. A few simple questions will tell how well you have mastered the stops as a pastoral resource: Do you play hymns all the way through the verses without a single change of stops? Do you play responsorial psalms on the same stops throughout? The church calls music the highest art form in the church because music is most often linked to text, and often to the word of God. Under the hand of a masterful organist, the organ can color the verses of a hymn with many stops. A choral anthem can come alive and inspire both singers and the listeners when the registration is carefully chosen. Each verse of the psalm can be accompanied by colors which help depict the mood and feeling of the text-some verses with pedal, some without; some verses with the melody in the left hand and chords above; some with a melody or countermelody on a beautiful solo stop. Mastering registration, however, takes time and methodical preparation. It means setting pistons and making choices in advance, not just using what you can grab at the moment. A thrilling and colorful service depends on your creativity and on your control of the stops.

Improvisation Is Key

Improvisation at the organ is the key to use of the instrument in a liturgical service. Only organists and jazz musicians really need improvisational skills. Every organist should

be able to "leave the printed page," but in a liturgical setting is it even more crucial to the flow of the liturgy. There are many places for using improvisatory skills.

As mentioned above, hymn playing and psalm accompaniments require an enormous amount of improvisation: free harmonizations, interludes, key changes, moving the melody between the hands. These take skill, preparation, an incredible knowledge of harmony, and planning. Leave nothing to chance! Prepare the improvisation and registra-

The church calls music the highest art form in the church because music is most often linked to text, and often to the word of God.

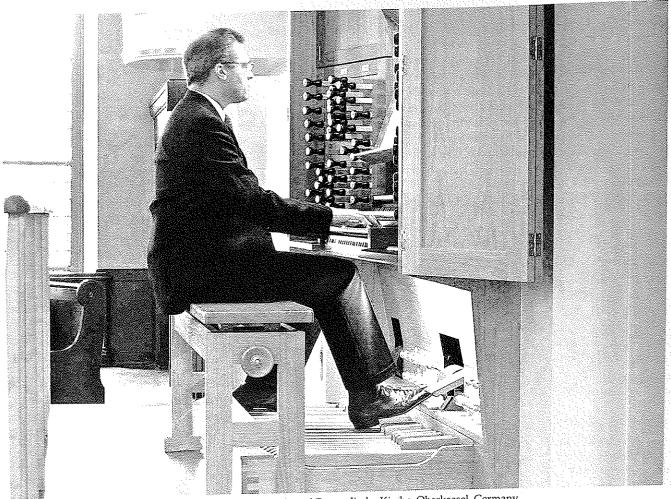
tion before the service not during the service. There is a lot of liturgical "noodle-doodle" going on that we organists like to call improvisation. There are many fine books of hymn improvisation and several great collections of free harmonizations to use and study while you are getting your skills up to speed.

Another important use for improvisation in a liturgical service involves continuing a piece in the same style and with the same themes until a liturgical action is completed. Such actions include the entrance procession as well as the psalmist leaving the ambo before the second reading, the Gospel procession, the procession with gifts and preparation of the altar, the end of the Communion procession—these and other liturgical moments need the music to end exactly at the right time. Playing set organ pieces for these occasions, without being prepared to improvise, just doesn't work.

The third use for improvisation is to take a melody of a new acclamation or hymn tune and create an independent chorale prelude. Sometimes the success of a new melody might just depend on how many times we can get that melody into the consciousness of our assembly. The best way to develop your improvisational skills at creating a freestanding piece, with structure and not rambling, is to be confident that your knowledge of harmony and form and analysis is solid. You can't take a trip without a good map!

No Monsters

Not all pastoral skills are musical: Don't be a music monster at the bench. "Pastoral," in the best sense of that term, means that you are sensitive to your people and their needs, that you listen with an open ear and have a caring response ready to give. Whether meeting with a family at their time of loss before a funeral or meeting the wedding couple planning their big day, the organist can make that experience pleasant or a nightmare for all involved. We all know that people coming to us at these moments in their lives are approaching these events from a whole different perspective than we have. It is our job, at such



Kantor Thorsten Göbel at the "Europa" Organ in the Oberkassel Evangelische Kirche, Oberkassel, Germany

moments, not to be the liturgy police staying "no" at every turn but to help guide and shape their understanding of the liturgy according to the church's documents by providing plenty of suitable alternatives from which they might choose, especially if they come with a list of non-liturgical requests. It is, of course, much easier just to forbid one piece after the other than it is to work with people, using pastoral skill and speaking with both support and knowledge, giving the wider perspective of the Church and its liturgical practice. It is not always easy to be pastoral, but it is important to remember that we represent the parish and the Catholic Church. The experience that people—especially those in very emotional or difficult circumstances—have with us reflects a lot about our parish and Christian community.

Formative

A parish organist is best equipped to help form the next generation of parish musicians. While colleges and universities are closing or downsizing their organ departments,

more and more responsibility for helping to find that next generation of organists lies with the parish organist. The American Guild of Organists has certainly done its part with Pipe Organ Encounters held throughout the country. NPM continues to encourage young people in the field of church music, and we offer opportunities for young organists at our national conventions, but the fact still remains that the parish musician - especially the parish organist—can play a key role in the formation of tomorrow's parish musician. Organists around the country are finding that their promising piano students hold great potential as future organists. Establish an organ scholar program; begin simply with some "stop-pullers" but continue with a few piano pieces or simple organ pieces as preludes; establish junior-accompanists for the parish choirs and finally moving them into their own as service players.

So, we might ask potential future organists, you want to play the organ for Jesus? Well, do it with confidence and skill; practice your art; develop a good background in liturgical knowledge; and, most of all, do it with joy and enthusiasm. Such ministry spreads like wildfire!

Certification: Setting a Standard, Fostering the Art

BY ANN LABOUNSKY

or more than twenty-five years, I have been a vigorous advocate of certification. For six of those years I served on the American Guild of Organists Committee for Certification, and during the past five years I have served as chair of the Certification Committee for the National Association of Pastoral Musicians. During the decades in which I have been active in formulating and grading certification exams, I have come to realize more and more the importance of certification in setting an objective standard for our profession. Certification plays a primary role in our educational process and directly affects ministers of music, the clergy who hire them, and our profession through its use as a common standard for evaluating competence. As chair of Sacred Music and Organ at Duquesne University, I have included the certification program as a degree requirement at both the undergraduate and graduate level. Each student is required to sit for at least one of the exams before graduating, but certification may be at any level depending on the background of the particular student.

What Does Certification Mean?

What does certification mean to the practicing minister of music? These certificates serve as an objective measurement of one's musical and liturgical proficiency. From the individual's perspective, entering the certification process is a way to improve one's service to the community through advancing musical, liturgical, and pastoral skills. Many professions such as accounting, pharmacy, medicine, and law require certification in order to practice these professions. Although certification is not a requirement in the practice of church music, it provides clear goals for developing these skills. It also provides a way to become more skilled at the craft of music and to achieve recognition from peers that may also lead to practical results such as

Dr. Ann Labounsky, FAGO, who chairs the NPM Certification Committee, is a professor of organ and chair of the Department of Organ and Sacred Music in the Mary Pappert School of Music at Duquesne University in Pittsburgh, Pennsylvania. Dr. Labounsky is the author of Jean Langlais: The Man and His Music (Pompton Plains, New Jersey: Amadeus Press, 2000), and since 1979 she has been recording the complete organ works of Langlais (Musical Heritage Society).

better posts or higher salaries. Both the AGO and NPM have tied their salary scales to attainment of the various certificates.

On the next page is a table of the 2005 salary guidelines for the AGO which include the certification levels. The NPM book *Work and Remuneration: A Statement and Worksheet*, prepared by the Director of Music Ministries Division (DMMD) and published in 2001, includes certification in salary guidelines for calculating the appropriate salary.

What does certification of pastoral musicians mean to the clergy? Many clergy are unaware of or indifferent to these certification programs and their requirements, but this lack of awareness and indifferent attitude are changing. Members of the clergy can readily understand the role of certification in other professions and the fact that attainment of a certificate represents an objective level of proficiency. Music committees are impressed by such certificates, once the standards for achievement are explained. I well remember two students who applied for the same job; their résumés were almost identical, except that one of the candidates was certified at the colleague level. This candidate was chosen over the other, who was not certified.

Available Certificates

There are currently three certification programs available through our association: for cantors, organists, and directors of music ministries. The *Basic Cantor Certificate* identifies the cantor's primary functions as leader of prayer, psalmist, and teacher and assesses several fundamental skills necessary to serve in a Sunday liturgy. The BCC is appropriate for any cantor serving in a Roman Catholic parish who wishes to enter the process toward certification. Requirements are based on the cantor's basic function as outlined in the liturgy documents. The certificate is designed to encourage cantors at all levels to assess and affirm existing skills and identify places to grow.

Three levels of certification are currently available for organists. The NPM Basic Organist Certificate offers a way to certify a musician's achievement of the fundamentals of service playing expected of musicians serving Roman Catholic parishes. The NPM/AGO Service Playing Certificate was established in May 1997 to reflect music typical of Roman Catholic parishes. The requirements include

AMERICAN GUILD OF ORGANISTS

2005 SALARY GUIDE FOR MUSICIANS EMPLOYED BY RELIGIOUS INSTITUTIONS

- Musicians with fewer than five years of experience should be considered at the lower compensation levels and those with greater experience at the higher levels. Musicians with outstanding abilities or positions that require exceptional performance may exceed the chart figures. The second figure in each box represents benefits - the 25% to 35% of base salary (the top figure, in bold), that is the average cost of health and
- When such benefits are not offered by an employer, this amount should be added to the base salary to allow employees to provide for their own
- Compensation should equal the "total compensation" figure (base salary + benefits = total compensation).
- For assistance in calculating the difference in the cost of living between areas of the U.S. or Canada, visit the Center for Mobility Resources at http://www.homefair.com/homefair/cmr/salcalc.html on the World Wide Web.
- These figures are presented as a national average, characteristic of the cost of living in Madison, Wisconsin.

	ted as a national average, cha	LEVEL OF	TRAINING	
Approximate Size of Position Average hours per week)	Doctorate in Organ or Sacred Music or FAGO Certificate	Master's degree in Organ or Sacred Music or AAGO Certificate	Bachelor's degree in Organ or Sacred Music or ChM or CAGO Certificate	Service Playing Certificate
Full Time (40 hrs)	Base: 48,60764,858 Ben: +12,15122,700 Total: \$60,758-\$87,558	Base: 43,147—57,619 Ben: +10,786—20,167 Total: \$53,933-\$77,786	Base: 37,923—49,937 Ben: +9,481—17,478 Total: \$47,404-\$87,415	Base: 30,037—40,278 Ben: +7,508—14,097 Total: \$37,545-\$54,375
³ / ₄ Time (30 hrs)	Base: 35,636—48,607 Ben: +8,908—17,011 Total: \$44,544-\$65,618	Base: 31,674—43,147 Ben: +7,919—15,100 Total: \$39,593-\$58,247	Base: 27,447—37,923 Ben: +6,861—13,273 Total: \$34,308-\$51,196	Base: 22,117—30,037 Ben: + 5,528—10,512 Total: \$27,645-\$40,549
V ₂ Time (20 hrs)	Base: 25,941—35,636 Ben: +6,485—12,472 Total: \$32,426-\$48,108	Base: 23,075—31,674 Ben: +5,769—11,085 Total: \$28,844-\$42,759	Base: 19,935—27,447 Ben: +4,984—9,605 Total: \$24,919-\$37,052	Base: 16,110—22,117 Ben: <u>+4,027—7,740</u> Total: \$20,137-\$29,857
³ / ₃ Time (15 hrs)	Base: 18,705—25,941 Ben: <u>+4,677—9,078</u> Total: \$23,382-\$35,019	Base: 16,655—23,075 Ben: +4,163—7,689 Total: \$20,818-\$30,764	Base: 14,472—19,935 Ben: +3,618— 6,976 Total: \$18,090-\$26,911	Base: 11,740—16,110 Ben: +2,935— 5,638 Total: \$14,675-\$21,748
1/4 Time (10 hrs)	Base: 13,655—18,705 Ben: +3,412—6,546 Total: \$17,067-\$25,251	Base: 12,013—16,655 Ben: ±3,002—5.828 Total: \$15,015-\$22,483	Base: 10,376—14,472 Ben: +2,593—5,064 Total: \$12,969-\$19,536	Base: 8,462—11,740 Ben: + 2,115—4,108 Total: \$10,577-\$15,848

It is the policy of the American Guild of Organists not to discriminate on the basis of sex, age, disability, race, color, religion, marital status, veteran's status, national or ethnic origin, or sexual orientation.

playing three pieces-one by Bach, a romantic piece, and a modern piece; the transposition of one hymn from the AGO hymn booklet (which is prepared in advance); two additional hymns; a psalm accompaniment and two anthem accompaniments; and a short piece for sight read-

The third level of certification for organists is the NPM/AGO Colleague Certification. The Colleague level includes two separate examinations, one administered by the American Guild of Organists and the other by NPM. Part of this joint arrangement is the inclusion of new choices in both sections of the AGO exam, required for NPM candidates but open to all CAGO candidates. In the NPM part of the process, joint certification candidates complete a written test on church music and liturgy that is prepared, administered, and graded by NPM. When applying to AGO for the Colleague examination, candidates desiring joint certification must indicate this on their application. It is not necessary to be a member of AGO to obtain this joint certification.

A third certification program, recently endorsed by the United States Conference of Catholic Bishops Commission

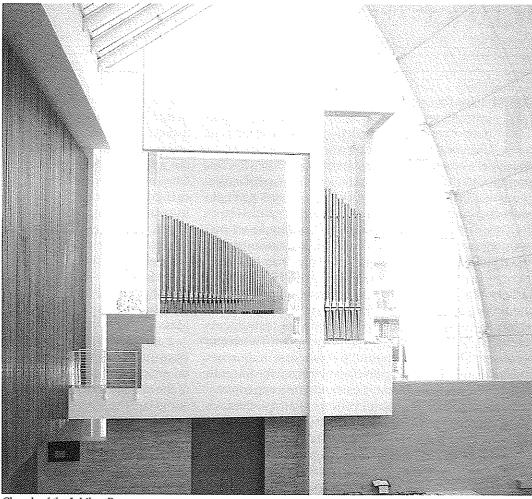
on Certification and Accreditation (see June-July Pastoral Music, page eight) is the CDMM—Certified Director of Music Ministries, a program administered through NPM's Director of Music Ministries Division. The Director of Music $Ministries\,Division\,(DMMD)\,includes\,NPM\,members\,who$ are salaried professional directors of music ministries. These are people whose principal income is derived from church music (parish staff, diocesan liturgy/music office, parish music teacher, or ordained minister) and who have primary responsibility for planning or making music decisions for the majority of parish or diocesan liturgical celebrations. In the CDMM process, candidates enter into an extensive self-evaluation, study in conjunction with a colleague-mentor, and take examinations in various aspects of pastoral music ministry.

Because these certification programs have been so successful and proved so helpful to those who have participated in them, the NPM Standing Committee for Choir Directors is currently working on establishing certification guidelines. For a detailed list of the requirements for all the certificates, check the three certification links at the NPM website: www.npm.org.

Experience Confirms the Benefits

During the previous ten years, the American Guild of Organists and the National Association of Pastoral Musicians have worked together to share their mutual strengths. Both organizations have much to learn from

each other. The AGO has a long history of professional certification whose roots can be traced back more than a century to a time before university organ programs were established. NPM's history of certification is much more recent, but from the beginning of this organization the importance of the liturgy and liturgical planning with its pastoral elements has been paramount. Through the founding vision of Father Virgil Funk, NPM has grown in its inclusive orientation and as a result many more clergy, choir members, directors, and instrumentalists attend NPM conventions. Historically the AGO has been associated with organists and with the Episcopal Church. This image is changing, and the cross-fertilization and mutual benefits availHere are some general points of advice that I would offer to anyone preparing for one of the organ certifications—and to organists in general: Make it a practice to study and reflect on the meaning of the text before playing. Then sing the stanza without playing. Following that, continue to sing and play only the melody. When this is



Church of the Jubilee, Rome

able to both organizations are beginning to grow, at least in part through the joint certification programs for organists. For example, the AGO Committee on Professional Certification has expressed an interest in including the liturgy portion of the NPM certification test in its exams.

My own experience as an examiner for the organ portions of these certification programs for both organizations confirms the benefits that others find in them. I have found that the prepared pieces are usually of a high performance quality. The areas for growth in candidates and in the exams themselves are primarily in the portions of the liturgy for which the whole assembly would be singing, such as the acclamations, psalms, and hymns. For these portions of the exams, most of the candidates do not allow enough breath between the stanzas and within the phrase. These thoughts apply also to NPM's cantor certification program.

completely comfortable, add the other parts. At the end of each stanza hold the last chord only as long as you are breathing out. Then release the chord during the time of breathing in. This practice will give the perfect pacing to sung portions of the liturgy.

