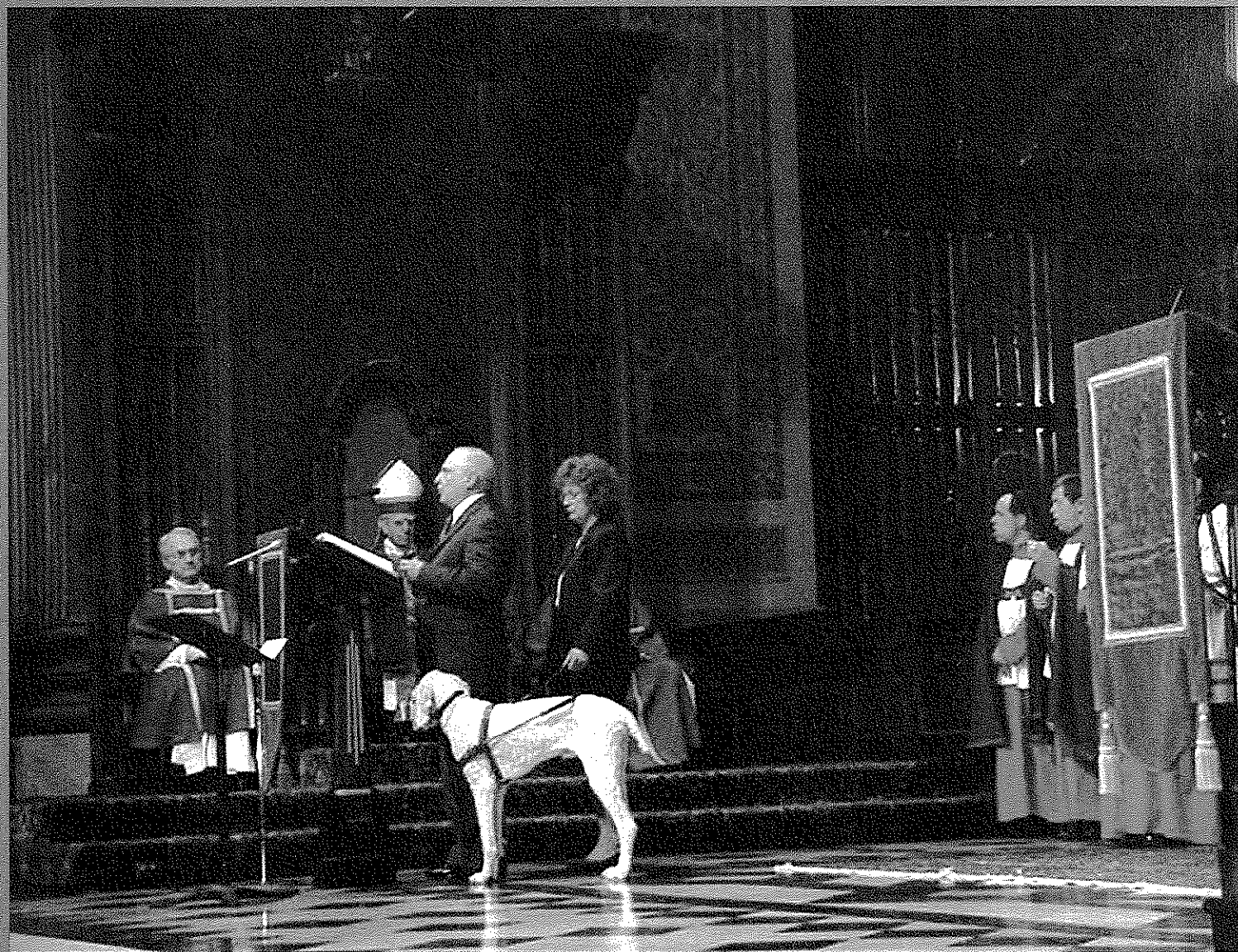


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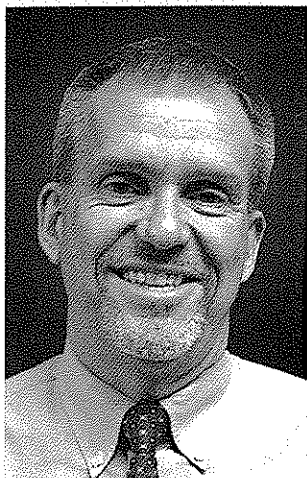
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From the President

Tim Karnath is a fine choir member and cantor—and he has been blind from a very early age. I met Tim nearly twenty years ago when he moved from his family home in Buffalo, New York, to live in Alexandria, Virginia. He joined the parish where I served as director of liturgy and music, and, one Sunday after Mass, Tim introduced himself and asked if he could join the choir. The prospect of a new choir member—especially a tenor—is always exciting, but I felt just a little anxious about how to respond to Tim.

As Tim and I began to work together in liturgical music ministry, I saw that blindness was certainly no obstacle for him and learned that it need not pose any problem or difficulty for me either. On the contrary, Tim's participation in the parish music ministry has been a valuable service to the community and its worship, a joy for him, and an invitation for everyone to think more inclusively about participation and service. Eventually he branched out from the choir to become one of the regular parish cantors.

In planning for this current issue of *Pastoral Music*, I asked Tim to tell me about his experience of serving in music ministry. In his response, Tim mentioned the apprehension he felt in approaching me about expanding his role from choir member to cantor. He wrote: "I was reluctant at first to approach our choir director, Mike McMahon, about solo singing. I told another choir member who was kind enough to ask Mike about giving me an opportunity."

Tim's response also recalled for me the practical considerations involved in his preparation both as a choir member and as a cantor. His account continued: "The most important thing for me was transcribing the hymns before Mass, because I needed to transcribe them into Braille. Early in the process there was a great deal of transcribing that had to be done. After nearly eighteen years as a music minister, there isn't so much now, but there continue to be different settings of

psalms which need to be transcribed."

As music director, my part in Tim's preparation was to prepare a cassette tape of any music that he may not have had in his collection, especially psalms, Gospel verses, and other texts not normally sung by the choir. I would also record any announcements that needed to be made before or during Mass.

We became partners in preparing for music ministry, yet Tim himself did the vast majority of the work, especially the task of transcription into Braille. He explained the process this way: "I bring a cassette recorder to rehearsal on Thursday and take it home and listen to it and put it into Braille. This step helps me learn the music. I knew when I started that there would be extra work, but it has always been worth it."

All music ministers, especially volunteers, expect and need encouragement, support, and affirmation. I realize from Tim's account how important the role of the director was for him, especially in the beginning: "I am grateful for Mike's patience with me and his continued faith in me. He had more confidence earlier than I did. But as you do it more, it gets easier. I hope I can do it for several more years."

I hope that the very provocative articles in this issue of *Pastoral Music* will help you—as they have helped me—to reflect on the presence and gifts of persons with disabilities in our communities. I am grateful to Tim Karnath not only for his service in music ministry but also for helping me to deepen my understanding of how much we would be missing if his gifts and talents were not available to us.

J. Michael McMahon
President

PASTORAL Music

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

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

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Publisher: Dr. J. Michael McMahon;
Editor: Dr. Gordon E. Truitt;
Assistant Editor: Ms. Andrea Schellman;
Advertising Director and Director of the NPM Western Office: Ms. Nancy Bannister;
Music Review Editor: Dr. Marie Kremer;
Book Review Editor: Ms. Anne Y. Koester;
Printing: Epiphany Printing

Subscription Information: One-year subscription, six issues a year (bimonthly), \$35. Library rate: \$38. Single copy: \$7. For second class postage to Canada, add \$11 per year for each membership (includes postage for *Notebook*); \$7 per year for each subscriber. For postage to all other countries, add \$15 per year for each membership (includes *Notebook*); \$10 per year for each subscriber.

Membership Information: Regular Parish Membership in NPM (clergy and musician, both included as members): \$95 per year. \$50 of this amount is for subscriptions to *Pastoral Music* for one year. Single Parish Membership (one member): \$68 per year. \$25 of this amount is for a subscription to *Pastoral Music*. Youth Membership: \$28. Retired/Senior Membership: \$28. Benefits equivalent to individual membership. Group membership rates are available. *Membership rates in effect as of January 1, 2006.*

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Periodicals postage paid at Silver Spring, Maryland, and additional mailing offices.

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

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Cover: Lector with guide dog, courtesy of Janice Benton. Other photos in this issue provided by Ms. Benton appear on pages 16, 29, and 62. Additional photos courtesy of the Union of Catholic Asia News (UCAN)—pages 14 and 34; John C. Goodwin courtesy of United Methodist News Service (UMNS); the Laurentian Library, Florence, Italy; the Austrian National Library, Vienna, Austria; the Beethoven Houses, Bonn, Germany; the Perkins School for the Blind, Watertown, Massachusetts—pages 27, 56, and 64; Dorothy Coughlin; and Brother Rufino Zaragoza, OFM.



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

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Association News

2006 Conventions

Deadlines Approaching

One of the advance registration deadlines for this year's Regional Conventions has passed, and the other two are coming close. **May 26** was the deadline for advance registration for the Eastern Regional Convention in Stamford, Connecticut; **June 16** is the deadline for Grand Rapids, Michigan; and **June 30** is the deadline for Sacramento, California. If you miss the deadline, you will miss registering at the discount rate (a savings of \$50 off the regular rate), but you can still register for the convention. Please follow the directions in the individual convention brochure or online at <http://www.npm.org/EducationEvents/convention/index.htm>.

Additional Hotels

Interest in this year's Regional Conventions is strong, and as we go to press our headquarters hotels are filling up. In fact, for the Eastern Regional Convention, the Stamford Marriott is full, though the Holiday Inn Select Stamford, listed in the brochure, still has rooms available. If you have not yet made your hotel reservation for one of the other conventions, you may find that the hotels mentioned in the convention brochure are full. But don't worry! We've made arrangements for

additional rooms at nearby hotels if they are needed, and the information is posted on the NPM web page: <http://www.npm.org/EducationEvents/convention/index.htm>. Or phone: (240) 247-3000.

Ch-ch-changes

Plans change, and schedules get altered. To help you plan your participation in one of this year's three NPM Regional Conventions, we note these changes to the list of breakout presenters at the conventions. (Additional changes were reported in the May issue of *Notebook*.)

Grand Rapids (July 18–21). Kevin Bourassa will replace Peter Kolar for workshop D-2, "What Style Do I Play ... and How?" (Friday, July 21, 9:30–10:45 AM). Kevin is also presenting session C-6 with Mary Sellars Malloy. Kevin serves as pastoral associate for liturgy and music at St. Mary Cathedral Parish Community in Saginaw, Michigan. He also works in the Office of Liturgy for the Diocese of Saginaw as music resource coordinator. A team member for the North American Forum on the Catechumenate, Kevin has provided music ministry at numerous Christian Initiation institutes throughout the country.

Alan Hommerding is replacing Peter Kolar for workshop C-2, "Leading the Assembly from the Piano." Alan holds graduate degrees in theology, liturgy, and music from St. Mary's Seminary and

University, Baltimore, Maryland, and the University of Notre Dame in Indiana, with additional studies in organ, accompanying, and vocal/choral pedagogy at Princeton University, Westminster Choir College, and the Peabody Conservatory. In addition to his work as a pastoral musician in the Chicago area, Alan is the editor of *AIM: Liturgy Resources*, a quarterly journal from World Library Publications.

2006 Institutes

Distinguished Faculty

When people receive a detailed brochure about one of the NPM summer institutes, they find information about the faculty members for that institute, but they don't know anything about the faculty for other institutes that summer. So we thought we'd share brief biographies for our entire 2006 summer institute faculty with the membership. This way, you'll know that our use of "distinguished" isn't an idle boast!

David Anderson. Director of music and liturgy at Ascension Parish in Oak Park, Illinois; workshop director for GIA Publications, Inc. *Pastoral Liturgy Institute.*

Jerry Chiusano. Pastoral associate for music ministry, Our Lady of the Holy Angels Community, Diocese of Paterson,



Participants in the 2005 Pastoral Liturgy Institute
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Participants in the 2005 NPM Guitar and Ensemble Institute lead music ministry at Mass.

New Jersey; composer. *Guitar and Ensemble Institute*.

Dion Clay. Drummer who has played professionally in churches throughout the District of Columbia and the Nashville, Tennessee, metropolitan areas; has recorded projects with several Gospel artists, including Ralph Herndon, Dorothy Norwood, Leon Roberts, and Richard Smallwood; private drum teacher. *Guitar and Ensemble Institute*.

Melanie B. Coddington. Faith formation associate, St. Michael Parish, Marquette, Michigan; parish cantor; founding editor, *The Liturgical Singer*. *Cantor Express*: Waltham, Massachusetts; Lexington, Kentucky. *Cantor Institute*: Grand Rapids.

Paul H. Colloton, OFM. NPM director of continuing education; liturgist, musician, and educator; presbyter in the Order of Preachers. *Institute for Music with Children*.

Paul Covino. Associate chaplain and director of liturgy, College of the Holy Cross, Worcester, Massachusetts; editor of *Celebrating Marriage* (The Pastoral Press). *Pastoral Liturgy Institute*.

Kathleen DeJardin. Director of music ministries, St. Andrew by the Bay, Annapolis, Maryland; Board of Directors, DMMD. *Choir Director Institute*.

Rob Ellig. Luthier. *Guitar and Ensemble Institute*.

Bobby Fisher. Music director, St. Agnes Church, Fort Wright, Kentucky; musician,

composer, actor, and clinician; author of *The Pastoral Guitarist* and the video *The Liturgical Guitarist*. *Guitar and Ensemble Institute* and *Guitar Express*.

Paul French. Director of music, Our Lady of Mt. Carmel Church, Chicago, Illinois; music director, William Ferris Chorale; director of choir recordings, World Library Publications; composer. *Choir Director Institute*.

Norma Garcia. Music editor, World Library Publications, Hispanic Publications Department; bilingual cantor; teacher, cantor school, Archdiocese of Chicago. *Bilingual Cantor Express*: San Diego, California.

Rob Glover. Director of liturgical music, Church of St. Therese, Deephaven, Minnesota; author, arranger, clinician, composer, organist, and pianist. *Choir Director Institute*.

Lee Gwozdz. Director of music, Corpus Christi Cathedral, Corpus Christi, Texas; executive director, Corpus Christi Symphony Society; Choristers Guild National Board of Directors. *Institute for Music with Children*.

Donna Kinsey. Music specialist, Monongalia County Schools, West Virginia; teacher and clinician for children's voices, handbells, and music educators; past state chair, American Guild of English Handbell Ringers. *Institute for Music with Children*.

Mary Sellars Malloy. Former director, Office of Liturgy, Diocese of Saginaw,

Michigan; conference presenter, retreat facilitator, and pastoral musician. *Guitar and Ensemble Institute*.

Dolores Martinez. Chair, NPM Hispanic Section; board of directors, Southwest Liturgical Conference. *Bilingual Cantor Express*: San Diego, California.

Mary Clare McAlee. Cantor, Cathedral Basilica of the Sacred Heart, Newark, New Jersey; oratorio soloist; apprentice artist, Pittsburgh Opera at Duquesne and the Sarasota Opera; clinician and private instructor. *Cantor Institute*: Grand Rapids.

Carole McAndrew. Cantor and soprano soloist, Diocese of Grand Rapids, Michigan; coordinator, Grand Rapids Diocesan School of Cantor Training. *Cantor Express*: Mankato, Minnesota.

Jeff McLemore. Band director, private lesson instructor, performing and studio musician, and producer; author of a series of band books. *Guitar and Ensemble Institute*.

Steve Petrunak. Director of music, St. Blase Parish, Sterling Heights, Michigan; composer, recording artist, and clinician; NPM Board of Directors. *Guitar and Ensemble Institute* and *Guitar Express*.

David Philippart. Author, parish retreat director, and clinician on liturgy. *Choir Director Institute*.

Jaime Rickert. Pastoral associate, St. Ann Church, Ossining, New York; recording artist and composer. *Guitar and Ensemble Institute*.

Joe Simmons. Cantor, clinician, spiritual formation leader, and solo recording artist. *Cantor Express*: Waltham, Massachusetts; Lexington, Kentucky; *Bilingual Cantor Express*: San Diego, California.

Lori True. Music and liturgy coordinator, College of St. Catherine, St. Paul, Minnesota; associate director, Music Ministry Alive!; cantor, composer, concert performer, and recording artist. *Guitar and Ensemble Institute*.

Victoria M. Tufano. Pastoral associate at Ascension Church in Oak Park, Illinois; editor at Liturgy Training Publications; team member for institutes and member of the Board of Directors of the North American Forum on the Catechumenate. *Pastoral Liturgy Institute*.

NPM Members Survey

During June we are conducting an online survey of NPM members. Please help us to serve you better by taking a few minutes to give us your responses. The survey is for members only, and we ask that you complete the form just once. Participating in the survey is easy and fast and will give us important information about you, your ministry, and the resources you need. You may access the survey on the NPM web site at <http://www.npm.org/Membership/survey.htm>.

Joanne Werner. Pastoral musician, Fort Worth, Texas; chair, DMMD Board of Directors. *Cantor Express:* Mankato, Minnesota.

If you'd like a brochure for one or more of the summer institutes, contact the NPM National Office by phone: (240) 247-3000. Or visit the NPM website: <http://www.npm.org/EducationEvents/institutes/index.html>.

Ch-ch-ch-changes

There are changes to some institute staff announced in the program brochures. Please note these changes as you plan your participation in one of NPM's summer institutes.

Cantor Express. Melanie Coddington will replace Mary Lynn Pleczkowski for the Cantor Express program in Lexington, Kentucky, August 4-6.

Pastoral Liturgy Institute. David Anderson will replace Elaine Rendler-McQueeney for this year's Institute in Houston, Texas, June 19-23. David holds a master's degree in church music from Concordia University, and he has completed advanced choral studies at Westminster Choir College.

Guitar Ensemble. Dion Clay will replace Brian Malone for the percussion track. Dion is a native of Washington, DC, who started playing drums at the age of seven and turned professional by the age of nineteen.

Members Update

New Development Council Chair

Effective July 1, Dr. Dolly Sokol will serve as chair of the NPM President's PASTORAL MUSIC • JUNE-JULY 2006

Council for Development. Dolly currently serves as director of development for the Archdiocese of Santa Fe, New Mexico. For many years, however, she has been a leader in pastoral liturgical ministry, most recently as director of the Office of Worship and Christian Initiation in the Archdiocese of Santa Fe. Dolly is a member of the Board of Directors of the Federation of Diocesan Liturgical Commissions and serves on the NPM Council. We are delighted that she will bring her expertise in the areas of both development and liturgical ministry to the leadership of the President's Council for Development.

Dr. Sokol succeeds Father Ronald Brassard, who has served as chair since 2001 and has brought together an effective Council to formulate solid development plans for the association.

We Missed

We omitted a name in the list of donors to the NPM Annual Fund in the April-May issue of *Pastoral Music*. We apologize to Karen Heinsch, who is a staff member

at the NPM Western Office in Portland, Oregon. Please notify Mr. Lowell Hickman at the National Office if there are any other names that we missed. Phone: (240) 247-3000; e-mail: lowell@npm.org.

Keep in Mind

Père Louis Bouiller, a presbyter of the Diocese of Lyon, France, and the director of the Institut de Musique Sacrée de Lyon from 1952 until his retirement in 2001, died in his sleep during the night of February 9-10. Born in 1912, Louis Bouiller was ordained to the presbyterate in 1936. During the years in which schools made great use of the Ward Method of music education, Father Bouiller used this chant-based method to train thousands of choristers at the Institut and in summer chant camps near Lyon. Father Bouiller had trouble accepting Mrs. Ward's decree ending use of the Ward Method in 1967, and he regretted the decline in the use of Gregorian chant after the Second Vatican Council, according to a tribute from his friend and collaborator Father Henri Du-

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mas, but he received the liturgical changes following the Council with an open spirit, and he immediately set about finding and composing quality music for the liturgy in French. He repeated for new generations his charge to all his students: to find "joy in singing to God." His funeral liturgy was celebrated at the Church of Ste. Foy in Lyon on February 14.

