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<thead>
<tr>
<th>Destination</th>
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<tr>
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<tr>
<td>FRANCE</td>
<td>JAN. 18-25, 2007</td>
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<td>ROME, ASSISI, VATICAN CITY</td>
<td>JAN. 20- FEB. 05, 2007</td>
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<tr>
<td>IRELAND</td>
<td>FEB. 05- FEB. 12, 2007</td>
<td>$995/6550*</td>
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<tr>
<td>GREECE</td>
<td>FEB. 13-19, 2007</td>
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From the President

Bridges

Some weeks ago, in the interest of adding variety to my daily exercise routine, I tried out a new trail for my morning run. I was quite surprised when I came upon a small stream that I had to cross. As I splashed through the cold water, I looked to the right and spotted a footbridge that had recently been constructed. Since that first day on that new trail, I have made use of the bridge—and have kept my feet dry in the process.

Human beings have been constructing bridges for thousands of years, and those bridges—small and large—have become indispensable parts of the infrastructure supporting our way of life. As interesting and important as bridges are in themselves, they also provide a useful metaphor for all kinds of human activity. Often, for example, we hear people refer to bridges of dialogue, care, or peace—suggesting structures that bring people together at a human or spiritual level.

A New Strategic Plan for NPM

Based on reflections provided by the NPM Council in July 2005, the NPM Board of Directors has adopted a new four-year strategic plan called Building Bridges. This plan has five major goals:

1. promote unity and dialogue both within the association and beyond by creating structures and programs to bring together diverse groups;
2. develop stronger collaboration between musicians and clergy by offering greater opportunities for involvement of clergy in NPM;
3. expand the role of youth and children by offering greater opportunities for their involvement in various areas in the life of NPM;
4. improve the competence of pastoral music ministers by defining or refining standards and creating programs for meeting them;
5. broaden awareness of NPM and its mission by more effective presentation of our mission, activities, and programs.

In the weeks and months to come, the Board will be adopting some concrete objectives that will help us to accomplish these goals. In the meantime, however, I think that it’s worth considering this plan in light of its guiding metaphor of bridges.

Bridges Create Links

During the recent transit strike in New York City there were dramatic images of people using the Brooklyn Bridge to cross the East River on foot between Brooklyn and Manhattan. Bridges generally provide two-way access, allowing people from different sides to move into the place of another and then back again.

The NPM strategic plan Building Bridges likewise seeks to invite people to move from their own familiar territory into the place of others and then back again. This strategic plan will require of the current members and leaders of NPM an attitude of welcoming the stranger and of allowing God to surprise us as we open ourselves to different ways of doing things. Building bridges should provide ways to join with others in our journey and in our work for the Church.

Bridges Overcome Barriers

Bridges allow us to pass over obstacles that would otherwise make it difficult or impossible for us to move forward. Residents of the San Francisco Bay Area were reminded of this important function of bridges when a portion of the Bay Bridge was severely damaged by an earthquake a few years ago, greatly restricting travel between San Francisco and Oakland.

The new NPM strategic plan seeks to build bridges that overcome alienation between people of different cultures, between musicians and clergy, between adults and youth. Experienced pastoral ministers know well that there are many impediments to communication and collaboration among leaders and groups. We hope to construct bridges that provide common ground for celebrating common faith and shared ministry as members of one Body.

Bridges Are Pathways

The goal of the new NPM strategic plan is to build bridges not monuments. As we work to create links and overcome obstacles, we will need to be guided by the mission of NPM—to foster the art of musical liturgy. The bridges we seek to build over the next four years will help us pursue this mission more vigorously as we embrace new partners in this important work.

I hope that you will take an active part in this exciting effort to reach out as we continue to serve the Church through pastoral music ministry.

J. Michael McMahon
President

February-March 2006 • Pastoral Music
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Editorial and Executive Offices: 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. Phone: (240) 247-3000. Fax: (240) 247-3001. E-mail: NPM@npm.org.

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

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Cover Photo: Infant baptism performed by a lay catechist at a Catholic church in Sa Pa, Lao Cai, Vietnam. Photo courtesy of the Union of Catholic Asia News (UCAN). Additional UCAN photos appear in this issue on pages 20, 34, and 36. Additional photos in this issue courtesy of Peter Maher; Bill Stephens; The Long Island Catholic; Mary Ellen Strei; Ding Polistico of North Star, in the Diocese of Chalan Kanoa, Commonwealth of the Northern Mariana Islands; King of Peace Episcopal Church, Kingsland, Georgia; the Katholische Militärsseelsorge, Berlin, Germany; The Hague Museum; and McDonogh School, Owings Mills, Maryland.
Mission Statement

The National Association of Pastoral Musicians fosters the art of musical liturgy. The members of NPM serve the Catholic Church in the United States as musicians, clergy, liturgists, and other leaders of prayer.

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NPM National Office
302 Way Avenue, Suite 210
Silver Spring, Maryland 20910-4441
Phone: (240) 247-3000 ext. 247-3001
Fax: (240) 247-3001
E-mail: NPMSing@npo.org
Web: www.npm.org

Dr. J. Michael McMahon, President
E-mail: McMahon@npm.org

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E-mail: npmFunk@npm.org

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

Education
Rev. Dr. Paul H. Colloton, or, Director of Continuing Education
E-mail: npmemail@npm.org

Mr. Peter Mahler, Program Coordinator
E-mail: nmpeter@npm.org

Publications
Dr. Gordon E. Truitt, Senior Editor
E-mail: nmpmeditor@npm.org

Administration
Mr. Lowell Hickman, Office Manager and Executive Assistant
E-mail: lowell@npm.org

Mrs. Mary Rodriguez, Receptionist and Secretary
E-mail: npmse@npm.org

Mr. Paul Lagoy, Secretary and Mail Clerk
E-mail: npmmail@npm.org

Mr. Anthony Worch, Finances
E-mail: npmfinances@npm.org

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

Ms. Nancy Barron, Director of the Western Office
E-mail: npmwest@npm.org

Ms. Karen Heinsch, Advertising Manager
E-mail: npmkmkaren@npm.org

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The Association President and the NPM Board members also serve on the NPM Council without a vote.
2006 Conventions

Foundations: Plenum Sessions

Plenum sessions at NPM conventions offer presentations that provide the foundational images and ideas on which workshop presenters build practical applications. This year, there are four plenum sessions at each convention. The presentations—by religious women, bishops, priests, members of religious communities, pastoral musicians, and liturgical theologians—will offer us insights to reflect on for months to come.

Stamford: Liturgy Is a Team Effort

Using the theme “Building Bridges,” the plenum presentations at the Eastern Regional Convention in Stamford, Connecticut, (June 27–30) will highlight the mutual cooperation and care that the liturgy requires and calls forth. On Tuesday afternoon, Father Eugene Lau, executive director of the National Pastoral Life Center in New York, will reflect on the collaborative nature of liturgical and pastoral leadership. On Wednesday, Mr. Paul Inwood, composer and director of liturgy and music for the Diocese of Portsmouth in the United Kingdom, will look at the dialogue between our personal prayer, liturgical prayer, and our role as leaders of prayer. Thursday’s plenum session with Dr. Richard P. Gibala, director of music ministries at the Cathedral of St. Thomas More in Arlington, Virginia, and diocesan music director, will examine the need for pastoral musicians to be lifelong learners, in accord with Michelangelo Buonarrotti’s reported comment, when he was eighty-seven: “Ancora imparo” (“I am still learning”). The final plenum session, on Friday, will be with Brother Jean-Marie, a member of the Taizé Community, who will explore the need for reconciliation as a key aspect of our ministry and music as an important vehicle for reconciliation. Brother Jean-Marie is also present to receive the 2006 Jubilate Deo Award, which honors composer Jacques Berthier (posthumously) and the role of music in the ministry of the Taizé Community.

Grand Rapids: Looking to the Future

“Sing a New World” is the theme for the Central Regional Convention in Grand Rapids, Michigan, July 18-21. Bishop Ricardo Ramirez, cse, of the Diocese of Las Cruces, New Mexico, will offer the keynote plenum on Tuesday, looking at the rich diversity of the Church and the ways in which pastoral musicians can help weave this tapestry together. On Wednesday, Dr. John D. Wiltz, director of the Calvin Institute of Christian Worship in Grand Rapids, will offer his reflections on Michelangelo’s challenge —“Ancora imparo”— and the need for continuing formation. On Thursday, Dr. Elaine Rendle-McQueeney, faculty member at George Mason University in Fairfax, Virginia, will explore how the pastoral musician engages the next generation in a process of mutual discovery and enrichment. On Friday, Father J-Glenn Murray, sj, director of the Office of Worship for the Diocese of Cleveland, will link our songs of praise with the work of justice that yet remains to be done as we sing a new world into being.

Sacramento: Being and Receiving Gifts

The theme for the Western Regional Convention is a quote from Matthew 10:8: “What you have received, give as a gift.” The plenum speakers in Sacramento, California, (August 1–4) will address the gifted nature of our ministry, our Church, and our mission in the world. Mr. David Haas will speak on Tuesday about the pilgrim nature of our ministry and the way it challenges us to be both teachers and learners. Bishop Jaime Soto, auxiliary bishop of the Diocese of Orange, California, will be the plenum speaker on Wednesday, speaking about the opportunity to embrace the multicultural nature of our Church as a gift and an opportunity. On Thursday, we will hear from Sister Suzanne Toolan, rsm, composer, teacher, and pastoral musician, who will remind us that we cannot give what we do not have, and therefore we need to deepen our spirituality so that we can enrich those we serve. On Friday, Monsignor Ray East will speak about empowerment—the opportunity that pastoral musicians have to empower others to raise their voice in song and to live the liturgy in daily life. Msgr. East is the director of the Office for Black Catholics in the Archdiocese of Washington, DC, and pastor of St. Teresa of Avila Church in Washington.

Events

Each NPM convention is filled with music—music that is part of our worship, our gathering in plenum sessions, our
workshops, and our industry showcases. Music is also the reason for our afternoon and evening events. Sometimes these are in the form of special prayer services, sometimes they are performances, and sometimes they are participatory occasions. But they always enrich and enliven an NPM convention.

Two events highlight the opening evening in Stamford. The Mendelssohn Choir of Connecticut, directed by Carole Ann Maxwell, will offer a choral concert of selections ranging from early Italian music to contemporary American and Spanish compositions. And three composers—James Chepponis, David Haas, and Paul Inwood—will celebrate the bridges that we have built and crossed since the Second Vatican Council and those that take us into the future through word, song, participation, and laughter.

On Wednesday, the whole afternoon and evening form one major event: An Afternoon and Evening in New York City. This will include a hymn festival coordinated by Alan Hommerding—"Sing a Song This Night: Lessons and Carols for Music Ministry"—and ecumenical evening prayer at St. Patrick Cathedral, with the New York Archdiocesan Choir, directed by Dr. Jennifer Pascual, and other musicians of the cathedral.

Two evenings in Grand Rapids will be filled with musical events. Tuesday will bring three events: Alan Hommerding will coordinate Sing a Song This Night: Lessons and Carols for Music Ministry; The Earth Reveals Her Song, a tribute to Hildegard of Bingen performed by the artists known as Vox Angelica, will include music, drama, and narration; and Lisa Sandee will direct Embellish, a Grand Rapids community handbell ensemble.

Thursday afternoon and evening bring five events to choose among. Marge Nyka-za directs Harmony, Hope, and Healing, a creative music program featuring a choir formed from homeless and disadvantaged people in the Chicago area. ¡Marimbás Fantásticas!, also from Chicago—from Holy Cross/IHM Parish—will delight us with music ranging from popular Latin American tunes to polkas to J. S. Bach. After ecumenical evening prayer, we'll be able to participate in an African American Festival directed by James Abbington; an organ performance by Jennifer Pascual and Lynn Trapp on the Lénormand organs at the Cathedral of St. Andrew; and a ¡Fiesta Latina! hosted by Pedro Rubalcava with musical direction by Peter Kolar.

After solemn evening prayer in Sacramento, Tuesday evening will include Jazz at the Cathedral. This high-energy event will feature on the city's traditional celebration of jazz and Gospel music each Memorial Day weekend in a concert featuring the Jazz Jubilee Festival Choir and professional musicians from the area.

Thursday evening will offer four events to choose among: A Contemplative Rosary led by musicians Janet Sullivan, Whitaker and East Bay Choirs; The Biblical Way of the Cross led by David Haas; Piano and harp worship of Handel, exploring Filipino popular devotions through music, sacred movement, and story telling; and a ¡Fiesta Latina! hosted by Pedro Rubalcava with musical direction by Peter Kolar.

Discounts for NPM Parish Groups

NPM is pleased to offer discounts to member parishes who send five or more people from the parish as full conference attendees at an NPM 2006 Regional Convention. This schedule outlines parish savings for convention registration based on the advanced member registration fee ($245).

<table>
<thead>
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<th>Attendees</th>
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<tr>
<td>30 or more</td>
<td>30%</td>
<td>$172 each</td>
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</table>

Stipulations

1. Parish must have a current NPM membership.
2. Parish discount is limited to members of one parish—no grouping of parishes permitted.
3. A registration form, with complete information, must be enclosed for each registrant.
4. No discount for daily, companion, youth, or child registrations.
5. Only one discount per registrant (i.e., parish discounts cannot be combined with chapter or clergy/musician duo discounts).
6. All convention registration forms and fees must be mailed together in one envelope.
7. Registration must be postmarked by May 16, 2006, for Stamford and by June 16, 2006, for Grand Rapids or Sacramento.
8. No additions may be made to the group's registration once the registrations are mailed to NPM.

Mail completed forms with payment before the deadline to:
NPM Conventions Parish Discount • PO Box 4207
Silver Spring, MD 20914-4207

Ministry for, with, and by Youth

A special focus on youth will be part of the breakout sessions at each 2006 Convention. Two sessions at the Stamford convention focus on ministry by youth, and two focus on mentoring and working with youth. Leaders of these sessions include Thomas Tomaszeck, Paul Tate, Deanna Light, Leisa Anslinger, and Timothy Westervelt. In Grand Rapids, Stephen Petrunek, John Angotti, and Kate Cuddy will mentor youth participants in preparing and leading Thursday Morning Prayer. John Flaherty and David Haas will offer special youth workshops in Sacramento.

A youth discount for participants twenty-one years old and younger is available, but youth participants younger than eighteen must be accompanied by a...
Youth Discount. Youth (twenty-one and younger) attending the full convention may register for $155—a saving of $90 off the member advance rate! Invite the young musicians in your parish to experience NPM at this remarkable discount. This saving applies only to the advance rate, the registration must be received before the advance registration deadline for the convention of your choice, and youth participants must be NPM members. (Youth membership is just $28 per year.) A parent or chaperone must accompany youth attendees who are younger than eighteen. Please see additional details about youth participation in the convention brochures.

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

2006 Institutes

Convention + Institute

At each Regional Convention this year, participants will have an opportunity to participate during the same week in an NPM Institute. We have found that some people like to make the convention a “two-in-one” event by participating in the convention’s plenary presentations, musical and prayer events, and the Convention Eucharist; visiting the exhibit hall; and, during the same time, participate in a full-scale NPM Institute. There is an additional cost of $90 for NPM members ($140 for non-members) for participation in the institute.

Cantor Institute in Grand Rapids. Melanie Coddington and Mary Clare McAlee are the clinicians for this Institute at the Central Regional Convention. They will offer participants practical skills and background in the role of the cantor, the place of the psalms in our liturgy, the cantor as animator, vocal coaching, and more. The Institute schedule does not conflict with major presentations of the convention. It begins on Monday, July 17, at 5:00 PM, and continues on Tuesday morning and afternoon, Wednesday morning and afternoon, and Thursday morning, concluding on Friday, July 21, in just time for the closing plenum and final event.

Handbell Institute in Sacramento. The 2006 NPM Handbell Institute features clinicians Jeffrey Honoré and Jean McLaughlin, who will offer participants practical skills, repertoire, background on the use of handbells in the liturgy, and more. The Institute schedule does not conflict with major presentations of the convention. It begins on Monday, July 31, at 5:00 PM, and continues on Tuesday morning and afternoon, Wednesday morning and afternoon, and Thursday morning, concluding on Thursday afternoon by 5:00 PM.

More Institutes

We are also offering our annual stand-alone Institutes this year in locations that we hope are convenient geographically and at times that fit your summer schedule.

Cantor Express. These three-day programs (beginning on Friday afternoon and ending on Sunday afternoon), with a two-person team, are designed to improve the rich dialogue between cantor and the rest of the assembly by emphasizing proclamation of the Word, vocal technique, and the language of sung prayer. In addition to the Cantor Institute at the Grand Rapids Convention, we will be offering Cantor Express programs near Boston, in Waltham, Massachusetts, July 14–16; in Lexington, Kentucky, August 4–6; in Mankato, Minnesota, August 11–13; and a bilingual (English-Spanish) Cantor Express with a Spanish-only day in San Diego, California, August 18–20 (bilingual program Friday at 4:00 PM to Sunday at noon; Spanish-only Sunday
noon to 8:00 pm). Faculty for Cantor Express varies from site to site. Faculty members include: Melanie B. Coddington, Norma Garcia, Delores Martinez, Carol Crady McAndrew, Mary Clare McAlee, Mary Lynn Pleczkowski, Joe Simmons, and Joanne Werner.

Choir Director Institute. The twenty-fifth annual NPM Choir Director Institute, held this year in Denver, Colorado, July 24–28, will include large- and small-group instruction; conducting practice; musical score preparation; sessions on vocal skills, liturgy, and Scripture; choral reading sessions; and sung prayer. It begins on Monday morning and ends Friday afternoon. Faculty members are Rob Glover, Paul French, Kathleen Dejardin, and David Philippart.

Institute for Music with Children. This innovative program includes two tracks (children’s choir and classroom music), three intensive days, with sessions on preparing children for worship, teaching children to sing, reading sessions of diverse repertoire for choir and classroom, and sung prayer. It begins on Tuesday morning and ends Thursday at noon. The site is near Chicago: Darien, Illinois, August 8–10.

Pastoral Liturgy Institute. Looking for a broader and more intensive treatment of pastoral liturgy topics than is available through single workshops, diocesan conferences, or NPM conventions? Then sign up for the NPM Pastoral Liturgy Institute, which is intended for pastoral musicians, clergy, liturgy planners, and other leaders of worship. This year’s institute will be in Houston, Texas, June 19–23. It begins on Monday morning and ends on Friday at noon, and the program puts special emphasis on how our music affects the liturgy.

Guitar and Ensemble Institute. This is a five-day intensive training program for guitarists at all levels, for instrumentalists in liturgical music ensembles, and for directors of ensembles that combine voices and instruments. Like our other week-long programs, it begins on Monday morning and ends on Friday at noon. This year’s site is near Cincinnati: Erlanger, Kentucky, June 19–23. The faculty includes Bobby Fisher, Gerard Chiusano, Stephen Petrunak, Jaime Rickert, Brian Malone, Jeff McLemore, and other experienced musicians and teachers.

Guitar Express. This weekend program for guitarists at all levels begins on Friday afternoon and ends on Sunday afternoon. The program this year will be in Niskayuna (near Albany), New York, July 14–16.

Need a Brochure?

Convention brochures have been mailed to all NPM members and to all U.S. Catholic parishes, and 2006 Institute brochures will be mailed to members and parishes in the area near the scheduled program. If you have not received brochures for the 2006 Conventions, or if you would like a detailed brochure for one or more of the 2006 NPM Institutes, contact the National Office. Phone: (240) 247-3001; fax: (240) 247-3001; e-mail: NPMsing@npm.org. Or check out the information and register securely online at www.npm.org.

Members Update

Modulations

The American Guild of Organists will present its 2006 Distinguished Composer Award to Richard Proulx on July 3 at its annual meeting in Chicago, Illinois. This prestigious award is presented biennially, in conjunction with the AGO National Convention, to recognize outstanding composers of organ and choral music in the United States. Proulx has composed more than 300 works, including congregational music in every form, sacred and secular choral works, song cycles, two operas, and instrumental and organ music. Proulx was a founding member of the Conference of Roman Catholic Cathedral Musicians. NPM was honored to name Richard Proulx Pastoral Musician of the Year in 1995, and we congratulate him on this latest honor.

Certification Process for Directors of Music Ministries

The Director of Music Ministries Division (DMM) consists of NPM members who are salaried professional directors of music ministries, that is, people whose principal income is derived from church music and who have primary responsibility for planning or making music decisions for the majority of parish or diocesan liturgical celebrations.

NPM offers to DMM members the opportunity to become a Certified Director of Music Ministries (CDMM). The standards and procedures for this certification have been approved by the United States Conference of Catholic Bishops Commission on Certification and Accreditation (USCCB/CCA).

Information about this certification process and these standards is now available on the DMM page at the NPM website: http://www.npm.org/Sections/DMM/certification.htm.

Cover Photo Identified

The cover photo is the December-January 2006 issue of Pastoral Music, identified as "Joanie" on page three of that issue, depicts soprano Joan McKay, photographed by John Anderson for use by Songs In His Presence for the CD insert of their album Psalms: Psalms and Responses for Today's Church. For additional information on this CD and other collections from Songs In His Presence, visit www.SongsInHisPresence.com.

Calendar

For health reasons, Father Larry Heiman, c.p.p.s., has had to retire as Pastoral Music's first (and, until now, only) Calendar editor (see the January issue of Notebook). Please send information for Calendar to Calendar, c/o Dr. Gordon E. Truitt, NPM, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. Fax: (240) 247-3001; e-mail: npmopedit@npmp.org (with "Calendar" in the subject line).