Why certification? How will we know that we are growing if we do not have an objective standard for grading? Through participation in the various certification programs, we continue to grow as more vibrant pastoral musicians in service to the church. Whether or not you pass an exam the first time, you will have grown through the experience. I once met an association member at a certification workshop that I was giving who told me with sorrow that he had taken the first exam three times and failed. My advice to him was to take it one more time. He did, and he passed.

A Hand in Tradition, a Foot Forward

BY LYNN TRAPP

racing the historical timeline of the pipe organ is a fascinating journey. Today's pictures and specifications of new organ installations in churches around the world hardly remind us of the hydraulis organ which once accompanied gladiatorial games in a Roman amphitheater. Opening the cover of a new publication of organ music from a current publisher hasn't a remote connection to opening the fifteenth century Buxheim Organ Book, one of the oldest manuscripts of organ music, written in a monastery near Munich. Digital resources available to organ builders and at the fingertips of organists today are far removed from amazing innovations of their time like early tracker organ mechanisms, hand-pumped organs, and tiny epistle organs perched high in the chancel area of European churches of the Renaissance-instruments reached only by climbing a long shaky ladder! The strong presence of the organ's beautifully artistic case in churches and cathedrals through its development from the fifteenth $through \, the \, nine teenth \, centuries \, stands \, in \, strong \, contrast$ to the architectural and artistic concept of many of today's contemporary worship spaces, which reflect little or no consideration for providing space or a dramatic and artistic setting for a pipe organ. No instrument other than the "king of instruments" (as Mozart described it) has seen such dramatic developments in church history in terms of visual and aural art as well as liturgical use.

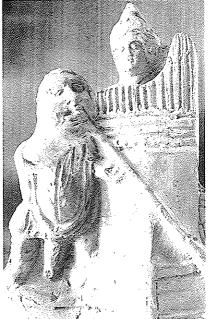
The handheld organs of medieval times functioned both in the town square and the church. A drone was played on the short keyboard as part of an instrumental ensemble or to accompany a chant. Scholas relied on the organ for pitches or to sustain the music. The growing popularity of the organ was reflected in its frequent appearance in medieval manuscripts of the twelfth century. By the fifteenth century use of the organ became well established in cathedrals and monastic churches throughout Europe. It was played on festival occasions and was used a great deal in alternation with the singing of choirs.

German organ building began to flourish as the Reformation and hymn singing took root.

Dr. Lynn Trapp is a well-known concert organist, conductor, composer, liturgist, and recording artist. A member of the Liturgical Organists Consortium and a clinician/performer for World Library Publications, Dr. Trapp serves as the director of worship/music and organist at St. Olaf Catholic Church in downtown Minneapolis.

An interest in magnificent instruments ingreatspacesswept across France, and the great organs of Chartres and other cathedrals arose, inspiring larger organ works and greater keyboard improvisation during Mass and the development of the new formal Organ Mass.

Bach and the Baroque focused on organ treatment of the chorale tunes sung by the congregation as well as on free keyboard works. With the rise of the symphony and other musical



Musicians playing the salpinx (trumpet) and the hydraulis (organ), terra cotta, Greek, first century BCE, Louvre Museum,

forms, the classical period inherited the highly ornate baroque and rococo organ cases, but composers and organists focused more on the choral-instrumental medium than on music for the organ as a solo instrument. In fact, comparatively little organ music was generated in the classical period. With the romanticism of the nineteenth century, and with improvements in the instrument that allowed it to sound like a symphony orchestra, the monolithic organs of France created in that environment still stand as pillars of tonal design, well suited to the organ symphonies of Vierne and the works of Franck as well as to performing the great art of liturgical improvisation. This art of improvisation, in fact, is the source of many pieces created spontaneously in the liturgy but then penned as organ literature.

After the advances made during the romantic era in France, developments of the organ in other countries, including America, combined with advances in technology during the twentieth and twenty-first centuries. All contributed to the evolution of the organ, innovative tonal design, and capacity which reached back to authentic

aspects of the instrument's history and repertoire but also reached forward with daring. We have inherited centuries of rich history surrounding the organ and its use, and we are still learning to use technological advances that expand the organ's possibilities. Today's committees who plan symphony halls and worship spaces demand, consider, or shun the thought of including a pipe organ. On what grounds can we argue for the integrity of the instrument, its perpetuation, its art, and particularly its function in the Church's liturgy?

New Liturgical Uses and Possibilities

No development in art or culture may be so thoroughly measured and examined as to account completely for the development of a new trend or style. What is experienced at any given time is part of what has been, what is present, and what is being inspired for the future.

Before the Second Vatican Council, the organ's role was primarily to accompany and assist the choir, to provide instrumental music to bind the ritual together, and to support a bit of congregational song. Following the invitation of Vatican II for greater sung participation, particularly by the whole assembly, the organ was invigorated to lead song; accompany the cantor, psalmist, choir, and clergy; and exist as a team player among the instruments of blended ensembles.

Although many additional instruments are now being used in the liturgy, the organ continues to be "held in high esteem" in official documents, just as the bishops of Vatican II described its place in *Sacrosanctum Concilium*, but many people after the council seem to have considered the instrument to be too traditional for the new assembly repertoire being composed, which called for instruments other than the organ to give it rhythm and life. In practice, the organ was often separated from those other instruments in liturgical use, marked as the largest and loudest of them but associated only with metrical hymn singing and grand preludes and postludes. The musical sounds of secular society and their influence on the new church music being written didn't seem to uphold the organ's traditional pride of place.

Now, more than forty years since the Second Vatican Council, we can observe a wide variety of ways in which the organ is present in worship. It has many identities. Some people persist in perceiving the organ as obstructive to appropriate liturgical development or inculturation; for them it is simply out of date. For others, however, the organ even in contemporary worship holds a central place in the church and its liturgy in accord with but moving beyond the instrument's traditional roles.

While the understanding and use of the organ since the Second Vatican Council is a topic deserving of a doctoral dissertation, in this brief article I want to focus on the collaboration of the organ with other instruments and with voices in the liturgy rather than dismissing the possibility that the organ might play such a role because of its size, price, or any prejudicial stereotype.

Aurally, of course, there is no other instrument which can lead congregational song as well as the organ. And no other instrument—or combination of instruments—can equal the organ's strength for bridal, choral, and other liturgical processions. Much of the choral literature, even today, is conceived with the organ's tone and accompaniment in mind. Solo organ literature also provides a wealth of resources for use in and around the liturgy. As a team player with an ensemble, the organ's usual leadership role can become one of support to the overall sound. With its many color stops, the organ can provide assembly leadership of melodic line with a reed/trumpet stop, for example, or provide an interlude of contrasting color to the ensemble, then join the ensemble to heighten yet another stanza or refrain.

The blend of cultures in contemporary Catholic parishes in the United States offers new possibilities for using the organ with additional instruments and new repertoire not originally composed with the organ in mind. For example, consider playing an organ/piano duet as a postlude with the pianist who leads the ensemble of Filipino singers for a monthly parish Mass. And why not play some of the more homophonic music of the Mass with the same pianist? Yes, tuning becomes a priority in this case, but playing the organ and piano together on select stanzas of a hymn or for the Eucharistic acclamations is against no Church document. How about playing an organ postlude to a Mass led by the contemporary/world music ensemble with the challenge of selecting just the right style to compliment all that came before it? Is that even possible? Absolutely.

Will the organ fit with bass, guitar, and percussion playing contemporary music? Certainly. With taste in organ registration as the rule, the organ can enhance and blend beautifully with many styles of liturgical music. One only has to take the time to design the instrumental plan of the pieces and prepare well. Experiment with organ registration during the course of practicing and performing the music. Record it and evaluate. Is the registration in areas of the music texture too thick, thin, bold, or transparent? Within the instrumental texture, the organ need not dominate. It may play on some music and not others and sometimes alone.

Exercising good taste must balance consideration of the instruments which best model the music that the community needs and wants in its repertoire. Perhaps we stereotype instruments too much in this process. Is it really a big issue that the organ which plays a prelude by a seventeenth century composer is also called on to play on the refrain of a spirited contemporary piece? Regardless of historical precedence, does it really matter what ensemble or instrument leads hymnody, so long as the instrument or ensemble supports the singing of the whole assembly? If the assembly sings, and the orchestration leads and enhances well, then I think not. While one style or another suggests a particular kind of instrument or combination of instruments for leadership and accompaniment, there are always options for further collaboration and exploration of sound concept. Such an approach to the use of instruments in the liturgy involves and shows appreciation for a variety of music ministers, weakens the stereotype of any instrument, brings the overall musical style of the liturgy to a more balanced point, and chips away at any ice block of musical style and prejudice which may separate the worshiping community into "traditional" or "contemporary" camps.

In other words, an orchestral approach to using the organ with ensemble instruments will help you explore the appropriate use of all liturgical instruments and treat each with a collaborative approach rather than as a stereotype.

Asking the Right Questions

What may seem to be an intimidating organ tone to some is absorbed and appreciated as art, tradition, power, and faith by others. What is received as too "secular sounding" church music for some is grasped by others as the perfect movement of the Spirit in celebration. Where does the organ sit in this discussion? Whether or not a community presently enjoys a pipe organ or plans to renovate an existing instrument or contract for a new one, discussion about the instrument and its use should always reflect appreciation for a diversity of musical styles in the liturgy. Our discussion about the presence and use of the organ in the liturgy should not mark a boundary of exclusion but open a place of inclusion. Too often the organ is perceived as a dominant figure only and not as a team player.

When discerning whether or not to include a pipe organ in a worship space, groups often look to the church's documents for answers, and they find an openness they might not have expected. The *General Instruction of the Roman Missal* says: "While the organ is to be accorded pride of place, other wind, stringed, or percussion instruments

may be used in liturgical services in the dioceses of the United States of America, according to longstanding local usage, provided they are truly apt for sacred use or can be rendered apt" (no. 393), though the *Instruction* also suggests that the organ, at least, be blessed before it is put into liturgical use (no. 313).

Questions about the place and use of an organ invariably lead to questions about cost, but the discussion should not end there. Because the pipe organ is a large instrument with a large price tag, even compared to the size and cost of most other liturgical furniture and instruments, the discernment process invites serious consideration of the Church's tradition and documents, the music which is part of the life of a particular community and its intended direction, and the cultural impact of such an art piece in the larger community. The longevity and durability of a pipe organ alone (most organ builders say the instrument should last one hundred years or more) characterize purchase of this instrument as a major decision in the building or renovation process. Parishes with limited resources often have to consider the fund raising struggle involved in such a project. But if the parish wants this versatile instrument for worship, asking additional questions may avoid some of the fund raising problems. Depending on the size of the instrument needed for a particular space, some organ builders will assist in designing an instrument for \$100,000. Some will offer pipe and digital combinations. An option that might also be explored is an organ builder who is willing to locate existing pipe organs and pipework and rebuild an instrument for a new location.

Finally, we need to ask questions about the hardened attitudes of various musical camps in the parish. If the issues become headachingly pounding and bitterly divisive, heightened by a fan club cult built around personalities or musical style, perhaps we need to ask if the focus of the liturgy is any longer where it should be—on the Eucharist

rather than on the music and its players. Evaluate and refocus.

The role of the pipe organ today is being stretched in our liturgy, and pastoral musicians' concept about using this instrument should undergo similar expansion. Those who sing with it and hear it in the Church's worship are also called to expand their taste and appreciation. We are challenged by our liturgy to keep one hand in tradition and reach forward daringly with the other. Where do the feet go? They must be rooted firmly in a place that respects integrity of musical style while dancing across a new collaboration as the appropriate approach to the instrument and the music minister who uses it.



Finding and Creating Future Organists

BY JASON LORENZON

here is a lot being said these days about the shortage of priests, and rightly so. This is truly a concern for the Church, but an equally pressing issue, from the perspective of sung worship, is the fact that churches are finding it increasingly difficult to find qualified organists. There are many reasons for this, among them changing musical styles, the inability of the school system to introduce music to young students, and low salaries. Perhaps even a poor quality of musical performance during the liturgy may discourage a young musician from contributing talents to a music ministry.

Maestro Leonard Bernstein once said that musicians of this generation have a duty to pass knowledge on to the next generation.² It is up to today's organists, music directors, music teachers, and clergy to encourage the youth to develop their talent to the best of their ability and to contribute to the liturgy. The renewed Roman Missal, prepared in accordance with the decrees of the Second Vatican Ecumenical Council, insists that all the faithful engage in the celebration of the Eucharist with the full, conscious, and active participation that is required by the nature of the liturgy itself and to which the faithful, by virtue of their status as such, have a right and duty.3 But such participation does not arise spontaneously among hundreds and thousands of people in our congregations; it needs to be fostered. Similarly, there are hundreds if not thousands of talented musicians sitting in the pews whose skills remain untapped for supporting and enriching sung liturgy. Their talent needs to be encouraged and developed in order to facilitate the directive of the General Instruction of the Roman Missal that "great importance should . . . be attached to the use of singing in the celebration of the Mass...[and] every care should be taken that singing by the ministers and the people is not absent in celebrations that occur on Sundays and on holy days of obligation" (no. 40). It is up to those of us who lead music ministries to encourage the participation and develop the talent of musicians who are not yet part of our ministry. Of course, God has blessed us with many opportunities and options for developing the talents of these young musicians.

Mr. Jason Lorenzon, ARCT, CAGO, serves as director of music ministries for Our Lady of Guadalupe Church, Macedonia, Ohio. Mr. Lorenzon is a member of the NPM Committee for Young Organists and a part-time JD candidate at Cleveland-Marshall School of Law.

Opportunities and Options

An ideal opportunity in which to discover and nurture young talent is the American Guild of Organists' Pipe Organ Encounters, experiences that introduce both children and adults to the pipe organ. Some prominent organists take time out of their schedules to help with this program that develops, encourages, and fosters the talents of many people who have an interest in the organ. A Pipe Organ Encounter is a four- to five-day regional event organized by a local AGO chapter under the sponsorship of the national organization. The program provides individual and group instruction in the basic rudiments of pipe organ technique and service playing. This event gives a general overview of organ literature, history, and related topics. It exposes the participants to various concepts and examples of pipe organ construction and design. It offers opportunities to participate in ecumenical worship and experience the role of the sacred musician. Finally it provides an invaluable opportunity for young musicians to meet others with similar interests. Scholarship money is available for young organists interested in attending this program.5

There are hundreds if not thousands of talented musicians sitting in the pews whose skills remain untapped.

The National Association of Pastoral Musicians also offers opportunities for young organists to develop their talents. Every other year at the association's national convention, there is a young organist master class for which young organists can audition to play for a master teacher. NPM also offers many workshops and sessions on the organ, its use, and its repertoire during both national and regional conventions. Furthermore, NPM offers three certificates for organists. The Basic Organist Certification allows the beginning organist a chance to develop skills by playing hymns, psalms, and Mass settings. The Service Playing Certificate, offered in conjunction with the American Guild of Organists, emphasizes the skills that a Roman Catholic organist should have to offer strong support for worship. Recently, NPM has worked with

the AGO to develop Colleague Certification for Roman Catholic Organists; the AGO portion of the examination for this certificate discerns proficiency in hymn playing, repertoire, transposition, anthem accompaniments, and sight-reading. A written portion that covers liturgy and music, prepared and administered by NPM, is also part of this examination experience.

Observing the growing shortage of organists, Wayne Leupold has developed a program for local AGO Chapters and individual churches that introduces young musicians to the organ.7 Several AGO chapters offer additional programs such as "Pipes, Pedals, and Pizza" to introduce young people to the instrument; many chapters also offer scholarship money to piano students who wish to pursue an introductory study of the organ.8 The AGO chapters in Cleveland, Ohio, and St. Petersburg, Florida, offer a scholarship competition once a year in which a student may audition by playing a hymn of his or her choice and several pieces either on the piano or the organ. The AGO Palm Beach Chapter had a highly publicized article in the Florida Sun Sentinel which described their competition to help subsidize potential organ students' lessons. The rationale behind the formidable efforts of this chapter, the article explained, was to boost interest in an area of study that has been in decline.9 The efforts of AGO chapters to provide scholarship money to potential organ students have helped create the next generation of organists, but more needs to be done to facilitate this effort to get more people playing the organ.

Another boost to interest in a career as an organist comes from the renaissance of the organ in major symphony concert halls. Halls in Cleveland, Chicago, San Francisco, Dallas, Boston, and Jacksonville, just to name a few, have either refurbished or installed enormous pipe organs. Since the concert hall is experiencing a renaissance of the pipe organ, there is some hope that this trend will also reach churches. However, a renaissance of pipe organs will take patience and perseverance, and an increase in the number of organists to play them will only happen one student at a time.