Dr. Thomas Gieschen, distinguished former professor of music at Concordia Teachers College (now Concordia University), River Forest, Illinois, director of the college/university's award-winning concert choir Kapelle, and composer, died on April 25. After earning a doctorate in music from Northwestern University, he became a professor of music at Concordia, serving the college and university from 1957 to 1996. Among his colleagues were Carl Schalk, Richard Hillert, and Herbert Goetch. Working with them and with other faculty members, Dr. Gieschen developed an outstanding director of parish music program for undergraduates and the college's master of church music program at Concordia. During his six years of struggle with Parkinson's Disease, as throughout his life, Dr. Gieschen was comforted by the love and care of his wife, Roselyn. His funeral liturgy was celebrated at Grace Lutheran Church in River Forest on May 3.

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

Meetings and Reports

Help for Weddings

A Canadian Catholic couple has cre-

ated an online service for preparing the wedding program book that offers many additional aids of great support to engaged couples—and to pastoral musicians. With reprint permission from ICEL, the USCCB, the Canadian Catholic Bishops' Conference, and several major music publishers, this company produces beautifully prepared wedding programs and other fee-for-service products. But they also provide free, accurate, and helpful information about the Catholic wedding ceremony and aspects of Catholic life that engaged couples may be looking for. Working with Catholic dioceses and pastoral musicians throughout North America, they offer up-to-date and accurate information that includes thought-provoking articles on topics relevant to engaged couples; the details of the Catholic wedding ceremony and marriage preparation; and basic information on elements of the Catholic faith.

Check out the site: www.catholicbrides.com. Parish priests, music directors, and church wedding coordinators are invited to request a temporary user name and password in order to access a sample wedding program template and to receive a packet of sample papers and custom printed programs. Send a request by e-mail—info@catholicbrides.com—or phone toll-free: (888) 777-9520.

American Choral Idol?

Mike Ilitch, founder of Little Caesar's Pizza and owner of the Detroit Tigers and Detroit Red Wings, is the creator of "Voices of Joy," a nationwide search to find America's most exciting (as defined by its music) amateur church choir. Selected choirs will participate in live events and a multi-part television reality series

documenting the process of elimination and highlighting the inspiring personal stories of the competitors. The winning choir will receive a \$500,000 educational scholarship for its church to distribute.

This interfaith program is designed to showcase some of the country's most inspirational music and to give viewers an opportunity to get to know some of the people involved in America's church communities. Choirs will be selected from denominational and non-denominational churches, and they will perform music ranging from traditional four-part hymnody and anthems to Gospel to contemporary Christian music.

The deadline to register for participation in this program is August 18, 2006. For more information about "Voices of Joy," to read the entry requirements, and to download an application, go to www.voicesofjoytv.com; e-mail: info@voicesofjoytv.com.

Special Offer

The Liturgical Press is offering NPM members a half-price one-year subscription to *Worship*, an invaluable reference for all who are committed to quality liturgical worship. To take advantage of this special offer, visit www.litpress.org/npm_worship.html.

Writing Awards

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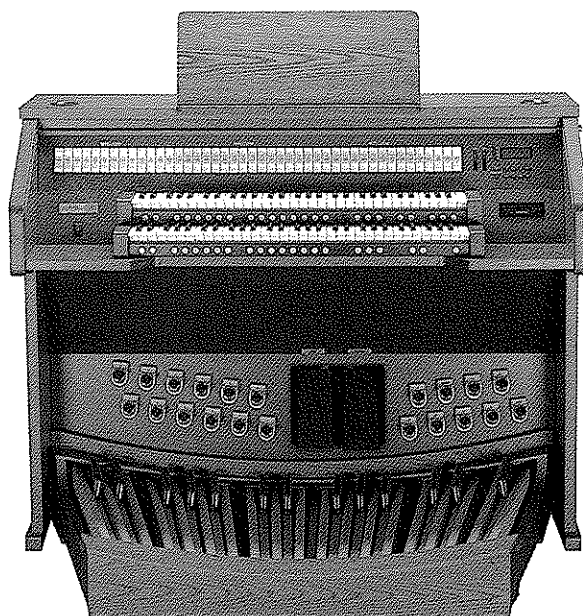
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Open the Window!

A Call for a Conversation

BY LANI JOHNSON

When he was asked why the Church would need the Second Vatican Council, Pope John XXIII walked to a window and threw it open, letting in fresh air. A similar impulse guides this article.

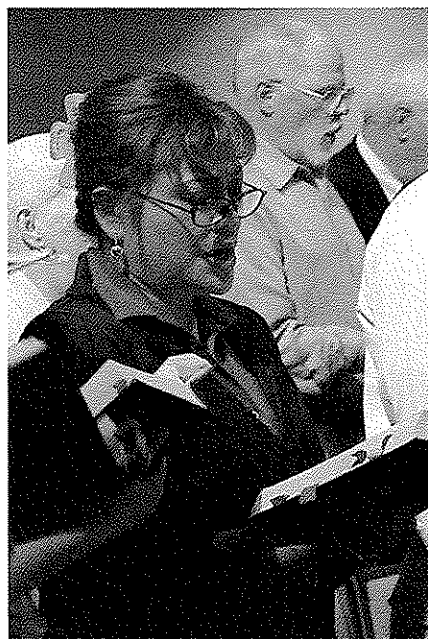
There are parishes in the United States with ample resources of energy, goodwill, expertise, and commitment to create and maintain a viable program of liturgical music. May God be continually praised in those assemblies! Other parishes, with few or no resources in one of these vital areas, still sing to the heavens in prayerful love. But there are other parishes in which the pastoral music program is ill, asleep, or was never born.

This article, intended as an opening gambit to generate a creative discussion, will not address communities in the first two categories and may not address all the situations in the third. However, if we pastoral musicians—through consideration, discussion, corporate thought, and creative risk-taking—can devise a workable plan to heal a parish's musical illness, if we can imagine one way to rouse the song, if we can conceive a possible path toward better liturgical practice in such a parish, then our work will be God-blessed. If we can begin to make such a plan, then hundreds of sister and brother pastoral musicians will adjust, re-create, and advance our ideas, and their communities may see the dawn of authentic liturgical music in their public worship.

Finding the Problem

There is an active small parish near my home whose administrator claims: "The trouble-makers in our choirs have been here for years and have been through half-a-dozen music directors. They know that

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all they have to do is to outwait this one, and they will have their way. Meanwhile, they sing what, when, and as they wish, skip rehearsals, and let their mouths run in uncharitable and unnecessary ways about and even directly to their fellow musicians." She did not say so, but another acquaintance put the real problem in that parish clearly: "I would like to fire the choir."

The parishes about which I write are small, medium, or large and may be served by a single priest, no full-time priest at all, several ordained clergy and religious, or an assortment of lay pastoral staff people. All are noteworthy for the essential goodness of their parish spirit—and the tangible rancor among music participants. The parishioners want a Roman Catholic worship life that encompasses all ages and many individual tastes. They are willing to work, to participate (at least in some ministries), and to devote parish money to support a Christian community. They all articulate a yearning for "good liturgy," which they define as inclusive, Roman

Catholic, and containing proper art, music, lay involvement, and community-specific ritual. These parishes all function, year after year, and all have devoted attention and resources to their music programs.

Unfortunately, no liturgical music program concept or solution in these places has, for some time past, served public worship. The demographics represented in the pews at weekend liturgies do not carry over to the sum of musicians, who are overwhelmingly senior citizens, predominantly female, racially and culturally monochromatic, mostly long-term parish musicians, and in always-decreasing numbers, even as parish membership rises. When these music ministers question their group makeup, or the parish council or pastoral staff questions it, they wonder: Why don't people join our choir?

Among the initiatives used to reverse the attrition of pastoral music participation and quality are these: Hire a music director; hire one or more accompanists, ensemble directors, or a liturgy coordinator; buy different worship aids; ask musicians to wear choir robes; "involve" parish youth, usually through pre-confirmation service requirements; designate liturgies by musical style (the choir Mass, the youth ensemble Mass); require all liturgies to use some or all of the same music each week; incorporate a certain style of music—Taizé to praise chorus—touted as engendering good singing; or require ensemble directors or the music director to submit music for liturgy commission or pastoral approval. There is virtually no end to the remedies these sincere parishes have undertaken.

People Matters

Several disruptive sorts of people are often present in situations such as these. Here are some broad characterizations of the kinds of people whose actions or attitudes disrupt the development of musical liturgy; what remains valid, however, is that church—and active participation

in it—is exactly where wounded and imperfect people (like these and each of us) should be.

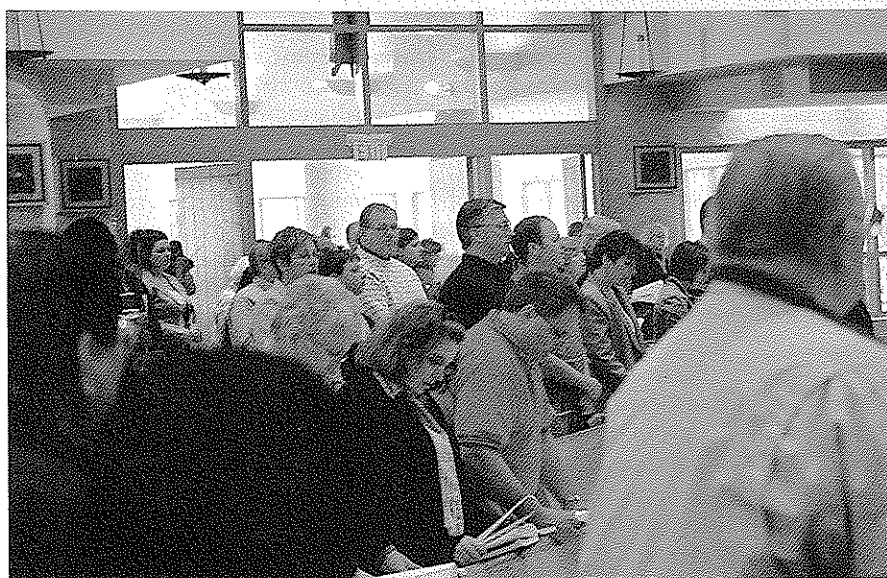
The passive-aggressive (sometimes male but more often female): Her marriage or family life is governed by the concept that she exists to actuate others' requirements and adjust to their needs. Since doing so in the long term requires tremendous strength, our lady is incredibly stubborn and not very self-aware. Her voice doesn't matter at home, so she brings it to church—along with a lot of other baggage from continual whispering during rehearsal, to tale-bearing, to explosions of temper. He is nearly always quite late to rehearsal and pre-liturgical gathering. She has many physical ailments that cry out for other ensemble members' attention. He cannot follow the simplest of instructions: "Please don't sing the psalm verses this week." (He nevertheless croons along with the cantor.) Or: "Page two, staff two, measure four, at verse three." (To which he responds: "Where are we going to start?") Oddly, this condition often manifests itself in *prima donna* (or *primo don*) behavior.

The busybody. Everyone's business is this person's, and she makes sure there is no secret left hidden. His mantra is: "Now this isn't for public consumption, but . . ." The ensemble director will never know where in the seating arrangement to find the busybody because where the best tale is, there she sits. At the same time, when there are troubles in the ranks, do not expect action. Imagine that someone leaves rehearsal abruptly, and neither singers nor director know why. Count on the busybody to phone (if you're lucky) or announce aloud (if you're not): "Jack told him he was out of tune. You should tell Jack to stop that." Worse yet, often the busybody is the very Jack or Jacqueline who tells someone: "You're flat."

The overcommitted. Their lives are so full, they have sketchy attendance and promptness records, fragmented attention, and little knowledge of the repertoire, even after weeks of teaching.

The diva (divo). Everything is performed at top volume, his own tempo, and until she good and well *feels* like cutting off. Accurate pitch, concepts of choral blend, corporate attack, rhythm, articulation, and stylistic expression all are for lesser mortals.

The lonely dove. How she can talk! Pre-, post-, and during break times, he tries to monopolize the director's attention. No one else and no other activity can intervene. (Quick rest room trip? Forget it.)



The historian. "We always used to . . ." or "We never . . ." Is this description enough?

When there is lacking in the choir a sense of purpose, direction, service, and abiding goodwill, the ensemble or ensembles will languish. Who wants to join a group that offers both historical cliquishness and this level of abuse? Absent a strong and charismatic leader and pastor, each continually backing the other, the situation is dismal.

Status Analyzed

Some common characteristics of the participants in ineffective music programs include deficiencies in:

Musical literacy. The singers do not read music. This means their eyes, ears, and vocal mechanisms are out of sync and their minds are under-engaged while learning and performing music.

Singing technique. They have little idea how to produce resonant, healthy sound.

Liturgical literacy. They do not understand that "feel good," "I like," or "we always" is not the aim of pastoral music.

Pastoral literacy. They are not convinced that ensembles sing as the community's (occasional) voice and not for their own pleasure.

Ensemble literacy. They haven't learned that what distinguishes a music ensemble from the assembly is the unique, greater-than-the-sum-of-its-parts sound it can produce.

Repertoire expectations. They either expect all-the-time-new music or never a new piece, but invariably members sigh over "what we used to sing (in the olden days)"—that is, 1970, 1980, or 1990, with the occasional "O Lord, I Am Not Worthy" thrown in.

Style expectations. They believe that the current style (or their favorite style) of music best expresses the aims of music in liturgy. Hang me for saying so, but liturgical music existed in 1870, 1570, and 970 as well as since 1970.

Discipline and service. They appear not to be convinced that a singer, accompanist, or *obbligato* soloist should be prepared, prompt, and devoted to the act of public worship.

Give Music a Sabbatical

In my experience, several parishes have appeared unable to find a solution to the escalating bad will of their musicians. The pastoral staff has tried valiantly, creatively, and expensively to resurrect Christianity and allow good liturgical music to sprout. Especially in small parishes, the same people try to implement all the programs—outreach/social justice, religious education at all levels, church facility care and decoration, music, sacramental preparation, liturgical ministries, community/social activities, a plethora of devotional opportunities, funding and fund-raising, governance, everything—and if ill will develops among this group, then little is likely to happen. Further, in both small and large parishes, changing regulations from the bishop, the U.S. Conference of Catholic Bishops, and

Rome must be implemented as well, even when that means re-tooling a successful process. "Hopeless" comes to mind as a description of the situation.

In such instances, I believe, sometimes, perhaps, the parish should fire the choir. If the choir (or some other aspect of musical leadership) is truly dysfunctional when measured against the values of Jesus, and after many attempts at remedy, maybe an intervention is in order. Here is one plan.

Choose a time: Summer is good. Gently inform the choir that the parish will "begin something new" (Isaiah 43:19a) in the fall, and that they have the summer off. Ask them earnestly to help improve congregational singing by sitting and singing as individual members of the assembly, located in different parts of the worship space. Keep only accompanists for weekend liturgies. Do not use songleaders; give them time off, too. (If possible, retain psalmists.) The aim is to create a short, peaceful void.

All summer, without announcement, provide well-known hymns and the Gospel and Eucharistic acclamations, undergirded by skilled accompanists but emanating only from the assembly. Use simple chant-like settings for the psalm (if necessary, proclaim the psalm without music, but try to avoid that option). Use only the most familiar Eucharistic acclamations—the ones that the whole assembly sings best. Create a fluid expectation of music in worship.

As the beginning of the fall "program year" approaches, announce the formation of a choir or choirs (or ensemble, or youth band). Publicize the ensemble's first appearance, a month or so after its first rehearsal. Create a community expectation of something exciting.

During this month, prepare the choirs. Hold a mandatory all-musicians formative retreat *and* weekly tightly-planned one-hour rehearsals. Decorate liturgy with visiting music, such as a violinist with two minutes of Vivaldi before one Mass, a handbell choir borrowed from another church, a Gospel or Hispanic group, even from another denomination. Point toward having a single piece of choir music ready for the first choir liturgy.

At weekly rehearsals, focus on remedying the areas of illiteracy: musical, vocal, liturgical, pastoral, ensemble. Work a bit on each area each week, in extremely distilled segments. Use ideas like these:

Musical literacy: Teach how to read notes (pitch, duration, rhythm, articu-

lation, dynamics), equipping each choir member to identify a "g" or a *staccato*. Keep it simple.

Vocal production: Teach the basics (breathing, support, correct vocalizing, and connection). Drill each and every technique with extreme creativity and some humor or good fun.

Liturgical literacy: Provide short readings, a slide show, or five-minute rehearsal segments devoted to why, what, and how we sing.

Pastoral literacy: Equate music ministry and formation with the formation of secular teachers and doctors, religious personnel, and the other liturgical ministers.

Ensemble literacy: Experientially teach singers to recognize good, responsive choral sound in their own group.

This process aims to remedy illiteracy of mind, body, spirit, soul, society, and community and to create whole musicians. The training will be ongoing and will encompass the congregation as well as its music leaders, and, therefore, both parts of the liturgical assembly should be exposed to sacred music of all styles and periods. Singers and instrumentalists, as music specialists, should start their repertoire expansion with one or two simple but radically different styles: Latin or Byzantine chant and Gospel music, each style taught by someone who can do so authentically; "Lo, How a Rose" (counterpoint) and "Siyahamba" (world music)—the former perhaps accompanied by organ, the latter by percussion and recorder; or a simplified Mendelssohn motet and a Shaker hymn. Meanwhile, the hymns at weekend liturgies and the Mass acclamations ought to be chosen from the usual, predominantly post-1970 literature. Should any participant complain, the music director may directly, unapologetically, and gently explain that these new experiences are part of a minister's commitment to discipline and service. He or she may need to cite this same commitment as tardiness and attendance problems present themselves—even to the extent of very regretfully dismissing a blatant scofflaw "until your life will permit you to commit the necessary time" to the preparation for liturgical music ministry.

Specifics of Training

Teach note reading (staves, SATB range recognition, rhythm, major and minor scales). Incorporate Gregorian chant (see some innovative ideas in Richard

A. Smith's "Recovering Gregorian Chant to Renew the Choral Repertory," *Choral Journal* [February 2006], 23–30) and the Latin language, which sings well. Then add a dash of music theory.

Teach vocal production (every rehearsal as part of the group, and one ten-minute session per month of individual vocal coaching). Hear each voice and seat the ensemble in several different, but determined, arrangements.

Teach sight singing and ear training.

Teach score marking and materials management: how to arrange one's music notebook for easy access, how to find "the spot" in rehearsal. (The second item involves the music director, too.) Always work from large to small units, in the same order: page two, staff one, measure four, second beat. Instruct and then remind singers how to hold music so that they can and do see the group leader.

Provide ample experience of varied but ensemble sound. Before and after rehearsals, play recordings of your group and professional groups. Take five minutes to listen to a portion of a piece they are learning as performed by another ensemble. Compile lists of wonderful recordings, and encourage folks to add their favorites.

Build and nurture a sense of group. Include prayer; games; instruction/lectures/readings by experts; parties; inspirational field trips to concerts, liturgies, and training seminars; sung, spoken, and meditated Scripture; frequent choir re-seatings and motion in general (arms, legs, hands, moving around the rehearsal space, splitting into small groups). Team an incoming singer with a more adept or more experienced buddy whose job it is to pass along details about the group and to keep the new person feeling welcome.

During the month or six weeks before unveiling the "new" ensemble, undertake to learn one to three anthems from different time and style periods, as already discussed.

Roles

While in training, and for a further six months at least, liturgical musicians should sit in and sing from the congregation. Their role is to assist community sung prayer. They may not sit together. If several are friends or from the same family, gently require them to recruit someone to sit between them—even if that must be a third person from the same family.