Readers' Response

Readers of Pastoral Music are invited to comment on articles and other items in the journal. We welcome your response to this publication, but all correspondence is subject to editing for length. Address your response to Editor, Pastoral Music, at one of the following addresses. By postal service: 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. By fax: (240) 247-3001. By e-mail: npmeditor@npm.org.

Keep in Mind

Rev. William J. Deering, presbyter of the Diocese of Evansville and NPM member, died at the age of seventy-five on October 14, 2005, in Evansville. Born in Louisville, Kentucky, in 1930, Bill Deering studied at St. Meinrad Seminary in Indiana and was ordained to the presbyterate in 1956. A musician and a liturgist, Father Deering served as a pastor and teacher. He was active in Composers' Forum, a
group of composers who provided new compositions for vernacular liturgy in the United States in the early years after the Second Vatican Council. Among them were Theodore Marier, Sister Theophane Hytrek, sss, Robert I. Blanchard, Rev. Ralph C. Verdi, c.p.p.s., Flor Peeters, Howard Hughes, sm, and Eugene Englert. Father Deering was also active in the Federation of Diocesan Liturgical Commissions, the National Organization for the Continuing Education of the Roman Catholic Clergy, and the Federation of Permanent Diaconate Directors.

We pray: God of endless ages, have mercy on your servant, whose long life was spent in your service. Give him a place in your kingdom, where hope is firm for all who love and rest is sure for all who serve.

Meetings and Reports

Changes at We Believe!

We Believe! is a voluntary organization dedicated to promoting the reform of the Roman Catholic liturgy by providing information, networking and support among those concerned about the reform of the liturgy; a forum for civil discourse on liturgical issues; access to useful pastoral resources; exposure to the best liturgical scholarship in English; and opportunities for constructive action to advance the cause of contemporary, authentic, and effective liturgy in the Roman Catholic tradition.

For many years, Ron Eldred has run its national office and produced the organization’s newsletter. Ron has had to give up this position, but he is being replaced by Michael Novak, formerly of the Worship Office of the Archdiocese of Milwaukee and currently an editor with World Library Publications.

NPM thanks Ron for his dedicated work, and we look forward to the gifts that Mike brings to the challenge of promoting liturgical renewal. For more information on We Believe!, go to http://www.webelieve.cc/.

Organist Mentoring Program

The American Guild of Organists has begun a mentoring program to provide mutual assistance among colleagues. In explaining this program, the AGO notes that “even the most seasoned professionals in the sacred music field occasionally have questions relating to a wide range of subjects. Times change, as do duties and expectations. Persons who are new to the profession have an even greater need to seek advice from those more experienced.”

There are general rules and guidelines for all participants, and all agree to observe fundamental principles of fairness and confidentiality. The system is supervised by the AGO National Committee on Career Development and Support. Once a member requests mentoring at a local, regional, or national level, a referring officer suggests the name of a mentor, based on information furnished by the available mentors and the person seeking such assistance. Mentors do not charge a fee for their mentoring services. Members and mentors sign and exchange a mentoring agreement which lists the subject matter and the duration of the arrangement.

Complete details of the program may be found in the October issue of The American Organist or online at www.agohq.org.

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SummerSong 2006

Renewal for Church Musicians

July 10-21, 2006

University of Notre Dame

A comprehensive, two-week program co-sponsored by the University of Notre Dame’s Department of Theology, the Center for Liturgy, and Office of Campus Ministry.

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Spring deadline: April 1, 2006

Pastoral Music • February-March 2006
On Friday morning November 11, 2005, the Los Angeles Cathedral Choir began rehearsing in the Thomaskirche (St. Thomas Church) in Leipzig, Germany. They were practicing Bach songs in the church where Bach composed his finest choral works and where he is buried. "Twenty minutes into our rehearsal, many of us had a look where we are moment of realization," said choir member Peggy Cribbs. They had realized that they were singing Bach's music in Bach's church.

The L.A. Cathedral Choir was in Leipzig for Soli Deo Gloria — Leipzig's First International Bach Choral Festival — along with three other select choirs from England, Japan, and Korea. This was the first tour for the ethnically- and age-diverse L.A. Cathedral Choir, which sings on Sundays at the Cathedral of Our Lady of the Angels. Under the cathedral's music director, Frank Brownstead, they had prepared for months to master Bach's complex music in German. Choir sections held break-out practices. Choir members practiced during summer recess and rehearsed with individualized Bach CDs. Singer Melanie Heyn learned German. "This choir had never done Bach before," said singer Martha Cowan. "So it was a stretch."

Frank Brownstead explained: "This choir is only three years old. We thought the tour would help us improve and grow because we're putting ourselves out there as church and Los Angeles ambassadors. You learn from other choirs, gain confidence, and get to know the others in your choir. I expect a growth spurt after this tour."

Mr. Bill Stephens is an experienced professional writer and independent journalist who lives and works in Los Angeles. This article appeared earlier in a slightly different form in The Tidings, newspaper of the Archdiocese of Los Angeles, California. All the photos accompanying this article are also by Mr. Stephens.

Joy Devlin of the Los Angeles Cathedral Choir sings during an event at the International Bach Choral Festival in Leipzig.

Beyond the Thomaskirche

After Friday morning rehearsal at the Thomaskirche, the choir walked to a welcoming reception. Festival organizers brought together the four choirs to foster international friendships through music and to raise money for preservation of Bach manuscripts. At the reception, the choirs sang individual pieces.

That night, the L.A. Choir and the Japanese choir performed at the modern St. Trinitatis Catholic Church in a Friendship Concert, featuring musical pieces of friendship and national culture. The L.A. Choir sang American folk songs and spirituals, sacred songs, and Bach's challenging "Lobet den Herrn." The audience responded well.

At a post-concert reception, Japanese choir members asked L.A. Choir's Steve Smith about one of their songs. Soon, Americans, Japanese, and St. Trinitatis's host choir were leaning over song sheets together in a spontaneous cross-cultural celebration. Singer Alana Jennings observed: "It showed how you can cross boundaries with music.

The statue of Johann Sebastian Bach outside the Thomaskirche in Leipzig, site of Soli Deo Gloria — Leipzig's First International Bach Choral Festival.
After a Back-oriented city tour, the L.A. Choir sang three Bach pieces the next evening at St. Thomas Church for the Festival Concert. They joined the other choirs for two final Bach songs, including *Dona Nobis Pacem* ("Grant Us Peace"). The audience applauded enthusiastically. Said L.A. Choir's Chris Walker: "The applause for four global choirs singing Bach was special." Singer Joy Devlin, a Bach devotee, called singing Bach at St. Thomas with all four choirs "heaven on earth."

Soon, they were leaning over song sheets together in a spontaneous cross-cultural celebration.

On Sunday morning the L.A. Choir traveled to Berlin to sing for Mass at historic St. Hedwig's Catholic Cathedral. (Berlin is L.A.'s sister city.) The L.A. Choir sang several pieces in German and Latin, and the congregation applauded warmly. Monsignor Kevin Kostelnik, rector of the Cathedral of Our Lady of the Angels, concelebrated the Mass with a priest from the German cathedral. Singer Gordon La Cross was inspired by the Berlin appearance: "I was a soloist. And I sang better than normal."

**Peace Prayers**

On Monday, L.A. Choir members toured Dresden then arrived at Leipzig's St. Nicholas Church, where Bach's music was often performed in his time. The church is also the site of Monday night Peace Prayers, which in 1989 spawned street processions for peace and freedom that eventually led to German unification.

As part of Peace Prayers on this night, each choir sang a selection about friendship among nations and peace. The L.A. Choir sang "Caritas et Amor" and then joined with the festival choirs. During the Peace Prayers, Monsignor Kostelnik praised the people of Leipzig for their grassroots peace and freedom movement which started here. He said he recently paid an emotional visit to Hiroshima's Peace Memorial Park, which reminds us that peace must reign. He urged the audience to "let peace begin with us." The L.A. Choir then joined in a candlelight procession to the Bach statue at St. Thomas Church, where the choirs sang together to end the festival.

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Frank Brownstead conducts the Los Angeles Cathedral Choir during the Bach Festival Concert in Leipzig's Thomaskirche.

Brownstead found the final night moving because the Peace Prayers are a continuation of the events that in the 1980s led to German unification. Afterwards, the four choirs congregated for a farewell dinner and casual singing. Said Peggy Cribs: "It was an enjoyable cultural exchange."

From the festival came the possibility that the Korean choir may perform at the L.A. Cathedral in the future. Said Brownstead: "Our people grew, and we represented L.A., the U.S., and Catholics well. Connecting with the Koreans was special." Kay Paietta added: "I liked the camaraderie and walking in the footsteps of Bach. We learned new music for this event and grew as a result." Lauren Flahive commented: "A choir needs to do concerts. Traveling together promotes bonding, which leads to better music. The experience will improve us, and it re-confirmed why I'm a musician." And Mary Bauer observed: "The trip was enriching. I liked seeing other traditions and meeting people from other parts of the world. Music is an international language."
Mercy, Mercy!
A benefit album for church musicians affected by natural disasters

You really must have a copy of Mercy, Mercy! GIA's new benefit album for church musicians who were victims of the recent hurricanes. You are going to love the selections! We've put together a delightful and eclectic mix of tunes and texts coupled with an impressive list of composers, arrangers, and performers who, for the most part, share a common thread. Many of the selections were written or performed by folks who suffered loss during the disaster in the Gulf Coast region. Other pieces have a special musical connection to that area of the country.

Near Myrtle's home in Mississippi, and just across the street from Valmeyer, Illinois, our numerous relationships and recordings. The ever-popular Daughter of Rose in the 1960s at Notre Dame Seminary in New Orleans. We included something with a French connection to 1960s Nouvelle Vague (1960-1964) haunting Adoramus te Christe, first performed on Good Friday, 1967 at Paris. These are three beloved African-American spirituals. And how could we forget Kaye Cooney's arrangement of "O When the Saints Go Marching In." There are other great songs here, but you'll have to listen!

100% of the retail price of this recording will be given to the American Guild of Organists Hurricane Relief Fund and the National Association of Pastoral Musicians Hurricane Assistance Fund.

The album will touch your heart. Best of all, your purchase will help rebuild the lives of these musicians. And the American Guild of Organists (AGO) and the National Association of Pastoral Musicians (NPM) have set up funds to help church musicians affected by these tragic storms. The composers represented on this recording have donated their royalties. GIA Publications, Inc. has donated all production costs. KRT Select has donated the cover art for the CD, and CRT Custom Products has donated the manufacturing expenses. 100% of the retail price of this CD will be split evenly between the AGO Hurricane Relief Fund and the NPM Hurricane Assistance Fund.

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Songs That Make a Difference: A Report on the NPM Survey

BY THE NPM STAFF

During the months of August and September, 2005, the National Association of Pastoral Musicians (NPM) conducted a national online survey called “Songs That Make a Difference.” We invited Catholics from across the United States to name a liturgical song that has made a lasting impact on their own lives of faith and then to provide a brief explanation for their choice.

We were surprised and delighted to receive more than 3,000 responses to the survey. The questionnaire was completed by a variety of respondents, including parish directors of music ministries, choir directors, choir members, and average parishioners. The age of participants in the survey also covered a broad range—from elementary school students to retired persons.

We hope in the not too distant future to procure funding for a more in-depth study of the practice and pastoral impact of American Catholic liturgical music. In the meantime, however, this survey of songs that make a difference reveals some very interesting patterns among those who responded.

1. A very wide variety of songs.

There is no one song or style of singing that dominates the responses. In fact, the 3,009 replies that we received named more than 670 different songs. Although “On Eagle’s Wings” was chosen by more participants than any other single song, it was nonetheless the selection of just eight percent of the respondents.

2. A wide variety of musical styles.

Most of the top twenty-five songs selected by survey respondents derive from two major streams:

- Catholic contemporary music (13), including compositions by Michael Joncas, Dan Schutte, Bob Dufford, sj, David Haas, Marty Haugen, Sebastian Temple, Suzanne Toolan, cms, Cesáreo Cabarán, Donna McCargill, osm, John Foley, sj, and Carey Landry.
- Traditional Catholic music (6), both metrical and chant hymns, mostly in Latin, including “Holy God, We Praise Thy Name”; “Ave Maria”; “Pange lingua.”

The remaining six songs among the top twenty-five choices include hymns from traditional Protestant/Evangelical and contemporary religious (not Catholic) sources.

3. Associated with significant events.

In explaining the choice of a song that has made an impact on their faith, a large number of respondents reported that it had been used at an important celebration—the funeral of a loved one or friend, the baptism of a child, a wedding, or a religious profession. Funerals were by far the most commonly cited occasions on which a particular song made a lasting effect.

4. Associated with childhood experiences. Another large group of respondents chose songs that they recalled from childhood and that have continued to evoke and express a connection to faith and to the Church.

Practical Consequences

These findings suggest several practical consequences for the ministry of pastoral musicians. Because the survey revealed such a wide variety of songs that make a difference, musicians and other pastoral leaders should be attentive to the many different musical styles that nourish and support the faith of American Catholics, taking care not merely to choose music from our own personal taste but to make selections out of a pastoral concern for the members of our communities.

We should ask ourselves if these songs are able to bear the weight of inspiring and sustaining faith.

We need to take a critical look at the musical selections commonly used for major celebrations—especially funerals—through the lens of the Church’s evangelizing role. We should ask ourselves if these songs are able to bear the weight of inspiring and sustaining faith.
Finally, pastoral musicians and other leaders should take very seriously the impact that our music making has on the children in our midst. Are we introducing our children to repertoire that can last a lifetime?

Top Twenty-Five

These are the top twenty-five songs identified by our respondents as making a difference in their own lives of faith. Numbers in parentheses indicate the number of respondents who chose that song.

1. On Eagle's Wings (242)
2. Here I Am, Lord (152)
3. Be Not Afraid (146)
4. You Are Mine (138)
5. How Great Thou Art (76)
6. Holy God, We Praise Thy Name (70)
7. Amazing Grace (69)
8. All Are Welcome (58)
9. Prayer of St. Francis (43)
10. Ave Maria (42)
11. We Are Called (38)
12. Let There Be Peace on Earth (36)
13. I Am the Bread of Life (30)
14. The Summons (30)
15. Panis angelicus (29)
16. The Servant Song—Gillard (29)
17. Pescador de Hombres (28)
18. Servant Song—McCargill (28)
19. Shepherd Me, O God (27)
20. Ave Verum Corpus (26)
21. Lord of the Dance (24)
22. One Bread, One Body (24)
23. Tantum ergo (24)
24. Hosea (23)
25. Pange lingua (23)

Christian community” (Linda Corey, Eau Claire, Wisconsin).

Ave Verum Corpus (text ascribed to Innocent VI, d. 1362; music: Wolfgang Amadeus Mozart, 1756–1791). “In 2001, after 9/11, my church in New York City did a memorial concert and produced a CD to raise money for the firefighters and rescue workers’ widows. We chose ‘Ave Verum’ among others, because it poignantly confronts suffering and yet it proclaims the core truth of our faith: Christ’s suffering (and ours) is redemptive; he is with us in life, in the Eucharist forever, and in death that opens to eternity with him” (Colleen Baxter, Sarasota, Florida).

Be Not Afraid (text based on Isaiah 43:1–2 and Luke 6:20 ff. by Bob Dufford, SJ, b. 1943; music: Bob Dufford, b. 1943). “The message ‘be not afraid’ is emphasized multiple times by prophets, disciples, and Christ himself. This is the story of my life and this is the true word of God. He is always with us; hence be afraid of nothing! It gives much hope, comfort, and peace—things we all desire and strive for” (Andrew Berthold, Omaha, Nebraska).

“I am constantly amazed that a poet from 3,000 years ago has put into words the same experience of God that I have.”

Here I Am, Lord (text and music: Dan Schulte, b. 1947). “I first heard this song shortly after its publication, when my sister completed her training for youth ministry. It spoke clearly of her reasons for vocation, and she and her husband (whom she met during training) still work in the field for the Oakland Diocese. Most of my family members have served our parishes as musicians, singers, CCD teachers, and ministers of the Eucharist. I still get a lump in my throat when I sing this hymn. How else do you respond to the Lord’s call but to use his gifts in service to others?” (Steven West, Morton Grove, Illinois).

Lord of All Hopefulness (text: Jan Struther, 1901–1953; tune: SLANE). “I have long loved this hymn as a prayer for God’s blessing throughout the day, but it took on a new meaning as a prayer of blessing and thanks for a life when we used it for the funeral of my father and mother” (Gordon E. Truitt, Sykesville, Maryland).

“I remember the first time I heard ‘Lord of All Hopefulness.’ It was a rainy day and we were having Morning Prayer in the center hall instead of in church. I was in first grade and didn’t have my own book or know the words to the hymn. I looked lost to an older boy with a book, who let me read over his shoulder. I thought it was really nice of him and now whenever I hear this song I remember it. I also think this hymn is very calming and peaceful. It makes me feel relaxed and makes me think about how God is always with me through anything. Our music teacher told us this morning that it is not only about him being there all day, but all throughout our lives, and the end of the day is like the end of our lives, and God is with us...”

Confirming Survey Results

Recently, The Catholic Spirit——newspaper of the Archdiocese of St. Paul and Minneapolis—conducted a similar survey of its readers, asking them to name their favorite religious songs and hymns. The top twenty-five responses on that list bear a remarkable resemblance to the top twenty-five “songs that make a difference” in the NPM survey. In fact, sixteen titles appear on both lists. Here is the list from The Catholic Spirit. Numbers in parentheses indicate where that song appears in the NPM list.

1. Be Not Afraid (3)
2. Here I Am, Lord (2)
3. On Eagle’s Wings (1)
4. Ave Maria (10)
5. How Great Thou Art (5)
6. We Are Called (11)
7. You Are Mine (4)
8. Amazing Grace (7)
9. We Remember
10. One Bread, One Body (22)
11. Tantum ergo (23)
12. Holy God, We Praise Thy Name (6)
13. City of God
14. Blest Are They
15. The Servant Song (16 or 18)
16. Lord of the Dance (21)
17. Gather Us In
18. Eye Has Not See
19. We Have Been Told
20. Panis Angelicus
21. Pange lingua (25)
22. On This Day, O Beautiful Mother
23. Let There Be Peace on Earth (12)
24. Jesus Christ Is Risen Today
25. I Am the Bread of Life (13)

Why They Make a Difference

Here are some selected comments from respondents to the NPM survey that explain how a particular song has made a difference to that person’s life of faith.

All Are Welcome (text and music: Marty Haugen, b. 1950). “I believe that the words really are words for our time, both for our Church and our world. They tell us who we ought to be and what we are to be about as Catholic Christians. It calls us to be who we say we are. When we sing it at our parish I feel a real sense of community, even though I know we have a long way to go to be the ideal Christian community. When we sing it I experience a sense of unity even as it challenges us to strive together to become that more ideal...”

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through all of it. That is why “Lord of All Hopefulness is special to me” (Maria Latanzio, Immaculate Conception Regional School, Franklin, New Jersey).

My Soul Is Thirsting (Psalm 63) (music: Michael Jongs, b. 1951). “I find the psalms to be the richest source of my prayers. I am constantly amazed that a poet from 3,000 years ago has put into words the same experience of God that I have. Psalm 63 is one of my favorites, and this setting has enabled me to memorize the psalm and keep it with me, no matter how far I may be from my Bible” (Terri Miyamoto, Staten Island, New York).

Pescador de Hombres (text and music: Cesáreo Gabarain, 1936–1991). “This hymn was truly inspired by our heavenly Father as is expressed through the very eloquent expression of Gabarain as he makes “eye contact” with the Spirit of Jesus. I have visited Catholic liturgies all over the world and have rejoiced to hear this unifying hymn sung in many different languages. This is the most requested hymn when our choir is asked to sing for funerals, weddings, birthdays, etc.” (Cordelia Garcia, Santa Fe, New Mexico).

Praise to the Lord (text: Joachim Neander, 1650–1680, translated by Catherine Winkworth, 1827–1878; tune: Lore de Haven, Strasland Gesangbuch, 1665). “It is a great hymn of praise known to many Christians—Catholic and Protestant. When I was in college and sang in a concert choir, this hymn served as our theme, sung at the beginning of our concerts. When I passed my exam for my master’s degree, I joyfully sang this hymn (all five of the original stanzas) on my way home in the car. I learned it in my Lutheran childhood and still use it in Catholic music ministry” (Naomi Matthews, Madison, Wisconsin).

Salve Regina (text attributed to Hermann Contractus, 1013–1054; tune: Chant, Mode V). This hymn “connects us to 700 years of Catholics, and in its style and mood, really back to at least the seventh century. Together, the living and the dead make up the ‘cloud of witnesses’ (Hebrews), and we are connected to the great saints of the past who sang these very words to this very melody” (Joe Mulrooney, Rochester, New York).

Tantum ergo (text: Thomas Aquinas, 1227–1274; tune: St. Thomas). “It connects with the early days of my faith life, and I still find myself humming it” (Peggy D’Elia, San Francisco, California).

The Cross of Love Blessing Prayer (text and music: Rufino Zaragosa, 1969). “This song unites people to the cross in a way that makes the cross something one would eagerly want to take up as it is a cross of love. ... I cried and cried the first time I read the words. It struck a nerve deep within me, close to my heart.

“An odd occurrence happened the first time I used this song. I included it as a song after Communion for everyone to sing on the Feast of the Exaltation of the Holy Cross. On that Sunday I started the song and then heard strange sounds of metal clanging. I had no way of knowing this but found out afterwards that an elderly man in the rear pew of the church had collapsed after receiving Communion, and an ambulance was called. We sang as they laid him on the stretcher, and as we sang the last note of the song, the ambulance workers were out the door. I of course had no idea of all that had transpired downstairs in the main body of the church, although the cantor’s eyes were quite wide and his facial expressions a little unusual. It was even more startling to realize that the opening words of the song are: ‘May the Lord bless and keep you till your journey is complete.’ Fortunately the gentleman had not completed his journey just yet and was given the medical treatment needed. It was a strange coincidence, for sure, but certainly for that gentleman a fitting song for the moment and a beautiful song celebrating the cross and our call to discipleship” (Katherine M. Joseph, Merrimack, New Hampshire).