Those of us who take the plunge and choose to train future organists can start the process by sharing our rationale behind the selections made for the prelude, service music, and postlude for a particular liturgy. Perhaps sharing those ideas in a reflective bulletin article will bring about a better sense of full, active, and conscious participation in the liturgy. It will serve to educate a congregation about organ repertoire, and it may also kindle an interest in the organ that may not have been recognized previously.

Organ Scholars

Once, while we were studying at the Cleveland Institute of Music, a classmate and I were watching television, and we observed a commercial where a little grey-haired lady played the organ badly. My colleague commented, "Now that is stereotyping our profession," and he added sarcastically, "Many young people will now want to be-



come organists!" Recognizing how widespread the stereotype must be, and knowing the shortage of organists, we both promised to change the negative perception of our profession by developing a program through which accomplished musicians can inspire and encourage the development of aspiring musicians' talents and abilities for the enhancement of liturgical services.

We begin, as many programs do, by identifying those musicians who play the piano well.

I developed the Organ Scholar Program to train young organists, to restore the importance of what we organists do for the expression of our faith, and to ensure continuity for the next generation of musicians who will assist us and eventually take our places. The Organ Scholar Program will not succeed unless those involved in its implementation are excited about their careers as church musicians and are willing to share their knowledge and enthusiasm with others.

We begin, as many programs do, by identifying those musicians who play the piano well and by encouraging them to study the organ. It may be appropriate to ask a pianist to play a piece appropriate for a prelude or a postlude or an instrumental during the preparation of gifts. Usually that is enough to get a potential future organist hooked on playing at Mass because that person finds a new way to participate actively and consciously in the liturgy. If the student is a young musician, that musician's parents are usually excited that their child is participating concretely and contributing to the Eucharistic celebration.

The Organ Scholar Program is structured so that a student can take lessons for free, if that student makes the commitment to play regularly at Mass. For a beginning organ student, "regularly at Mass" may mean once a month, and even then an organ scholar might only play a solo line for the psalm response, the refrain of a hymn,

or the melody line of the *Gloria*. By starting with a small task like this, the organ student begins to learn the skill of accompanying a congregation. The organ student also begins to comprehend the basics of registration, solo stops, and how to highlight a melody effectively in a way that makes it easier for the congregation to sing. It may take months or years before a student is sufficiently accomplished to play a four-voice hymn at liturgy. To keep students actively participating and contributing at Mass, we introduce them to folk harmony and have them accompany the congregation by playing the melody of a hymn with folk harmony.

For repertoire, the "textbook" of choice is *The Organist's Manual: Technical Studies and Compositions for the Organ* by Roger Davis (W.W. Norton & Company, 1985). This method book has a multitude of technical exercises and simple short compositions that can be played very effectively at Mass. The technical gradation of repertoire starts off on the easy side and becomes progressively more difficult. Most of the repertoire is appropriate for liturgy. This book culminates with such pieces as the Lemmens "Fanfares" and the "Little Fugue in G Minor" by J. S. Bach. Essential keyboard and pedal exercises emphasize the development of a solid technique. A short history of the pipe organ and a section on hymnody are also included in this book.

For the advanced organ student, playing regularly may include playing the prelude, the postlude, the psalm, and the Mass parts. Accomplished organ students may play "regularly," which may mean playing at least once a week, including early morning and/or late evening Masses. After an organ student is comfortable playing the organ during the celebration of liturgy, we ask other things of them, such as accompanying the choir. At this level, a student is usually able to play an easier four-part hymn, the psalm, the Gospel acclamation, and all the Eucharistic acclamations. However, the organ scholar is introduced to these elements of the Mass one at a time so that the student does not become overwhelmed by each nuance and detail of the liturgy. Moreover, although playing the organ at Mass is not a performance, the performance of what we do demands an extremely high level of proficiency in order to affect the congregation's prayerful experience in a positive way. In addition, an organist in the Organ Scholar Program not only develops the requisite skills to become a good player but also learns about "liturgical rhythm"—the way the liturgy flows from one specific element to another smoothly, effectively, and transparently.

The Organ Scholar Program will not only nurture the organists of tomorrow but will also effectively help many people to participate actively in the Eucharist by sharing, developing, and contributing their talents at their particular skill level. The program also helps a music director by lightening the workload and by offering a pool of organists who can provide coverage for vacations, continuing education, paternity or maternity leave, or whatever else might take the music director from the parish on weekends. The congregation, the parents of the organ student,

and the student himself or herself become more excited about liturgy as they are able to contribute concretely to the celebration.

Many Opportunities

The organ world has many opportunities and options available to those of us willing to train the next generation of organists.¹² The end result of such contributions of our time and talent will be a world with many more organists who will possess the effective skills and expertise to enhance Eucharistic celebrations and create a prayerful environment for the congregations that we serve so dedicatedly.

Notes

- 1. Avis Thomas-Lester, "A Sacred Song May Fall Silent: Churches Struggle to Find Organists as Instrument's Popularity Declines," Washington Post (August 1, 2004).
- 2. This paraphrases a comment by Leonard Bernstein on one of his *Omnibus* television shows during the 1950s.
- 3. See the *General Instruction of the Roman Missal* (Washington, DC: United States Conference of Catholic Bishops, 2002), nos. 17–18.
- 4. A glance at http://www.agohq.org will provide much more specific information about this worthwhile program.
 - 5. See note 4.
- See http://www.npm.org/Sections/Organ/index.htm for application information and further details.
- 7. Wayne Leupold, "Do You Enjoy Playing a Keyboard Instrument? You Can Play the Pipe Organ, Too!" *The American Organist* (September 2004).
- 8. Local chapters of the American Guild of Organists have many opportunities available. Check with your local chapter to see what specific programs are available.
- 9. Lisa Goddard, "Pulling Out All the Stops: Guild of Organists Offers Scholarships to Boost Interest in a Declining Musical Career," Sun Sentinel (December 24, 2004).
- 10. I cannot remember the product for which the commercial was designed, but it showed an elderly gray-haired lady playing the organ badly at a wedding. My classmate is Andrew Peters, assistant director of music at Brentwood United Methodist Church, Nashville, Tennessee.
- 11. The Organ Scholar Program is not only for younger musicians. After many years of study with me, Sister Mary Beth Gray served as director of music for St. Anthony of Padua Parish, Parma, Ohio, and Karen McColl serves as organist and choral accompanist at Our Lady of Guadalupe Church, Macedonia, Ohio.
- 12. It does not take long to create a pool of new organists. During the past four years, some of my students have created strong musical careers for themselves: Tim Williford is the director of music for Holy Cross Catholic Church, St. Petersburg, Florida, and a freshman music major at University of South Florida. Robert Lancaster, who completed the Service Playing Exam last year, is attending Christendom College in Virginia and will play daily and Sunday Masses. Matthew Lancaster plays at St. Jerome Parish in Largo, Florida, and has completed the Service Playing Exam. Next year, Rachel Foster will be leaving Our Lady of Guadalupe Parish, Macedonia, Ohio, to become a freshman organ major at St. Olaf College in Minnesota.

Good Things Come To Those Who Wait: One Parish's Organ Restoration Project

BY KEN SOTAK

uesday, October 25, 2005, will mark two important events in the life of the parish of Chicago's Queen of All Saints Basilica. First, it is the date for the dedicatory recital celebrating the newly installed basilica organ designed by the Berghaus Organ Company of Bellwood, Illinois. Second, this date marks the culmination of an organ renovation project whose first steps date as far back as the late 1980s. This article offers an insight into the process that led a parish from awareness through implementation to completion of the project.

The Organ and Its Building

Queen of All Saints Parish, a community of some 3,200 households or approximately 10,000 members, is located in the northernmost part of the City of Chicago. The church, built in the mid- to late 1950s and raised to the status of basilica in 1962, is a traditionally designed Gothic structure whose main aisle measures 150 feet. The organ loft is ideally situated in a gallery at the rear of the church, allowing the sound to project directly down the central axis of the building toward the altar. Although there are two side transepts, the majority of the 850+ seating capacity is located in the main, central part of the building.

The original instrument, a gift of a single parish family, was built by the Wicks Organ Company of Highland, Illinois, and was installed in or around December 1959, shortly after the completion of the church. The specification describes a fifty-four-rank, sixty-five-stop, four-manual and pedal instrument. The disposition provided the organist with a broad range of registration options necessary for both solo playing and congregational accompaniment. Additionally, the instrument was graced with several stops whose color was especially worth not-

Dr. Ken Sotak is the organist and director of music at Queen of All Saints Basilica, Chicago, Illinois. He has taught on the faculties of Barat College, Lake Forest, Loyola University's Institute for Pastoral Studies, and he is presently on the faculty of Northeastern Illinois University. Ken holds a doctorate of music in organ performance and church music from Northwestern University, Evanston, Illinois, and he has received performance certificates from the Accademia di Musica Italiana per Organo in Pistoia, Italy, and the Bach Academy of Porrentruy, Switzerland.

ing, in particular several flutes and the swell reeds. This instrument served the parish from 1959 through the end of 2004 and is certainly one in which its builders must have taken great pride.

With the exception of a brief undocumented period, there appears to be a record of consistent general and regular maintenance of the instrument. In the early 1980s, the firm of Goulding & Wood accepted the contract to service the organ, which began a relationship that continued until the removal of the instrument in 2004.

Unfortunately, given the age of the instrument and a Chicago climate that is less than friendly to the mechanics of an organ, a natural deterioration started to take place as early as the mid-1980s. Even at this relatively early point in the life of the organ, mechanical components—most notably those involving electronics (the stop action and switching mechanisms)—leather in the reservoirs, and the keyboard action required attention beyond regular maintenance. Over time these problems left the instrument partially unplayable and requiring a thorough and complete overhaul.

Organ Renovation Project

The Queen of All Saints organ renovation project was developed to address the problems with the organ by finding a solution that met the needs of the parish and was true to the parish mission. The project was mandated as an organ renovation or restoration effort, guiding the parish community through the process of finding the best solution to revitalizing a pre-existing instrument.

The following procedures guided the process that was followed by those people involved with the Queen of All Saints organ restoration project:

- Identify the problem;
- Identify key support individuals;
- Identify key parish support organizations, councils, and groups;
- Develop an awareness strategy;
- Determine which, if any, parish organization will accept primary responsibility for this project as a part of its ministry;
- Develop implementation details (e.g., organ com-



Berghaus organ at St. Francis Xavier Parish, LaGrange, Illinois

mittee, requirements for qualification, builder selection, budget range, project development);

- Develop a budget strategy (endowment, contributions, capital campaign);
- Expand the awareness strategy (tours, bulletin, announcements, personal contact whenever possible, a voicing process that requires a closed building);
- Plan the culminating celebrations.

It is important to note that while this list appears to be chronological, in practice the various components mutually supported one another and in many ways continued throughout life of the process. Here is a brief description of each procedure.

Identify the problem. While any problems with the instrument may be obvious to the organist, others less familiar with the organ will probably need to be convinced that problems exist. Two things are important at this stage: First, the source of the problem or problems, any relationships between problems, and solutions and

associated costs must be clearly articulated. To this end, clearly stated and easily understood written documentation drawn from the organist and those responsible for organ maintenance should be used to support verbal descriptions. Second, it is essential to keep in mind that the sources of most instrumental problems are quite technical. The majority of people to whom you will describe these problems will have little if any background to enable a clear understanding of the nature and scope of a problem that may be perfectly clear to you. Keep in mind that an organ project has an impact on the entire parish, so the number of people with whom you and the project members will be communicating can be sizeable.

During the installation process, I have given organ progress tours to a variety of interested parishioners. The large number of individuals who register surprise and awe at the workings of the organ as I show them around the chambers and console continually surprises me. Before such a tour, most people saw the "organ" consisting solely of what they could see from a distance—usually

keyboards and a handful of façade pipes. Following a tour, I always feel rewarded when told that their initial surprise quickly channeled itself into a deeper appreciation of the instrument and a resulting increase in support of our efforts.

Identify key support individuals. This may be the most important step in the entire organ restoration process. Over the course of the project, because of their background, experience, or influence, a number of people will assume important roles in the overall success of the project. However, there will be just a few—depending on your particular situation, maybe just one or as many as two or three—whose influence will be key to determining whether or not the project will actually get off the ground.

As you might imagine, the first such individual is the pastor. I find it difficult to imagine a project of this scope moving beyond the most basic conversations without a clear commitment on the part of the pastor. Other such individuals could include a staff member or a member

of one of the parish leadership organizations. In our case it was the business manager, who with the pastor provided the impetus, skill, and vision that led to

the undertaking of our project.

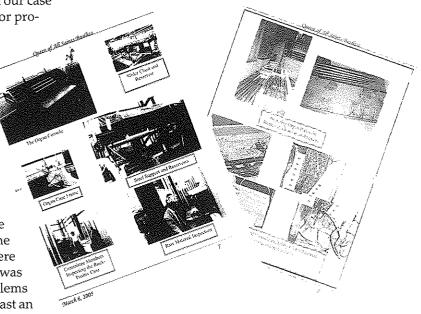
I would like to use an example from our experience to highlight the importance of the pastor's commitment to such an effort. Following rather extensive work done in 1987 to attend to immediate problems, it became clear that work sometime in the future would be required to complete the repairs left undone at this time. In the early 1990s, then-Business Manager Peter Dunne, understanding the importance of a quality instrument and having had previous experience with similar projects, worked diligently to resume efforts to complete the organ repairs. We were able to provide ample information about what was needed and why. We focused on serious problems that, if left unattended for too long, clearly forecast an instrument that would no longer be able to serve the parish. Unfortunately, for a variety of important reasons the pastor at the time felt that a major undertaking for the organ must be deferred to a future time. Still, Peter's efforts were not in vain. Shortly after his appointment to Oueen of All Saints, our current pastor, Rev. Wayne F. Prist, was informed of several parish issues that needed attention. The state of the organ was among these. Our earlier information, along with new information gathered through the assistance of Tom Wood of Goulding & Wood and Dr. Morgan Simmons, became the fuel for re-igniting interest in the project.

Following Peter's retirement, and capitalizing on the groundwork already laid, Father Prist, our newly appointed Business Manager J. Barry Murtaugh, and I worked to tap into the drive, energy, and forward-thinking environment that would propel the project toward

completion.

Identify key parish support organizations and determine which—if any—group will assume responsibility for the project. A project of this size requires various skills and talents to hold it together and maintain a forward momentum. Before word of the organ restoration project reached the parish at large, it was presented to various organizations whose responsibility was to assist the pastor in the area of parish leadership. At Queen of All Saints, the two organizations most connected to the project—and the two that became project sponsors—were the parish council and the parish finance council. Other organizations were regularly informed about our objectives, and all parish organizations were kept abreast of the project. However, the parish council and finance council maintained primary contact with the project.

Develop strategies to increase awareness, implement the plan, and finance the project. Creating avenues to help the parish become aware of the need for an organ restoration project and, once it is underway, keeping the parish informed about the progress of the project is an ongoing



Pages from a bulletin insert explaining the organ restoration project at Queen of All Saints Basilica.

task. Various communication methods must be developed to disseminate information to individuals and groups alike. For those working closest to the project, regular meetings are essential. Report sessions are necessary for providing updates to parish organizations. The bulletin, website, or other parish communication vehicles can be used for large-scale communication. In all cases, regular updates are necessary. Information about each stage of the process should go out in a regular and timely manner.

Once we made the decision at Queen of All Saints to pursue the renovation of the basilica organ, we took several steps to deal with awareness, communication, implementation, and financing of the project. We formed an organ committee. In addition to Barry Murtaugh and myself, the group included two representatives of the parish finance council—Michael LoVallo and Larry Morgan—and Anna Feisthammel, a member of the parish council. Alan Hommerding agreed to serve as organ consultant. After further study of the issues concerning the organ, the committee presented its findings about the organ's status to the finance council. On review of this information, the finance council agreed that work should be done. The council also took it upon itself to support the effort and look for ways to finance the project.

Finding the necessary funding was not an easy task. The organ restoration project was just one of several expensive projects being considered by the parish. Most challenging to the organ project was the fact that the exterior of each of the buildings needed extensive stonework restoration. This alone would result in a multi-million dollar outlay by the parish. Fortunately, three resources finally produced the revenue to allow the project to move forward. The parish is blessed with an endowment that is designed

to help pay for major capital expenses associated with upkeep. Coincidentally, at the time of the organ project, the archdiocese developed an archdiocesan-wide capital campaign, known at Queen of All Saints as Sharing Christ's Gifts, in which the parish would allocate generated monies toward capital improvement projects in the parish. The organ project was designated as one of the recipients of funds from this campaign. Finally, the generosity of individual parishioners completed the financing package.