The pastor, the pastoral staff, the music director, and each and every parish musician should also use this short time

to recruit new musicians. After all, the next opportunity to join probably will be a year in the future, after the next round of ministerial formation.

Do not neglect to teach the basics of liturgical practice and history, without becoming pedantic. In a quick aside, for example, note that the "Holy, Holy" is the oldest acclamation in the Ordinary of the Mass. Then, another time, point out that the "Holy, Holy" depicts God's choirs of angels in rapture and singing antiphonally.

Insist on high standards of service and musical discipline. Give doable homework, such as reading text or fitting verses beyond the first into the rhythm of a melody. Ask singers to come to rehearsal already warmed up, so you can focus on vocal production, forming ensemble sound, and so on. Enforce consistent attendance, timeliness, and prior notice when absence is necessary (or as soon as possible, if it's one of those no-notice emergencies). Emphasize that musicians provide pastoral service.

Small groups can aid all sorts of formation facets: ensemble sound, blend, making friends, resonance, accurate attack and cutoff, dynamics awareness, learning notes and rhythms, part independence, tuning, avoiding stick-in-the-mud-ism, and tempo constancy.

"Toys"—by which I mean interesting percussion instruments—are fun to use. Be sure everyone learns how to beat a drum or shake a *maraca*. Be innovative

and build a supply of fascinating sounds. Then incorporate these sounds into music that until now has had to be content with piano, organ, or guitar accompaniment only.

Fruition

Choir Inauguration Weekend, when it arrives, should be festive. Music breaks forth at all Masses, and musicians are formally commissioned for service to their community and the praise of God. If there is a single ensemble, try your best to have them at every weekend liturgy, so all weekend worshipers experience "something new."

Sing only one anthem. Let the ensemble members emerge from and return to the assembly, supporting corporate song. Let them offer their specific ministry for just a few minutes. If you have successfully learned more than one "choir piece," remember that there are other weekends. Other than the anthem, keep liturgical music as it has been since you put the choir on sabbatical.

After Choir Inauguration Weekend, if you can manage it, rotate the singers among the various liturgies, but have them sing only their one piece from the choir space. If your parish or your ensemble cannot rotate, establish a quarterly minister-at-all-Masses weekend.

Having launched a presumably purged and revitalized liturgical music program, evaluate. Keep a list of what works well,

new ideas, items for further remedy, how to turn weak areas into strong ones. After the first major liturgical season (Advent-Christmas), retreat (perhaps sometime in January) with the choir(s) and the pastor and include positive reflection and evaluation as well as forward-looking activities. Keep it short: one evening, morning, or afternoon of two or three hours, including a prayer service and a meal.

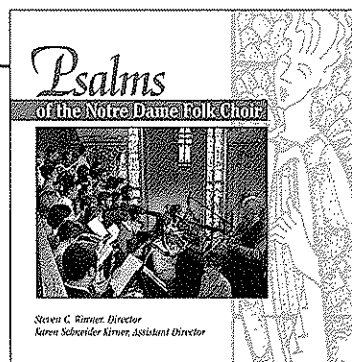
Ongoing

Evaluate after each challenge, problem, and major season. Keep evolving a program of music ministry and pastoral service. Have a retreat after each major season (and, during that time, introduce music for the next festive event). As the ensembles are able to do so skillfully, add

Keep evolving a program of music ministry and pastoral service.

a choir-sung psalm, a cantor/songleader, and additional choir-only music, and even point toward singing Eucharistic acclamations in parts. Always keep recruiting but allow entry into music ministry only at set times, after boot camp. Keep group-building and service awareness high and do not neglect field trips, ensemble prayer, and study. Work with religious education and sacramental preparation staff and programs. Here, some of the more skilled musicians can use their talents to teach a hymn or acclamation to a class. All you need is five minutes of class time (on a regular basis) or one designated music session at periodic intervals or in anticipation of a major event in learners' lives.

This proposal for a radical approach to healing dysfunctional liturgical music—or starting a parish program—is not perfect, nor can it be grafted onto every situation. It remains true, however, that we—singers, instrumentalists, music directors, and pastoral staff—cannot be everything for every *body*. That is, a finite set of ministers cannot serve our assemblies and the Bishops' Conference and the parish Boy Scout troop and the RCIA candidates and the individual needs of our own wounded members. However, if it has become painfully clear that the music program serves fewer and fewer and music at liturgy sounds worse and worse—never mind praising God and healing souls—it may be time to begin a discussion of ideas and practices such as these.



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With the music ministers behind them (upper right), deaf people participate in singing in sign language at Our Lady of Fatima Church, Bangkok, Thailand. UCAI.

Accessible Worship

Liturgy, Music, and People with Disabilities

All Are Welcome! But Who's Missing?

BY JANICE BENTON

At a recent conference a woman shared her story of the trauma she and her husband felt when they learned that the eagerly anticipated child she was carrying had Down syndrome. She reported the range of feelings they experienced, the bargains she tried to make with God, the strong bond that ultimately developed between her and the growing baby, and the despair she and her husband felt on learning that their daughter had a serious medical condition and would likely die within hours of birth. She described the "guardian angels" who guided them through this difficult time. One was the doctor who understood the parents' desire to have their baby baptized and counseled them on when to deliver the baby so that she would be born alive. Others included a nurse in the delivery room who encouraged her to hold her baby girl and "just be a mom," and a supportive priest who was present with them in order to baptize their baby immediately after birth. Still more "guardian angels" were members of her parish who saw a note in the bulletin about the family's situation and kept them in prayer throughout the pregnancy, offering words of encouragement and support.

The family survived this crisis in their lives with the help of their parish community. They were sustained by their faith, a supportive priest, fellow parishioners, family, and friends. Their daughter miraculously lived and is now a healthy, happy, seven year old with a younger sister and an adopted baby brother soon to join the family. The family continues to look to their parish as they seek to serve others and to grow in their faith. The parish in turn is fed by the faith, joy, energy, and talents of this family.

Guidance from the Bishops

The U.S. Catholic bishops have offered strong guidance about welcoming Catholics with disabilities and their families to parish life. In their 1978 *Pastoral Statement on Persons with Disabilities*, the bishops noted that "for most

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Catholics, the community of believers is embodied in the local parish. The parish is the door to participation for persons with disabilities, and it is the responsibility of the pastor and lay leaders to make sure that this door is always open.¹ The bishops challenged parish communities to make efforts for inclusion despite hardships: The "task, on occasion, may not be an easy one; involving some persons with disabilities in parish life may challenge the ingenuity and commitment of the entire congregation. Yet, in order to be loyal to its calling, to be truly pastoral, the parish must make sure that it does not exclude any Catholic who wishes to take part in its activities."²

In 1995, the bishops issued *Guidelines for the Celebration of the Sacraments with Persons with Disabilities* in which they counseled: "Catholics with disabilities have a right to participate in the sacraments as full functioning members of the local ecclesial community."³ The bishops then offered guidance on how to accomplish this goal:

Parish sacramental celebrations should be accessible to persons with disabilities and open to their full, active, and conscious participation, according to their capacity. Pastoral ministers should not presume to know the needs of persons with disabilities, but rather they should consult with them or their advocates before making determinations about the accessibility of a parish's facilities and the availability of its programs, policies, and ministries. These adaptations are an ordinary part of the liturgical life of the parish. While full accessibility may not always be possible for every parish, it is desirable that at least one fully accessible community be available in a given area. Parishes may, in fact, decide to collaborate in the provision of services to persons with disabilities.⁴

Creating Access

A frequent assertion of pastors and other parish leaders is that very few people with disabilities are members of the parish. This claim is often borne out in parishes throughout the United States, but it may not be because the people aren't living in the parish boundaries. It may be that lack of access or past experiences of rejection keep people away from their parish home. Statistics suggest that a surprising number of people with disabilities would be worshipping in their parish if they had adequate support and access.

According to U.S. census figures and a National Or-

ganization on Disability/Harris survey, one person in five (twenty percent) has a significant disability. Further, one family in three is impacted by disability. Moreover, many people, particularly as they age, acquire disabling conditions such as lack of mobility and vision and/or hearing loss but do not identify themselves as disabled. However, these persons still need accommodations in order to participate more fully in the Eucharistic liturgy and other parish liturgies, classes, and events.

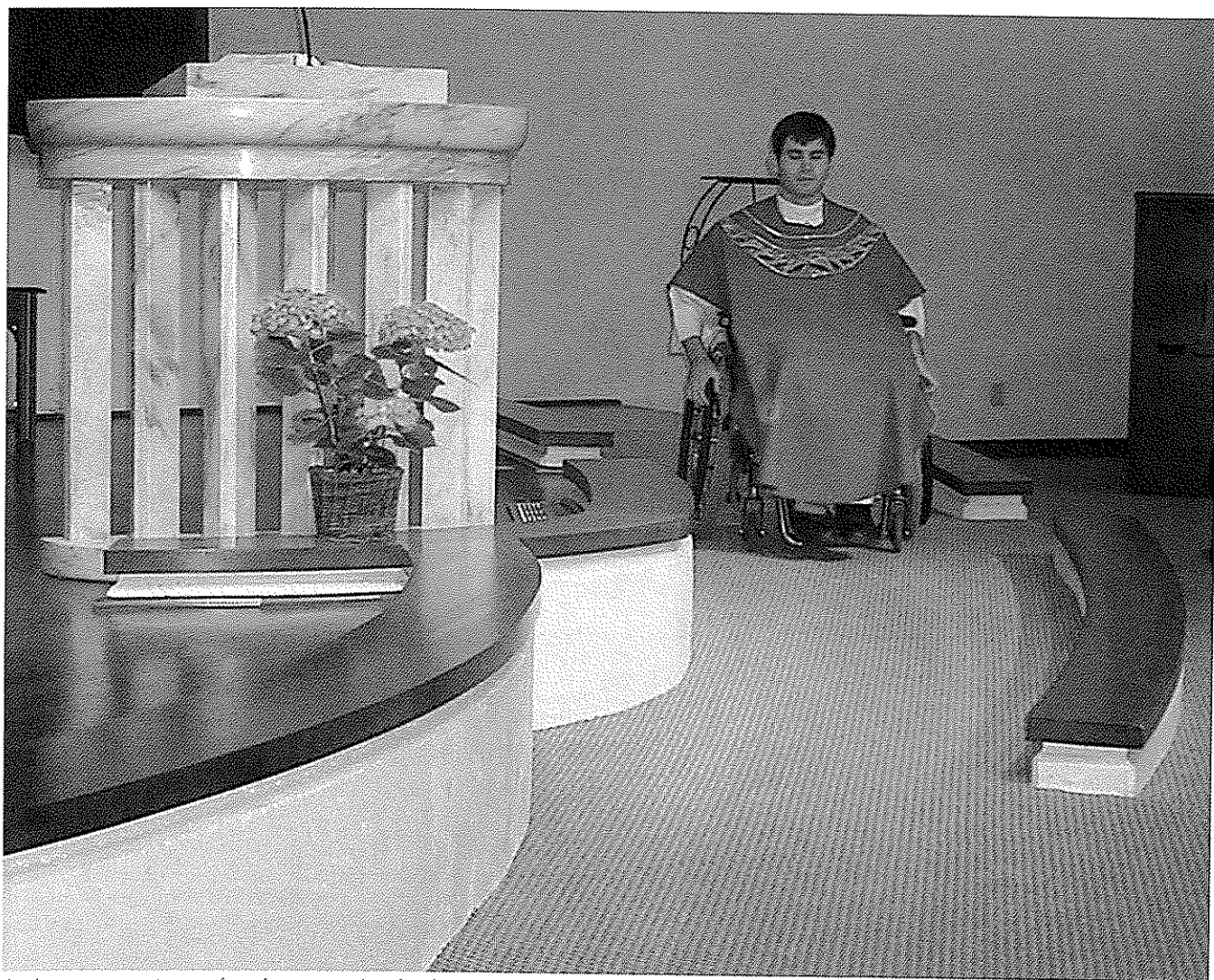
Laws such as the Americans with Disabilities Act (ADA) and the Individuals with Disabilities Education Act (IDEA) have raised peoples' expectations of inclusion and available access. As people with disabilities find more and more restaurants, theaters, and stores willing to accommodate their needs, they expect to find similar access in their parishes. In addition, people facing a crisis often turn first to their pastor and faith community for guidance and support. The National Alliance for the Mentally Ill has reported that more than seventy percent of individuals and families facing a mental health crisis turn first to their church or synagogue for help. Clearly parishes need

to prepare themselves to receive and minister to people who come to them for help.

Much can be done to create an accessible and welcoming parish environment. The key to success is a welcoming attitude and sufficient planning. It is crucial that parishioners with disabilities and their families be involved in identifying barriers and recommending solutions. These persons know what will work for them. It is also helpful to approach such situations with creativity and never see the *person* as the problem: Lack of access is the problem that needs addressing.

Environmental factors which may need some modification include the following:

- **Sanctuary access**—Can a bishop, priest, deacon, or lay person with mobility impairment access the altar and ambo?
- **Pews**—Are sections of the pews cut out throughout the church so that people who use wheelchairs or crutches can sit with family members rather than be segregated to one seating area? Do these areas provide



A priest uses a ramp to move from the sanctuary in a church made accessible for people with disabilities.

an unobstructed view of the altar?

- **Lighting**—Are there areas with strong lighting for people with limited vision?
- **Hearing enhancement**—Is an enhanced hearing system available, and are parishioners aware of this service?
- **Choir/cantor location**—Is there any flexibility about where the choir or cantor is situated so that a person who cannot climb stairs could still participate?

Many additional areas also need consideration:

- **Print resources**—Are print resources, including bulletins, newsletters, agendas, songbooks, and the Lectionary available in large print and Braille upon request? (The National Catholic Partnership on Disability [NCPD] distributes the Lectionary and Sacramentary in four sizes of large print and Braille format free of charge.)
- **Celiac Disease**—It is estimated that one person in every one hundred thirty people is affected by Celiac Disease, an intolerance to wheat gluten. The Vatican has approved the use of very low gluten hosts or mustum for people unable to consume regular hosts or the precious Blood. (See the box on this page for information on the Catholic Celiac Society.)
- **Service animals**—Some people with visual or physical disabilities rely on a service animal in order to function independently. Such animals should be allowed into the church and other parish facilities at all times. (See http://www.ncpd.org/board_resolutions.htm for an NCPD board resolution on this issue.)
- **Family support**—As mentioned in the opening paragraph of this article, a parish community can be an important lifeline for families with disabled members. Respite care, meals, prayers, and words of encouragement can make all the difference to a family in a crisis moment or even as they carry on their daily routines.
- **Ministers of hospitality**—Are greeters, hospitality ministers, and ushers trained to offer appropriate greetings and welcome parishioners with disabilities? NCPD has guidelines available for such training.
- **Chemical sensitivity**—Increasingly people are acquiring allergies or sensitivities to a number of environmental factors. In a parish setting consideration of people with allergies should be part of decisions about cleaning supplies, liturgical candles, carpeting, and incense. Consult with the person or NCPD for suggestions on how best to minimize the risk.
- **Ongoing faith formation**—Materials used for Bible study and other classes may need to be provided in alternative formats for parishioners with visual impairments or modified for people with cognitive disabilities.

A good place to begin to respond to such needs is with an access survey of the parish to prioritize the areas that need attention. NCPD can provide sample surveys to assist

Available Resources

These resources provide guidance on accommodating parishioners with disabilities.

Available from USCCB Publications

To order, phone (800) 235-8722 or go to www.usccb.org.

- *Pastoral Statement of U.S. Catholic Bishops on Persons with Disabilities*, 1978. Publication #5-424.
- *Guidelines for the Celebration of the Sacraments with Persons with Disabilities*, 1995. Publication #5-425.
- *Welcome and Justice: A Framework for Access and Inclusion*. Free PDF download from <http://www.usccb.org/doctrine/5-311.pdf>.
- *Opening Doors of Welcome and Justice to Parishioners with Disabilities*, 2003. Publication #5-604.
- *Welcoming Parishioners with Disabilities* (brochure), 2003. Publication #5-606.

Available from the National Catholic Partnership on Disability

To order, phone (202) 529-2933 or go to www.ncpd.org.

- *Opening Doors to People with Disabilities*, Volumes I and II.
- *A Loving Justice: The Moral and Legal Responsibilities of the U.S. Catholic Church under the Americans with Disabilities Act*.
- *Accessible Construction*—a twelve-minute award-winning video produced by the Archdiocese of Louisville.
- *Lectionary for Mass and Sacramentary* in four sizes of large print and Braille format (free of charge).
- NCPD E-NEWS—free e-newsletter.

Other helpful Catholic Disability Ministries

- National Apostolate for Inclusion Ministry: (800) 736-1280; www.nafim.org
- National Catholic Office for the Deaf: (301) 577-1684; www.ncod.org.
- Catholic Celiac Society: (914) 737-5291; www.catholicceliacs.org.
- Xavier Society for the Blind: (800) 637-9193.
- Pauline Books & Media: (800) 836-9723; <http://www.pauline.org/store/software.html>. This publisher sells *Magnify the Word: The Sacramentary on CD-ROM* with special features for people with sight impairments.

in this effort. As a parish conducts its census, questions relating to disabilities or the need for accommodations should be included. Again, while many people may not identify themselves as disabled, they may indicate an accommodation that would help them to participate more fully.

Most Catholic dioceses and archdioceses in the United States have a director responsible for disability ministry and for supporting parishes in their access efforts. This diocesan director, NCPD, and the Catholic organizations identified in the information box accompanying this article are all available to provide guidance and resources.

Calling Forth Talents

As individuals with disabilities join the parish, invite them to use their talents for the benefit of the community. It may be the first time in their lives that anyone has asked them to contribute.

In the early 1970s a young woman named Debbie hesitatingly responded to a bulletin ad seeking catechists to work with students with cognitive disabilities. She volunteered for the program and ultimately served as its director. Not until years later, however, did she confess how difficult it had been for her to respond to that initial call. As a person with cerebral palsy, she worried that she would not be accepted as a catechist. She ultimately found within the program not only acceptance and friendship but also a significant opportunity to grow in her faith and to serve.

Paul Sauerland of the Diocese of Rockville Centre has served as a cantor and choir member throughout his adult life. Paul recalls that soon after Vatican II his pastor would

As individuals with disabilities join the parish, invite them to use their talents for the benefit of the community. It may be the first time in their lives that anyone asked them to contribute.

walk up and down the aisle listening to people sing. He heard Paul's beautiful voice and asked him to serve as a cantor. Paul agreed to do so and later joined the choir, also working as a soloist for weddings and funerals. Paul, who was born blind, prepared the music by bringing a tape recorder to rehearsals to record the parts he needed to learn. Paul notes that "several sighted members who couldn't read music did the same." He translated the words into Braille as his wife or a volunteer would read them to him. A highlight for Paul came when the same pastor who discovered his talents came to him on Wednesday of Holy Week and asked if he would like to chant the *Exsultet*. Paul recalls with a laugh: "We slaved to prepare—I wrote the words with the notes under them. I struggled but got through it slowly. The next year I was re-invited, but the organist asked if I could do it a little faster. I sang it for twenty-five years, and always looked forward to it." He noted wryly: "I think one reason the priest picked me is that he didn't need to provide light!"

Countless other examples can be cited of catechetical and liturgical ministry by people with handicaps: a deaf

choir in New Orleans, a lector proclaiming the Scripture from Braille, a young man with a cognitive disability commissioned as a Eucharistic minister, priests with disabilities serving as pastors, a man with learning disabilities studying for the diaconate, and so on. As the bishops reminded us in their 1978 *Pastoral Statement*: "Moreover, [persons with disabilities] have the same duty as all members of the community to do the Lord's work in the world, according to their God-given talents and capacities. Because persons with disabilities may not be fully aware of the contribution they can make, church leaders should consult with them, offering suggestions on practical ways of serving."⁵

Celebrating Access and Welcome

Creating the kind of access described here will afford many opportunities for celebration. Imagine the parish's joy in celebrating the baptism of the baby girl (described at the beginning of this article) for whom they had been praying for months. Imagine the parents' joy in sharing this moment with the people who had lovingly sustained them through such a difficult time in their lives.

