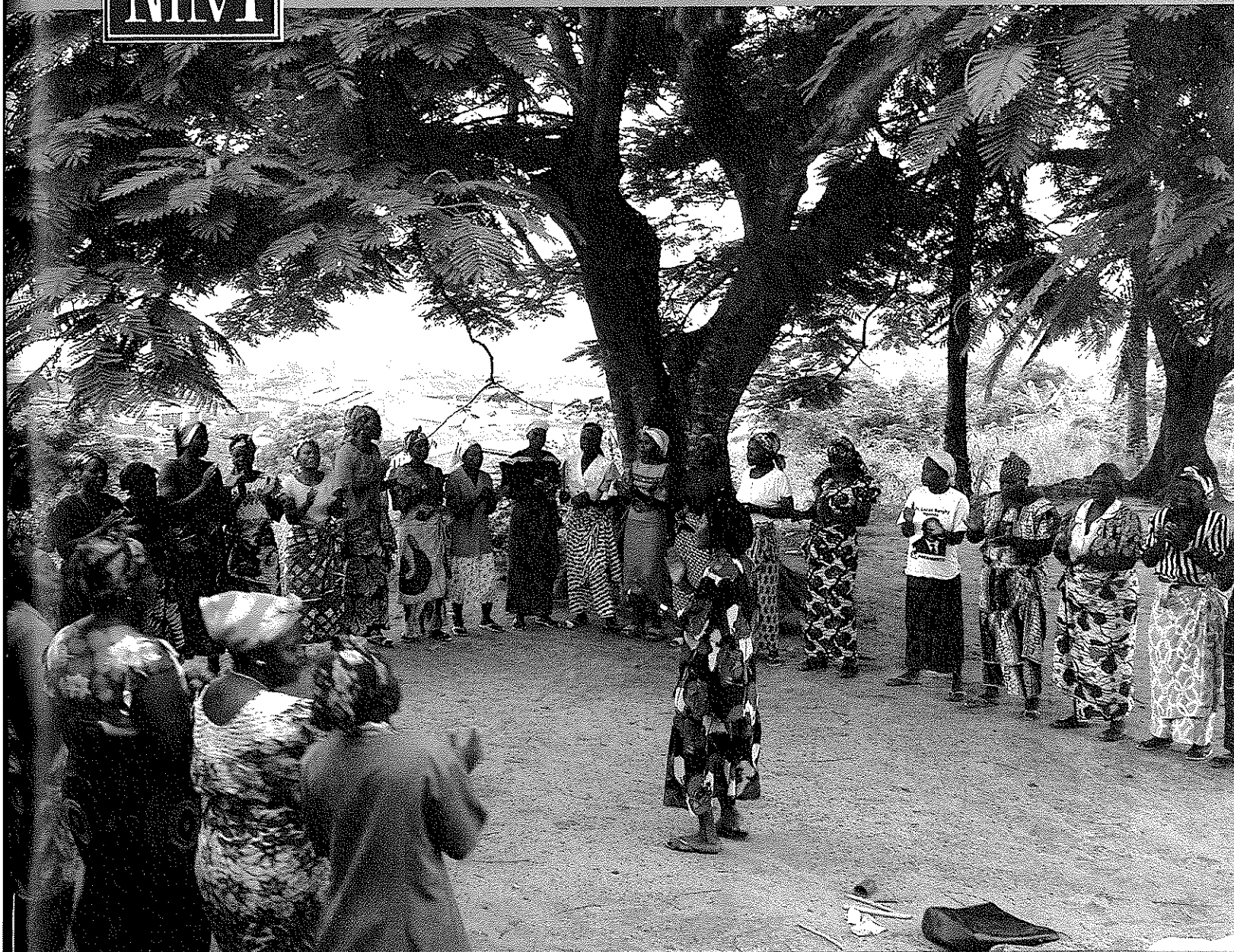


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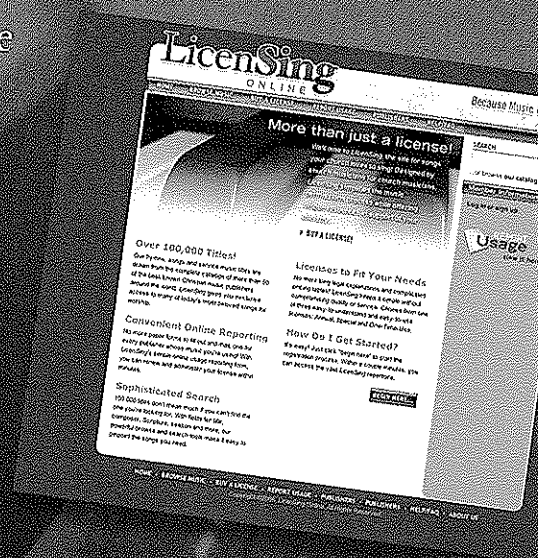
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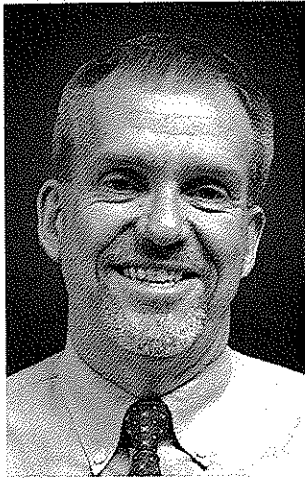
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## From the President

"So, what do you do all week?" I'll bet that most pastoral musicians—and clergy too—have faced this question from time to time. Some people ask playfully because they envy the way in which pastoral musicians seem to enjoy their role at Sunday Mass: How hard can a job be when it seems like such a joy? Others ask because they are unaware of the many demands of parish life and of all that is involved in preparing beautiful Sunday celebrations that nourish the assembly and truly draw people into common praise and prayer.

This question fails to recognize that musicians and clergy are hardly struggling to fill up their time. Rather, the demands on our time are so great that we often find ourselves less prepared for the Sunday liturgy than we would like or expect. In fact we often spend a great deal of time preparing others—cantors and choirs, for example—or preparing things like worship sheets and scripts, but we never quite get around to personal preparation.

How often have you made one of the following observations to yourself?

- "I didn't have a chance to read or pray over the Sunday readings this week."
- "The choir is ready for Sunday, but I really didn't have an opportunity to practice."
- "I pulled out a tried-and-true prelude (or postlude) because I didn't have time to prepare one for this Sunday."
- "I didn't really spend very much time preparing my homily this week."

Perhaps a fairer question—though one that is no less troublesome—would be this one: "So, how much time do you spend each week in personal preparation for the Sunday liturgy?"

## Prayer, Study, Practice

Experienced pastoral ministers know that the ability of musicians, presiders, and other leaders to serve the community at worship depends to a very large degree on their own personal prayer, study, and practice.

Personal preparation of liturgical and musical leaders needs to include the practice of daily prayer rooted in the liturgy, especially the liturgy of the hours. A new and practical resource for individuals, families, and small groups is *Benedictine Daily Prayer* (The Liturgical Press), which offers the riches of the Church's tradition of daily prayer in a user-friendly format. The daily practice of praying with psalms, hymns, Scripture readings, and prayers provides an essential foundation for anyone leading the community in worship.

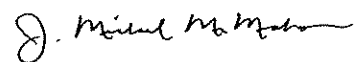
Long-term and short-term studies are also important elements in the personal preparation of liturgical leaders. Musicians and preachers alike must possess a working knowledge of Scripture and of liturgy in addition to competence in their respective ministries. There is no shortage of certification and degree programs, workshops, institutes, and seminars to help pastoral ministers to fill in or update their knowledge. Check out this year's Regional NPM Conventions and NPM Institutes for opportunities to deepen your understanding while nourishing your spirit. See pages thirteen to fourteen and thirty-six to thirty-seven for details.

Most of us are probably not headed for Carnegie Hall, but the path to effective liturgical and musical ministry is nevertheless by way of "practice, practice, practice"! Singing, playing, conducting, preaching, proclaiming, and presiding all require skills that are developed and mastered only through the discipline of practice. I marvel at the example of the late Bishop Ken Untener, who spent time every week committing to memory the text of the Sunday Gospel to sharpen his grasp of the text, his proclamation, and ultimately his ability to preach well.

## In This Issue

This issue of *Pastoral Music* presents many fine articles on preparation for liturgy. You will find articles on liturgical catechesis for the assembly, preparation rites during the celebration of the Eucharist, preparation of cantors, effective choir rehearsals, and preparing liturgies for the various liturgical seasons.

I hope that the insights offered in this issue will help to strengthen the preparation of our communities and of the musicians and other ministers that lead and serve them— including, of course, ourselves.



J. Michael McMahon  
President



# PASTORAL Music

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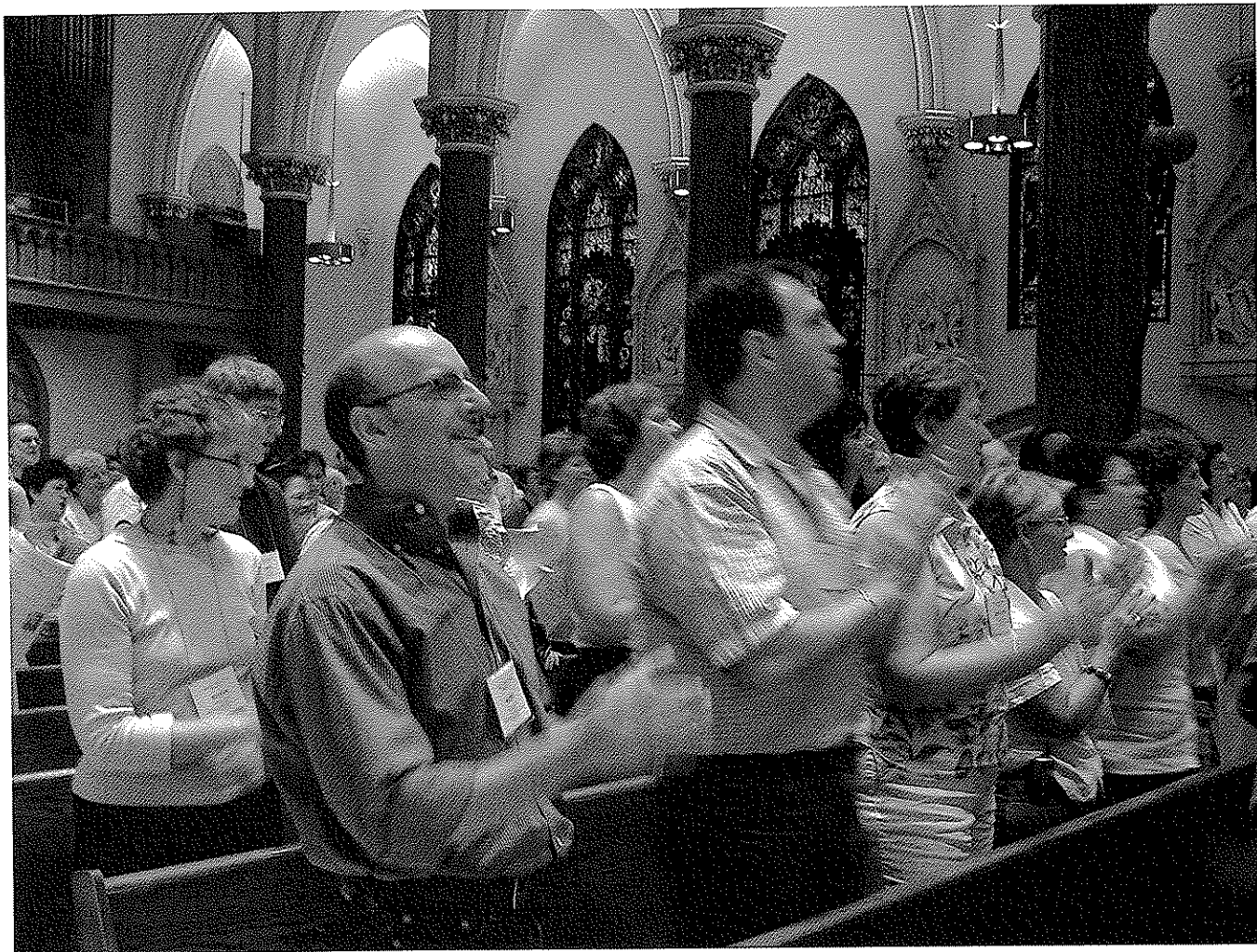
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# Readers' Response

## Absolutely Fantastic

I wanted to compliment you (and the rest of the team) on an absolutely fantastic issue of *Pastoral Music* magazine (December-January 2006). I have been reading it cover to cover, and especially love the article "How They've Done it in Japan," by the incomparable Rob Strusinski! (I took a psalms workshop from him at an NPM convention and never forgot it.)

"Mission Impossible" by Helen Nathan was both fun and very informative—with practical, step-by-step helpful tips on forming a youth choir that will thrive and replenish itself.

Really everything in this issue is applicable, gives food for thought, is inspirational, and is written in good, conversational style. Thank you for all your

work in putting it together. Nice job!

Susanne Sande  
Willowick, Ohio

## Comparable Statistics

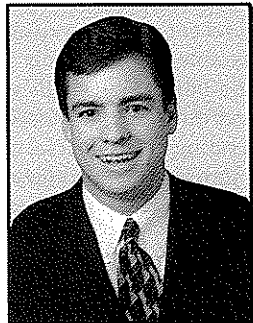
In the president's message in the December-January 2006 *Pastoral Music*, Mike McMahon raises the question about how Catholic teens compare to their peers from other traditions in terms of their religious beliefs, experiences, and activities, and he cites a recent study which suggests that the answer is "not so well." The more I read Mike's report, the more I am convinced that the statistics he quotes would be nearly identical if the test subjects were adults. It's as much about comparing Catholics and Christians of other traditions as it is about comparing Catholic teens to teens

of other Christian traditions

I think Protestants experience church as community to a much greater degree than Catholics. Granted, some of this may be due to size—it's a lot easier to know everyone in the community when it's made up of 100 families rather than 3,500. But, nonetheless, the "quality" of Protestant worship as measured empirically is much higher than what one generally experiences on the Catholic scene. For example, the percentage of worshipers who pick up the book and sing is higher among Protestants, the act of leaving before the final word—sung or spoken—is rare among Protestants while common among Catholics, and one study shows that per capita financial support for the church among Protestants is double that of Catholics.

Finally, there's the matter of intentionality. I believe that among both mainline and evangelical Protestant churches people are more likely to make a conscious decision to join, remain, and take on an active role, while the Catholic Church includes far more people who are simply Catholic by virtue of birth and culture.

Robert J. Batastini  
Chicago, Illinois



Mark Patterson, Clinician

## Building a Better Bridge

Take Your Choir From Where They Are to Where You Want Them to Be

Asheville, North Carolina: June 16-17

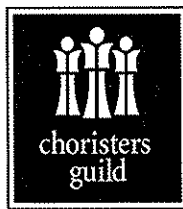
Experience the Biltmore House and the Blue Ridge Mountains!

Attend the nearby Montreat Worship and Music Conference or the Lake Junaluska Music and Liturgical Arts Week.

Grand Rapids, Michigan: July 16-17

Stay for the National Association of Pastoral Musicians Regional Convention.

Choristers Guild 2006  
Directors' Enrichment Conferences



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conferences@mailcg.org

www.choristersguild.org/conferences

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Developing Musical Skills and Expanding Your Repertoire

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Stay for the National Association of Pastoral Musicians Regional Convention.

Little Rock, Arkansas: October 20-21

Enjoy the splendor of peak fall colors!

Niagara Falls, Ontario (Canada): October 27-28

Visit the spectacular water falls with convenient flights into Buffalo, New York.



C. Michael Hawyn, Clinician

Mr. Robert J. Batastini is the vice president and senior editor (ret.) at GIA Publications, Inc.

## How I Spent My Winter Vacation

My family and I just came back from a week in Salt Lake City. We've been out there several times over the past ten years to visit my wife's brother's family, do a little skiing, etc. Last time we were there, two years ago, I met a staff member and former choir member of the Mormon Tabernacle Choir—Dr. Richard Price—at their weekly rehearsal (Thursdays at 8:00) which is open to the public. Dr. Price and I started talking, and, when he found out I am a church music director, he invited me to sit in with the choir for a full rehearsal the next time I came out. At that point I wanted to extend my stay, but I took advantage of his offer this January.

It was an almost indescribable experience. First, I must say, everyone I met who was affiliated with the choir was most gracious and hospitable. They not only made me feel welcome, but like a VIP. I met Dr. and Mrs. Price at their home. They drove me to the Conference Center, a 23,000 seat auditorium north of Temple Square being utilized while the Tabernacle is under renovation. Their orchestra was already rehearsing when we arrived, and the sound was glorious. He introduced me to everyone he could, including Craig Jessop, the director, Mack Wilberg, the

associate director/arranger/orchestrator (and if you've never done one of his choral arrangements, you must; he's one of the best), John Longhurst and Rick Elliott, organists. John gave me a quick tour of the organ. It involved some climbing and crouching into some small spaces; I was amazed he was willing to do this. The instrument was featured on the cover of *The American Organist* two years ago: 130 ranks and a wonder of organ building to fill such a huge space. Rick had me sit at the console as we discussed the organ and design of the console.

Then I was escorted up to the first tenor section. The choir and orchestra settled in. Someone made some announcements and took a few minutes for prayer. Then as Mack Wilberg began his part of the rehearsal he announced: "We have a guest tonight." At this point, those around me told me I had to stand up, which I did rather reluctantly. "Jim Cole, director of music at Our Lady of Lourdes Church in Whitehouse Station, New Jersey. He directs an adult choir, a youth choir, children's choir, two bell choirs, and is organist and pianist." To which some in the choir and orchestra responded, "Oo!" Can you believe it? The Mormon Tabernacle Choir ooing for me! They then welcomed me with applause as I tried to thank them with a nod and smile.

Then it was down to work. I sight-read each piece as my neighbor to my left handed me his copies as we proceeded. I wish I could remember everything we sang, but it was a partial out-of-body

experience. There was a beautiful John Rutter piece I thought I could bring back for Pentecost: "I Will Sing With the Spirit." It was reassuring to hear Craig and Mack say some of the same things that I say to my choirs in terms of pitch, technique, phrasing, etc. After the sopranos had sung a certain phrase, Craig said, "Sopranos, I don't know what you're doing, but that sounded like an elephant just rolled over and died"—which got a big laugh. Then it was the altos' turn, to which he said, "Altos, that made it worth coming to rehearsal tonight." I tried to lock in the sight and sound of the experience. Interestingly, when I was singing, all I could hear were the guys on my left and right. But when the women sang, there was that sound! It was the fastest two hours of my life.

I returned to the Conference Center on Sunday to be in the audience of the weekly TV/radio show they do: "Music and the Spoken Word." Dr. and Mrs. Price were waiting for me and waved me down to the front row to sit with them. He said John Longhurst had asked if I was coming. This really blew my mind! Why he—or any of them—would give me a second thought is just unbelievable. John then came over and sat with us as Rick was playing this broadcast, which is live and is a study in timing and logistics. Before I left, Dr. Price gave me several recent choir recordings.

I hope I was able, through this letter, to share just a little of what this was like. If you're ever out there, I obviously recommend attending the rehearsal and broadcast (although I highly recommend against flying with two toddlers!). I can't promise you'll get to sing with the choir, but just observing it is like attending a great choral workshop. Not only was it an example of great artistry but also a true example of hospitality.

Jim Cole  
Whitehouse Station, New Jersey

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SAB, ORGAN (OPT. FLUTE)  
AUGSBURG FORT 11-1882

CHRIST THE LORD IS RISEN AGAIN  
SATB, ORGAN, 4 BRASS, TIMPANI  
GIA-1709

HAPPY ARE THOSE  
2 TREBLE VOICES, ORGAN, FLUTE, OBOE  
(OPT. STRINGS) GIA-5336

HE IS THE WAY  
SATB, ORGAN (OPT 4 BRASS, TIMPANI)  
GIA-2372

JESU, THE VERY THOUGHT OF THEE  
SATB UNACC.  
GIA-2056

LET ALL THE WORLD  
2 MIXED (SOME SATB), ORGAN, TRUMPET  
SELAH 418-601

MY HEART IS FULL TODAY  
SA, ORGAN, 4 BELLS, SMALL PERC..  
CONCORDIA 98-3361

O LORD, SUPPORT US  
2 MIXED, ORGAN  
GIA-4418

O CLAP YOUR HANDS  
SAB, HANDCLAPPING  
KJOS 8978

PRAYER FOR THE CITY  
SATB, ORGAN  
PARACLETE PPM08801

PRAYER OF THE VENERABLE BEDE  
SATB, MEZZO UNACC.  
GIA-2539

PSALM 133: BEHOLD HOW GOOD  
(ECCE QUAM BONUM)  
SATB, ORGAN (OPT. STRINGS) H  
HOPE FPC-126

SPIRIT OF GOD UNLEASHED  
SAB, ORGAN  
GIA-4766

THIS WORLD, MY GOD, IS HELD  
SATB, 6 BELLS (OR FLUTE)  
PARACLETE PPM00010

WE ADORE YOU, O CHRIST  
SATB UNACC.  
PARACLETE PPM09836

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## Responses Welcome

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





# Building Bridges

## Strategic Goals 2006–2009

### National Association of Pastoral Musicians

Approved by the NPM Board of Directors  
February 4, 2006

The National Association of Pastoral Musicians seeks to promote unity and dialogue both within the association and beyond by creating structures and programs to bring together diverse groups in the service of sung worship.

GOAL 1: DEVELOP STRONGER COLLABORATION BETWEEN MUSICIANS AND CLERGY BY OFFERING GREATER OPPORTUNITIES FOR INVOLVEMENT OF CLERGY IN NPM.

#### Objectives for 2006:

- Publish an issue of *Pastoral Music* magazine that can be turned into a booklet entitled *A Pastor's Guide to Pastoral Music*.
- Invite chapters, diocesan offices, and the Standing Committee for Clergy to identify a limited number of priests who are leaders and exemplars, so that they can be invited to membership in NPM.
- Conduct a national membership drive that includes a letter of invitation intended for pastors.

GOAL 2: EXPAND THE ROLE OF YOUTH AND CHILDREN BY OFFERING GREATER OPPORTUNITIES FOR THEIR INVOLVEMENT IN VARIOUS AREAS IN THE LIFE OF NPM.

#### Objectives for 2006:

- Publish a booklet entitled *Mentoring Youth into Pastoral Music Ministry*.
- Create a youth web page and/or blog on the NPM website.
- Publish a follow-up on selected scholarship recipients in NPM publications.

- Publish stories about youth who have become music ministers in NPM publications.

GOAL 3: IMPROVE THE COMPETENCE OF PASTORAL MUSIC MINISTERS BY DEFINING OR REFINING STANDARDS AND CREATING PROGRAMS FOR MEETING THEM.

#### Objectives for 2006:

- Create standards for an NPM Basic Music Ministry certificate with an eye toward future publication in both English and Spanish.
- Consult with dioceses regarding certification for pastoral music ministers.
- Reprint in English and Spanish the *National Certification Standards for Lay Ecclesial Ministers*, adding new sections to reflect the approved standards for directors of music ministries.

GOAL 4: BROADEN AWARENESS OF NPM AND ITS MISSION BY MORE EFFECTIVE PRESENTATION OF OUR MISSION, ACTIVITIES, AND PROGRAMS.

#### Objectives for 2006:

- Conduct a membership survey regarding NPM services and programs.
- Plan a structured conversation involving the NPM Standing Committees for African American, Hispanic, and Asian/Pacific Rim musicians to take place at the 2007 NPM national convention.
- Study and propose models of affiliated organizations and identify organizations with whom to establish affiliation.
- Contact pastors and diocesan offices about the benefits of NPM membership.
- Conduct an online survey to involve both NPM members and ordinary Catholics in reflection on liturgical music and/or pastoral music ministry.

# Association News

## Conventions 2006

### Workshops: Practical

The workshop sessions at NPM conventions provide a wealth of opportunities to deepen understanding, enrich skills, discover repertoire and resources, and experience music. Many of these sessions build on the plenum presentations; others offer a chance for those new to music ministry to explore the basics of Roman Catholic liturgical practice or find out what skill sets they need to perform their ministry; still others offer those who are more advanced a chance to gain knowledge and wisdom or refine skills. Everyone who comes to an NPM convention should find something in each breakout session to take back home, to ponder, and to practice.

### Sacramento: Focus on Gifts

The Western Regional Convention (August 1-4) offers more than forty workshops in four breakout sessions. The first workshop in each session (A-1 through D-1) offers an opportunity to discuss the topic of the preceding plenum presentation. Other workshops offer basics for various instruments and combinations of instruments used in the liturgy: organ (A-2, C-2, D-2); piano (B-3, C-3), guitar (C-3). There are also advanced sessions for organ (B-2), piano (A-3), guitar (D-3), and ensemble (C-6, D-6). Since the voice is the primary liturgical instrument, there are basic sessions on vocal skills (A-7); the psalmist and cantor (B-7, C-7, D-7); choral conducting (A-6, B-6); the small choir (A-9); and the children's choir (C-10). Other sessions address the intercultural nature of Catholic Church life in the United States (A-8) and the unique needs and gifts of music ministry in Hispanic/Latino (B-8, C-8) and Asian (D-8) communities. There are special sessions for youth (A-10, D-11) and ordained presiders and preachers (A-11, B-11). Several workshops are offered for those who need basic information about the liturgical documents (A-4, B-4) or who want to learn more about what the docu-



Cathedral of the Blessed Sacrament, Sacramento, California, is the site of prayer and performance at the Western Regional Convention.

ments say about music and the rites (A-5, B-5, C-5, D-5) or who want to explore ritual music in a particular way (D-4). There are workshops that take a new look at chant (B-9) and at the gifts of Taizé (D-9). Other sessions deal with music education (D-10), liturgical catechesis (C-4), management skills (B-10), NPM certification programs (C-9), and NPM chapters (C-11).

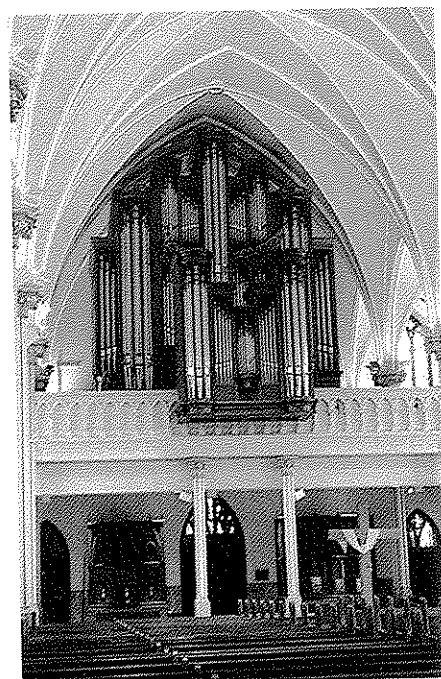
### Stamford: Care and Feeding

The Eastern Regional Convention (June 27-30) includes more than fifty workshops in four breakout sessions. Many of these focus on the care and feeding of musicians' spirituality (A-1, A-13, B-1, D-11, D-13); voices; instrumental skills; or people skills (A-2, B-13, C-13). Since voice is our primary liturgical instrument, key workshops focus on basics for the psalmist and cantor (A-1, B-1, C-1, D-1) as well as skills for those who train cantors (C-14); others focus on basics for choirs (A-8, C-8, C-9)

and children's choirs (A-12) and advanced skills for choir directors (D-8, D-9); and still others focus on the use of the voice by the presider and preacher (A-11, B-11). There are workshops on music education (C-12, D-12) and sessions for youth and young musicians (A-10, B-10, B-12, C-10, D-10). Other workshops offer basic (A-3, B-3, C-3) and advanced (A-4, B-4, C-4, D-4) skills development for organists; basics for pianists (C-2, D-2) and people in rhythm sections (B-5); and advanced skills for leaders of ensembles (C-5, D-5). There are sessions on liturgy basics (A-7, B-7, C-7, D-7) and on the liturgical documents (A-6, C-10, D-6). Other sessions look at the role of music in the liturgical seasons (B-6, B-8, C-3, C-6); in the rites (A-14, B-2, D-14); and in multicultural worship (A-9, B-9). And there are also workshops that deal with sound systems (A-5) and NPM certification programs (B-14, D-3).

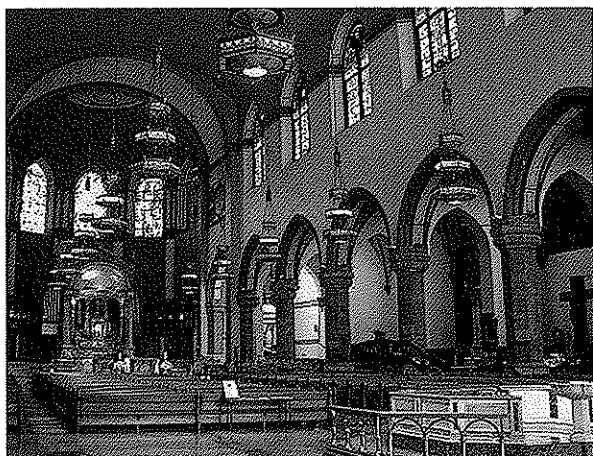
### Grand Rapids: From the Old to the New

Begin with Gregorian chant and end with world music or with a contemporary intercultural workshop, and you're likely to find yourself deep in the workshops for the Central Regional Convention (July 18-21). There will be nearly sixty workshops in four breakout sessions. Among them are a new exploration of Gregorian



The Cathedral of St. Andrew in Grand Rapids, Michigan, is the site of several events during the Central Regional Convention.