The organ committee then looked for a builder for the project. In its collective wisdom, the finance committee offered two criteria to the organ committee: consider only local builders and give prospective builders a budget

range for the project.

With these criteria, the committee identified a number of potential builders in Illinois and surrounding states. Each builder then received an invitation to submit a statement of qualification to become eligible for a possible interview for services related to the repair of the basilica organ. (The request for qualification was a way for a firm to demonstrate its professional capability to take on and complete the work needed for the instrument as well as its financial and business capability.) Based on the request for qualification data, the committee chose firms to invite to the basilica. During the visit, each builder was asked to evaluate the acoustics of the room and the state of the instrument. Each builder would then provide the parish with a solution for our needs and a proposal for the work they would do.

The Berghaus Organ Company most closely met the vision and expectations of the organ committee and was asked to take on the project. Two considerations played heavily in that decision. The first was that this was a restoration project, so as much of the original instrument as possible should be used before new items were secured. Second, the Berghaus firm made great strides toward compensating for a room that allows sound to travel but provides only significant amounts of reverberation. To this end, the Berghaus firm developed a design that allowed the pedal division to be moved out of its original stone and cement-encased chamber so that it could be placed along the back wall of the basilica and therefore into a central position with relation to the nave of the church. Additionally, the design provided an opportunity for the remaining great and swell pipes to be moved as far forward into the room as possible.

The shining example of Len Berghaus and his team's expertise in designing this instrument came when Len suggested incorporating a Rück-Positive into the design as a way to help compensate for the building's acoustical shortcomings. After the fact, the addition of a Rück-Positive now appears to have been a brilliant solution to a significant acoustical challenge!

Develop a strategy to expand awareness at the parish level. Once plans for the organ were in place, we developed a new level of parish-wide communication. Frequent bulletin articles presented details of the decision choosing the builder as well as CAD enhanced projections of the

new design. As work progressed, regular photo-enhanced progress reports appeared in the bulletin. Additionally, a local newspaper has been reporting on the project.

Equally important to parish-wide information is individual, personal contact. Whenever possible, I would walk someone up to the loft to see the organ at whatever stage of installation it was in at the time. This personal contact extends outward into the parish and continues to generate additional support of the project. After one such tour, a parishioner offered to donate the Zimbelstern!

Planning to Celebrate

The physical work at Queen of All Saints, which includes removal of the original instrument, site preparation, and installation of the Berghaus organ, began this year on January 3. At the time this article is being written, the console, chests, and infrastructure are already in place. The winding is completed, and about twenty percent of the new pipe work has been installed and voiced. The remaining work, which includes completing the pipe work installation, tuning, and voicing as well associated improvements to the loft, is on schedule.

Even at this stage, several events are already in place to help celebrate the highly anticipated completion of the organ. These include the dedicatory recital scheduled for October; recording projects including both solo organ music and music for organ, voice, and instruments; and possibly a DVD detailing the process behind the installation. Personal visits as well as tours of the basilica and organ are also being scheduled.

Most important, though, is the fact that within just a few weeks, the organ will begin to be used in our liturgies. Since the instrument has been down for several months, the anticipation on the part of parishioners to have it serve the parish once again in this most important way gets stronger by the day. As most choral activities will be taking a much deserved break for the summer, this time offers an even greater opportunity to use the instrument to lead singing and offer moments of reflection through solo literature.

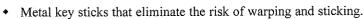
The technical aspects related to an organ restoration project are many. I believe it is equally challenging to attempt to energize a large number of people to embrace a project that in many ways is foreign to their experience. Clearly a tremendous amount of energy, patience, commitment, and endurance are needed. Without a doubt, though, the rewards are well worth the effort!

The adage "good things come to those who wait!" is most fitting for the musicians, the organ committee, and members of the finance council and parish council as well as the Millennium Campaign—Sharing Christ's Gifts Committee, the parish staff, and—most importantly—the parishioners of Queen of All Saints. Countless amounts of time, talent, and treasure have been expended to provide the parish with an instrument that is superbly crafted and exceedingly befitting the great space in which it will reside and the solemnity of the liturgy that it will serve.

RODGERS

The premiere choice in classical keyboards!

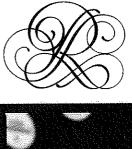
Again and again, organists tell us that the feel of premium RK30 organ keyboards on Rodgers organs is simply the best around. What's more, Rodgers keyboards are also the choice for reliability. They're built exclusively for Rodgers by Fatar, the world's largest manufacturer of keyboards for digital organs, pianos, and synthesizers. When it comes to keyboard design and performance, Rodgers keyboards always come out ahead.



• Advanced sealed microswitch technology for precision control and reliability. No expense or downtime is required for adjustment as with older-generation reed switches, which are prone to inconsistent firing time.

- Unrivaled touch sensitivity in every keyboard, providing highly sophisticated and nuanced MIDI orchestral sound control.
- Fewer moving parts for dependable performance, lower service costs, and consistent touch.
- Life tested for 40 million cycles. Fully guaranteed for ten years and expected to last generations.
- Tracker touch keyboards available.

Keyboards are one of the most important considerations when selecting an organ. Please call for more information and the location of your local authorized Rodgers dealer. We invite you to play a Rodgers organ and discover the advantages of RK30 keyboards for yourself.





RODGERS*

Rodgers Instruments LLC

A member of the Roland Group 1300 N.E. 25th Avenue, Hillsboro, Oregon 97214

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

www.rodgersinstruments.com

RK30 keyboards are a standard feature on Trillium Masterpiece Series™ and Allegiant™ organs.





Music Education

BY EILEEN M. BALLONE

Spark an Interest

As a music teacher in a Catholic school for many years, I have been asked a great number of questions about music. One question that always sets me thinking is this: Is it hard to play the organ? I have told students that, as with any instrument, organists must develop and use serious practice skills. This answer has satisfied them, but it hasn't really satisfied me. So I did a little soul searching about my interest in playing the organ, especially in church, in order to give a more detailed explanation to my students the next time they ask, hoping that I might spark some interest in the instrument and its use.

When I was introduced to the organ, I was a freshman in high school. The fascination of the instrument was so intriguing that I wanted to play it, just as much as—if not more than—the piano and the accordion, which had been my instruments for many years. The thought of learning the organ and possibly playing it in church was exciting. At the time, all of the many facets of learning the instrument, the various types of music to be played on the organ, and especially the technique of music for church and anything else that was liturgically involved just seemed to fall into place automatically. I wanted all that could possibly be learned on the instrument and about the instrument; this included every detail needed to be a good organist.

A More Accurate Answer

To give a more accurate answer to my students, therefore, I would have to tell them that the first important thing that a potential organist needs is good piano skills, and the second important thing is time to devote to the organ, especially time

Eileen M. Ballone is the president of the NPM Music Education Division (NPM-MusEd) and a music teacher at St. Francis of Assisi School in Ridgefield Park, New Jersey. She is also the director of music, organist, and choir director at St. Margaret of Cortona Parish, Little Ferry, New Jersey. to spend on the study of the legato style and pieces that have several parts under the hand. Future organists also have to have legs long enough to reach the pedals, since this type of agility with the legs is a skill that no other instrument demands, because the working of the pedals is nothing other than playing a real keyboard (whose keys are very much larger than any other keys).

Preparatory studies are imperative, and they require the assistance of a teacher. (No good organist is self-taught!) Among the skills that have to be developed, often with a teacher's help, is the ability to apply to the touch of the organ what we already learned on the piano—and with more perfection. The new organist must be able to manage registers and their multiple

This answer has satisfied them, but it hasn't really satisfied me.

combinations, which enable the infinite varieties of timbres and the many sonorous effects that an organ can produce. And an organist must achieve a style that is pure and distinct, one befitting the "king of instruments."

I would then explain to the students that to qualify as an organist in the public worship of God, a person must have the right approach to the use of the instrument. The organist, in other words, must regard the art of organ performance as an art for the sake of worship rather than an art for its own sake. Before being able to approach the art of organ playing for the sake of worship, however, the organist must be a true believer. An organist must seriously study all the liturgical requirements, to allow the music for each liturgy to be executed smoothly and without hesitation, in order for the liturgy to flow smoothly. Artistry in church music is terribly important, and an organist must develop God-given talents whenever and wherever possible.

Meeting the King

Just as you introduce the world of

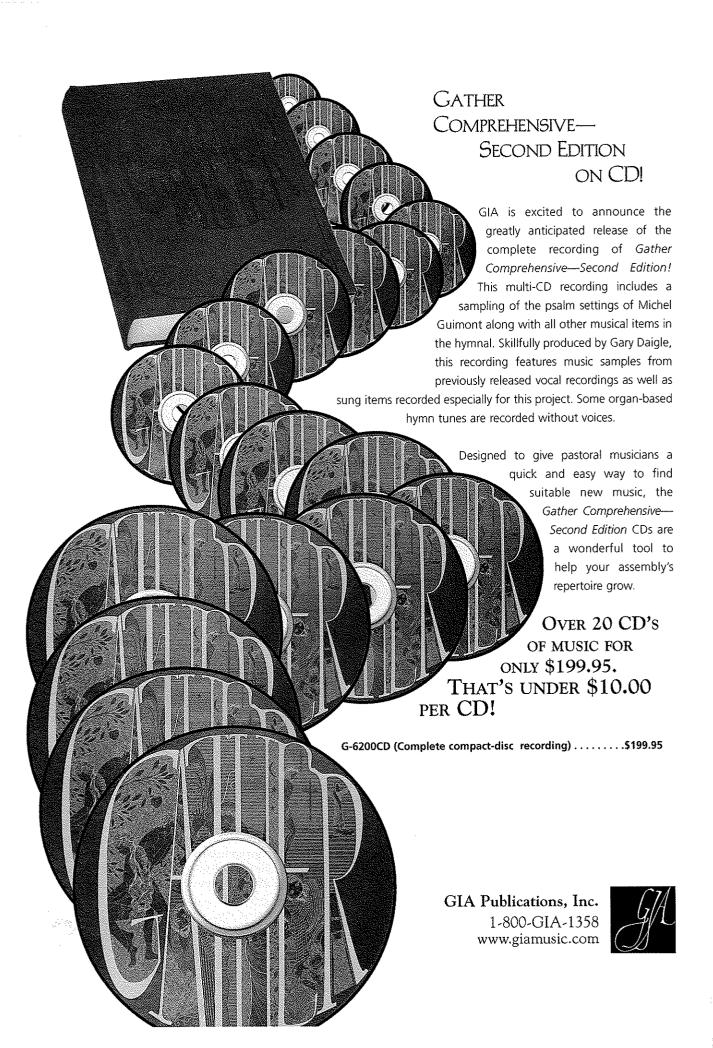
music to your students through singing, theory, and instruments that can be used in the classroom, you should give your students a lesson (or more) about the "king of instruments." Many churches in the United States need organists. Try to spark an interest in this magnificent instrument.

If you are an organist, allow your students an opportunity to see and hear you play the organ. If you do not play the organ yourself, you might know an organist who would be willing to demonstrate the instrument to your students.

The American Guild of Organists (AGO) has wonderful resources for the music educator to use in introducing the pipe organ to students. They include: A Young Person's Guide to the Pipe Organ, text by Sandra Soderlund and drawings by Catherine Fischer; Pipe Up! Let It Resound!, an introduction to the pipe organ for pre-school through fifth grade (a program resource guide with lesson plans); and Pulling Out all the Stops, a DVD on the pipe organ in America. The DVD features every kind of organ—the old, the new, the sacred, the secular, mechanical action, and electric action. The film also shows how the pipe organ plays a role in people's lives today.

The AGO also offers hands-on opportunities for young people. Pipe Organ Encounters (POE) is an outreach program that has introduced the pipe organ to hundreds of teenagers since 1988. And PipeWorks is a two-week interdisciplinary program of classroom instruction designed to teach upper elementary school students about the world of the pipe organ. The use of a traveling pipe organ, "visits" from famous composers, and hands-on science experiments are included in the curriculum that integrates key concepts in music, science, and social studies. A field trip to a pipe organ installation serves as the capstone event of the program.

For more information about these and other resources, check with the American Guild of Organists, 475 Riverside Drive, Suite 1260, New York, NY 10115. Phone: (212) 870-2310; web: www.agohq.org.



Reviews

Choral Recitative

The following nine items are from Oregon Catholic Press (OCP).

O Taste and See. Anthony Doherty. SATB. 4592, \$1.10. This brief attractive a cappella motet is based on verse nine of Psalm 34. Modal inflections add interest to the largely diatonic writing, and each of the four parts features strong lines in the overall homophonic texture.

Christ Beside Us. Bernadette Farrell. Congregation, unison choir, descant, keyboard, and guitar. 12073, \$1.50. Farrell has created a metered text inspired by St. Patrick's Breastplate and set it in an engaging hymn tune with a recurrent refrain and strophic verses. The refrain sings well and is easy to learn, while the verses provide contrast with variations in key center and performing forces. This festive setting is ideal for either gathering or sending.

Lord, Let My Prayer Arise/Suba Mi Oración. Bob Hurd. Congregation, SATB choir, keyboard, guitar, and percussion. 12069, \$1.50. This composition offers an attractive responsorial structure with a bilingual refrain based on Psalm 141. The verses, based on selected verses of Psalm 138, speak of praise, supplication, and trust; five verses are provided in both English and Spanish. The percussion ostinato adds to the allure of the setting.

Veneration of the Cross. Christopher Walker and Dan Schutte. Congregation, SAB/ SATB choir, descant, keyboard, and guitar. 12056, \$1.50. This octavo contains three distinct antiphons suitable for use during the veneration of the cross on Good Friday, though each is based on the traditional Adoramus Te text. Christopher Walker's "Lord, We Adore You" is a somber and haunting SATB ostinato using a chorale texture; instrumental counterpoint ('cello) and a vocal descant (with optional Latin text) provide variety during repetitions. Walker has also contributed "We Adore Your Cross," which features another chorale-like SATB ostinato refrain. Contrast is

provided by solo verses that can be overlaid with the refrain or sung apart from it. Dan Schutte's "We Adore You" features an SAB refrain with an extended instrumental interlude between repetitions.

Father, into Your Hands. Martin Foster. Congregation, cantor, SATB choir, keyboard, and guitar. 12056, \$1.50. This elegantly simple and evocative setting of Psalm 31 offers an accessible SATB ostinato refrain that can accompany the solo verses (these match the lectionary texts for the proper psalm of Good Friday). An a cappella presentation is highly effective, though keyboard and guitar could double the harmonic structure of the refrain.

Wondrous Love. Arr. Beatrice Miller. Congregation, SATB choir, and organ. 8894, 95e. This excellent arrangement of "Wondrous Love"—perhaps the most beloved text and tune from Southern Harmony—will be accessible to smaller choirs of average ability. Sustained long notes in the organ accompaniment support the voices and also double to modal inflections that occur underneath the tune. The verses expand from one to three to four parts, accompanying the progression of the text.

O God, You Search Me. Bernadette Farrell, arr. Christopher Walker. SSAA choir, harp, and solo instrument. 12066, \$1.50. Walker has crafted an attractive arrangement of a Farrell composition that was originally scored for SATB voices. Varied choral textures (unison, solo, three-part, and fourpart) create interest through the five verses of Farrell's metrical adaptation of Psalm 139. Harp and a solo woodwind provide perfect accompaniment to the peaceful and trusting message of the text.

Fly Like a Bird. Ken Canedo. Congregation, three-part choir, keyboard, and guitar. 12065, \$1.50. This is a spirited and uplifting adaptation of Psalm 139 with a refrain-verse structure. The choral writing uses close spacing throughout and is best suited for equal voices.

Choral Alleluia. Colin Mawby, Congrega-

tion, SATB voices, organ. 4595, \$1.60. A unison traditional chant setting of the Alleluia (suitable for the congregation) precedes a cathedral-style festive chorale fanfare using repeated Alleluias accompanied by full organ. SATB choral verses are suitable for various Sundays of the Easter Season.

Rudy Marcozzi

The following eight items are from GIA Publications.

O God of Light. Richard Kenneth Fitzgerald. SATB and organ. G-5931, \$1.60. This is a very impressive piece with a great introduction and final cadence. The part writing is very nice, with good building of texture and special attention to the inner voices. While it's not too difficult, the piece would sound best with a large choir and an organ with plenty of expression.

Why Has God Forsaken Me? Arr. Jane Marshall. SATB and handbells. G-5178, \$1.40. The simple harmonies and orchestration of this piece belie its true impact. If you're looking for an unusual work that brings bell and vocal choirs together, you can forgo those warmed-over choral pieces with bells on the cadences for this unique sound. As the generally despairing text becomes more hopeful, the sonic world changes, becoming warmer and more inviting. This composition requires a choir sure of its pitch and timing, but it can be done with a small group or schola.