A person returning to the parish following recovery from a stroke or heart attack can also be acknowledged and blessed in a special way. The dedication of new access features such as a ramp, hearing enhancement system, or a modified sanctuary also calls for blessing and celebration. (There are rites in the *Book of Blessings* that may be used or adapted for blessing technical installations and equipment, a new—or modified—confessional, a new—or modified—lectern, various articles for liturgical use, and various means of transportation, and there is even a generic rite "blessing to be used in various circumstances.") Even making the commitment to work for access and welcome should be acknowledged and blessed. (The "Order for the Blessing of Organizations Concerned with Public Need" is a good rite to use at the beginning of this commitment.) Taking this first step is important: It will enrich your parish community in unimagined ways just as will the people with disabilities whom you welcome—or welcome back—into your church family.

Notes

1. National (now U.S.) Conference of Catholic Bishops. *Pastoral Statement of U.S. Catholic Bishops on People with Disabilities*, rev. ed. (Washington, DC: United States Catholic Conference, 1989), 18. The original version of this *Pastoral Statement*, published November 16, 1978, was revised in 1989 to update language used in referring to people with disabilities.

2. *Pastoral Statement* (1989), 18.

3. National (now U.S.) Conference of Catholic Bishops. *Guidelines for the Celebration of the Sacraments with Persons with Disabilities* (Washington, DC: United States Catholic Conference, 1995), 2.

4. *Ibid.*, 3.

5. *Pastoral Statement* (1989), 17.

Deaf People and Catholic Liturgy

BY CHARLES DITTMER

Science fiction sometimes depicts a “parallel universe”—an unknown world close to ours, even overlapping ours, but inaccessible except through some unexpected wrinkle in time or some warp or fold in the universe that we know. The deaf world is something like that: another world parallel to the hearing world but distinct and separate and relatively unknown to those who are currently capable of hearing.

The Deaf Community

Generally ten percent of every population, whether in a developed or undeveloped country, has a hearing impairment. For some, the hearing loss is slight, and they identify themselves as hearing people. Others, with a greater hearing loss, might identify themselves as hard-of-hearing. Others with a more severe loss call themselves deaf. A functional definition of a deaf person is someone whose hearing loss is so great that he or she cannot use the telephone. These deaf people benefit from sign language, sign language interpreters, lip reading and oral training, hearing aids, special education, rehabilitation programs, and other forms of assistance.

Deaf people can also be identified as “deaf” and “Deaf.” The “deaf” people are those who are physiologically deaf but do not know sign language and do not associate with other deaf people. Often their deafness is the result of illness, accident, or old age. They grew up in and continue to identify with the hearing world. Those who are “Deaf” also have a profound hearing loss, but they have grown up using sign language, identify themselves as Deaf, and associate with other members of the Deaf world. In addition to their own special language, they have their own deaf culture, deaf traditions, deaf humor, and deaf associations.

Rev. Charles Dittmer, a presbyter of the Archdiocese of Louisville, Kentucky, has been on loan as a member of the Maryknoll Lay Missioners for the past nineteen years. He started working with deaf people in his final year of seminary studies, and he has worked with deaf communities in Louisville, India, Hong Kong, and Cambodia. He is currently the director of the Maryknoll Deaf Development Program in Phnom Penh, Cambodia. Father Dittmer's personal webpage is <http://parish-without-borders.net/cditt> and his website for the hearing-impaired is <http://ddp-cambodia.org>.

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It is interesting that what brings Deaf people together is not their deafness but their sign language and their isolation. It is very difficult to learn to lip read and speak without being able to hear, and though they may be just as intelligent as many hearing people, many deaf people never acquire the skill to communicate easily and clearly in spoken communications. Without a common language with hearing society, they find themselves isolated at work, at school, and sometimes even within their families. The Deaf community gives them a place to be with others with whom they can communicate in their own language. In this regard, many Deaf people regard themselves more as a language minority than as a disability group.

In many ways the Catholic Deaf community is similar to an ethnic parish where people gather because of common language, culture, values, traditions, and spirituality.

Deaf People, the Church, and the Liturgy

Deaf people often find themselves isolated in the Church as well as in society. The Catholic Church is very verbal, so deaf and Deaf people find it hard to understand and participate in the average hearing parish.



Members of the Mass Deaf Choir lead worship during the United Methodist Church's 2000 General Conference. Photo by John C. Goodwin courtesy of UMNS.

But because they identify with the hearing world, many deaf people—who often have hearing aids—do go to their neighborhood parishes and can be assisted with seating near the front and simple technology to enhance their hearing aid performance. The Deaf people are less likely to benefit from hearing aids and tend to look for separate Deaf liturgies or parish Masses with sign language interpreters. This article focuses mainly on the Deaf groups.

How can the Church welcome Deaf people liturgically? First, we need to acknowledge that the Church should be the one place where Deaf people should feel welcome, even if they are isolated in other aspects of their lives. And they should not only feel welcome but should be able to understand and participate in the liturgy. It would be an unfortunate anomaly if federal laws in the United States and other countries created a more welcoming and inclusive environment for Deaf people in the work place than in their Church.

Hearing parishes can make their liturgy more accommodating for deaf and Deaf people in various ways. For example, parishes can use strong visual elements like banners and hangings; use themes and seasonal elements to provide background, continuity, and familiarity; and provide a worship environment that is warm, welcoming, attractive, and supportive of God-consciousness. In the liturgy, ordained and non-ordained ministers can emphasize what is important and de-emphasize what is of lesser importance; move with dignity and purpose,

performing only one action at a time; and find similar ways to make actions clear. Elements such as these, of course, will improve worship for hearing people as well as for Deaf people.

Other accommodations are more specifically for Deaf people:

- Physical setting:
 - Chairs should be arranged so Deaf people can see each other to provide that sense of community and solidarity a regular congregation gets from hearing the people around them.
 - Deaf people must be physically close to the ministers and activities because they are influenced only by what they can see.
- Suitable lighting:
 - Dim lighting, backlighting, and high contrast lighting make it very difficult to lip read and understand sign language.
 - Creative and selective lighting can focus attention on what is important.
- Backgrounds: Plain backgrounds behind the signer provided by the parish make sign language easier to read.
- Interpreters: The placement of sign language interpreters is very important. Deaf people need to be able to see both the speaker and the interpreter for fuller understanding.

- Visual focus:
 - Visual elements are very important to deaf people: Make sure what is visible and obvious supports the theme and does not distract.
 - Use fewer words and more action when possible.
 - Use objects and symbols to illustrate themes and homilies.
 - Project some texts or graphics for greater understanding.
 - Complement the proclamation of Scripture with role playing or simple skits.
- Adaptations: Know that the profession of faith (creed) is very difficult to understand in sign language. With appropriate permission, consider saving its proclamation for special occasions, use the shorter Apostles Creed, or find appropriate ways to express in actions the faith we proclaim.
- Emphasis: Emphasize what is important in a ceremony with lighting and with the length of time and the location for the activity.
- Other senses: Use more of the senses in liturgies to compensate for the information Deaf people do not acquire by hearing.
- Involvement: Involve Deaf people in as many roles as possible: processions, signers, actors, choir, and other liturgical ministries. Create movement within the liturgy for the congregation.
- Silence: Consider how Deaf people perceive silence. They need reflective silence also, but how is that differentiated from the normal silence of their daily lives?

Music: A Challenge

Music in deaf liturgies is a special problem, first, because it is such an important element in our worship tradition, and second, because it is so foreign and unnatural to Deaf people. For hearing people, music can set a tone or theme, inspire feelings and emotions, and create communion and community. It is a significant means of liturgical communication, and a large portion of most hearing ceremonies is given to music. But music is not natural, familiar, or traditional for Deaf people and does not convey the same meaning and emotion for them. Through an interpreter, Deaf people may understand the meaning of the hymn's words, but the music generally is not as exciting, inspiring, or uplifting for them as it might be for hearing people.

Further, interpreting the lyrics of songs and hymns is difficult to do well because, for example, American Sign Language and spoken English are two entirely different languages with different grammars, syntax, sentence structures, and word orders. The interpreter must convey the meaning of the words from one language to the other, and the poetry, metaphor, and symbolism of music make this especially difficult. And just as musicians interpret and add feeling to a piece of music as they play it, the interpreter must also convey more than the intellectual content of the lyrics. He or she must also render the movement and the feeling of the music in a visual form—a task

that is quite challenging.

One practical technique used to make music more understandable for Deaf people is to use music with verses and refrains. Two song leaders might be used, one to lead the people in the refrain and the other to interpret the verses which the Deaf people only watch. That avoids the situation of Deaf people trying to "sing along" on the verses, feverishly copying the interpreter's signs which they are seeing for the first time.

Deaf Communities with Music

Although Deaf people generally do not appreciate music, some Deaf communities have a tradition of signing hymns and songs at liturgy. Some Deaf individuals, too, because of strong oral training, may value the role of music in liturgy.

Some communities have a signing choir, usually composed of both Deaf and hearing people, who lead the congregation in the signed singing. Often the choir performs a cappella, though it is not unusual for the signing to follow recorded music. In places where there are many musicians, such as the Philippines, Deaf groups often have accompaniment from a keyboard or guitar. Other Deaf groups, if they have music, might rely only on the sign language interpreter to sign the songs. Some groups, such as in Hong Kong, have separate, special interpreters for music.

Other elements can be added to help make music more accessible to Deaf communities. In Hong Kong, our community regularly used a *Gloria* with a refrain, and when the refrain was signed, ribbon banners in the sanctuary were waved to add a supplementary visual note of praise. In a deaf school in India, lights were wired to modulate according to the flow of the music—but that was really only effective if the music had a disco beat!

In fact, most of the attempts at making music accessible for Deaf people are only partially successful. It might be better to ask what it is that music does for a hearing congregation. What do the liturgy planners and ministers want to convey through music? If those elements can be identified, then perhaps it would be more fruitful to look for other ways—other media more appropriate for Deaf people—to convey those elements. Music is a wonderful art form, a gift from God, but it may not be the best medium for Deaf people.

A Flexible Tool

Catholic liturgy can be an eminently creative, flexible, and powerful tool for the expression and celebration of faith. Perhaps we need more reflection and experimentation to discover the different ways that Deaf people—and people with other disabilities—perceive and experience their faith, and then develop new strategies to bring them more certainly and determinedly into our worshipping communities.

Nine Who Help Us Worship

BY GORDON E. TRUITT

When we think about liturgy and people with disabilities, we usually think about finding ways to provide access *for them*, so that they can worship *with us*. Occasionally, we may think about finding ways to provide access so that they can lead us in worship as presiders, lectors, or music ministers. Rarely, however, do we think about people with disabilities providing access to worship *for us* through a skillful use of talents.

This article is about some of the people—described in their own time as crippled, handicapped, or disabled—who have made it possible for us to worship in new or renewed ways, particularly through music. They include poets who have given us new texts, musicians who have given us new music and new musical forms, and performing artists who have used their fame to popularize some of the music they found in church. All of them remind us that “there are different gifts but the same Spirit; there are different ministries but the same Lord; there are different works but the same God who accomplishes them in everyone” (1 Corinthians 12:4–6).

Composer: Notker the Stammerer

Notker, son of noble parents, was born in about the year 840 at Jonswil in the canton of St. Gall, Switzerland. As a child, he had frail health, and he stammered (which is why people called him “Balbulus”—“Stammerer”). Sent to the school at the Benedictine Abbey of St. Gall, Notker studied with Tuotilo, who originated “troping” (adding texts to) long melismatic passages in liturgical music, the scholar Iso, and the Irish musician Moengal (Marcellus). Notker decided as a teenager to stay at the monastery as a monk, and he was readily accepted into the community. A brilliant student, Notker was appointed head librarian in 890 and guest master in 892. Despite his stammering, he became a teacher in the monastic school, and he may have been the anonymous “Monk of St. Gall” who collected the *Gesta Caroli Magni*, a book of legends and folk stories about the Emperor Charlemagne. We do know that he completed Bishop Erchanbert’s chronicle of the Diocese



Notker Balbulus, illustration from a medieval manuscript in the St. Gall Library, c. 1070.

of Freising, arranged a martyrology, and wrote a metrical biography of his monastery’s patron saint.

Notker also wrote poetry and composed music, but his fame comes primarily from his development of the liturgical sequence. In the preface to his *Liber hymnorum* (completed in 884), Notker explained how he used the lessons he had learned from Tuotilo and Moengal and from an unnamed priest-refugee from the town

of Jumièges, which had recently been destroyed by the Normans. This priest brought with him his antiphonal, and in it Notker found “some verses set to sequences,” that is, poetic texts supplied for existing melismatic music, not unlike Tuotilo’s tropes, but these, Notker said, “were in a very corrupt state.” Since, as he admitted, he had trouble remembering “long melodies” and had been looking for ways “to bind them fast” in his memory, Notker began experimenting with the approach he found in the priest’s antiphonal. He especially began setting texts to the *jubilus*—the melismatic extension of the *Alleluia* before the Gospel. Soon these poetic experiments grew to be separate compositions with their own music, and the liturgical sequence was born. Notker composed thirty to fifty of these rhymed texts as well as several hymns in honor of the saints.

Notker died at the Abbey of St. Gall on April 6, 912. Remembered as “delicate of body but not of mind, stuttering of tongue but not of intellect, pushing boldly forward in things divine, a vessel of the Holy Spirit without equal in his time,” Notker was so beloved by the monks that, for a long time after his death, they could not talk about him without weeping.

Theoretician and Composer: Hermann the Cripple

Hermann was born on July 18, 1013, at Altshausen in Swabia, but his family was unable to take care of him, for de-

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Hermann the Cripple with an astrolabe, from a medieval manuscript in the Reichenau Abbey Library.

scriptions of him written soon after his death suggest that he was born with a cleft palate, cerebral palsy, and spina bifida. Because he had trouble walking (and eventually lost the use of his legs entirely), he received the nickname "Contractus" ("Cripple"). When Hermann was seven years old, the family gave him to the Benedictine Abbey of Reichenau. There the monks cared for him and admitted him to the monastery school, where he revealed his intellectual brilliance.

At about the age of thirty, Hermann became a monk, and he began the studies that would make him famous. He was a key figure in transmitting Arabic mathematics, astronomy, and scientific instruments (the astrolabe, a portable sundial, and a quadrant with a cursor) from Arabic Spain to central Europe (though he probably did not read Arabic). He wrote two works on the use of the astrolabe as well as a treatise on multiplication and division (using Roman numerals). In history, using an earlier source, Hermann completed a world chronicle from the birth of Christ to the year 1039—a critical source for information about Emperor Henry III, his contemporary. He also composed a martyrology and a long didactic poem on the eight principal vices.

In the field of music, Hermann wrote *Musica*, a theoretical treatise that focused on musical intervals. He also proposed a system of musical notation based on Greek and Roman letters which became a standard reference work for several monasteries. He wrote and set to music a series of liturgical offices for saints' days, and he built musical instruments. Sources have long credited him as the author of the "Salve Regina" and the "Alma Redemptoris Mater," and other hymns, sequences, and antiphons have been ascribed to him, but contemporary scholarship suggests that these attributions are questionable or doubtful.

Eventually, in addition to his other handicaps, Hermann went blind and had to abandon teaching and academic writing. He died at Reichenau on September 21, 1054.

Composer and Organist: Francesco Landini

Most of what we know about Francesco Landini we know from his music, from a few surviving scraps of information, and from the testimony of one contemporary. The main source for a life of Landini is *Liber de civitatis Florentiae famisis*—a book on famous citizens of Florence, Italy, written in 1385 by Filippo Villani, who was so awestruck by Francesco's talent that he had to insert this caution in his

narrative about several Florentine composers: "None of these, however—nor, for that matter, any composer of fabled antiquity—can measure up to Francesco, who is still alive, and whom I cannot write about truthfully without some fear of seeming to exaggerate."

Francesco Landini was probably born in Florence in about the year 1325 (or 1335). He contracted smallpox as a child, and this disease left him blind. He developed an early interest in music and soon mastered singing, poetry writing, composition, and several instruments (his favorite was the portative organ). He also became an expert in organ tuning. In 1361, Landini was hired as organist for the Monastery of Santa Trinità in Florence, and from 1365 until 1396 he served as organist for the Church of San Lorenzo. He spent some time in northern Italy after 1370, but then he returned to Florence, where he helped Andreas da Florentia build a new organ at the Servite house. (Among the few surviving records that mention Landini is a receipt for wine that he and Andreas drank while they spent three days tuning the new organ.) As a consultant, Landini was also involved in the building of new organs for the Church of the Annunciation (1379) and the Florence cathedral (1387).

Though he composed sacred music, none of it has survived (though a record relating to his sacred compositions has survived—a rare record of payment to a composer: In 1379 he was paid nine *solidi* for writing five motets). Most of his compositional work was secular, in the Italian *trecento* style, and most of those compositions were *ballate* for two or three voices. His music not only represents about a quarter of all the Italian *trecento* music known to have survived, but an indication of its popularity is that it is preserved in many diverse sources from Florence and elsewhere.

Francesco Landini died in Florence on September 2, 1397. Villani summed up his narrative about Francesco this way: "To recount each and every one of the lovely things he did with music I think unnecessary; those who write accounts of this sort are, I fear, too often accustomed to forget the charms of brevity. It is worth mentioning, however, that no one ever played the organ so well."

Composer and Music Educator: Maria Theresia von Paradis

Maria's father was the Imperial Secretary of Commerce for the Hapsburg Empress Maria Theresia. When she was born in Vienna on May 15, 1759, Maria was named for



Francesco Landini with a portative organ, from the fifteenth century *Squarcialupi Codex*, a collection of music, in the Laurentian Library, Florence, Italy.

the Empress, who took a special interest in her. When Maria was two years old, she began losing her eyesight, and she was blind by the time she was five. She learned to read by using large raised letters and by tracing letters created with pins on a large cushion. (She later learned to read letters pricked through cardboard—one of the earliest systems for teaching reading to blind people.) The Empress allotted an annual stipend for her education, and her family thought that studying music would be a way

for her to deal with her blindness and, eventually, make a living for herself. Because of her talent, she studied with the best musicians in Vienna, including Antonio Salieri for composition and singing. (Salieri dedicated his only organ concerto to her in 1775.) By 1776, Maria had gained a reputation as a pianist and singer and had attracted the attention of Wolfgang Mozart, who dedicated a piano concerto to her (*Piano Concerto No. 18 in B-flat* [K456]), and Joseph Haydn, who also dedicated a concerto to her (H XVIII:4).

Maria went on a tour of European capitals between 1783 and 1786, and when she returned to Vienna she began spending more time on composition than on performance. Though some of her compositions have survived, most have not because many of her works were not published. (They were not published by her own decision because, she asked: "Would my fellow artists withdraw from me if I, as a woman—and especially as a blind woman—dared to compete with them?") The lost compositions that we know of include two piano concertos, twelve piano sonatas, songs, and a piano trio.

By 1800, Maria focused on teaching music to young girls, both seeing and visually impaired. In 1808 she founded a music school, and for the last decade and a half of her life, she taught there, though she still produced an occasional composition. Her school was famous for its Sunday house concerts. Maria died in Vienna on February 1, 1824, and she was buried in St. Mark's Cemetery, where the site of her grave—like Mozart's in the same cemetery—is unknown.