The King of Love My Shepherd Is (text: Henry Williams Baker, 1821–1877; tune: Sr. Consalvo, traditional Irish melody). “This wonderful combination of inspired text and beautiful hymnody has found its way into my heart on many occasions, from mourning the tragic death of a young student to celebrating with my parish community. Henry Baker’s text does brilliant justice not only to the psalm itself (Psalm 23) but also to the remarkably well-intertwined themes of trust, faith, love, providence, reconciliation, and hope. Equally as impressive to me is the way that this extraordinary hymn-tune and the emphases of the text complement each other, within each verse and through the piece as a whole, creating a musical journey from quiet gratitude to awe-inspired joy” (Tony Ward, Omaha, Nebraska).

The Lord Is My Hope (text and music by M. D. Ridge). “This song has been my source of strength during some of the toughest, hardest times of my life. It’s so easy for shadows to confuse our vision or sorrow to claim one’s heart, but the Lord is there always to help those who rely on him and his assistance and love. I find courage to move forward with this song. My Shepherd and King is forever with me; I know that I don’t walk alone” (Patricia McGinley, Philadelphia, Pennsylvania).

Voices That Challenge (text and music by David Haas, b. 1957). “When we first used this song at the campus ministry at James Madison University in Virginia, a young woman came up after Mass with tears in her eyes and said, ‘I’ve never heard anyone mention AIDS in church before. My brother died of AIDS, and I’ve been afraid to tell anyone about him, until now.’ Ironic, I had considered not singing that verse because I didn’t want to offend anyone. The young woman was a voice that challenged me to keep singing for those who need their voices heard” (Steve Ramil, Glendale, Arizona).

We Are Called (text and music by David Haas, b. 1957). “This song speaks to me as a Christian who is called to make a difference in my world, whether that’s in my family, my neighborhood, my work, or my main ministry, which is serving the people in Haiti through the FPFA program. It also reminds me of God’s call to me that I experienced when I made a Cursillo weekend in 1995.” (Mary Rehovey, Nashville, Tennessee).
Threshold Rites
People of the Door and of the Doorkeeper

By R. Gabriel Pivarnik, OP

Crossing the threshold of a church symbolizes and implies much more than simply stepping through a doorway or portal into a reserved space for worship. In the early medieval liturgy for blessing (dedicating) a church, the faithful were not allowed to enter the new church building until it had been completely set apart as sacred—it would first have to be sprinkled with holy water inside and out three times and every vessel, linen, and object used for worship would be consecrated by the bishop.\(^1\) Only after all of this had been done would the bishop return to the doorway of the church, where the people continued to pray litanies or lauds (morning prayer), and he would chrismate the door saying:

In the name of the Father, and of the Son, and of the Holy Spirit may you be a gate blessed, consecrated, sanctified, given over and entrusted to the Lord God. May you be an entrance of salvation and peace. Gate, may you be a peaceful door through him who called himself the door and the doorkeeper, Jesus Christ our Lord who lives and reigns with the Father and the Holy Spirit.\(^2\)

Once people had experienced all that, they knew that to walk through the doorway of a dedicated church is to recognize a distinct and profound change in reality—from the secular to the sacred, from death in sinfulness to life in the Gospel, from condemnation to salvation. But for many of us, crossing the threshold of our churches today is like going through any other door. We may bless ourselves with holy water on the way in and out, we may even lower our voices in respect for the sacredness of the space, but all too often that passage has become mundane and routine.

And yet our liturgical life is marked by threshold rituals that beg us to recall the clear distinction and difference of what happens as we cross through that doorway: the signing of the cross over catechumens at the rite of acceptance into the catechumenate, the ritual of welcoming in the rite of matrimony, the signing and naming of children for infant baptism, the sprinkling of holy water over the deceased as the funeral liturgy is begun, the rapping on the door by the bishop as the current rite of dedication of a church unfolds. In each of these threshold rites a new beginning is made—whether a would-be Christian is marked with the life-giving sign of Christ’s cross, for example, or an engaged couple is greeted to mark their new distinction as a married couple within the life of the Church. These actions mark the participants as changed in their relationship to God and to the assembly.

Gathered by the Cross

What then is the significance of mitigating these ritual actions by either moving them from the doorway of the church or deleting them altogether? Do we tacitly admit to no distinction between what we do outside the worship space and what we do within it? Perhaps. Often, it is true, we move these rituals away from the doorway of the church so that the action can be more visible to the rest of the assembly which has gathered. Our rationale is often laudable—to increase the participation of those gathered for worship or to allow the rite to be transformative by its witness to more people. Indeed, parish communities have been deeply moved and affected by witnessing the rite of acceptance within the body of the church, by seeing adult men and women signed with the cross over their entire body again and again. It is a powerful ritual to behold. But, theologically speaking, it is perhaps even more powerful to affirm that no one is admitted to membership in the worshipping assembly until that person has been signed with the cross. One does not cross the threshold of the worship space until that symbol has been passed on by those who already believe—no child, no adult, no one.\(^3\) Would that not remind us more emphatically of how important our own baptism is? Would it not give us reason to pause every time we make the sign of the cross upon ourselves? And would it not make us think twice every time we ourselves step across the threshold to enter our assembly’s worship space?

Reo. R. Gabriel Pivarnik, OP, a presbyter of the St. Joseph Province of the Order of Preachers, is currently preparing for the defense of his doctoral dissertation in sacramental theology at The Catholic University of America, Washington, DC.

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Crossing the threshold should remind us of why we have gathered in the first place—for the unfolding of the paschal mystery before us and for our salvation. In the rites of the Easter Vigil, there is a significant transition at the door of the church. The rite begins in the darkness outside with only the Easter fire offering light. With the preparation and blessing of the Paschal Candle, a deacon proclaims, “Christ, our Light!” and a single flame is brought to the doors of the church. There the invocation, “Christ, our Light!” is made again, and then—and only then—are the tapers of the community lit as they process through the entry way into the church. The meaning is clear: Despite the darkness of sin and death, those who gather as the people of God within the ecclesial building are swathed in light. In the midst of this grand celebration of the Paschal Mystery, the passage across the threshold of the church is one marked by stark contrast. To those outside there is darkness, but to the assembly within is given the Light which is Christ.

**Personal Change**

But that transition across the threshold also symbolizes a change in the person when a ritual is performed at the doors of the building. For infants receiving baptism, it is here at the entrance of the church that they are first named publicly to the community. The reception of the sign of the cross marks them for Christ and for the Church. They are named and signed in anticipation of both the baptism they will receive and the proper place they will assume in the ecclesial community. The rite of acceptance for catechumens is just as transformative. The signing of the candidates with the cross changes their status within the Church as they are accepted into the order of catechumens. While it is true that many of our present-day catechumens are completely familiar with our typical Sunday liturgies, imagine the impact of the invitation, “Come into the church, to share with us at the table of God’s word,” if that familiarity has been kept from them. Even the welcoming rite of matrimony prefigures the changed status of the couple who have gathered friends and family to the church. There at the door they greet their loved ones and are greeted by the priest, who expresses the joy of the Church at their union. They cross the threshold into the church only as a man and a woman united in love, but at the end of the service they pass through that same threshold as a couple united in the love of Christ through the power of the sacrament which they have celebrated.

Perhaps more than anything else we do, crossing the threshold of our churches signifies an entry into a sacred time and space. In the current Rite of Dedication of a Church, the bishop announces the words of Psalm 24, “Go within his gates singing praise, enter his courts with songs of praise,” and the people respond, “Lift high the ancient portals, the King of Glory enters.” The words of the psalmist point to the eternal banquet in heaven and the presence of Christ not only in the Church as the Mystical Body but also in the church as sacred space. The entry-way marks the courts of the Lord. This is, indeed, as the medieval rite states, the “gate of salvation and peace.”

Crossing this threshold is a passage into the Paschal Mystery itself—a passage into the dying and rising of Christ. Those rites that take place at the threshold constantly remind of us our journey to the eternal banquet in heaven—even the funeral liturgy alludes to this as the deceased’s body is greeted at the door. As the body crosses the threshold, it is sprinkled with holy water, and the priest recites simply, “In the waters of baptism N. died with Christ and rose with him to new life. May he/she now share with him in glory.” The final crossing of the believer marks the hope of resurrection into the heavenly kingdom for all eternity—a sacred space, a sacred time.

**Passage to Hope**

In all of our threshold rites, we signify this passage into the hope which the Paschal Mystery brings to us. By moving these rites away from their proper place at the entry of the church, we diminish not only their meaning and symbolic value but also their inherent ability to recall us to our own passages, our own crossings. The threshold of the church marks the new beginning for the believer, a division between secular and sacred, and a movement into eternal life and the rites that are accomplished there to change us that we might increase in faith, hope, and love—the faith of the newly baptized and the ecclesial community, the hope of those who have died in Christ, and the love of holy matrimony and the eucharist of the Church’s Eucharist. Every time we pass through the doors of our churches, we enter through the narrow gate which is Christ, we cross the threshold into salvation.

**Notes**

2. Ibid., 164.
3. This rule does not apply, of course, to inquirers or seekers, but what if it did? It certainly does apply to all those who by conscious choice (either their own or their parents, in the case of infants and young children) wish to belong to the worshipping community.
5. “Dedication of a Church,” §34, in *The Rites of the Catholic Church, Volume II* (Collegeville, Minnesota: The Liturgical Press, 1991), 370. The recitation of this psalm upon entering has been maintained since the early medieval period.
Rite of Baptism for Children: A Welcome Introduction

BY KATHY KUCZKA

They even brought babies to be touched by him. When the disciples saw this, they scolded them roundly; but Jesus called for the children, saying: "Let the little children come to me. Do not shut them off. The reign of God belongs to such as these. Trust me when I tell you that whoever does not accept the kingdom of God as a child will not enter into it" (Luke 18:15–17).

Luke's Gospel tells us that infants and children have been called by Christ since the time of his ministry on earth. In this narrative, as well as those in Matthew and Mark, we get a glimpse into what it was like for children to encounter the living presence of Jesus. Jesus welcomed the children, calling them to himself. Jesus built them up, entrusting his father's kingdom to them. And Jesus used the encounter as a teachable moment for the community. The Rite of Baptism for Children offers all of us the opportunity to do what Jesus did.

According to the Center for Applied Research in the Apostolate, more than 945,000 children were baptized in Latin Rite Roman Catholic churches in the United States in 2004. That's nearly a million opportunities for hospitality, nearly a million chances to build up the body of Christ, and nearly a million teachable moments. This article will focus on the potential of the introductory moments of the Rite of Baptism for Children to manifest the hospitality of Christ, to build up his body, and to catechize the community.

At several points in the New Testament, we read of occasions at which entire households—children and adults—were baptized together. From the church's beginning, baptism has been the first step in the initiation of Christians. In the early days, baptism was immediately followed with a strengthening by the Holy Spirit (confirmation), symbolized by the laying on of hands and anointing with sacred oil, and holy Communion. These three initiation sacraments were separated over the centuries, and even the order of their celebration was changed. The Second Vatican Council brought them back together in their original order by restoring the adult catechumenate (and that order is slowly being restored for infants and children). But the Rite of Christian Initiation of Adults was not the only rite that was revised with an eye toward restoring the rich meaning of sacramental initiation into the worship assembly.

In fact, the Rite of Baptism for Children (hereafter RBC) was one of the first sacramental rituals to be revised after Vatican Council II. Prior to Vatican II, the rite was celebrated independent of the Word, Sunday Mass (Eucharist in general), and the larger community. The rite was addressed to the infants with the parents and godparents acting as proxies. In calling for revision, the council wanted a rite that would be adapted to the actual condition of children and one that would emphasize more clearly the commitment of the parents and godparents. The rite also recommended celebrating baptism during Sunday Mass so that the entire community could be present and so that the connection between baptism and Eucharist would be clearer (see the Constitution on the Sacred Liturgy, 66–69).

Reception by the Community

The revised rite of baptism for children begins with the reception of children by the community:

If possible, baptism should take place on Sunday, the day on which the Church celebrates the paschal mystery. It should be conferred in a communal celebration for all the recently born children, and in the presence of the faithful, or at least of relatives, friends, and neighbors, who are all to take an active part in the rite (RBC, 32).

This paragraph speaks volumes. By their very nature, sacraments are communal celebrations of God's love. They are encounters with Christ whose presence is to be found in the midst of the community of believers. Baptism is not a private affair. Initiation—whether of adults or infants—happens in the midst of the community because it is into the community, the Body of Christ, that one is initiated. As the introduction to the rite tells us, baptism is not "the private possession of the individual family, but it is the common treasure of the whole Church of Christ" (RBC, 4).

How can the assembled community celebrate this rite well? We need to invite the whole parish to the celebration of baptism with bulletin announcements, presider or cantor announcements, and whatever means a parish

Ms. Kathy Kuczka is the director of liturgy and music at St. Thomas Aquinas Catholic Church in Alpharetta, Georgia. She is also a team member of the North American Forum on the Catechumenate.
uses as tools for communication. And, when they come, we have to make it easy for them to pray by offering worship aids and choosing music that not only enhances the rite but is singable. In some of our larger parishes, it may not be possible to celebrate infant baptisms every Sunday. But it might be possible to celebrate at least several times during the year at Sunday Eucharist if we chose one sea-

The rite challenges those who plan and coordinate liturgies to find some place that would convey the sense of a threshold that the rite intends to communicate.

son such as Easter or certain solemnities such as Christ the King or the Baptism of the Lord as times for baptism during Mass. Time constraints are usually an issue when people contemplate this. How can we do Sunday Mass and the Rite of Baptism in fifty-nine minutes, they wonder. Many parishes—even large ones—manage to incorporate baptism into Sunday Mass in a reasonable time.

One place to start is use the opening rites of the rite of baptism as the introductory rite of Sunday Mass. This is permitted by the General Instruction of the Roman Missal (46). In that case, the Sunday liturgy could begin with the opening chant, followed by the introductory rites of baptism and the Gloria (in season and, of course, sung), and the opening rites would conclude with the opening prayer of Mass, led by the priest from the presider’s chair. The key parts of the rite of baptism would be celebrated after the homily (replacing the profession of faith and, with some adaptations, the prayer of the faithful), and the final blessing of the baptismal liturgy could replace the final blessing at Mass. Simple adjustments like these are a pastoral way of allowing the greater community to experience the richness of the sacrament. The rite recommends that the community not only be present but participate with all their heart!

Hospitality: Going to Meet the Candidates

The people may sing a psalm or hymn suitable for the occasion. Meanwhile the celebrating priest or deacon, vested in alb or surplice with a stole of festive color, and accompanied by the ministers, goes to the entrance of the church or to that part of the church where the parents and godparents are waiting with those who are to be baptized (RBC 35).
As a sign of hospitality the church goes out to meet those who desire the sacrament of baptism. The rite envisions the parents, godparents, and children waiting outside the main worship space before the rite begins. This communicates the reality that baptism is a rite of passage. Having the parents, godparents, and infants stand outside the doors symbolizes that there is a threshold across which they will pass from one thing to something else. In this case, they cross from isolation to being adopted sons and daughters of God joined to the body of believers. In the course of their lifetime, there will be many threshold moments at which they will pass from darkness to light, from sin to grace, and from death to new life. This is the first of those.

How do we physically choreograph these opening moments? If we’re lucky, our churches have large gathering areas, or we live in a climate that may allow the opening rites to take place outdoors, but often neither is the case. Here’s where creativity and imagination come in handy. The rite challenges those who plan and coordinate liturgies to find some place that would convey the sense of a threshold that the rite intends to communicate. This challenge creates another issue: We want the assembly to participate, but how can they when they can’t see what’s going on? Fortunately, most sound systems today are sophisticated enough to allow the rest of the assembly to hear on the inside of the building even when something is being said (and done) on the outside. Sacrificing some visuals may be worth it when the assembly understands the symbolism being revealed. Once the liturgy of welcome is concluded, including the parents, godparents, and children in the procession into the main worship space visually seals the symbolism of passage.

**What Do You Ask of God’s Church?**

First the celebrant questions the parents of each child (RBC, 37).

The priest or deacon asks the parents the name of the child. For weeks, months, maybe even years, parents have been thinking of what name to give their child. Names often carry meaning, from the sentimental to the sublime. When my grandfather came from Italy to Ellis Island, he shortened his name from Thomassi to Thomas. Like so many other immigrants, Grandpa changed his name for a number of reasons: to fit in, to gain employment, and to avoid discrimination. Hiding your real name is often a sign of oppression; to be able to pronounce your name in a public setting is a sign of freedom. In the baptism ritual, pronouncing the name is a sign of the freedom which God offers the candidate. Because they are not used to speaking in public, the parents might say the name of their child timidly. How different it would be if they said the name proudly, boldly! It may make the community listen and take note and even consider their own name, think about what it means to be called by name, and, most importantly, reflect on what the name “Christian” implies.

The parents are then asked to state their intention for presenting their child: “What do you ask of God’s Church for N?” Most of the parents ask for baptism; that is what the rite calls for. However, the rite also allows the presider to choose other words for the dialogue and the parents to give other responses (RBC, 37). A dialogue in which there are answers from the heart adds more authentically to the rite. For parents to be able to say in their own words why they chose a certain name and to articulate the hopes and dreams they have for their child is an extremely powerful tool for catechizing not only the parents but also the entire community.

The celebrant speaks to the parents in these or similar words: You have asked to have your children baptized. In doing so you are accepting the responsibility of training them in the practice of the faith. It will be your duty to bring them up to keep God’s commandments as Christ taught us, by loving God and our neighbor. Do you clearly understand what you are undertaking? (RBC, 39).

Though this question seems to call for a quick and simple answer, it is not intended to be taken lightly. In one sense, it is a legal affirmation of the canon law which requires there be a founded hope that the infant will be brought up in the Catholic faith tradition (canon 868). But in another sense, it is a very pastoral question through which the Church demonstrates hospitality. This question not only preserves the integrity of the sacrament, it also respects the notion of human desire. Sacraments are not moments at which grace is infused by magical words and rituals. To bear fruit, sacraments rely not only on God’s free grace but also on our human response. In this case, the grace of the sacrament relies on the faith and response of the parents, godparents, and the community.

The question honors the parents as the first teachers of faith. It reminds the parents that this is merely the beginning, the first of many thresholds of grace which will be lived out over a lifetime. This part of the rite could be

Our communities in the United States are growing ever more diverse. How wide are our arms?

more powerful if, during the preparation for the upcoming baptism of their child, the parents were given ample opportunity for spiritual reflection. Then they would feel more comfortable answering in their own words. An answer like “Yes, we look forward with joy to nurturing N in our faith, by showing him/her what it means to love God and neighbor” says a lot more than just a simple “We do.”

While it is the parents’ primary responsibility to raise their children in the faith, they do not do this alone. Following the question to the parents, the godparents are asked if they’re ready to help the parents in their duty as
Christian mothers and fathers (RBC 40). The godparents represent the reality that it takes a community to raise a child in the faith.

These two questions signify that baptism is not only a threshold moment for the child; it is also a significant threshold moment for the parents and for the community. For parents, the birth of a baby changes everything; for communities of faith, baptism changes everything. After a child is baptized, a community is never the same. Our very identity changes with each baptism.

Our communities in the United States are growing ever more diverse. How wide are our arms? Are we pliable enough to allow the most vulnerable among us to change the very nature of who we are? While the adult rites of initiation include questions that attest to the community’s willingness to help in their ongoing formation, the RBC does not. But it would be wise to add such a question for the larger community during the baptism of children. Doing so would lead naturally to the next part of the rite.

**Signed with the Cross**

_N and N, the Christian community welcomes you with great joy. In its name I claim you for Christ our Savior by the sign of the cross. I now trace the cross on your foreheads, and invite your parents and godparents to do the same (RBC, 41)._

It seems a little strange to have the words _welcome_ and _cross_ in the same statement, that is, for this moment of hospitality to be met with the symbol of pain and suffering. Yet it is through the cross that love is revealed: The gift of Christ’s death and resurrection unites believers of all ages. The parents and godparents are asked to trace the sign of the cross on the child’s forehead. Depending on the number present from the community and the time allotted, the entire assembly may be asked to do the same (or at least some representatives from the community who are not family members or invited guests). To allow the godparents and the community to carry out this ritual affirms a share in the life of this child, for the child is not only claimed for Christ but claimed for the community as well. Inviting the entire community to mark the child with the sign of the cross assures the parents that they have companions on the journey willing to help them carry whatever crosses may come.

The introductory rites in the _Rite of Baptism for Children_ give us the opportunity to enflsh the person of Christ, welcoming, building up his body, and illuminating the community. But the opportunities don’t end there. We never know who might be moved by these threshold moments.

I used to work in television news, covering stories for CNN. One of the best stories I ever heard came from inside the newsroom. It was a story that began with a celebration of the _Rite of Baptism for Children_ at St. Bartholomew’s Church in Bethesda, Maryland. It was the baptism of a child of a close friend and colleague of former ABC Anchorman Peter Jennings. Jennings, who was the godfather, was so moved by the baptism that it prompted him to hire a full-time religion correspondent and start a religion beat at ABC. So welcome the children, simply, beautifully, as Jesus did. It could transform the world.
The rite of acceptance into the order of catechumens is the first public ritual of the Rite of Christian Initiation of Adults. In this rite, inquirers become catechumens. They cross a threshold; they gain a new status. Although they are not yet baptized, once the inquirers celebrate the rite of acceptance they become members of “the household of Christ” (Rite of Christian Initiation of Adults [RCIA], 47) and are called catechumens.