A Litany of Saints. Rosemary Corrigan Campbell. Cantor, congregation, and eleven handbells or keyboard. G-5250, \$1.30. There are plenty of good settings of the Litany of the Saints available, but this one catches the ear with its vocal mimicking of the tintinnabulation of the bells (I've been dying to use that phrase in a review for years!). Both the ringers and the cantors need a rock solid sense of timing because it would be easy to run away with the tempo.

To This Table, Lord, We Come. Howard Hughes, sm. Cantor, congregation, organ, opt. SATB and Cinstrument. G-4932, \$1.30. Here is a fine piece for Communion, easily sung

CALOFFER FORLY!

BUY 2, GET 1 FREE!*

*Buy Voices As One[®] Volume 2 Assembly Edition/Hymnal and get the same number of copies of Voices As One[®] Volume 1 Assembly Edition/Hymnal ABSOLUTELY FREE!



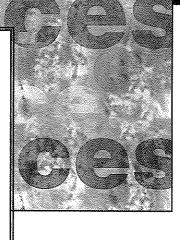
Over 200 songs including
We Will Be the Light
Come and Gather
To You, O Lord: Psalm 25
Awake to the Day
Go Out in the World
Healing Balm
Christmas Lullaby
Glory to God
God Is
Holiness Is Faithfulness
Shelter Your Name
Take and Eat This Bread
You Are the Light of the
World

Rise Up in Splendor
In the Shelter of Your Arms
Rejoice and Be Glad
Christ Has No Body Now
But Yours
Come to the Living Stone

Featuring composers such as
John Angotti
Paul Berrell
Ed Bolduc
Peter Kolar
Joe Mattingly
W. Clifford Petty
Danielle Rose
Paul Tate
Aaron Thompson
Steve Warner

Marcy Weckler Barr

David Yackley



Call
1-800-566-6150
to order!
Hurry! Special offer
for NPM Members
expires
August 15, 2005!



World Library Publications 3708 River Road, Suite 400 Franklin Park, Illinois 60131-2158 www.wlpmusic.com

when one just isn't enough

- includes more than 200 songs
- will complement Voices As One® Volume 1 or any hymnal or missal you have in your pews
- introduces the new *Mass of Celebration* by Ed Bolduc!
- adds contemporary music sought by folks of all ages

The assembly edition includes all 200 new songs in a 6 x 9 size to match Volume 1 and easily fit into hymnal racks.

006691 Assembly Edition/Hymnal					
1-99 copies		\$4.95 each			
100 or more copies		\$2.95 each			

The Guitar Edition and the Vocal Harmony Edition both contain all vocal harmony and guitar chords.

The spiral-bound Guitar Edition (006692) is designed to lie flat on a music stand.

006692 8½ x 11 Guitar Edition\$39.95

The Vocal Harmony Edition (006693) is sized and perfect-bound for ease of use by vocal ensembles or even entire small assemblies.

006693 7 x 10 Voc	al Harmony Edition	
1-24 copies	\$10.95 ed	ıch
25 or more copies		95

Also available:			
006690 Keyboard	Edition	 	 .\$49.95
006694 CD Set		 	 .\$99.95

by the congregation, with nice verses for the cantor and a schola. What sets this piece apart is the beautiful SATB refrain. It exudes peacefulness and rest in the reception of Communion while proclaiming the unity of all at the table. After two weeks of singing it, your congregation will know it and ask for it to be part of your permanent programming.

In Deep Distress My Soul Declares. John L. Bell. SATB and solo. G-5167, \$1.40. I really enjoy the way this setting of the De profundis builds from a solo voice to either three- or four-part harmony. The harmonization is contemporary yet classical, with the requisite crunchiness resolving sweetly. The textitself is a beautiful realization affirming our salvation through God's forgiveness. The Irish feel of the melody was recognized by at least one theater company who used it in their production of the Irish play Behold the Men of Ulster Marching to the Somme.

Psalm for Easter Day. Richard Proulx. SATB, cantor, congregation, brass quartet or sextet, opt. harp. G-5383, \$1.30. One can never mistake a Richard Proulx setting; it is consistently interesting both melodically and rhythmically. This setting of O filii et filiae uses the familiar tune to great effect. The instrumentation is unusual for such a big piece, calling for a harp alone on one or two verses. I've always loved the organum feel of this melody, and this setting enhances its archaic nature.

All I Want. David Haas. Cantor, congregation, choir, guitar, keyboard, and two C instruments. G-5190, \$1.30. This standard from the Celebration Series delivers what it promises: a well-constructed setting of a familiar passage from Philippians. It is very simple and gentle and would do well with just a guitar supporting it. Haas's sweet use of major sevenths may get lost on a keyboard, but a guitar would certainly bring them to the foreground and highlight the vulnerability of this piece.

Spirit of God, Dwelling in All. Lynn Trapp, text by Delores Dufner, osb. SATB, congregation, organ, trumpet, and twenty-four handbells. G-5793, \$1.50. This innovative setting, termed an "introit hymn" after Aidan Kavanagh's call to reclaim the traditional processional texts, is spellbinding in its ability to weave together old and new. The opening phrase of Veni, Creator Spiritus is used as a cantus firmus on the first verse, and succeeding phrases from the chant are used to introduce later

verses. The Lambillotte tune is certain familiar, while the verses rely on texts from Psalm 68. Delores Dufner has produced one of her most beautiful realizations in this text, and Lynn Trapp has marshaled many disparate forces into a strikingly unified whole.

Joe Pellegrino

Organ Recitative

God of Grace: A Compilation of Favorites for Organ. Paul Manz. MorningStar, *MSM-10-599*, \$25.00. From the publisher: "This publication represents a collection of many of Paul Manz's favorites and brings together tunes that are used in a variety of denominations." The volume contains twenty hymn improvisations/chorale preludes that were previously published by Concordia and later by MorningStar. The book includes three "bonuses." The first is "Reprise," which the composer describes as reflections on "E'en So, Lord Jesus, Quickly Come," a classic Advent piece by Manz. The second is a complete tune index with a list of every hymn tune that Manz has set. It notes which volume from the Ten Chorale Improvisations series (Concordia) contained the piece or if it was published only by MorningStar (with a publication number). The index also notes which pieces are included on the first three volumes of the Paul Manz Hymn Improvisation recordings. The third bonus is a complete listing by publication title of all the pieces published by MorningStar, including a complete table of contents for each volume.

Amazing Grace: A Musical Portrait. John A. Behnke. Concordia, 97-7070, \$10.00. This piece makes a tasteful contribution to the piano-organ duet repertoire. The piece begins and ends rather gently, with the tune stated in the organ part while the piano plays a soft, rocking chord pattern. The middle section treats the tune in the key of D minor, building to a grand fortissimo statement of the tune in G major.

Four Organ Preludes for Advent. Kenneth Kosche. MorningStar, MSM-10-020, \$10.50. These four preludes "may be played at any time during the Advent season. However, they were envisioned to be played in . . . order." The suggested Sundays and titles are: Advent I—"Savior of the Nations, Come" (Nun komm, DER HEIDEN HEILAND); Advent II—"Lo, He Comes with Clouds Descending" (PICARDY);

Advent III—"Comfort, Comfort Now My People" (Freu dich sehr); and Advent IV—"Lo, How a Rose E'er Blooming" (Es ist ein Ros').

Canon over a Basso Ostinato for Organ. Johann Pachelbel, arr. Denes Agay. Theodore Presser, 113-40041, \$4.95. Even the occasional wedding organist will appreciate this new arrangement of the "Canon in D." The left-hand writing helps create a fullness without being too difficult or complicated. The score is clean and easy to read. There are three pages, and the music is written on three staves. Unlike some longer arrangements, the duration of this piece (according to the publisher) is three minutes and twenty seconds.

Simply Noel: Service Music for Manuals. Ed. John Leavitt. Concordia, 97-7054, \$11.00. This collections features six noels—two by Dandrieu, three by Franck, and one by Daquin. Registrations are recommended for each variation, and some have metronome markings. There are no internal page turns.

Ten Organ Trios Based on Hymntunes. George Lachenauer. GIA, G-5710, \$18.00. Here are ten accessible trios, each playable in less than two minutes (and some as short as forty-five seconds). Included are Puer Nobis Nascitur; Veni, Emmanuel; Conditor Alme Siderum; Cantad al Señor; Laudes Domini; Lobe den Herren; Jesu Dulcis Memoria; Leoni; St. Catherine; and Grosser Gott.

Three Noels for Organ. Harold Owen. GIA, G-5702, \$15.00. From the composer's notes: "These settings recall the style and spirit of the late seventeenth century French noels for organ by Nicholas-Antoine Lebegue, Jean-Francois Dandrieu, Louis-Claude Daquin, and Jean-Jacques Beauvarlet-Charpentier.... Like those older settings, these new arrangements are light-hearted, with touches of humor, and sometimes virtuosic in their technical demands. They also exploit contrasts in register and texture, and, although basically modal in their harmonies, they occasionally venture into more contemporary sonorities." Mr. Owen does not recommend registrations but urges each performer to experiment with tonal color. Although the music is new, the three tunes set are old: QUITTEZ, Pasteurs: Noel Nouvelet: and IL Est Ne. All are on two staves. Nice new music in an old style.

Heather Martin Cooper

Songs In His Presence

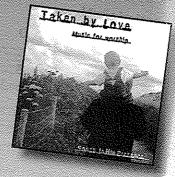


"Every valley shall be lifted up...make straight in the desert a highway for our God."

Music Video DVD

Beautifully photographed and directed—a story of real transformation through Christ.

Advent/Christmas SAB choral octavo



Taken by Love

Be drawn into God's lov by these widely appealing composition Includes 4 more Lectionary-conforming Responsorial Psalms and 7 original song

Compact dis

Piano/guitar/vocal songboo

Psalms

His Name Will Be Called

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

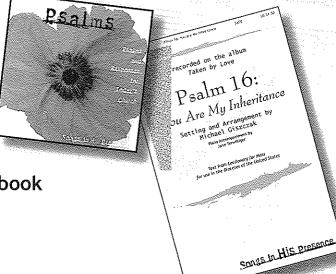
Sands In His Drase

Compact disc

Piano/guitar/vocal songbook

Liturgical music from Songs In His Presence: Energizing, prayerful new hymns and Lectionary-conforming Responsorial Psalms.





Psalm 16

"You are my inheritance, 0 Lord..."

For the Easter Vigil and othe liturgies; Responsorial Psaln text from *Lectionary for Mass*. Contemporary Israeli/folk flavor.

SATB choral octavo

Interested? Hear samples and order at

www.SongsInHisPresence.com

Discerning Disciples: Listening for God's Voice in Christian Initiation, Second Edition.

Donna Steffen, sc. Liturgy Training Publications, 2004. \$14.95.

This book is both a tool and a structured path for the adult initiation director, initiation team, and a fully participating faith community. The second edition of *Discerning Disciples* is a bright resource for the initiation process that offers a reflective structure for the whole parish's involvement in the process. As the book probes and uncovers some of the neglected issues in the development and process of adult initiation centered on discernment, it also assists the reader with personal discernment.

Donna Steffen has designed this book in a clear and progressive way. In the first three chapters, the reader learns to use the term "disciple" for a follower of Christ. To the person who follows, discernment becomes a "must" that is essential and ongoing. The process of discernment is outlined and distinguished from decision-making. Steffen highlights the importance of listening in this section and, indeed, throughout the entire book.

The third chapter could easily be considered a spiritual exercise on its own. The "Way of Discerning Listening" presents the process of reflective prayer and trusting the Spirit within, stating that thoughtful inner dialogue will allow one to become a discerning listener. This chapter sets up the essential criteria for those who work with catechumens and candidates as initiation team members or as a director. It calls the initiation minister to become a disciple who then discerns the mission and direction of God's call at a personal level and a ministerial level.

The book then takes the reader through the entire initiation process, beginning with the precatechumenate and ending with the time beyond mystagogia. For each stage, Steffen notes, the discernment process differs. An important focus during the precatechumenate, for example, is the ability of the director and team to watch and be aware of the movements occurring in an individual. The focus of discernment in the catechumenate period, on the other hand, is tied to the aims of this period. Steffen points to specific notes in the *Rite of Christian Initiation of Adults* as support for this focus on discernment, noting that

the real stories that the catechumens tell are their way to discern, and at the same time the stories assist the sponsors and team in their determination and evaluation of the catechumens' progress.

The section on discernment at the rite of election is about the Church and its naming of the "concrete" evidence that God is truly electing the person. There is a good discussion about the part sponsors play in discernment for the catechumen and their need to be grounded in personal discernment practices.

The book develops the discernment process through the purification and enlightenment period, and it emphasizes the integral part that the scrutinies play in truly inviting reflection on the movements of God at this time. Steffen's deep understanding of the power of the scrutinies is evident in her development of this part of the book.

The author takes a different approach in dealing with discernment for the candidate. In her view, this difference is essential. For the candidate, discernment looks first at any prior catechesis and builds toward the "centrality of conversion" in the life of the baptized candidate. Steffen's personal and professional expertise in working with people can clearly be seen here, making the book a great resource for those who are beginning to separate the catechumens and the candidates in formation and celebration rituals.

Most helpful is the chapter describing the ways to discern with children through focusing on readiness, conversion, and the movement of the Spirit. The emphasis here is on the uniqueness of each child, which necessitates a personalized discernment process from the beginning to the end of each child's journey.

Discerning Disciples has been designed with helpful questions at the end of each chapter that offer support for personal or team reflection and discussion. The appendix offers a variety of tools and discussions about the important aspects of interviews and subsequent meetings with the catechumens and candidates as the process unfolds. This book is grounded in experience, liturgical insight, and practical wisdom. Donna Steffen truly knows how people experience conversion, and this book offers that knowledge to initiation ministers at all levels. The book invites readers to personal discernment and active discipleship, and it encourages them to offer their ministerial skills to catechumens and candidates.

Diane Cunningham

A Struggle for Holy Ground: Reconciliation and the Rites of Parish Closure.

Michael Weldon, OFM. The Liturgical Press, 2004. 280 pages, \$24.95.

"A lot dies when a parish is closed." This opening line from the introduction to this seminal work by Michael Weldon expresses what many who are responsible for parish structures are dealing with during an era that some social scientists have called the greatest religious reorganization in U.S. history. This book results from thirty-five interviews with participants in the consolidations of ten parishes in Chicago's Englewood area and two parishes in San Francisco after the Bay Area's 1989 earthquake. Convinced that the most effective agents of reconciliation will be those who have weathered the restructuring of their neighborhood parishes, forgiven, and together created a new vision of local church, Michael Weldon gives pastoral ministers involved with parish closings and consolidations a port from which to begin navigating these largely uncharted waters.

He begins by describing the historical background which has brought about the present situation. The experience of the Catholic Church in the United States has been one of expansion and growth. As we begin the twenty-first century, American Catholicism faces an increasing number of members and a decreasing supply of clergy. Combined with changing demographics and economic factors, the closing and consolidation of local parishes are becoming commonplace from the metropolitan centers to the most rural areas. Weldon describes the pastoral care necessary for those affected by parish closings by addressing the elements of trauma, grief, transition, and welcome.

Chapter II concerns "Traditions of Reconciliation: Conflict, Communion, and Sacred Remembering." Citing the Hebrew Scriptures, the New Testament, and various writings from the early church to modern times, Weldon's summary focuses on the necessity of reconciliation in the healing process of parishes involved in envisioning a new way of being. The way in which a community's past is remembered is the key to its future flourishing. Time and respect must be given to the telling of the stories in order for true healing and reconciliation to take place.

Chapter III explores the "Negotiation of Crisis: Forgiveness, Trauma, and Sacred Space." Citing the work of noted

anthropologists and applying their findings to ritual studies, Weldon does an excellent job of relating this material to the processes used for parish reorganization. He points out that effective ritual depends on leadership with skills for addressing the uncertainties, anxieties, and risks that emerge in cultural change.

In Chapter IV he writes of "Remembering in a Different Kind of Way: Grief, Lament, and Healing." The term, "remembering in a different kind of way," was coined by Robert Schreiter to offset the old adage "forgive and forget." In negotiating the grieving process, the community is able to "move on." Those who have provided pastoral care for the ones negotiating the closure of a parish have found that the different forms of lament enabled people to move from resignation to acceptance and peace. Closure rituals, when handled well and prior to the leave taking of the buildings, were found to have a positive influence on the new merger.

Chapter V considers "Pastoral Solutions: Towards New Rituals of Reconciliation at the Closure of Sacred Space." Since there is no official rite of parish closure, Weldon notes that most of the ceremo-

nies created for the consolidation of the parishes studied were borrowed from the four rites developed over the centuries: the Eucharistic celebration, The Order of Christian Funerals, Rites for Dedication of a Church and an Altar, and ceremonies for reconciling desecrated churches-exorcism, deliverance, and penance. The rites for closing churches did not eliminate the sting and grief of the ending of a community, but they brought "a perspective of faith" to the experience. A necessary part of reflecting on solutions is the need for ongoing pastoral care after the merger. This truth leads to the conclusion of this book: "It's About Doing Church: Imaginings and Implications." Weldon writes that the examination of the experience of parish consolidations and closures - from the window of ritual and through the lens of reconciliation - has been a challenging task.