Composer: Ludwig van Beethoven

Born in Bonn, probably on December 16, 1770, Ludwig van Beethoven was baptized on December 17. His father, a singer and instrumentalist in the service of the Elector of Cologne, was his first music teacher, who hoped to turn his son into the next Mozart-like child virtuoso. That didn't



Drawing of Maria Theresia von Paradis by F. Parmantié, Paris, 1784, from the picture collection of the Austrian National Library, Vienna.



Ludwig van Beethoven, 1802, miniature by Christian Horneman from the collection of the Beethoven Houses, Bonn, Germany.

happen, but by the age of eleven and a half, Ludwig was substituting as court organist for his second music teacher, Christian Gottlob Neefe, and at the age of fourteen he received a professional appointment as a musician (as Neefe's assistant). In 1792, after his father's death, Ludwig settled in Vienna, where he studied with several masters, including Haydn and Salieri. He was initially supported by the Elector of Bonn, but then he found patrons among wealthy Viennese and began a career as a

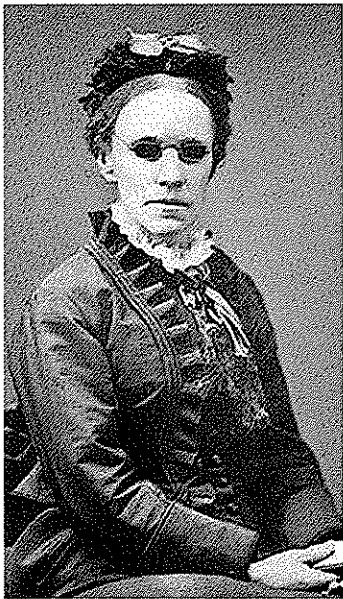
piano virtuoso performing in private homes or palaces. Stipends from such performances plus growing income from the publication of his popular works allowed him to live relatively well. These years saw the composition of his first three piano concertos, his first two symphonies, and a set of six string quartets.

In 1801, in a letter to a friend, Beethoven wrote: "My greatest faculty, my hearing, is greatly deteriorated." Soon he realized that the hearing impairment that had bothered him for some time was not going to improve. After a battle with depression, he decided to move forward with his compositions and abandon his career as a virtuoso performer. A sense of determination and victory marks several of the works composed in this "middle period." They include the Third through the Eighth Symphonies, the *Mass in C Major*, the oratorio *Christ on the Mount of Olives*, the opera *Fidelio*, and several of the string quartets.

Depression returned in 1812, brought on by his deafness and the resulting isolation, by the failure of his marital hopes, and (from 1815) by anxieties over the custodianship of the son of his late brother, which involved him in legal actions. By 1820 he was completely deaf and a virtual recluse. But he came out of this depression as well, and he composed the great *Missa Solemnis*, *Symphony in D Minor (Choral)*, and the final set of string quartets. The *Grove Concise Dictionary of Music* notes that, "when . . . he died [on March 26, 1827], 10,000 are said to have attended the funeral. He had become a public figure, as no composer had done before. Unlike composers of the preceding generation, he had never been a purveyor of music to the nobility; he had lived into the age—indeed helped create it—of the artist as hero and the property of mankind at large."

Lyricist: Fanny Crosby

Born in South East, Putnam County, New York, on March 24, 1820, little Frances Jane Crosby developed an



Fanny Crosby as a young teacher

eye infection when she was six weeks old. The botched treatment for that infection left her permanently blind. Her father died when the little girl was just a year old, and she was raised by her mother and grandmother. As she grew, she exhibited an amazing memory, which she demonstrated, at the age of ten, by reciting the first four books in the Hebrew Bible and the New Testament.

Just before she turned fifteen, Fanny began attending The New York Institute for the Blind in New York City. At the

time, lessons were taught by reading and lecturing to the students (the Braille alphabet, though developed at this school, would not be adopted by the Institute for another fifteen years). Her lessons included music, and Fanny learned to play the piano and guitar and to sing. Her prodigious memory stood her in good stead under the school's vocal educational system, and after graduation she was hired as a teacher in the Institute (1847–1858), teaching English and history. During this time, she also became a member of St. John Methodist Episcopal Church in New York.

In 1859, Fanny married Alexander Van Alstyne, an accomplished musician, a teacher in the Institute, and a church organist (who was also blind). The couple bought a home in Brooklyn, and Mr. Van Alstyne began to set some of his wife's poems to music.

"To recount each and every one of the lovely things he [or she] did with music I think unnecessary; those who write accounts of this sort are, I fear, too often accustomed to forget the charms of brevity."

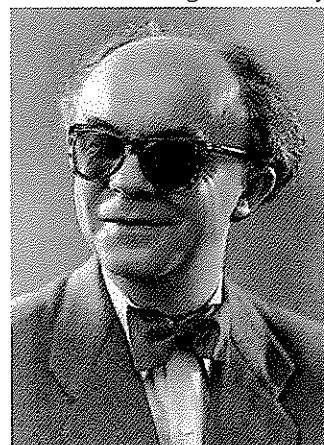
Fanny had composed her first poem when she was eight years old—it was about her blindness—and in time she became a prolific poet. She would compose the poem and rework it in her head, then she would ask her secretary to write it down. Sometimes, it was reported, she would be working on as many as twelve poems at a time before she would ask her secretary to record any of them. Her first book of poems (*The Blind Girl and Other Poems*) appeared in 1844. She sent so much material to publishers that they used more than two hundred pseudonyms for the books, since people would not believe that a blind

woman could compose so many poems. Over the course of her life, Fanny Crosby composed between 8,000 and 9,000 hymn verses. Some of her better-known hymn texts are "Blessed Assurance"; "Christ Is Risen"; "Come, Great Deliverer, Come"; "God So Loved the World"; "Pass Me Not, O Gentle Savior"; and "Tell Me the Story of Jesus."

When Fanny left the Institute for the Blind in 1870, she supported herself by her writing (her usual fee for a poem was \$2.00, but she earned nearly \$3,000 in royalties for one popular song, "Rosalie, the Prairie Flower"). Much of her income went to the poor, for she devoted the rest of her life to the care of the poorest and the neediest people in New York. She died on February 12, 1915, in Bridgeport, Connecticut.

Organist, Composer, and Teacher: Jean Langlais

Jean Langlais was born on February 15, 1907, in La Fontenelle, Brittany, France. Blind from the age of two, he was sent to study in Paris at the National Institute for the Young Blind. He studied piano, violin, and composition, but he found his life's work when he began to study the organ with teachers like Albert Malhaut (a pupil of César Franck) and the blind organist André Marchal. Graduating to the Paris Conservatory of Music, he studied organ with Marcel Dupré (one of his classmates was Olivier Messiaen), composition with Paul Dukas, and improvisation with Charles Tournemire.



Jean Langlais

After graduation from the Conservatory, Langlais returned to the National Institute for the Young Blind as a teacher—a position he held for forty years. He also taught at the Schola Cantorum in Paris (1961–1976). But it was as a performing organist that he became famous, especially when, in 1945, he became the successor of Cesar Franck and Charles Tournemire as titular organist of Sainte-Clotilde in Paris. He remained in that position until 1987, and he used it as a base for teaching and concert performances—he gave more than 300 recitals and countless master classes during trips to the United States.

A prolific composer, Jean Langlais produced 254 works with opus numbers between 1927 and 1990. His best-known works include his four-part Masses. Of the thirteen Masses that he composed, the most popular are the *Messe Solennelle*, *Missa Orbis Factor*, *Missa Salve Regina*, and the *Missa in Simplicitate*. Of the many organ works that he wrote, the most familiar may be the variations on *Veni Creator Spiritus*.

Jean Langlais died in Paris, at the age of eighty-four, on May 8, 1991.

Singer: Andrea Bocelli

Born in Lajatico, Tuscany, Italy, on September 22, 1958, Andrea Bocelli had his first contact with music through recordings of classical music—especially opera—at home and through live music in church. As a child, he learned to play basic scales on the organ at his parish church. Born with glaucoma, Andrea was nearly completely visually impaired at the age of twelve.

When he was sixteen, Andrea's parents took him to a school for the blind in Reggio Emilia. There he learned to



Andrea Bocelli

read Braille, and Andrea became a soloist in the school's choir. In his second year at Reggio Emilia, he began music lessons in voice and flute. During his summer vacations, Andrea would often sing in the parish church (frequently performing a solo, at the request of the pastor, during Communion). Hit by a soccer ball during his fifth year at the school for the blind, Andrea suffered a brain hemorrhage and lost what little sight remained to him. At that

moment, he explained to his mother, he could see "all and nothing." He was aware of everything around him, but he could not physically see any of it.

Andrea planned to pursue a career in law, and he earned a doctorate in law from the University of Pisa. But after working for a year as a lawyer, he abandoned the law for music. He took singing lessons with Maestro Luciano Bettarini.

Andrea describes himself as a "believer of conviction"—but not of regular liturgical participation. Still, he has occasionally continued to minister as a soloist at Mass: On July 30, 1999, for instance, he sang "*Panis angelicus*" for Pope John Paul II's daily Mass at Castel Gandolfo. He recorded the official hymn for the Great Jubilee of the Year 2000, and one of his most popular collections is *Sacred Arias*, recorded in Rome's Basilica of Santa Maria sopra Minerva.

Bocelli is convinced that his voice is a gift from God which is also a prayer. Singing, he has said, is "one of the most eloquent ways human beings have discovered to praise their Creator." Through the gift of song, Bocelli, remarks, he "offers God thanks for the gift of life and earth's bounty." He also has called his singing a vocation that God intends him to use to touch other people, so that they may, in turn, glorify God.

Guitarist and Composer: Tony Melendez

Sarah Maria Melendez thought she had the flu when she



Tony Melendez plays his instrument in concert.

was teaching in Rivas, Nicaragua, in 1962, so her doctor prescribed the experimental drug thalidomide to control her symptoms. But she was pregnant at the time, though she did not know it, and when her son Antonio was born, he had no arms, and his right foot was clubbed. A year after his birth, Sarah Maria and José Melendez took their young son to Los Angeles, California, for surgery on his foot and to be fitted with artificial arms. Tony used the arms until he was ten years old, then he stopped using them, because he was much better at using his legs and feet to accomplish what he wanted to do.

Tony's family was Catholic, so he went to church, but he didn't like it, and he stopped going for a while. When he was sixteen, however, his brother enthusiastically encouraged him to return because, in 1978, church was "great." Tony agreed, and he became involved with worship at his local parish and with the youth group. He had also learned to play the guitar (his father made him wash his feet before Tony could touch his father's prized instrument), and he had begun to compose songs. He used his musical talents as part of the parish music ministry for worship and other events. In fact, he became so involved that he was either directing or singing in musical ensembles for up to five Masses on a Sunday.

That involvement caught the attention of people who were preparing for Pope John Paul II's visit to Los Angeles in 1987. After an audition, Tony became the featured performer for a meeting of youth with the Holy Father. What followed his singing and playing is famous: Pope John Paul II left his chair and came to where Tony was sitting. He embraced the young man and kissed him. Soon after this event, Tony met Lynn Zechman at a performance in Dallas, and, after several starts and stops, they married in 1990.

Tony has performed across the United States and in twenty-seven foreign countries, and he had the opportunity to perform four more times for Pope John Paul II. Tony recorded his first album in 1989; his most recent CD is *Hands in Heaven*. Currently, Tony and his family reside in Branson, Missouri.

Someone Special in the Choir

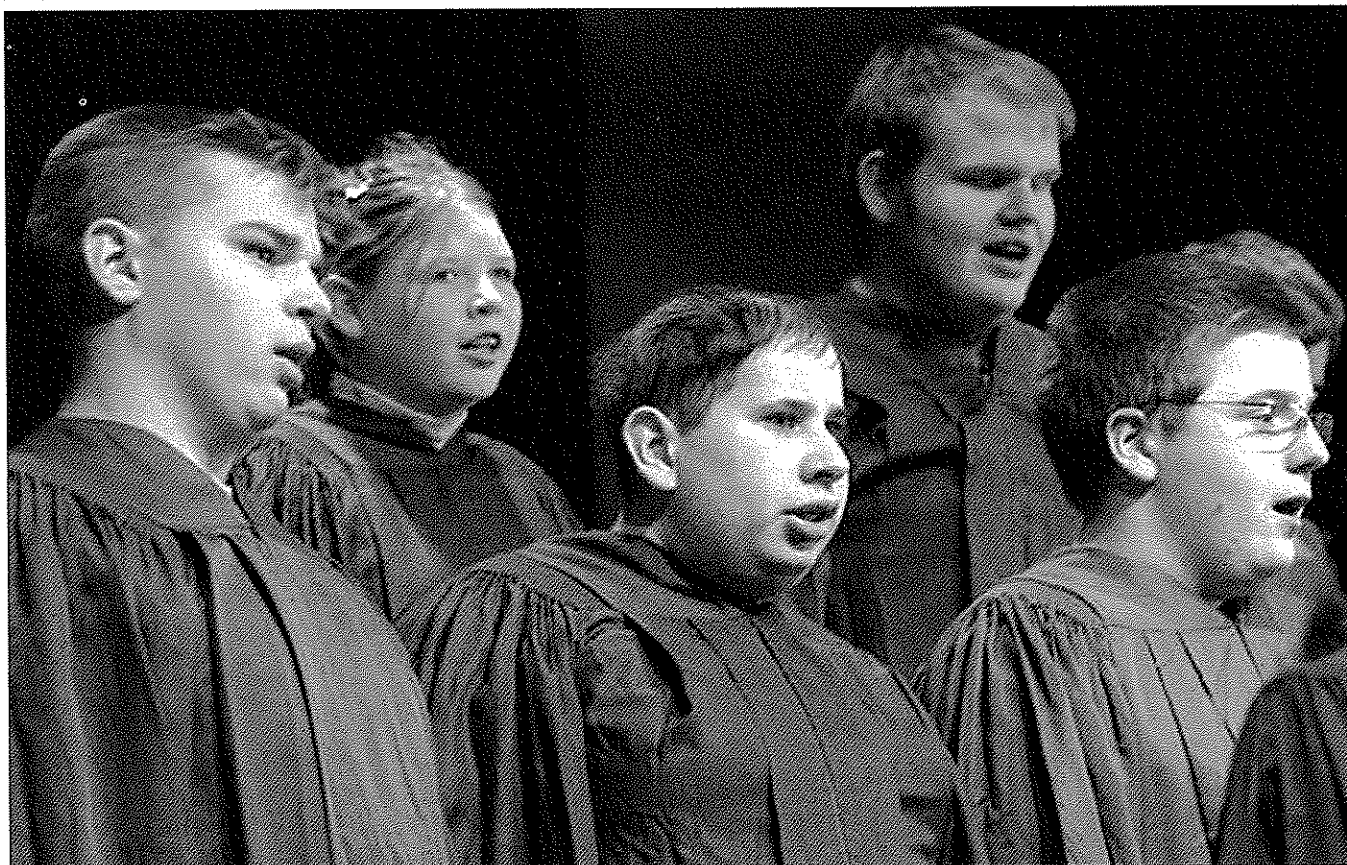
BY BILL McGRANE

Have you ever been amazed at how the path of experience that leads you down one road often brings you to a related but completely surprising experience? Sometimes the lessons we started out to learn end up teaching us something that is totally unexpected but has an enduring impact on our lives. The experience I sought led me to such an unexpected lesson, and I learned it from Colleen Ruppert.

Mr. Bill McGrane has been directing choral ensembles since 1970. He is currently the director of the Blessed Sacrament "Gym Choir" in Washington, DC, and is also in the professional core of the MasterChorale of Washington. An IT specialist and webmaster for the Defense Information Systems Agency (DISA) in Washington, Bill resides in Pittsburgh, Pennsylvania, with his wife, Pat (a certified music therapist), and their three children: Ryan, Caitlyn, and Jessica.

In my "day job" I'm a webmaster for a government agency. Part of my responsibility is to review our organizations' web pages for compliance with what is known as Section 508. These are mandatory requirements for government websites to be designed and built with "accessibility" for everyone in mind. It is crucial, in other words, that information—whether for public consumption or for government employee use only—is accessible to persons with disabilities. These disabilities include but are not limited to sight, auditory challenges, and physical impairments.

In a recent staff meeting, we discussed a co-worker who is considered one of our most brilliant computer programmers. He is so good, in fact, that he can simply imagine the programming code in his head without having to write it down or type it into a text document. The reality is not only that he *doesn't* have to write things down but that he *couldn't* write or type, even if he wanted to, because



Members of the choir at the Perkins School for the Blind, Watertown, Massachusetts. Graduates of the school include Anne Mansfield Sullivan and Helen Keller.

he is a paraplegic, and we hired an assistant to type the programming code as he dictated it. This discussion reminded me once again of the creative ability of the human mind to overcome tremendous physical impediments to produce works of art and beauty, and it confirmed for me not only the value of my day job but also the experience that I have had as a music minister.

The Dream Choir

In January 2004, I was hired as the director of the choir of my dreams. The Shrine of the Most Blessed Sacrament in Washington, DC, has several choirs. One of them is the "Gym Choir," which consists of twenty-odd members (some odder than others, they tell me). The choir members are mostly volunteers, but there is also a core of professional singers and instrumentalists. We are also blessed with supportive clergy. The worship space in which my dream choir leads sung worship is something else altogether: As the name suggests, it is a gymnasium, but the space is filled to capacity every week with the bodies and the sound of 700 adults and children. Blessed Sacrament has grown so large in recent years that it has to hold simultaneous liturgies in the main church building and the gymnasium.

At one of my first rehearsals with my new choir, I noticed a young woman who appeared to have a disability, but she sang with enthusiasm despite being sometimes a little out of sync with the singers around her. I would soon learn that this choir member is Colleen Ruppert.

Colleen is a young woman with Down Syndrome, but she is definitely not the stereotypical person with Down Syndrome. Colleen sings in our choir, but she is also well known across the United States as a speaker on self-esteem and motivation, and she is a member of the standing committee of the National Apostolate for Inclusion Ministry. Some of the long-time choir members told me that she even filmed a video featuring her singing with the choir (but I haven't seen it yet). Colleen is a fine example of what people think a person with Down is *not*. She is articulate and inquisitive with a strong personality. She is involved in the community, and she not only has a job but is a volunteer for organizations that support and help other disabled persons.

I have been directing choirs for more than thirty years, but never before had I encountered a situation in which a regular member of the choir was someone with special needs. What skills, I wondered, did I bring to this situation? It occurred to me that my day job as a web accessibility compliance officer might help me in this situation. (And I wondered if God's Spirit was at work bringing together my music ministry and my secular work.)

Challenges and Opportunities

What are some of the challenges of having someone with special needs as a member of a choir? One might be that such a person, because of a particular disability,

would have a poor sense of pitch or rhythm (or both!). This would be a distraction for the other members of the choir, particularly when most volunteer choirs consist of one lead singer whom the rest follow. Put a follower next to a strong but inaccurate voice, and it can be frustrating for the singers and create ensemble problems. In such a case, the music director needs to determine an acceptable and appropriate comfort level for musical quality.

It is also necessary to consider what limitations or boundaries will be established when accepting special needs members. One of my long-time members recalls that, when Colleen joined the choir, other special needs persons were encouraged to join. However, the situation was incompatible in the case of one such person, and the tough decision had to be made not to let that person remain in the choir.

Consider also the challenges that a choir might face with a member—or potential member—who is wheelchair-bound or must use crutches to walk. If the choir processes, how will that situation be handled? How would an amputee without arms hold a choir folder, or how would an amputee with one arm turn pages? How will such a person navigate the choir loft? Or what are the ramifications of including a singer who requires a Seeing Eye dog? Lavatory facilities may be accessible to the disabled and special needs persons in the congregation, but what about access to such facilities from the choir area? These and other practical considerations need to be addressed and resolved if the choir and the person with disabilities are to be comfortable with each other.