As catechumens, they have a right to be married and buried according to the rites of the Catholic Church. They can receive blessings and prayers, be catechized, and be welcomed into the community’s life with the help of sponsors and others in the parish. Starting with the celebration of this rite, they have a place at the “table of God’s word” (RCIA, 60). They come to this table not as visitors, observers, or even fellow travelers, but as those who belong.

A Place to Begin

The rite of acceptance is a transitional rite within the ensemble of rites that make up Christian initiation. It is a “doorway” (RCIA, 6) through which the catechumen passes from one stage of the process to the next. Because the rite celebrates the crossing of a threshold in life, it is most appropriate that it begin outside or at the doors of the church. The action of the rite includes crossing a threshold into the church building.

The rubrics that introduce the rite are very flexible. They state that the inquirers gather outside the church, or at the doors of the church, or even at some other place (RCIA, 48). Clearly, the rite intends a transition to take place from outside to inside, from one place to another. Because the rubrics are so flexible, however, some have assumed it is not a matter of much importance where the beginning of the rite takes place. Consequently, they have felt free to place the inquirers in the sanctuary to begin the rite. Such arrangements are usually a concession to practical problems. Some churches are arranged in such a way that the only open space is the sanctuary. The sanctuary area is elevated, making it easy for the rest of the assembly to see and hear what goes on there.

While concerns about visibility and audibility are important, I am not convinced that holding the opening of the rite in the sanctuary does justice to the rite of acceptance. Standing on a raised platform can make inquirers self-conscious. It puts them near the altar—the place of journey’s end—when actually they are only at the journey’s beginning. Even more important, if the community is not asked to go out to welcome newcomers, then the rite easily becomes passive for most of the community: simply watching while others do the work.

The value of moving across a threshold has been affirmed again and again in practice. The assembly learns a lesson in evangelization by having to go to meet the newcomers, and the inquirers are deeply impressed when the community gathers to greet them—not staying in their usual places in the pews but coming to a different space and actually bringing them into the church.

Gathering “elsewhere,” or “at some other site,” might mean, for example, gathering in an atrium, a catechumenate center, or perhaps even a village square or something of that nature. For American parishes, this “other place” might be a parking lot, a street, a garden or patio adjacent to the church, or even a tent or a meeting hall, in case of rain.

Some questions that help determine a good space for beginning the rite of acceptance are these: Where are palms blessed for the procession on Palm Sunday of the Lord’s Passion, or the bonfire lit for the Easter Vigil? How are parishioners helped to experience a procession or to gather in a different space for the liturgies of Holy Week? When a parish has worked out the logistics for visibility and audibility for such liturgies as these, it will find that the groundwork has already been laid for a successful celebration of the rite of acceptance—both outdoors and

Ms. Rita Ferrone is a team member with the North American Forum on the Catechumenate and serves on the Forum Board of Directors. She is the author of several books and a frequent speaker on Christian initiation, liturgy, and catechesis. She lives in Mount Vernon, New York.

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indoors. After all, it is no accident that the rite of acceptance calls on some of the same skills that a parish must hone for the celebrations of Holy Week. The initiation journey begun at the rite of acceptance will reach its culmination at the Easter Vigil.

Signed with the Cross

The actions that take place in the first part of the rite fit together beautifully, and the words may be adapted to strengthen the connections between them. After a greeting by the celebrant, the inquirers are introduced and asked what they seek. They respond in their own words. This is called the opening dialogue. The celebrant then replies to what they have said by proclaiming the good news of God in Christ. This lively announcement ends with a question, asking if the inquirers are willing to embrace the Christian way of life. This is called the first acceptance of the Gospel. After the inquirers agree to accept the Gospel way of life, the sponsors and community are asked if they will support them. When they assent, the celebrant utters a prayer of thanks and praise for all that has transpired, and everyone sings a response. He prays with hands joined at this point, because he is about to perform a ritual action in which he will stretch out his hand and touch the catechumens.

Thus far, we have described a largely verbal transaction, made up of dialogue, proclamation, words of assent, and finally prayer. The non-verbal components to this portion of the rite are important too, however. The people may gather around the inquirers in a womb-like circle. Sponsors may place a hand on their candidate's shoulder. Indeed, it is helpful if they do so, both as a gesture of support and as a visual cue to help the rest of the assembly know who is sponsoring whom. Non-scripted interactions with members of the assembly, such as eye contact and smiles, help the words of welcome in the rite ring true. Many sensations will fall on the new catechumens like a

By tracing the cross on the catechumens, the Church makes a strong symbolic statement: Being a disciple means living the paschal mystery.

shower: the sound of music and singing, the sight of the processional cross towering above the crowd, the warmth of the great throng of people surrounding them, the solemn presence of the priest or deacon in his vestments, the reassuring touch of the sponsor's hand. Non-verbal
elements are often what people remember best.

Once the inquirers have consented to following the Christian way of life, a tremendously important sign is conferred upon them: They are signed with the cross on their forehead and on each of their senses. The cross is a rich, multi-faceted symbol embracing joy, suffering, triumph, redemption, and indeed the whole paradox of the Christian life. By tracing the cross on the catechumens, the Church makes a strong symbolic statement: Being a disciple means living the paschal mystery.

Ordinarily, the sponsors trace the cross on the senses, hands, feet, and so on, while the priest or deacon speaks the words. It is an intimate moment and a true exercise of the ministry of sponsor. In this gesture, the sponsors bring to focus the ministry of the whole assembly, who will help the catechumens by prayer and example to “put on the new self” (Colossians 3:10) by their adherence to Christ (Romans 13:14).

Like all threshold rituals, the rite of acceptance both looks backward and looks forward.

The introductory notes in the ritual text call the rite of acceptance the “first consecration” of the catechumens (RCIA, 41). No aspect of the rite expresses this better than the signing with the cross. Once they have been signed, the celebrant prays again, and the catechumens are invited into the church “to share with us at the table of God’s word” (RCIA, 60). Notice how the rite is punctuated with prayer. The rite is a genuine dialogue with God and with one another that celebrates and deepens conversion.

At the Table of God’s Word

Once the community and the catechumens have processed into the church and taken their places, the liturgy of the Word begins. If the rite is celebrated at Mass, all the usual introductory rites (sign of the cross, greeting, penitential rite, Gloria, opening prayer) are omitted. The Scriptures are proclaimed and preached, and the catechumens are presented with a book containing the Gospels. Finally, intercessions are prayed for them, a prayer is prayed over them, and they are dismissed.

Like all threshold rituals, the rite of acceptance both looks backward and looks forward. The opening of the rite gave a reprise of what led up to this moment in their journey of faith. The liturgy of the Word, with the presentation of the Gospels, on the other hand, looks forward. The next period of the initiation process—the catechumenate period—will be marked by intensive formation in the Word of God. Normally, the catechumens will attend the first part of Sunday Mass each week and be dismissed, as they were at the rite of acceptance. When the catechumens are presented with a book containing the Gospels, they are preparing for the future.

Already But Not Yet

Catechumens are part of the community but not yet baptized. They have crossed the first threshold on their journey but have not yet come to journey’s end. Anthropologists call the stage of being betwixt and between “liminality” —a difficult but fruitful place to be. The ritual of dismissal underlines this reality each time it is celebrated. “Yes,” the rite of dismissal says, “you are truly with us at the Word,” but “No, you are not yet one with us at the Table.” Something still has to happen. A journey still lies ahead.

The word “liminality” comes from the Latin word limen, which means threshold or doorway. When a parish celebrates the rites of Christian initiation well, they honor the truth of transition, the mystery of change. The initiation rites also remind the faithful that their own journey of conversion is still ongoing. Yes, we belong to Christ, but no, God is not finished with us yet. Each time we enter the doors of a church we make the sign of the cross on ourselves yet again—lest we forget.

The Lindau Gospels, front cover, silver-gilt with precious and semi-precious stones, c. 875. From Flanders, the workshop of Emperor Charles the Bald. Currently in the J. Pierpont Morgan Library, New York.
Dismissal of Catechumens: The Two-Way Street of Christian Formation

By Steven R. Janco

Perhaps no other ecclesial rite has called greater attention to the significance of threshold moments in the life of discipleship than has the Rite of Christian Initiation of Adults, whose major rituals of transition are often connected to Sunday liturgy. But while the major rites rightly deserve proper attention, parishes ought not to lose sight of the rituals that take place in between the threshold rites. Rituals celebrated during the period of catechumenate include minor exorcisms, blessings, and the anointing of the catechumens. During the period of purification and enlightenment, the scrutinees are celebrated on the Third, Fourth, and Fifth Sundays of Lent — while the presentations of the creed and the Lord’s Prayer are celebrated after the first and third scrutinees, respectively.

One ritual common to both periods — catechumenate and enlightenment — celebrated more frequently than any other, is also apt to be the most easily overlooked and underestimated: the dismissal of the catechumens after the Sunday liturgy of the Word. Yet this simple ritual, celebrated a week after week, plays a significant role in the formation both of the catechumens and of the rest of the assembly. As a way of calling attention to the range of rites that punctuate the initiation process, this article will highlight this one simple ritual that illuminates another kind of threshold crossing. After engaging in some mystical reflection on the dismissal rite, we will discuss some practical aspects of its celebration — including ways that well-chosen music can situate the dismissal as a normative part of parish worship.

Sunday Dismissal

While the immediate reason for the catechumens to be “kindly dismissed” after the liturgy of the Word is that they are not yet able join the baptized in the priestly actions of intercession and Eucharistic thanksgiving, the weekly dismissal rite serves a number of formative roles in the process of initiation and the life of the parish.

First, the dismissal enables the assembly to engage in regular corporate prayer for the catechumens. Parishioners get to know the catechumens by name and come to understand better their unique status within the community. As well, the assembly is reminded week after week that liturgy is an important part of Christian formation — and that the entire community is responsible for the initiation process.

Second, when the dismissal becomes part of the parish’s weekly worship, other rituals involving the catechumens, such as the rite of acceptance, the rite of sending to the rite of election, and the scrutinees, are less likely to be perceived as interruptions in the community’s ritual routine but rather as important moments of prayer with those who already are part of the household of the Church. Because they have experienced the Sunday dismissal as an ongoing part of parish life, the assembly is able to participate more authentically and fully in other rituals of the initiation process.

Third, the dismissal of the catechumens inevitably leads other members of the assembly to discover more fully the rights and responsibilities that are theirs as fully initiated Catholic Christians. I’ve heard many a parishioner say something like, “They probably already know more about the Catholic faith than I do — and yet I get to stay for the liturgy of the Eucharist.” Sunday worshipers are reminded that they already have crossed a threshold that admits them to the Eucharistic banquet. Being a fully initiated member of the Church is a privilege that mustn’t be taken for granted.

Fourth, the dismissal of catechumens after the liturgy of the Word serves as a reminder that all followers of Christ cross thresholds in two directions. Thresholds are symbols not only of entrance and inclusion but also of sending forth and mission. Mary Birmingham notes that the words “dismissal” and “Mass” share the same Latin root, which suggests being sent to something, rather than from something. Dismissal at Sunday Eucharist is a dismissal to go out into the world to become Eucharist for others and to share the Good News. Dismissal from the Word is a dismissal to go out to reflect upon and to become God’s Word in one’s life.

Steven R. Janco is a liturgy resources specialist at World Library Publications. He is also an institute team member for the North American Forum on the Catechumenate, an adjunct professor of liturgy and liturgical music at Dominican University, River Forest, Illinois, and a member of the faculty of the graduate program in church music and liturgy at St. Joseph’s College in Rensselaer, Indiana.
Though not yet fully initiated, the catechumens already are being sent forth to reflect on their liturgical experience and to live the Word they’ve heard proclaimed. The two-way journey of comings and goings—hearing and practicing—is at the heart of the life of discipleship at all its stages.

The above insights (and many more) can be gleaned from reflection on this short, simple ritual—without even considering how the rite actually is celebrated. It is to such practical matters that we now turn.

**Options for Celebration**

The *Rite of Christian Initiation of Adults* (no. 67) provides two model texts for the dismissal of catechumens. Both involve some kind of exhortation concerning the Word—either calling for further reflection or charging the catechumens to live according to what they have heard. Both options allow for “these or similar words.” Jerry Galipeau has done parish liturgy planners a great service in his book of “similar words” called *We Send You Forth: Dismissals for the RCIA.* The book includes dismissal texts for the Sundays of all three lectionary cycles—as well as feasts and solemnities that may be celebrated on Sunday.

The RCIA provides two other prayer options that may be used at the conclusion of a liturgy of the Word with catechumens: minor exorcisms and blessings. The prayers of exorcism are “petitions directly addressed to God” that deal with “the real nature of Christian life” and “the unending need for God’s help.” Blessing are “a sign of God’s love and of the Church’s tender care” and are given so that the catechumens may “receive from the Church courage, joy, and peace as they proceed along the difficult journey they have begun.” Some parishes regularly include a blessing or minor exorcism before the dismissal on Sunday; some assemblies express their participation in this prayer by spontaneously extending one or both hands in a gesture of blessing.

**Singing and the Dismissal**

Given that singing together is a principal way that the assembly embodies its corporate identity and participates actively in the liturgy, music for the dismissal should be carefully considered. WLP, GIA, and OCP publish compilations of ritual music written for the rites of adult initiation, including the dismissal. David Haas’s two-volume *Who Calls You by Name* already is well known. WLP’s *Chosen in Christ/Elegidos en Cristo*, edited by Jerry Galipeau, includes a large selection of Spanish and bilingual material. OCP’s *Christ We Proclaim*, edited by Christopher Walker, offers many musical options as well as significant background information and principles for selecting music for the rites.

While these are helpful resources, such collections may not be the best place to begin the search for appropriate ritual music. If the dismissal is to be celebrated as an integral part of the parish’s liturgical life, then it might be prudent first to take a good look at the parish’s existing repertory. At my former parish, we used the refrain of Doris Akers’s “Lead Me, Guide Me” every time the catechumens were dismissed. The assembly knew it by heart—and the entire piece was sung at other moments of the liturgy at other times during the year. Some parishes vary music for the dismissal by season—perhaps even allowing silence during Lent; some parishes may repeat the refrain of the opening song or responsorial psalm as the catechumens are leaving. Many options are possible, but in any case the dismissal is a moment that should not require announcing a number or picking up a hymnal.

An examination of the texts of the minor exorcisms and blessings of the catechumens suggests additional possibilities for sung assembly participation in the dismissal rite. The majority of these texts begin with one or more statements acknowledging God’s saving works, for
example:

God our Father,
you have sent your only Son, Jesus Christ,
to free the world from falsehood.  

All of the texts include at least one petition, such as:

Give to your catechumens fullness of understanding,
unwavering faith,
and a firm grasp of your truth.

Though not formally part of the ritual texts, short responses of praise or petition intoned by the cantor and repeated by the rest of the assembly can provide congregational punctuation at appropriate moments without altering the liturgical texts themselves. One of the parish’s sung responses to the general intercessions—for example, “Lord, hear our prayer” sung to the simple Byzantine melody—might easily conclude one or more of these petitions.

Phrases drawn from familiar parish repertory can serve as assembly-owned acclamations of praise for use in this rite. Possibilities might include: “Holy God, we praise thy name” or “Glory and praise to our God.” Sung first by the cantor and then repeated by the whole assembly, such familiar acclamations drawn from the parish repertory further help to establish the dismissal as a constitutive part of Sunday worship.

Acclamations used for the dismissal may also provide connections to other rituals. The twofold dynamic of praise and petition identified in the minor exorcisms and blessings is common in Roman Rite liturgical texts. The same acclamations used for the Sunday dismissal might also enhance assembly participation in other initiation-related rituals—for example, the prayer of exorcism at a scrutiny and the blessing of water at the Easter Vigil or the celebration of infant baptism. These acclamations also might find a home in original prayer texts, such as a blessing of ministers or prayer to open or close a meeting. Singing simple acclamations without accompaniment makes them useful in many kinds of parish settings and allows the cantor, when appropriate, to exercise his or her ministry in the midst of the ritual action rather than from a distant cantor stand.

Prayer in Two Directions

This twofold dynamic of praise and petition corresponds to the dual-directional nature of the Church’s public worship. Praise focuses on what’s been done in the past. Petition focuses on what we hope will be accomplished in the future. Having heard God’s call and received God’s grace, catechumens and fully initiated Catholics cross the threshold into the Church to give thanks and praise for God’s saving works. Transformed by our worship, we are sent back over the threshold and out into the world to continue Christ’s mission in the future—not only at the significant leaps of life but also as we take all the little steps in between.

Notes

1. Rite of Christian Initiation of Adults (RCIA), 75.3.
3. RCIA, 75.4.
5. RCIA, 90.
6. Ibid., 95.
7. Ibid., 97-D.
8. Ibid.
To the House of the Lord

BY MICHAEL R. PRENDERGAST

In Incarnationis Mysterium (IM), the Bull of Indiction of the Great Jubilee of the Year 2000, Pope John Paul II spoke of the signs that have marked the celebration of the Jubilee throughout history. In particular he mentions the sign of the Holy Door (IM, 8).

During the Jubilee Year 2000 the pope, for the first time in the history of the Holy Years, personally opened the holy doors at the four Roman basilicas. The door at Saint Peter’s Basilica was opened on Christmas Eve, 1999; that at Saint John Lateran—the cathedral of Rome—on Christmas Day, 1999; the door at the Basilica of Saint Mary Major on January 1, 2000—the Solemnity of Mary, the Mother of God; and the one at the Basilica of Saint Paul outside the Walls on January 18, 2000, the beginning of the Week of Prayer for Christian Unity.

The Scriptural texts accompanying the opening of the holy doors included Psalm 122 with its antiphon “Laetatus sum in his quae dicta sunt mihi” (“I rejoiced when they said this to me”), Luke 4:14–21 (the passage where Jesus reads from the prophet Isaiah in the synagogue), and Psalm 118:20: “This gate is the Lord’s; the just shall enter it.” The focus on the door in the Jubilee Year was an invitation for every believer to cross its threshold. As Pope John Paul II entered through the doors, we were reminded of the cry that began his papacy—“Open wide the doors to Christ”—and many recalled the title of his 1993 book, Crossing the Threshold of Hope.

Cathedral and parish churches throughout the world also celebrated ritual moments at the church doors during the Jubilee Year. These rituals reminded us that Christ leads us more deeply into the Church, his body and his bride. The entire Church is called to be united to Christ and built like living stones “into a spiritual house, to be a holy priesthood, to offer spiritual sacrifices acceptable to God (1 Peter 2:5)” (IM, 8).

Followers of Jesus cross a threshold at various times throughout the journey of life. We first journey across the threshold when we enter the waters of baptism. Here infants, children, and adults pass through the waters of death. After the initial crossing, we pass through death again Sunday after Sunday when we gather to celebrate the Eucharist, the weekly celebration and renewal of our life in Christ. At the end of our lives we cross the threshold for the final time when other pilgrims gather to celebrate our rites of Christian burial.

Crossing the threshold, opening the doors, moving through the waters of baptism, and finally passing through the door of death and moving across the gate of heaven is the way each pilgrim makes the journey of faith. The Church provides us many opportunities to “rehearse” this crossing of the threshold. We mark these times in the celebration of sacramental moments and through various rites and celebrations throughout the liturgical year. Other articles in this issue of Pastoral Music look at some of the ritual moments in depth, so I will just mention them here, and I will also highlight some of the threshold moments in our more solemn celebrations during the year.

Opening the Doors through the Sacraments

Adult initiation. In the rite of acceptance into the order of catechumens from the Rite of Christian Initiation of Adults (RCIA), the entire assembly is invited to go outside the church along with the priest, deacon, and other ministers to meet the candidates (RCIA, 48). As we walk to greet them, the ritual suggests singing Psalm 63:1: “O God, you are my God whom I seek; for you my flesh pines and my soul thirsts.” After the signing of the senses, all are
invited to cross the threshold and enter the house of the church (RCIA, 60). The ritual suggests the following text from Psalm 34 to accompany the procession: “Come, my children, and listen to me; I will teach you the fear of the Lord.”

Rite of Baptism of Children. The rite calls for the priest, deacon, and other ministers to go to the entrance of the church and greet all present (RBC, 35-36). After the greeting and the signing of the children with the sign of the cross by the minister, parents and godparents then process to the place where the liturgy of the Word will be celebrated (RBC, 42). In many parishes, members of the community sign the infants as they move in procession to the place for the celebration of the Word. The ritual suggests the following text from Psalm 85 be sung during this procession:

Will you not give us life?
And shall not your people rejoice in you?
Show us, O Lord your kindness,
And grant us your salvation.
I will hear what God proclaims;
The Lord for he proclaims peace to his people.

After the liturgy of the Word is the procession to the font (RBC, 52) accompanied by the singing of Psalm 23.

Rite of Marriage. At the appointed time, the priest goes to the door of the church and meets the bride and bridegroom in a friendly manner (RM, 19–20). All then process to the altar accompanied by a hymn. No ritual text is suggested.

Order of Christian Funerals. Whether it takes place at the vigil for the deceased or the funeral Mass, the body is received at the door of the church. The OCF (403) provides several texts to accompany this ritual action including “I Know that My Redeemer Lives” and “Lord our God Receive Your Servant.”

Dedication of a Church. The rite calls for a procession to the church that is to be dedicated (DedCh, 11). The whole community gathers with the bishop, and the building is handed over to him. As the assembly enters the house of the church, the bishop uses water to sprinkle the new space accompanied by the singing of Psalm 122: “Let us go rejoicing to the house of the Lord,” or Psalm 24: “Lift high the ancient portals, the king of glory enters.”