St. Paul the Apostle Church, mother church of the Paulists, is a stop on the Wednesday trip to New York City during the Eastern Regional Convention.

chant (A-12, B-12); a look at intercultural and multicultural liturgy (A-8, D-3) and Hispanic/Latino liturgy (B-8, C-8); and "world" music (D-8). There are sessions on liturgy basics (A-5, B-5) and on the liturgy documents (C-5). Others deal with music and the rites (A-6, B-6, C-6, D-6) and music and the liturgical year (D-7). There are sessions by and about youth and young musicians (A-10, A-13, B-10, B-13, C-10, D-10); liturgy and children (B-9, C-13); and music education (A-9, C-9, D-9). Breakout sessions deal with preaching (A-11, B-11) and singing by ordained (C-11) and lay (D-5) presiders. There are basic sessions for psalmists and cantors (A-1, B-1, C-1, D-1); choir directors (A-7, B-7, C-7, D-13); handbell choir directors (A-14, B-14); organists (A-2, A-3, B-2, B-3, C-3); pianists (C-2, D-2); leaders of ensembles (C-4, D-4); guitarists (B-4); and members of rhythm sections (A-4). There is an advanced session for organists (D-3) and one for NPM certification (B-1). Other workshops focus on spirituality (C-14, D-1, D-11, D-14) and management skills (A-15, B-15). Still other sessions deal with the use of sound systems (C-12, D-12).

## Showcases

"Showcases" at NPM conventions are opportunities to hear and sing through the latest resources from music publishers and other providers. This year, the three major Catholic music publishers (GIA Publications, World Library Publications, and Oregon Catholic Press) will present afternoon plenum showcases at each convention. At each convention there will also be a Music Industry Showcase that will feature resources available from other industry partners (Tuesday afternoon

in Stamford, Wednesday afternoon in Grand Rapids, and Wednesday afternoon in Sacramento).

## Discounts

**Member Discount.** NPM members register for the convention at a discounted rate: a saving of \$100 off the non-member rate. NPM parish members may transfer the discount to anyone in the parish or

community. Parishioners taking advantage of the discount must include the parish group number on their registration forms. Remember that the advance registration discount for individuals and groups of fewer than five must be postmarked or received before May 26 for Stamford, June 16 for Grand Rapids, and June 30 for Sacramento.

**Clergy-Musician Duo.** NPM member clergy and musician with an NPM parish membership registering together for the convention receive a discounted rate: \$220 each—a total saving of \$50 off the member

advance rate. The discount applies to one member of the clergy and one musician; both registrations must be sent with payment in the same envelope. (This discount is not available online.) To receive the clergy-musician duo advance discount, you must register before the advance registration deadline for the appropriate convention.


**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. Details of the parish discount are described in the box on page twelve.

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## Housing

All room reservations for the 2006 Conventions must be made directly with the hotel at which you plan to stay. *Please do not call NPM to make hotel reservations.* Phone numbers and room rates are listed in the individual brochures and on the NPM website: <http://www.npm.org/EducationEvents/convention/index.htm>.

## Institutes 2006

### Brochures Available

Detailed brochures for the 2006 NPM Institutes are now available, and information is also available online at [www.npm.org](http://www.npm.org). If you would like a brochure for any of the summer institutes (see the descriptions on pages thirteen and fourteen in this issue), contact the NPM National Office. Phone: (240) 247-3000; fax: (240) 247-3001; e-mail: [NPMsing@npm.org](mailto:NPMsing@npm.org).

## Members Update

### Board of Directors Changes

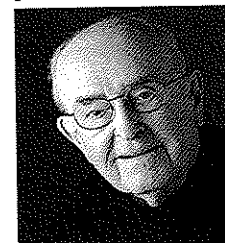
Following a vote of the NPM Council last summer, Mr. Stephen Petrunak was elected to the NPM Board of Directors; his four-year term began in January. Dr. Michael Connolly was re-elected to a four-year term and was chosen by the Board in February to serve as vice chair. Sister Judith Marie Kubicki, CSSR, was elected to chair the Board. Other members include Mr. Charles Gardner and Dr. James Savage. Dr. J. Michael McMahon, NPM President, serves on the Board with voice but no vote.

NPM is grateful for the strong and faithful leadership provided by Ms. Jean McLaughlin, whose term on the Board of Directors ended in December 2005.

### Keep in Mind

**John J. McEneaney**, presbyter of the Diocese of Sioux Falls, South Dakota, and former president of The Liturgical Conference (1965–1967), died at the age of eighty-eight in Sioux Falls on February 16. Born in Lawrence, Massachusetts, Father McEneaney was ordained to the presbyterate for the Archdiocese of Boston in 1943. He came to Sioux Falls on an eighteen-month loan in 1946, and he stayed

to be incardinated in the diocese in 1949. Named a prelate of honor in 1965 and a protonotary apostolic in 1995, Monsignor



McEneaney served parishes throughout the diocese. He also served as vicar general under three bishops (1976–1994) and as rector of St. Joseph Cathedral for ten

years. Because of his excellent preaching and dignity in ritual, Catholic members of the Yankton Eastern Dakota nation named him "Wicasa Wakan Dyan Wacekiye Sa" ("Priest Who Always Prays Well"). His funeral liturgy was celebrated on February 20 and 21 at St. Joseph Cathedral in Sioux Falls.

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

### Rodgers Offers Organ Scholarships

Rodgers Instruments is offering scholarship help to young church musicians seeking to expand their skills by learning to play the organ. Rodgers is now accepting applications for scholarships to attend the International Music Camp in the International Peace Garden on the North Dakota-Canada border. The scholarship competition is for school-age pianists, keyboard players, and beginning organists who have secured the support of their home church or another sponsor. The scholarships will cover the cost of room, board, and tuition during the camp's Organ Week, July 9–15, 2006. Sponsors will be responsible for travel expenses for the scholarship winners.

The week at camp will include an introduction to the organ for pianists and keyboard players, group instruction in basic organ technique, individual tutorials, and practice sessions. Additional information about the camp can be found on its website, [www.internationalmusic-camp.com](http://www.internationalmusic-camp.com).

For information and a scholarship application, please write to: IMC Scholarship Fund, Rodgers Instruments, 1300 NE 25th Avenue, Hillsboro, OR 97124. Or send a request via e-mail to: [jbrandlon@rodgers](mailto:jbrandlon@rodgers).

## 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).

5–9 attendees:	5% discount	\$233 each
10–19 attendees:	10% discount	\$221 each
20–29 attendees:	20% discount	\$196 each
30 or more attendees:	30% discount	\$172 each

### 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. Registrations 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



# Institutes 2006

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



### CANTOR EXPRESS

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

**Waltham (Boston), Massachusetts ♦ July 14–16**

**Lexington, Kentucky ♦ August 4–6**

**Mankato, Minnesota ♦ August 11–13**

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

### CANTOR EXPRESS BILINGUAL *with Spanish-only day*

**San Diego, California ♦ August 18–20**

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

Faculty: Norma Garcia, Joe Simmons, and Dolores Martinez.

### CHOIR DIRECTOR INSTITUTE

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

**Denver, Colorado ♦ July 24–28**

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

### INSTITUTE FOR MUSIC WITH CHILDREN

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

**Darien (Chicago), Illinois ♦ August 8–10**

Faculty: Donna Kinsey, Lee Gwozdz, and Paul H. Colloton, OP.



## PASTORAL LITURGY INSTITUTE

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

**Houston, Texas ♦ June 19–23**

Faculty: Paul Covino, Elaine Rendler-McQueeney, and Victoria M. Tufano.

## GUITAR AND ENSEMBLE INSTITUTE

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

**Erlanger, Kentucky (Cincinnati) ♦ June 19–23**

Faculty: Bobby Fisher, Stephen Petrunak, Jaime Rickert, Gerard Chiusano, Brian Malone, Jeff McLemore, Lori True, and Mary Sellars Malloy.

## GUITAR EXPRESS

A weekend program for guitarists at all levels. Begins Friday at 4:00 PM and ends Sunday at 4:00 PM.

**Niskayuna (Albany), New York ♦ July 14–16**

Faculty: Bobby Fisher and Stephen Petrunak.

## NEW FOR 2006:

### INSTITUTES AT CONVENTIONS

Don't miss the opportunity to combine participation in major convention addresses, events, and liturgies with an in-depth educational institute that begins the day before the convention and continues through the week!

#### Chant Institute

##### at the Eastern Regional Convention

Chant clinicians Anthony Ruff, OSB, of St. John's Abbey and University (Collegeville, Minnesota), and Peter Funk, OSB, of the Monastery of the Holy Cross (Chicago, Illinois), will offer participants practical skills and background in the practice, development, and place of chant in the liturgy of the Church.

**Stamford, Connecticut ♦ June 26–30**

#### Cantor Institute

##### at the Central Regional Convention

Cantor clinicians Melanie B. Coddington and Mary Clare McAlee will offer participants practical skills and background in the role of the cantor, the psalms in the liturgy, the cantor as *animateur*, vocal coaching, and more.

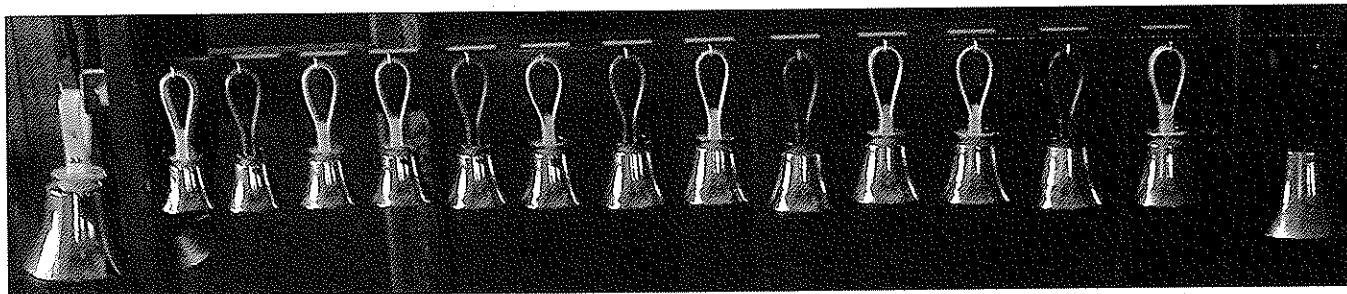
**Grand Rapids, Michigan ♦ July 17–21**

#### Handbell Institute

##### at the Western Regional Convention

Handbell clinicians Jeffrey Honoré and Jean McLaughlin will offer participants practical skills, repertoire, background on the use of handbells in the liturgy, and more.

**Sacramento, California ♦ July 31–August 4**



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## How We've Done It in Camillus, New York

# Building a Pipe Organ— A Different Way

BY TOMASZ LEWTAK

If you have ever been involved in an organ building project for any church, you know all the usual steps. First there is a committee, then a series of meetings. The work of raising funds mingles with the bidding process and choosing a builder. Next you sign a contract. But this usual process was certainly not the one followed at St. Joseph Church of Camillus, New York, where a new pipe organ was built by the parish music director and a few volunteers. One pastor's daring idea became an inspiration for a group of people who kept working through changes of pastors, against the odds and opposition, for a little more than four years. What they accomplished is now not only a crown jewel of the entire community and a tremendous asset for the church but most of all it is an unparalleled enhancement of our liturgies.

### The Church

The history of St. Joseph Church in Camillus begins in 1852, when the first resident pastor came to the parish and started to care for the religious needs of local Catholics. The original church in the village was finally built in 1867, but the congregation eventually outgrew the small space of the old church, and in 1965 construction started on a new building—the current cross-shaped church with parabolic arches rising ninety feet

*Mr. Tomasz Lewtak, music director at St. Joseph Parish, Camillus, New York, was educated as an organist and organ builder; he holds two master's degrees in organ performance. He apprenticed with Carsten Lund Organ Builders of Copenhagen, Denmark, and learned voicing skills by working with Mogens Pedersen, the chief voicer of Frobenius Organ Builders. He is responsible for tonal design, pipe scaling, voicing, windchests, and action design as well as all aspects of internal mechanical structure.*



The new organ at St. Joseph Church, Camillus, New York

and dramatic windows at the end of each wing. As is often the case in situations when substantial funds are required for construction, the purchase of a new pipe organ had to wait its turn. The delay turned out to be a long one—almost forty years!

For years the rich and varied music pro-

gram of St. Joseph Parish was supported by an electronic organ and a Kawai grand piano. During the fall of 2001, however, an opportunity arose that led to the decision to begin the construction of a new pipe organ that would fulfill the musical needs of the congregation and would aesthetically complete the sanctuary. In

that year, another church in the Diocese of Syracuse—St. Louis in Oswego, New York—was closed, and St. Joseph's purchased the pipe organ from this church with the thought that it would become a jump-board for a much larger instrument at our parish.

## An Old Tracker

The old organ—a tracker consisting of two manuals with twenty-one stops—was built by Casavant Frères in 1896 as their Opus 69; it was the first organ from this builder to be imported to the United States.

At the time of its acquisition by St. Joseph's, the Casavant organ was in a state of complete disrepair. It was obvious right from the beginning that a true historical renovation was not feasible for two primary reasons: the cost and the size of the instrument. Even if the parish were to allocate the funds, St. Joseph's has a cubic volume approximately four times that of the St. Louis church. The volume of sound required to fill this large space could not possibly be achieved from a rather small and softly voiced instrument. With heavy hearts but with no other options, our parish had the old organ from Oswego dismantled and moved to Camillus. Only the salvageable parts would be used in a new instrument, we decided. Virtually all of the old pipework was saved: 1,202 pipes were moved to Camillus, though most were in shoddy physical condition and some were badly damaged due to poor maintenance and careless handling. Many wooden pipes had visible water damage. The same was true for both manual windchests, which were also transported to St. Joseph's. Only two of the four pedal chests were salvageable; the remaining two were damaged beyond any reasonable repair.

## A New Tonal Design

Even though the old organ had to be dismantled, it became the backbone for the tonal design of the new instrument. Professor Ulrik Spang-Hanssen from the Royal Danish Music Conservatory in Aarhus, Denmark, was consulted, and a plan was devised for the preservation of the original stop configuration that would be augmented with a new third keyboard that would serve as the foundation for the "big sound" needed for the larger space. Very few old ranks were shifted: What was acquired from Oswego became the second and third manuals (*Positif* and *Récit*) with



Tomasz Lewtak at the console of St. Joseph's new organ

some changes necessary to move the timbre out of the dark and eight-foot-heavy character. New ranks were added not just to strengthen the volume but also—and more importantly—to brighten the sound of the *organo pleno* in these two divisions. The addition of a new first manual (the *Grand Orgue*) allowed not only for keeping the stop configuration as close to the original as possible but also for opening completely new sound prospects to build on and to draw from. This is now the division that is by far the strongest. It is rather basic in terms of utilized ranks, not too far from the tonal character of the old instrument, yet created with the sole purpose of giving a complete Principal

chorus to the entire instrument.

Obviously the pedal section required more power. This was simply achieved by adding to the original three stops three new ranks, including a round-sounding sixteen foot reed.

## A New Façade

The difficult task of designing the façade for this organ had its share of twists and turns. What was originally designed and approved by the first pastor became barely "tolerated" by his successor only to be completely rejected by the next pastor. The objectives for the organ's design were quite simple: first, to fit the organ into the



arch shape of the ceiling and, second, to show that this instrument blends the old with the new. An additional requirement came from the fact that the console was to stay on the main floor of the church, while the remainder of the organ would rest on a ten-foot-high loft. The reasoning for this arrangement came from current liturgical documents, which dictate that the music ministry is not to be separated from the congregation. In the case of a tracker organ, however, this arrangement immediately makes things a lot more complicated simply because the linkage becomes dangerously long.

The design of St. Joseph's church building cannot be classified as "contemporary," but it may be described as "modern." However, all throughout the building there are many elements of traditional architectural design: harmonious lines, time-honored proportions, and a lot of symmetry. The answer—fitting the new organ into this space and meeting all the other challenges—came from my

**Even though the old organ had to be dismantled, it became the backbone for the tonal design of the new instrument.**

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brother, architect Pawel Lewtak. He is the author of the design that became a real head-turner among parishioners and visitors alike. In his words, his worst fear was to create another organ that will be sitting "up there" with the console that is placed "down there," and one has little to do with the other. Instead, he created a homogenous shape that ties the top with the base in a seamless manner. The tower-like structure of segments gives it slenderness and allows for traditional pipe grouping. To reflect what is inside the organ case, he kept the original façade pipes in their distinctive clusters and added new groups of double-flamed copper pipes. Copper was definitely the material of choice for its perfect blend with the surrounding color scheme.

There is one special feature of this façade that separates it from all others: mirrors—*forty* of them! Hardly noticeable at the first glance, they add light, depth, spark, and elegance. The mirrors are only four inches wide and are of various lengths. They are placed in wooden frames in the spaces between the pipe clusters. They enhance by offering a true three-dimensional effect of the design. As

people walk through the church they are always viewing a distinctive picture with variegated light reflections, innumerable shadows and highlights, and an array of geometrical shapes, yet all the elements are well organized with pleasing aesthetic integrity.

## Mechanics and Voicing

The key action is purely mechanical. It is referred to as a suspended action and was the only logical choice given our circumstances. Long distance between the keyboards and the windchests dictated absolute precision in the making of the tracker action. The longest linkage run is thirty-three feet, yet the action is not the least sluggish. Each division has its own floating rail allowing for climatic changes of the wood of the trackers.

All windchests are of slider and tone channel construction. Two old windchests (*Positif* and *Récit*) have been completely taken apart and restored to mint condition. New windchests are made out of select yellow pine and have single pallets in all but the lowest octaves. Pedal pipes are split diatonically and stand on either side of the case.

The stop action is state-of-the-art electronic. The system offers the full convenience of 1,280 memory levels for even the most demanding performer. There is one expression pedal for the shutters on the *Récit* and the Crescendo pedal. The Crescendo is fully programmable and has a digital level display from 0 through 30. A similar kind of digital level display is in place for the expression pedal of the *Récit*.

The organ uses a three-phase 1.5 horsepower electric blower. There are two reservoir bellows providing ample air supply to the whole instrument.

Any organ, of course, is only as good as it sounds. Therefore, even though we spared neither time nor money on mechanical details, the most important element remained the voicing. All of the old ranks received some sort of voicing revamp. They were all previously voiced down for a much smaller building; we made them more free speaking and louder. The new ranks were voiced with a little bit of "chiff," just enough to make their speech more pronounced in the large acoustics of St. Joseph Church. The instrument has much to offer in terms of variety of sound colors as well as the dynamics and individual stop character.

## A Big Thank You

From an organbuilder's perspective, taking a vintage 1896 organ and bringing it up to present-day expectations and having an organ that could be used for church services as well as concert performances has been a personally demanding and fulfilling experience. In organ building, the idea is always to be creative while retaining the original elements and merging them with new technologies. It is rewarding beyond words when an artist sits down at the console, and you begin to see the smiles of pleasure. It means you have accomplished your goal of creating the finest organ from available sources.

I wish to extend my sincere thanks to all volunteers who gave their time and energy to this most worthy project. I also thank the parishioners of St. Joseph Church in Camillus for their continuing understanding, patience, and support. And—last but not least—words of gratitude should go to all three pastors who endured the years of construction, expenditures, and troubles.



# LEWTAK

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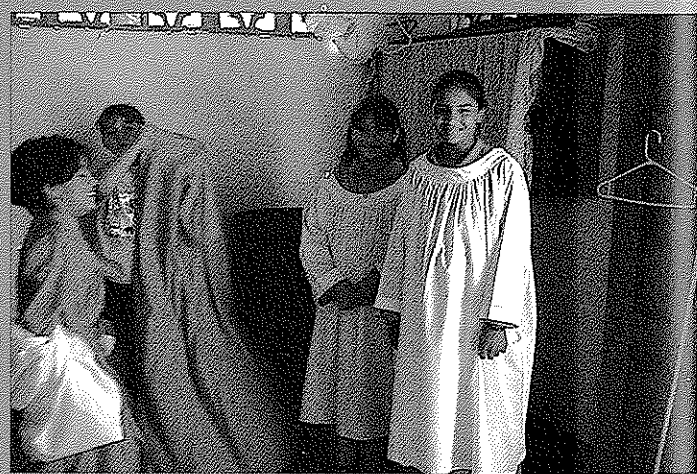
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Choir rehearsal in Caudoim, France. Photo courtesy of John C. Walton.

# Preparing for Worship



Altar servers vesting in Managua, Nicaragua

# Catechizing the Parish for Liturgy

BY PAUL H. COLLOTON, OP

**P**icture this: The parish pastoral council gathers for its April meeting. A lit candle sits in the middle of the table. The prayer leader sings: "Alleluia, alleluia, alleluia" — the refrain from Marty Haugen's "Easter Alleluia." Council members repeat the refrain. The leader then sings verse four: "Call us, Good Shepherd, we listen for you, / Wanting to see you in all that we do, / We would the gate of salvation pass through: Alleluia!" The council sings the refrain again. The leader sings verse five: "Lord, we are open to all that you say, / Ready to listen and follow your way, / You are the potter and we are the clay: Alleluia!" The council sings the refrain. After a moment of silence, all make the sign of the cross and the leader proclaims: "Let us pray." There is a pause for silent prayer, and then the leader says: "All-powerful God, help us to proclaim the power of the Lord's resurrection. May we who accept this sign of the love of Christ come to share the eternal life he reveals, for he lives and reigns with you and the Holy Spirit, one God, for ever and ever." All respond with a hearty *Amen*. Then a reader proclaims Acts 4:32–37. After silence the leader intones the "Alleluia" as the antiphon for Psalm 93, which is spoken, strophe by strophe, the refrain sung in responsorial style. The leader invites the council to pray for the needs they bring, concluding with the Our Father. All make the sign of the cross to conclude prayer, and the meeting begins.

What happened in that council prayer? One thing that happened was that the parish pastoral council used elements from the liturgy as their opening prayer for a meeting during the Easter Season. A familiar refrain joined their voices together as one, opened the prayer, and contextualized their meeting. This mirrors what the entrance chant is meant to do at Eucharist: "The purpose of this chant is to open the celebration, foster the unity of those who have been gathered, introduce their thoughts to the mystery of the liturgical season or festivity, and accompany the procession of the priest and ministers" (*General Instruction of the Roman Missal* [GIRM], 47). The verses of the hymn reminded the council that theirs is a ministry of listening: to the needs of the parish community,

for the wisdom of God through Scripture and tradition, and to one another in their deliberations. The verses also invited council members to recall that, through baptism and commissioning, they have promised to be instruments of Christ, that is, "to follow [his] way."

What happened in that prayer? One thing that happened was that tracing the sign of the cross rehearsed for the council members their baptismal commitment and renewed their belonging to God and to each other through Christ. The collect (opening prayer) did what its name implies, that is, it *collected* individual council members together and reminded them to proclaim Christ (the power of the Lord's resurrection) in their deliberations. This is another mirror of the *General Instruction's* description of the purpose of the collect: to express "the character of the celebration" (GIRM, 54), that is, the reason for gathering.

What happened when the council met in prayer? Someone proclaimed a reading from the Easter Season lectionary that reinforced the call for "the community of believers [to be] of one heart and mind" (Acts 4:32). Silence and the psalm of the day invited the council to make these words their own, as did their petitions in response to the Word. This, too, mirrors the call of the liturgy: "For in the readings, as explained by the homily, God speaks to his people, opening up to them the mystery of redemption and salvation, and offering them spiritual nourishment; and Christ himself is present in the midst of the faithful through his word. **By their silence and singing the people make God's word their own**, and they also affirm their adherence to it by means of the Profession of Faith. Finally, having been nourished by it, **they pour out their petitions in the Prayer of the Faithful for the needs of the entire Church and for the salvation of the whole world**" (GIRM, 55, emphasis added).

The prayer of the liturgy became the prayer of the council and connected liturgy with the daily life of the parish family. The prayer of the council rehearsed the language of the liturgy and formed the council for participation in the liturgy of the Church. Liturgical formation was thus reinforced in regular parish life. The life of the whole community was reinforced by means of the actions, songs, ritual, silence, and words of the liturgy. This is one example of how liturgical catechesis can become whole parish catechesis and, concomitantly, how whole parish catechesis can—indeed, must—be rooted in the liturgy.

*Rev. Dr. Paul H. Colloton, OP, a presbyter in the Order of Preachers—Province of St. Albert the Great—is currently the director of continuing education for the National Association of Pastoral Musicians.*



## The Privileged Place

The *Catechism of the Catholic Church* reminds us that "Liturgy is the privileged place for catechizing the people of God because **at the heart of catechesis and liturgy is the person of Jesus of Nazareth, the way, truth and life**" (*Catechism*, 1074, emphasis added). Both catechesis and liturgy are meant to form us into Christ; they are intimately connected. In the celebration of the liturgy, "is found the high point both of the action by which God sanctifies the world in Christ and of the worship that the human race offers to the Father. . . . Furthermore, the other sacred actions and all the activities of the Christian life are bound up with it, flow from it, and are ordered to it" (GIRM, 16).<sup>1</sup> When the language, practices, and attitudes of liturgy are incorporated into all aspects of parish life, the claims made in this statement are verified and reinforced. When the language, practices, and attitudes of liturgy are incorporated into the rest of parish life, then all aspects of parish life rehearse or form us for worship.

Consider these alternatives to the prayer described above, all of them rooted in the liturgy. The council could simply have sung the responsorial psalm from the Sunday liturgy to open its meeting: A parish cantor could have led the singing, or the pastoral musician could have recorded the psalm for use at all the meetings in the parish that

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When the language, practices, and attitudes of liturgy are incorporated into the rest of parish life, then all aspects of parish life rehearse or form us for worship.

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week. If a text from the Gospel had been proclaimed for prayer, then the council could have used the ritual that is our Gospel practice: stand, sing the Gospel acclamation, and sign oneself with the cross on the forehead, lips, and heart. A renewal of baptismal promises that may or may not have included a signing of each other with blessed water could also have been used with similar catechetical and liturgical effect.

We process in the liturgy. At Sunday Mass, for example, someone or some group processes at least four times: at the entrance, with the Gospel Book, to present the gifts for Eucharist, and to receive sacramental Communion. Processions, therefore, could also be used in prayer at other times to deepen our sense that we are pilgrims on a journey, headed for the reign of God, and that on the way we claim each place through which we pass as God's gift to us and as a place to find Christ. In a classroom setting, for example, when the Word of God is brought from a place of reverence in the room to the place at which part of the Scriptures will be proclaimed, it could be brought in procession. This simple action can reinforce how carrying the Book of the Gospels in the entrance procession

or before the proclamation of the Gospel highlights the centrality of the Gospels in Christian living. When groups of students, whether from the parish day school or the religious education program gather for a concluding prayer together, or when parish commissions that meet on the same night go to their meetings from an opening prayer together, they could process—each group led by a cross and singing a refrain that reflects the liturgical season. For example, during Advent each group could sing the Taizé ostinato "Wait for the Lord." During Ordinary Time, they could sing "We Are God's People, the Flock of the Lord." A procession could also gather parishioners at the end of their meetings, going from meeting room to meeting room and singing as they gather for a concluding prayer together.

At the parish where I assist on weekends, most parish meetings—whether of committees, for formation of liturgical ministers, or for times of reflection for catechumens for adult initiation and candidates for reception—begin by praying an abbreviated form of morning or evening prayer. Those gathered learn to pray the liturgy of the hours through this repeated practice, helping this daily prayer of the Church become what it is meant to be: the prayer of all the baptized.<sup>2</sup> Praying the hymns, psalms, canticles, and intercessory prayer that are part of the liturgy of the hours forms us in faith. We make the prayer of the Church and the Word of God our own. We practice rites that help us participate more fully, consciously, and actively in the Church's liturgy.

In fact, we are formed for liturgy and for the rest of Christian life by praying any part of the liturgy in whatever context. Such formation is more than information: It is shaping the whole person as well as the whole community, as the *Introduction to the Order of Mass* reminds us: "The formation of those who exercise a liturgical ministry is both spiritual and technical. Although this formation varies in extent and depth depending upon the nature of the particular role, it normally has liturgical, biblical, and technical components."<sup>3</sup>

## Guided Meditation

Another way to engage in liturgical formation is through guided meditation on the gestures, postures, and symbols that we use and the words that we sing or say. After Mass, a few weeks ago, a parishioner asked me why we receive Communion in the hand. The person stated that she never understood why the change was made and had no recollection of an explanation for it. I explained the reasons behind the return of this ancient practice, and she went away satisfied, but the exchange reminded me of the importance of preaching about the various elements or "languages" (symbolic, scriptural, cultural, and so on) of the liturgy and breaking open their meaning in other settings as a form of *mystagogy*. I name these languages because, just as we learn to speak orally, we learn to pray the liturgy by seeing and hearing, observing and acting,



Bread baking in preparation for first Communion at St. Gregory the Great Parish, Danbury, Connecticut

repeating these words, tunes, and actions over and over again. Just as we turn to a dictionary from time to time to understand the meaning of a word, so too we need information that helps us understand the meaning of a symbol or gesture or rite of the liturgy.

I have used guided meditation in preaching, at the beginning of choir rehearsals, at parish meetings, and in religious education sessions. First, I ask those who have gathered to make themselves comfortable: hands free, seated with both feet on the floor, eyes closed (if that is comfortable for a person within a group setting; if not, doing with one's eyes whatever helps one meditate or concentrate). Next I invite people to notice the rhythm of their

breathing: breathe in the oxygen needed for life, breathe out the exhaust of what's been used; breathe in the Spirit of God, as God breathed life-giving spirit into our first parents at the dawn of creation, and breathe out the spirit of evil and all that gets in God's way. Then I ask those gathered to notice any tension points in their bodies and focus their mind's eye there, imagining the tension to be like a knot that they can gently yet firmly untie and lead out of their nearest extremity.

If the topic of the meditation is receiving sacramental Communion, here is a process that I've used effectively. Invite people to focus on their hands as they listen to these words from Cyril, the fourth century bishop of Jerusalem: "When you come up, do not walk with your hands wide open in front of you, the fingers spread apart, but with your left hand make a throne for the right one which is to

receive the King. Then bend the palm of this hand into a hollow and take possession of the Body of Christ, saying 'Amen.'"<sup>4</sup> Ask participants to take their left hand, palm up, and cup their right hand into it, to see their hands as a throne to receive Christ. What do they wish to say to him? What do they hear him say to them? Once people have been given enough time to respond, invite them to be aware of the rhythm of their breathing again and, when ready, open their eyes. Reflect on the experience, asking any, who wish to do so, to share what the reflection was like for them. Invite people to recall this experience the next time they approach the table of the Lord to receive Communion.