The remainder of the book provides six model rites based on the experience of the communities interviewed for this study and some of the author's own creations. Weldon makes the point that they are not approved liturgies of the Church, but are simply offered as a beginning until such

time as the United States Conference of Catholic Bishops issues officially approved rites.

This book would be a valuable aid to all those involved in the painful changes facing the Church and its churches today, especially bishops, diocesan officials, pastors, parish councils and ministry staffs.

Victor Cinson

Collegeville Ministry Series

Paperback. The Liturgical Press, 2004.

The first four books in this series were reviewed in the June-July issue of *Pastoral Music* (pages 70–71). Each of the booklets is prepared by a specialist and provides an introduction to a selected liturgical ministry. The Collegeville Ministry Series presents a fine opportunity for inexpensive training guides.

The Ministry of Lectors (second edition, 88 pages, \$3.95). An acquaintance was recently invited by her parish to "do something" about improving the proclamation of the word at liturgical celebrations. What resources might she profitably call upon for long-time readers as well as for prepar-

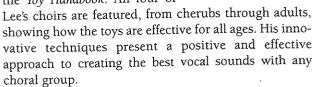
New for Music Educators and Choir Directors

grand Property Commencer

Toys That Teach

Lee Gwozdz

This newest Lee Gwozdz video/DVD shows you how to use the toys in the Singing FUNdamentals *Toybox* with any singing ensemble! Lee demonstrates how to use each of the twelve toys in his *Toybox*, using the exercises that are in the *Toy Handbook*. All four of



007184 Video\$50.00 007189 DVD\$50.00

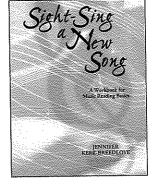


World Library Publications 800-566-6150 www.wlpmusic.com

Sight-Sing a New Song: A Workbook for Music Reading Basics

Jennifer Kerr-Breedlove

Here's an excellent introduction to the basics of reading music, designed for adult learners who want to have or improve music reading skills for parish music ministry. Kerr-Breedlove's commonsense approach, honed by use in the classroom, is presented in five units. Lessons are of manageable size, with plenty of exercises and exam-



ples to assist new music readers in using their skills. A great help for choir directors or instrumentalists who work with volunteer singers who have no or minimal music-reading ability.

017290 Single copy\$9.95 each 10 or more copies\$7.95 each

ing new lectors? Her parish needed much more than "how-to" sessions on reading. What would enable and invite someone to convey God's word as life-giving for parishioners? Her deeper intuitions in response to such questions point to the fundamental concerns inspiring James A. Wallace, professor of homiletics at Washington Theological Union, in this second edition of *The Ministry of Lectors*. This little book stands at the head of the list of resources that I would suggest to my acquaintance.

Wallace offers rich fare, honed from the deep experience and wisdom of being first of all, a hearer and preacher of God's word. A skilled teacher, he is intimately acquainted with the theology and praxis required of those who read publicly the sacred texts. The book's dedication to the lectors of a Washington, D.C. parish, says it all. Here is a parish which has taken to heart Vatican II's understanding of the fundamental sacramentality of the Scriptures proclaimed in the midst of the community. How did the parish get there? More importantly, how does a person become a lector whose ministry bears real fruit in the lives of the community?

The Ministry of Lectors addresses all who read the biblical texts: experienced and new readers including the ordained. The brief but to-the-point introduction sets the tone for the book's three parts. The lector is invited to surrender to the Spirit and embody the biblical text as fully and faithfully as possible.

The three parts, greatly unequal in length (five, eleven, and fifty-one pages, respectively), gradually immerse us in the world of knowledge and skills and move us to "art." Part 1 explores the role of lector as a job, a ministry, and a vocation. All are necessary, and not all who wish to read have the talent for being an effective lector. These five pages provide a simple and memorable context for understanding what is involved, introducing key excerpts from the Roman Catholic documents on the Liturgy of the Word.

The major aspects of the topic then unfold: "God's word spoken to us" (Part 2) and "God's word spoken through us" (Part 3). In the second part Wallace directs our attention to words that empower individuals and communities for communion with one another. He then explores "The Word of God and the Bible"/the Liturgy/the Lectionary/the Lector. These bite-sized sections offer well-focused overviews of the church's understanding of the Word of God. Unfortunately, this theology is not sufficiently well-known in parish

life. I would not hesitate to introduce all worshipers—not just lectors—to this beautifully presented theology. Typical is the sentence concluding Part 2: "God's word waits to become flesh—first, the flesh of the lector, then the flesh of the community" (17).

Practical matters are thoroughly covered in Part 3. The lector's spiritual preparation suggests a step-by-step process for opening one's mind and heart to the word. The process of speaking preparation includes the requirements for a satisfying public reading: (a) understanding the text (how the Bible's different literary genres make demands on the lector); (b) ensuring the listener understands the reader (e.g., vocal variety, pace, intonation, etc.); and finally, (c) the liturgical setting (the nittygritty issues that can undermine everything else, e.g., microphones, nervousness, inappropriate dress, etc.). Pursuing the four suggestions for ongoing development as a lector will maintain this spirit.

Readers will welcome several "Keep in Mind" summaries to refresh their insights. The text is completed by comments on the blessing of lectors appointed to this parish ministry and a list of basic Resources (74–75; an incorrect title is given to Zimmerman's Living Liturgy).

The book's great value is its comprehensive nature and approach. The secret of being a good proclaimer of the Word lies in the need for the lector to engage first the text and then the listeners in their inner being. At one level we all know this, but Wallace shows lectors how they might embody it. Profoundly, he convinces us how in our own day God calls people like lectors to help bring about God's self-revelation. Lectors must befriend the scriptural text so that they know it as "a living being, a 'thou' rather than an 'it'" (29).

Make no mistake: The ministry of lector requires hard work, commitment, love of the Bible, and ongoing parish support. But it is not possible to preach to the hungers of the heart unless the Word is first communicated well. This book, like its topic, should have "an enduring impact on our lives" (cf. v). Use the whole book or even sections of it at different times; revisit it regularly.

The Ministry of Music: Singing the Paschal Mystery (104 pages, \$3.95). Without doubt, Kathleen Harmon's writing is thorough, serious, and demanding. Music director of the Institute for Liturgical Ministry in Ohio, Harmon is familiar to many as author of the Music Notes in *Liturgical Ministry* and in the well-accepted,

valuable annual Living Liturgy: Spirituality, Celebration, and Catechesis for Sundays and Solemnities. She is also a composer of music for various editions of morning and evening prayer, including Pray without Ceasing. This explains her viewpoint in two books of the Collegeville series: The Ministry of Music and The Ministry of Cantors. Some material has appeared in earlier writings. The present review concentrates on The Ministry of Music since its approach and some material is found also in The Ministry of Cantors (96 pages, \$3.95).

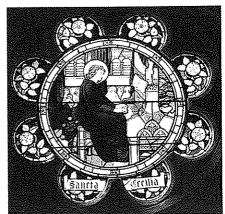
The Ministry of Music is a treasure chest. Its jewels have been crafted by a person whose musical and liturgical competence and fervor are devoted to awakening the liturgical assembly to its essential vocation as the Body of Christ. Harmon combines expertise with careful scholarship, which results in rich insights into liturgical theology and liturgical spirituality. How does our worship affect who we are, the way we think, and what we do? Any music ministry must, of necessity, be drawn from perceptive appreciation of Scripture and the liturgical tradition, the Church's documents, and the history of Christian worship. The book's subtitle, "Singing the Paschal Mystery," governs the Church's understanding of the use of music in the liturgy since Vatican II. Liturgy invites ritual immersion in the paschal mystery. Harmon emphasizes that "The role of music in liturgy must contribute in some fundamental way to this enactment of the paschal mystery" (3). The "whats" and "how-tos" of music ministry emerge from this fundamental baptismal spirituality that connects liturgy and life. It has taken several decades, however, for this understanding to come to a more mature

In ten short chapters; Harmon masterfully opens up just how this "enactment" through music is to be brought about in celebrating the Eucharist. Chapters 1 and 2 anchor the book. Everything revolves around the most important music ministers: the women and men in the pews. As with liturgy itself, the nature of music involves a constantly renewing cycle of death and resurrection, surrendering to the paschal mystery as it unfolds in the rite. But how do we help the congregational part of the liturgical assembly experience their singing as a surrender to the paschal mystery? The author cautions: Ask not how a piece of music makes us feel, but how it makes us think and act (6). Music ministry should influence the living of baptismal covenant in the world.

Parish energy still needs to be spent on

distinguishing liturgical from non-liturgical music and song - the topic of chapter 2. Only liturgical music, a unique category of music, is capable of drawing us into the liturgy as a communal, ecclesial event. Characteristics of liturgical music are crystal clear with the formulation of the hierarchy of the three priorities of music in the Mass: function, form, and ministers. In order, "function" recognizes music which is the rite, followed by music that accompanies the rite, and then optional music. "Form" begins with acclamations, then processional hymns and songs, followed by the responsorial psalm, litanies, and so on, as per Music in Catholic Worship (1983) and the General Instruction of the Roman Missal (2002). "Ministers" of music focuses on the congregation, then the cantor, and so on, to the presider, and in last place, the choir—a priority which might, one hopes, challenge some people. These three priorities together draw us into encounter with Christ.

Chapters 3 through 6 deal in some detail with singing each of the various forms of music. The exciting chapter 3 concerns the role and distinctive nature of sung acclamations, those shouts of joy directed toward God by the whole assembly. Harmon invites us to grasp the potency and, hence, the liturgical priority of acclamations: They directly inspire the mission of the Church. Next, the author prudently explores the function of hymns and songs in Catholic liturgy. Their point, according to her startling analysis, is not primarily as texts but as ritual catalysts for the movement to deeper presence engendered through processions. The author's



St. Cecilia window in the Church of St. Anne, Westby, Lancashire, UK, a neo-Gothic church designed by E. W. Pugin.

guidelines and principles for use of this genre are incisive and unambiguous. Her description of selecting musical settings of the responsorial psalm offers an exquisite presentation of the psalm's liturgical purpose: The assembly's singing of this psalm ought to open up their understanding of the day's readings. It acts as "a bridge to transformation" (49). Cantors have to be trained to sing the psalm in the context of the readings. Throughout each book, the focal non-negotiable point is the paschal mystery. Thus, successive chapters (7 and 8) demonstrate selecting music with a view to how it facilitates the unfolding of the paschal mystery through the course of the liturgical year; the selection of seasonal sets of service music supports this.

While only a few pages long, "Selecting a Parish Music Resource" (chapter 9) offers a fail-proof process for making the big

budget decision regarding hymnals. "The musical resource we choose to place in our pew says something about our liturgical understanding and commitment" (78). Any decision should ensure the people's ritual enactment of the paschal mystery.

The fifth chapter of The Ministry of Music, "Singing the Responsorial Psalm" largely echoes the opening chapters (2-4) of The Ministry of Cantors. The cantor book then illustrates how psalmody used in morning and evening prayer (chapters 5-6) differs from how the responsorial psalm functions in relation to the readings of the Liturgy of the Word. Chapter 7 of the cantor book, "A Spirituality of the Psalmist," is excellent (and it includes material from the music ministry text). Again in this book for cantors, Harmon offers a fine service, for musicians are often not aware of these essentials. Devoting altogether six chapters to the cantor as psalmist reflects this ministry's importance in the Church's two main liturgical prayer forms. The two books serve well our understanding of the recently revised GIRM and increasing parish interest in and enthusiasm for the liturgy of the hours.

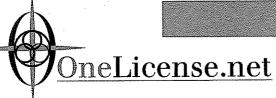
The North American experience is prominent in the section on "Being the Song Leader" (chapter 8)—a ministry that is not common in the southern hemisphere or in parts of Europe and not one called for by the GIRM. The same applies to "The Cantor Gesture" (chapter 9), a practice well-established in North America.

A paschal mystery spirituality for all liturgical musicians and cantors makes a dynamic closing to each book. Readers of *Living Liturgy* will recognize Harmon's thoughts in this regard. Music ministry's insistent purpose is to lead the whole assembly to fuller participation.

It is no longer possible to maintain a limited perspective on the whats and howtos of music in the liturgy. These books incorporate but take us beyond *Music in Catholic Worship* (1983) and *Liturgical Music Today* (1982). With the introduction of the third edition of GIRM, the Church is blessed with Harmon's insightful advice, proposals, practical pastoral examples, and workable suggested processes and tasks. Music practices that serve no real function in the assembly's liturgical prayer have no place. Budding composers have much to gain.

The Ministry of Cantors and The Ministry of Music, as noted above, contain some of the same material. The repetition of material within the music ministry book, however, including particular sentences and phrases even within individual (early)





ANNUAL AND ONE-TIME COPYRIGHT PERMISSIONS WITH THE CLICK OF A MOUSE

REPRESENTING 25 LEADING PUBLISHERS AND GROWING!

LOG ON TODAY! WWW.ONELICENSE.NET

chapters, is slightly irritating. Perhaps this duplication comes from the fact that some of this material was taken from discrete shorter articles. But this minor irritation should not deter anyone from investing the serious time and energy needed to develop a dynamic understanding of music as ritual enactment of the paschal mystery.

Every pastor and every music minister-especially music directors and cantors-concerned with enabling the liturgical assembly to find its own ministerial voice is blessed with Harmon's curriculum of formation and spirituality to work through. Members of diocesan liturgy and music commissions will welcome this, too.

Veronica Rosier, or

About Reviewers

Rev. Victor Cinson is the pastor of two rural parishes in the Diocese of Steubenville,

Ohio, and is a member of the diocesan liturgical commission. He also serves as a member of the board of directors of The Liturgical Conference, now located in Evanston, Illinois.

Ms. Heather Martin Cooper is the director of music at St. Paul Parish, Englewood,

Ms. Diane Cunningham is the director of adult initiation and adult formation at Holy Trinity Catholic Church, Georgetown, Washington, DC. She has spent more than twenty-five years in parish and diocesan ministry.

Mr. Rudy Marcozzi is an assistant professor of music theory at the Chicago Musical College of Roosevelt University, Chicago, Illinois.

Dr. Joe Pellegrino is an assistant professor at the University of South Carolina Upstate, where he teaches literature and writing.

Sister Veronica Rosier, or, teaches in the School of Theology at Australian Catholic University in Sydney.

Publishers

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

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

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

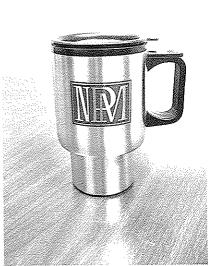
Liturgy Training Publications, 1800 N. Hermitage Avenue, Chicago, IL 60622-1101. (800) 933-1800; web: www.ltp.org.

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

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

Theodore Presser Co., 588 North Guelph Road, King of Prussia, PA 19406. (610) 592-1222; web: www.presser.com.

Let Them Know You're a Pastoral Musician



Travel Mug Stainless steel exterior, anti-splash lid, contoured non-skid base \$10 Item Gif-2



Lapel Pin Enamel. Specify Member or DMMD Item Gif-5

Baseball Cap

100% cotton, beige with blue bill and trim, embroidered logo \$12 Item Gif-1

Swivel Clock

Adjustable head, quartz analog movement, solid base, silver

\$10 Item Gif-4



Order today from NPM Publications

962 Wayne Avenue, Suite 210 • Silver Spring, Maryland 20910-4461 • (240) 247-3000 E-mail: NPMPub@npm.org • Web (credit cards only): www.npm.org

Hotline

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

A listing may be posted:

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

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

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

Position Available

California

Director of Music Ministries. St. Charles Catholic Church, 990 Saturn Boulevard, San Diego, CA 92154. E-mail: SCPIB@aol. com. Vibrant, multi-cultural parish seeks a dynamic individual with strong leadership skills to serve in full-time position.

Candidate must hold as a minimum a bachelor of music degree with proficiencies in organ, piano, voice, and conducting and have experience with Catholic liturgy. Familiarity with Spanish preferred. Responsibilities: planning, preparing, and coordinating seven weekend Masses and other special Masses; directing a variety of choirs from the piano and/or organ console; developing and training volunteer English and Spanish speaking cantors; overseeing all choirs and volunteer assistant organists; reporting directly to the pastor. Detailed job description posted at http://www.diocesesdiego. org/set.asp?link=hr.htm&in=admin.Send résumé/salary expectations to Father Fernando Ramirez, Pastor. HLP-6501.