The Liturgical Year

During the course of the liturgical year, we find several moments when the assembly and its ministers cross the threshold and move from one space into the house of the church. Here is a look at some of them as we meet them through the calendar year.

February 2: The Presentation of the Lord in the Temple. As the assembly gathers with its ministers outside the house of the church, the following (or another suitable hymn) is sung while the candles of all are lighted:

The Lord will come with mighty power,
and give light to the eyes of all who serve him, alleluia.

After the candles are blessed and sprinkled with holy water, the people take up the canticle (or another suitable hymn) with the following antiphon:

Christ is the light of the nations
and the glory of Israel his people.

The entire community then crosses the threshold as they process into the house of the church and, following the Gloria, the liturgy continues in the usual manner.

The First Sunday of Lent. The Ceremonial of Bishops (CB) notes that the Roman Missal “encourages the preservation and development of the traditional form of gathering the local church after the fashion of the Roman ‘stations’” (CB, 260–262). Some cathedral churches have begun the practice of gathering in a separate location from the house of the church on the First Sunday of Lent. As the liturgy begins, the Litany of the Saints is sung as all process with the bishop to the cathedral church.

Palm Sunday of the Lord’s Passion. At a minimum, the solemn procession to the house of the church for the annual Commemoration of the Lord’s Entrance into Jerusalem at the beginning of Holy Week should occur as part of the principal Mass of the day, but it may also be held before other Masses that are well attended. The Roman Missal (Sacramentary) suggests that the assembly and its ministers gather in a separate church, chapel, or other suitable place. As the community gathers, the following antiphon (or another suitable song) is sung:

Hosanna to the Son of David

Musicians lead the procession with palms on Palm Sunday of the Lord’s Passion at King of Peace Episcopal Church, Kingsland, Georgia.
the King of Israel,
Blessed is he who comes
in the name of the Lord.
Hosanna in the highest (Matthew 21:9).

Following the sprinkling of the palm branches, the proclama-
tion of the Gospel, and a brief homily, the assembly moves in procession to the house of the church while the following antiphon or a hymn such as “All Glory Laud and Honor” (St. Theodulf) is sung:

The Children of Jerusalem
welcomed Christ the King.
They carried olive branches
and loudly praised the Lord:
Hosanna in the highest.

On this day, when we all cross the threshold into the house of the church, each of us takes up the cross as we begin the final steps up the hill to the holy mountain of Easter.

**The Great Easter Vigil.** On this most holy night of the liturgical year the community and its ministers gather outside the house of the church around a large fire (Sacra-
mentary, 7). The 1988 Circular Letter **Paschale solemnitatis: On Preparing and Celebrating the Paschal Feasts** (PS) tells us that flames of the new fire “should be such that they
genuinely dispel the darkness and light up the night” (PS, 82). After the new paschal candle is prepared and lit, it leads the procession of the faithful and ministers into the house of the church. Three times (at the fire, at the door, and when the minister carrying the candle arrives at the altar) the deacon or another minister, lifting the candle on high, sings “Christ, our light,” and the entire assembly sings “Thanks be to God.” As the assembly crosses the threshold, on this night we are aware of the great exodus, the communion of saints, the elect who are soon to pass from death to life in the waters of the font and, indeed, the whole cloud of witnesses who have gone before us.

**The Malady of Minimalism**

It is certainly a challenge to celebrate these rites and feast of the liturgical year in the fullest way possible. But not to do so continues to fuel the malady of minimalism that runs rampant throughout the Church. The Church’s liturgy—the work of the people—requires just that—work—in order to celebrate these rites and litur-
gies in the fullest possible ways. Not to do so cheats the assembly, including our children, from being formed by the rites of the Church. The attention to gesture, posture, movement, processions, hospitality, welcome, light, darkness, water, fire, music, instrumentation, vesture, sound reinforcement, candles, and palm branches is essential to the success of these rites and liturgies of the Church.

Pastoral musicians have a special role in finding good musical settings of the ritual texts for these celebrations and making sure they are part of the common repertoire of the faith communities they serve. For example, a good musical setting of Psalm 122 can be used not only at funeral

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*Pastoral Music • February-March 2006*
Eastern Regional Convention
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Stamford Marriott/Holiday Inn Select

Major Speakers
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Paul Inwood
Richard P. Gibala
Brother Jean-Marie of Taizé

Events
Mendelssohn Choir of Connecticut
Wonderment: The Bridge Expands
Sing a Song This Night: Lessons and Carols
for Music Ministry
Ecumenical Evening Prayer at St. Patrick
Cathedral, New York

Convention Eucharist
Bishop William E. Lori

Pre-Convention
Chant Institute
Music Educators’ Evening and Morning
Liturgical Space Tour
Organ Crawl
Music Ministry Leadership Retreat

Central Regional Convention
July 18–21
Grand Rapids, Michigan
Amway Grand Plaza Hotel

Major Speakers
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John Witvliet
Elaine Rendler-McQueeny
J-Glenn Murray, sj

Events
Sing a Song This Night
The Earth Reveals Her Song
Embellish Handbell Ensemble
¡Marimbas Fantásticas!
Catholic Central High School Choirs
African American Festival
Liturgical Organists’ Consortium Concert
¡Fiesta Latina!
Harmony, Hope, and Healing

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Bishop Walter Hurley

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Music Educators’ Morning
Liturgical Space Tour & Organ Crawl
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August 1–4
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19–23 Guitar and Ensemble Institute
    Erlanger, Kentucky
26–30 Chant Institute at the Convention
    Stamford, Connecticut

July
14–16 Cantor Express
    Waltham (near Boston), Massachusetts
14–16 Guitar Express
    Niskayuna (near Albany), New York
17–21 Cantor Institute at the Convention
    Grand Rapids, Michigan
24–28 Choir Director Institute
    Denver, Colorado

August
July 31–August 4
Handbell Institute at the Convention
    Sacramento, California
4–6 Cantor Express
    Lexington, Kentucky
8–10 Music with Children
    Darien, Illinois
11–13 Cantor Express
    Mankato, Minnesota
18–20 Cantor Express Bilingual
    San Diego, California

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Bishop Jaime Soto
Suzanne Toolan, rsm
Ray East

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A Contemplative Rosary
Biblical Way of the Cross
Pananampalatayang Handog:
    A Filipino Event
 ¡Fiesta Latina!

Convention Eucharist
Bishop William Weigland, Presiding
Monsignor Ray East, Preaching

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Clothed in Glory

BY DIANA MACALINTAL

About one hundred of us stood in the abbey church's vestibule, which also served as the baptistery. The iron figure of John the Baptist stood guard at the font. The monks of the abbey entered silently one by one from the various doorways, their brown robes forming an earth-colored womb encircling the font. Then they began to chant: “You formed me from the earth, you clothed me with flesh; Lord my Redeemer, raise me up on the last day” (Psalm 139; Job 10:8–12; 19:25). Several monks entered carrying the simple pine coffin, hewn by one of their own, which held the body of their brother in faith. They laid their brother down by the doors leading into the main body of the church as the monk's family followed close behind. “My being thirsts for God, the living God. When can I go and see the face of God?” (Psalm 42).

Taking water from the font, the priest showered the coffin with holy water, calling his brother monk by name, recalling his death and rebirth in those same waters. The monk's family did the same, tracing wet crosses into the wood with their fingers. Several of the monk's students billowed a white sheet over the coffin, clothing him once again in his baptismal garment. “You formed me from the earth, you clothed me with flesh; Lord my Redeemer, raise me up on the last day.”

Led by incense, Paschal candle, cross, and Gospel Book, the circle of monks separated and processed into the church as the sound of the organ and the familiar refrain of the funeral hymn filled the space: “I know that my Redeemer lives, that I shall rise again.” As they crossed the main doors, they passed the body of their brother. Some touched the coffin as they walked by, others bowed low down before it, and still others stooped to kiss it. “I went in procession with the crowd. I went with them to the house of God, amid loud cries of thanksgiving, with the multitude keeping festival” (Psalm 42). The choir's verses danced around the refrain we knew by heart. As the last of the monks entered the church, we followed the family who lifted up the coffin to carry their brother home. “Open the gates of victory; I will enter and thank the Lord!” (Psalm 118).

Diana Macalintal is the director of worship for the Diocese of San José, California, and holds a master's degree in theology from Saint John's University, Collegeville, Minnesota.

Attendants carry Pope John Paul II's casket to its place in front of the doors of St. Peter's Basilica, Rome. UCAH photo.
Death is the Doorway

For the Christian, the body is a primary symbol. It images Christ the Head, the Church, the Body, and bread and wine as Body and Blood shared. At the beginning of the Christian's life, this fragile yet resilient body is signed, washed, anointed, and fed. Throughout its lifetime, this body is forgiven, joined to other bodies, given a new identity and mission, and healed in sickness. It is through the body that we express and interpret meaning. It is our bodies that place us in history, allow us to relate and connect, and make us recognizable to each other. It is through our bodies that we encounter and embody Christ.

Yet “while we are at home in the body we are away from the Lord” (2 Corinthians 5:6), and in the “tent” of our bodies, “we groan, longing to be further clothed with our heavenly habitation” (2 Corinthians 5:2). Thus, our entire life is a pilgrimage with the Body of Christ on the way to its heavenly home.

This homecoming begins with the questions, “What is your name, and what do you ask of the Church?” With these words at the doors of the church, we greet infants and those to be catechumens. With great reverence we sign their bodies with the cross, marking them as the passageway for knowing Christ. However, the way we best know Christ is by doing what Christ did—die—and the way home is through death’s doorway—baptism.

In baptism, we are clothed in the eternal life of Christ precisely by immersing ourselves into his death. If we believe this, then the “paradox of Christianity is that we are a people who have confronted death and survived it . . . . What would it mean to live with death behind us? What would it mean to be already living life-after-death, the life of the world to come?”1 It would mean that our life becomes a series of “passovers” in which we practice Christ’s dying and rising, each day learning more and more how to die to ourselves so that others may live. We are daily becoming baptized, living a “continual conversion to Christ and an ongoing initiation into the celebration of the sacraments and the life of the Church.”2

Therefore, at the final “passover,” when a Christian dies and the body no longer has life in it, we gather again at the doors of the church, where it all began, to mark the completion of this believer’s baptism into the death and resurrection of Christ.

In the Order of Christian Funerals (OCF), the body’s sacredness and its consecration in baptism are particular elements in the rite of reception of the body. We find baptismal reminders in the ritual actions of sprinkling with holy water; placing the pall on the coffin; presenting the Easter candle near the body; and placing the cross, Book of the Gospels, or Bible upon the coffin (OCF 83–86).

These signs also recall that in life and death the baptized are one with the communion of saints, for the “assembly that welcomes the body is the host community tracing its unbroken line to the assembly of the Apostles. Here, the communion of saints is made visible.”3 Therefore the music that accompanies the entrance procession is truly a gathering song that unites all the faithful into the household of God. A litany of saints may be a simple way to gather a varied community in song. Other appropriate gathering songs may come from psalms that hearken to baptism (Psalms 42, 63) or longing for God’s house (Psalms 84, 118, 122).

Though the rubrics do not call for music during the reception of the body or for the gathering of the assembly at the doors, it may be comforting to the family to enter an empty vestibule but one filled with song and the familiar faces of friends. For just as the church sings at the beginning of a Christian’s life and gathers to meet her at the doors, so too might it gather around that same body and sing its welcome at the end of that life.

The Empty Tomb

As important as the body is to our Christian life, death teaches us to let go of the body. Describing the passage of faith required of the disciples who searched for the dead Jesus in the tomb, theologian Louis-Marie Chauvet explains: “You cannot arrive at the recognition of the risen Jesus unless you renounce seeing/touching/finding him by undeniable proofs.”4 In other words, we must let go of the corpse in order to recognize the resurrection of the body.
This final letting go begins at the end of the funeral liturgy with the final commendation and concludes at the place of committal with customary signs of leave-taking. This last ritual "passover" on the journey home is the final threshold that not only the deceased but also the living must cross. Here, "the community acknowledges the reality of separation and commends the deceased to God. In this way it recognizes the spiritual bond that still exists between the living and the dead and proclaims its belief that all the faithful will be raised up and reunited . . ." (OCF, 6).

One of the most significant moments of leave-taking is so profound that it must be sung. The song of farewell, one of the funeral rites' most ancient texts, is the faithful's communal "goodbye." It is not a song of sorrow but of hope and a blessing upon the deceased's final journey which she takes not alone but accompanied by the saints and angels. The significance of this song is best expressed by singing it as its own ritual action and not as an accompaniment to the sprinkling and incensing of the coffin. In addition, it should be a song that all the faithful can sing easily and well. Many settings of the various texts of farewell (OCF, 403) have been composed using familiar tunes such as OLD HUNDREDTH and LONDONDERRY AIR. Other settings, such as John Becker's "Litany for a Funeral Procession" (Oregon Catholic Press), use a litanic structure to enable fuller participation by the assembly regardless of their familiarity with the music. Becker's litany also works well as a song accompanying the procession to the place of committal. If the litany of saints was not sung earlier, it might accompany this last procession to the deceased's final rest.

Waiting in Joyful Hope

We are a people who live constantly in that doorway between death and eternal life. We stand in the advent time of the kingdom here but not yet. The baptism that clothes us in Christ is a foretaste of the day when we shall be clothed in the fullness of Christ's glory. Yet the rituals that we lavish upon the bodies of the faithful in both life and death are not meant to keep us wrapped in complacency. Rather, the fine vestments we wear are the brand marks of Christ crucified that compel us to rise up in action, announcing what we have seen and heard and touched. In this, we shall become more like Christ—-we who are "configured to Christ's death and resurrection, formed in Christ's likeness until the day when Christ is formed in us."5

Notes

The Making of A Community Mass

BY MICHAEL SILHAVY

For thirty-five years, Richard Proulx’s A Community Mass has enjoyed the distinction of being one of the most widely used Mass settings in the United States. In addition to its use in Roman Catholic worship, excerpts from A Community Mass may be found in Episcopalian, Lutheran, and Presbyterian hymnals and worship resources. Musicians from other Protestant denominations have incorporated excerpts from the work into the worship of their own individual congregations. Marking the thirty-fifth anniversary of the publication of the work and attesting to the work’s durability and ecumenical usage, GIA Publications, Inc., has reissued A Community Mass in a new edition.

Over time, A Community Mass has undergone a series of revisions and enhancements, and its evolution owes much to the parishes in which Proulx has served. Individuals and institutions from Seattle, the Twin Cities of Minneapolis and St. Paul, Chicago, Cleveland, and the United Kingdom have also played roles in fashioning the work as it stands today.

Born from Need

The origins of A Community Mass date to 1970, at which time Proulx served briefly as music director at St. Bernadette Parish on the south side of Seattle, Washington. The music grew out of the need to have a setting of the new 1970 English translation of the Mass. The setting was intended to be used year-round by the musical forces of the parish, which consisted of an adult choir, a children’s choir, and a well-established cantor program. Instrumental parts for brass quartet were written for use on festival days, allowing for an enhanced experience at special liturgies. As other parishes were looking for settings of the Mass in the vernacular, Proulx’s self-produced copies were made available to other churches in that area of Seattle.

Noting the work’s growing popularity, GIA Publications approached Proulx about including it in printed collections and in the GIA catalogue, and the Mass setting was included in the first edition of Worship (1971). A Community Mass appeared as a separate publication that same year, and a revised edition appeared in 1977. It was included in Worship II (1975) and in Worship, Third Edition (1986) within the complete Order of Mass, and the setting appears in numerous other hymnals as well. Attesting to the work’s popularity, the Kyrie, Sanctus, and Memorial Acclamation were chosen to appear as the standard setting within the Rite of Marriage and Funeral Mass in Worship, Third Edition. At the request of the editorial team of Lead Me, Guide Me: The African American Catholic Hymnal (1987), the setting was included as the normative setting for the complete Order of Mass. In 1985, Oxford University Press issued the work for use outside of the United States and Canada, thus introducing the work to Roman Catholics and Anglicans in the British Isles and other English-speaking congregations throughout the world. In 1994, a survey of musicians in Pastoral Music identified A Community Mass as the second most widely used setting in the United States. That same survey indicated that A Community Mass was the most popular setting among those musicians working in cathedrals.

Crafting a Mass

Just a few years after the Second Vatican Council’s introduction of sung Mass parts in the vernacular, many realized that Roman Catholics were at risk of losing a centuries-old musical heritage. In order to keep the venerable chant melody of the Litany of the Saints alive in Catholics’ collective memory, Proulx used melodies taken from the traditional Litany chant as the basis for the music of the Kyrie in this Mass setting. In the 1971/1977 choral editions of the Mass, the Kyrie is set in ABA form. The music for the A section (Kyrie eleison) is identical to the Kyrie that begins the Litany; the B section (Christe eleison) uses the melody of the Litany’s Chrisie, exaudi nos. In Worship, Third Edition and in subsequent hymnals, the Kyrie appears in an ABC form with the music

Michael Silhavy is the associate director of the Worship Center of the Archdiocese of Saint Paul and Minneapolis. For the past several years, he has been working with Richard Proulx in creating an annotated catalogue of Proulx’s music. A complete collection of Proulx’s published music will be established at Saint John’s University in Collegeville, Minnesota.
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of the final Kyrie taken from the Litany’s Te rogamus, audi nos. Choral parts imitative of organum embellish the melody. Additionally, the final Kyrie employs expanded harmonies in the choral parts, thus providing a brief coda to the movement. Proulx also provided an English version of the text using the same melodic material, allowing for the Kyrie to be sung in Greek or English. As a supplement to the Kyrie, Proulx composed Three Plainsong Kyries with Tropes from the Sacramentary (G-3162), which allows the Kyrie from A Community Mass to be used as Form C of the Penitential Rite. The Kyrie may be sung with or without organ accompaniment.

The Gloria is cast in ABA form. The middle section is intended to be sung by choir alone and is scored for SATB voices. In 1977, an alternative setting for four equal voices (SSA or TTB) was commissioned by the Reverend Thomas V. O’Donnell for use at Saint Mary’s Seminary in Cleveland, Ohio, and at the Cathedral of St. John the Evangelist. A three-part setting of the Sanctus and an orchestration of the entire Mass for string ensemble were also requested and appeared in the 1977 full score. The arching choral parts of the Gloria’s B section were originally conceived as a training vocalise for Proulx’s young Seattle choristers. The shifting between natural and sharp tonalities in the B sections served as an exercise in precise tuning. But rather than being simply a pedagogical exercise, the middle section of the Gloria serves an important musical function by displaying a higher tessitura than the A sections, thus further highlighting the ABA structure of the movement. In order that the Gloria could be sung by a congregation without choir, a congregation/cantor line was extracted from existing material by GIA’s Robert Bastañini.

The Sanctus was first sketched in Saint Paul, Minnesota, in 1966, while Proulx was music director of the Church of the Holy Childhood. Setting the provisional English text that was in use from 1966 to 1970, the first line of the Sanctus originally appeared as shown here.

\[ \text{Holy, holy ho-ly, Lord God of hosts.} \]

While serving at St. Bernardette Parish in 1970, Proulx was able to adapt the initial sketch easily to correspond to the new ICET text, which proved to be an even stronger melodic fit. The Sanctus acclamation is scored for unison choir and congregation with descant. Proulx’s original descant was replaced by one concocted by a group of eager choir boys, and it is this descant that continues to appear in print! The original 1971 publication of the Mass included an alternate version of the Sanctus transposed down to D major. Dropped from the 1977 revised edition, the transposed Sanctus originated for use at early morning Masses because the parish had a tradition of singing service music and hymnody pitched in keys corresponding to the time of day.

William Copeland of Emmanuel Church in Mercer Island, Washington, asked Proulx to create a number of alternate settings of the Mass parts. For the Sanctus, Copeland requested an SATB setting in faux bourdon style, a part for four handbells, and an alternate organ part. The choral and optional organ parts appeared in the 1977 full score, but they did not appear in the 1977 choral edition. (The choral setting, handbell parts, and alternate organ setting were published in 1986 in a separate choral octavo.) Copeland also asked Proulx to create an optional organ introduction to the Gloria, which resulted in a brief organ flourish. The optional part for the Sanctus was composed in carillon/toccata-like fashion. These optional parts, ideal for festive occasions, appeared in a separate organ supplement contained in the complete set of instrumental parts; these have now been incorporated into the newly edited score. The new edition will also contain a new choral introduction to the Sanctus, whereas the original full score featured a two-note introduction.

Memorial Acclamation A (Christ has died) and the Great Amen share the same melody. Written in unison, they both conclude with a simple descant. They were written while Proulx served at St. Charles Borromeo Parish in Tacoma, Washington. They did not appear in the 1971 edition of the Mass but were included in the 1977 edition. The Sanctus is in F Major, but the Memorial Acclamation and the Amen are set in f minor. While this change in modality has puzzled some musicians, the reason is quite simple: Following a European tradition, the tower bells at St. Charles rang during the elevation of the bread and the cup. The bell peal contained four pitches: E, Eb, Ab, and Bb. Proulx composed the Memorial Acclamation and Amen to echo these pitches. In Worship II and in the 1977 choral edition, an Alleluia was inserted editorially into the Amen (Amen, Amen, Alleluia); the full score did not contain this addition.

In 1988, GIA Publications and Liturgy Training Publications jointly produced the Hymnal for Catholic Students. The Sanctus from A Community Mass was once again selected to appear as the standard setting in the complete Order of Mass. Also included in that hymnal was Proulx’s setting of Memorial Acclamation C (When we eat this bread). The melody of this acclamation is identical to the last nine measures of the Sanctus. In preparation for GIA’s Catholic Community Hymnal (1999), Proulx wrote two additional memorial acclamations for A Community Mass. Acclamation B (Dying you destroyed our death) is set in F minor, and acclamation D (Lord, by your cross and resurrection) is set in F Major. The Catholic Community Hymnal was the first publication to include all four of the Mass’s memorial acclamations. The new edition of A Community Mass contains all four acclamations with complete orchestration.