## Other Forms of Catechesis

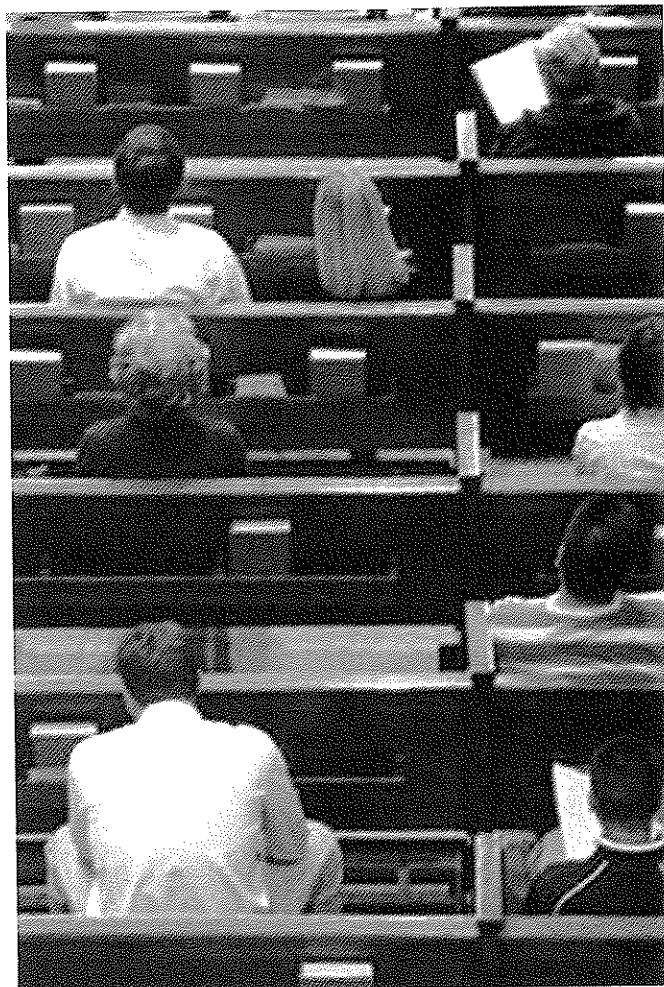
Other forms of catechesis involve walking through a liturgical practice or praying one of the rites that are celebrated in the parish, inviting people to reflect on what they did and why. Provide any information about our rites and symbols that will help people enter into them more fully. During November, if parishioners are asked to bring items for the poor, begin the meeting or class or rehearsal by asking people to process with the item and place it in its receptacle. Then pray one of the prayers from the preparation of gifts at Mass: "Blessed are you, Lord, God of all creation . . ." This simple practice could help people make the connection between bringing monetary or material gifts to the altar during the liturgy and the gifts they bring for the poor this day. Families could be asked to pray one of these prayers from the liturgy as their meal prayer. One of the prefaces of the Eucharistic Prayer could be printed for people to pray at home or at a parish gathering during a particular season, and people could be asked to make connections with what the prayer speaks and what the person seeks or does in life.

**Such actions help liturgical catechesis to become whole parish catechesis and whole parish catechesis to become liturgical catechesis.**

Elements of the liturgy can become prayer and formation at home or during parish events outside the liturgy. Prayer at home and during parish sessions outside the celebration of the liturgy can become formation for participation during the liturgy. Whether one simply prays in the presence of the symbols we use, or uses the symbol in another setting, or undertakes a liturgical action or posture, or simply sings a responsorial psalm or the Gospel Acclamation before proclaiming the Gospel as part of a meeting, such actions help liturgical catechesis to become whole parish catechesis and whole parish catechesis to become liturgical catechesis. The two reinforce each other and give people the tools they need for worship as well as the formation they need to see and be the Christ we proclaim we are in the world. An added benefit to such practices is that liturgical catechesis also becomes whole person catechesis, for right brain and left brain; head and heart; word and silence; song, gesture, and posture are all utilized in the liturgy, and their use engages the whole person and forms us to engage the world through faith. Both faith and the way we live it are engaged by praying the liturgy.

### Notes

1. In this paragraph, The *General Instruction* refers us to the *Constitution on the Sacred Liturgy*, 10.



2. See *General Instruction of the Liturgy of the Hours*, 1: "Public and common prayer by the people of God is rightly considered to be among the primary duties of the Church. . . . The witness of the early Church teaches us that individual Christians devoted themselves to prayer at fixed times. Then, in different places, the custom soon grew of assigning special times to common prayer. . . . In the course of time other hours came to be sanctified by common prayer." Further, number 27 affirms: "Gatherings of the laity—for prayer, apostolic work or any other reason—are encouraged to fulfill the Church's office by celebrating part of the Liturgy of the Hours. The laity must learn, especially in liturgical actions, how to adore God the Father in spirit and in truth, and be reminded that through public worship and prayer they are in touch with all mankind [sic] and can contribute in no small degree to the salvation of the whole world." The Instruction also encourages the family—the domestic church—to celebrate some part of the liturgy of the hours.

3. Bishops' Committee on the Liturgy, *Introduction to the Order of Mass: A Pastoral Resource of the Bishops' Committee on the Liturgy*. (Washington, DC: United States Conference of Catholic Bishops, 2003), 8. Liturgical catechesis is both educational and formational, that is, it offers skills and attitude, information and spiritual guidance, or practice.

4. Cyril of Jerusalem, *Fourth Century Homily*, quoted in Jean Labon, *How to Understand the Liturgy*, trans. Margaret Lydamore and John Bowden (New York, New York: The Crossroad Publishing Company, 1992), 138–139.

# How Psalmists and Cantors Prepare for Worship

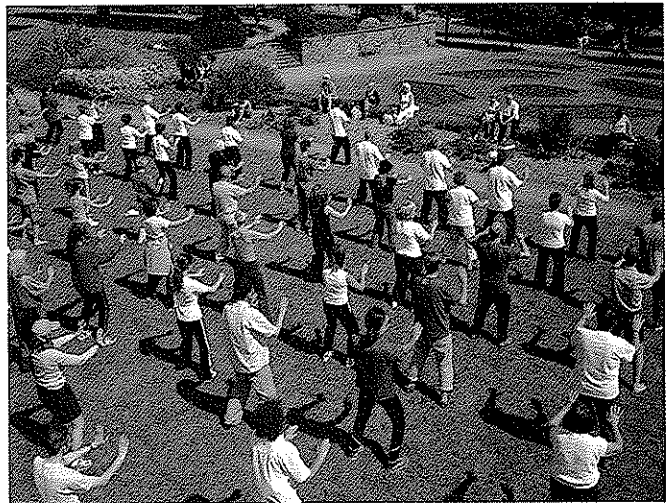
BY ANDREA GOODRICH

**H**elen Kemp offers this mantra to singers: "Body, mind, spirit, voice . . . it takes the whole person to sing and rejoice." While this is good advice for all singers, it is especially important for psalmists and cantors. To be an effective minister of the Word of God, one must embody not only the music but also the texts that are to be proclaimed. This can be a challenging task for busy music ministers. The spirit is often willing, but the busyness of life can get in the way.

## We Are Our Instruments

Let's begin with the body. We are our instruments: We need to take care of our voices with proper nourishment, hydration, exercise, and rest. Eating healthy, well-balanced meals throughout the day provides fuel for the body to function. Excessive amounts of refined sugar, fat, and salt should be avoided. Dairy products can cause mucous in some people and should not be consumed on performance days. Eating sporadically during the day upsets the rhythm of the digestive system and can lead to acid reflux disease, which can wreak havoc on a voice. Drinking plenty of water keeps the body hydrated and in good working order. Dehydration can lead to fatigue and vocal problems. (A speech therapist recently told me that for every cup of coffee or glass of wine we consume, we should drink two glasses of water to balance the dehydrating effect of caffeine and alcohol!) Smoking and secondhand smoke are not singers' friends: Avoid them at all costs. Using a humidifier in your home and office when the air is very dry helps keep the vocal folds in good working order. Exercise strengthens the body, improves breathing, and reduces stress. Walking, yoga, Pilates, tai chi, and chi gung are gentle, powerful ways to move the body and increase breath support. A good night's sleep is a necessity, not a luxury. It rejuvenates the body, restores

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Tai chi class in a public park

the brain, and regulates normal functions of the body including boosting our immune system.

Daily practice maintains a healthy voice. Taking the time to warm up properly is central for vocal health. If you are feeling tired, you need to energize yourself to provide proper breath support for singing. Begin with simple stretches to warm up the body and release tension. Then, with both hands, massage your forehead, beginning at the center, making small circles moving towards your temples. Let your jaw become slack, releasing all tension as you massage your temples, then massage around your ears and behind the jawbone. Sigh or gently moan, releasing tension from these areas. Move your hands to either side of the bridge of your nose and massage along the cheekbones then to the masseter (chewing) muscles under the cheekbones. Gently massage your neck and the base of your skull. Breathe deeply and sigh on the exhale, releasing all stress and tension. Gently hum gliding fifths to warm up the voice. You might want to try skeletal humming developed by Dr. Alfred Tomatis: With your lips slightly forward, gently hum for about ten minutes. This humming stimulates the vestibular system, bringing clarity and balance to the practitioner. Your warm-up continues with vocalizing in the middle range of the voice and gradually extends to the higher and lower ranges.

When practice time is over, be sure to cool down. Athletes spend time cooling down after a training session; so should singers. Vocalizing on "ooo," gentle humming, and



light massage are good endings for a practice session.

Good vocal health means using proper breath support for your speaking voice as well as your singing voice. Keep conversation to a minimum in noisy environments, and avoid speaking in the lowest pitch range of your voice in everyday conversation.

### Study Is Required

Voice lessons from a respected teacher are invaluable. We cannot accurately hear how we sound, but a trained teacher can spot vocal problems and correct them before they cause long-term damage. My parish has a well-known voice teacher come to the church once a month to give voice lessons to parish music ministers. The singers appreciate the convenience of only having to travel to the church to work with a world-class teacher, giving them an opportunity to fit voice lessons in their very busy lives.

The study of the psalms and the Scriptures of the day are important in preparing to sing the responsorial psalm at Sunday Mass. Take advantage of the many courses and

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**The study of the psalms and the Scriptures of the day are important in preparing to sing the responsorial psalm at Sunday Mass.**

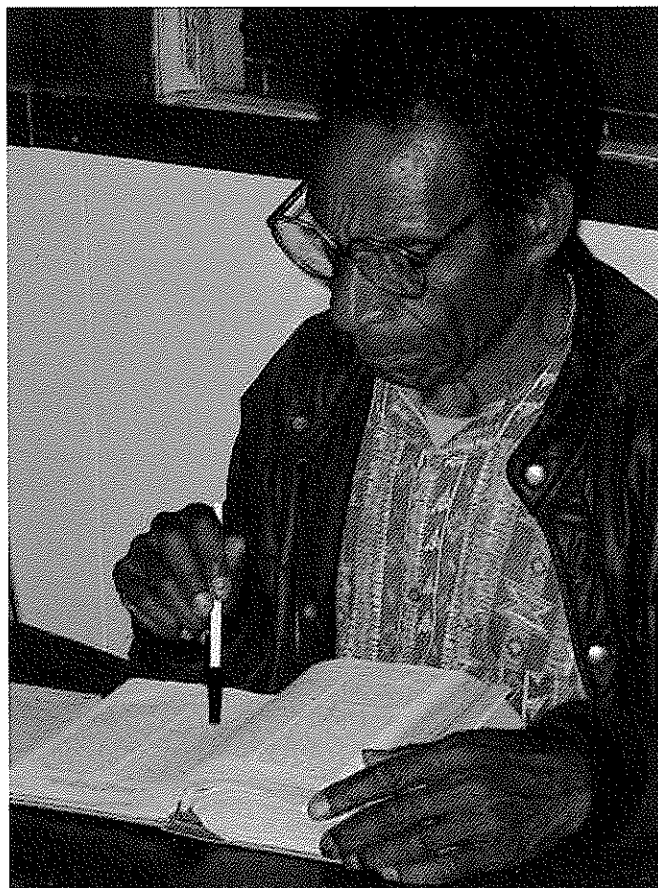
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written resources available. At least one week before you are scheduled to sing at Mass, read the psalm text and the Scriptures for the day. Then go to the Bible and read the psalm in its entirety. Use a commentary to understand the historical and cultural dimensions of the passage. Read the psalm and ask yourself if this is a psalm of lament, thanksgiving, trust, or praise. Read the psalm text out loud. Feel the rhythm of the words. Pray the text aloud daily. Ask yourself who is speaking: Is God speaking to the people through the psalmist? Is the psalmist speaking to God? Is the psalmist proclaiming God's deeds to the people? How does this text relate to what's going on in your own life? Draw upon your own life experiences and feelings. Relate this text to a time in your life when you felt joy, thanksgiving, or despair. You might want to write these thoughts in your journal. Let this psalm become part of your prayer for the week.

When preparing the psalm, learn the melody thoroughly. It's impossible to proclaim God's Word with conviction if you are fishing for the right notes. Sing the melody on an open "ah" as you learn the notes. Hear how they relate to one another and to the harmony. As you sing the melody on "ah," feel where the melody resonates in your body. Then add the words. Experiment with phrasing, accents, and various expressions of the text. Recall the feelings of joy, gratitude, praise, repentance, or sorrow that are expressed in the text, and sing those feelings. Remember your reflections; bring them into your song. When singing chant melodies, be mindful of the text. Sing whole sentences and complete thoughts! Don't pause at the bar line if you are in the middle of a sentence: The melody is servant to the text when singing the psalm. Write the phrasing, accents, and breathing marks in your copy of the psalm. Erase bar lines if you need to. Sing the psalm as if you were sharing these words with a loved one. Don't be afraid to bring your life experience to the psalm texts.

### Transparent Proclaimers

Make sure your diction is clear. No matter how beautiful the melody, it means nothing unless the assembly can understand what you are singing. We must be transparent proclaimers of the Word—allowing the Word to come forth without getting in the way by being overly dramatic or dull and lifeless. Remember, we are called to bring the Word of God to life!

Become comfortable with gesture. Know when your hands go up and when to bring them down. Practice in front of a mirror at home. Check to make sure the gesture comes from the center of your body and returns to the center of your body. Poor gestures (too small, abrupt, or contrived) draw attention to the psalmist, but secure, open gestures lead the assembly confidently in prayer.

Get to know your church's sound system. Practice with the microphone and your accompanist during the week with other cantors. Listen to each other and offer helpful feedback, checking each other's diction and sound levels. Make sure you and the accompanist are on the same page



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**During your personal prayer time during the week, give thanks for the precious gifts of music and music ministry.**

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(literally)! You both should know well in advance of Mass the introduction used and if there are any interludes between verses. Mark them in your scores.

During your personal prayer time during the week, give thanks for the precious gifts of music and music ministry. Sometimes life is so busy we find it hard to pray the way we would like. Become aware of your breath, the life force given from God. As you breathe in and out become aware of the presence of God in your breathing.

### **Now It Is Sunday**

You have prepared well, and now it is Sunday morn-

ing. You arise two to three hours before vocalizing. Once you wake up, drink a glass of water, take several deep breaths, and reflect on your call as a music minister: You have been called to bring God's message to the world through music. Move your body, gently stretch, and give thanks for the ability to be a vessel for the Word of God as the psalmist this day. Nourish your body by eating a healthy breakfast. Begin your vocal warm-up with the face and neck massage, humming, and vocalizing. Give yourself plenty of time to get to church, drink more water, and make sure your music is in order. Check in with the accompanist, check the sound system, and await the beginning of Mass. Scan your body for tension. Release tension by breathing deeply and centering yourself. At the end of the first reading, stand, breathe, and walk to the ambo with awareness and confidence. As you begin to sing, the Word of God resonates through your body, your spirit, and your voice to the rest of the assembly gathered for worship. Let each song reflect the psalmist's assurance: "I will sing your steadfast love, O LORD, forever; with my mouth I will proclaim your faithfulness to all generations" (Psalm 89:1, NRSV).

# The Choir Prepares for Worship: Successful Rehearsals

BY PAUL FRENCH

**W**hile conducting and working with many choral ensembles over the past twenty years—children's choirs, choirs with members in high school or adults, treble choirs, chant scholas, men's choruses, mixed ensembles, choirs small or large, comprising both the amateur and professional singer, whose repertoires have run the gamut from Tallis, Mozart, Stanford, and Britten, to Deiss, Foley, Joncas, and Angotti—I have come to understand that there are components common to successful rehearsals for each of these choral groups.

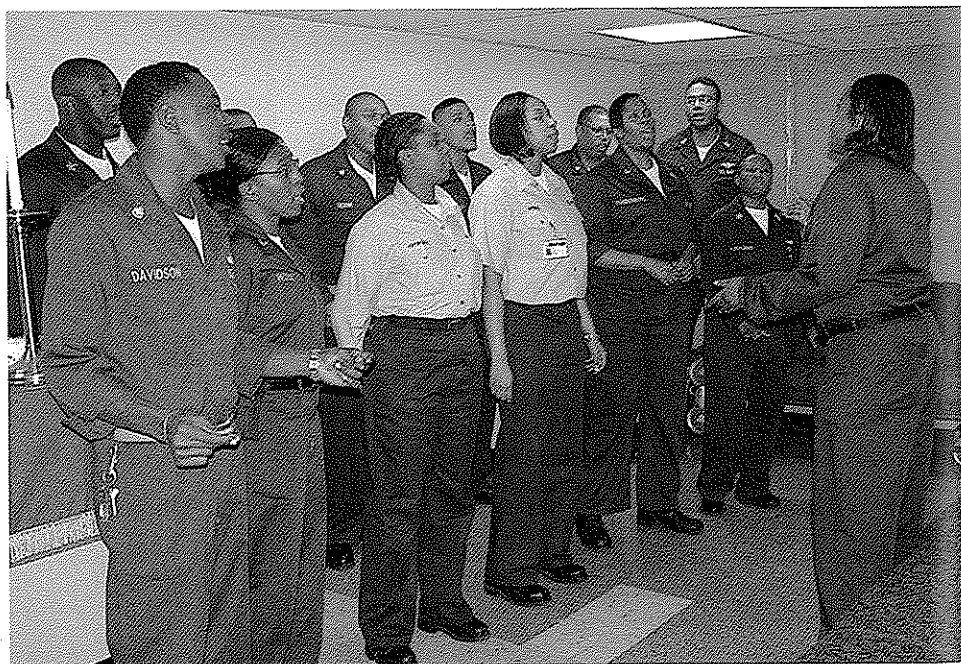
## The Well-Preparing Rehearsal

*A successful conductor knows what needs to be accomplished and has a detailed plan of how those goals are to be achieved. Taking the necessary time during the summer months to plan carefully each and every piece of music that your choir will sing throughout the coming year (service music, acclamations, psalmody, hymns and songs, and then, finally, the choral repertoire) is the single greatest timesaver for the choir director, clearly defining what will need to be rehearsed this week and next week and the week after that and then for the coming major feasts and seasons. Knowing what will be sung weeks and months in advance—and knowing how long each piece will need to be rehearsed—allows us to begin reading through the music for Advent and Christmas at the initial rehearsals of a choral season and to do the same with the*

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music for Holy Week and Eastertide early in January.

The old axiom "*plan your work, then work your plan*" couldn't be more appropriate for the choral conductor. For each rehearsal—midweek as well as the warm-up just prior to liturgy—it is a good discipline (and remarkably clarifying) to sit at one's desk and write out a rehearsal plan, identifying each task in five or ten minute intervals. After the period for choral vocalizations, it is important to begin with the piece that will "make a sound" and help to tune, settle, and energize the ensemble. (This is not the time to read through a new and difficult piece, nor is it necessarily time to begin with something marked *tempo lugubrioso*! Archibald Davidson, in his seminal text, *Choral Conducting*, couldn't have said it better: "To begin with a dirge is always unwise and sometimes prophetic.") In planning the rehearsal order, give consideration to keeping things fluid by alternating fast and slow compositions, by being sensitive to the learning curve of singers in balancing the new and the familiar, by alternating pieces of varying dynamics and vocal ranges, by changing positions (sitting/standing) at different intervals throughout the rehearsal, by rehearsing short sections from a variety of works, and by not simply starting each piece at bar one, keeping our heads down until we reach *fine*.



Choir practice on the hospital ship USS Comfort



About ten years ago, I walked into my first choir rehearsal at a new music director position. As the clock struck the starting time (7:00 PM) there was not another soul present in the rehearsal room. At about 7:15, the first few choristers arrived and informed me that their "tradition" was that the majority of the choir arrives by 7:30 so that the singing could start promptly by 7:45! That practice soon changed.

Whether you have been conducting choirs for mere months or for many decades, whether you are academically degreed or self-taught, whether you are in a volunteer or paid position, it is the obligation of choir directors to act with professionalism at all times. Teaching others to sing the praise of God is a responsibility that should never be taken lightly. In a very real sense, we are entering into a kind of binding agreement with those with whom we make music, guaranteeing that our choir members have a right to prompt, well-organized, engaging, and efficient rehearsals that begin and end as scheduled. That binding agreement also guarantees that the choir director has a right to choir members who, out of respect for the ensemble, adhere to attendance policies, are prompt in arriving at all choir events, carry a smile and a pencil at all times (!), and understand that making music is not always easy, fun, or immediate, but the rewards of hard work and dedications are many. A 7:00 PM start must mean a 7:00 PM start for both choir members and choir director. In the same way, the announced 9:00 PM conclusion of the rehearsal is just that; the rehearsal does not end later than the announced time, even if we do not finish that last piece.

Of course, there is never enough rehearsal time, period. But there are small, good ways to be more efficient with the allotted time. All those minutes saved by starting on time can add up. It is also a good time saver to have all the materials distributed and choral folders prepared prior to the rehearsal: Passing out pieces to the choir during rehearsal wastes time. In the same way, printing out the rehearsal order on a sheet of paper or writing it out on a chalkboard for all to see and follow allows singers to put their music in order at the beginning of the rehearsal, saving precious minutes that would have been spent hunting for the next piece. Finding an additional five minutes in rehearsal each week can, over the course of a year, add up to a significant amount of extra rehearsal time for teaching, polishing, even praying.

## The Well-Preparing Conductor

With all the time demands that go into the preparation of the rehearsal, it is understandable that our own personal preparation as conductor can often get short shrift. And yet, just as we wouldn't imagine performing a Bach prelude and fugue without an appropriate period of rehearsal, as conductors we must not presume to have the choir "teach us the music" during rehearsal. Score preparation is essential—taking the music and a pencil to one's desk in order to determine the composer's intent. When studying

scores in this predominantly vocal discipline, it is a good practice to begin by reading the text out loud again and again, letting the words roll around on the lips and in the mouth, getting a feel for the how and why of the composition. Take in the form of the work—sections, meter, key, tempi, and other aspects. Begin to make determinations about how to rehearse the piece, noting where problems might arise with regard to pitch, rhythm, textual concerns (pronunciation, diphthongs, double consonants). Mark your score where the choir will take breaths and where they should pay close attention to dynamics, crescendi/dimendi, and other key points.

Using this information, focus on score preparation as a guide to rehearsal planning, answering questions like these: What is the most effective way to rehearse this piece? When in the rehearsal should this be sung? Should we start at the very beginning of the piece? In the middle? On the last page? Will a vocalise based on one of the more challenging sections serve as an aid to learning the piece in a more efficient manner? Should we alternate easy sections with more challenging ones? What materials will need further attention at the pre-liturgy warm-up? What do I need to share with the choir about the historical/musical/textual/liturgical context of the work to aid their understanding of the piece? What marks need to be transferred from my own score to the choir's score prior to our reading through the piece (breath marks and the like)?

Our final personal preparations require that we not neglect conducting mechanics: practicing our beat patterns and cues so that they reflect the composer's intent and the conductor's interpretation. If one is conducting from the keyboard, it is equally important (and perhaps more so) to practice one's cues when the hands—and perhaps feet—are otherwise occupied with the accompaniment. A thorough score preparation allows conductors freedom from the notes on the page, so that our eyes and face may be with the choir, allowing a deeper communication and confidence in response. Our conducting gestures must not simply beat time but shape phrases as well. When we ask our choir not to breath in bar fifteen, for instance, our hands and face must not show something contrary. Our security and that of the entire choir comes through the diligent practice of our mechanics.

## Working the Plan

The singular essential component for a focused, energized, and prepared ensemble is time set aside for choral vocalization. Why is it so important to take those precious ten or so minutes at the beginning of each rehearsal to vocalize? Simply because "warm-ups" awaken the singing voice of the individual (vocal), awaken the ears of the individual and thus the ensemble (aural), and engage the conductor's ears and eyes in a process of monitoring pitch, attack, articulation, intonation, posture, vocal tension, uniformity of vowel formation, and similar issues. Many fine books have been written on this topic, and I would





recommend those, though I should like to offer four brief comments here. (1) Some form of stretching or massage should precede any vocalization so as to relax the vocal instrument and release tension. (2) The conductor should be aware of the tessitura of the music which is to be sung at rehearsal or at liturgy. Warming the choir up only to D (a ninth above middle C) while expecting the sopranos and tenors to sing a fifth above that note is not efficient. Vocalizing up at least two or three half steps above the highest note for the sopranos and tenors and below the same intervals for the lowest notes that the altos and basses will sing provides a much more thorough preparation. (3) When working with children's voices, it is important to get them releasing into their head voices right from the beginning. (4) The vocalizations your choir uses must not function as mere rote exercise. We must challenge our singers to sing with sensitivity to the section and the ensemble (phrasing, intonation, and the like) even in the most mundane scalar passages.

Some final thoughts about the successful rehearsal: As conductors, we should limit the time that we spend on any one piece. If a large amount of time is needed at the final rehearsal to perfect the piece, then we did a poor job of planning ahead. If, however, something is just not going well, then stop. Don't be afraid to revisit the piece later in the rehearsal or on another occasion. We should

strive to be clear and concise with our directives—speak little but precisely, which in turn limits those clarifying questions from our singers that can serve to shut down the momentum of the rehearsal. In general it is best not to give a directive without a brief explanation. We should be careful not to spend too much time with one section of the choir, leaving other sections disengaged for extended periods of time. If sectionals aren't a possibility, it is good to try to engage the other sections by having other voice parts join in the singing of the troubling line or interval. We should try not to over-refine the small points when larger issues loom. In general it is not a good practice to spend twenty minutes on the first ten bars of a piece, if the choir hasn't mastered the final ten bars. Humor, a smile, a well-deserved compliment, and a conductor whose obvious enthusiasm for the task at hand are wonderful motivators, fueling the choir's energy and focus. We should never put our choirs in a position to fail. Expecting them to sing with musicality and sensitivity while remembering all of our directives from the rehearsal three or four days prior, without offering a carefully prepared pre-liturgical vocalization and rehearsal, opens the door to failure. Lastly, no preparation is complete without pointing ourselves to the One whose praises we sing. Our dedication to God's prayer should always be our every and only response to whatever challenges arise.

# Preparation at the Liturgy: Creating Space for Worship

BY MARY JO QUINN, SCL

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**E**arly in my career as a pastoral musician, I was at a convention event at a very large American cathedral. As we entered the church, the assembly was softly singing Chris Walker's "Veni Sancte Spiritus." The sound environment was warm, inviting, captivating. When I sat down, I could only enter the song—a melody unknown to me at the time but a recognizable text. At a certain time, with a gesture from the music minister, the assembly stood as the song continued. Incense was introduced into the gathering—I don't remember how—and the prayer continued.

The experience was so captivating that it stayed with me through that year. When we prepared the parish Pentecost celebration in the spring, we used that same setting of "Veni Sancte Spiritus" as the assembly arrived and was seated. At a gesture from the music leader, we stood, and the ministers of the liturgy entered as the song continued. The effect was nearly the same as that of the preceding summer.

Those two experiences have become a prototype for my understanding of the gathering rites. Often, during the Advent Season in the various parishes I have served, we began each Sunday liturgy similarly, using music other than Walker's composition, certainly, but using a repetitive piece as the assembly gathered that eventually engaged the assembly in song without a word of invitation spoken or a direction given. Sometimes, the presider was seated among the assembly until he perceived a readiness in the whole group to move to the greeting. (It strikes me, on reflection, that such a beginning is even a bit cross-cultural in an American church, not unlike the African sense of gathering: "What time do we gather? When it's time.")

## Moving into a New Space

I have come to understand the preparation for the liturgy as one of inviting the assembly to enter a new space—both physically and mentally—with the recognition that the

amount of time needed for this "relocation" varies with the individual needs of the assembly. Granted, most of us would not be comfortable beginning every Sunday celebration in the manner I just described, but holding such a model in memory has helped me to see that the provision for some sort of "space" is always necessary for good ritual.

Church building consultants also understand this human need to move between environments gradually. When people are planning new and renovated church spaces, they usually give a great deal of consideration to developing the portal, the vehicle for entry into the worship space. Often the discussion centers on how individuals enter the church: from one physical space to another space, yes, but also from various emotional and spiritual spaces; sometimes, given the weather, from cold to warmth (and vice versa), from rain or snow to dryness; from the confusion of readying the family for the journey to the church into the relative quiet of the church; or, perhaps, from the solitude of the home to the sociability of the parish. Given the wide range of possibilities, planners will often create (or, at least, propose) grand spaces that lead the people through a transition of space, not all at once but gradually.