What are some of the opportunities and advantages of including a person with disabilities? Sometimes, in any choir, just the appearance of a number of bodies gathered in one place helps encourage the regular singers to stay in the choir and new members to join. Large choirs tend to attract more people simply out of the feeling of safety in numbers—and that safety is felt by singers with disabilities in particularly keen ways. So the appearance not only of a large but also a diverse choir is even more attractive to those who wish to be part of such a ministry.

Another advantage of inclusion, which my choir has experienced directly, is enthusiasm. Colleen may not sing quite on pitch or in rhythm, but she has an effervescent personality and has such a positive self-image that her spirit infects those around her and helps to build morale within the group. Because of transportation issues, we don't see her as much as we used to, and her absence is noticeable. How many times have you seen a professional or semi-pro choir, singing joyous, beautiful music but with dour, serious faces? Sometimes, the contribution that a chorister makes to an ensemble is not a musical one, but one that is valuable socially.

What We Can Do

What can we as pastoral musicians do to promote the inclusion of people with special needs or maintain the situation in which we have a special needs member? One



disabilities in a music ministry situation. You need to consider, look for, and work on talent, transportation, emotional balance, commitment, accessibility, personality, and spirituality.

You Never Know

The liturgical musician, the choir, the clergy, the parish staff, and the parish community who are willing to invite special needs persons into music ministry should not be telling these persons with special needs and their families what they need to do in order to be a part of the parish community, but rather the parish community should commit itself to assisting in the development of an inclusion plan for the family. This may not always be simple or even practical, but it is an ideal toward which the community should strive.

The bottom line is that many of us, now or in the future, may find ourselves confronting and managing

easy thing to do is to share stories of successful inclusion and to be available to speak to parish groups. What would be even better, of course, would be to encourage people with developmental disabilities to tell their own stories. I remember the one time when it was not Colleen's singing but her speaking that made an impression on me. She was the featured speaker for one of the Sunday Masses. She spoke with strong conviction about the need for supporting Bethlehem House, where she currently is learning to be self-sufficient. She spoke with strength and courage, and the applause when she finished was instantaneous and sincere.

What can we do physically at the parish level to encourage inclusion? Parish spaces need to be physically accessible. Many laws and building codes provide guidelines for including people with a variety of disabilities. Sanctuaries can be a special challenge, but many churches have found creative ways to allow for full participation of their disabled congregants with minimal cost. Accommodating those with disabilities has also provided improved accommodations for the worship community in general. For example, the elderly and parents with infants in strollers have found that curb cuts and automatic door openers have increased their own access to the worship facility. Of course, the "accessible" parish should be concerned not only with physically facilitating participation in the Eucharist, other rites, and other parts of parish life but should also be creating and maintaining welcoming attitudes.

Here's a list of some things to keep in mind when encouraging, recruiting, and working with persons with

these situations on a regular basis. Little did I know that my government work in web accessibility would have an indirect impact on my understanding of and dealing with a special needs person in my music ministry. But you never know what God has in store.

Trust and believe in God, in the music, and in the gifts that everyone can contribute to the art that is liturgy. Each of us, as members of Christ's body, possesses unique spiritual, physical, and intellectual gifts. When we learn to appreciate the person with a disability for his or her gifts and talents, we become aware of the power of Christ's love for all of us.

Resources for Inclusion Ministry

Jack Green, "Aspects of the Inclusive Faith Community," <http://www.nafim.org/JackGreen.pdf>.

National Apostolate for Inclusion Ministry (NAFIM), PO Box 218, Riverdale, MD 20738-0218. Phone: (301) 699-9500; toll-free: 1 (800) 736-1280; e-mail: qnafim@aol.com; web: www.nafim.com.

Catholic Department for Persons with Disabilities, Diocese of Pittsburgh, Secretariat for Education, 135 First Avenue, Pittsburgh, PA 15222. Phone: (412) 456-3119; TTY: (412) 456-3122; fax: (412) 456-3189; e-mail: disabilities@diopitt.org.

National Association for Down Syndrome: <http://www.nads.org/>.

National Down Syndrome Society: <http://www.ndss.org/index.cfm>.

Adapted Liturgies, Integral People

BY DOROTHY COUGHLIN

It was more than twenty years ago that I came to recognize the need for what we have come to call "adapted" liturgies. I had a conversation with a family who found it impossible to go to Mass as a family because of the needs of their two children with autism. The over-stimulation of large groups triggered discomfort for their children and led to behaviors difficult to manage except in the familiar surroundings of home. The parents explained that the only way the whole family could come to Mass would be in a faith community that was small, flexible, and understanding about loud vocalizing and agitated behaviors. To ask for an experience of the liturgy celebrated in such a way that their children could participate meaningfully was beyond what they thought possible. It was wonderful to assure them that this would not only be possible but would also be true to the vision of the Church. This very reality is addressed by the U.S. Conference of Catholic Bishops in their 1978 *Pastoral Statement on People with Disabilities*:¹

It is essential that all forms of the liturgy be completely accessible to persons with disabilities, since these forms are the essence of the spiritual tie that binds the Christian community together. . . . Accessibility involves far more than physical alterations to parish buildings. Realistic provisions must be made for persons with disabilities to participate fully in the Eucharist and other liturgical celebrations For some with significant disabilities, special liturgies may be appropriate.

Responding to a Need

The Archdiocese of Portland, Oregon, responded to one family's need, articulating the need of other families, with plans to create an adapted Eucharist. Through the years, we have discovered important elements—often the little things—that make a big difference. Gracious hospitality communicates welcome to all who attend, and people need to be welcomed by name. Name tags help with forming the community, and they make it possible for the ordained celebrant to call each person by name in the Communion procession. It is important, we learned, to be attentive to any special needs an individual might

Ms. Dorothy Coughlin is the director of the Office for People with Disabilities in the Archdiocese of Portland, Oregon. Her e-mail address is: dcoughlin@archdpdx.org.

have. New families need to be reassured that their family member's vocalizing or movement or behavior is not problematic but is understood and accepted. Those who come who are diagnosed with autism, we found out, may need to explore the new environment before feeling comfortable, and those who serve them must be prepared for this possibility.

A creative task in preparing for such adapted liturgies is to consider all of the possible ways people can participate—particularly those with disabilities but also their family members and others who attend. Every person can participate, no matter how severe the physical or mental disability. Some of the many opportunities to participate in liturgical ministry include serving as greeter; setting the altar table; assisting with music by playing an instrument, singing, or leading gestures to songs; serving as lector by reading a Scripture passage or, if that is too difficult, reading a psalm verse; dramatizing the Gospel; ministering as an altar server or Eucharistic minister; participating in the entrance procession or procession with gifts; praying aloud the prayer of the faithful; taking up the collection; helping clear the altar after Mass; and setting up refreshments for a celebration after Mass. Sometimes families need to be encouraged to have a family member participate actively. They often hesitate because of behaviors that in other situations could be distracting. At an adapted liturgy, these behaviors are comfortably acknowledged as part of our reality as a community.

How We Celebrate

Following the guidelines in the 1973 *Directory for Masses with Children*, we read—and often dramatize—a simplified translation of the assigned Gospel text. Dramatization enables the whole person to be involved in the Scripture message because such a presentation engages all the senses in the experience of the Word. Providing simple costumes and props helps establish the setting and indicates who different people represent. When the Gospel is dramatized, it is necessary for the reader to pace the proclamation of Scripture.

One memorable dramatization in our community was the proclamation of the Gospel of Jesus' baptism. The river Jordan was a blue tarp positioned in front where all could see. As Jesus stepped into the river, two people made splashing sounds with a large bowl of water. Water

sounds were also made as the person dressed as John the Baptist gestured pouring water over Jesus. Beams of flashlights moving on the ceiling created the image of the heavens opening and the Spirit descending on Jesus. A parent with a strong voice spoke from a distance: "This is my beloved Son in whom I am well pleased. Listen to him." Father's homily was simple and concrete, interacting with all present and relating the message of the Gospel with examples in the lives of the people. The priest then invited each person to come forward. He laid his hands on them, calling each by name and saying: "You are my beloved son/daughter. In you, I am well pleased."

Though the liturgy is intentionally planned to maximize participation and make it possible for its profound message to be received by people who have difficulty understanding abstract concepts, every effort to concretize and symbolize the message enables all who attend to comprehend the Good News more completely.

Music is essential to the liturgical experience of our adapted liturgies. For each person — whether the individual is verbal or non-verbal — music resonates in the human spirit. Music has the power to gather the community, to unify the community, to express feelings beyond words. Before Mass begins, as people are arriving, it is helpful to gather the community in song. Often we practice songs that we will sing during Mass. When planning music for adapted liturgies, we make every effort to enable the participation of every person. Because many at the adapted liturgy may not be able to read, we choose songs that are familiar and simple with repetitive phrases. Everyone at Mass receives a bell to ring to offer the gift of music for the celebration of the liturgy: This is especially important for the participation of those who are non-verbal.

Combining gestures with music engages the whole person. When parts of the Mass are sung, it is important to choose simple melodies. Music ministry has many possible means for active participation. Some of our participants help choose songs for Mass, while others play instruments, help lead songs, lead gestures to songs, and pass out and collect bells. Music is such an engaging form of expression that often, after the final blessing and recessional song, the community wants to continue singing.

Prayers vocalized by the congregation can also be prayed in such a way that everyone can participate easily. For example, the profession of faith (creed) may be too complex for some people, so at our adapted liturgies, we



Until her death four years ago, Diana Mathews led gestures that accompany the songs at the Archdiocese of Portland's adapted liturgies.

recommend that the ordained celebrant lead the profession of faith by speaking the text and inviting parishioners to respond "We believe" after each statement of belief. For this profession of faith, we use the baptismal creed (Apostles Creed), which is already in question-and-answer form: "Do you believe in God, the Father almighty, creator of heaven and earth?" Often there is a great openness at these adapted liturgies when people are invited to pray aloud the prayers of the faithful, though the priest may need to repeat what he understands the person to say. At times, if the person's speech is not intelligible, it is helpful to say, "For the prayer in (name)'s heart, we pray to the Lord." It

Music is essential to the liturgical experience of our adapted liturgies.

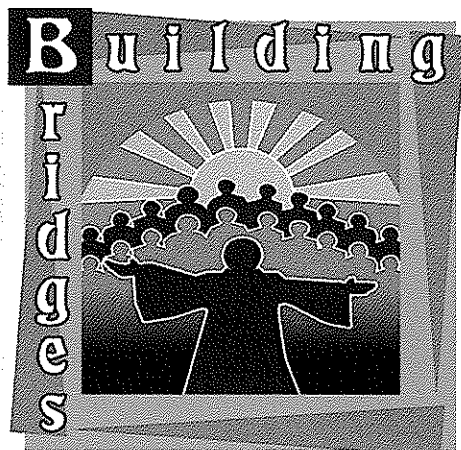
is important to allow time for each person who wishes to do so to express a prayer. At times, we sing a response to each person's prayer. When we pray more familiar prayers, such as the Our Father, we intentionally speak the prayer more slowly to enable all to participate. Signing the Our Father or using gestures makes the participation of those who are non-verbal more likely.

Reception of the Eucharist requires special attentiveness by the priest and other Communion ministers to the needs of each person. Some people, though they have been prepared for reception of the Eucharist, may not give evidence of knowing what to do when they approach the altar. Sensitivity on the part of the minister can ease the moment for the person receiving. If family members are present, they are often able to be of assistance. It is very meaningful if the minister of Communion can say the

Continued on page thirty-four

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

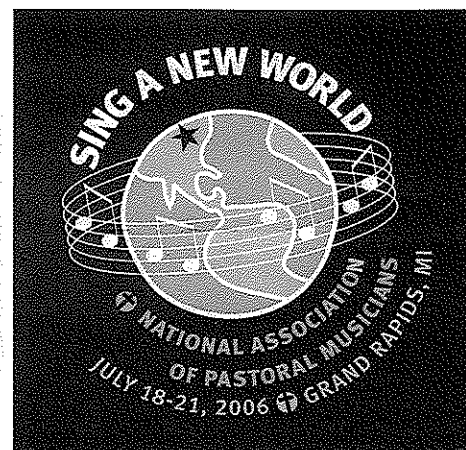
Bishop William E. Lori

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

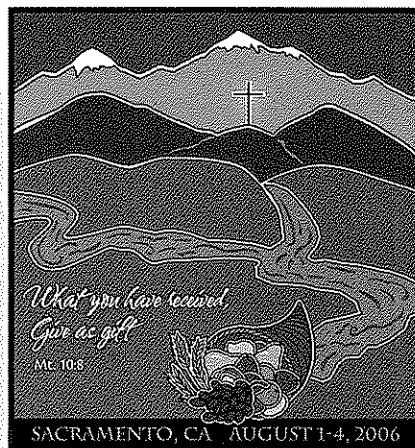
August

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

A complete brochure for each institute is available online at 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 Weigand, Presiding
Monsignor Ray East, Preaching

Pre-Convention

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

*Continued from
page thirty-one*

person's name while offering the Body or Blood of Christ. There may be parishioners attending adapted liturgies who are not able to take food by mouth, so accommodation for reception of the Eucharist needs to be arranged before Mass. If the individual can receive liquid, it is permissible to offer a drop of the consecrated wine on a spoon.

A celebration following Mass offers the community time to build relationships, another opportunity to minister to others, and a time for support as individuals and families share concerns and resources at this gathering.

Not for All

An adapted liturgy, like the one described here, is not a Mass for all people with disabilities. The majority of parishioners with disabilities (i.e., challenges to mobility, sight, hearing, and so on) do not need the accommodations of an adapted liturgy. Of course, it is always important for parishes to provide the accommodations of physical access, large print worship aids, and sign-language interpreters to facilitate participation by those members of the community who need such assistance. The vision of the Church promotes inclusive worshiping communities, so separate adapted liturgies are a form of accommodation designed for those parishioners with disabilities and their families who are unable to attend the regularly scheduled parish Mass because of particular needs. Other parishioners should be encouraged to attend the adapted liturgies to help form a community of support for those with special needs and their families.

Some parishes offer adapted liturgies once a month at a time on Sunday that is best for individuals and their families—afternoon seems to be a better time than early morning. Other parishes schedule adapted liturgies during the week at their parish weekday Masses. This second approach has had the added benefit of including other parishioners and is often, because of the smaller numbers in attendance at weekday Masses, a beneficial time to plan for adapted liturgies. Adapted liturgies in the Hispanic/Latino community have grown considerably, and



David Dikitanan (left) developed cerebral palsy shortly after birth, and James de la Cruz (right) was blinded by fever when he was ten years old. Together, they have been leading music at liturgy at Risen Lord Parish in Victoria Laguna, south of Manila, Philippines, for nearly thirty years. *UCAN photo.*

an added benefit of these Masses is that this community of faith is often the community that shares needed disability resources with each other and makes possible a strong network of support for families with family members with disabilities.

The recent publication of the U.S. Catholic Bishops' *National Directory for Catechesis* affirms that every person with disabilities has the capacity to proclaim the Good News of Jesus, to be a living witness of the truth of the Gospel, and to offer the gifts they have been given.² No matter how severe or profound a person's physical or mental disability, an individual's spiritual life needs the opportunity not only to be nurtured in a community of faith but also the opportunity to share the gifts which that individual brings. With the accommodation of adapted liturgies, parishioners whose disabilities are such that it is difficult to participate in large parish Masses can still participate in the liturgy as integral members of a Catholic faith community and can grow in faith in the fullest and richest manner possible.

Notes

1. The original title of the statement was *Pastoral Statement of U.S. Catholic Bishops on Handicapped People*. It was reprinted in 1989 with updated language as *Pastoral Statement of U.S. Catholic Bishops on People with Disabilities*. This quotation is from the updated version, paragraph 23.

2. See United States Conference of Catholic Bishops, *National Directory for Catechesis* (Washington, DC: USCCB Publishing, 2005), 99, 130–131, 206–209.

A Different Life Does Not Mean a Less Important Life

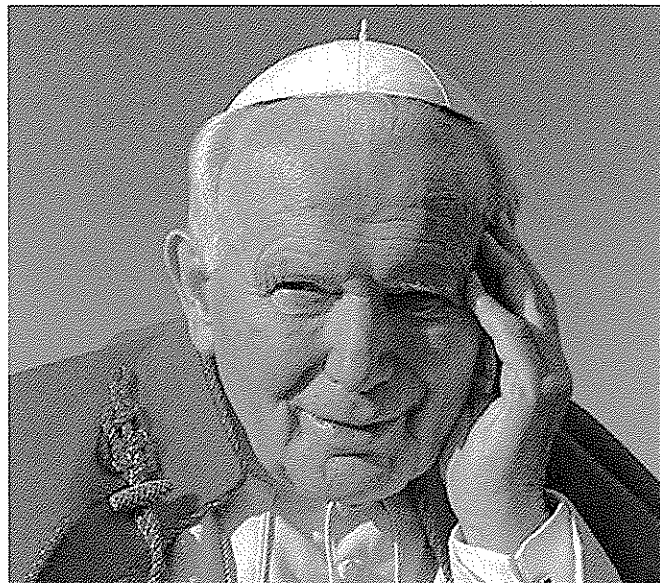
BY POPE JOHN PAUL II

To speak of disability, handicaps and illness is to speak of the weakness of our human condition. No one born into this world is free from human frailty—whether it be physical, emotional, or spiritual. Each of us must personally come to terms with this frailty. Sometimes we may wish for a kind of life that is easier than the one we have. Perhaps some of you who are physically handicapped, disabled, or ill may ask God why you have been singled out for a life that is different from the lives of other people. But in the providence of God a different life does not mean a less important life. It does not mean a life with less potential for holiness or for contributing to the well-being of the world. . . .

All of us as Saint Paul says, “continually carry about in our bodies the dying of Jesus.” That is to say, none of us is exempt from suffering and death any more than Christ himself was. But Saint Paul goes on to say that we suffer “so that in our bodies the life of Jesus may also be revealed.” Here we discover the mystery of redemption. By accepting the cross with perfect love, Christ has overcome once and for all the power that sin, suffering, weakness, and death had over us, and he has given us an abundance of life.

Dear brothers and sisters: The cross of Christ has the power to transform the life of each and every one of you into a great victory over human weakness. The physical limitations you experience can be transformed by Christ’s love into something good and beautiful, and they can make you worthy of the destiny for which you were created. The command that we find elsewhere in Saint Paul to “glorify God in our bodies” does not apply only to the moral behavior of those of us who are physically well. Just as Christ glorified the Father by embracing the cross with perfect love, you too through the power of that same love can glorify God in your bodies by not letting yourselves be overcome by difficulties and pain and by not giving in to discouragement or any other limitations. . . .

The touchstone of the spiritual and material service offered in Australia is our belief in the sacredness of every



Pope John Paul II during his farewell address in Australia, 1986

human life. It is a sacredness rooted in the mystery of our creation by God as well as in the mystery of Redemption of which I have already spoken. In a world where the gift of human life is often despised, manipulated, abused, and even deliberately aborted or terminated, the Church proclaims without hesitation the sacredness of every human life. No matter what our weaknesses or limitations—whether physical, emotional, or spiritual—the life of each one of us is unique; it has its beginning and its end in God’s own good time. It is the responsibility of the whole community—from the level of national, state, and local government down to the level of the individual citizen—to protect this sacred gift.

The sacredness of life also demands that we try to improve the quality of life. Every reasonable effort must be made to ensure that the disabled and the sick, the aged and the dying, the troubled and the abandoned have somewhere to turn for help, that they are enabled to live with true dignity. Health care is becoming more sophisticated and costly, and yet we realize ever more clearly that the mere providing of services is not enough. Those being served must also truly participate in the community, and this calls for mutual respect and a willingness to listen. Handicapped and disabled people, in particular, rightly seek to be more fully integrated into the community since they too have an important contribution to make to others.

This is an excerpt from Pope John Paul II’s address in Brisbane to the sick and to persons with disabilities during his 1986 pastoral visit to Australia; the full text is available online at http://www.vatican.va/holy_father/john_paul_ii/speeches/1986/november/documents.html. Copyright © 1986 Libreria Editrice Vaticana.