The Agnus Dei is cast in a simple threepart form: A1, A2, A3. As in the case of most settings written in the early 1970s, Proulx and other composers were not yet composing settings of the Agnus Dei which included alternate invocations, i.e., Bread of Life, Word of God, Lord of Love, and the like. Still, Proulx’s setting easily lends itself to this adaptation, which would be appropriate in those parishes where the fraction rite takes a bit more time. (Ironically, the present prohibition against pouring the Precious Blood during the Agnus Dei frequently makes an extended fraction rite unnecessary.) The Agnus Dei is scored for unison choir and congregation with descant. The original publication of A Community Mass also included a low-key version in C Major. In conjunction with the release of the work by Oxford University Press in England, an alternate setting of the Agnus Dei using the ICET text was provided: “Jesus, Lamb of God: have mercy on us, Jesus, bearer of our sins: have mercy on us, Jesus, redeemer of the world: give us your peace.” The simple songlike setting of twenty-one measures is intended to be sung by unison choir and/or congregation; a descant complements the final invocation.

Proulx's *A Community Mass* appeared in *Cantate Domino* with two additional movements: a "Trisagion" (permitted as an alternative to the Kyrie in the 1979 Book of Common Prayer), and a setting of the preface dialogue ("Sursum Corda"). However, these two movements were inserted into the Mass by the hymnal's editorial committee and should not be considered part of the Mass, because Proulx had composed the Trisagion for a different GIA publication, not as part of the Mass setting, and the adaptation of the Sursum Corda was not done by Proulx.

Attesting to the Mass's popularity in Episcopal worship, Proulx has noted that the Episcopal Bishop of Chicago—the Right Reverend William Persell, who happens to live in the same building as Proulx—has been known to greet Proulx with a jovial "Good morning, Mr. S-125," referring to the Sanctus's number in The Hymnal, 1982!

Proulx also created parts for additional brass instruments, flute, and percussion for use at Saint Thomas Church. All these flexible instrumental and choral parts allow *A Community Mass* to be performed by congregation, cantor, choir (SATB or SSA or TTB or unison), and organ with optional parts for as many as nine brass players (three trumpets, two horns, three trombones, and a tuba), timpani, percussion (tambourine, triangle, snare drum, cymbals), strings (violin I, violin II, viola, cello, bass), and flute. The parts for string orchestra were designed for use with or without brass and percussion. A separate orchestration for four horns was produced at St. Thomas Church when it was discovered that the sound of trumpets and trombones was overwhelming—even annoying—in the intimate space of this beautiful parish church. However, the mellow sonority of French horns proved to be more successful, and horn quartet players expressed their delight at such playing opportunities.

**Durable and Effective**

In her chaplain's column for the February 2002 issue of *The American Organist* magazine, the Rev. Dr. Victoria R. Sirota recounted the story of her visit to New York City in November 2001, just weeks after the attacks on the World Trade Center. While walking the streets near Ground Zero, she was heartened to see Trinity Church unscathed and open for worship. Entering the church during the Offertory, she remarked that "never has Richard Proulx's Sanctus sounded so magnificent, and never have I felt so strongly the presence of angel choirs, saints, and martyrs." Those of us who use the work week after week in less heroic circumstances are similarly mindful of the work's durability and effectiveness.

The new edition of this work combines all the original and additional material for *A Community Mass* in one publication. A new full score has been engraved, replacing the previous score in Proulx's handwritten manuscript. Instrumental parts have been newly edited and engraved and include previously unpublished material. How fortunate it is that *A Community Mass* will continue to serve singing congregations of different Christian denominations for many years to come.
Music Education

BY EILEEN M. BALLONE

Spiritual Nourishment from Singing Our Prayers

If children learn to pray when they are very young, crossing a threshold that makes prayer a part of daily life, then the chance that they will develop a good, strong life of regular prayer will be much better than if they are not taught to pray until they are older. Building a personal relationship with God through prayer on a daily basis can become as regular a habit as brushing teeth. Children can also become comfortable with praying aloud at very early ages, and then it will not be a frustrating experience to learn such prayer as a more "inhibited" adult.

The more prayers are incorporated into everyday life, the more likely a child will be to consider talking to our heavenly Father to be as natural as breathing. Children must understand that prayer is simply talking to God and that the words in prayer are an expression of our heart. We must not only talk to God, but we must mean what we say.

We can use prayer:

- to satisfy the deepest needs of the human heart,
- as a means of discovering God's guidance,
- as the means God has given us to deal with worry,
- and as a way to communicate our needs and concerns to God.

There are many prayers we can teach our children. Those of us who teach music in a Catholic setting have the added advantage of affording our students the privilege of praying through song. Singing or listening to a song can bring us into the prayerful presence of God.

David Anderson wrote in GIA's Leader's/Catechist's Manual for Singing Our Faith: "One thing we often forget is that singing is prayer. Singing is about opening ourselves to an experience of God." And: "Our classrooms and catechetical settings need to include an experience of song."

The hymnal Singing Our Faith, published by GIA, presents many hymns that the editors judge to be important for our children to learn. These hymns strengthen the very nature of Catholic belief. The note at the beginning of the book explains to the children that the hymns in the book are sacred songs that can be sung when they are young and can then be shared with their own children when they become parents.

Creed, Commandment, Spirit

One such hymn that should be taught to our children is Carey Landry's "We Believe." The words of this song—a summary of the creed—firmly declare:

We believe in God the Father.
We believe, we believe.
We believe He is the Holy One.
We believe, we believe.

We believe in Jesus Christ the Lord.
We believe, we believe.
We believe He is God's only Son. We believe, we believe.

He was conceived by the Holy Spirit;
born of the Virgin Mary;
For us He died and was buried. On the third day He rose again.

We believe in the Holy Spirit.
We believe, we believe.
We believe in the Holy Church of God. We believe, we believe.

We believe in God's forgiveness; the resurrection from the dead.
We believe in life everlasting.
We believe, we believe. Amen. We believe. Amen. We believe.

Another way to help our children develop a strong foundation for Christian beliefs is to emphasize the Ten Commandments as a way to develop strong character and express strong belief. Having the children recite and memorize the Ten Commandments is a valuable lesson, but if we emphasize the Ten Commandments through music, the children probably will remember them much more easily.

The text of the Ten Commandments has been set to a familiar tune—"Ten Little Indians"—and that composition can be accessed on the web at http://gardenofpraise.com. At that site, you will be able to download the music and lyrics in a pdf format. It is known that children will learn faster if they connect music with the topic they are studying.

Singing to the Holy Spirit is a far more unusual practice in Western Christianity than it is in the Eastern Churches, but since the Second Vatican Council we have recovered a deep awareness of the Spirit's central role in sustaining faith and Christian practice. There are songs to the Spirit that can be fun to sing as well as prayerful. For example, when the children sing "Come to Us, Spirit of Jesus," written by Mark Friedman and published by Oregon Catholic Press, you can actually feel the Spirit as the children joyfully evoke that presence. Another great song to the Holy Spirit is "We Receive Power," written by James Marchionda, Jr., and published by World Library Publications.

Popular Devotions and Practices

As children study our faith they are instructed in many areas of belief that reach beyond the creed and key doctrines into...
areas of popular devotion, piety, and daily "unofficial" prayer. One area of popular belief that children seem to find fascinating is the notion of a guardian angel. They may be taught the familiar prayer that many of us learned as a morning or night prayer:

Angel of God, my guardian dear,
To whom His love commits me here,
ever this day (night) be at my side,
to light and guard, to rule and guide.
Amen.

Through this popular form of piety, our children are being strengthened in a basic affirmation of our creed—that God cares for us. They may even connect this popular belief with Psalm 91, perhaps through its familiar sung form: "On Eagle's Wings." That psalm tells us that God "will command his angels concerning you/to guard you in all your ways." To strengthen belief in God's care through such guardian angels, you could teach "I Am Safe," a song written by Charlotte Roglund and Lennart Sjoholm. It appears on an older album by Evie Tornquist—A Little Song of Joy for My Little Friends (Word, Inc.), which is now out of print—but has a catchy melody, and the words are great.

I Am Safe

(verse 1)
I've got an angel that follows me.
I've got an angel that follows me each day.
When I sit when I talk
When I run and when I walk.
I've got an angel that follows me.

(verse 2)
I've got an angel that watches me.
I've got an angel that watches me each night.
When I'm sleepin' really tight,
Or I wake up in a fright.
I've got an angel that watches me.

(Refrain)
I know I'm safe both day and night.
I know I'm safe both day and night.
An angel walks right beside me,
So I am safe both day and night.

A popular practice that has deep roots in our faith and in the centrality of the Eucharist in Christian life is the prayer of blessing before a meal. There are many such blessings available in collections of devotional prayer, but here is the text of a short musical blessing before meals that you might consider teaching your children:

For health and strength and daily food.
We give you thanks, O God.
For neighbors, friends, and family.
We give you thanks, O God.
For faith and hope and loving care.
We give you thanks, O God.

(The composer is anonymous, but you will be able to find it in GIA's Singing Our Faith.)

Listen and Learn

There are many songs that reflect our beliefs that could be taught to our children. The many composers of music for children have demonstrated how they want to help our children understand our faith through song. We have to remember that, as children learn more about the meaning of prayer, we should encourage them to listen to the words of the songs we sing and the music we hear in church. Explain to them that there are many types of songs: Some tell stories about God, Jesus, creation, saints, and angels; others are songs for times of joy, sadness, and blessing.

Have the children reflect on the songs they sing from the parish or school hymnal and explain that songs can give praise to the Lord, ask for forgiveness, or simply be a prayer of thanksgiving. We should keep in mind that whatever song we teach our children, that song may reflect our innermost thoughts to God. In other words, the most important aspect of that song is praying.
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Professional Concerns

BY JON RANIA

Grievance Process

While I hope the information in this article may be of assistance to some, I truly hope and pray that most of you will never have to use it. Unfortunately, these situations do come up from time to time. Most often you can bet that the circumstances are not pleasant. After all, why would we need a grievance process in the first place if both parties were amicable?

Some of you may be wondering how I became qualified to write about this subject. A few years ago I found myself in the unfortunate position of having to use the process afforded me as a member in good standing of the American Guild of Organists (AGO). After eight blessed years of serving as director of music for the Diocesan Music Office in Camden, New Jersey, I decided that I needed a break. At that point, I had just about completed twenty-five years of service in church music. Eleven of those years were full-time in various capacities, the last eight serving in the diocesan office. At the same time I was serving as a director of music in a large suburban parish and heading up music ministries in a small liberal arts college in the suburbs of Philadelphia and also at an all-boys Catholic high school in the city of Philadelphia. As you can imagine, it was time for a change; I was feeling the effects of burnout.

A job opportunity came to my attention, one that would have meant relocating to the coastal Atlantic shore in Delaware. This was something that was always a dream of mine: to live near the ocean. Even though my family has a house on the New Jersey shore and I had hoped to relocate there, I ended up across the bay on the Delaware side. At the onset it seemed like a dream of a position, full-time in a very large parish with unlimited resources. Of course, things are never as they seem on the surface. Just as I was about to celebrate a full year there, something happened that would change me forever: I was terminated without any notice or even so much as a verbal or written warning. Luckily, I had a signed contract in force at the time.

Many times in the past, I had counseled people who found themselves in similar situations. I would ask if they had a contract, and very often they did not. I've said it before and I'll say it again: Get a signed contract! Organizations like NPM and the AGO have sample contracts available to use as a guide; avail yourselves of this information! Trust me, you may think that you don't need it now, and I hope you won't in the future, but take it from me: You just never know!

The period following my unfair and unjust dismissal was not easy. The silver linings in the clouds were the support that I received from family, friends, colleagues, members of my music ministry, parishioners, and even some priests, deacons, and religious of the diocese that I was working in. Many local pastors, ministers, and members of the community at large also supported and defended me. I even received a very nice letter from the bishop of the diocese, who offered to keep me in his thoughts and prayers and promised to look into the matter. To this date, the case has not been resolved.

A Far Better Place

Looking back on it all now (and believe me, I've done a lot of praying and soul-searching on the matter), I'm in a much better place physically, emotionally, and spiritually than I was then. One group in the forefront of those who really helped to keep me grounded was the local chapter of the AGO. There were two main reasons why their support was important. First, almost all the members of the chapter refused to take any work in the parish. Second, I filed a grievance through the chapter which immediately responded with a full investigation. After the lengthy and arduous process, they determined that I was wrongfully terminated.

This conclusion led to more than the
Guild simply slapping a warning on their website and putting a notice in The American Organist magazine, it helped to give me strength to carry on in the field of church music. It solidified the fact that I was wrongly treated and that others were warned not to enter into a contractual status with that parish. There is a part of me that believes that in some cases it's the parish that ends up with the bad moniker, when really it is an individual who should get the blame. In my case the priest responsible was transferred, but the finding of wrongful termination hangs over the parish like a storm cloud and could remain that way for many years to come. I feel bad about that sometimes, but it is not my fault. In my case, there were many in the parish who took a stand and supported me. They shouldn't be held at fault for what one man did, especially without any warrant and without their approval or support.

A Commendable Process

The process for grievance can often take several months to complete. It usually involves interviews with all parties involved, and additional information is provided by witnesses. There are also meetings with colleagues and members of the local chapters, and recommendations are made to professional committees. Only then is a determination made.

At many NPM conventions over the past several years, we have heard outcries from keynote speakers and in breakout sessions about the need for social justice. For some this can be seen merely as a hot button issue, but it is most definitely a matter of social justice. Every day, there are more and more stories about people being treated wrongly and unfairly. It will probably never stop, but there are things that we can do to help prevent them from happening more often and address them when they do occur.

The grievance process in the AGO is one to be commended. The groundwork for a similar process is already part of the DMMD Code of Ethics, but through the Professional Concerns Committee, NPM should begin to shape a similar policy or some other way to address such concerns. There are some cases where our professional organizations can and should be involved to assist in mediating an amicable solution. Unfortunately in many cases there is little that one can do to please all parties when a termination happens. But it is good to know that our organizations can be of assistance and support to us in times of crisis.

Most local chapters have information on how to go about filing a grievance. There is also information on the AGO website. More information is available from NPM publications and on our website—or check with your local chapters about their support systems.

As I stated at the beginning of this article, my hope and prayer is that you do not need this information, but if that dreaded time should ever come, it’s good to know that you have a system of support at the ready!

For information on the DMMD Code of Ethics that supports a fair grievance process, see http://www.npm.org/Sections/images/DMMD%20Code%20of%20Ethics.pdf

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Choral Recitative

The following selections are from Morning Star Music.

Light's Glittering Morn. Robert Buckley Farlee. Two-part mixed chorus and organ. MSM-50-4048, $1.75. This is an excellent Easter anthem featuring convincing two-part writing animated rhythmically by an organ accompaniment with quartal and added-note sonorities that captures the triumphant spirit of the text. The voice parts are straightforward and accessible.

Where Charity and Love Prevail. Kenneth T. Kosche. SATB a cappella. MSM-50-3057, $1.25. Kosche uses Omer Westendorf’s familiar English text of this beloved Latin text; the setting is based on Pange nobis, a lesser-known American hymn tune. The arrangement capitalizes on the inherent singability of the tune, using its melodic and rhythmic properties to create a variety of attractive contrapuntal combinations.

Ubi Caritas. James Biery. SATB a cappella. MSM-50-3055, $1.90. In this beautiful motet that uses the familiar Latin text with newly composed melodic materials, a recurring four-part refrain alternates with verses that begin with thinner textures. The writing is homophonic and tonal throughout, with beautiful nuances in chorale sonority and careful attention to dynamic detail.

Sing a New Song to the Lord. Paul Manz. SATB, opt. congregation, organ. MSM-50-7065, $1.75. Manz’s setting of Psalm 96 may be used as a choral anthem or as a responsorial psalm (the octavo includes a congregational reprint page). The opening refrain acts as an engaging introduction to the rhythmic energy and colorful sonorities that permeate the composition. Manz’s keen understanding of service playing is seen in the organ accompaniment: It complements the text and voices and is never allowed to dominate. Chorales and congregations will find this to be a rewarding work of modest difficulty.

Praise to the Lord, the Almighty. Robert A. Hobby. SATB, congregation, brass quintet, timpani, opt. cymbals, organ. MSM-60-9023, $1.00. Hobby’s concertato on Lobe den Herren is thoughtful and well crafted. He avoids the dense textures, Hollywood orchestrations, and contrived harmonizations that so often make arrangements cloying and obtrusive, relying instead on clarity of presentation using simple textural variations to sustain interest and development. This setting will foster the sung prayer of everyone present.

O Love, How Deep, How Broad, How High. Michael Larkin. SATB, piano, opt. oboe or other C instrument. MSM-50-6049, $1.75. This is an arrangement of the sturdy American hymn tune Pange nobis as it is found in the Southern Harmony collection. Larkin respects the pentatonic structure of the melody, and the minor key harmonization of the third verse is particularly creative.

When the Morning Stars Together. John Ferguson. SATB, Zymbelstern or handbells, organ, opt. congregation. MSM-50-6051, $1.75. This piece was written for the dedication of the Fisk organ in the Charles E. Daniels Chapel of Furman University; it celebrates God’s gift of music and the diversity of music ministry. The tune, based on Weiss her flaggen (8787D), sings well and will be learned easily. Ferguson’s presentation is masterful, projecting the text’s joyful message with variations in choral texture and imaginative changes of registration and figuration in the accompaniment. This is a fine addition to an assembly's basic repertory, suitable as a gathering or praise hymn.

Rudy Marcozzi

The following selections are from World Library Publications.

One Fold, One Shepherd. Russell Woolen. Two-part choir, organ. 000660, $1.25. Here is a timeless classic from Russell Woolen that deserves to be in the repertoire of every parish choir! Set for two-part choir (equal voice or mixed), this is perfect music for the Fourth Sunday of Easter (“Good Shepherd Sunday”). This short anthem employs beautiful melodic lines for all voices and flowing rhythm that perfectly fits the text. If you do not know this composition, you will want to take a look. Very highly recommended!

Jesus, Our Living Bread (Panis Angelicus). Arr. Noel Goemanne. SATB, opt. congregation, flute, keyboard. 008545, $1.25. Here is another classic from the Catholic tradition. Lambillotte’s setting of Panis Angelicus is arranged with Latin and English text. The SATB choral parts are enhanced by Goemanne, and a flute line adds just the right touch. An optional part for the congregation is included. Easy music that will be very satisfying and useful in parish settings, this is a very successful wedding of old and new. Very highly recommended!

Two Choral Versets. Robert Kreutz. Two-part mixed choir, organ. 001641, $1.15. These two very short versets are “Alleluia, Give Thanks to the Lord” from Psalm 105 and “Let My Prayer Come Like Incense” from Psalm 141. The creative pastoral musician will find a place for these little pieces—lovely writing with very lovely melodic lines. Recommended.

Gentle Mary. William Ferris. Two-part choir, organ. 009784, $1.30. The name “Ferris” on a choral octavo always means something wonderful is inside. This composition is no exception. It is a hauntingly beautiful and mysterious Christmas anthem for two-part mixed choir. Good organists will enjoy the independent organ accompaniment. Verses one to four are in unison, followed by the last two verses in two parts. Don’t be fooled by the unison and two parts: It will take a bit of work from the choir and director to make this lovely and sensitive offering live. Well worth the effort, though, and highly recommended for a good choir.

Only-Begotten, Word of God Eternal. Austin Loelvace. Unison choir, opt. descant, organ. 007986, $1.15. This setting of an
excellent text may be used in many situations. Here you will find music for a unison choir with an optional descant over the final eight measures. As always, Mr. Lovelace has given us a winsome melody and creative accompaniment that fits the text perfectly. Measures eighteen to twenty-five of this thirty-seven-measure piece are chanted on one note, creating a very interesting midsection. Here is worthy choral music for the liturgy. Adult and children's choirs will find this very satisfying.

Humbly We Adore You. Arr. Michael Connolly, SA choir or children's a cappella. 008700, $1.25. In this first-rate selection, the first verse is presented in unison; verses two, four, and six are somewhat canonic; and verses three, five, and seven begin with a descant and end with the tune in harmony. The last verse is marked by a change of keys and a very captivating harmony. All voices have excellent melodic lines with a sense of rhythmic freedom. Good choirs will love this music, as will their parish communities.

Psalms for the Advent Season. Chrysolemus Waddell, o.c.s.o. SATB, cantor, congregation, keyboard. 006270, $3.50. Watch closely for more publications in this series, "Music from the Abbey of Gethsemani." These responsorial psalms are set for cantor and congregation but could also be sung with a mixed choir. This is simple and effective music for Advent that is easily learned. All of the Advent psalms in the three years of the Lectionary for Mass are included plus the responsorial psalm for the Solemnity of the Immaculate Conception. This very useful collection is a worthy addition to the ritual music of Advent.

Kyrie Eleison. William Byrd, arr. Robert W. Schaefer. SAB, organ. 008781, $1.25. Here is wonderful music for the SAB choir — sensitive and rich in melody and harmony. This setting is sure to be a welcome addition to Lenten liturgies: this short (thirty-one-measure) piece is well suited to the penitential rite. Many choir directors will know this music as setting the text "I have longed for thy saving help" or "Show me thy ways." If your choir does not yet sing any Byrd, here is a very fine place to start; it is elegant and prayerful.

Benedictus (Canticle of Zechariah). Lisa L. Stafford. SATB, cantor, congregation, guitar, keyboard. 005253, $1.15. This is simple, practical, and appropriate music for morning prayer or for the Advent or Christmas season. The congregation has an effective refrain, and the verses are chanted by a cantor or an SATB choir. The keyboard part is very easy, and guitar chords are provided. Very useful.