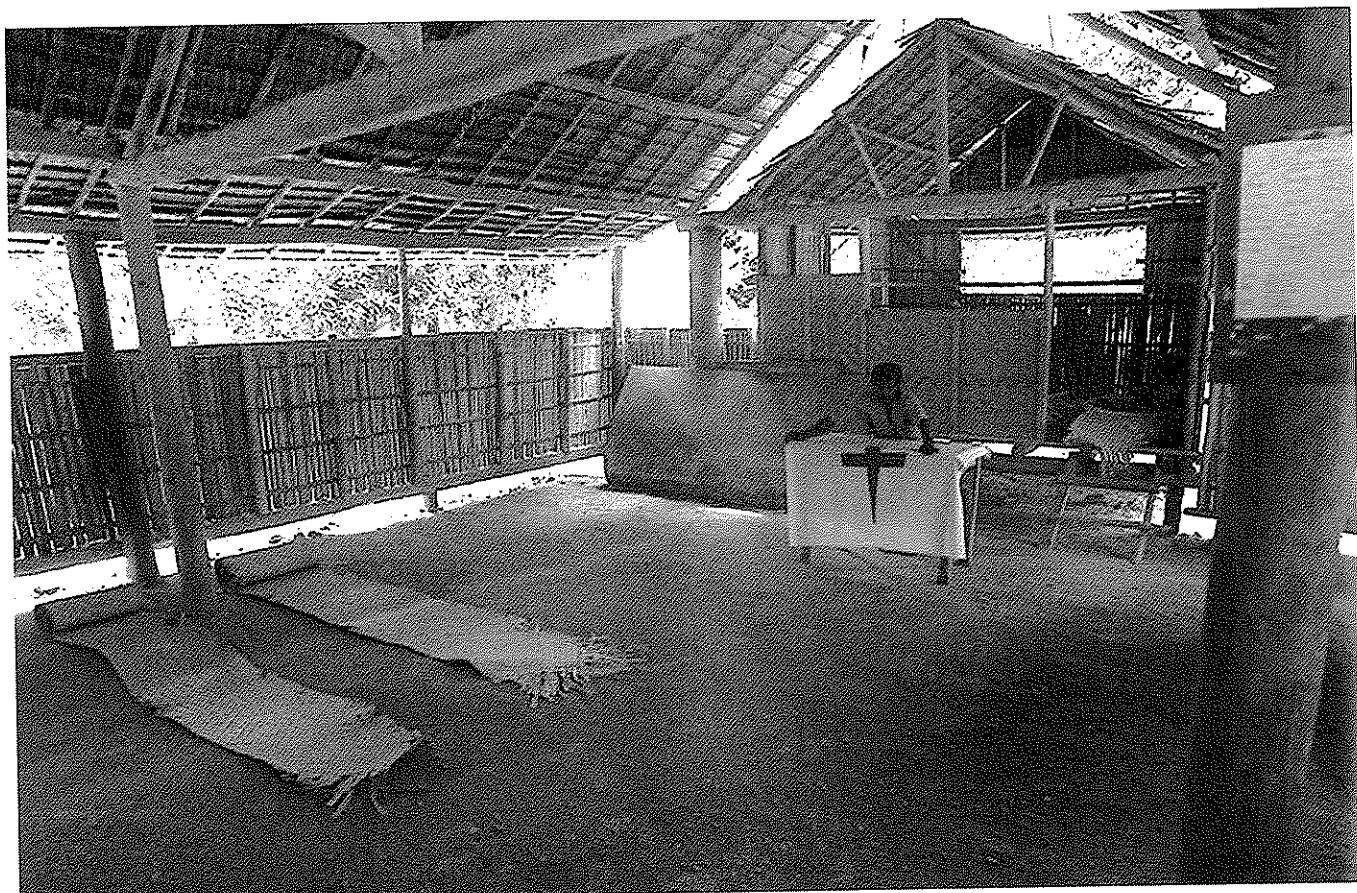
## Preparing the Assembly

Now let us use this model of creating transitions, creating space, and creating room for readiness to reflect on how we prepare the assembly for hearing the Word proclaimed and sharing in the sacrifice of the Table—the entrance rites at Mass and the preparation of the gifts.

In addition to the preparatory rites provided in the Order of Mass, most parishes develop additional patterns for how the liturgy begins. These serve as reminders that what we are about to do is important; they are catechetical actions, if done properly, that prepare people to become the Body of Christ in prayer.

The music minister might "warm up" the assembly either by rehearsing a new musical piece or by reviewing something that will take place during the liturgy, inviting the assembly to sing with the choir. My experience suggests that such pre-liturgy rehearsals should not be too frequent or very long and that the rehearsals be very directive—that is to say, a clear focus on "let's all do this together now" and not simply accidental music in the

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Preparing a church for Sunday Mass in Goba, Papua New Guinea

organist's or choir's prelude. If we really want people to sing, we must provide the means to help them learn the repertoire. Even though this is a practice that I continue to endorse as an occasional part of the parish's preparation for liturgy, I have been in many assemblies where it is apparent that such a rehearsal or warm-up takes place *each* Sunday. Where this practice is successful, the rehearsal is led by someone who is obviously credible in the community, the assembly is willing to participate in the rehearsal, and the result is enthusiastic song during the liturgy.

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Our liturgy is filled with ritual words, actions, and attitudes that we need to "read" so we can put them into practice and teach by example.

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Other preparation rites that may be part of a parish's routine include purposeful choir or organ preludes. These are also appropriate, particularly seasonally or on festive occasions. However, there is a danger in more informal assemblies that the prelude might be seen simply as background music, and its effect for setting a tone for the liturgy would be lost.

When someone is ordained a deacon, the bishop hands

him the Book of the Gospels and says: "Receive the Gospel of Christ, whose herald you now are. Believe what you read, teach what you believe, and practice what you teach." Our liturgy is filled with ritual words, actions, and attitudes that we need to "read" so we can put them into practice and teach by example. To participate consciously, actively, and fully in body and mind—"a participation burning with faith, hope, and charity" (*General Instruction of the Roman Missal* [GIRM], 18)—our congregations need to know how to "read" the rituals in ways that unite their lives to the action of the Church. We need to find ways to make those connections, especially since such participation "is desired by the Church and demanded by the very nature of the celebration. . . . to which the Christian people have a right and duty by reason of their Baptism" (*ibid.*). Here are some examples of the kind of understanding that our people need and deserve.

The entrance procession is the ritual beginning of the liturgy, solemnizing our physical movement from a place outside the worship space into the internal space of prayer and worship. The task of the music ministers is to assist in this movement so that what is perceived in fact does take place: The many are moved to become the one community, one in hearing the Word, one in sharing at the table. Putting aside the very real physical movement from place to place, let us think about what moves us mentally and spiritually into this liturgy and what, in the end, affects us emotionally so that we are willing to

take on or be renewed in service.

Many of us have come to understand the liturgy as a series of dialogues, not necessarily spoken, but dialogues just the same. To describe this dialogical understanding in musical terms, perhaps we could substitute the word "rhythms." In the course of the liturgy we move through alternating rhythms of word (or song) and silence, of standing and sitting, of moving forward and standing still. We might also observe primary rhythms of word and table, with accompanying "preparations" (rites in themselves) that assist in carrying our energy from one to another. In the same way, all of life is a dialogue: God speaks, and we respond; God reveals, and we receive the revelation.

## We Begin by Singing Together

The entrance chant is ordinarily our first communal experience in the act of worship. "The purpose of this chant is to open the celebration, foster the unity of those who have been gathered, introduce their thoughts to the mystery of the liturgical season or festivity, and accompany the procession of the priest and ministers" (GIRM, 47). So often, however, these purposes are minimally observed, especially where the "unity of those gathered" is concerned. All of us could examine our consciences and ask ourselves:

1. How well can the assembly sing the entrance chant, hymn, or song? (This first question presumes planning, both for the season and for the development of a parish repertoire.)
2. If the assembly sings it well, can the assembly hear itself singing? This is sometimes a problem of architecture and finishing materials, but it may also be an issue of the volume of the accompaniment—organ, piano, or amplified instruments, either overwhelming or not strong enough to foster leadership—or the volume of the voice-leading—usually related to an over-abundance of sound reinforcement.
3. Is the song suitable to the season or the Sunday; e.g., is the assembly able to assert one of the following:
  - a. "This must be Lent because we're singing . . .";
  - b. "This makes sense because it's Lent";
  - c. "We've never done this before but it 'feels right' because the text is related to the themes of Lent"?
4. While the *General Instruction* presumes a particular antiphon at both the entrance procession and during the preparation of the gifts, the selection of an appropriate hymn is allowed. If a hymn is chosen, is it seasonal, or does it reflect the truth of our worship, gathering, or belief?
5. Does the text reflect the truth of the community? Is it appropriate to the community? Is it inclusive (i.e., multi-cultural, multi-generational)?

6. Is the tune familiar? Is the tune in an appropriate range?

The final purpose of the entrance chant is to "accompany the procession of the priest and ministers." But to conclude the hymn just because the priest and ministers have "arrived" at their places, without attention to the meaning of the text or the readiness of the rest of the assembly, diminishes the value of the other three purposes for this chant noted in the *General Instruction*.

What lessons should the assembly learn from the entrance chant that will prepare them to hear the Word? This is a communal action; it reflects its seasonal or cultural context; it is action with a purpose. In addition, participants in the liturgy should learn attitudinal lessons from the entrance chant and the other entrance rites that model the way we should live as Christians: energetically, enthusiastically, and in the pattern of Jesus Christ.

It is necessary, I believe, to be attentive to the energy of all the opening rites and not just the entrance chant,

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## What lessons should the assembly learn from the entrance chant that will prepare them to hear the Word?

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hymn, or song. If these rites are to prepare us for and lead us to the hearing of the Word, the rites must not be burdensome. Sometimes a lack of care allows a community unwittingly to choose too many of the possibilities outlined in the Missal, and sometimes merely so that a favorite musical setting for a sprinkling rite, a *Kyrie*, or a *Gloria* might be used. Very few assemblies—or music ministers!—are able to sustain appropriate energy for such a long period during what is a secondary part of the order of Mass.

Appropriate—or, better, authentic—enthusiasm by all the ministers is also important. We are involved in a very important work here and ought not to take it lightly. (However, it is also important not to be so sober-faced as to appear bored with what we are about!)

We also begin the liturgy with respect for and faithfulness to the rite, especially in the dialogues provided, because we are followers of the Lord Jesus in the Roman Catholic pattern of belief and action. Even after years of comments at every workshop we have attended, we still hear presiders finishing the formal greeting by calling attention to themselves with "Good morning!" (The latest adaptation I've heard to this is a "Good morning!" by the presider as soon as he arrives at the chair, followed by a lengthy comment on the theme of the Scripture and, if necessary, the "special events" of the liturgy. Only then does the presider proceed to the sign of the cross and the greeting. It's as if he thinks that, so long as you don't say "Good morning!" after the ritual greeting, you're covered!)



## From Telling to Doing

The preparation of the gifts and the accompanying prayer over the gifts move us within the physical space, from telling the story in a way that makes it sacramental and transformative of our lives to doing the story in a way that unites us to the action of being Christ in the world, from "this is what Jesus said"—and we should also say—to "this is what Jesus did"—and we should also do.

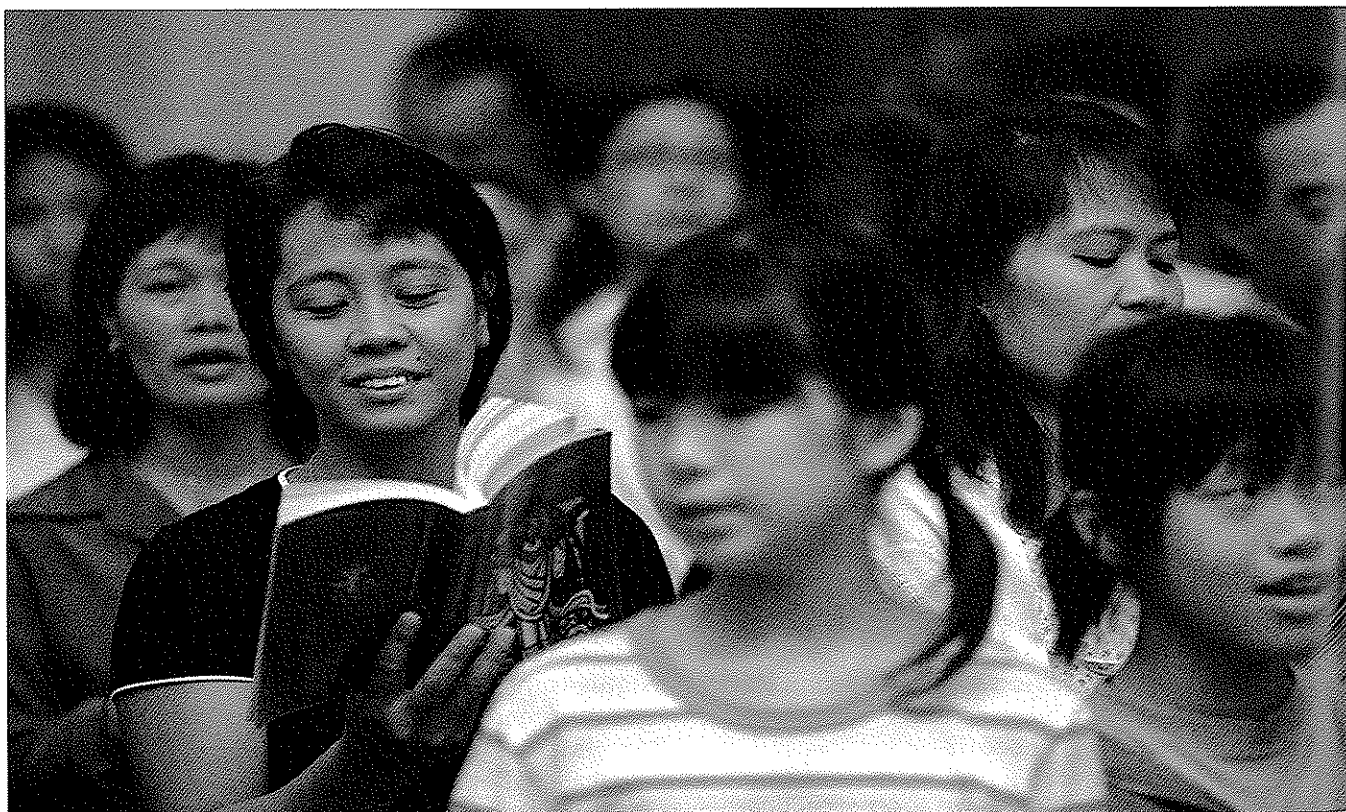
Usually we accompany this activity with song—either choral or congregational (or both)—or instrumental music. Often I have found that using a text related to the day's Scripture as the source of song at the preparation of gifts provides an appropriate bridge and thus a motive for either singing or reflection on how the Scripture prepares us for the Eucharist. A few texts that have been recently composed are also directly related to the precise action of the preparation of gifts and table. On festive occasions, these pieces invite the participation of all particularly well. The challenge, of course, is to help the assembly to focus on what is to come in the liturgy and not to embellish the preparation time so much that the balance is lost.

The ritual actions during this time of preparation are not limited to movement, song, and silence. The liturgy offers other rites that remind us that what we bring to the table to be transformed into Christ, along with the gifts of bread and wine, are ourselves, our whole bodies, minds, and spirits.

So, in addition to the musical possibilities for this rite, the use of incense is suggested. When incense is used well, especially when it is used to include the whole assembly in the gifts being honored, the effect is often profound. When the minister of incense bows to the assembly visibly, with a grand gesture, the assembly will automatically bow in return; there is no need for verbal directions of any sort. Too often we presume that our assemblies don't understand what is meant in the rite, and that is why they don't respond as expected. But gesture and symbol used well never need explanation, though afterwards opportunities for mystagogy abound. In mystagogy we delve into the meanings after the experience.

## Servants in the Spirit

We recognize that what we are about in the liturgy is a movement of the Spirit, inviting entrance into a space that makes the Spirit's presence apparent and transformative. The Spirit moves in and among this group of people, who come here each week to nourish their own life of the Spirit and thereby to nourish the whole community's life of the Spirit. What is the Spirit's goal in the liturgy? I am told that in an ancient church in Greece, above the door as the pilgrim departs, are the words "Servants' Entrance." What more can we ask than to be true servants because we have gathered at the liturgy?



Church of the Holy Family, Singapore

# Growing Spiritually through Feasts and Seasons

BY CLAUDETTE SCHIRATTI, RSM

**T**he task of planning for the liturgical year with all its cyclical seasons and feasts is a continuing challenge for the pastoral musician, the liturgist, the presider, and the pastoral and liturgical teams responsible for leadership in a parish. Seasons of Advent, Christmas, Lent, Easter, Ordinary Time; feasts that supersede Sundays; parish feasts and jubilees—all these keep a ministerial team constantly thinking ahead.

But how does the parish grow spiritually through these

seasons and feasts, honoring our rich tradition and reverencing the new life that each year brings? What rhythm allows preparing for these seasons and feasts to be an organic development from year to year? Creativity, time, and other responsibilities need to be balanced so that the ministers are not working 24/7 but also growing spiritually with the parish they continue to lead and help form. For your own sanity and ability to be flexible in responding to what life presents, adapt a common acronym: KISS (keep it simple, servants).

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## Someone Ought to Have a Plan

Parishes differ in the number of trained personnel and available resources. In your parish setting, who are the planners who prepare the liturgy and lead the parish into its future? What is the timeline for planning? What are the communication vehicles? Are liturgy, total parish catechesis, peace and justice, direct service aspects of



parish life discussed as a whole? Are files kept from year to year, so that planners know what has been done previously? Are ideas filed away for future planning? Is your planning based on the liturgical documents? When is the last time that you referred to them as sources of planning?

Whether the parish is a small rural community or a large urban parish, someone ought to have a plan for the future—that includes and is even centered on preparation for the liturgy and its feasts and seasons—that is developed from previous experience. As an example, think back to the Advent-Christmas Season in late 2005 and early 2006. What went well? What was carried over from previous years? What changes occurred? Does anything need revising? Now think ahead to Advent-Christmas 2006–2007.

Evaluation of the past and preparation for the future go hand in hand with reflection and study. Who does the evaluation? Who does the planning? When is the evaluation done? When does the planning begin? Is each year a repeat of the year before? Do the same people prepare the

### Evaluation of the past and preparation for the future go hand in hand with reflection and study.

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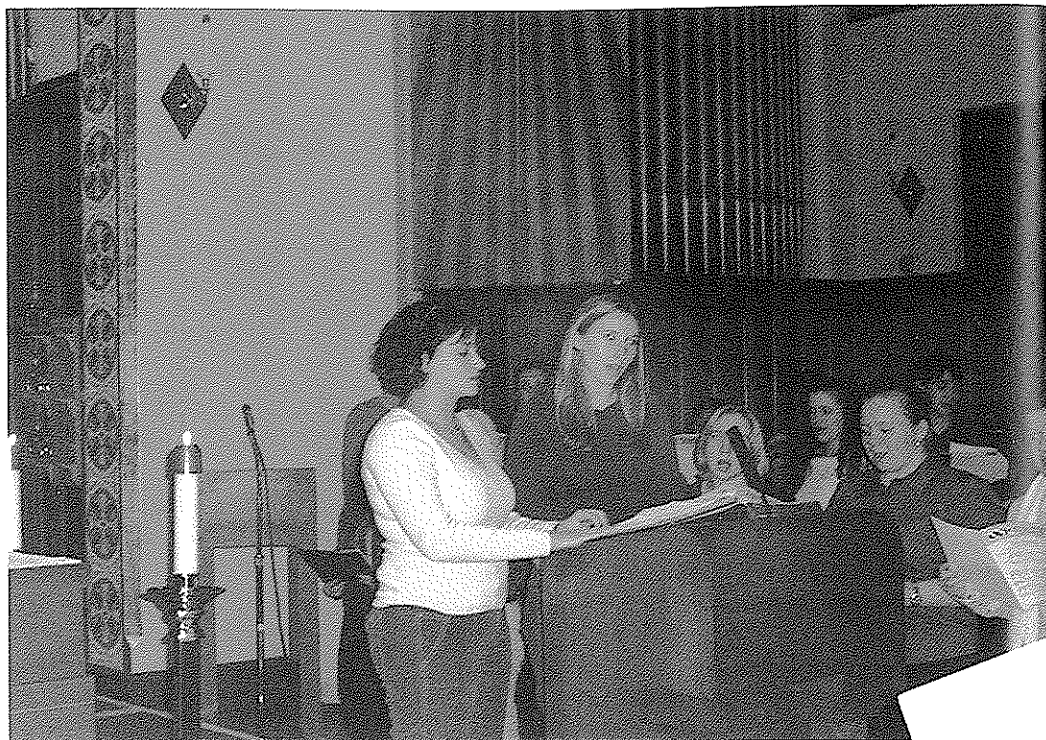
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season each year? Is there a desire to enlarge the circle of planners? To integrate experienced and new planners? To mentor new leadership? Does preparation involve study of the Scripture, the season, and symbols of the season? Does planning involve idea people as well as people with skills to carry out the ideas? Does planning think of the gifts in the community and seek to use these gifts?

### Advent as an Example

Using preparation for next Advent as an example, here are some ideas. Advent is four short weeks, and in 2006 (gasp!) the Fourth Sunday of Advent in the morning turns into Christmas Eve in the afternoon! (Will that day ever end, we wonder.) What can we do realistically to prepare for this two-pronged day? Once you've jumped that hurdle,



Psalmists lead Advent evening prayer at Madonna della Strada Chapel at The University of Scranton, Pennsylvania.

then you can take a deep breath and look at the rest of this season. Perhaps you are happy with the Christmas Season as your community celebrated it in 2005–2006 but want to put more energy into Advent Season plans for the coming year. What Advent repertoire does the parish know? What one piece will be new this year, repeated each week so that it gets into the parish's repertoire and soul? If you have a subscription hymnal that changes at Advent, when will it arrive and when will music choices be made from it?

Advent is rich in symbol, tradition, and Scripture, but it often seems to come as a surprise, one that the parish is not prepared for. Generally the parish senses a change with the presence of purple vesture and decorations, the Advent wreath, and the call for charitable activity, but they may not know what to make of this new season. How does the music chosen for worship help the parish know that a new year and season is upon us and know what it means?

If the parish is not yet singing the psalm for each Sunday liturgy, the beginning of the new liturgical year in Advent might be a good time to start singing one of the seasonal psalms, getting people used to singing the responsorial psalm in a user-friendly way. (Seasonal psalms are listed in the *Lectionary for Mass* in the section "Common Texts for Sung Responsorial Psalms by Season.") Advent would also be a good time to begin proclaiming the psalm from the ambo, since it is part of the Scripture for the liturgy of the Word. (The *General Instruction of the Roman Missal* [GIRM], 61, observes that "the psalmist, or the cantor of the Psalm, sings the verses of the Psalm from the ambo or another suitable place.") Let the parish know what you



are doing and why through a bulletin notice or announcement so they don't wonder what this change is about.

If a new seasonal hymn is chosen and a new seasonal psalm is used and proclaimed from the ambo, when will cantors and accompanists learn the new music and rehearse the change of place for proclaiming the psalm? Some cantors seem intimidated to proclaim the responsorial psalm from the ambo, but they need to know that it's not about them; it's about *all* the Scripture texts of the day being proclaimed from the ambo. We are formed by the liturgy if it becomes a part of us but not if change is suddenly put on us without time for preparation and absorption.

Advent also offers the opportunity for Advent evening prayer and reconciliation services. These events also require preparation and getting on the parish schedule early to avoid conflicts. Will there also be an Advent-Christmas concert? Advent and Christmas have such a wonderful tradition of music. How can it be shared? How will children and youth be involved? (I dream of celebrating the Twelve Days of Christmas, but so often everyone is exhausted by the end of Christmas Eve and Day Masses that there is no energy left for the other eleven days!)

At the 2005 NPM National Convention in Milwaukee, Bill Huebsch spoke of whole community catechesis (see *Pastoral Music* 30:1 [October-November 2005], 22-25). Advent could offer opportunities for an evening, a Saturday

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### **If we are not growing spiritually as we serve an assembly, something is wrong with the parish picture.**

morning, or a Sunday afternoon of Advent preparation that includes parents and children, school and school of religion, youth, singles, and adults. Such an event would require early scheduling and planning. What are the broad strokes of catechesis at such an event that the total team would agree on? From that overall plan, each department would flesh out its details, keeping in communication with others as ideas emerge.

Multiply Advent preparation by the kind of planning needed for the seasons of Christmas, Lent, Easter, and Ordinary Time. If you have not done such preparation for any season, the thought of it might be overwhelming, so focus on one. Do the best you can with the others this year, and next year focus on a second season, and so on.

If your parish is comfortable with its current seasonal planning practice, is it time to focus on ritual planning? What do you do in terms of parish catechesis and preparation (along with ritual preparation) for the process of adult initiation, the Christian initiation of children of catechetical age, infant baptism, first Communion, first reconciliation, confirmation, weddings, and funerals? Here's a place to start: Is your hymnal adequate to your seasonal and ritual needs? What does your hymnal communicate about these

seasons and rituals? Do you agree with that? Does your parish understand what it is singing?

### **Leadership Model**

What is the model of leadership style and communication currently used in your parish or community? Is it hierarchical, collaborative, haphazard, or perhaps crisis to crisis? Communication and the way we communicate is vital for good planning. In terms of charity, the left hand does not need to know what the right hand is doing, but in terms of teamwork and leadership, the left hand must be connected to the right hand. Whether the planners are paid professionals or volunteers, the community's expectations of what they are to accomplish must be clear and cogent—the goals must be achievable. It is a gift when a pastoral team works well together for the formation of the parish. Sometimes personality and leadership styles create difficult working relationships. How are these faced, worked through, or dealt with?

Article 111 of the *General Instruction* speaks to the need for working together as that cooperative effort is applied to the liturgy:

Among all who are involved with regard to the rites, pastoral aspects, and music, there should be harmony and diligence in the effective preparation of each liturgical celebration in accord with the missal and other liturgical books. This should take place under the direction of the rector of the church and after the consultation with the faithful about things that directly pertain to them. The priest who presides at the celebration, however, always retains the right of arranging those things that are his own responsibility.<sup>1</sup>

If we are not growing spiritually as we serve an assembly, something is wrong with the parish picture.

This article has raised several questions in terms of planning. The goal is not to get you to answer all of them at once, but I hope that you are able to focus on one question to think about and act on. Planning can be viewed as a glorious opportunity for the parish community to grow in faith or as a drudgery to be dealt with. If we celebrate with faith and understanding, we are formed through the liturgical year. Careful preparation and catechesis can assist parishioners as they move through the Advent, Christmas, Lenten, Triduum, and Easter periods of our lives. These periods in our lives don't always coincide with the liturgical year, but if our experience of the season deepens our faith, the experience can help us as we go through these periods.

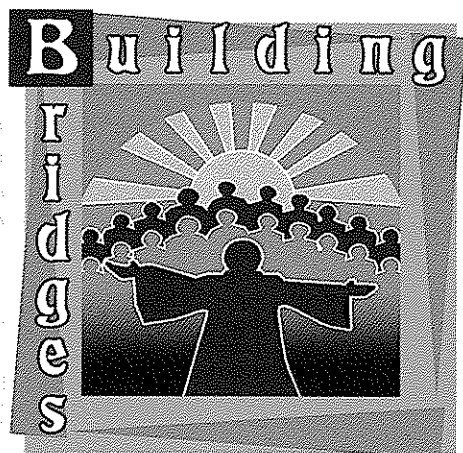
### **Note**

1. And see Second Vatican Ecumenical Council, *Sacrosanctum Concilium* (Constitution on the Sacred Liturgy), 22 §3: "No other person, not even if he is a priest, may on his own add, remove, or change anything in the liturgy."



Eastern Regional Convention  
**June 27-30**  
**Stamford, Connecticut**

Stamford Marriott/Holiday Inn Select



**Major Speakers**

Eugene F. Lauer  
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**

Bishop Ricardo Ramirez  
John Witvliet  
Elaine Rendler-McQueeney  
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

**Convention Eucharist**

Bishop Walter Hurley

**Pre-Convention**

Cantor Institute  
Music Educators' Morning  
Liturgical Space Tour & Organ Crawl  
Music Ministry Leadership Retreat



## Institutes Summer 2006



### June

- 19-23 Pastoral Liturgy Institute  
*Houston, Texas*
- 19-23 Guitar and Ensemble Institute  
*Erlanger, Kentucky*
- 26-30 Chant Institute at the Convention  
*Stamford, Connecticut*

### July

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

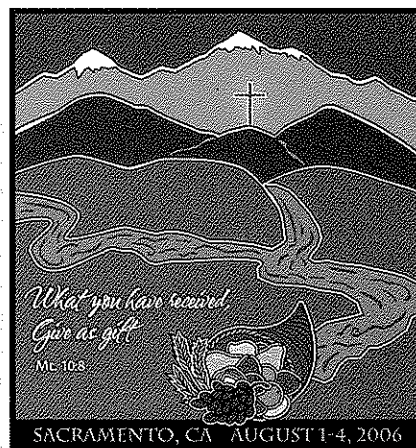
### August

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

A complete brochure for each institute is available online at [www.npm.org/EducationEvents/institutes/index.html](http://www.npm.org/EducationEvents/institutes/index.html). For more information or to receive a printed brochure, phone (240) 247-3000 or write: **NPM Institutes**, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461.

## Western Regional Convention August 1-4 Sacramento, California

Radisson Hotel Sacramento



### Major Speakers

David Haas  
Bishop Jaime Soto  
Suzanne Toolan, RSM  
Ray East

### Events

Jazz at the Cathedral  
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

### Pre-Convention

Handbell Institute  
Music Education Day  
Liturgical Space Tour  
Organ Crawl  
Music Ministry Leadership Retreat

# Forming Singing Communities: Music Education in the Parish

BY PAT GILJUM, csj

There is a story about a mother who wished to encourage her young son's progress on the piano, so she took her little child to a very special piano concert. After they were seated, the mother spotted an old friend in the audience and walked down the aisle to greet her. Seizing the opportunity to explore the wonders of the majestic concert hall, the little boy rose and eventually found his way through a door marked "No Admittance." When the house lights dimmed and the concert was about to begin, the mother returned to her seat and discovered that the child was missing.

Suddenly the curtains parted and spotlights focused on the impressive Steinway piano on stage. In horror, the mother saw her little boy sitting at the magnificent piano, innocently picking out "Twinkle, Twinkle Little Star." At that moment, the famous piano master made his entrance, quickly moved to the piano, and whispered in the boy's ear, "Don't quit; keep playing." Then leaning over, the famous master reached down with his left hand and began filling in a bass part. Soon his right arm reached around to the other side of the child, and he began playing with the right hand.

Together, the famous musician and the young boy transformed what could have been a frightening situation into a wonderfully creative experience. The audience was so mesmerized that they couldn't recall anything else the great pianist played that evening. The only thing they remembered was "Twinkle, Twinkle, Little Star."

I like to think that is the way it is with God. Human existence is really all about collaboration with the Master! What we can accomplish on our own is hardly noteworthy. We try our best, but the results aren't always the best. However, with the hand of the Master—with the hands of God helping us—we can do beautiful work!