Pope John Paul II during a general audience in 2005, when he was suffering from Parkinson's Disease and was confined to a wheelchair

Only by working together can the community hope to find solutions worthy of the respect owed to every single person and worthy of the long history of love and service shown by people of all faiths in Australia.

In closing, dear brothers and sisters who are handicapped, disabled, or ill, I ask for your prayers, which are especially dear to God. Pray for all who suffer in the

world. Pray for peace. Pray for the Church even as she prays for you. Remember all who have gone before us in faith: Mary our Mother, who watches over us, and the saints whose lives reveal the power of God shining through human weakness. Remember them and do not be afraid. In the love of our Lord Jesus Christ I impart to all of you my Apostolic Blessing.

Branches of the Vine

The 1983 document Branches of the Vine, a statement of values and needs related to disabled people and their connection to other members of the community, was edited by Marie J. Grundy for the Archdiocese of Brisbane Catholic Social Welfare Commission as a project for the Year of the Disabled. It was compiled in collaboration with disabled people, their families, and people who work with them. This excerpt is from chapter six on sacraments and liturgy. The full text is available online at <http://www.litcom.net.au/documents/disability.php>.

Disabled persons should be encouraged to take part in parish liturgies. Parish communities should demonstrate their acceptance of them by providing suitable transport, a no-step entrance to the

church (e.g. with a ramp with a one in twelve slope and handrails), suitable seating, accessible toilets, heating and cooling devices, earphones, "audio loop," "signed" liturgies, overhead projection of hymns and responses, and large print and Braille Mass books and hymnals. Disabled persons should be given opportunities to be readers, special ministers of Communion, gift bearers, and members of the choir, where this is fitting and practicable, i.e., after due consideration of the flow of the particular liturgy, the needs of the worshipping community, and the sensitivities of the disabled persons and their families. Special liturgical celebrations should be planned for particular groups of disabled persons, e.g., deaf people and intellectually disabled persons who have great difficulty in participating in a meaningful way in regular parish liturgies.

Music Education

BY EILEEN M. BALLONE

Music is Magic!

Almost all children can learn to enjoy music and to participate in it to some degree. In fact, music can be of particular value to children with special challenges in their ability to hear, see, think, move, or respond.

All music teachers should strive to make it a basic goal of their instruction that all children, including those with special needs, explore their ability to be sensitive to music, become knowledgeable about it, and become somewhat skilled in its performance. Enjoyment is also a legitimate outcome of good music instruction.

Music is magic! It can allow children with special needs to experience the joy of creating and performing music. A music education curriculum allows children to focus on and experience the elements of music—melody, rhythm, harmony, tone, color—plus the styles of music and uses of music in society. Since music is a multisensory experience, it allows every student to listen, see, move, and feel—all of which are important in a music education classroom. It is a discipline that helps to develop sensory perception.

Actually, children learn to learn through music activities, since music strategies may be an effective way to stimulate speech development, provide organization for cognitive and motor development, and create a meaningful environment for socialization and leisure pursuits. A music curriculum aims to communicate more than achievement of facts and skills. It provides all children with learning experiences in other areas as well. With its multisensory demands, music helps children to process and react

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



to sensory stimulation.

Music can be used in fun ways that promote memorization. One of the first songs learned by a child is the "ABC Song." With the use of a simple tune, learning the alphabet becomes a game. Simple rhymes and simple chants help students to memorize spelling rules or calendar facts or, for that matter, historical facts. In the song "Christopher Columbus," the words are sung to a simple, catchy tune: "Christopher Columbus sailed the ocean blue. He bravely left the shore of Spain in 1492."

Songs of increasing length can increase the duration of a child's speech, while rhythms can be used as a timing cue to aid the pacing of a speech pattern. Action songs provide a great practice opportunity for a variety of motor skills. Children just love to sing and do the actions to "Head 'n' Shoulders," "The Hokey Pokey," "Looby Loo," "Go In and Out the Window," and others.

Both singing and the use of wind instru-

ments such as the recorder are fun ways to increase breath support and oral motor strength. All music activities are an ideal way for children who need more exposure in the social environment to improve on their motivational skills. The use of interactive skills including singing, music instruments, songs, and music games promotes social skills such as following directions, cooperative playing, eye contact, and taking turns.

Not every child is able to function in an inclusive situation in every instance. Each child should be evaluated on every level and for every aspect of school life. This evaluation should be continuous, even after the child is accepted into the school family. But the availability of rich music resources and the flexibility of these resources allow many children with different abilities to participate in a single activity. Music is the means to allow

every child to be challenged. It provides a means for all children to express feelings and ideas. You may need to alter a music program to accommodate the needs of special learners, but the changes most often involve the rate of learning and, in some cases, the scope of what is learned.

Give consideration to the various types of special needs. The child with a physical, mental, or emotional disability might take significantly longer to accomplish the same amount as a child who is not similarly challenged. Also, realize that, in some instances, the child with a disability might not succeed at a particular task. A blind student won't be able to read printed music but must be taught how to read music in Braille. Learning how to keep time by marching is impossible for the student who can't walk, but timing can be taught in another form of activity. Whatever the situation might be, the student with special needs should be able to participate in music class in some fashion and enjoy the experience.



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Reviews

Choral

Like a Whisper of the Heart

Bob Moore. GIA, G-6074, \$15.50.

For two decades, Bob Moore has served as the director of liturgical music at San Jose Catholic Church in Jacksonville, Florida, where he has developed an exceptional music ministry. He conducts the Amelia Island Chorale, has taught band and chorus, and maintains a small studio of private students. He has published nearly 200 choral and instrumental works, and this collection of his compositions contains a dozen very fine selections. They are all useful with congregation, choir, and cantor, and their composition styles are varied but accessible. The texts are by some of the finest text writers of our time. The whole collection is excellent and recommended, but here I want to highlight half a dozen of these works. (All of the compositions in this collection are available as separate octavos, so I will include the order number and price of the individual pieces.)

Down Galilee's Slow Roadways. SATB, flute or oboe, piano, opt. double bass. G-5502, \$1.40 (bass part sold separately). Sylvia Dunstan's text for the Baptism of the Lord is well set by Moore. Much of the piece is unison and two-part, mixed with a small amount of four-part writing. The three verses are easy to learn. The keyboard part is best performed on piano, while the flute or oboe part will add just the right touch. Here is easy but satisfying music for choirs of all types.

Risen Lord, We Gather Round You. SATB, congregation, organ, brass quartet. G-5811, \$1.60; full score and instrumental parts available separately. This original tune is set in concertato style accompanied by organ and brass; an assembly box is provided on the back cover. Moore has created a very convincing setting of this text by Herman Stuempfle that is perfect as a prelude or gathering hymn. The choral parts are easy and interesting: Verse one is unison; verse two is two-part mixed; verse three is in a very attractive four-part mixed setting;

and the final verse is unison with descant. Mr. Stuempfle provides alternate texts for verse three, making this piece usable for the Assumption of Mary, the Holy Thursday Mass of the Lord's Supper, the rite of election, ordination, and the Chrism Mass. This is strong and appealing writing.

Christ Is Risen! Shout Hosanna! SAB, guitar, piano, opt. trumpet, string quintet. G-5347, \$1.30. This is energetic music for small or large choirs; though easy, it will have a big result. Brian Wren's excellent and creatively crafted text is set mostly in unison with only about twelve measures scored SAB. The guitar, piano, and trumpet parts are included; the string part is sold separately.

Earth, Earth, Awake! SATB, Bb or C trumpet, organ. G-6079, \$1.50 (instrumental part sold separately). Here is another Stuempfle text, set this time for four-part choir, trumpet, and organ. The text is steeped in strong poetic images that reflect the Easter Scriptures and liturgical prayers and images. This is truly fine writing that fits the voice perfectly with a captivating tune that is set in various and interesting ways. The verses range from unison to a canon to an SATB verse, concluding with a verse that begins in unison, moves into a short canon, and ends in full four parts. The stunning *Alleluia* found between verses two and three returns as a coda to bring the whole anthem to a marvelous conclusion. The easy-to-learn choral part carries the reward of a big and exciting effect, and the trumpeter and organist will also be satisfied with their parts. Very highly recommended!

Send, O God, Your Holy Spirit. SAB, descant, congregation, guitar, piano, flute, opt. string quintet. G-6078, \$1.40 (guitar and string parts sold separately). Here is another Dunstan and Moore creation. The verses are in SB, while the refrain is SAB with a descant; the congregation is engaged in singing the refrain. The piece is suitable for confirmation and Pentecost. Very easy.

Tim Dyksinski

Choral Recitative

Blessed Are the Music Makers. Alan

Hommerding. World Library Publications, 017254, \$14.95. These short "warm-ups for the musician's soul" will be a welcome and useful resource for pastoral musicians. Each of these prayers, perfect to begin a busy rehearsal or a music meeting, includes a sung litany, a gathering prayer by the leader, and some Scripture suggestions. The prayers fit the weeks of the liturgical year, but there are also prayers for special occasions: first and last rehearsal, welcoming new members, the departure of musicians, the death of a musician, and other occasions. This is a very worthwhile resource to have on your bookshelf and to use weekly.

The following selections are from MorningStar Music Publishers.

E'en So, Lord Jesus, Quickly Come. Paul Manz. MSM-50-0001, \$1.50 (SATB; TTBB and SSAA also available). After more than fifty years, this stunning anthem continues to be as fresh and moving as it was when written in 1954. It's hard to imagine a choral director who does not know this work. If you don't know this piece, get a copy today! Those who have sung it with their choirs will want to own a copy of the fiftieth anniversary edition. This truly remarkable composition is now a classic in the choral repertoire. Very highly recommended!

Christ Rising Again. K. Lee Scott. MSM-50-4046A, \$1.75 (choral score; full score and instrumental parts sold separately). SATB, organ, opt. brass quartet, timpani, and congregation. This solid and exciting Easter composition is mostly unison singing with only one SATB verse and a verse with a soprano descant. The text is from Romans 6:9-10. Your choir and congregation will welcome this vibrant setting. It will have a very big effect with a minimum amount of work.

Hosanna! B. Wayne Bisbee. Two-part mixed voices, handbells, finger cymbals, hand drum, and tambourine (instruments play from score). MSM-50-3509, \$1.50. Twelve handbells and percussion accompany this lively set-

ting of Palm Sunday processional music. Since this piece is intended to be sung in procession, it may be repeated as often as needed. It is basically a unison antiphon with a verse sung by lower voices while the sopranos sing a descant; a congregational part is provided. Very easy.

Who Is This? *John Ferguson. SATB (divisi) and viola. MSM-50-6509, \$1.50.* This is a stunning anthem that quotes the tunes associated with "O Sacred Head" and "Of the Father's Love Begotten." The text is by hymn writer Sylvia Dunstan. This composition could be sung in Advent or at the beginning of Ordinary Time, and it is sure to enhance the prayer of the community. Recommended.

There Is a Balm in Gilead. *Arr. Gerald Near. SATB and organ. (MorningStar) Aureole Editions, AE140, \$1.50.* This spiritual has gained popularity in the past few years in liturgical churches. As always, the highly skilled Mr. Near has crafted music that enhances the text and the original tune. The flowing organ accompaniment is sensitive and evocative. The first two appearances of the refrain are set for sopranos alone; the final refrain is for four-part mixed voices. The two verses are winningly scored for sopranos singing the tune and text while the tenors sing the text parallel to the tune but a third lower. Altos and tenors sing "Ah" during the verses. This very fine setting, with an economy of notes to learn, is a worthy alternative to the popular William Dawson setting.

The following selections are from GIA Publications.

Ascendit Deus/Our God Has Gone Up. *Oreste Ravanello, ed. Paul French. SB, organ, G-5685, \$1.30.* Mr. French has resurrected an excellent little motet that is perfect for the Ascension of the Lord. Here is rewarding music that will be welcomed by small choirs, since the work is two-part mixed voices with almost three of the five pages in unison. But if you have a larger choir, you will also do well to look into this gem which has much to offer choirs of all sizes and degrees of competence. The work is simple music of quality that can be learned quickly at the end of the busy Easter Season. It is beautiful and charming liturgical music from a composer and period that deserve to be sung and heard. Very highly recommended.

Choral Reflections on "Amazing Grace."

Arr. Roger Ames. SSATBB, solos, piano. G-5926, \$1.60. This reflection on the tune *New Britain* is from the James Jordan "Evoking Sound Choral Series." Here is top-notch choral writing with soprano and mezzo-soprano solos with piano accompaniment. This hymn anthem, dedicated to the children of the September 11 victims, is music that will challenge the finest choirs. Each of the five verses is treated in a distinctive manner that reaches a short *Alleluia* climax, and there is a *Kyrie/Christe* section between verses two and three. This moving piece fades away recapping key texts from the first verses. If you are up to the task, here is a setting of a familiar tune that will be memorable for singer and listener alike. Highly recommended.

Fountain of Life. *Margaret Rizza. Unison, guitar, keyboard, opt. vocal parts, various instruments. G-6135, \$10.50.* **Fire of Love.** *Margaret Rizza. Unison, guitar, keyboard, opt. vocal parts, various instruments. G-6134, \$16.95.* In each of these collections you will find prayerful and attentive music reminiscent of the "Music from Taizé" collections, but Rizza's music—full of imagination and creativity—offers singers and instrumentalists a bit more than the Taizé music. This beautiful music is sure to enable the prayer of all who experience it. Texts are in English and Latin, and parts for a variety of instruments are included. Very highly recommended.

Hail the Day That Sees Him Rise. *Amos Bull, ed. Michael Silhavy. SATB. G-5330, \$1.30.* The *Kentucky Harmony* tune *MIDDLETON* is set with Charles Wesley's *Ascension* text. Here is vigorous music sure to enhance the *Ascension* celebration. There are only twenty measures of score, but the three verses extend this work to a practical length. This composition would make good prelude or preparation of gifts music, and the creative pastoral musician might find ways to couple this choral work in F to the congregation singing the same text to the tune *LLANFAIR*. This is music worth looking into.

Judah's Land. *Arr. Lawrence McCoombe. SATB, alto solo. G-5714, \$1.50.* This is a lovely setting of the Appalachian carol "Gentle Stranger," well crafted and very charming. Mr. McCoombe opens this arrangement with an alto solo as the SATB voices sing "Ah." Moderate in difficulty, this is a worthy addition to the pre-Mass carol music on Christmas Eve or to any Christmas concert. Guaranteed to be well received!

Psalm 98: All the Ends of the Earth. *Lynn Trapp. SATB, congregation, keyboard, guitar, opt. C instruments, trumpet in Bb. G-5623, \$1.30.* Here you will find a congregational refrain that your people will sing with great enthusiasm. This setting of the Christmas Day responsorial psalm is very accessible for choirs and ensembles. Worth looking into for next year's Christmas celebration!

Once We Sang and Danced with Gladness. *Arr. Marty Haugen. SATB, keyboard. G-6305, \$1.40.* Susan Briehl gives us a text based on Psalm 137 that expresses grief and sorrow. Marty Haugen has arranged the haunting Latvian folk song "Kas Dziedaga" simply and effectively. The whole composition, useful for SATB choirs of all sizes and abilities, is sure to find a welcome place in liturgical celebrations.

O God, Why Are You Silent? *Hans Leo Hassler, arr. Marty Haugen. SATB, guitar, keyboard, opt. congregation. G-6099, \$1.40.* The well-known and loved *PASSION CHORALE* is the foundation of this stirring anthem. Marty Haugen has written a text that expresses deep mourning and pain; it will go well with psalms of suffering and on any occasion when the lectionary speaks of seeking God in times of trouble. The five stanzas are treated in a variety of ways: unison, SA, TB, SATB. Very easy and useful.

We Behold the Risen Lord. *Harold Friedell, arr. Tom Lawler, sj, and Ray Guiao, sj. SATB, solo voice, two flutes, keyboard. G-5177, \$1.40.* Harold Friedell's beautiful tune *UNION SEMINARY* is set to an original text by Lawler and Guiao based on the Scripture readings for the first Sundays of the Easter Season in various years. Much of this hymn-anthem is unison with a small amount of part writing for SA, SAB, and SATB voices. Useful and easy music.

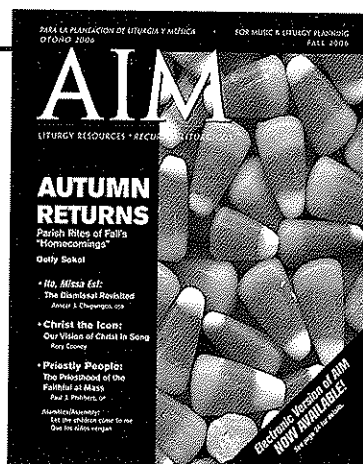
Tim Dyksinski

The following items are also from GIA Publications.

An Evening Benediction. *Arr. J. Christopher Pardini. SATB, organ. G-5521, \$1.30.* The tune *St. CLEMENT* is used for the A and C sections, while the B section uses the tune *CHRISTE SANCTORUM*. The accompaniment, ideally played on the organ, is relatively simple, and the choral parts, even with a couple of measures of soprano divisi, are quite accessible.

Saint Francis Prayer. *Douglas Starr. Unison,*

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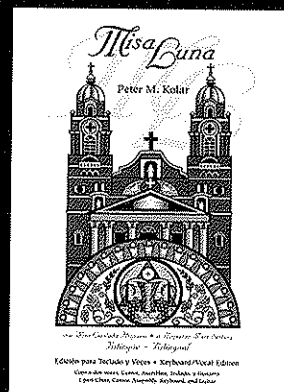
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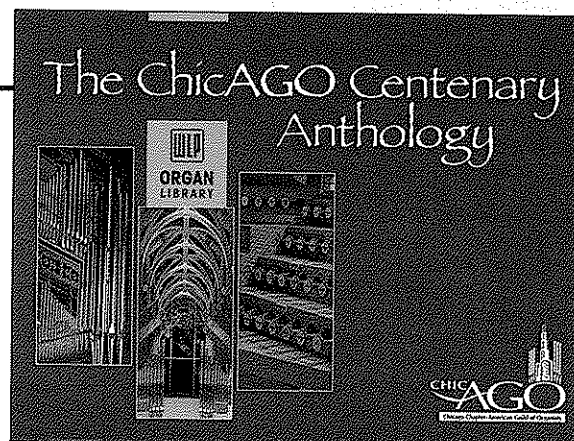
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This joint effort of the Chicago Chapter of the American Guild of Organists and WLP presents specially commissioned organ works by Chicago composers, as well as rare pieces by earlier organists from the city such as previously unpublished works by Leo Sowerby. Also includes a jubilant *Bailado Brasileiro* by Richard Proulx, the AGO's 2006 Composer of the Year!

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organ. G-5386, \$1.30. There are only brief moments of two-part writing, and even some of those are in octaves. The interesting meter changes will not be particularly tricky; they actually seem to flow rather comfortably. A short middle section feels much like a recitative. This piece is as easily accessible to children's choirs as it will be to adult choirs.

A Gaelic Blessing. Bernard Sexton. SATB, keyboard. G-5897, \$1.40. This heartfelt but slightly sentimental text is appropriately matched to a well-shaped musical setting that is characterized by a gentle melodic flow and appropriate harmonic language.

Hail, Holy Queen Enthroned Above. Arr. Richard Proulx. G-6230, \$1.40. Here is a beautiful arrangement of the favorite Marian hymn "Salve, Regina." It begins with a simple eight-measure organ introduction, then verse one continues with organ, verse two is a cappella, and verse three has a descant and a grand ending.

James Callahan

Books

Educating Leaders for Ministry: Issues and Responses

Victor J. Klimoski, Kevin J. O'Neil, and Katarina M. Schuth. 184 pages, paperback. The Liturgical Press, 2005. \$19.95.