O Lord, You Have Been Our Dwelling Place/O God, Our Help in Ages Past. Hal Hopson. SATB choir, children's choir/soloist, descant, congregation, handbells, organ, opt. brass quartet or quintet and timpani. 008774, $1.40. Handbell parts and brass and timpani parts available separately. Is there no end to this man's creative output for the church? As always, Hal has scored accessible and exciting music in this concertato on St. Anne. The arrangement makes this a dynamic setting for special days—not difficult, but it sounds impressive. This is sure to give glory to God and move the hearts of the faithful.

Venl Emmanuel. Arr. Neil Gomes. SATB choir, keyboard. 008779, $1.25. This

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Italian carol arr. Michael Perza. SAB choir, C instrument, guitar, keyboard. 00S568, $1.30. Perza's arrangement of this charming Italian carol ("Tu Scendi dalle Stelle") is an easy piece to sing. Most of the alto line is a third or a sixth below the melody, and the baritone part is also very simple. Useful for small and beginner choirs.

*Tim Dyksinski*

**Books**

**Spiritual but Not Religious?**


As a spiritual director, I have often heard someone say: “I consider myself a very spiritual person, but I am not religious.” How does one respond to such a statement? What is meant by “spiritual” and “religious”? These are questions examined by Reid B. Locklin in his thought-provoking book.

“Spiritual” can mean almost anything from New Age to a deep devotion to Christ and Christian dogma as fervent as one could find in any church. “Religious,” on the other hand, is typically defined as an essential connection or commitment to an institution. Whatever spirituality turns out to be, the perception among many, says Locklin, is that it is something to be pursued freely and more or less alone. Religion, on the other hand, is often perceived as steeped in authoritarian structure and social constraint.

Locklin notes the compelling quality of the questions and concerns in the tension for those who claim to be spiritual but not religious. As a Christian convert and theologian, however, he questions the conclusions drawn in such debate. Locklin asserts that such a claim feels like an oxymoron—a statement contradicting itself. He maintains that not only should the terms “spiritual” and “religious” not weigh against each other but indeed should be unthinkable to claim one without also claiming the other.

The book is clearly intended, by the author's own words, as a modest contribution to the broader task of implementing and building what he calls “a spirituality of institutional commitment.” Locklin intends that his contribution illustrate how authentic spirituality is itself “religious.” He sees Christianity as an ecclesial phenomenon, a faith and tradition that cannot be separated from an ecclesia: a church, an institution, or a worshiping assembly. He intends this writing as an invitation to consider the question of institutional commitment anew but from an angle that might not have been imagined or considered before.

Locklin teaches in the Christianity and Culture Program at Saint Michael's College and the University of Toronto. His research and publications include ventures into comparative theology, interreligious dialogue, and Christian ecclesiology. He recently completed his doctoral work at Boston College, where his director, Francis X. Clooney, SJ, called Locklin's work “a remarkable autobiographical account—an interreligion report from a seeker on the quest—in a great tradition as old as St. Augustine and as modern as Dorothy Day, Thomas Merton, and Mohandas Gandhi.”

Locklin takes us on this journey by singling out four figures to whom he gives abstract titles: professor, priest, guru, and guide. All four figures are real in Locklin's life story, and their influence helps him to craft his response and subsequent invitation. In chapters one and two, titled “On Seekers” and “On Teachers,” Locklin attempts to build a portrait of religious institutions based on the Christian Fourth Gospel and the Hindu *Upanishads*. That approach is somewhat distinct from the experience with which most of us are familiar. In chapters three and four, titled “On a Shared Communion” and “On the Mystery of Others,” the author endeavors to illustrate how precisely the facts challenging institutional commitment to the Christian Church invite us to view such a commitment as a natural—even indispensable—component of the authentic spiritual journey.

We honor the sheer diversity of spiritual paths, says Locklin, not by withholding trust and withdrawing commitment but by entering into them as fully as possible. Sources in the dialogue include not only the professor, priest, guru, and guide but also the writings of Hindu teacher Adi Shankaracharya and Christian bishop Saint Augustine of Hippo. All of this, the author hopes, will point to a credible spirituality of institutional commitment as well as a personal narrative of which this spirituality is the result. Locklin invites us to “try it on”—to see whether the gentle porch light to which he points is the one that will lead to a welcome once we enter the house.

Is it possible to be spiritual without being religious? Can spirituality be separated from the complications of religious institutions? Reid Locklin thinks not. In *Spiritual but Not Religious?* he offers a guide to institutional commitment in a world characterized by religious pluralism. Combining Hindu and Christian traditions, Locklin demonstrates that a religious institution is a meeting point of spiritual seekers and teachers, which is both natural and indispensable when one is seeking holiness. This writing, as both an invitation and a response, offers a fresh view of the Christian Church as a raft rather than an obstacle on the journey to the farther spiritual shore.

*Kathleen Cour, OP*

**The Ministry of Liturgical Environment**


Joyce Ann Zimmerman’s major interest is not primarily in decorating or “getting things done” (page 48), or in church building or renovation—the subject of *Built of Living Stones* (2000). The *Ministry of Liturgical Environment* directly addresses people, reflecting Vatican II's theological emphasis on the Church as the people of God. The ministers of the liturgical environment—thevisible, broad spectrum of folk consisting of sacristans, cleaners of linens and the church building, artisans, and others—diligently serve the needs of the assembly’s encounter with God primarily through an appreciation of and delight in the beautiful. The first five chapters of *The Ministry of Liturgical Environment* largely explore principles, and the final two chapters apply these principles.

A distinctive feature of this little book is the author’s attention to the Church’s requirement for nurturing a paschal spirituality in the assembly. Those who minister in and through the environment (see especially chapter five) assist worshipers fully and consciously to “raise hearts and minds to God” (page viii) and support their living of the paschal mystery. This view mirrors Zimmerman’s energies in founding not only the Dayton, Ohio,
Institute for Liturgical Ministry but also in writing and editing informative publications such as *Living Liturgy* and *Liturgical Ministry*, and it is at the root of other writings like *Liturgy and Hermeneutics*.

In this work, a thumbnail history undergirds an introduction to basic theological concepts (chapter one). Ideally, a community’s “sacred space” (a very broad category that includes liturgical space) is a fitting and inviting environment for its worship, with room for sacred images, symbols, and associated prayer practices. The liturgical environment may either engage or hinder the assembly’s liturgical prayer. Consequently, the environment must literally signal the theological and liturgical principles of the Church’s liturgical prayer (and not just the Mass), reflecting the postconciliar shift from “the building” to the baptized people themselves assembled together for worship. Basically, a space works well when the whole environment is directed to liturgical celebration “in this particular space for this specific occasion with this unique assembly” (page x).

A bit of housecleaning might result from grasping the contents of chapters two through four. An accessible virtual church tour of sacred spaces (chapter two) gives a balanced overview of requirements and reasons behind them (using Church documents). Through a creative arrangement, Zimmerman covers a wide spectrum of topics and issues that speak to the beauty, dignity, and importance of the environment: narthex, nave and the congregational part of the assembly, sanctuary and the ministers, Blessed Sacrament reservation, daily Mass chapel, reconciliation space, and other places such as sacristies, restrooms, devotional spaces, and storage. Some topics raise controversy, but they are handled here along sound theological and ecclesial lines. A successive chapter attends to the symbolism of liturgical color and various commonly used objects like books, the procession, cross, candles, vessels, flowers, and textiles.

What causes people to want to linger in a space that takes one’s breath away with its beauty? Appropriating the classical characteristics of beauty and understanding the symbolic nature of liturgical art enable persons responsible for the liturgical environment to move beyond subjective decisions regarding the aesthetics of sacred space (chapter four). These few pages could well provide a formative conversation starter among the entire parish, and ministers will appreciate the summary “Principles” and “Questions” for reflection which conclude each of these five chapters.

The last part of the book really explores the responsibilities of environment ministers (chapter six)—mostly logical, basic, short- and long-range considerations. Practical suggestions and comments about enhancing the environment follow (chapter seven). A good rule of thumb here is that anything that calls attention to itself is out! Discussion of each of the liturgical seasons and special occasions incorporates a short theology with some cautions and then possibilities—again, sound basic pointers. Some might wish these particular pages to be longer, but this would be a mistake on two counts. Other books fill that purpose. More importantly, this book intends to give parish people a contemporary introduction to how the community’s self-awareness is nurtured through effective use of the church’s sacred space. It matters *where* we worship and that this sacred space or liturgical environment pulls us into the rhythm of dying and rising with Christ.

This was an enjoyable read. This material would go over well with any parish environment ministers. They are already committed to their practical tasks, but what difference would a spirituality of this ministry make to these essential ministers? When was the last time you parish conducted formation of its dedicated floral arrangers, cleaners, and sacristans? Perhaps some day parish bulletins would come to name all ministers who contribute to the community’s worthy worship.

Veronica Rosier, OS

**Saints and Their Symbols: Recognizing Saints in Art and in Popular Images**


Whenever I come upon a book of saints that is new to me, I go immediately to my favorites and familiars to see how they are treated. First on the list is always St. Francis de Sales, good friend and patron of my religious community. In *Saints and Their Symbols*, Francis fares only moderately well. We learn that he was taught good manners as a little boy and that he liked to build altars and play Mass, but merely equal time is given to his monumental spiritual writings and the importance of Salesian spirituality in the history of the Church.

At this point, I realize I am being a bit unfair, expecting way too much from a book which can present only highlights and sound bites from two thousand years’ worth of lives of the great and holy. This is especially so since the main focus of the book is about visual symbols and attributes and not biography. In that capac-

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ity, it performs splendidly. It tells us that Francis was bald and had a beard, just as I’ve painted him for thirty years!

_Saints and Their Symbols_ is a coffee table feast of beautiful art. Because it is arranged as a historical survey rather than an alphabetical one, we are given a wide array of sumptuous images of art from across the ages and cultures of Europe. For example, in just the first several pages, we see a catacomb painting of St. Peter and Januarius from the fifth century facing a Coronation of Mary from the Italian renaissance in all of Fra Angelico’s characteristically glorious colors. When the page is turned, we face a modern fresco of Anna and Joachim. And that is only three pictures into the book!

It is only fitting, of course, that a book devoted to symbol should be so richly illustrated. At 240 pages, we have lots of opportunity to survey the history of western Church art and spirituality. Paintings from the Baroque era, with their twisting, suffering saints and intense light, work beautifully alongside early Christian frescoes and medieval gilt miniatures. Ivory bas-reliefs, Byzantine icons, wooden choir stalls, stained glass windows, sculptures in marble or polychromed wood: Each of these is represented somewhere in the book, often telling the astute observer far more about the theological climate of the times in which they were created than about the saints they depict.

The wide variety of images reflects the wide variety of ways in which the devout approach the saints. St. Martin de Porres and his friend Rose of Lima offer good examples because each one is given two illustrations. In one of Martin’s images, a folk statue from Mexico holds an actual broom—one of his chief attributes. His other depiction is taken from one of those beautifully sappy holy cards familiar to all Catholic school kids of the 1950s. Rose also gets two equally different approaches: a Venetian Baroque fresco by Tiepolo which nicely contrasts a Spanish colonial image from Ecuador. Thus, in these few pages, we have two saints presented in four different styles, giving expression to four different spiritual customs.

Following the brief biographical sketch of each saint is a list of their principal attributes and, when known, the dates of their canonizations and assignments of patronage. A wonderful feature of this book, unlike others out there, is that the authors usually explain the reasons for a particular saint’s job as patron through delightfully trivial facts. A concise dictionary of saints and their attributes is presented in the form of line drawings at the end of the book. Because they are alphabetized, they are much easier to locate here than they are in the book itself. I do have one major misgiving about this book: It is full of white European people from before the twentieth century. Martin de Porres is the only person of color given attention. Long-forgotten early martyrs and icons of obscure Russian saints are given lots of space at the expense of more modern saints from Asia, Africa, Latin America, and even the United States. Kateri Tekakwitha, Josephine Bakhita, and Andrew Kim—none of whom are even mentioned here—captivate me much more than (no offense) Boris and Gleb of Kiev. And of all the saints canonized by John Paul II, we meet only two, but, of course, it would take another volume this size to do this group justice!

_Michael O’Neill McGrath, OSRS_

**On the Journey Series for the Rite of Christian Initiation of Adults**


The Association of Catechetical Ministry “was founded by a group of clergy and laity to address and foster the full implementation of the RCIA in the United States.” Toward that end, it has published an RCIA Catechist’s Manual that is complemented by a Participant’s Handbook. The latter is actually a large box of reproducible handouts and CD-ROMs with possibilities for creating adaptations to the handouts.

The _Catechist’s Manual_ has seven chapters followed by seven appendices. The first chapter provides a brief introduction on how to use the book. Accompanied by a well-developed chart, chapter two gives a general overview of the adult initiation process, including its catechetical, liturgical, and pastoral implications. Here, the authors admit to the resource’s greatest limitation: It provides assistance for catechetical sessions but does not aid the parish’s initiation team in many areas, including counseling and interview techniques, discerning canonical issues, and preparing the rites.

Concentrating on classroom sessions, chapter three advises the reader on how catechesis should change during each of the four periods of the initiation process. Chapter four describes how the enclosed lesson plans “work” and relies heavily on the work of Monsignor Francis Kelly on adult learning techniques.

Chapters five and six suggest the order in which one might use the sixty lesson plans, that is, teaching either systematically or organically. In the former approach, the lesson plans are not personalized to the parish situation. The latter approach orders the lesson plans in one of three ways to show the relationship among doctrines—by means of salvation history, the theological virtues, or the pillars of the _Catechism_. In this section, the authors seek to address “the problem, or perhaps the crisis, of dissent. . . . In RCIA catechesis, attempts are often made to initiate adults into the faith without due consideration of the cultural context of dissent, in which their adherence to the truth will be constantly challenged. . . .” (page 9).

The sixty lesson plans themselves form the bulk of the book, arranged simply in alphabetical order. Their number alone assumes a year-round catechumenate. Each lesson is divided into eleven parts: a brief catechist preparation, “consider the following statement,” Scripture citations, relevant paragraphs from the _Catechism_, key terms, suggested hymns and songs, a sample Celebration of the Word, a strong “proclamation” of a basic tenet of the faith, an explanation of it, an “application” with discussion questions, and suggestions for a closing prayer celebration.

Seven appendices provide additional resources that allow a catechist to tie it all together. First, they offer tables for matching lesson plans and the participant’s book handouts, followed by three examples of the “arrangement” of teachings.
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complete glossary gathers the key terms used in the lesson plans. Appendix four lists the suggested hymns in alphabetical order, while Appendix five offers alternative Celebrations of the Word and hymns for the liturgical seasons.

Perhaps the most troubling aspect of these resources to this reader was an extensive essay on why the team should not use Lectionary-based catechesis. Several contentions made in this essay seem to contradict RCIA no. 75, which mandates a "suitable catechesis . . . gradual and complete in its coverage, accommodated to the liturgical year, and solidly supported by celebrations of the word."

Perhaps the most impressive part of this resource is Appendix seven (pages 207–291) which, in the true spirit of lex orandi, lex credendi, quotes prayers from a variety of liturgical books and organizes them according to topics.

The parish team need only purchase one Participant’s Handbook, since permission to duplicate is given. In addition, a CD is provided so that one may adapt the handouts to the pastoral situation. The material is designed to save the adult initiation director from drafting handouts and worship aids. An introduction explains how to use the items in the box.

There are one hundred twenty-five “Doctrinal Handouts” on various subjects; some are better than others. They are followed by “Special Topic Handouts,” though several on the liturgical year are flawed.

In order to assist the preparation of prayer services during the catechetical sessions, psalms, canticles, litanies, and other prayers have been printed out. I regret that some were edited “to fit on a single page” and some use antiquated language with “thee” and “thou.”

Handouts on the lives of the saints are very well done. A collection of conversion stories are also on handouts, but these will not be as important as the team members’ or the inquirer’s personal witness.

Small group discussion questions are simply reproduced from the lesson plans so that they may be duplicated for each small group. One should develop others that are germane to a particular pastoral situation or time.

Finally, organized by books of the Bible, the authors list citations from sacred Scripture, often verse by verse. This exemplifies the most impressive and helpful feature of the Catechist’s Manual and the Participant’s Handbook – extensive cross-referencing.

The Catechist’s Manual and Participant’s Handbook are helpful purchases only if the team realizes what this resource is and what it is not. One is not buying an adult initiation program-in-a-box. One cannot use this material to the exclusion of other resources and certainly not without a firm grasp of the rites and canon law. This resource never provides a clear distinction between catechumens and baptized candidates. It sometimes uses language that one wishes it hadn’t (e.g., “the battle of prayer”) and artwork that is not the best. It does not address other vital areas of the catechumenal journey, such as “a progressive change of outlook and conduct,” the liturgical rites, and apostolic works as outlined in RCIA no. 75. In the process of adult initiation, we are not called merely to teach students; we are called to make disciples. That can only be done in the warm embrace of an initiating community.

Rita Thiron

About Reviewers

Sister Kathleen Cour, OSF, is a member of the Dominican congregation of Springfield, Illinois, serving Benincasa Ministries in spiritual direction and retreat ministry. She has thirty years experience in parish and diocesan music and liturgy.

Mr. Tim Dyksinski is the director of liturgy and music at St. Richard of Chichester Church, Racine, Wisconsin.

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

Brother Michael O’Neil McGrath, OSF, is the illustrator and/or author of five books on Mary and the saints. He is also a frequent presenter on the themes of faith, art, and symbol.

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

Ms. Rita Thiron has served the Diocese of Lansing in the Office of Worship since 1993. She formerly served ten years as the director of adult education and the catechumenate in her parish.

Publishers


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JUNE 26-30, 2006

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http://www.csjup.edu/music/LiturgyMusic.html
Music Department, St. John’s University, Collegeville, MN 55321
Contact Deb Guertin: p/h (320) 363-3771, dguertin@csjup.edu
Some of the stops on Hector Olivera’s national tour

The Masterpiece Touring Organ by Rodgers
The Virgin Fox Tradition Continues

GRAND ORGUE
Monstre 16’
Violoneaux 16’
Bourdon 16’
Montre 8’
Dolcezze 8’
Principal 8’
Vieille de Gaume 8’
Flûte Harmonique 8’
Bourdon 8’
Chimeaux Flûte 8’
Quinte 5-1/3’
Péristyle 4’
Oboé 4’
Flûte 4’
Sole Flûte 4’
Tirant 5-1/5’
Quinte 5-1/5’
Dubreve 2’
Orsino 2’
Tirante Fourniture IVAI
Cornet V
Tirant 1-1/5
Fourniture XI
Cymbale IV
Bourdon 16’
Trompette 8’
Claveau 8’
Trombant

POSITIF
Quinteaux 16’
Bourdon 16’
Ezéchiel 16’
Principal 8’
Haut du Bois 8’
Hespéride 8’
Unda Maris 11’
Viole-Cylindre 11’
Provençal 4’
Flûte d’Amour 4’
Koppelklee 4’
Mense 2-2/3’
Doubluine 2’
Ostrevin 2’
Tirant 1-1/5’
Largag 1-4/3’
Superieure 1-1/7’
Piccolo 1’
Supernaturelle II
Grave Fourniture IV
Cymbale IV
Jeux de Chevalerie II
Passion 16’
Coro di Bassetti 16’
Trompette 8’
Dolmien 8’
Frenche Harpe 8’
Chromatiq 8’
Cromorne 8’
Chromoda 11’
Tuba Anglo 8’
Chromada 8’
Petite Chimeaux 4’
Recherche na 4’
Trombant

Flûte Harmonique 8’
Flûte Cigale, II 8’
Octave 8’
Unda Maris 11’
Flûte Tournante 8’
Nassau 2-2/3’
Octave 2’
Clairac Fourniture V
Cymbale III
Tirant 1-1/5
Flûte Joan IV

Cymbale III
Coro di Bassetti 16’
Coro di Trompette 16’
Bourdon 16’
Trompette 8’
Clavet 8’
Hamblik 4’
Hamblik 4’
Cor de Nuit 8’
Chromada 4’
Clavet 4’
Voix Humaine 8’
Clavet 4’
Trombant

Octaves Gravés 16’
Monstre 8’
Octaves Aigus 4’

BOMBARDE
Grand Disparis 8’
Flûte Majore 8’
Chimeaux Flûte 8’
Sapience Ab 8’
Grand Octave 8’
Grand Joli VII
Grave Miroir 8’
Bourdon 16’
Coro di Bassetti 16’
Trompette Harmonique 8’
French Horn 8’
Chromada 8’
Tuba Anglo 8’
Cor Anglo 8’
Chimeaux Harmonique 4’
Chromada 16’

PÉDALE
Monstre 32’
Coro di Violon 32’
Coro di Bourdon 32’
Bourdon Doux 32’
Coro di Basson 16’
Principal 16’
Coro di Graie 16’
Sallepee 16’
Bourdon (G.O.) 16’
Violon 16’
Coro di Cigale 11’
Quintette (P.B.) 16’
Bourdon Doux (Rec) 16’
Ezéchiel 16’
Monstre 8’
Principal (G.O.) 8’
Vedovetelle 8’
Chimeaux II (Bourdo) 8’
Unda Maris II (Psb) 8’
Píatte 8’
Bourdon (Rec) 8’
Clavet 4’
Cor de Nuit 8’
Fourniture IV
Optaletta Harmonique 64’
Coro di Trompette 32’
Coro di Basson 32’
Bourdon 16’
Basson (Rec) 16’
Trombant 16’
Coro di Bassetti 16’
Coro di Trompette 16’
Bourdon 8’
Chromada (Psb) 8’
Tuba Anglo (Psb) 8’
Trompette 8’
Clavet 8’
Chromada 4’
Recherche na (Psb) 4’
Zink 2’

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- on the web page—www.npm.org—for a period of two months ($50 for members/$75 for non-members);
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- both on the web page and in print ($75 for members/$125 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

**Florida**

**Associate Director of Music and Liturgy:** St. Brendan Catholic Church, 1000 Oceanshore Boulevard, Ormond Beach, FL 32176. Fax: (386) 441-0774. Part-time position for oceanside parish where music and liturgy are priorities. Church has Wicks pipe organ and baby grand piano.