Following are some ideas that may enable the liturgical musician in the parish to work collaboratively with the music teacher in the school (or with music teachers in the community) to offer music education that will encourage and may even lead all members of the community to participate in a strong parish "singing community." The success of these suggestions will only happen when



working in collaboration—working with, listening to, and accepting others' ideas and suggestions. The give and take will make the endeavors stronger, richer, and more beneficial for all.

In order to make these endeavors interesting, enjoyable, and educational, a good leader is imperative. It goes without saying that the liturgical musician or the music teacher would give the specific music classes or presentations suggested in this article. But sometimes it will be the classroom religion teacher, lay catechist, or adult education facilitator who may be designated by them to offer certain presentations. It is certainly a hope that the liturgical musician and the music teacher would work with all those who would be willing and capable of helping.

It is important that the music teacher in the school and the liturgical musician in the parish endeavor to work together. What the children learn in the school or other formation program should not be separated from their responsibility as worshiping Catholics. Learning to sing, playing instruments, moving to music, creating music, listening and analyzing music all enable the children to acquire musical skills and knowledge that can be developed in no other way. The regular music class should not turn into a strictly liturgical music class, but there is much integrating that can be done, if there is collaboration.

## Ideas and Suggestions: Children and Youth

Parish school of religion students (that is, students in

*Sister Pat Giljum, csj, is the director of fine arts in the Catholic Education Office of the Archdiocese of St. Louis. She is also an at-large representative on the Board of Directors of the NPM Music Education Division (NPM-MusEd).*

religion programs offered for those in public schools) participate in their school music program, but often, because of time limitations, do not experience music in their parish religion classes. Having music playing as the children assemble can create an atmosphere conducive to learning. Choosing music that supports the lesson, is used by the parish community, and follows the liturgical year is important. Have students talk about the music: What are the words, and what do they mean? Can they feel the rhythm and move with it? What instruments are used on the recording (if the music is not being performed live)? Can they eventually sing along with the recording? Can they clap the rhythm? Can they use other body instruments or rhythm instruments to keep the rhythm?

Sometimes the Scripture readings or Bible stories used in parish school of religion classes present opportunities for students to create or improvise an accompaniment to dramatize the reading using a variety of sound sources. In prayer, the teacher can very simply sing an intercession in a given rhythmic and melodic phrase, and the students can reply in the same style to that phrase.

Elementary and secondary students in Catholic schools participate in an established school music program. Some participate in general music, while others choose to be part of a special choir or band. In addition there are often elective classes offered such as music theory, music history, guitar class, piano class, and the like. These students and the students from the school of religion classes are the same students that we have in many of our church

youth choirs. When working with these choirs, do we take the time not only to teach the notes to the song and work on breathing, pitch, and expression but also to bring in other aspects of music education related to their school classes? Such other aspects may include using instruments, discussing the style of the music selection, or learning something about the composer of the music. Communication between the liturgical musician and the music teacher and mutual support of one another's work can advance both programs. Why not invite the members of the youth choirs to the concerts, musicals, and festivals in the different schools, and invite performers in those venues to join the youth choir? Work with students to develop criteria for evaluating the quality and effectiveness of performances. Following the performances, students can evaluate the music, using the developed criteria, and offer constructive suggestions for improvement.

### Ideas and Suggestions: Adults

Many of our adults attend Mass on Sunday but are not involved in other parish activities. When it comes to singing, they leave that to the cantor or the choir; they do not feel comfortable with it. Adult education is offered in many parishes. Usually the topics for adult education center on theology, Scripture, the Mass, or morality, but very seldom does music education appear as an adult program! Connecting sacred Scripture with music, or connecting the Mass with music does not happen often



Ensemble practice by members of the St. Mary's Choir at the Church of the Holy Family, Singapore



in those sessions. But a sung response that supports the theme of the meeting—even if the topic is not music—is very meaningful. Many people do not feel comfortable singing, but if we use a recording to introduce and support the singing, eventually some of the people will sing along. Incorporate music for the liturgical season that is used in the parish. Make use of the song during the meeting. There may be several discussion questions: Use the music as a response at the end of each discussion question. Concentrate on and discuss the words and how the music expresses the words and how these words support what is being discussed at the meeting.

Why not offer several music education presentations or classes? Some people may be very interested in the history of church music or different eras of church history and the way church music reflects those times (presenting it more as a story than as a lot of facts and dates will prove to be more interesting). Getting too specific can intimidate people, can become boring, and can defeat the purpose. Some parishioners may really appreciate several sessions learning about Gregorian chant or the use of music at Mass—why it is used, how it is used, the importance of it, how it supports the action of the Mass. Another session can actually feature some of the songs used by the parish for liturgical celebrations. Discuss and apply elements of music in relationship to the music—meter, rhythm, melody, expression. Help all to listen for a steady beat, identify the instruments used, and feel how the expression of the music gives meaning to the words. Another possibility would be the study of music of different cultures, especially as it pertains to those cultures in our own parishes—African American, Asian American, Indian American, Spanish American.

When adults attend school functions such as an Advent or Christmas concert, an instrumental or vocal music festival, a spring concert, or a parent association meeting, they could be invited to participate in the music in some way—keeping the rhythm or singing along. Put the music and words in the program, and invite the adults to sing. Using a song with verses and a repeated refrain works very well. It will take a little time, but repetition is what helps all of us. At a school performance, including in the program notes or narration a short explanation of the rhythm of a certain piece performed or the special instrumentation involved directs the audience to listen for certain specific details.

### Ideas and Suggestions: Seniors

Many parishes have senior citizen groups that meet on a regular basis in the parish center. They have lunch, play bingo, and enjoy one another's company. Why not invite the school children to perform at several of these meetings? Precede the performance selections with a little lesson. Demonstrate rhythm by having the children sing the refrain and clap as they sing. Invite the audience to do the same. As they become more familiar with the song, invite the seniors to sing along with the students. Make

sure there are a couple of songs on the program that are very familiar to the seniors. Put the music and words in the program and encourage them to sing along. Give some individuals the same kind of rhythm instruments that the children are using and invite them to play along with the students. Where the parish does not have a school, there usually are nearby schools that would welcome the invitation to such a gathering. In addition to the children performing, why not have the seniors perform for the children? This might just be the incentive they need to organize a singing group!

Many parishes have a "resurrection choir"—senior citizens and other adults who sing for funerals. What a perfect opening for some music education! When the choir members gather, take the time to discuss the music they will be singing—the music elements, the style of music, the form of the music—and let this understanding influence their singing.

### Collaboration with the Master

How does all of this happen? It happens through collaboration with the Master and with each other. We as parish have to work *with* each other to create that faith community for which we all strive.

If we can develop some of these programs one small step at a time, the Master's hand will be there to support us. Eventually ours will be a "singing community." These small steps will continually help us as we prepare our parish community to sing our liturgical celebrations. The following considerations will help singing become second nature to all of us:

- The assembly needs to know the music well before using it. Going over the music once or twice is not enough. Using it for prayer, listening to it, discussing the words and the rhythm will give the assembly the confidence and desire to sing.
- A good leader is needed—whether that person is an instrumentalist or vocalist. The leader must be assertive.
- The rhythm must be strong and predictable.
- The introductions must be long enough to present the melody and make it very clear when the assembly should begin singing.
- The assembly needs to know that what they are singing is not just decoration but is their prayer: It is their liturgy. The music supports the action of the liturgy.

Remember, what we can accomplish on our own is hardly noteworthy. However if we listen very carefully, we will hear the voice of the Master whispering, "Don't quit, keep trying; don't quit, keep working; don't quit, keep playing!" When we put all in the hands of the Master, we will begin to feel his arms around us and know that his hands are there helping us turn our hard work into beautiful masterpieces.

# What about the Fountain?

BY ARCHBISHOP DANIEL N. DINARDO

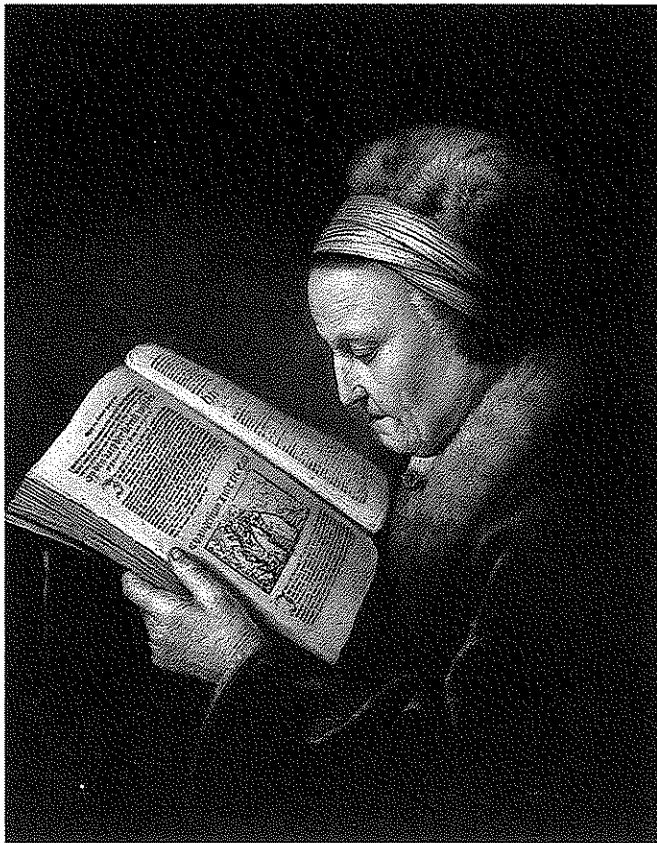
Some years ago, I read an extraordinarily wonderful book titled *The Wellspring of Worship* by the French Dominican Jean Corbon. In the preface of that text, the author remarked on the importance of the distinction between "liturgy" and "liturgical celebration," a distinction he saw as crucial to rediscovering the wellspring—the river of life of the Trinity—and thereby overcoming the gap between liturgy and the rest of life. While saluting liturgical renewal, Father Corbon offered a necessary corrective to those who expend all their efforts on the forms and expressions of celebration, the life of the assembly, the texts, movements, and singing but forget what is being celebrated or take it for granted. Then he posed this startling question: "The channels have been repaired indeed, but what about the fountain?"<sup>1</sup>

There are many things to do when preparing for a liturgical celebration. If one is involved in any liturgical ministry, and most especially if one is a pastoral musician, the list of requirements can be lengthy and taxing. One can become imprisoned in the celebration and its demands. But what about the fountain?

It must first of all be said that practical and technical matters have to be prepared. One does not try to escape from the details. For a musician that means practice, much practice. But what is done in practice? I have before me as I write the example of an organist in Rome during my seminary days. We were blessed with many organists in those years (long ago), but this man stood out. I was then community music director and had to arrange for the musicians for each liturgy and act as go-between for the planning group and the cantor, choir, folk group, and organist. Every time this particular organist was assigned, he went to the loft early, read the Scripture readings, and read through every hymn or piece of service music he was to play. Then he prayed. Then he began to register the organ for each verse of a hymn (he wanted them all sung), each piece of service music, and every verse of the responsorial psalm. Then he began to practice and practice. In the quiet of an afternoon, alone at the bench, he would rehearse and pray. He had been trained in the "service music" approach in his studies and remained committed to that as worthy of study. When he accompanied the as-

*Most Rev. Daniel N. DiNardo, ordinary of the Archdiocese of Galveston-Houston, Texas, is the episcopal moderator of the National Association of Pastoral Musicians.*





Gerrit Dou (1613–1675), *Old Woman Reading a Bible* (c. 1630), courtesy of the Rijksmuseum, Amsterdam, The Netherlands.

sembly, it was noticeable how well we sang. He once remarked to me that you have to let God pray and work in you when you accompany music, whether inside or outside Church. Voilá: The Fountain had discovered him!

**T**he fountain, the wellspring, the River of Life of the Book of Revelation has always been flowing in the inner life of the Father, Son, and Holy Spirit because their mutual indwelling is the most intense communion of love there is, even before there was a “there is” of creation and cosmos. In the gift of creation, the Trinity gives of itself but is still silent. When human beings are made, God endows these treasures—endows us—with the first stirrings of the River of Life and begins to pre-

**The Mystery hidden—the plan, the divine household management—has been and is being accomplished: It is the liturgy.**

pare the way for our response to such outpouring, such emptying out. The first creation narrative in the Book of Genesis (1:1–2:4) is an ecstatic liturgical poem of love, but it sings just about the beginning of the tenderness of God reaching out to man and woman to draw and attract us to the River of Life.

Even sin and rejection do not deter this self-emptying love that reaches continuously through creation and history, the promises of the prophets and the search for meaning codified in the Law. The Father uses the everydayness of things and the special history of a beloved people to prepare the way for his well-beloved Son. He is the one note—the “Amen”—sung by the Father through the life-giving Spirit, whose life is mission: mission to save and bring to completion the compassion of our God. This Son—the Lamb slain and risen—opens up liturgy for us through the energy of the Spirit. The Holy Spirit, though active in Israel and in the Mother of God beforehand in a way beyond speech, cried out on that day of resurrection and was poured forth on all things and on all humankind. Who will receive all this? We are to receive it and drink it in active acceptance. The Mystery hidden—the plan, the divine household management—has been and is being accomplished: It is the liturgy. Liturgical celebrations arise from it, connect with it, and lead a holy people to live it day and night, year by year, till the day when the liturgy is all there is.

**H**ow to prepare to encounter the Mystery? Practice endlessly within yourself and out loud the one note: “Amen.” Have you ever noticed what great composers can do with one note? (Have you also noticed, unfortunately, how choirs who can sing complex entrance rites are also then able to emit the most anemic sung “Amen” to the collect?) Practice a psalm tone. Have you ever noticed the use of psalm odes in great composers? (Listen to the first movement of Bartók’s *Fifth String Quartet*.) Give thanks for the music of married love, the serenity of true friends, the quiet assurance of a celibate priest. Rejoice in children and young people and their ease of communication. Explore the splendor of the simple in creation flowing underneath its vast complexity. Feed a hungry man; give drink to a thirsty woman. Discover the Word: the Word Made Flesh.

Say the word “Jesus.” Enter the mystery, the liturgy. Lean your head on the breast of the Savior as did the Beloved Disciple at the Last Supper (John 13). At this moment of encounter in the midst of your brothers and sisters with you, the Church then, now, and in the future, asks: “Who is it, Lord?” Enter this real existence anew, the flesh and blood Savior at your side who is also Lord, and ask for living water. The Savior responds and leads you to the liturgy, and that will prepare you for a liturgical celebration and, in the end, for the liturgy of heaven, when we will all join in the song of God and of the Lamb.

#### Note

1. Jean Corbon, *op*, *The Wellspring of Worship* (San Francisco, California: Ignatius Press, 2005), 11.

# "When the Saints Go Marching In": The When, Why, How, and Who of Litanies of the Saints

BY PAUL F. FORD

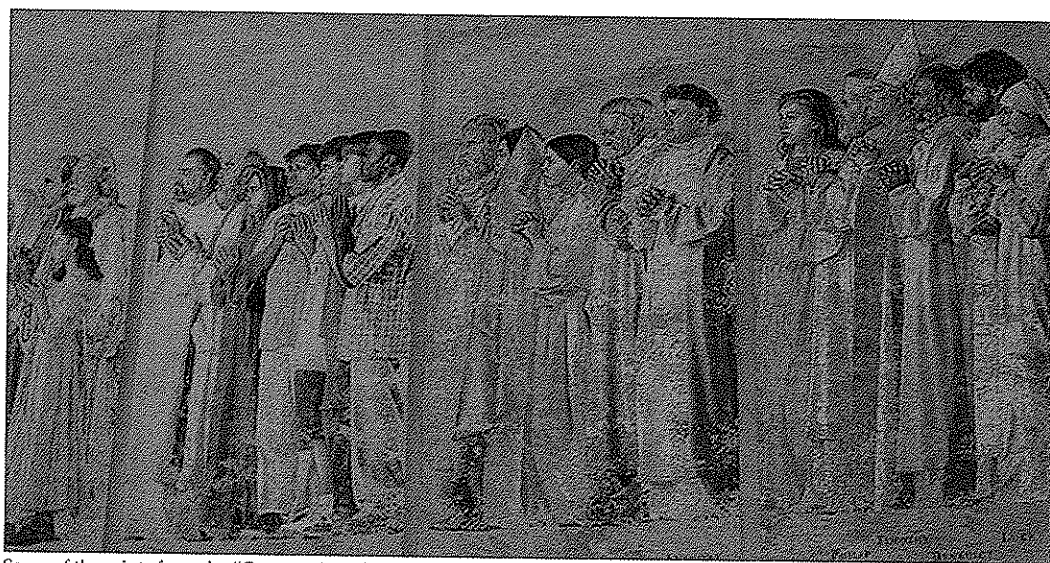
A sknew adult Catholics to name a highlight of the Easter Vigil at which they were initiated, and they are likely to mention the Litany of the Saints. Ask any deacon or priest what he remembers about his ordination, or ask religious women or men about their final vows-taking, and they often mention their prostration on the church floor and the waves of saints' names and petitions which washed over them in the chanted litany.

Litanies are powerful forms of prayer; and the Litany of the Saints is one of the most beautiful liturgical prayers, reserved for special occasions indeed. But how are litanies prepared? This article is written to help you write a litany. It is based on the latest (1988) edition, with corrections, of the *Graduale Simplex*, which is a sourcebook that you should have, in one form or another, on your bookshelf.<sup>1</sup>

I have been singing litanies for forty years, both in a stationary posture (at ordinations and professions, for example)

Dr. Paul F. Ford is a professor of systematic theology and liturgy at St. John Seminary, Camarillo, California. A member of the five-composer Collegeville Composers Group, who are producing *Psallite: Sacred Songs for Liturgy and Life* (Collegeville, Minnesota: The Liturgical Press, 2005, 2006, and 2007), Dr. Ford is the author of *By Flowing Waters: Chant for the Liturgy* (The Liturgical Press, 1999). This article is a modified form of the article copyright © 1991, 2004 Paul F. Ford. Used with permission. All rights reserved.

PASTORAL MUSIC • APRIL-MAY 2006



Some of the saints from the "Communion of Saints" tapestries designed by John Nava for the Cathedral of Our Lady of the Angels, Los Angeles, California.

and in procession (including blessings of farm fields and on the first Sunday of Lent). For the past thirty of these years I have prepared and chanted litanies at our seminary and at our cathedral and at the monastery of which my wife and I are oblates. I have designed litanies to be sung to the traditional chant melodies and to John D. Becker's "Litany of the Saints."<sup>2</sup> My greatest experience of litanic prayer was "The Great Litany" by Bernard Huijbers,<sup>3</sup> sung by six massed choirs and the whole assembly in our old cathedral at a Los Angeles concert to benefit men, women, and children suffering from HIV/AIDS: This was a foretaste of the glories of heaven!

## Assembling a Litany

As a parish liturgical leader, you have the opportunity of putting together, year after year, the required Litany of the Saints for the final rites of initiation during the Easter Vigil. For the baptism of infants,

you also regularly rehearse the cantor(s) in the petitions and the names of the saints invoked at the time of the intercessions. You are also encouraged to restore the ancient practice of singing the Litany of the Saints for solemn occasions<sup>4</sup> for the entrance procession for the First Sunday of Lent,<sup>5</sup> St. Mark's Day (April 25), the three days before the Ascension, and St. Isidore's and St. Maria's Day (May 15) are also days when litanies to implore God's protection against calamity and God's blessing on the crops are traditionally sung. Some liturgists suggest that the litany is especially effective on All Saints Day as the entrance song or as a form of the general intercessions.

The Litany of the Saints for solemn occasions may also be used during the principal celebration of the special days or periods of prayer mentioned in the *General Instruction of the Roman Missal* (373), or specified in the same place for the dioceses of the United States of America, or mentioned in other documents:



For Christian Unity (January 18–25)  
 For the Fruits of the Earth<sup>6</sup>  
 For Human Rights and Equality<sup>7</sup>  
 For World Justice and Peace<sup>8</sup>  
 Day of Penance for Violations to the  
 Dignity of the Human Person (January  
 22 or 23)  
 For the General Needs of Human-  
 kind<sup>9</sup>  
 Days of Preparation for the Coming  
 of the Holy Spirit<sup>10</sup>

More rarely, if you are involved in planning for an ordination, a vow-taking, a dedication of a church (new or in use), or a dedication of a fixed altar, you are also responsible for the litanies connected with those liturgies. And in the unlikely event you are asked to prepare for the blessing of an abbot or an abbess, again, preparing the proper litany belongs to you.

This task is not an easy one; but when you know how a litany is composed, you will find your task less difficult.

## Common Structure

All litanies of the saints are structured in the same way.<sup>11</sup> They begin with a cry for mercy to Christ the Lord or supplications to the Trinity. These are followed by invocations of the saints, beginning with the Blessed Virgin Mary and the angels and including, in order, prophets and ancestors of our faith; apostles, evangelists, and first followers of Christ; martyrs; bishops and doctors; priests and religious; and laity. These invocations lead to invocation of Christ for protection against various evils and invocations of the power of the paschal mystery in its phases. Finally, there are petitions (general and specific) for various needs and a conclusion.

There are basically three kinds of litanies: the shortest, the standard, and the solemn. The *standard* litany (illustrated on page forty-five) is sung for the final rites of initiation during the Easter Vigil, the baptism of infants,<sup>12</sup> the ordination of bishops, priests, and deacons, final vow-taking, the dedication of a church (new or in use) or of a fixed altar, and the blessing of an abbot or an abbess. (In my opinion, this litany ought to be added to confirmations with the confirmandi prostrate for its singing.)

The *solemn* litany is sung as the entrance procession for the First Sunday of Lent, St. Mark's Day, the three days before the Ascension, and St. Isidore's and St. Maria's Day (May 15). It may also be sung on All Saints Day as the entrance song or as the

general intercessions and during the principal celebration of the special periods or days of prayer mentioned above.

The *shortest* litany is used in the commendation of the dying.<sup>13</sup> In Part II of the ritual *Pastoral Care of the Sick*, called "Pastoral Care of the Dying," the following rubric appears at paragraph 219B: "A brief form of the litany may be prayed. Other saints may be added, including the patron saints of the dying person, of the family, and of the parish; saints to whom the dying person may have a special devotion may also be included."

Holy Mary, Mother of God,	pray for him/her
Holy angels of God,	pray for him/her
Saint John the Baptist,	pray for him/her
Saint Joseph,	pray for him/her
Saint Peter and Saint Paul,	pray for him/her

*Other saints may be included here.*

All holy men and women, pray for him/her

## Customizing Litanies

Paragraph 221 of the *Rite of Christian Initiation of Adults* (and similar paragraphs in all the rites which use litanies) encourages you to add *at the proper place* the names of the other saints or petitions suitable for the occasion.

However, it is the experience of many that, wittingly or unwittingly, cantors delete many of the required saints, lump all the "extra" saints at the end of the list, and never take advantage of the encouragement to add pertinent petitions. This may happen because some worship aids and even some editions of the rites carelessly indicate that saints may be added only at the end of the list and/or because people are ignorant of the structure and the rules of litanies.

Using the structure given above, saints are added according to their rank in the order of their heavenly birthday (their date of death). Petitions are added according to their kind. You are permitted by the rites—even encouraged—to add to the names and petitions, but you are not permitted to delete any names or petitions from any of the litanies found in the rites. Some saints must be invoked in every litany, and some petitions must be made not because the saints would be offended if they were deleted or because the unprayed-against calamity might happen (in other words, not for superstitious reasons) but because the mention of these names and petitions inserts us into the great stream of people and universal concerns which the Church deems it essential

to remember for our spiritual growth.

In the case of any litany, then, you would do well to consult with your other priests, deacons, liturgists, musicians, and catechists about who or what needs to be added to the standard litany.

Your parish litany should contain the names of the principal and secondary patrons of your diocese as listed in the annual *Order of Prayer in the Liturgy of the Hours and Celebration of the Eucharist*, otherwise known as the *Ordo*. If religious order priests, sisters, or brothers staff your parish, it is appropriate to add at least their founder to this litany.<sup>14</sup> You are not permitted to invoke blessed unless they are listed in our national or your diocesan or religious order calendar; these calendars have to be approved by Rome.

There are two things to notice about invoking saints. First, the saintly people of the Hebrew Bible not included in the Roman Catholic canon of saints are invoked as "Holy" (e.g., "Holy Aaron, Miriam, and Moses," "Holy Jeremiah," and the like). They are placed in the litany in historical order to the extent that this can be determined by consulting a reliable dictionary of the Bible. Second, the honorific (either "Holy" or "Saint"—if the person has been recognized as such) is used before every name taken from the Bible or associated with it in Christian legend (e.g., "Saint Joachim and Saint Ann").

If your parish church (or mission church) is named for a saint or for our Lady under a certain title (e.g., Our Lady of Talpa, Mother of Sorrows, and the like), you ought to include this invocation. Our Lady is the only saint who may be invoked under several titles in litanies of the saints; it is important, however, not to get carried away at this point. The *Simple Gradual* uses only three invocations of Mary, and the two extra ones follow the invocation, "Holy Mary, Mother of God."

Litanies for the ordination of bishops add the names of all the apostles; the ordination of deacons adds to its litany the deacons Vincent and Ephrem and separates Francis of Assisi from Dominic to underscore the fact that Francis was a deacon; and at religious professions and the blessing of abbots and abbesses, the litanies contain a special list of religious saints.<sup>15</sup>

If your parish church is named for a mystery of our Lord's life (e.g., the Transfiguration, the preaching of the Beatitudes, the Nativity), these can be included at the proper place in the litany. Mysteries of our Lord's life are added chronologically under the "invocations of the power of

## A Litany for the Easter Vigil

Here is a sample standard litany for the Easter Vigil pointed for the standard chant settings (see below, for the John Becker setting). Every name and petition in plain type is required. Everything in italic is optional. The acute accent indicates an ascending pitch, and the grave accent a descending pitch. *Do not sing anything in parentheses* but print this material in your worship aid. Printing the entire litany in your worship aid also educates people in their understanding of the saints and in enlarging their prayer concerns.

You will notice that I have put into parentheses all cognomens ("identifiers" such as "of Antioch" or "the evangelist"; traditionally only St. John the Baptist and St. Mary Magdalene retain their cognomens; no others are sung (hence the need to print the litany in your worship aid). By tradition Saint John Mary Vianney is invoked with his first and middle names.

### I. Prayer to God

CRY FOR MERCY TO CHRIST THE LORD  
OR SUPPLICATIONS TO THE TRINITY

Lord, have mercy.	Lord, have mercy.
Christ, have mercy.	Christ, have mercy.
Lord, have mercy.	Lord, have mercy.

*Solemn litanies may also begin with the following four invocations, to which the response is, "Have mercy on us": "God the Father of Heaven," "God, the Son, the World's Redeemer," "God the Holy Spirit," and "Holy Trinity, One God."*

### II. Invocation of the Saints

THE BLESSED VIRGIN MARY AND THE ANGELS

Holy Mary, Mother of God,	pray for us.
Our Lady of Guadalupe (patroness of the Americas),	pray for us.
Our Lady of the Immaculate Conception (patroness of the U.S.A.),	pray for us.
Saint Michàel,	pray for us.
Holy angels of Gód,	pray for us.

*By tradition, Our Lady may be invoked under several titles but I try to limit these to three or else the litany begins to feel like a litany of the Blessed Virgin Mary.*

PROPHETS AND ANCESTORS OF OUR FAITH

Holy Abraham and Holy Sarah,	pray for us.
Holy Miriam, Aaron, and Moses,	pray for us.
Saint Zachary and Saint Elizabeth,	pray for us.
Saint Joachim and Saint Ann,	pray for us.
Saint John the Báp̄tist,	pray for us.
Saint Jósèph,	pray for us.

*By tradition St. Joseph, husband of the Blessed Virgin Mary, is always the last patriarch invoked.*

APOSTLES, EVANGELISTS, AND FIRST FOLLOWERS OF CHRIST

Saint Peter and Saint Pàul,	pray for us.
Saint Àndrèw,	pray for us.
Saint Jóhn,	pray for us.
Saint Mary, Saint Martha, and Saint Lázarus (patrons of hospitality),	pray for us.
Saint Mary Mágdalene,	pray for us.

*St. Mary of Bethany, sister of Martha and Lazarus (previous invocation), and St. Mary Magdalene are two different saints.*

### MARTYRS

Saint Stép̄hèn (tc. 34, first deacon),	pray for us.
Saint Ignátius (of Antioch tc. 107, Apostolic Father),	pray for us.
Saint Perpetua and Saint Felicity (†203, North African matron and servant),	pray for us.
Saint Láv̄rènce (†258, Roman archdeacon and almoner),	pray for us.
Saint Christopher († third century; patron of travelers),	pray for us.
Saint Ágnès (tc. 304, Roman virgin, patroness of young girls),	pray for us.
Holy English Martyrs	pray for us.
Saint Andrew (Kim) and Companions (Nineteenth century Korean martyrs),	pray for us.

*Christopher may still be invoked even though his feast was removed from the universal calendar in 1969. Large groups of saints, like the English martyrs or Andrew Kim and the Korean martyrs, are invoked as "Holy" or by "N. (name of first saint) and Companions"; surnames and other cognomens may be printed but not sung.*

### BISHOPS AND DOCTORS

Saint Athanásius (†373, archbishop of Alexandria and doctor of the church),	pray for us.
Saint Básil (†379, archbishop of Caesarea and doctor of the church),	pray for us.
Saint Mártin (of Tours †397, bishop),	pray for us.
Saint Augústine (†430, bishop and doctor of the church),	pray for us.
Saint Grégóry (the Great †604, pope and doctor of the church),	pray for us.

### PRIESTS AND RELIGIOUS

Saint Bénédict (tc. 547, founder of western monasticism),	pray for us.
Saint Dominic (†1221) and Saint Fráncis (of Assisi †1226),	pray for us.
Saint Fráncis (Xavier †1552, patron of foreign missions),	pray for us.
Saint Cáhèrine (of Siena †1380, virgin, doctor of the church),	pray for us.
Saint Teresà (of Avila †1582, virgin, doctor of the church),	pray for us.
Saint John Máry (Vianney †1859),	pray for us.