Principal Organist. Cathedral of the Blessed Sacrament, 1019 11th Street, Sacramento, CA95814. Approximately eighteen hours per week. Four to five weekend liturgies, one choir rehearsal, Christmas, Holy Week, holy days, periodic vespers, etc. Requires familiarity with the liturgy, excellent choral accompaniment skills, engaging hymn and service playing, some improvisational ability. New II/23 Reuter organ in a beautifully restored, historic building. Base salary in line with AGO standards; significant additional income from weddings, occasional diocesan events. Available 11/1/05 or sooner. Request job description or submit résumé and references by e-mailing worship@diocese-sacramento.org, or mail to Office of Worship, 2110 Broadway, Sacramento, CA 95818. Phone: (916) 733-0221. HLP-6505.

Director of Worship. Our Lady of Fatima, 105 N. La Esperanza, San Clemente, CA 92672. Fax: (949) 492-4856; e-mail: lourdes. rojas@ourladyoffatima.net. Our Lady of Fatima Parish in San Clemente is seeking a director of worship. Applicant must be a practicing Catholic, experienced in worship and music ministry in the parish setting, able to work in a collaborative setting with staff and lay leadership, and trained in voice and music. Please submit résumé to Director of Worship Search. HLP-6540.

DELAWARE

Director of Music Ministries. Immaculate Heart of Mary Church, 4701 Weldin Road, Wilmington, DE 19803. Phone: (302) 764-0357; fax: (302) 764-4381; e-mail: ihmparish@yahoo.com. Full-time director needed for active parish with approximately 1,800 families. We are seeking someone who is an accomplished organist (Allen Organ/Yamaha piano) with experience in a Catholic parish setting; someone with a strong choral background and conducting skills as well as the ability to work well with people. Other responsibilities include the development/enhancement of liturgical music programs and collaboration in preparing liturgies. Salary and benefits commensurate with professional certification and experience. Interview required. Send résumé to Search Committee. Demo tape or DVD appreciated. HLP-6530.

FLORIDA

Musician/Choir Director. St. Vincent De Paul Catholic Community, 13031 Palm Beach Boulevard, Fort Myers, FL 33905. Phone: (239) 693-0818; fax: (239) 693-8459; e-mail: TheFamilyParish@aol.com. Full- or part-time. Adult, youth, and bell choirs. Cantors, two-rank pipe organ with MIDI, baby grand piano. Active, liturgical, singing parish. Immediate opening. Fax résumé to above number. HLP-6504.

Indiana

Director of Worship. St. Mary Catholic Church, 613 Cherry Street, Evansville, IN 47713. Phone: (812) 425-1577; fax: (812) 426-1416; web: www.stmaryevansville. org. Full-time position in a vibrant, active parish with 465 families. Well-developed choir, assembly active in Vatican II expression of liturgy. Experience and education in liturgical theology, proficiency in vocal directing, organ, and piano required. Primary responsibilities: pastoral presence to parish; planning all liturgies, including music selection and accompaniment; collaborative working style; ability to organize volunteer liturgical ministers.

Send résumé ASAP to Search Committee. HLP-6494.

KENTUCKY

Director of Music. St. Mary of the Woods Parish, PO Box 1, Whitesville, Kentucky 42378. Phone: (270) 233-4529; fax: (270) 233-5557. Parish community of 750 households seeks musician to direct music ministry at Sunday Eucharist, school liturgies, weddings, funerals, and other sacramental liturgies. Prefer music educator with experience in working with band instruments. Proficiency on keyboard and computer required. Send introductory letter, résumé, three letters of recommendation, and three references to Fr. Pat Bittel at the above address, or for more information contact Fr. Bittel (phone number above) or the Office of Music of the Diocese of Owensboro at (270) 683-1545. HLP-6496.

Michigan

Director of Liturgy and Music. St. Andrew Catholic Church, 1400 Inglewood, Rochester, MI 48307. Phone: (248) 651-7486; fax: (248) 651-3950; e-mail: TFS@standrewchurch.org. Full-time position for a parish of 4,000 + families. Responsibilities: coordinate all music celebrations, direct choirs, train cantors, serve as resource for music ministries and worship; primary organist daily/weekend Masses, funerals, weddings. Bachelor's degree, master's+ preferred; excellent organ/keyboard skills; familiarity with variety of music; strong vocal/choral directing skills; diverse music repertoire; familiarity with MIDI; computer skills. Allen four-manual pipe/digital combination organ, MIDI compatible. Excellent salary/benefits commensurate with experience. Send résumé and references to: Director of Music and Liturgy Search Team. HLP-6499.

Director of Liturgy and RCIA. St. John Student Parish, 327 MAC Avenue, East Lansing, MI 48823. Phone: (517) 337-9778. Large, vibrant campus parish serving Michigan State University has two openings on campus ministry pastoral team starting July 1. MA preferred. Contact Search Committee for application packet. HLP-6519.

MINNESOTA

Director of Music/Liturgy. St. Philip Church, 702 Beltrami Avenue, Bemidji, MN 56601. Phone: (218) 444-4262. Northern Minnesota parish of 1,450-families



(five weekend Masses) seeks a full-time music director with a good understanding of liturgy. Requirements: 1) strong keyboard skills in various musical styles, 2) excellent choral directing/vocal ability, 3) bachelor's degree in church music/equivalent, 4) strong organizational/people skills, 5) collaboration on parish liturgical planning/execution. We have an adult choir, children's choir, folk group, LifeTeen band, Wicks pipe organ, Kawai grand piano, *Gather Comprehensive* II in pews. Send application, résumé, three references to Music/Liturgy Search Committee. HLP-6500.

Principal Organist/Accompanist. St. John the Baptist Catholic Church, 4625 W. 125th Street, Savage, MN 55378. Phone: (952) 890-9465; fax: (952) 890-3006; web: http://www.stjohns-savage.org. Fulltime position (30-35 hours negotiable) for 2,700-family parish. Newly created position in expanding music program. Minimum bachelor's required; excellent creative, improvisational organ/keyboard skills. Provide accompaniment for four weekend liturgies (one Saturday, with preceding rehearsal and three Sunday), one Wednesday school Mass at 10:00 AM (September thru May). Four rehearsals (two Wednesday and two Thursday evenings). Other services occasionally (stations, etc., negotiable). Weddings and funerals extra (first right of refusal). Opportunity for private teaching for extra income. \$30,000 + benefits. Call, e-mail, or fax résumé to Ron Schulz, Director of Music and Liturgy, by September 1. Job will be filled ASAP. HLP-6523.

New Jersey

Organist/Accompanist. St. Matthew the Apostle Church, Edison, NJ. Phone: (732) 985-5063; e-mail: david@stmatthewtheapostle.com. St. Matthew the Apostle Church is looking for someone with good organ and piano skills as well as sight-reading ability to play for three weekend Masses as well as a weekly rehearsal with the adult choir. Weddings and funerals are shared with the director of sacred music. Church has 2,700 families and six choirs of various styles and age levels. Three-manual Peragallo pipe organ. Contact David Jules, Director of Music. HLP-6492.

Director of Liturgical Music/Organist. St. Cecilia Parish, 10 Kingston Lane, Monmouth Junction, NJ 08852. Phone: (732) 329-2893. Central New Jersey parish of 1,500 families in the Diocese of Metuchen seeks a dynamic, motivated individual to serve as director of sacred music. Knowledge of Vatican II documents and ability to implement them very important. Must be a competent organist. Duties include playing at weekend liturgies and other liturgies throughout the year. One choir rehearsal weekly. Direct and develop cantor guild as well as direct and augment growth for parish choir. Position available July 2005. Please send your résumé by mail. HLP-6512.

Music Director. Fax: (973) 267-7070; e-mail: paddy428@aol.com. Catholic church in Morris County seeking a part-time/full-time music director/organist. Responsibilities include planning and playing for three weekend liturgies, holy days, special celebrations, weddings, and funerals; developing and directing adult and children's choirs and cantors. Qualifications: choral conducting, vocal training, organ playing; knowledge of and openness to Vatican II liturgy. Fax or e-mail résumé. HLP-6516.

Оню

Director of Music Ministry. Saint Matthew Church, 2603 Benton Avenue, Akron, OH 44312. Saint Matthew Church in Akron is seeking to fill a full-time position of director of music ministry. Responsibilities include selection of liturgical music, providing keyboard accompaniment, directing and collaborating with other musicians as well as choirs, cantors, and song leaders. A bachelor of music degree is preferable as well as



Inspired Performance Tours

Others promise custom-created performance tours. Encore delivers.

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

- Keith Rector, Encore Tours Group Leader, Central Kentucky Youth Orchestra, Kentucky
- "The venues challenged students to rise to a level beyond their expectations. For our final concert we were on a bill with the Edinburgh Philharmonic truly a 'wow' experience!"
- Marge Campbell, Encore Tours Group Leader, Director, Chester County Voices Abroad, Pennsylvania



familiarity and comfort with Catholic liturgical rites and traditions. Salary will be commensurate with experience and education, benefits are available. Send letter of interest and résumé to Father Michael Williamson. HLP-6538.

PENNSYLVANIA

Director of Music/Organist. St. Joseph Catholic Church, 440 St. Joseph Street, Lancaster, PA 17603. Phone: (717) 397-6921; fax: (717) 397-2120; e-mail: pweaver@ hbgdiocese.org. Vibrant Catholic parish in Lancaster City seeks director of music/organist for three weekend Masses plus all parish celebrations (numerous weddings/ funerals extra). Other responsibilities include directing adult/children's choirs, cantor program, planning/coordinating music for all parish celebrations. Instruments include 1891 thirty-rank Barckhoff tracker pipe organ, Baldwin upright piano, and Technics electronic keyboard. Attractive salary based on experience and education. Degree required. Send résumé to Music Committee. HLP-6518.

TENNESSEE

Organist. Church of the Holy Spirit, 2300 Hickory Crest Drive, Memphis, TN 38119. Phone: (901) 754-7146; fax: (901) 754-0102; e-mail: choirmom1@yahoo.com. Parish of 1,100 families. Position open May 18 for part-time (twenty hours weekly) organist to accompany forty-to-fifty-voice adult choir, children's Christmas choir, Saturday 5:00 рм vigil Mass, three Sunday Masses. Play for all holy days and seasonal liturgies. Excellent sight-reading required. Weekly choir practice (Wednesday). Funerals and weddings extra. Thorough understanding of Roman Catholic liturgy. Salary within AGO guidelines. Possibility of directing youth handbell choir, if qualified. Rodgers two-manual organ, Yamaha grand piano. Send résumé to Carolyn Malish, Director of Music. HLP-6513.

Texas

Choir Director. First Presbyterian Church, 310 SW 3rd Street, Grand Prairie, TX 75051. Phone: (972) 262-6676; fax: (972) 262-6896; e-mail: fpcgp@sbcglobal.net. Part-time position open now. Responsible for directing one choir for Sunday morning service and special services. We are looking for someone who can work with us to build up our choir and music ministry and enrich our worship life with a variety of musical styles. Send résumé to church in care of

Personnel Committee. HLP-6522.

Liturgy/Music Director. St. Elizabeth Ann Seton Catholic Church, 6646 Addicks-Satsuma Road, Houston, TX 77084. Fax: (281) 463-4822. Active 6,300-family parish with 375-student school, active religious education, youth ministry, young adult ministry, RCIA programs, large Hispanic community. Degree/certification in liturgy necessary. Must be (1) knowledgeable and experienced in Vatican II Catholic liturgy with strong spirituality and exceptional organizational and communication skills, (2) experienced in recruiting and training liturgical ministers as well as directing a variety of music groups. Be capable of working collegially with staff and volunteers. Keyboard ability strongly desired. Indicate if strengths lie in liturgy and/or music. Send résumé c/o Rev. Robert Tucker, scj., Pastor. HLP-6532.

Virginia

Director of Music. Saint Catherine of Siena Catholic Church, 1020 Springvale Road, Great Falls, VA 22066. Phone: (703) 759-4350. Washington, DC, suburb. Fulltime position for 1,300-family parish. Responsible for all weekend liturgies, adult professional choir, treble choir of girls and boys, weddings, and funerals. Rodgers/Ruffatti organ. Strong organ and conducting skills required to prepare weekly polyphonic settings of the ordinary for 10:30 AM Latin Mass (Novus Ordo.) All major feasts are with orchestra. Knowl-

edge of Gregorian chant is necessary; expertise would be a plus. Salary commensurate with experience and negotiable with pastor. MA degree preferred. Send résumé and recording to Rev. Franklyn McAfee at above address. HLP-6495.

Music/Liturgy Director. Our Lady of Mount Carmel, 100 Harpersville Road, Newport News, VA 23601. Fax: (757) 599-9285; website: www.olmc.org. Active 2,700-family parish: 550-student school, RCIA programs, religious education, youth and young adult ministries, Hispanic community. Music degree/certification necessary. Must be knowledgeable about/experienced in Vatican II liturgy with strong spirituality and exceptional organizational/communication skills; experienced recruiter/trainer of music ministers and director of various music groups (adult choirs, children's choirs K-6, handbells, and high school choir); capable of working collegially with staff/volunteers. Excellent acoustics, well-trained choirs, good pipe organ, four octaves handbells, Kawai grand, and singing parish! Great opportunity to build on successful program. Organ/keyboard ability strongly desired. Indicate if strengths lie in liturgy and/or music. Résumé to Search Committee. HLP-6509.

Director of Liturgy and Music. St. Stephen the Martyr Church, 23331 Sam Fred Road, Middleburg, VA 20117. Fax (540) 687-5170; web: www.saint-stephen. org. One full-time or two part-time posi-

NTROIT

VALUE

NEW from WLP

Introit Hymns for the Church Year

Christoph Tietze

Here are more than 100 hymns based on the texts the Church wants us to use for the Entrance Rite of the Mass, set to tunes your congregation already knows!

The hymns are based on introit antiphons and psalms from the Roman Gradual for the Sundays and solem-

nities of the liturgical year. The beautiful, poetic verses include psalm paraphrases from the finest English-language metrical psalters and new psalm paraphrases by Tietze. All are set in metrical form to familiar hymn tunes and are designed for congregational singing.

A priceless companion to any missal or hymnal you already use! 6 x 9, embossed leatherette cover.

017291 Hymnal\$4.95 017294 Accompaniment\$9.95



World Library Publications 800-566-6150 www.wlpmusic.com tions for a growing parish of 800+ families fifty miles from the heart of Washington, DC. The director is responsible for directing the overall musicand liturgy programs of the parish and her mission church. Strong keyboard and vocal skills needed. Salary and benefits commensurate with education and experience. Send résumé/references/cover letter to Father William Schardt, Pastor. HLP-6535.

Director of Music Ministry. Church of the Holy Family, 1279 North Great Neck Road, Virginia Beach. VA 23454. Phone: (757) 481-5702. Full-time position for a parish of 1,100 families. Responsible for adult choir, teen choir, children's choir program, three-octave handbell choir, instrumental ensemble, and cantors; wedding and funeral liturgies. Full concert-size Baldwin piano, three octaves of handbells, and three-manual Ahlborn-Galanti organ. Coordinate and train music ministers as well as serve as a resource person to staff personnel. Strong piano and organ skills desired, vocal skills a plus. Salary commensurate with experience. Requires a BA with advanced degree or three years experience. Send résumé to Music Search Committee at above address. HLP-6542.

West Virginia

Pastoral Associate for Music and Liturgy. St. James Catholic Church, 311 South George Street, Charles Town, WV 25414. Phone: (304) 725-5558; e-mail: FrBrian@ stjameswv.org. Full-time, available now. Bedroom community parish, 1,350 families, one hour from Washington, DC. Dedicating a 1,000-seat church in December. Also responsible for the Chapel of St. Peter in Harpers Ferry National Park. The new church will have an Allen 485-S, 136-stop 4-manual with string division as well as a grand piano. Applicants should possess knowledge of Catholic liturgy and music from the sacred tradition of the Church, have excellent keyboard/choral directing skills, and be responsible for all musical and liturgical ministries in the parish. Excellent benefits/salary commensurate with education/experience. Please submit letter of interest and current résumé to the above address. HLP-6524.