One rehearsal, two weekend Masses. Experience in Roman Catholic Church required. Salary negotiable, diocesan benefits, teaching position and school liturgical music part-time position available beginning 2006/2007 academic year. Mail or fax letter of interest to S. Zerkowski, SFO. HLP-6617.

**Choral Singers. Ave Maria University, 1025 Commons Circle, Naples, FL 34119. Phone: (239) 280-1686; e-mail: michael.silva@avemaria.edu; website: www.naples.avemaria.edu. Positions open for all voices (SATB). Applicants will have degree in musicology along with excellent sight-reading skills and vocal ensemble and solo experience. Singers will sing for liturgies and other events and will also tour (locally and out of state) and record. The styles of music will be those of the Catholic tradition, especially but not exclusively Gregorian chant and polyphony. Some positions also require organ competency. Respond by e-mail or see “Job Center” on website. HLP-6621.**

**Director of Music Ministry. Sacred Heart Catholic Church, PO Box 729, New Smyrna Beach, FL 32170. Full-time position. Duties include planning and coordination of music ministry of the parish church, cantors, and two adult choirs; overseeing the mission church and the children’s choir. Four weekend Masses, Friday all-school Mass. Minimum qualifications: bachelor in music or comparable experience directing adult and youth choirs and cantors. Organ proficiency required. Must have deep knowledge of Catholic liturgy and the wide range of the Church’s musical traditions. Position open in January. Please send résumé and letter of interest to Office of Music Ministry at the above address. HLP-6627.**

**Illinois**

**Diocesan Director of Sacred Music. Cathedral of St. Mary/Diocease of Peoria, 607 NE Madison, Peoria, IL 61603. Cathedral of St. Mary/Diocease of Peoria is seeking a full-time diocesan director of sacred music. Candidate will be the principal organist of the cathedral (4:00 PM Latin Vigil and 10:30 AM pontifical Mass weekly), conductor of**
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**When:** July 25 ~ July 30, 2006

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**Cost ~ Adult Track:** $350 (includes: registration and meals)  
(limited dormitory rooms for adults are available for an additional $175)

For Application/Registration Packets for both youth and adult tracks, contact  
Music Ministry Alive!  
1595 Blackhawk Lake Drive, Eagan, MN 55122  
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e-mail: mmason@oail.com

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- **Composer, Performer, Studio Musician:** Kate Caddy
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- **Composer In Residence, Mayflower Church, Minneapolis, MN:** Tony Alonso
- **Director of Choral Music, St. Blaise Parish, Sterling Heights, MI:** Eileen Bird
- **Director of Music Ministries, St. Kilian Church, Mars, PA:** Bobby Fisher
- **Composer, Performer, Workshop Leader, Recording Artist:** Marty Haugen
- **Composer, Author, Workshop Leader:** Steven W. Haugen
- **Director of Music and Liturgy Coordinator, College of St. Catherine, St. Paul, MN:** Tony Alonso
- **Director of Music and Liturgy Coordinator, College of St. Catherine, St. Paul, MN:** Fr. Michael Byrun, and more!!!
the cathedral schola and diocesan choir, and coordinator for continuing education of musicians in collaboration with the Office of Divine Worship. Candidate must be a practicing Catholic. Master’s degree or equivalent experience. Salary follows NPM/AGO guidelines. Send résumé to Father Stanley Deptula, c/o Office of Divine Worship. HLP-6628.

Kentucky

Music Coordinator. Ss. Peter and Paul, 117 W. Main Street, Danville, KY 40422. Phone: (859) 236-2111. Ss. Peter and Paul Church is seeking a part-time (with the potential to become full-time) music coordinator. The applicant must have a high degree of proficiency in use of the organ and a working knowledge of other instruments, the ability to direct a choir, possess a bachelor’s degree in music, and be a practicing Roman Catholic. Please send résumé and three letters of reference to the attention of Jamie. HLP-6626.

Maryland

Coordinator of Music Ministry. Our Lady of the Fields Catholic Church, 1070 Cecil Avenue South, Millersville, MD 21108. Phone: (410) 987-1551; e-mail: lfields@archbalt.org. Our Lady of the Fields Catholic Church is a vibrant and welcoming parish seeking candidates for the part-time position of coordinator of music ministry. The successful candidate will plan and provide music for three weekend liturgies, feasts, and celebrations of the church year (weddings and funerals paid extra); rehearse regularly with adult choir and cantors; work closely with pastor and liturgy committee; and communicate with leaders of other musical groups. Piano and organ skills as well as knowledge and understanding of Catholic liturgy required. Open immediately. E-mail or mail letter of interest and résumé to Pastor at above address. HLP-6629.

Massachusetts

Music Director. Blessed Sacrament Church, 10 Diamond Street, Walpole, MA 02081. Do you love Mozart and Haas? Do you have strong organ and keyboard skills; know Catholic worship; and want to work in a supportive, inclusive, and collaborative environment? Then we want you! Blessed Sacrament, Walpole (a suburb of Boston), seeks eclectically styled music director to play organ/coordinate music for five weekend liturgies, work with cantors, conduct an adult choir, and work with children’s and youth choirs. Staff meets weekly for prayer, collaborates well. Strong musical tradition. Two-manual, seventeen-rank Wicks and Clavinova. Salary commensurate with experience. To apply, send résumé and three letters of recommendation to Music Director Search Committee. HLP-6625.

New York

Director of Music. Our Lady of Grace Parish, 666 Albin Avenue, West Babylon, NY 11704. Phone: (631) 587-5185; website: www.ourladyofgrace.net. Full-time. Parish comprises 5,700 households with an active liturgical and sacramental life. Work as a member of a ministry staff of women and men, lay and ordained, serving with volunteer parish leaders through more than sixty-five ministries. This ministry’s prime focus is supporting the assembly in song and prayer on Sundays, at weddings and funerals, and at sacramental celebrations. Keyboard proficiency, ability to train song leaders, collaborative skills required. Visit our website for complete information. HLP-6615.

More Hotline

Check the NPM website for additional Hotline ads and for the latest openings and available resources: http://www.npm.org/Memberhip/hotline.html.

Rev. Charlie Borja, pastor of San Vicente Parish, Chalan Kanoa, Commonwealth of the Northern Mariana Islands, lifts the Paschal Candle at the beginning of the Easter Vigil. Photo courtesy of Ding Pelisticio, North Star.
## Resources

**Publications**

**Liturgy Formation Resources**

- **Ministries in Sung Worship**  
  Documentation and pastoral applications.  
  J. Michael McMahon and Gordon E. Truitt  
  Item #LFR-5 Single copy $15.00

- **Psalmist & Cantor: A Pastoral Resource**  
  Practical articles from Pastoral Music and Liturgical Singer.  
  Item #LFR-6 Single copy $7.00

- **Singing Faith into Practice**  
  Pastoral scholars reflect on the impact of Vatican II's Constitution on the Sacred Liturgy on liturgy and other aspects of Church life.  
  Item #LFR-7 Single copy $10.00

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

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

- **Singing Our Worship**  
  Item #LFR-3 Single copy $4.00  
  10 or more copies $3.50 each

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

**Musicians**

**Professional Issues**

- **Hiring a Director of Music: A Handbook and Guide**  
  DMMD Professional Concerns Committee  
  Item #PRO-3 Single copy $5.00

- **NPM Workbook, Revised Edition, 1996**  
  A method for developing a contract, job description, and an appropriate salary for a pastoral musician. Virgil C. Funk  
  Item #PRO-4 Single copy $15.00

- **Work and Remuneration: A Statement and Worksheet**  
  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

**Litururgical Documents**

- **Built of Living Stones**  
  Guidelines on art, architecture, and worship. USCCB  
  Item #LD-1 1-9 copies $11.95 each  
  10-24 copies $10.95 each  
  25+ copies $9.95 each

- **The Music Documents**  
  Music in Catholic Worship & Liturgical Music Today  
  Item #LD-6 Single copy $5.95

- **General Instruction of the Roman Missal**  
  The official English translation with adaptations for the U.S.A.  
  Item #LD-4 Single copy $12.95

- **Introduction to the Order of Mass**  
  A Pastoral Resource of the Bishops' Committee on the Liturgy.  
  Item #LD-5 Single copy $9.95

**Pastoral Resources**

Resources from other publishers are also available from NPM.

- **Cantor Basics, Revised Edition**  
  Answers 112 of the most common questions about the ministry of cantor. Pastoral Press. Jim Hansen, Melanie Coddington, Joe Simmons  
  Item #PR-1 Single copy $14.95

- **Handbook for Cantors**  
  LTP. Diane Kedder  
  Item #PR-2 Single copy $10.00

- **Children's Choir Basics**  
  Item #PR-3 Single copy $11.95

- **Choir Director Basics**  
  Recruiting, rehearsals, choral sound, celebrations, and administration. Pastoral Press. Oliver Douberly  
  Item #PR-4 Single copy $14.95

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

- **More Choir Prayers**  
  More seasonal prayers. Pastoral Press. Jeanne Hunt  
  Item #PR-6 Single copy $7.95

- **Prayers of Those Who Make Music**  
  Psalms, poems, prayers. LTP. Compiled by David Philippart  
  Item #PR-7 Single copy $5.00  
  5-24 copies $4.00 each  
  25+ copies $3.95 each

- **Blessed Are the Music Makers**  
  Warm ups for the musician's spirit. WLP. Alan Hammerling  
  Item #PR-8 Single copy $14.95

- **A Music Sourcebook**  
  LTP. Compiled by Alan Hammerling and Diana Kedder  
  Item #PR-9 Single copy $18.00

- **Acoustics for Liturgy**  
  Six professionals offer advice. LTP. E. A. Söder, Dennis Fleisher, et al.  
  Item #PR-10 Single copy $6.00

See these and other resources at the NPM website: www.npm.org.

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See our website for shipping charges and return policy.
Calendar

Concerts, Festivals, Rallies

ARIZONA
Avondale
April 7
San Antonio Vocal Arts Ensemble (SAVAE) in concert, sponsored by the West Valley Arts Council. Contact (623) 935-6384.

CALIFORNIA
Orange
April 8
“Ancient Echoes” concert by San Antonio Vocal Arts Ensemble (SAVAE) at the Center for Spiritual Development. Contact (714) 744-3175.

KENTUCKY
February 24
 Erlanger
Evening concert featuring David Haas and Lori True. Place: Mary Queen of Peace Parish. Contact: Eileen Bird at (859) 689-4188.

MICHIGAN
Midland
April 22
Ministry with Youth concert, liturgy, and reflection with Danielle Rose at Assumption Parish. Contact Sister Mary Lou at (989) 835-3133 or marylou@assumptionmidland.org.

MINNESOTA
Oslo (St. Paul)
April 23
Evening concert by David Haas, Marty Haugen, and Michael Joncas. Place: Guardian Angels Church. Contact Jackie Graham at (651) 738-2223.

NEW YORK
New York
March 9
Irish Heritage Concert featuring Jennifer Pascual and the Cathedral of St. Patrick Choir as well as Mick Maloney and Friends. Contact Robert Evers at (212) 753-2261, ext. 274, or e-mail: rmespc@aol.com.

Pennsylvania
Pittsburgh
February 26
Requiem of Fauré and Duruflé, featuring the Men's Choir of Pittsburgh with guest conductor Joseph Flummerfelt and organist J. Christopher Pardi. Place: Shadyside Presbyterian Church. Contact: Shadyside Presbyterian Church. Phone: (412) 682-4300; web: www.shadysidepres.org.

Retreats and Missions

MICHIGAN
Saginaw
March 8-11
Parish mission and concert featuring David Haas at St. Stephen Church. Contact Chris Potter at (517) 781-9023.

OHIO
Toledo
March 14
Retreat/Ministry Day with David Haas at the Medical University of Ohio. Contact Susan Sochacki at (419) 383-5806.

Conferences

CALIFORNIA
Anaheim
March 31–April 2

DISTRICT OF COLUMBIA
Washington
February 17-19
Thirty-Fourth Annual East Coast Conference for Religious Education. Theme: Celebrate the Body of Christ. Place: Marriott Wardman Park Hotel. Sponsored by the National Center for Pastoral Leadership. Contact: National Center for Pastoral Leadership, 669 Arleigh Road, Severna Park, MD 21146. Phone: (410) 431-8960; fax: (410) 431-8962; e-mail: nclpl@nclpl.org; web: www.nclpl.org.

ILLINOIS
Rosemont
February 16-18
Catholic Festival of Faith. Sponsored by the Archdiocese of Chicago. Place: Donald E. Stephens Convention Center. Plenum sessions, breakouts, exhibits, prayer, choral festival, dinner theater, special events. Contact Department of Evangelization at (312) 751-6385; website: www.catholicfest.org.

INDIANA
Kokomo
April 1

Notre Dame
March 21–22
Academic Conference: The Liturgy of the Hours: The Public Prayer of the Church as Foundation for Christian Spirituality. Sponsored by the Notre Dame Center for Liturgy and the Department of Theology. Speakers include Gary Anderson, Andrew Louth, Sister Benedicta Ward, and Paul Bradshaw. Contact: Notre Dame Center for Liturgy, 1224 Hesburgh Library, University of Notre Dame, Notre Dame, IN 46556. Phone: (574) 631-5435; fax: (574) 631-8553; e-mail: ndclitmd.edu.

MINNESOTA
Minneapolis
February 25–26

OHIO
Marion
May 6–7
Sacred Beauty: Reflection with music on “Being a Woman of God” and evening concert featuring Danielle Rose at St. Mary Parish. Contact: Mark Starns at (740) 387-6255.

UTAH
Salt Lake City
April 19–22

Please send announcements for Calendar to: Dr. Gordon E. Truitt, NPM, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. E-mail: npreclit@npm.org.
For Ever and Ever. Amen.

BY KAREN KANE

Recently I married a wonderful man: John Vogelpohl. John and I had been dating for several years and finally decided to take a leap of faith into married life. We came to the marriage with three children: I have two daughters and John has a son. Along with our love for our children, John and I share a deep love for the liturgy and decided to celebrate our marriage within the context of the Sunday worshipping assembly. Our pastor agreed wholeheartedly to our plan. Shortly thereafter, we were married at our parish church at the 11:30 AM Sunday Eucharist.

Before the celebration began, our new family stood outside the doors of the church and greeted people as they gathered for Mass. When it was time to begin, we joined the entrance procession, and it was at that moment that it became abundantly clear to me that our family was on a new threshold of life. The Oxford University Press Dictionary defines threshold as “a level or point at which something would start or cease to happen or come into effect.” For us, our old way of living was about to cease and a new way of living was about to begin. We were going to leave behind the comforts of our individual homes and enter into a family relationship in which everything would be shared: time, possessions, money—and the list goes on. My new husband and I were going to leave behind the demands of single parenthood and enter into shared parenting and all that entails. We were going to leave behind our personal agendas and move to a shared agenda for our lives. This threshold moment in our lives was inviting us into the Paschal Mystery, dying to our own ways of living and rising into a new way of living in selflessness, in self-surrender to the other, in commitment to our family life.

As we processed amid the community of faith, I realized how much we would depend on all who were present to walk with us on this journey of married life in Christ. We would depend on the community’s witness of love, and we would depend on their support and prayer as we entered our new life together. I also realized that our love for one another was a witness of hope for those who may be struggling in their own marriages, a witness of love, and a witness of faith and commitment to the covenant of marriage and family life. It was a grand celebration, doing what liturgy is supposed to do, drawing the faithful into God’s tether of love and enabling us to recognize once again the profound goodness of God’s presence in our lives, leading us to offer praise and thanksgiving.

Crossing the threshold and processing to the altar on our wedding day had power and meaning for our lives as a family. We were not processing to be on stage for all to see but rather we were making a pilgrimage of faith. We were entering into a new covenant with God and each other. We were processing to the altar of God, to pledge

Ms. Karen Kane is the director of the Worship Office for the Archdiocese of Cincinnati. She has a bachelor’s degree in church music from the College of St. Teresa and a master’s degree in liturgical studies from the University of Notre Dame. She has served in the field of liturgy and music for more than twenty years.
our lives to each other and to offer our married life in service of God's reign on earth. This crossing of the threshold and walking in procession, however, was not simply about us. It was not our own act but an act shared by everyone present.

Unfortunately, many misunderstand processions to be simply functional, moving people from one place to another, something to be watched. However, the liturgy invites those gathered to appreciate their own symbolic participation in crossing the threshold and joining in procession, particularly when they are not actively involved. For example, in the entrance procession for any liturgy, the people of God join in a symbolic way with the liturgical ministers in the lifelong procession to the altar of God; in the procession with the Gospel Book, the faithful join in giving honor to Christ who is the Word proclaimed among us; and in the presentation of the gifts, they join with the designated members of the community in bringing forth gifts of bread and wine and themselves to be transformed by the Spirit of God. Finally, the Communion procession, the one regular Sunday procession in which the members of the assembly actively participate, is often misunderstood. The inner meaning of the Communion procession—Christ's mystical Body journeying together to the table of the Lord to be nourished by Christ's Body and Blood in order that they might go back into the world as the Body of Christ—is not always the experience of the faithful. For many, these deeper meanings of procession simply have not been unfolded or broken open for the faithful.

Perhaps one of the best ways to help our assemblies understand these threshold rites and processions is to engage them in the actual rites at the door, engage them in processions to meet the new catechumens who are waiting outside, or invite them to join in the procession to the font in which the baptism of an infant will take place. Communities who participate in these threshold and processional rites come to a new understanding about themselves. They see themselves as more than spectators, they see themselves as being part of something much greater than themselves. They are part of a community journeying together to God's holy mountain as the Body of Christ. They understand themselves to be on this journey not alone but with one another supporting, holding up, and sometimes even carrying each other. They see themselves as people of hospitality who welcome others into their midst. Thresholds and processions invite us—challenge us—to move out of our comfort zones and enter the pilgrimage of faith with those who have dirty, dusty feet; with those who are tired and worn out; with those who struggle to put one foot in front of the other; with those who seek to belong.

However, if it is not yet possible to engage the faithful actively in these threshold and processional rites, then engage them mystagogically. Invite them to reflect on this mystery of life and ritual. Invite them into a deepening of their understanding of what it means for us to be on this pilgrimage together. Invite them to enter into a symbolic participation in the threshold and processional rites of the Church where all walk as God's holy people to the eternal feast where we will live for ever and ever. Amen.
A Place of Change and of Hope

Our society has some clear ways to mark changes and other ways that are not so clear. Transitions in government, for example, are clearly marked by oath taking and speeches and celebration. But what marks someone’s transition from youth to adulthood? Is it the granting of a driver’s license or the right to vote? Is the quinceañera for a young Spanish woman, or the first full-time job, or graduation from college?

In Catholic liturgy, there are clear rituals that mark the changes in a person’s status from unbaptized to baptized, from single to married, from one form of existence in the community of faith to another. And the place where such changes are marked is often the doorway to the church.

These “doorway” or “threshold” rituals are important parts of our liturgy, for they remind us of the essential aspect of being Christian—growth in the Christian way of life. Return to that life when we have left it through sin, change in forms of ministry. The doorway is a good place to mark such moments, because the door of the church represents Christ. Jesus called himself the “gatekeeper” who calls the sheep by name and the “gate” through which the sheep enter to find salvation (John 10:3, 9). Luke tells us that the preaching of Paul and Barnabas opened a “door of faith for the Gentiles” (Acts 14:27). And Laodicean Christians were told that the one knocking on the door is Christ; if they open the door, then Christ “will come in to you and eat with you” (Revelation 3:20).

A medieval blessing for a church door prays that this entrance to the church will be a place of peace “through him who called himself the door and the doorkeeper, Jesus Christ our Lord.”

The threshold rites that our liturgy assigns to the church doorway mark our passage from birth to death. They begin with the welcoming of catechumens beginning their journey toward baptism and of children who are being presented for baptism by their parents and by the community. They mark the final ritual of a Christian’s life, as the body is met at the doorway to be clothed once more in the baptismal garment and taken to the place of burial with a final song that prays that Christ, who called this believer, “may take you to himself; may angels lead you to the bosom of Abraham.”

Not only individual believers, but the whole Church is in passage from this life to the reign of God, and there are threshold liturgies that remind us of that movement as well. Each year, especially during Holy Week and the Easter Triduum, our liturgies include rites that mark the passage from outside the church building to inside, that bring us all through the door that is Christ to the living Word of God and the altar table that is also Christ. These include the procession on Palm Sunday of the Lord’s Passion and the procession with the Paschal Candle at the beginning of the Easter Vigil.

These rites of the door and the doorway point us toward the final meaning of all our worship: our hope in Christ and in the reign of God that is already here and is still to come. Crossing the threshold, signed by the cross, we mark a new beginning and a movement toward the fulfillment of sacramental signs. These threshold rites invite us to increase in faith, hope, and love—the faith affirmed by the newly baptized and the ecclesial community that welcomes them, the hope of those who have died in Christ, and the love of those who have been welcomed at the door to commit themselves to one another in holy matrimony. Every time we pass through the doors of our church, we enter through the narrow gate which is Christ, and we cross the threshold into salvation.

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