### LAITY

Saint Helena (tc. 330, finder of the True Cross),	pray for us.
Saint Monica (†387, mother of St. Augustine, patroness of married women),	pray for us.
Saint Isidore and Saint Marià (†1130, farmers, patrons of farmers)	pray for us.
Saint Júan (Diego †1548),	pray for us.
All holy men and wómèn,	pray for us.

### III. Invocations of Christ

Lòrd, be merciful	Lord, save your people.
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### PRAYERS AGAINST VARIOUS EVILS

Fròm all evil,	Lord, save your people.
Fròm every sin,	Lord, save your people.
Fròm sudden and unprovided death,	Lord, save your people.
Fròm anger, and hatred, and all ill will,	Lord, save your people.
Fròm impurity and jealousy,	Lord, save your people.
Fròm the scourge of earthquake,	Lord, save your people.
Fròm plague, famine, drought, and war,	Lord, save your people.
Fròm everlasting death,	Lord, save your people.

### INVOCATIONS OF THE POWER OF THE PASCHAL MYSTERY

#### IN ITS PHASES

By your còm̄ing as man,	Lord, save your people.
(or: By your becòm̄ing human, or: By your incarnation)	
By your baptis̄m and your fast̄ing,	Lord, save your people.

By your death and rising to new life,  
By your gift of the Holy Spirit,

Lord, save your people.  
Lord, save your people.

#### IV. Prayers for Various Needs

##### GENERAL PETITIONS

Be merciful to us sinners,  
Guide and protect your holy Church,  
Keep Pope Benedict (XVI) and all the clergy  
in faithful service to your Church,  
Bring all peoples together in trust and peace,  
Strengthen us in your service,

Lord, hear our prayer.  
Lord, hear our prayer.

Lord, hear our prayer.  
Lord, hear our prayer.  
Lord, hear our prayer.

*Note: After the first petition in this set, the other four petitions given here are optional only at celebrations of the sacraments of initiation. In other litanies, other general petitions are added here and other specific petitions are added in the following category.*

##### SPECIFIC PETITIONS

*Note: If there are candidates to be baptized (pause briefly at the superscript commas):*

Give new life to these chosen ones  
by the grace of baptism,  
Give new life to these chosen ones  
by the grace of baptism,  
and pour out your Holy Spirit,  
Give new life to these chosen ones  
by the grace of baptism,  
pour out your Spirit,  
and feed them with your Body and Blood,

Lord, hear our prayer.

Lord, hear our prayer.

Lord, hear our prayer.

*This pausing is also done at ordinations, final professions, and the blessing of an abbot/abbess.*

*If there is no one to be baptized:*

By your grace bless this font  
where your children will be reborn,

Lord, hear our prayer.

#### V. Conclusion

Jesus, Son of the Living God,  
Christ, hear us.  
Lord Jesus, hear our prayer.

Lord, hear our prayer.  
Christ, hear us.  
Lord Jesus, hear our prayer.

*A final note: If you are not using the litany in a procession, the correct posture during the Easter Season is standing; at all other times, kneeling.*

the paschal mystery in its phases."

Since you may also add "petitions suitable to the occasion," you would do well to poll your parish or diocesan or community priests, deacons, liturgists, musicians, and catechists for their suggestions for these petitions. These petitions can be of three kinds: prayers against various evils, general petitions, and specific petitions.<sup>16</sup> As in the preparation of any set of general intercessions, these petitions are brought to mind by the liturgy of the Word for that particular celebration and by the needs of the universal and local Church and of the world. Similarly, the liturgy of the Word may suggest a phase of the paschal mystery whose power might be invoked in the litany.

In the case of the litany for the First

Sunday of Lent, since the Rite of Election takes place on that Sunday, it would be appropriate to pray for the newly elect in your parish and around the world.<sup>17</sup> In most of the rites that have litanies, the litany takes the place of the general intercessions.<sup>18</sup> However, the entrance litany does not usually take the place of the general intercessions in the cathedral Mass at which the Rite of Election is celebrated<sup>19</sup> and it *never* takes their place at the Easter Vigil or at Eucharistic liturgies of initiation outside the Easter Vigil.<sup>20</sup>

Before you compose the text of the litany for the Easter Vigil, ask the members of the catechumenal team the name of the patron saint of each person who will receive the sacraments of initiation that night.

## Putting It All Together

Once you have gathered all the extra names and petitions, arrange the saints in the proper ranks. It is very helpful also to arrange them according to the dates (at least the year) of their birthdays into heaven, that is, their death days. The ranks for the saints in the general calendar of the Church are found by consulting the latest edition of the calendar in any copy of the *Roman Missal (Sacramentary)* or *Lectionary for Mass*.<sup>21</sup> When one saint is listed in two ranks (such as Catherine of Siena, virgin and doctor), she is usually ranked by the first designator (e.g., virgin; thus she is among the religious); but she may also be ranked with the doctors. If you don't own a copy of the new *Roman Martyrology*, which lists thousands of authentic saints by day, country, and date of death,<sup>22</sup> you may have to consult the latest edition of *Butler's Lives of the Saints*<sup>23</sup> (which your parish library ought to have) for rank and date of death. Authentic saints whose date of death is unknown can be properly ranked and listed by the century in which they died.

I recommend that you provide in the worship aid one-line, parenthetical identifiers for any saint you think people do not know. These identifiers may be date of death, primary place of ministry, what or who the saint might be patron of or against, and other pastorally useful information. Don't belabor the obvious, however, and whatever you do, make sure the cantor doesn't sing these explanations! (Don't laugh! This has actually happened.)

## Musical Settings

There are many musical settings of the litany available. The most recent *Peoples Mass Book* from World Library Publications (2003) uses the same setting (#617) as *Worship III* (#827) and other GIA publications; and these are the same as those published by OCP except for the closing invocations (OCP skillfully simplifies the four last types of responses of the people: "Lord, save your people," "Lord, hear our prayer," "Christ, hear us," and "Lord Jesus, hear our prayer"). These require little or no rehearsal with the assembly but can tend to be monotonous (but then, some would say, that is the nature of a litany).

In *By Flowing Waters* I offer two settings: the standard litany for the Easter Vigil (with my two added special petitions) and the Litany of the Saints for Solemn Occasions. The latter setting is much closer to the Latin chant because I want

to encourage the retention of most of the Latin and Greek responses: "Kyrie, eleison," "Christe, eleison," "miserere nobis," "libera nos, Domine," "Te rogamus, audi nos," "Christe, audi nos," and "Christe, exaudi nos."

As you decide among the settings available, keep in mind that you are going to be using this music for many years to come: It must wear well. And when you train your cantors (it is traditional to use two or four), remind them that invocations and petitions which end on a monosyllabic word sing that final syllable at the single higher pitch indicated in most settings (e.g., "Göd," not "Gö-öd"). (However, *Worship III* recommends that, in petitions that end on a monosyllabic word, sing that syllable with the final two ascending pitches.) I don't recommend accompaniment of any of the chant versions.

The John Becker litany has found a solid place in the repertoire and can be adapted for most of the uses already discussed. The published edition is not always faithful to ordering the saints by their death dates, and Origen (included in this litany) has not yet been canonized.<sup>24</sup>

Properly prepared, litanies can be some of the most powerful sung prayer forms. The work you put into them now will have a harvest in eternity.

## Notes

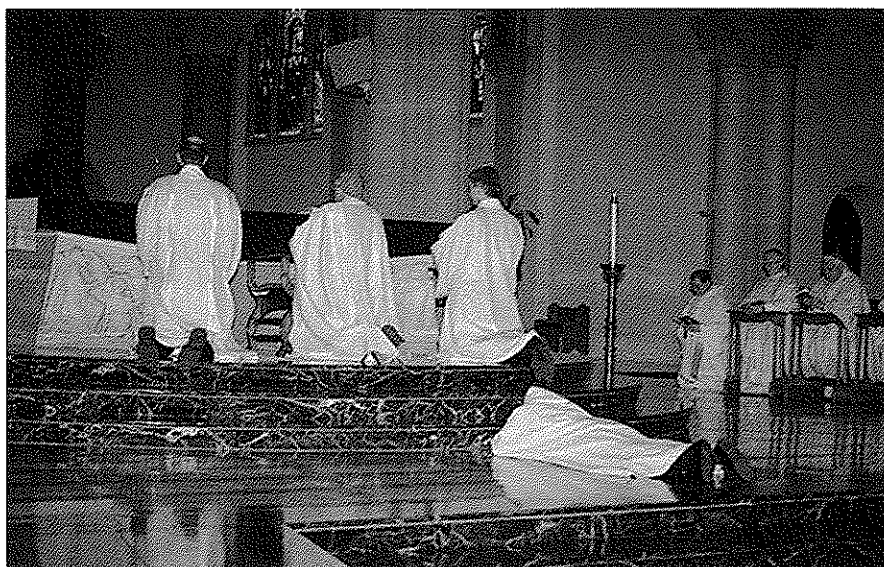
1. For an English version of the *Graduale Simplex*, see Paul F. Ford, *By Flowing Waters: Chant for the Liturgy* (Collegeville, Minnesota: The Liturgical Press, 1999), 91-93, 404-410, 426-428. The original Latin is available as *Graduale Simplex in Usus Minorum Ecclesiarum* (Vatican City: Libreria Editrice Vaticana, 1988), available from OCP and GIA.

2. Oregon Catholic Press, Edition 8877.

3. *Sing the Mass* (London: Geoffrey Chapman, 1975), as arranged by Paul Gibson and conducted by Frank Brownstead, June 23, 1991.

4. *By Flowing Waters*, 404-410 and 426-428.

5. See the Congregation for Divine Worship and the Discipline of the Sacraments, *Circular Letter Concerning the Preparation and Celebration of the Easter Feasts*, January 16, 1988 (USCC Publication 219-5), 22; the *Ceremonial of Bishops*, 261; and the annual *Sourcebook for Sundays and Seasons* (Chicago: Liturgy Training Publications). The litany takes the place of the entrance song and all the introductory rites up to the opening prayer. In the solemn form of the procession, the people assemble in a suitable place other than the church. The presider is dressed in alb, stole, and cope. After an appropriate gathering song, the presider greets the people



Brother Peter N. Rayappan, OSB, from Asirvanam Monastery in India, lies prostrate during the Litany of the Saints at his 2004 ordination to the diaconate at St. Vincent Archabbey Basilica, Latrobe, Pennsylvania.

and he (or another priest or a deacon) gives a brief introduction. The presider then says an opening prayer (several alternatives are suggested in the *Ceremonial*) and then puts incense in the censer. The deacon announces, "Let us go forth in peace," and the procession moves to the church. When it reaches the church, all go to their places; the presider reverences and incenses the altar; then the presider goes to the chair and exchanges the cope for a chasuble. At the end of the litany, the presider sings or says the opening prayer of the Mass.

6. Frequently assigned to the third week of the month of September or to Thanksgiving Day in the U.S..

7. Frequently assigned to the first full week of resumed Ordinary Time or to Independence Day in the U.S.

8. Frequently assigned to the first week of Advent or to New Year's Day in the U.S.

9. Frequently assigned to the Fourth Week of Lent or to Ash Wednesday in the U.S.

10. Observed on the weekdays after Ascension and before Pentecost (see the *General Norms for the Liturgical Year and Calendar*, §26).

11. Except for the litany sung at the baptism of infants (in which the petitions come first and the saints come second) and for the litany as part of the commendation of the dying (in which only the saints are invoked).

12. This one is unusual in that the petitions come before the invocations.

13. The longer commendation litany has some lovely invocations and petitions:

Abraham, our father in faith, pray for him/her  
David, leader of God's people, "  
All holy patriarchs and prophets, "

From Satan's power, Lord, save your people  
At the moment of death, "  
From everlasting death, "  
On the day of judgment, "  
By your coming as man, "

By your suffering and cross, "  
By your death and rising to new life, "  
By your return in glory to the Father, "  
By your gift of the Holy Spirit, "  
By your coming again in glory, "  
Be merciful to us sinners,

Lord, hear our prayer

Bring N. to eternal life,  
first promised to him/her in baptism, "  
Raise N. on the last day,  
for he/she has eaten the bread of life, "  
Let N. share in your glory,  
for he/she has shared in your  
suffering and death, "

14. For further guidance as to what else might be appropriate in this circumstance, see the "Table of Liturgical Days According to Their Order of Precedence" at the end of the *General Norms for the Liturgical Year and Calendar*, 4d, 8d, and 11a. These norms are found in the *Roman Missal (Sacramentary)* and the *Lectionary for Mass* as well as in such collections as *The Liturgical Documents: Volume One*, fourth ed. (Chicago, Illinois: Liturgy Training Publications, 2004).

15. My wife, Janice, and I wrote a litany for our wedding that invoked a whole list of married saints.

16. Examples of traditional petitions in these categories are found in the Litany of the Saints in *The Handbook of Indulgences* (New York: Catholic Book Publishing Company, 2001). This too should be on your bookshelf.

17. Petitions may be added from the beautiful texts at Number 134 in the *Rite of Christian Initiation of Adults* (but see note 9).

18. *Ordination of a Bishop*, 12; *Ordination of Priests*, 8; *Ordination of Deacons*, 8; *Blessing of an Abbot*, 15; *Blessing of an Abbess*, 10; *Rite of Religious Profession*, 50; *Dedication of a Church*, 13; *Dedication of a Church Already in Use for Sacred Celebrations*, 16; and *Dedication of an Altar*, 57.

19. *Rite of Christian Initiation of Adults* (RCIA), 134 and 137.



20. RCIA 236, 241, 327, and 592.

21. See also *Norms Governing Liturgical Calendars* (USCC Publication No. 928), pp. 91-157.

22. *Martyrologium Romanum* (Citta del Vaticano: Libreria Editrice Vaticana, 2001).

23. In twelve volumes (Collegeville, Minnesota: The Liturgical Press, 1995-2000). The 1985 Michael Walsh edition for HarperCollins is still in print; it goes by the title *Butler's Lives of the Saints, Concise Edition*; this has been updated since the council. John Delaney's excellent *Dictionary of Saints* (New York: Doubleday, 2003); *A New Dictionary of Saints*, comp. Donald Attwater, rev. John Cumming (Collegeville, Minnesota: The Liturgical Press, 2002); and the lists in the annual *Catholic Almanac* (Our Sunday Visitor Press) are also reliable. For websites, see <http://users.erols.com/saintpat/ss/ss-index.htm> and <http://www.daughtersofstpaul.com/saintday/index.html> and <http://www.catholic.org/saints/stindex.php>.

For those canonized by Pope John Paul II, see [http://www.vatican.va/news\\_services/liturgy/saints/ELENCO\\_SANTI\\_GP11\\_ok.htm](http://www.vatican.va/news_services/liturgy/saints/ELENCO_SANTI_GP11_ok.htm).

24. The incorporation of the petitions for the about-to-be-initiated might be better worked out as follows (the asterisk indicates a required petition, the acute accent indicates an ascending and the grave accent a descending pitch).

Give new life to these chosen ones,\*  
hear our prayer.  
By the grace of báp̃tism,\* " "  
Give new life to these chósèn ones " "  
By the sending of your Spírit, " "  
Give new life to these chosen ones " "  
feed them with your Body', " "  
Give new life to these chosen ones " "  
feed them with your Blood, " "  
*Last System:* Christ, hear us,  
Lord Jesus, hear our prayer.

If you wish to use the Becker setting at ordinations, consider the following versions of verses five and six and the addition of a seventh verse (the asterisked petitions are required):

**Verse Five**  
Lord, be merciful,\* save your people.  
From all evil and addiction,\* " "  
From évèry sin,\* " "  
From the scourge of éarthquàke, " "  
From everlasting death,\* " "  
By your incarnátiôn,\* " "  
By your death and resurréctiôn,\* " "  
By your outpouring of the Spírit,\* " "  
*Last System:* Christ, hear us,  
Lord Jesus, hear our prayer.

**Verse Six**  
Bless the troubled and afflicted,  
hear our prayer.  
Unify all Christians,\* " "  
Bless all spouses and all chîldrèn, " "  
Give peace and justice to all péoplès,\* " "  
Lead all peoples to the Gospel,\* " "  
Have mercy on all prisonèrs, " "  
Save all who have hélpéd us, " "  
Make us strong in your sèrvicè,\* " "  
*Last System:* Christ, hear us,  
Lord Jesus, hear our prayer.

**Verse Seven**  
Have mercy on us sinners,\*  
hear our prayer.  
Guide your hóly' Church,\* " "  
Protect your holy péoplè,\* " "  
Bless the pope and all the clérgy,\* " "  
Bless these chosen men,\* " "  
Bless them, make them hóly',\* " "  
Bless them, consecráte thè'm,\* " "  
for their sacred dútíes,\* " "  
*Last System:* Christ, hear us,  
Lord Jesus, hear our prayer.

For diaconate ordinations, the following one and half verses work (the asterisked and the section marked are required):

**Verse Two**  
Peter,\* Paul\* and Andrew,\* pray for us.  
James\* and John\* and Mary Mágðalene\* pray for us.  
Deacon Philip and his daughters pray for us.

Deacon Stephen,\*§ Deacon Láwrèncè,\*§ pray for us.  
Ignatius,\* Deacon Vincent§ pray for us.  
Perpetua,\* Felicity,\* pray for us.  
Athanasius\* and Básił,\* pray for us.  
Augustine,\* Deacon Èphrem§ pray for us.  
*Last System:* All you holy men and women, pray for us.

**Verse Three**  
Patrick,\* Gregory,\* and Bénédict,\* pray for us.  
Dominic\* and Deacon Fráncis,\*§ pray for us.  
Catherine,\* Teresa,\* pray for us.  
Ignatius, Francis Xávier,\* pray for us.  
etc.

If you wish to use the Becker at the dedication of a church, consider the following version of the second half of verse six:

Bless our new church building,\*  
hear our prayer.  
Bless it, make it hóly',\* " "  
Make it holy, consecráte it,\* " "  
Consecrate it to your wòrshíp,\* " "  
*Last System:* Christ, hear us,  
Lord Jesus, hear our prayer.



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# Music Education

BY EILEEN M. BALLONE

## Rehearsing the Soul

"Music is one of the chief ways we communicate theology, set the tone for worship, praise God, and connect with one another" ("Sound" at The Worship Well, an online resource of the Episcopal Church—[www.theworshipwell.org](http://www.theworshipwell.org)).

It is likely, as music educators in a Catholic setting, that we all have some form of experience with a children's choir and with the need to prepare for worship with that choir. Time and careful consideration are needed for each liturgy and every worship experience.

In the case of a children's choir, preparing for worship involves some important aspects beyond the choir learning parts, practicing greetings, marking music, and rehearsing hymns. The director of music should take time to be immersed in the readings and allow God to speak through the texts, thus allowing spiritual nourishment to enter. Careful reflection should then follow as a foundation for choosing the hymns needed for this liturgy.

There are four aspects of preparation for worship by a children's choir—and by other liturgical ministers and the whole assembly, in fact—that need careful consideration:

- (1) Preparing the music to be sung in worship,
- (2) Education,
- (3) Fellowship,
- (4) and Spirituality.

**Preparing Leads to Education.** Some might see choosing the music for worship and preparing the singers as the main

*Eileen M. Ballone is the president of NPM's Music Education Division (NPM-MusEd). She is a music teacher at St. Francis of Assisi School, Ridgely Park, New Jersey, and the director of music, organist, and choir director at St. Margaret of Cortona Roman Catholic Church in Little Ferry. This article is copyright © 2006 Eileen M. Ballone.*

task—perhaps the main mission of a music educator working with a children's choir. After all, questions must be asked about the chosen hymns and carefully explored: Is the hymn well known? Does the hymn truly reflect the readings of this liturgy? Will the children have difficulty with the parts? Will the hymn have to be taught to the congregation?

Education also includes the director as well as the children, for everyone should learn the music thoroughly. This also means reading the text of the song and understanding it.

After you are familiar with the hymn, then the task of teaching the song is next. It is important to have eye contact with the children—which is difficult if you are looking at the music. The children should hear the spirit of the music—which becomes a difficult task if you are still learning the notes and words of the song. In the educational process, the singers should improve their skills, learn to read notes and rhythms, improve blend and diction, and learn a great deal of theology.

Preparation should include consideration of instrumentation: The director needs

to give careful thought to whether the hymn should be accompanied or if the hymn should be sung a cappella. If accompanied, should maracas, claves, or bongos be used for rhythmic energy? Should we include guitar for rhythmic energy with harmony? Will we use piano or keyboard for a clear melodic line with accompaniment? Do we have melodic instruments like flute to reinforce the melody?

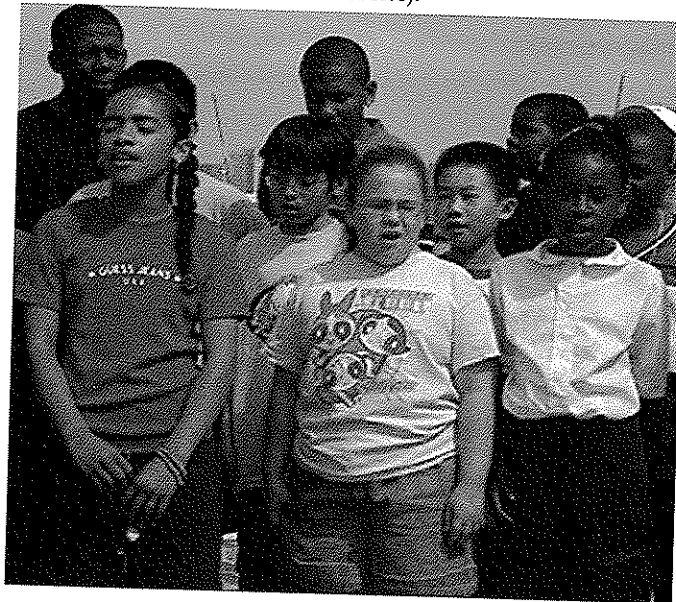
Whether you have a few children or a large group, part of creating an aura of professionalism centers on maintaining

high but realistic expectations. You can help foster group morale by carefully selecting your material to challenge, but not overwhelm, your singers.

Before the liturgy begins, be certain that your music is prepared and the voices are ready for singing. Do what is needed to warm up the voices; remember you are leading the way, and you want the children to sound their best.

**More Education.** But preparing also means teaching and educating our children about:

- a. Music and the responses of the liturgy;
- b. Symbols and appointments—Communion vessels, vestments, and other physical objects used in worship (see "Singing the Church Year" by Eileen M. Ballone at <http://www.npm.org/Sections/NPM-MusEd/articles.htm>);
- c. New hymns as they are introduced in the liturgical year;
- d. The rhythm of the Church Year (see "Singing the Church Year" by Eileen M. Ballone at the NPM website).



**Fellowship.** Children who sing in a choir should have positive experiences and fun experiences. This is important if you expect them to sing a well-prepared repertoire. Make your practices fun, and have a large bag of tricks ready for rehearsal. (Check out these resources by Lee Gwozdz from World Library Publications: *Singing FUNDamentals Toy Box Collections* and the video *Singing FUNDamentals Toys That Teach*.)

Friendships are important for everyone—especially children. Children love to

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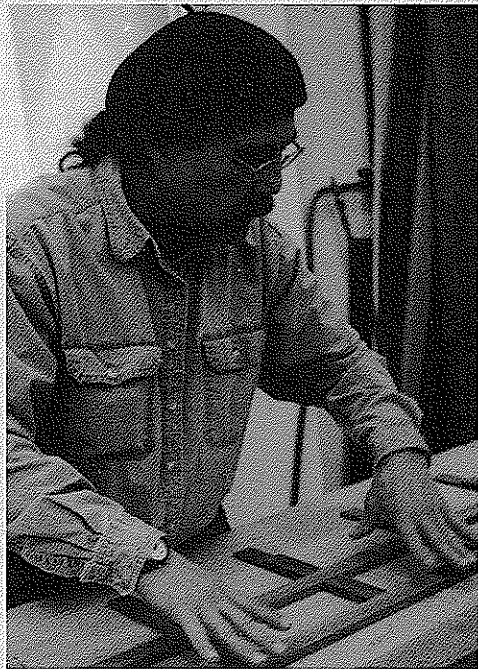
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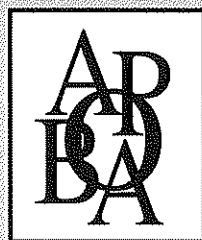
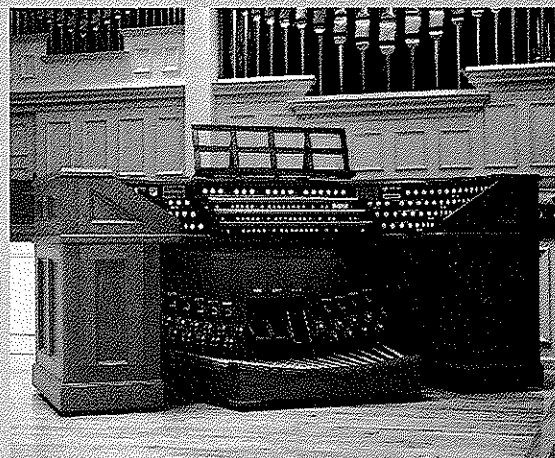


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venture into activities with their friends. Fellowship begins when the children arrive, continues through rehearsal, and extends into the following week. It is an important element of any successful choir.

**Spirituality.** There is a fourth aspect that should be present in every choir and rehearsal. Sometimes it's not; sometimes it's barely there; sometimes we give such prominence to the other three aspects of preparation that we intentionally skip over the fourth at some rehearsals; sometimes the director is uncomfortable in leading the choir in this aspect. The missing piece is the spiritual care, nurturing, and formation of choir members: "rehearsing the soul."

One way to incorporate spiritual practice and preparation for worship is to open your rehearsal with a brief prayer or devotion from a choir devotion book. You could also use the assigned responsorial psalm (that you will be rehearsing) as a prayer text or choose the Sunday responsorial psalm for the current week. Ask the children if they have anyone they might

want to include in prayer, and pray for those intentions as well as for the needy, the poor, the sick, and those who might be suffering. It is important to pray as a choir; include prayer in every rehearsal. Children need this experience.

Above all, don't let the other three aspects of any choir rehearsal used to prepare

for worship crowd out the fourth. Don't let the preparation, education, and fellowship become so important that you haven't left time for the spiritual dimension. Some might even say that the spiritual aspect is the most important element in preparing for worship. It should be included and protected in the schedule of events.

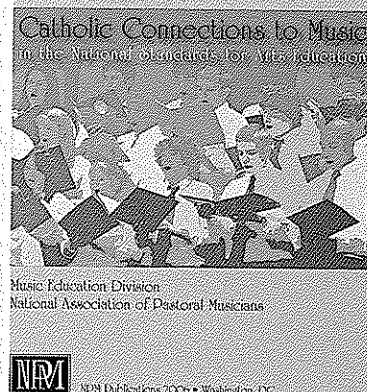
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Hotline is a service provided by the Membership Department at the National Office. Listings include members seeking employment, churches seeking staff, and occasionally church music supplies or products for sale. We encourage institutions offering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

A listing may be posted:

- ♦ on the web page—www.npm.org—for a period of two months (\$50 for members/\$75 for non-members);
- ♦ in print twice—once in each of the next available issues of *Pastoral Music* and *Notebook* (\$50 for members/\$75 for non-members);
- ♦ 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 address) ads are limited to a maximum of 100 words.

Ads may be submitted by e-mail to [npm-mem@npm.org](mailto: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

**Cantors.** St. Ann Catholic Church, 475 9th Avenue South, Naples, FL 34102. Fax: (239) 262-4296; e-mail: [stannmusic@earthlink.net](mailto:stannmusic@earthlink.net); website: [www.naplesstann.com](http://www.naplesstann.com). Part-time positions opening at the end of May. Cantors rotate weekends and share weddings, funerals, school Masses, holy

days, and special liturgies. Candidates must have excellent sight-reading skills and solo experience. Applicants should be comfortable in styles ranging from traditional hymnody and Latin chant to contemporary settings and rhythms. Download audition requirements from our website. Auditions will be held on Saturday, May 13, 2006, beginning at 10:00 AM, by appointment only. In order to receive an appointment, qualified applicants should submit a résumé with references to Cynthia Dallas, Director of Music Ministry. HLP-6655.

### ILLINOIS

**Liturgical Music Director.** St. Mary Parish, 302 Fisk Avenue, DeKalb, IL 60115. E-mail: [frkenneth@stmarydekalb.org](mailto:frkenneth@stmarydekalb.org). 1,500-family parish, located in a mid-sized college community, is seeking a full-time liturgical music director. The director would oversee an adult choir and a musical ensemble, train cantors, and recruit for these musical groups. This person would prepare weekend liturgies, funeral and wedding liturgies, and other liturgical celebrations. We are looking for a person with a good knowledge of liturgy and liturgical music. This person should be a leader and should be able to work within the context of a staff. Keyboard experience is desired. Salary is commensurate with experience. Please send résumé to Music Director Search. HLP-6664.

### INDIANA

**Director of Worship.** St. Mary Catholic Church, 613 Cherry Street, Evansville, IN 47713; e-mail: [barbaral@stmaryevansville.org](mailto:barbaral@stmaryevansville.org); website: [www.stmaryevansville.org](http://www.stmaryevansville.org). Full-time position in a vibrant parish assembly, active in Vatican II expression of liturgy, with a well-developed choir. Experience and education in liturgical theology and pastoral ministry, proficiency in vocal directing, organ, and piano required. Primary responsibilities: pastoral presence to parish, planning all liturgies—including music selection and accompaniment—collaborative working

style, ability to organize liturgical ministers. Send résumé by April 15, 2006, to Search Committee. HLP-6640.

### IOWA

**Campus Minister, Liturgy and Music.** St. Stephen the Witness, 1019 W. 23rd Street, Cedar Falls, IA 50613. Website: [www.ststephenuni.org](http://www.ststephenuni.org). St. Stephen the Witness, near University of Northern Iowa, Cedar Falls, is seeking full-time campus minister to serve in liturgy and music on our campus ministry team. St. Stephen is a faith community with a strong tradition dedicated to prayerful liturgical celebrations. Applicant should have education and experience in Catholic liturgical theology. Requirements: master of theology or related field. Prior experience preferred. Begin July 2006, salary commensurate with experience/training. Application process: Send letter of interest, résumé, and names and addresses of three references to Search Committee. The search will remain open until the position is filled. HLP-6668.