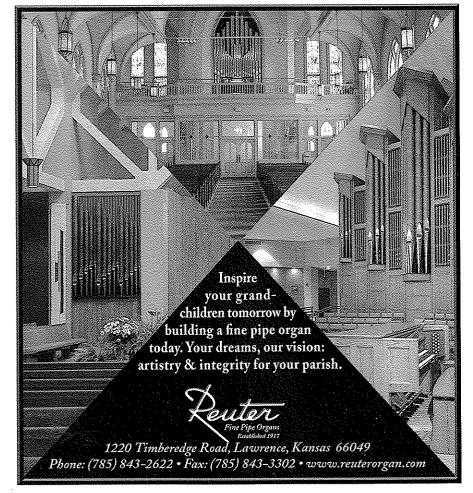
Director for Worship and Sacraments. Diocese of Wheeling-Charleston, 1300 Byron Street, PO Box 230, Wheeling, WV 26003. Phone: (304) 233-0880; fax: (304) 233-0890; email: mnau@dwc.org; web: www.dwc.org. The Director for Worship and Sacraments supports the bishop in his role as principal liturgist, assisting in liturgical formation of priests, deacons, and laity and developing guidelines regarding worship and the catechumenate. Candidate needs a master's degree in liturgy, theology, or equivalent field and must be a practicing Roman Catholic committed to Church's teachings. Person should have minimum of three years experience at the diocesan level or related parish experience and demonstrate collaborative and communication skills. The diocese offers a competitive salary, retirement plan, and health insurance. Please send résumé and three letters of reference to Human Resources Office. HLP-6534.

Wisconsin

Associate Director of Liturgical Music. St. John Vianney Parish, 1755 N. Calhoun Road, Brookfield, Wisconsin 53005. Fax: (262) 796-3958; e-mail: bobg@stjohnv.org; web: www.stjohnv.org. Large suburban parish is seeking to hire a full-time (thirty hours/week) associate director of liturgical music. In collaboration with the director of liturgy and music, this person of faith is responsible for the effective preparation, coordination, leadership, and performance of music for parish liturgies. Proficiency in piano/organ. Compensation will be commensurate with education and experience. Please submit your letter of interest along with a current résumé to the Search Committee at the above address. HLP-6506.

Musician Available

Music and Adult Education. Three years as coordinator of music and liturgy, six years experience as director of adult education, more than fifteen years experience as a volunteer musician at parish liturgies. Bachelor's degree in sacred music. Excellent organ and keyboard skills. Master's degree in theology. Seek combination position involving music and adult education in a parish located within 150 miles of New York City. Full-time availability September 1; earlier availability for weekends. Please reply to emb158@aol.com. HLP-6511.





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

Publications

LITURGY FORMATION RESOURCES



Minstries in Sung Worship:

A Documentary and Pastoral Resource

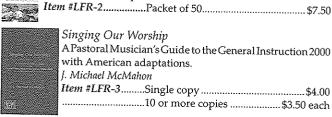
Documentation from official instructions and ritual books and pastoral applications for each musical ministry.

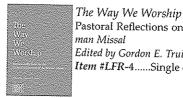
J. Michael McMahon and Gordon E. Truitt

Item #LFR-5......Single copy......\$15.00



ny We Singi	Why We Sing Pamphlet
	Item #LFR-1
	Keep Silence Pamphlet
	Item #LFR-2Packet of 50\$7.50
-	77770141





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-2Single copy\$3.50



NPM Workbook: Job Descriptions, Contracts, Salary. Revised Edition, 1996

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

Item #PRO-4 \$15.00

Sample Contract

The sample contract found in the NPM Workbook.

Item #PRO-5\$2.00



Work and Remuneration: A Statement and Worksheet Because music is integral to liturgy, the employment of well-trained directors of music ministries in the Catholic Church is vital, and the church has a moral obligation to pay its musicians fair and equitable salaries. Director of Music Ministries Division

Item #PRO-6.....Single copy\$5.00

LITURGICAL DOCUMENTS



Built of Living Stones

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

Built of Living Stones | 11.95 each | 12.05 | 11.95 each | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.05 | 12.

Music in Catholic Worship

The 1983 revised text from the Bishops' Committee on the Liturgy, "one of the finest pastoral documents on Christian liturgical music in existence today."

Liturgical Music Today

A 1982 statement of the Bishops' Committee on the Liturgy, published ten years after Music in Catholic Worship.

Item #LD-3Single copy\$3.95



General Instruction of the Roman Missal

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

O.D., 1.		
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-5Single copy	9	69.95
10–24 copies	8.95	each
25+ copies		

The order form is on the next page.

Gift It	ems		A	A Pastoral Musicia		<i>f Days</i> source of prayer for al
. 2 V7	NPM Baseball Cap	New!	Pastoral Musician's Book of			e of sung worship in the
	Beige cotton, blue bill and trim, ac Item #GIF-1	ijustable \$12.00	Days		Single copy	\$15.0
		New!	291 			
	NPM Travel Mug			•		
MW [Stainless steel exterior, anti-splash lid, Item #GIF-2					
	inc			- 1 T		
		X 7 X	Magazine	Back Issues		
BIBRIS MIR	NPM Swivel Clock	New!	Ва	ack issues of Pastoral N	Music are ex	cellent resources for clergy
(60)	Adjustable head, quartz analog mov	ement, solid	m.	usicians, and those wh	io prepare lit	urgy.
,	base, silver color Item #GIF-4	¢10.00	1.7 M	astoral Music	Single conv	\$7.0
Service Management	nem #GIF-4	\$10.00	It	tem #MAG-1 Specif	y volume a	nd issue number
	NPM Lapel Pin		S			
	Item #GİF-5	\$4.00		MUSIC IN CAT	HOLIC V	VORSHIP: STUDY
	Specify Member or DMMD					
JPM Cool	kbook: With Lyre, Harp, and Spatula		Catholic Worship	NPM Commentary	on Music Single copy	in Catholic Worship \$6.9
	nusicians should make excellent cooks, for c	ooking and music				
naking ha R <i>ichard Gib</i>	ve so much in common."				esson Plan	for Music in Catholi
	-3Single copy	\$4.00	from a law I have	Worship Item #MCW-2	Single conv	\$5.0

JKDER	R FORM • NPM PUBLICATIO	1113				
Vame _					,,,,,,,	
hurch o	r Organization					
\ddress_						
City	,		State	Zip		
Daytime l	Phone		Fax			
-mail Ac	idress					
aying by	7 🗖 Check 🔲 Credit Card	If by Ca	rd:	Visa		MasterCard
Card#			Expiration Dat	te		
Signature						
ים מס	ER BY PHONE OR FAX (credit card ord	are only) Phone:	240/2473000	• Fax: 240/247-3	001	
			240/24/ 0000	I WALL DOOL OF THE	001	
	DERS (check, money order, credit card) t		007			
NPM Put	olications • PO Box 4207, Silver Sprin	ig, MID 20914-42	.07			
tem#	Description		Quantity	Price (each)		TOTAL
	[Vol/Issue# Magazine]					
	[NPM Pin Name]					•
			***************************************	\$		\$
······································				\$		\$
				\$		\$
				\$		\$
				\$		\$
	Subtota	al	•		\$	
			ıg & Handling			\$
		Do not ca	lculate shipping &	handling on members	hip or on	
				usic or Liturgical Sin add \$3 S&H	ger	
		Orders be Orders fro	10w \$10 om \$11 to \$20	aaa \$3 5&11 add \$4		
			om \$21 to \$40	add \$5		
		Orders ov		add \$6		
		TOTAI				\$
	·	* ^ ***	***			T

Return Policy. 30-day return policy from day of shipment. Any damaged or defective items will be replaced by like item only. No refunds on magazine back-issue orders; replacement issues only. No cash refunds on returned credit card orders. Accounts will be credited through credit card companies only.

Calendar

Conferences, Festivals, Rallies

ALASKA

Fairbanks September 9–11 Youth Rally/Fireweed Festival presented by Steve Angrisano at Monroe Catholic School. Contact Madeline Nance at (907) 474-0753.

CALIFORNIA

San Ramon September 17 Youth Rally presented by Steve Angrisano at St. Joan of Arc Church. Contact Tami Castelluccio at (925) 830-4720.

COLORADO

Colorado Springs
September 23–24
Diocesan Ministry Congress. Theme: On the Altar of the World. Place: Sheraton Hotel, Colorado Springs. Sponsored by the Diocese of Colorado Springs in collaboration with the Diocese of Pueblo. Major presenters include Tom Ulrich, Kathy Hendricks, Bishop Michael Sheridan, and David Haas. Additional information: Contact Kathy Campbell via e-mail (tceinfo@diocs.org) or phone: (719) 636-2345; web: www.diocs.org/ministrycongress/index.cfm.

INDIANA

Notre Dame September 11-14 Thirteenth AGO National Conference on Organ Pedagogy. Sponsored by the American Guild of Organists and the University of Notre Dame. Focus: the music of Dieterich Buxtehude (1637-1707). Keynote presenter: Kerala Snyder. Performers include John Brock, James David Christie, Craig Cramer, Matthew Dirst, William Porter, Christa Rakich, David Yearsley, and Wolfgang Zerer. Students will have an opportunity to participate in four master classes. Conference information in the July issue of The American Organist. For additional information, contact Craig Cramer by phone - (574) 631-7836 - or e-mail-ccramer@nd.edu. Web: www. agohq.org/pedagogy.

Pastoral Music • August-September 2005



Organist at St. Peter Parish, Hamburg, Germany.

IOWA

Dubuque September 24 Youth Rally presented by Bobby Fisher at Wahlert High School. Contact Kathy Cameron at (563) 556-7511.

Waterloo September 25 Youth Rally presented by Bobby Fisher at Columbus High School. Contact Kathy Cameron at (563) 556-7511.

LOUISIANA

Shreveport September 18 Youth Rally presented by Jesse Manibusan at the Catholic Center. Contact Tammy Yatcko at (318) 219-7310.

MAINE

Biddeford
August 11–13
The Initiation Experience: Beginnings.
Conference co-sponsored by The North
American Forum on the Catechumenate and the Diocese of Portland. Place:
University of New England, Biddeford.
Institute team includes Rick Conway,
Jerry Galipeau, and Donna Steffen.
Contact The North American Forum by

phone at (202) 529-9493, by fax at (202) 529-9497; or by e-mail: info@naforum. org. Web: www.naforum.org.

MICHIGAN

Grand Rapids
September 24
A Day on Mystagogy presented by
Jerry Galipeau. Contact Bill Johnston at
wjohnston@dioceseofgrandrapids.org.

NORTH CAROLINA

Durham August 4–7
The Joseph F. Power, osfs, Twenty-Third Annual Conference on the Spirituality of St. Francis de Sales and St. Jane de Chantal. Theme: Today's Challenge. Sponsored by DeSales Resources and Ministries. Place: Hilton Durham. Major presenters include Barry Strong, osfs, Olivia Wills Kane, Brother Mickey O'Neill McGrath, osfs. Additional information: Phone/Fax (716) 754-4948
or 1(800) 782-2270; e-mail: desales@desalesresource.org; web: http://www.desalesresource.org/conference.asp.

OHIO

Cleveland
September 29
Celebrating Whole Community
Catechesis. Experience together the
principles & practices of whole community catechesis. With Jerry Galipeau,
Meredith Dean Joseph, and others from
GIA and OCP. Sponsored by Harcourt
Religion Publishers, Twenty-Third Publications, GIA, OCP, and WLP. E-mail
contact: ThomasJ@jspaluch.com.

PENNSYLVANIA

Lancaster September 30-October 1 Youth Rally with Jesse Manibusan at St. John Neumann Church. Contact: Yolanda Larsen at (717) 581-9156.

TEXAS

Dallas October 9–11 Symposium: Music in Worship: A Prophetic Voice—Yesterday, Today, and Tomorrow. Sponsored by the AGO Committee on Seminary and Denominational Relations in cooperation with the Association of Theological Schools, Calvin Institute of Christian Worship, and the Perkins School of Theology at Southern Methodist University. Place: Southern Methodist University, Dallas. Leaders include: Anton Armstrong, Eileen Guenther, John Holbert, William Lawrence, Alyce McKenzie, Frederick Swann, and John Witvliet. Contact AGO National Headquarters; phone: (212) 870-2310; e-mail: info@agohq.org; web: www.agohq.org.

Retreats and Missions

MASSACHUSETTS

Greenfield September 23–25 Parish weekend experience presented by Carey Landry and Carol Jean Kinghorn at St. Mary Church in Turner Falls and Sacred Heart Church in Greenfield. Contact Pat Calloon at (413) 773-3102.

MICHIGAN

Livonia September 24–28 Parish Mission at St. Priscilla Parish with James V. Marchionda, or. Contact (734) 812-1323.

Concerts

CALIFORNIA

Del Mar September 1

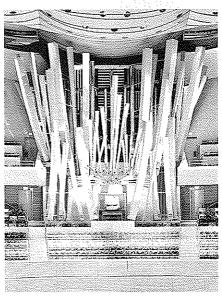
Program: "Baroque Bash," featuring Alison Luedecke (with Millennia Too!), in works by Legrenzi, Couperin, and others. Place: Powerhouse Park. Contact: Sister Joan Thomas, op, Programs Coordinator at WLP—(800) 621-5197, ext. 2901—or e-mail: thomasj@jspaluch.com.

IDAHO

Ketchum September 10 Community Concert featuring Renee Bondi. Contact (949) 493-0282.

ILLINOIS

Shilo September 16 Concert by Jesse Manibusan at Corpus Christi Church. Contact Stephen Brown



M. Rosales and Glatter-Götz organ at the Walt Disney Concert Hall, Los Angeles,

at (618) 632-7614. **INDIANA**

South Bend
September 24
Concert featuring SAVAE (San Antonio Vocal Arts Ensemble) at St. Mary's College. Contact: Sister Joan Thomas, or, Programs Coordinator at WLP—(800) 621-5197, ext. 2901—or e-mail: thomasj@jspaluch.com.

MICHIGAN

Gladstone September 15–17 Ecumenical Choir Concert with James V. Marchionda, or. Contact (906) 387-4196.

NEW YORK

New York August 21

St. Patrick Cathedral organ recital featuring Lee Barlow. Contact: Stanley H. Cox, Cathedral of St. Patrick, 460 Madison Avenue, New York, NY 10022-6863; phone: (212) 753-2261, ext. 245; e-mail: Shcspc@aol.com.

New York September 4 St. Patrick Cathedral organ recital featuring Ross Wood. Contact: Stanley H. Cox, Cathedral of St. Patrick, 460 Madison Avenue, New York, NY 10022-6863; phone: (212) 753-2261, ext. 245; e-mail: Shcspc@aol.com.

New York September 18 St. Patrick Cathedral organ recital featuring Dong-ill Shin. Contact: Stanley H. Cox, Cathedral of St. Patrick, 460 Madison Avenue, New York, NY 10022-6863; phone: (212) 753-2261, ext. 245; e-mail: Shcspc@aol.com.

NORTH DAKOTA

Mandan September 11 Concert by Jesse Manibusan at Spirit of Life Church. Contact Jay Griffin at (701) 663-1660.

OHIO

Columbus
September 30–October 1
Concert and workshop on "Spirituality for the Musician" presented by Dan Schutte at St. Elizabeth Church. Contact Charlee Hathaway at (614) 794-8800.

Loveland September 30-October 1 Presentation by Marty Haugen at St. Margaret of York Parish. Contact Javier Clavere at (513) 583-7100.

Westerville September 10 "Daughters of God" workshop and concert with Sarah Hart at St. Paul Church. Contact Susan Bellotti at (614) 882-2109.

VIRGINIA

Purcellville September 24 Concert by Jesse Manibusan at St. Francis De Sales Church. Contact Diane Morano at (540) 338-6381.

Overseas

IRELAND

Knockadoon August 20–27

Twenty-Fourth Annual Knockadoon Folk Liturgy Course. Theme: We Are One in the Lord. Guest musical director: Paul Tate. Contact: Tricia Nolan, Knockadoon Folk Liturgy, 512 Main Street, Tallaght, Dublin 24, Ireland. Phone: (087) 265-8472; e-mail: info@knockadoon.net; web: http://www.knockadoon.net/index.html/

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

Pastoral Music • August-September 2005



Suzuki ToneChimes



They're The Most!

Innovative

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

Comfortable

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

Most

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

Don't pay more!

Beautiful Sound

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

OMOTO OME www.suzukimusic.com



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

Expandable

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

Convenient

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

Most . Generational

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

Free '06 Catalogue.
Don't Start Class Without One!





HE Diane Bish SIGNATURE SERIES

Distinctive voices skillfully selected by Diane Bish and Allen's exciting

Renaissance Quantum™ technology — featuring Acoustic Portrait™ and Quad Suite™ —

combine in these exciting consoles to create instruments that encourage organists to
achieve new heights of musical splendor! Special finish, gold trim details, and etched

Signature Series brass plaques are available for each console, along with other
unique touches personally chosen by Diane Bish, "The First Lady of the Organ."



DB-800 ~ 80 STOP / 320 VOICE THREE-MANUAL CONSOLE

Also available in 50 Stop and 58 Stop Three-Manual Consoles

Quantum™ Quad Suite™ Voices:

American Classic • English Cathedral • French Romantic • Neo-Baroque Orchestral Specification may be chosen as an option to the English Cathedral Voice

Please contact an Allen representative near you for further information about our instruments and music products.



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

Web site: www.allenorgan.com