### MARYLAND

**Director of Music/Liturgy.** St. Rose of Lima Parish, 11701 Clopper Road, Gaithersburg, MD 20878. Contact Dr. V, Search Committee Chair, at (301) 948-7545; fax (301) 869-2170; e-mail: [jdowney@american.edu](mailto:jdowney@american.edu). Full-time position in vibrant Washington, DC, suburban parish of 1,300+ families for a Catholic, faith-filled, degreed professional with exemplary musical (strong keyboard) competency, liturgical expertise, computer skills, and parish experience. The creative and organized candidate, in a collaborative working style, will manage, mentor, and continue to develop musical and liturgical ministries including: liturgical and musical (chant to contemporary) planning, cantors, accompanists, adult choir, support existing director of three youth choirs, a variety of well established liturgical lay ministries, and an enthusiastic singing assembly. Competitive salary commensurate with education/experience. Benefits. HLP-6638.

**Director of Hispanic Liturgical Choir.** St. Rose of Lima Parish, 11701 Clopper Road, Gaithersburg, MD 20878. Contact Dr. V, Search Committee Chair, at (301) 948-7545; fax: (301) 869-2170; e-mail: [jdowney@american.edu](mailto:jdowney@american.edu). Part-time position open immediately in vibrant Washington, DC, suburban parish for a Hispanic choir direc-

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tor. Responsibilities include planning and directing one weekly rehearsal for a single weekend liturgy and occasional feasts and celebrations and training and recruiting cantors, accompanists, instrumentalists, and additional choir members. Applicant will be an active Catholic with a working knowledge of liturgical music, strong musical competency, and good interpersonal skills and collaborative working style. Salary negotiable. HLP-6639.

**Director of Music Ministry.** St. John the Evangelist Church, 689 Ritchie Highway, Dept. M, Severna Park, MD 21146. Phone: (410) 647-4884; fax: (410) 544-3047; e-mail: jmcconnell@stjohnsp.org. A vibrant 3,300-family parish in suburban Baltimore-Washington seeks full-time director of liturgical music ministry. Position includes overall responsibility for the parish's music program. Director will develop and direct the traditional and contemporary choirs, instrumental ensembles, and cantor program. Supervise directors of children's choir and youth ensemble. Resources include *Gather* (second edition), *Worship*, modest octavo library, grand piano, and pipe organ. The successful candidate must be a person of faith; possess knowledge of the Roman Catholic liturgy; and be a good communicator, leader, and team player. Music degree required as well as strong keyboard and organ skills. Salary negotiable. Send résumé. HLP-6645.

#### MASSACHUSETTS

**Director of Music Ministries.** Incarnation, 429 Upham Street, Melrose, MA 02176. E-mail: jamesfield@aol.com. Growing parish (twenty percent growth in 2005) in Boston northern suburbs with strong commitment to excellence in liturgy and catechesis is seeking a full-time director of music ministries. Three Lord's Day liturgies, adult and children's choirs, funeral choir, cantor program. Excellent keyboard and vocal skills desired, knowledge of liturgy and pastoral experience essential. Collaborative staff, prayerful and engaged assembly, adult-centered catechesis. Pew book is *Gather Comprehensive III*. Competitive salary, excellent benefits. Send résumé and three letters of recommendation to the Search Committee c/o Rev. James A. Field. HLP-6642.

#### MICHIGAN

**Director of Music and Liturgy.** St. Patrick Catholic Church (Parnell), 4351 Parnell Avenue NE, Ada, MI 49301. Phone: (616)

691-8541; website: www.stpatrickparnell.org. Full-time position for a fast growing and vibrant parish of 800 families located 20 minutes east of Grand Rapids. Responsibilities include accompanying and directing adult/youth choir, funeral choir, two children's choirs, liturgical ensemble, and cantors; planning and coordinating parish liturgies; formation and coordination of all liturgical ministers; and

purchase of liturgical supplies. Chair the committee for installation of a pipe organ. Minimum bachelor's degree with excellent organ skills, vocal direction, and a strong knowledge of Roman Catholic liturgy. Salary commensurate with education/experience. Position available June 2006. Send résumé and references by April 16, 2006, to Music and Liturgy Search Committee. HLP-6653.



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**Music Director.** Church of St. Rose, 603 7th Avenue, Belmar, NJ 07719. Active Jersey Shore community of 2,000 families and two schools seeks organized, pastorally sensitive individual with knowledge and love of Roman Catholic/Vatican II liturgy. Applicant should possess strong interpersonal and communication skills, have leadership abilities, and be an accomplished organist/choir director familiar with traditional and contemporary styles of music. Must be capable of directing the adult choir and the children's choir, training cantors, coordinating music for the weekend Masses, and working collaboratively with the pastoral staff and liturgy committee. Music degree and five years experience in a parish setting are required. Send résumé and salary history to Rev. Michael J. Waites, Pastor. HLP-6643.

**Director of Music Ministry.** St. Rose of Lima Church, 50 Short Hills Avenue, Short Hills, NJ 07078. E-mail: demasissj@comcast.com. Full-time position beginning July 1, 2006, in a vital community of 2,200 families. Applicant should be highly qualified with a master's degree in a related discipline and ten or more years experience in a parish setting preferred. Applicant must be an accomplished musician and/or vocalist with a thorough understanding of Catholic liturgy and experience with liturgical music. Applicant must demonstrate competency in vocal training, choral conducting, and cantor formation. Strong managerial skills required for effectively managing human and financial resources. Salary and benefits commensurate with education and experience. Send a résumé and cover letter to Sister Sandy DeMasi, Director of Liturgy. HLP-6650.

## NEW YORK

**Music Director.** St. Joseph of the Holy Family, 405 West 125th Street, New York, NY 10027. Phone: (212) 662-9125; fax: (212) 531-4196; e-mail: Ktstjoe@aol.com. Located in the Morningside Heights section of Harlem near Columbia University. Seeking minister of music with a full understanding of Catholic liturgy. Applicant should be proficient in piano and organ. Competency in vocal, choral directing, cantor training is expected. For this primarily African American congregation, experience conducting different styles of music with an emphasis on Gospel, spirituals, and anthems is important as well as a knowledge of the traditional

with a receptivity to the contemporary. Salary commensurate with experience and negotiable with pastor. Send résumé to the above address c/o Rev. Philip J. Kelly. HLP-6651.

**Director of Music Ministry.** Church of St. Patrick, 400 Main Street, Huntington, NY 11743-3298. Phone: (631) 385-3311, ext. 223; website: [www.stpatrickchurchhuntington.org](http://www.stpatrickchurchhuntington.org). Full-time director of music is needed for parish of 3,500 families on North Shore Long Island. Responsibilities include directing adult choir and children's choir, recruiting and training choir members and cantors. Director of music works with two contemporary music groups. Must be knowledgeable and experienced in Vatican II liturgy/documents. Requirements include keyboard and choral skills, pastoral sensitivity, good sense of liturgical music. Salary competitive and commensurate with experience. Diocesan benefit package is included. Address letter of inquiry with résumé and references to Msgr. John F. Bennett, Pastor. HLP-6660.

**Director of Music Ministry.** St. Peter R.C. Church, 620 Center Street, Lewiston, NY 14092. Phone: (716) 754-4118; fax: (716) 754-4120; e-mail: sibbystpeters@adelphia.net. Full-time, year round position. Dynamic musician needed in a vibrant parish of 1,450 families located in historic Lewiston—a quaint summer arts community near Niagara Falls. Creative person wanted to establish adult choir, children's choir, and contemporary ensemble, train cantors, plan liturgies, and work collaboratively with pastoral staff. Responsibilities include four weekend Masses, funerals, weddings, choir rehearsals, special liturgies, and prayer services. Knowledge of Catholic liturgy, organ proficiency, and ability to cantor required. Salary commensurate with education and experience. Diocesan benefits available. Open immediately. Send résumé to Rev. Sebastian Pierro at above address. HLP-6665.

## TEXAS

**Worship Office Director.** Diocese of Austin, 1600 N. Congress, Austin, TX 78701. Phone: (512) 476-4888; website: <http://www.austindiocese.org/employment.php>. The Diocese of Austin, Texas, seeks a full-time director of worship. The director of worship is responsible for planning and coordinating diocesan liturgical events and fostering sound liturgical practices in the parishes and organizations of the Diocese of Austin. Qualifications include

a master's degree in theology, liturgical studies, or a closely related field of study; prior experience in diocesan or parish liturgical work; and applicants must be bilingual (English/Spanish) in speaking, reading, writing, and understanding. Please visit website for a full job description and application or contact Deacon Bill Hobby. HLP-6663.

## WISCONSIN

**Director of Music Ministry.** St. Bernard Catholic Church, 114 S. Church Street, Watertown, WI 53094. Duties include planning and coordination of music program and direction of four choirs and a handbell group plus volunteer cantors and vocal and instrumental soloists. Three weekend Masses. Must have a thorough knowledge of Catholic liturgy as well as good people skills. Music degree preferred. Instruments include a twenty-three-rank pipe organ and two grand pianos. Position is open immediately. Salary is competitive and includes health benefits. Please send résumé and letter of interest/introduction to the above address c/o Fr. Marr and Search Committee. HLP-6667.

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**Seeking Roman Catholic Parish.** Wanted: An orthodox Roman Catholic pastor who understands and supports truly great liturgical music in all aspects of parish life (Sundays, funerals, weddings, etc.). I am a music director with a master's in conducting and more than twenty years of parish music experience. I am looking for a pastor and a parish which are uncompromisingly Roman Catholic, willing to give chant "pride of place" by actually singing it often. If you have a choir, I am looking for a choir that sings polyphony and the great choral music of our tradition but not necessarily oratorios or pieces in an operatic style. For more information contact Timothy D. Woods, 7921 W. Carrie Court, Frankfort, IL 60423. Phone: (815) 806-0066; e-mail: [jtcatholic@earthlink.net](mailto:jtcatholic@earthlink.net). HLP-6652.

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# Professional Concerns

BY KATHLEEN O'BRIEN

## When the New Pastor Arrives

Life is full of changes. Some are for the better, and others allow us to grow in ways we weren't sure we wanted to. Those who have worked in ministry for any length of time have probably encountered the joy (or anguish) of working with a new pastor. The music ministers who serve military parishes are fortunate enough to experience this change about every two years.

There are several types of pastor. Among them are "The Wait and See," "The Immediate Revolution," "The Observant Transformation," and "The Surprise Adjustment."

Father Observant Transformation (soon to be known as "Father OT") arrives at Our Lady of the Meek Parish, meets with each staff member in a non-threatening manner, and allows the faith community to continue on its familiar path without making any immediate changes. He's not a pushover by any means, but he realizes that the community has a history, and it is better to observe what has been and is going on in the parish, use what works, and build on the strengths. It is far better to build on than tear down and rebuild. (At this point, some of you may say that I've been nipping at the altar wine or live in a fantasy world, but I have actually met Father OT; he does exist and was probably one of the most challenging people I've worked with.) He encourages education, soul searching, contemplation, and expansion. The parish goes through a metamorphosis while he is the pastor, but there is purpose and love and strong community involvement. Parish life is good, comfortable, even family with Father OT, but this situation doesn't always last. There comes a time when the diocese issues new

clerical assignments, and changes occur.

The new assignments are published, and Saint Napoleon Catholic Community learns that they are about to find themselves with a new pastor: Father Immediate Revolution (or Rev. Rev, for short). The parish staff is already on pins and needles because Father Revolution has met with the director of music, and his first words of greeting were: "I've replaced my last three music ministers. What sort of music and liturgy program do we have here?" Father Rev has a history of making change for the sake of change to let everyone know that he's the priest and he's in charge. It doesn't matter how well the parish staff works together, or how the sense of community has developed among the parishioners; it's all about what sort of change (and

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The new pastor may not be perfect and will most likely make changes, but that isn't all bad.

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consequent havoc) he can introduce to the equation. Father Revolution isn't a terrible person, and in some instances he can be a breath of fresh air, especially when a parish has become dormant. It is difficult at best to be a staff member when this type of personality arrives, and the community remains disgruntled and mistrusting for quite a while even after Father Revolution has been transferred.

Parishioners at Our Mother of Tranquility face a completely different scenario, for the parish assignments have appeared once more, and Father Wait and See is their new pastor. Although Father Wait and See is very kind, change will never occur because he doesn't want to make waves or upset anyone, especially his predecessor. Unfortunately, in this situation the changes that are necessary are avoided for fear of making a mistake along the way. This parish staff will need a series of shocks to jump-start it when Father Wait and See is replaced if they haven't been nurturing each other. Unfortunately, after Father

WaS's tenure, Our Lady of Tranquility is left sedentary.

Finally, over at Saint Blade Parish—where Father Observant Transformation had been pastor before his transfer to Our Lady of the Meek—the parishioners and staff are awaiting the arrival of Father Surprise Adjustment. This is probably the scariest situation of all because Father OT had nurtured change by working with the staff and being a part of the staff and community. Father Surprise Adjustment appears at first to be similar to Father OT, but, after a grace period of six weeks to three months, he changes into a pseudo-Father Revolution. The slight difference between Surprise and Rev. Rev is the plan of attack: Rather than make sweeping changes, Father Surprise changes areas and staff members one at a time, sometimes using other staff members. Over the course of a year, however, the changes occur.

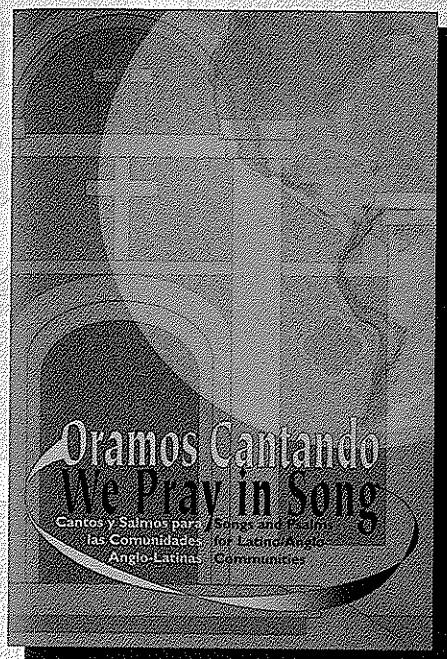
Now that I've described situations that some of us have experienced, let me offer a few words of advice. Read—both for self-esteem and sanity—*The Heart of the Matter* by Paul Westermeyer (GIA Publications) and *The Four Agreements* by Don Miguel Ruiz (Amber-Allen Publishing); keep your résumé and your peer connections up to date; and stay in touch with current trends in the Church (i.e., documents, articles, music). Be an eagle rather than an ostrich: Keep your eyes wide open. Although we try to convince ourselves that we are perfect and irreplaceable, we're not. The new pastor may not be perfect and will most likely make changes, but that isn't all bad. Once we accept the adjustment from one style of leadership to another, no matter how joyful or painful that adjustment may be, we can grow. Yes, it would be nice to spend our careers at Our Lady of the Meek Parish with Father Observant Transformation, but without the other models or personality types, we might quickly turn our lives into stagnation at Our Mother of Tranquility. And always remember that a new pastor is coming into a parish that has an existing staff with its own mix of personalities and egos. So would you want to work with yourself?

*Ms. Kathleen O'Brien, a member of NPM's Director of Music Ministries Division (DMMD), is the director of music ministries at St. Jude Parish in Fredericksburg, Virginia.*



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Cantad al Señor / Sing Praise to the Lord 65

1. Can - tad al Se - ñor un cón - ti - co nos - vo.  
2. El es Cre - a - dor y due - ño de to - do.  
3. Can - tad a Je - sús, por que Él es dig - no.  
1. Sing praise to the Lord, O sing out a new song.  
2. Cre - a - tor of all, God rules with com - pas - sion.  
3. Ac - claim Je - sus Christ as war - rior of hon - or.

4. Ea Él quien nos da su Espíritu Santo...  
¡Cantad al Señor, cantad al Señor!  
Sing praise to the Lord, who sends us the Spirit...  
Sing praise to the Lord, Sing praise to our God.

5. Cantad al Señor: "¡Amen, aléluia!"  
¡Cantad al Señor, cantad al Señor!

6. Sing praise to the Lord,  
"Amen, Alleluia!"  
Sing praise to the Lord,  
Sing praise to our God.



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# Reviews

## Choral Recitative

All items in this section are published by OCP Publications.

**Break Forth, O Beauteous Heavenly Light.** Timothy R. Smith. Congregation, SATB, descant, keyboard, and guitar. 12812, \$1.50. The title and refrain of this work might make you think that it's a resetting of Bach's work, but this is instead a nice contemporary setting of many different texts, the most familiar being Rist's work, which was set by Bach. Its repetitive nature and very singable refrain make it appropriate for Communion, but it can be used at other times as well.

**Comfort, Comfort, O My People.** Gerard Chiusano. Congregation, descant, SATB, keyboard, and guitar. 12005, \$1.70. Chiusano's tweaking of the rhythm of Goudimel's GENEVA tune makes this a far more singable piece. The text from Isaiah is comforting and familiar, and this setting brings out its warmth. I could do without the descant and the guitar part, as they both seem forced at times. However, the optional music for flute, handbells, string quartet, and bass available at [www.ocp.org](http://www.ocp.org) adds a great deal to the work.

**The God Whom Earth and Sea and Sky.** Derek Healey. SSAA, soprano solo, and organ. 12777, \$1.50. This setting of the familiar text by Fortunatus succeeds because it makes that venerable text new again. Rhythmically difficult and harmonically crunchy, the setting allows us to hear these words as if for the first time. Healey's use of open fourths and fifths adds a hollow sound, perfect for such powerful emotions. The organ offers little support; at times it becomes another voice, while at other times it merely comments on the melody. This composition demands a strong group of singers with pure tone, but its haunting beauty makes it worth the effort.

**Infant Holy.** Dan Schutte. Congregation, SAB, descant, keyboard, guitar, flute I and II, oboe, and bassoon. 12805, \$1.50. Dan Schutte has written two new verses for the old

Polish carol "W Zlobie Liezy" and has set them admirably. The familiarity of the tune will help the congregation, and the beautiful part-writing will keep your choir occupied. The descant on the final verse is especially important because of its sweet tenderness and lack of bombast.

**The Love of Our Creator.** Paul Gibson. SATB, flute. 4533, \$1.30. It's difficult for me to decide which is more significant here—the music or the text. The message of inclusion, tolerance, and the celebration of difference is so important that I'd like to hear this every week. The setting is lyrical and sustained, perfectly supporting the words. But it's the musical allusions within the "Alleluia" sections that really elevate this piece, offering an eye to the future while remaining rooted in our shared past.

**Rejoice! The King Shall Come.** Kevin Keil. SATB and keyboard. 12817, \$1.50. This mash-up arrangement of MORNING SONG and VENI, VENI EMMANUEL is not the first attempt to connect two Advent or Christmas works, but it does rise above many in the genre through its attention to balance and the smoothness of its great refrain. The fusion of the two works is pleasant, not overbearing or forced. It's an easy piece to learn and appears to be far more complicated than it really is.

Joseph Pellegrino

## Handbell Recitative

**We Are Marching in the Light of God (Siyahamba).** Arr. John A. Behnke. 3–5 octaves of handbells with opt. conga/percussion. Level 3+. Agape, 2312, \$3.95. As always, John Behnke creates an arrangement of a familiar tune that sparkles! This arrangement of an African freedom song does not in any way resemble others that have been published in the past few years. John's use of dynamics, syncopated rhythms, crisp accompaniment styles, and occasional harmonic twists keep both ringers and listeners wanting more. The percussion parts are to be improvised by players acquainted with African styles of playing.

**Jesus Loves Me/Children of the Heavenly Father.** Arr. Janet Linker and Jane McFadden. 3–5 octaves of handbells and keyboard with opt. 3 octaves of chimes and flute. Level 2+. Agape, 2315 (ringers), \$3.95; 2315D (director), \$6.95. Flute score included with ringers' score. This arranging duo from Columbus, Ohio, has again found just the right melodies to combine that will touch our hearts. The world-recognized "Jesus Loves Me" floats above the handbell and keyboard accompaniment, while the Norwegian melody "Children of the Heavenly Father" is rung on the low octave of chimes with light handbell accompaniment above. Neither the keyboard nor the flute part is difficult—good middle school or high school musicians would be able to play them.

**Visions.** William A. Payn. 5 octaves of handbells with opt. handchimes. Level 5. Agape, 2317, \$4.25. Bill Payn knows how to write a lovely melody and then treat it with tender care as he accompanies and embellishes it. There are many key changes and accidentals in this piece; they will challenge an experienced handbell choir that is striving to make music which will allow the message to come alive in this original composition.

**On That Holy Mountain.** Joe Mattingly, arr. Jeffrey Honoré. 3–5 octaves of handbells with opt. 3–4 octaves of handchimes and 2 flutes. Level 2/3. World Library Publications, 003412, \$3.25. Milwaukee composer Jeffrey Honoré has combined a centuries-old melody—"Veni, Emmanuel"—with the contemporary composition "On That Holy Mountain." He accompanies the syncopated "Holy Mountain" rhythms with an intriguing steady chordal pattern, then he adds an interesting echo effect to the "Veni, Emmanuel" melody. The flutes and handchimes add color to this mixture of old and new Catholic songs. The flute part is included at the end of the handbell/handchime score.

**Amazing Grace.** Arr. H. Dean Wagner. 3, 4, 5, or 6 octaves of handbells with opt. 2–3 octaves of handchimes. Level 4. Choristers Guild, CGB392, \$4.25. An interesting arrangement of a beloved hymn! The composer's notes explain that "Taps" has been added to one of the variations. Dean Wagner challenges ringers with meter changes—4/4 to 5/4 to 6/4—rhythm changes from eighth notes to triplets, and interesting random mallet ringing at the end. This arrangement will need more than one rehearsal by a very musical choir in order to allow

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Jennifer Kerr Breedlove is a liturgical musician, composer, conductor, and cantor. She is the Director of Music at St. John of the Cross Parish in Western Springs, Illinois, and serves as a clinician for conferences, teaching sight-singing techniques.

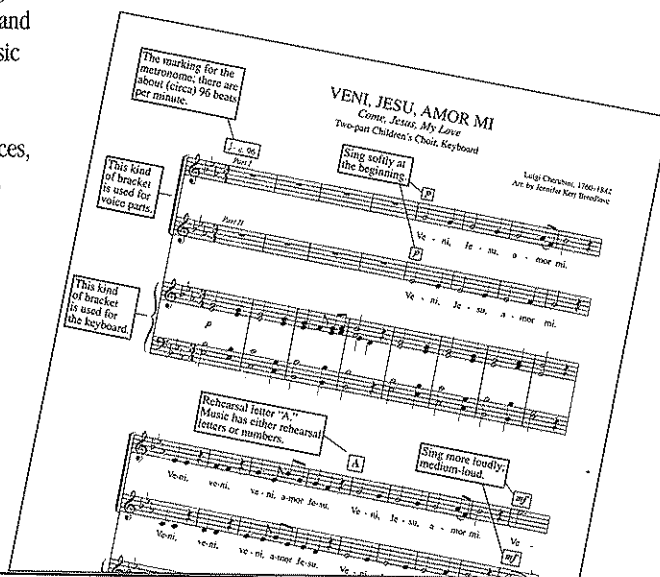
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**The Work of Thy Hands (A Morning Meditation).** *Cathy Moglebust. 3, 4, 5, or 6 octaves of handbells with flute. Level 3+. Choristers Guild, CGB390, \$4.50.* In this original composition, Cathy Moglebust has combined flute and handbells in a reflection on Psalm 8: "O LORD, our LORD, how excellent is thy Name in all the earth." This impressionistic composition explores the pre-dawn sounds of a lake region and paints the beauty of God's creation through the various handbell and flute techniques. Not flute or handbell music for beginners, but if skilled musicians are available, this will definitely feed the souls of all who perform and listen. The flute score is included in the ringers' score.

**Praise and Exaltation.** *Dan R. Edwards. 2-3 octaves of handbells. Level 3. Choristers Guild, CGB384, \$3.95.* This is an interesting five-page composition that will need several different stopped handbell techniques to interpret the composer's ideas of praise. Ringers will enjoy the light 3/4 accompaniment patterns, shakes, and swings. There are some accidentals that will keep ringers on their toes!

**Christ the Lord (Orientis Partibus).** *Arr. Cathy Moglebust. 2-3 octaves of handbells, snare drum, and tambourine. Level 2. Choristers Guild, CGB381, \$3.95.* Using snare drum accompaniment with a whole-note echo technique, Cathy has written a delightful arrangement of the thirteenth century melody not heard often enough in the Easter Season. The medieval flavor is enhanced by the tambourine and thumb damp rhythm patterns for the second verse. Young ringer choirs or high school or adult choirs will enjoy ringing this interesting arrangement.

**Do Lord.** *Valerie Stephenson. 3, 4, or 5 octaves of handbells with opt. 3 octaves of handchimes. Level 2. Choristers Guild, CGB382, \$3.95.* Young ringers (or ringers young at heart) will enjoy Valerie's arrangement of this spiritual. The quick tempo combined with echoes, mallet work in the bass, slower chime section, and some chord-emphasizing shakes in the treble bells make for a winning piece for ringers to perfect and listeners to enjoy.

**Dona Nobis Pacem.** *Arr. Margaret Tucker. 3, 4, or 5 octaves of handbells with opt. 3 octaves of handchimes, voices, and/or instruments. Level 2. Choristers Guild, CGB380 (ringers), \$3.95; CGA1023 (full score, including*

*instrumental parts), \$10.95.* Maggie Tucker has given us a lovely arrangement of this traditional Latin round. The handbell score may stand alone or work in combination with the optional keyboard, voices, or woodwind/string instruments: The arranger gives us several options for performance. Definitely an arrangement to add to the repertoire for both singing and ringing choirs.

**Processional Jubilee.** *Anna Laura Page. 2 or 3 octaves of handbells or handchimes. Level 1. Choristers Guild, CGB374, \$3.50.* The first four measures are easily memorized and can be played while walking in procession. They are repeated until ringers reach their ringing places. Then the fun begins with contrasting ringing and short sounds. Echoes, mart lifts, and shakes finish out the piece. What fun!

**Carillon.** *Michael Helman. 3, 4, 5, or 6 octaves of handbells, opt. 3, 4, or 5 octaves of handchimes. Level 3+. Choristers Guild, CGB371, \$4.25.* This is an excellent festival or solo choir piece that begins with large half-note chords, adds a quarter-note peal and an eighth-note accompaniment. The ringers will find several marting and LV sections for contrast as well as a key change from F to Db. The melody moves easily from treble to bass and back again and then moves quickly to a mart lift/shake V7 chord which leads to a mart ending.

**Go Not Far from Me.** *Niccolò Zingarelli, arr. Martha Lynn Thompson. 3, 4, or 5 octaves of handbells, opt. 3, 4, or 5 octaves of handchimes. Level 2. Choristers Guild, CGB377, \$3.95.* Martha Lynn has chosen a familiar Baroque choral piece and arranged it for the contrasting timbres of handchimes for the adagio beginning and handbells for the bright allegro ending section. Adults and/or young ringers will enjoy learning this inspiring piece.

**With a Joyful Heart.** *Susan E. Geschke. 3-5 octaves. Level 2-. Agape, 2319, \$3.50.* What a cheerful melody to play at 116-120 in 4/4 time! Susan has given the ringers several types of stopped techniques as well as many whole-note echo measures to add interest to the accompaniment. A delightful piece to play when smiles are wanted!

Donna Kinsey

## Organ Recitative

**Road to Bethlehem.** *John Behnke. Concordia, 97-7071, \$13.00.* Here are five original

organ compositions based on familiar hymn tunes for the Advent-Christmas cycle; the first four are Advent pieces. "Wake, Awake, for Night Is Flying" commands attention with its opening trumpet fanfare; the piece then alternates between fanfare, ritornello, and the tune played on a solo trumpet. "Savior of the Nations, Come" begins rather quietly with a basso ostinato in the left hand which later transfers to the pedal. The tune is played solo by the pedal at first, harmonized by this basso ostinato and a countermelody in the manual. Later the sound builds as the hands play open chords with the tune on top, rather high on the keyboard. All this tapers to a very quiet ending. The next piece—"Prepare the Royal Highway"—suggests a march; the opening and closing sections are played on an oboe or small trumpet, featuring the tune in the right hand and parallel fifths in the left. "Lift Up Your Heads" is a delightful piece for the journey; it combines the hymn tunes MILWAUKEE and MACHT HOCH DIE TUR in a regal dance that sounds like Advent. The final piece—"Go, Tell It on the Mountain"—is appropriately written in jazz style and rounds out the set with a feeling of arrival and joy. Enjoy the pedal glissando in the final measure.

**Christmas around the World: Seven Carol Settings.** *Sondra K. Tucker. MorningStar, MSM-10-156, \$15.00.* Each of these pieces is three to four pages long and playable on a two-manual organ with softer, colorful registrations. They are mostly playful, fun music for the player and the listener alike and would serve as a nice recital set or individually as organ preludes for the Christmas Season. The collection is valuable especially for the four carols that one does not normally find in solo organ settings. Included are BURGUNDIAN CAROL ("Pat-a-pan"), BASQUE CAROL ("The Angel Gabriel"), HISPANIC CAROL, POLISH CAROL (which combines "Infant Holy" with "The First Nowell"), SUSSEX CAROL ("On Christmas Night"), WEST INDIES CAROL ("Mary's Boy Child"), and WEXFORD CAROL ("Good People All").

**Variations on Greensleeves.** *Janet Linker. The Marilyn Mason Music Library, Volume Two. MorningStar, MSM-10-155, \$25.00.* Ms. Linker's variations were commissioned by and are dedicated to Marilyn Mason. GREENSLEEVES appears in mainline hymnals, but in two different versions: The D-sharp/natural occurs at different points, depending on the publisher of the hymnal. Linker's theme is slightly different from

those in the hymnals I examined, but this is to be expected when one is dealing with a folk melody. Although no mention is made of the text "What Child Is This," when I was playing this set for the prelude to Mass on Epiphany, I began to think of ways that the music could be a reflection of that text. The first variation, with its walking bass line and forward motion, may call to mind the journey of the Magi; and the second variation—a lilting dance—expresses a joy that could be associated with the angels' greeting. The third variation has a more mystical tone, perhaps a meditation on the sleeping Babe. The finale is short yet majestic, ending in a rather big D major. Could it be a reference to the King who is enthroned in loving hearts? Whether there is any such connection or not, the piece is solid and recommended.

Heather Martin Cooper

## Books

### Women Who Wrestled with God

*Biblical Stories of Israel's Beginnings.*  
Irmtraud Fischer, trans. Linda Maloney.

160 pages, paperback. The Liturgical Press, 2005. \$16.95.

In the late 1970s, the Episcopal Church adopted a revised version of *The Book of Common Prayer*. Celebrants and congregations were provided with the option of worshipping in the language of the sixteenth century or that of the twentieth. "Thees" and "thous" were still there, but so too was "you" as well as prayers for those who travel "through outer space."

A significant change in this revised ritual book was the opportunity to use a variety of old and new Eucharistic prayers. One of the newer ones—Eucharistic Prayer C—quickly came to be known as the *Star Trek* prayer because it reminded the congregation that, at God's command, "all things came to be: the vast expanse of interstellar space, galaxies, suns . . . and this fragile earth, our island home." But this "contemporary" prayer also prayed to the "Lord God of our Fathers; God of Abraham, Isaac, and Jacob," thus forcing many newly ordained women to engage in the subversive activity of changing the words of *The Book of Common Prayer*. When we added "God of our Mothers; God of Sarah, Rebecca, Leah, and Rachel," we

immediately broke our newly minted ordination vow to "be loyal to the doctrine, discipline, and worship of Christ as this Church has received them." We had come, through our struggle, to recognize that the "mothers" of Israel were as important to our history and to whom we were as were the "fathers," and we wanted to make sure that they were no longer forgotten in the shadows of time.

Irmtraud Fischer, Professor of Old Testament and Women's Studies at the University of Bonn, presents a similar challenge to the academy and to the church. True, she agrees, the Scriptures can be read—as they always have been—as the history of the patriarchs. But, she argues, they can and should also be read as a history of women. All through the family story of Israel are the portraits and experiences of strong women who wrestled with God and were blessed by God, whose experiences shaped and reshaped the future of their descendants.

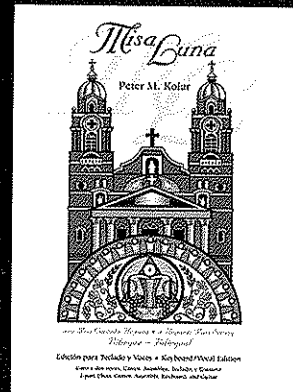
In a detailed and scholarly examination, Professor Fischer revisits the primeval narratives, and she asks her readers to put aside their preconceptions. The stories of men are not the only stories that are "theologically relevant"; the stories of

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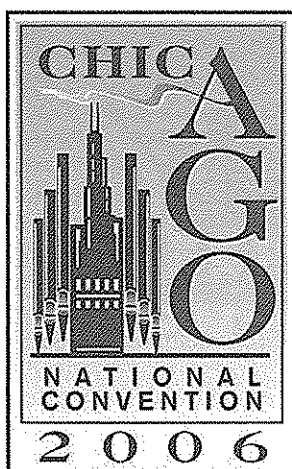
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women are not inconsequential. Rather, we are, as Isaiah reminds us, to "look to Abraham, your father, and to Sarah, who bore you" (Isaiah 51:2). We should hear the stories of our mothers read during the liturgy, and they should be the subjects of our sermons. Sarah is not just an old woman snickering behind the door of a tent; she is the mother of the nations to whom God spoke and whom God blessed.

After an opening chapter in which Fisher makes her case for "gender-fair" scholarship, she presents the stories of Sarah, Hagar, Rebecca, Rachel, and Leah. Sarah, she argues, is the one who was able to bear a son, so it was only a woman who was able to bring to fulfillment the divine promise. Hagar was the first person in the Scriptures who encountered God through an angel: God took pity on her and interceded on her behalf.

Likewise, in the following generations, women were not the passive observers. Rebecca, Fisher reminds us, was the person who received the message from God about her two sons. Rebecca made sure that Jacob, God's chosen one, was the heir. Leah and Rachel, like their husband, struggled with God.

Fisher also looks to the subversive activities of the women in Egypt—Moses' mother and his sister Miriam and the midwives who thwarted Pharaoh's decrees. She reexamines the story of Naomi and Ruth, arguing that the generations "owe their existence to the struggles of women for a place in the people of the promise."

The goal of gender-fair scholarship is to remind all the people of God—women and men—that God speaks to, intercedes for, challenges, and works through everyone. Fisher's scholarship does just that. She reminds preachers and teachers of the faith that the Scriptures are filled with the stories of valiant, faithful women who sought to do God's will, who struggled to save their families and their people. This new edition of Fisher's work will be an excellent addition to the church's bookshelf.

Lucy Lind Hogan

## Liturgical Renewal as a Way to Christian Unity

James F. Puglisi, SA, editor. 232 pages, paperback. The Liturgical Press, 2005. \$29.95.

Ebb and flow: Each moment is part of a larger wave of action and change, a changing wave that may grow or di-

minish, advance or recede. The Second Vatican Council presaged, mandated, and induced many waves of change. Of course the profound and momentous liturgical changes required by Vatican II did not come forth like Athena, adult and fully armed, from the struck head of her father Zeus. Perhaps often without adequate preparation and instruction, many rapid and powerful waves of newness led to a choppy sea that is still with us.

The title of this book aptly introduces the relationship between the post-Vatican II waves of liturgical renewal and a new ecumenism aimed at Christian unity. It is introduced and edited by Atonement Father James F. Puglisi, director of the Centro Pro Unione, an ecumenical research center located in Rome as a ministry of the Franciscan Friars of the Atonement.

In the Introduction, Father Puglisi declares that the book is not a direct response to *Liturgiam authenticam*, but it does take account of a changed pattern in the process of renewal that suggests an ebb rather than a growing wave of ecumenical development.

A new spirit of ecumenism was the fruit of the teachings of Vatican II. As the Roman Church developed its liturgical renewal, many denominations began to reflect on their own worship practices. Serious biblical and liturgical research had become ecumenical years before the Council and was pursued all the more intensely after it. Greater self-understanding and mutual understanding led to a kind of convergence of liturgical practices that seemed to be very much in line with the goal of Christian unity.

Aspects of this development are described in essays by representatives of several ecclesial traditions: Anglican, Lutheran, Reformed, Methodist, Christian Church-Disciples of Christ, Latin Catholic, and Eastern Catholic. There is a richness in the many points of view: differences among the traditions yet signs of a convergence. On one hand, the Catholic liturgy is enriched by a new emphasis on the liturgy of the Word and the homily. In an almost symmetrical way, those traditions that have had a strong preaching dimension show new interest in the Canon or Great Thanksgiving and emphasize its importance for the wholeness of the celebration.

The renewed post-Vatican II *Lectionary for Mass* models a three-year Sunday cycle for the liturgical year. Soon after the first edition of the Roman Catholic lectionary appeared, a mixed committee from many traditions, including the Catholic

ICEL, produced an experimental *Common Lectionary* which was, in effect, a revision of the *Lectionary for Mass*. After much consultation and reflection, a *Revised Common Lectionary* was published in 1992. Within a few years its use, not always mandated, has become very widely adopted (in the United States) by Episcopal, Lutheran, Methodist, Presbyterian, United Church of Christ, and some other congregations. Here surely are great waves of liturgical renewal leading toward Christian unity.

Two articles in the book suggest a reflection on the lectionary. Teresa Berger—a Roman Catholic—is a professor of ecumenical theology at Duke University. Her article, "Liturgical Renewal, Separated Sisters, and Christian Unity," describes both the important contribution of women to the development of the liturgical movement and the continued marginalization of women in many aspects of its development, such that "here as in no other place ecclesial disunity and fragmentation have to be healed" (86). She gives a detailed analysis of how, in her view, the selection and editing of biblical texts to be included in the *Lectionary for Mass* did scant justice to the naming, activities, and significance of women in the Bible. In a footnote she acknowledges that "not surprisingly the *Revised Common Lectionary* of 1992 does provide a richer fare of women's stories than does the Roman Catholic *Lectionary for Mass*" (79).

Horace T. Allen, Jr., is professor of worship at the School of Theology of Boston University. He was the founding co-chair of the English Language Liturgical Consultation. Musicians will be interested in his article, "Common Lectionary and Protestant Hymnody: Unity at the Table of the Word—Liturgical Bookends." Modestly downplaying his major contribution to the process, Allen rejoices at the ecumenical cooperation that produced the *Revised Common Lectionary* and laments the decisions that closed the door to further cooperation. What interests me is what he doesn't say and what Berger does not refer to: Any comprehensive analysis must acknowledge weaknesses in the *Lectionary for Mass* as well as strengths. The *Revised Common Lectionary* improves on its model in several ways but especially in the length of texts to be read. Is it too simple to reflect that liturgical texts and service books need continuing improvement? But what improvement, why to do it, and how to do it: There's the rub.

Of note also are the several references to Pope John Paul II's encyclical *Ut Unum Sint* (*That All May Be One*) and the descrip-

tion of the many ecumenical liturgical celebrations of which the same Pope was a part in Rome and in his many travels. These suggest a biting irony in the present ecumenical/liturgical situation of the Catholic Church.

Hilary Hayden, *osb*

## Faith That Dares to Speak

Donald Cozzens. 144 pages, hardback. The Liturgical Press, 2004. \$19.95.

Anyone seeking not only deeper insight into the root causes of the current crisis in the Catholic Church but also a theological framework for addressing the crisis will find wisdom in Donald Cozzens's *Faith That Dares To Speak*. Three warrants support this claim. First, the author offers an exceptionally clear but not simplistic analysis of the structure of the institutional Church as a feudal system and demonstrates why this medieval feudalistic structure is problematic in our twenty-first century Church. Second, he provides a convincing theological argument for the laity to claim their place as adult members of the Church and to speak truth to ecclesial power not only about the whole clergy sexual abuse debacle but also about numerous other issues that need attention if Catholicism is to flourish at its best. Third, he incorporates a contemplative component in the process of institutional reform: A faith that dares to speak must be willing to sit still and listen to the Spirit at work in individuals and in institutional life. In sum Cozzens insists that adult faith must incorporate a healthy dose of historical consciousness, it must be based on a solid theological foundation, and it must express itself in a mature spirituality.

While the author addresses the issue of clericalism in his earlier book *Sacred Silence: Denial and the Crisis in the Church* (2002), he develops his critique more fully in *Faith That Dares to Speak*, in which he demonstrates the connection between clericalism (defined as "fundamentally an attitude found in clergy who have made their status as priests and bishops more important than their status as baptized disciples of Jesus the Christ") and feudalism (defined as an "economic, political, and social system based on land, loyalty, and the need for security and protection"). He notes that the lynchpin of such a feudal system is unquestioned loyalty to authority. Moreover, he sees the combined influence of clerical culture and feudal governance structure as "staggering."

The clarity of Cozzens' thinking in this regard is particularly helpful. He offers a valuable insight to the intelligent, adult Catholic reader. The insight is this: The current clerical system is historically and culturally conditioned, not divinely mandated, and therefore it is changeable. This is a new concept for many American Catholics, who, typically, have not been encouraged, either by secular or religious culture, to develop an historical consciousness. Indeed, this insight alone would be reason enough to read this book because it helps members of the Catholic community realize that, in the current situation of institutional Catholicism, "they are witnessing the unraveling of the last feudal system in the West."

This book is a clarion call to Catholic laity: Being treated as serfs in a feudal system is no longer acceptable. Cozzens believes it is time for laity to claim their rightful place, "to stand boldly but humbly in the assembly of the church and declare in a firm and clear voice, as candidates for ordination do, 'Adsum' (I am here). We are here. With our ordained brothers we stand ready to offer our talents and gifts to further the life of the church and the mission of the church. And we fully expect to be treated as adult members of the church . . ."

Cozzens bases this exhortation on the solid theology of Christian discipleship. This means that the Second Vatican Council's insistence that *all* baptized are full and equal members of the Church must be taken seriously. Defining 99.9% of the baptized only in terms of what they are "not"—that is, "not ordained"—must stop. The primary identity of the layperson and of the ordained is that of a disciple of Christ. What Cozzens calls "disciple consciousness," must be fostered by *all* members—and it must be fostered above all other categories. Further, this renewed identity of discipleship leads Christ's followers to a deeper understanding of integrity. Their own integrity dares them to speak. And to listen. And to do so for the good of the Church.

This balance of listening and speaking is described as "contemplative conversation" emerging from silence and prayer, from the insights and wisdom of the Church's contemplative tradition. If the Church, as a community of disciples, focuses on spirituality such as this, there is hope. The book ends on a note of realistic hope.

This is an important book. Its credibility is enhanced by the fact that the author, who so strongly advocates courage, integrity,

and humility, has clearly demonstrated these virtues in his own writing. His voice rings true.

Kathleen Dolphin, *rbvm*

## We Send You Forth: Dismissals for the RCIA

Jerry Galipeau. Paperback book and CD-ROM. World Library Publications, 2005. 017195, \$19.95.

In the *Rite of Christian Initiation of Adults* (1985), the period of the catechumenate is dedicated to further enriching the faith of the catechumens and candidates for full communion in the Church. This enrichment has as its goal the deepening of the character of Christian life in the catechumens and candidates through catechetical guidance and pastoral formation. The text of the *Rite of Christian Initiation of Adults* suggests four ways in which this furthering and deepening of faith takes place (no. 75). The third way (no. 75.3) speaks of the use of liturgical rites and celebrations of the word of God "to better prepare [the catechumens] for their eventual participation in the liturgy of the Eucharist." An important note in this section encourages a "kindly dismissal" of the catechumens from the assembly after sharing in the liturgy of the Word, since they "must await their baptism, which will join them to God's holy people and empower them to participate in God's new worship." The catechumens are dismissed in order that they may continue in a prayerful and reflective sharing of the joys and struggles of living the Word of God in their lives.

The dismissal can be appreciated in one way as a purely functional moment in the liturgy, as words of encouragement to the catechumens as they leave the assembly following the homily to reflect on the Word of God. However, a deeper and more profound appreciation for the dismissal arises when it is understood both as a sign of the ongoing work of the Holy Spirit to bring all people into the family of Christ and as a reminder for all believers to take time for reflection on the power and significance of the Word of God in their lives. In those parish communities which have a large number of individuals in the initiation process, the vacancy in the assembly left by the departing catechumens (and some parishes also invite the candidates for full communion to reflect at this time) witnesses to the unfortunate lack of unity and "oneness" in the Church. The dismissal serves, then, as a poignant reminder of the work still to be done in

order that all may be one.

Jerry Galipeau recognizes this power of the dismissals for both the catechumens (and candidates) and for the baptized assembly, so he has written a collection of dismissals for every Sunday of the liturgical year in its three-year cycle. The texts in *We Send You Forth* seek to connect through ritual language, in the words of Galipeau's introduction, "what [the catechumens and candidates] heard at the liturgy with what they soon will be pondering."

The text of the *Rite of Christian Initiation of Adults* gives two examples of the dismissal (no. 67). One is a simple dismissal to go in peace with the Lord's blessing, and the second gives instruction to the catechumens to reflect on the Word of God, assures them of the community's prayers and support, and looks forward to the day they will be able to join with the assembly at the Eucharistic table. Following this second model, Galipeau structures the dismissals in this collection with reference to the lectionary readings, an encouragement to persevere in Christian living, and a common concluding pledge of support in anticipation of the catechumens' eventual joining in the Eucharistic banquet.

Each dismissal is organized by Sunday, beginning with the First Sunday of Advent, and by the three cycles of the Sunday lectionary. Galipeau does quite well in connecting a particular Sunday's readings with the process of adult initiation. One particular dismissal—for the Thirteenth Sunday in Ordinary Time, Year A, when Jesus speaks of taking up the cross and following him—connects this Gospel with the signing of the cross that takes place during the Rite of Welcome into the Catechumenate. Galipeau incorporates such references to the whole sweep of the initiation process into many of the dismissals and creates a catechetical formula that recalls not just for the catechumens and candidates but also for all the baptized assembly the indispensable work of evangelization. While some who would favor a simpler dismissal may find a few of Galipeau's compositions a bit lengthy, his dismissals make a fine contribution in setting the tone for a lectionary-based initiation process. In addition, the text includes a CD-ROM containing the texts of all the dismissals, which can be downloaded, printed, and placed in a presider's binder.

The dismissal of the catechumens (and also the candidates for full communion) takes place every Sunday. It is the one consistent liturgical ritual of the entire initiation process and provides a constant

reminder of the evangelical mission of the Church. Galipeau's arrangements of the dismissal serve to remind all present in the assembly—catechumen, candidate, and fully initiated—of the importance of hearing, listening, and responding to the Word of God proclaimed.

James G. Sabak, OFM

## About Reviewers

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## Publishers

**Agape**—see *Hope Publishing*.

**Choristers Guild**—see *Lorenz*.

**Concordia Publishing House**, 3558 S. Jefferson Avenue, St. Louis, MO 63118-3968. (800) 325-3040; website: [www.cph.org](http://www.cph.org).

**Hope Publishing Co.**, 380 S. Main Place, Carol Stream, IL 60188. (800) 323-1049; website: [www.hopepublishing.com](http://www.hopepublishing.com).

**The Liturgical Press**, PO Box 7500, Collegeville, MN 56321-7500. (800) 858-5450, ext. 2560; website: [www.litpress.org](http://www.litpress.org).

**Lorenz Corporation**, 501 E. 3rd Street, PO Box 802, Dayton, OH 45402-2165. (800) 444-1144; website: [www.lorenz.com](http://www.lorenz.com).

**MorningStar Music Publishers**, 1727 Larkin Williams Road, Fenton, MO 63026-2024. (800) 647-2117; website: [www.MorningStarMusic.com](http://www.MorningStarMusic.com).

**Oregon Catholic Press (OCP Publications)**, 5536 NE Hassalo, Portland, OR 97213. (800) 548-8749; website: [www.ocp.org](http://www.ocp.org).

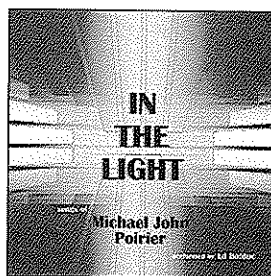
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# Calendar

## Concerts and Festivals

### NEW YORK

New York

April 23

Sunday organ concert by Scott F. Foppiano, organist, choirmaster, and coordinator of liturgy at St. Louis de Montfort Catholic Church, Fishers (Indianapolis), Indiana. Place: Cathedral of St. Patrick, New York. Contact: Cathedral Music Office, (212) 753-2261, ext. 245; e-mail: shcspc@aol.com.

May 7

Sunday organ concert by Joseph J. Nigro, director of music at the Church of St. Augustine, New City, New York. Place: Cathedral of St. Patrick, New York. Contact: Cathedral Music Office, (212) 753-2261, ext. 245; e-mail: shcspc@aol.com.

May 21

Sunday organ concert by Jonathan B. Hall, organist. Place: Cathedral of St. Patrick, New York. Contact: Cathedral Music Office, (212) 753-2261, ext. 245; e-mail: shcspc@aol.com.

### PENNSYLVANIA

Pittsburgh

April 24

NPM Pittsburgh Choral and Hymn Festival. Presented in collaboration with the Pittsburgh AGO Chapter. Guest clinician: David Cherwien. Place: St. Louise de Marillac Church, Upper Saint Clair. Contact: Office for Music Ministry, Diocese of Pittsburgh, 2900 Noblestown Road, Pittsburgh, PA 15202-4227. Phone: (412) 456-3042; e-mail: npmpgh@aol.com.

### WISCONSIN

Milwaukee

April 28

Grand Music for a Grand Space featuring the Choristers of St. Frances Xavier conducted by Scott Eakins, the Cathedral Men's Choir conducted by Mike Novak, and the Cathedral Choir, Cathedral Women's Choir and chamber orchestra conducted by Michael Batcho. Place: Cathedral of St. John. Contact: (414) 276-9814, ext. 3116.

## Conferences

### CONNECTICUT

Mystic

June 4-9

Gregorian Chant Institute. Place: St. Edmund's Retreat. Dr. William Tortolano, instructor. Information: The St. Michael Institute of Sacred Art, PO Box 399, Mystic, CT 06355-0399. Phone: (860) 536-0565; e-mail: sacredart@endersisland.com; web: www.endersisland.com.

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### DISTRICT OF COLUMBIA

Washington

July 20-25

Liturgical Music Colloquium: Liturgical Music and the Restoration of the Sacred. Sponsored by the Center for Ward Method Studies of the Benjamin T. Rome School of Music in collaboration with the Church Music Association of America. Place: The Catholic University of America. Information: <http://summer.cua.edu/special/MUSIC-Liturg-Broch05.pdf>.

### GEORGIA

Atlanta

May 30-June 1

Catholic Campus Ministry Association Southern Region Conference: Forming the Faith Communities Inside and Outside the Box. Place: Marriott Marquis Hotel, Atlanta. For more information or to register, please contact the national office at (888) 714-6631 or [info@ccmanet.org](mailto:info@ccmanet.org).

### ILLINOIS

Chicago

July 2-6

Forty-Eighth Biennial National Convention of the American Guild of Organists. Web: <http://www.agohq.org/home.html>.

### INDIANA

Notre Dame

June 19-21

Thirty-Fourth Annual Conference of the Notre Dame Center for Liturgy: Liturgy and Spirituality. Keynote: Rev. J. Michael Joncas. General sessions, breakouts, prayer. Information: Notre Dame Center for Liturgy, 1224 Hesburgh Library, Notre Dame, IN 46556. Phone: (574) 631-5435; web: <http://liturgy.nd.edu>.

### MINNESOTA

St. Paul

July 25-30

Music Ministry Alive: Annual Liturgical Music Institute for Youth and Youth Leaders. Workshops, concerts, and events. Place: The College of St. Catherine. Contact: [mmasong@aol.com](mailto:mmasong@aol.com).

### NEVADA

Las Vegas

June 19-21

Catholic Campus Ministry Association Western Region Conference: Forming the Faith Community in Its Diversity. Place: University of Nevada, Las Vegas. For more information or to register, please contact the national office at (888) 714-6631 or [info@ccmanet.org](mailto:info@ccmanet.org).

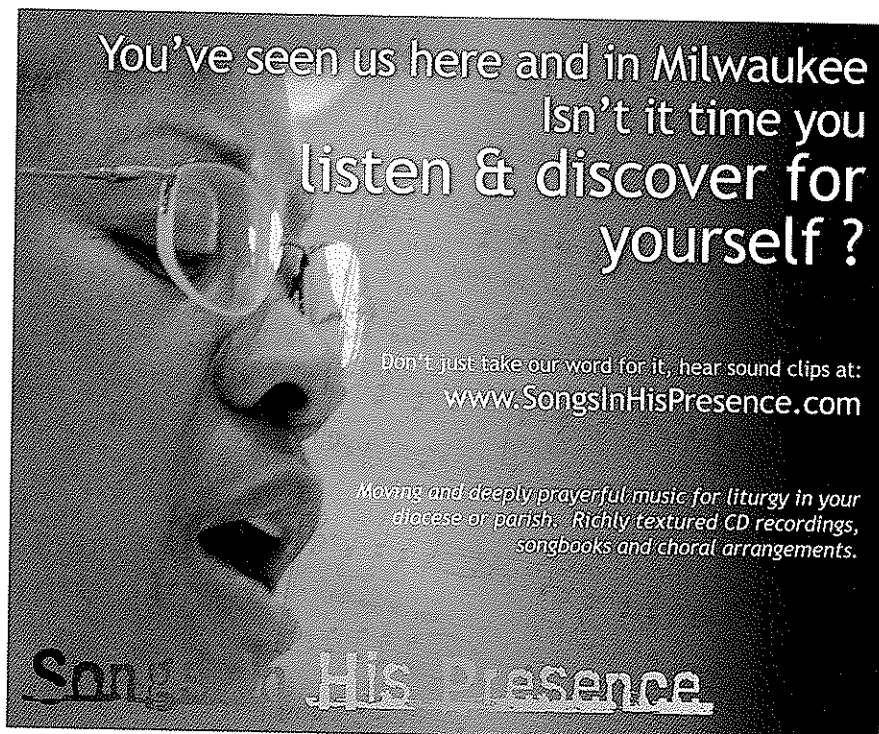
### PENNSYLVANIA

Lancaster

July 24-27

United Church of Christ Musicians Association Conference: Small Church—Big World. Place: Franklin and Marshall College and Lancaster Theological Seminary. Contact: UCCMA, PO Box 112143, Stamford, CT 06911-2143. Web: [www.uccma.org](http://www.uccma.org).

Please send announcements for Calendar to: Dr. Gordon E. Truitt, NPM, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. E-mail: [npmedit@npm.org](mailto:npmedit@npm.org).



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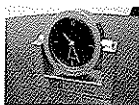
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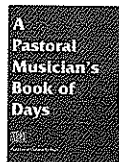
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# The Church Prepares for Worship

When we gather as church to celebrate the Eucharist on the Lord's Day, we are preparing to perform the most dangerous act we could imagine: We are preparing to take God seriously. In our Sunday liturgy, at the profession of faith (creed), we name what we claim to be the truth of existence: The whole cosmos is a creation—a planned and patterned form of being that is wholly dependent on the Creator—which not only has a history but also a future under the guidance of the Holy Spirit. Human beings, we affirm, by divine grace and mercy through Christ our Lord, have a key role to play in the creation.

Hearing and embracing the proclaimed Word of God, we discern the shape of our role as it unfolded in Jewish history and especially in the life of Jesus of Nazareth. Knowing that his life led to rejection, insult, and the cross as well as to faith, love, and the resurrection, we sing our *Amen* to the Eucharistic Prayer, asking the Father to send the Spirit to make us "one body, one spirit in Christ" (Eucharistic Prayer III)—asking the Father, in other words, to use us, in Christ, to reveal and enact the divine plan of salvation.

Even when we gather as church but are unable to celebrate the Eucharist—when we gather on the Lord's Day, for example, without an ordained presider—we profess the same risk-laden faith. And when we celebrate the sacraments, we affirm that God's grace and the divine plan embrace human life from beginning to end, even when that life is in need of reform or healing, and that God guides the whole church, the "*ecclesiola*" (the "little church") of the family, and individuals as we each work out our place in the church and in God's plan.

No wonder such a serious and dangerous act as this requires careful preparation. It requires all of us, first, to embrace the Church's sacramental sense—the conviction that human deeds and created things, used properly, can reveal God and the divine plan. It also requires that we be as familiar as we can with the Word that is proclaimed in the midst of the community, for in it Christ "is present . . . , since it is he himself who speaks when the holy Scriptures are read in the Church" (*Constitution on the Sacred Liturgy*, 7). That proclaimed Word, received in faith, reveals our true identity—"we are God's children now"—and transforms us into what we will become—even if "what we shall be has not yet been disclosed" (1 John 3:2). Finally, it requires that we be familiar with the structure of the liturgy—with the way we gather, the shape of our common praying, and the attitude we should have toward each other gathered in prayer: We are the Body of Christ and "God's temple, where the Spirit of God dwells" (1 Corinthians 3:16).

We can develop familiarity with the Word and with the shape of our liturgy through praying: The Church's daily



prayer is the liturgy of the hours, and there are groups in many places who meet to pray morning or evening prayer. There are even more people who use some form of the hours in private prayer. We prepare for Sunday Eucharist through weekly Bible study, online learning, and prayer that incorporates the forms of the liturgy—psalms, litanies, acclamations, collects—used at parish meetings and in religious education sessions. We prepare for communal worship through devotional prayer, as well, for such prayer puts us in touch with the seasons (the Stations of the Cross, for example, or *las posadas*), with the saints who have gone before us (prayer to the Divine Mercy, wearing the scapular), and with God's work throughout history and across the globe (pilgrimages).

Those who minister to the assembly at worship must make additional preparations for their leadership roles. Those who preach and preside, for instance, must prepare a homily that is "a living commentary on the Word . . . for the nurturing of the Christian life" (*General Instruction of the Roman Missal*, 29, 65). Ordained celebrants must be familiar with the texts and actions to be used in the liturgy, so that they may carry out their role competently and guarantee that all the ministers "are completely sure before the celebration" about what is to be done, sung, and said for the "common spiritual good of the faithful" (*General Instruction*, 352).

Music ministers have preparations to make that require rehearsal, prayer together, understanding of the texts to be sung, development of appropriate musical skills, and a firm grasp of the way music functions at various places in the liturgy. Lectors have similar preparations to make before they stand to proclaim the Word. And all other ministers must prepare to bring the best they can to our shared worship, for the liturgy—especially Sunday Mass—is "the center of the whole Christian life for the Church both universal and local, as well as for each of the faithful individually. In it is found the high point both of the action by which God sanctifies the world in Christ and of the worship that the human race offers to the Father, adoring him through Christ, the Son of God, in the Holy Spirit" (*General Instruction*, 16).

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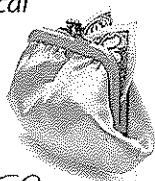
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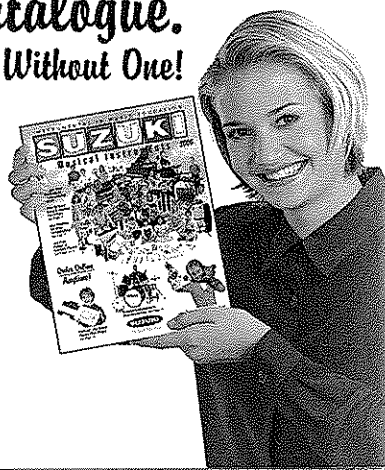
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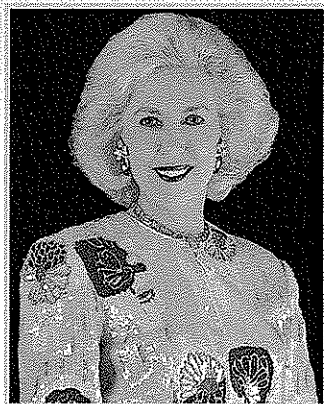
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