The emergence in the 1970s of an increasingly diverse student population in previously rather homogeneous Roman Catholic seminaries in the U.S. has since blossomed into candidates entering seminaries with an array of languages, cultures, ages, genders, and pastoral experience. Few are more aware of the diversity than the persons who teach in these institutions, yet as one reflection at the end of this book notes: "Seminary and theological educators are not usually considered at the forefront of educational change." From 1995 to 2001, the Lilly Endowment Inc. and the Franciscan Friars of Holy Name Province sponsored annual conferences for faculty from twenty Catholic schools to "discuss, think about, and reformulate the enterprise of Catholic education and formation for ministry." *Educating Leaders for Ministry: Issues and Responses* serves as a report on those conversations, with reflective and candid commentary in the last three chapters.

The opening chapters center on issues

of diversity and formation for ministry with the goal both to understand the challenges and address them. The first chapter begins with profiles of diversity for seminarians and lay students that credibly portray the landscape of the schools. It then focuses on the great variety of racial/ethnic backgrounds, ages, familial and personality traits, places of origin and cultural backgrounds, socio-economic statuses, intellectual abilities, educational backgrounds, openness to learning, and learning style preferences. A final section covers the diverse theological/religious backgrounds of seminary students—those deeply rooted in their faith, those recently converted, those with minimal connection to the Church, those who have a rigid understanding of their faith.

The second chapter lays out principles and practices for working effectively with a diverse student population. While the profile categories and the twelve educational principles provide a solid foundation for learning in a ministry school context, the practices offered would strike most professional educators as rather simplistic and characteristic of an introductory level course on contemporary pedagogical theory.

The third chapter, "A Reflection on Integration," serves as kind of a checklist of an integrated educational curriculum for ministry. The mantle of responsibility for this new vision is placed not only on the faculty and the need for teaching for integration; diverse students must also play an essential role in all the dimensions of ministry formation.

Chapter Four moves through aspects of various new perspectives and practices for academic assessment and is a worthy reference. However, it neglects two important elements to theological ministerial preparation: gaining proficiency in the exercise of theological reflection and an appreciation of a praxis model for theology and ministry education.

Chapters Five and Six emphasize shaping communities of wisdom and developing processes for investigating issues related to teaching and learning in the seminary or theologate setting. While the processes and procedures presented might be innovative in some educational contexts, they are certainly not new to anyone working in group process and in team-building, where current assessment, goal-setting, and strategic planning are necessary ways of remaining up to date.

The reflections in the final three chapters provide some of the most insightful reading in this text. A few points deserve

highlighting. In "What Technology Can Teach about Theological Pedagogy," Thomas Esselman gives an adequate summary for addressing the diversity that often exists between a techno-wise student body and more traditional forms of teaching employed by faculty. "Leading Change: A Reflection on Context, Principles, and Virtues," by Jeanne McLean and Donald Senior, emphasizes the importance of the leadership styles and the institutional factors needed to help facilitate adaptation in changing situations. "Reflections from the Wider Church," by Bishop Ricardo Ramírez, is an essay from the perspective of Hispanic students in ministry. Mary Boys's "Both Challenge and Grace" gives valuable insights into teaching theologically as well as fine suggestions for resources from experts in the field. Peter Steinfelds, as we have come to expect, offers poignant and deeply relevant questions for the current and future state of ministry.

Perhaps some of the more valuable aspects of the book come from lessons learned from its inconsistency of process and procedure. For example, for a program that proposes to investigate issues of diversity, why were committees responsible for shaping the Keystone Conferences so homogeneously Anglo-European-American?

Finally, one gets the sense from the book that, while those involved were earnestly intent on addressing issues of diversity, they were also a bit frightened by it, almost as if it were a hindrance to quality education. All creative strategies and teaching techniques will be wasted unless educators view diversity as a gift and even a valuable vehicle for learning.

John Konicek, SJ

The Holy Sacrifice of the Mass: A Search for an Acceptable Notion of Sacrifice

Michael McGukian. 144 pages, paperback. Liturgy Training Publications (Hilfenbrand Books), 2005, published jointly with Gracewing Publishing, Herefordshire, England. \$12.95.

It is impossible to review this book adequately without actually writing another book, or perhaps even several. It is filled, on the one hand, with both scholarly and methodological errors, and, on the other hand, with welcome insights into the mystery it is searching to expound. Michael McGukian takes traditional Ro-



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man Catholic theories and teachings for granted as his starting point. Although aware of Edward Kilmartin's charge that this "modern average Catholic theology of the Eucharist" is bankrupt and without a future (page 2), he simply ignores this well-documented charge.

The author follows a chain-of-evidence type of argument, but he ignores its progressive weakening as he strings

together feeble or questionable links. This is especially so in Chapter Three, "The Last Supper and the Early Eucharist," wherein he states: "It is simply theologically unthinkable that the Last Supper was not a Passover," followed a few lines later by "without a solid conviction that the Last Supper was a Passover, our interpretation of the rite cannot get off the ground" (page 45). McGukian's insistence

on this suggests a lack of scholarly reliability, for it is a well-known finding of the historical criticism to which Catholic biblical scholarship is officially committed that the evidence does not establish whether or not the Last Supper, clearly at least a Passover *event* in the minds of all the evangelists, was also a Passover *meal*. This is consonant with the way that McGukian selectively ignores some recent developments in the history of the liturgy, for example, the growing consensus that historical evidence no longer supports the older, commonly held assumption that there is a line of development that leads from the Last Supper to the theologically mature Eucharists of later centuries.

On the more positive side, McGukian give theologians something to think about by insisting that a three-act model of sacrifice (sacrifice or offering [the Offertory]—priestly mediation [the Eucharistic Prayer]—Communion) affords a better view into the mystery of the Sacrifice of the Mass than does the one-act model that focuses the entire Eucharistic event on the Eucharistic Prayer or on the Supper Narrative alone. But the evidence simply does not support the extent to which he tries to match neatly the three acts of his model with the practice of First Testament sacrifice, the historical celebration of the Last Supper, and the contemporary celebration of the Eucharist. Nevertheless, his suggestion of this three-act model remains pregnant with possibilities for deeper understanding.

Thus, despite the flaws, there is much to praise in this book, especially its commitment to the value of *lex orandi* as an essential theological source. For in the search for a better theological understanding of the Eucharist, the emphasis on taking liturgical celebration, both then and now, as an essential theological source—even if in some cases the details of the celebration are only conjecturally verifiable—is refreshingly welcome.

McGukian does bring us a bit closer to a more adequate understanding of the Eucharist, but not, I fear, to his stated goal of a more "acceptable notion of sacrifice." This is, to a large extent, due to his insistence on finding a notion of "natural sacrifice" more or less verified in both the Tridentine and the traditional Catholic understandings of sacrifice. This insistence runs afoul of one very important "fact," namely, that the Christ-event did away with sacrifice in the history-of-religions sense of the word. Thus, it is simply mistaken to look to the structures of "natural sacrifice" in pagan and First Testament rituals as a



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guide to understanding what the early Christians were pointing toward when they, hesitatingly at first, began to use sacrificial terms to refer to the Eucharist, and what Trent was groping to express with its insistence that the Mass is a "true and proper sacrifice."

For Christian sacrifice, and all the more so the sacrifice of the Mass, is a profoundly *Trinitarian* event. It "begins" with the self-offering of the Father in the gift of the Son, "continues" with the free, self-offering "response" of the Son in his humanity and in the power of the Holy Spirit, to the Father and for us, and then begins to become real for us when we, in the power of the same Holy Spirit that was in Jesus, begin to enter into that totally self-giving, self-communicating relationship of Father, Son, and Spirit. If this is not happening—at least beginning to happen—in the celebration of the sacrifice of the Mass, the celebration is empty. Thus, with this book we move closer to an "acceptable notion of sacrifice," but we remain still a long way from an acceptable notion of specifically *Christian* sacrifice.

Robert J. Daly, SJ

Parish Liturgy Basics

Revised Edition. William J. Belford, Glenn CJ Byer, and Michael R. Prendergast. 174 pages, paperback. Pastoral Press, 2005. \$15.00.

This 2005 edition of *Parish Liturgy Basics* updates and expands the 1992 original text authored by William J. Belford. Glenn Byer, who worked with Michael Prendergast in revising the text, praises the work of Belford as "solid and, although with the passing of the years many new questions have come forward," the basic structure and content of the book remains [sic] sound." Thus, Byer and Prendergast set out to incorporate timely new questions concerning liturgical celebrations and provide supporting documentation for the answers to these questions as well as to questions posed in the 1992 edition. The listing of supporting documentation alone would have made this resource invaluable for anyone involved with the preparation of and formation for parish liturgical rites; the concise and sensible answers offered only add to the usefulness of the resource.

The book is organized into ten chapters: 1. Introduction and Basics; 2. Preparing the Liturgy; 3. Liturgy in Time; 4. Ministry and People; 5. The Mass—General

Issues; 6. Structural Elements of the Mass; 7. Sacraments and Rites of the Church; 8. Devotional Prayer; 9. Other Forms of Celebration; 10. Conclusion. It is worth highlighting here a few of the topics addressed in each chapter in order for potential users of this resource to get a feel for the broad range and practical nature of the issues included.

Chapter One's questions relate to the foundations of liturgy, from what makes a liturgy a liturgy to the meaning of the word to what liturgy has to do with the church. The writers also spell out why the same elements (e.g., bread, wine, water, and oil) are used for different liturgical events, speak to how words shape the liturgy, and suggest liturgy's relationship to spirituality. Also helpful are current questions relating to multicultural liturgies, the reduction in the number of Sunday Masses, and bilingual (in this case English and Spanish) Masses.

In Chapter Two, the authors offer recommendations about the need for and responsibilities of a parish worship commission. A helpful list of questions concerning decisions to be made in the process of preparing a Mass is also given.

Chapter Three, "Liturgy in Time," addresses specific questions about liturgical celebrations on various feasts and during particular seasons of the liturgical year. The questions are varied and surely ones that are commonly asked of parish leaders and of concern to everyone involved with liturgy preparation, e.g., "Can you celebrate Ash Wednesday on Tuesday evening?"; "Who can receive the ashes?"; "Why can't there be a funeral during the Triduum?"; "May women participate in the washing of the feet on Holy Thursday?"; "Do we venerate a cross or a crucifix?"; "At what time should the Easter Vigil begin?"; "What is the purpose of the Advent Wreath?"; "What are the advantages and disadvantages of having pageants at Christmas Eve Masses?"; and "Why do we still hear so much about Sunday as the 'basic feast'?"

Questions in the fourth chapter deal with the roles and responsibilities of the various liturgical ministries. Other important issues addressed here include the qualities of lay ministers, the importance of music and singing for a Mass, the use of recorded music during a liturgy, criteria for readers, the reasons underlying Eucharist being taken to the sick on Sunday, and assistance to the disabled in the parish.

Chapters Five and Six focus specifically on the Mass—general issues and specific structural elements. The general issues

include Mass as meal and sacrifice, Mass stipends and intentions, teaching Masses, rules for a televised Mass, the challenges presented in receiving Communion when one is an alcoholic or has Celiac Disease, receiving Communion under both species, and the appeal to tradition by people on both sides of a liturgical disagreement. The chapter on the structural elements of the Mass includes eighty questions, from "What about when texts have male references only? Don't I have to change them?" to "What about praying the rosary before Mass?" to "When should the announcements be made?" Once again, all the questions are familiar ones, and the treatment the authors give each is sensible and well-supported.

Chapter Seven treats sacraments and rites of the Church. Of note here are the questions concerning the celebration of sacraments at Sunday Eucharist, the adult initiation process, children who receive confirmation before first Communion, communal penance services, the reception of the already baptized into the Church, who should receive the anointing of the sick, the worship space, and Sunday celebrations in the absence of a priest.

The eighth chapter is concerned with various aspects of popular devotions. Chapter Nine, "Other Forms of Celebration," touches on issues regarding youth Masses and accommodating various groups in the parish, the evaluation of Masses with children, and school Masses.

Parish Liturgy Basics is a helpful and ready resource for parish leaders and liturgy commissions. It would also prove valuable for anyone involved in catechesis/formation, especially formation of youth and adults.

Anne Y. Koester

The Directory on Popular Piety and the Liturgy, Principles and Guidelines: A Commentary

Edited by Peter C. Phan. 192 pages, paperback. The Liturgical Press, 2005. \$16.95.

It has often been said that since Vatican Council II the Church has spent the energy of renewal on the Sunday celebration of the Eucharist to the detriment of its devotions. "Popular devotions did not get, both at the council and during its aftermath, the attention proportionate to the important role they played in the life of ordinary Catholics" (page v). *Sacrosanctum Concilium* called for renewal of and consonance

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between the sacred liturgy and devotions (no. 13), and the *Directory on Popular Piety and the Liturgy* (2001) attempts to fulfill that charge. In this helpful commentary on the directory, various authors reflect on whether the document succeeds.

Each essay includes an overview of the directory as well as critical reflections, whether integrated—as in Nathan Mitchell's "Overview and Critical Reflections"—or separated—as in Mark Francis's "Critical Evaluation." Peter Fink bluntly examines "what the directory fails to say." He considers the Luminous Mysteries of the Rosary and writes: "How one is to appreciate exercises of popular piety that are in fact not yet popular piety is not addressed in the directory" (page 55).

One of the central questions to be asked of this work as it pertains to pastoral musicians is: How does this book assist in the work of pastoral music? It is always important for pastoral musicians to understand what Church documents such as this new *Directory* say about liturgy and popular practices. So, for example, Keith Pecklers, writing on the liturgical year, gives both an overview and a criticism of Christmas Season practices. Regarding the Feast of the Baptism of the Lord, he writes: "It is

suggested that an *Asperges* (sprinkling rite) might be appropriate . . . but there is not the slightest mention that it would also be an appropriate day to celebrate the sacrament of baptism itself in the parish community" (page 95).

Several times the authors point out shortcomings that are of concern to pastoral musicians. When writing his criticism of the chapter on "Suffrage for the Dead," Peter Phan tells us that the focus on *suffrage*, "while concentrating on what the church does for the dead, neglects many aspects of the cult in honor of the dead" (page 139). Understanding these practices is key to preparation of funeral Masses and the liturgical rites which surround death.

Joyce Ann Zimmerman's commentary on the "Veneration of the Holy Mother of God" provides a further example. Appropriate use of music which honors the Blessed Mother is one of the most challenging aspects of our work. It is crucial that musicians have a basic understanding of Marian piety and the liturgy. Zimmerman writes: "The directory consistently relates Marian piety to the liturgy and the celebration of salvation history. When Marian devotion is brought into a close relationship with Christ and salvation

history, it naturally leads the faithful to and from the liturgy, since it is Christ and the history of salvation that are celebrated in the liturgy . . . this subordination of Marian piety to Christ and the liturgy is the single most important criterion for the authenticity of Marian devotions" (page 107). In other words, when we are able to explain to parishioners why we do not sing a song of devotion to Mary during the reception of Communion, it actually strengthens the case for our devotion to Mary as the one who leads us to Christ, a channel through which we are led to the source of our salvation, and not the source itself.

Musicians might reply "Who has the time?" when asked why they do not read Church documents. While the time crunch is real, especially with the increasing demands of parish life, Phan offers a book that does not have to be read in one sitting but rather used as a tool. Whether you use this resource to absorb the spirit of a particular ritual—such as practices around funerals—or to prepare an explanation of the liturgical year for the worship committee, you will find this book clear, concise, and readable. While not a substitute for the document itself, it is a handy collec-

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tion of commentaries that will add further substance to the liturgical and theological background required of today's pastoral musician.

Jim Wickman

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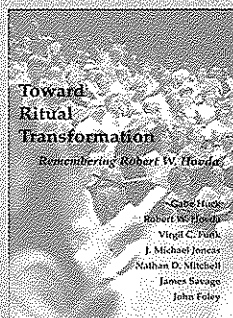
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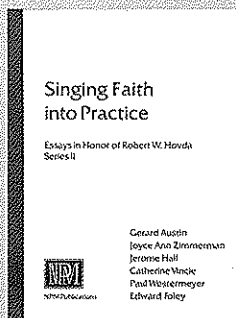
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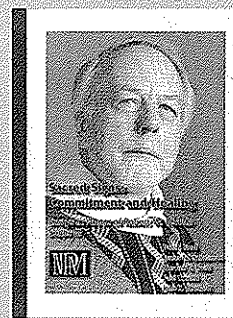
At the 2001 National Convention, NPM began a series of lectures named to honor Rev. Robert W. Hovda, a presbyter of the Diocese of Fargo, North Dakota, and one of the leading liturgists of the post-Vatican II Church. These essays are designed to provide a reflective approach to musical liturgy, challenging hearers and readers to a serious reflection on the role of music in Roman Catholic liturgy. Three collections of such lectures have been published—the first by The Liturgical Press (Pueblo Books) and the others by NPM Publications. All are available from NPM Publications. Order online at www.npm.org or phone (240) 247-3000.



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Chapter News

From the Council

Those NPM members unfamiliar with the work of the Council of Chapters may be interested in learning something of our work. We usually meet twice a year—in the DC area in February following the NPM Colloquium and again in the summer during the NPM convention. (Our next meeting will be at the Stamford Regional Convention in June.) Apart from those two meetings, the five of us—along with our secretary Doreen Ignatovich—keep in touch with each other and the NPM National Office via e-mail.

Here are some of the issues we discussed during our February meeting:

- Avoiding conflict of chapter officers programming with the DMMD institute;
- Separating "How to Form a Chapter" from the Chapter Officers Institute;
- Including meeting ideas and "How to Form a Chapter" as web page links;
- Including the *Chapter Manual* as a "read only" file on the web page;
- Discussing benefits of the periodic lists of new national members with chapter directors at "chew and chat" sessions;
- Discussion and analysis of information gathered from "chew and chat" sessions;
- Format and topics for chapter officer breakouts for the 2007 National Convention in Indianapolis;
- Strategies for encouraging national membership among chapter members;
- Strategies for supporting temporary chapters and chapters experiencing difficulties;
- Continuing to survey chapters for interesting/successful meeting ideas;
- Updating the *Chapter Manual*;
- Continued development of the formal process for "Chapter of the Year" selection.

From this list, you can see that we are

interested in all aspects of chapter life and health. Please feel free to contact any member of the Council with your concerns, issues, and ideas. We look forward to seeing many of you at the upcoming regional conventions.

Thomas Stehle, chair
Washington, DC
Mark Ignatovich
Wilkes-Barre, Pennsylvania
Ginny Miller
Rochester, New York
William Picher
Orlando, Florida
Jacqueline Schnittgrund
Rapid City, South Dakota

From the Chapters

Buffalo, New York

Buffalo's NPM Chapter—the Church Musicians' Guild of Buffalo—recently hosted two magnificent events. The first was the Children's Choir and Handbell Festival on February 26 at Blessed Trinity Church. It was wonderful to see so many young people involved in sacred music and to see the potential in our people for prospective pastoral musicians in the future. Participating bell choirs included St. Christopher School Ringers, St. Christopher Parish Ringers, St. Joseph of North Tonawanda, St. Philip the Apostle of Cheektowaga, and St. Gregory the Great of Williamsville. Children's choirs included St. Albert the Great of Tonawanda, Christ the King of Snyder, and Ss. Peter and Paul of Williamsville.

The second event was our Seventeenth Annual Convocation which drew more than 200 people. Father Michael Joncas offered practical yet inspiring ideas to help make our parishes vibrant, to help us deal with our "Journey in Faith and Grace," and to help us approach the psalms in a different light. The celebration continued with the Guild's Sixtieth Anniversary Mass with Bishop Kmiec and the dinner which followed.

The Board is already looking at ideas

and ways to enhance the Guild, considering ways to reach out to the furthest ends of the diocese not only to help give a solid foundation in sacred music but also to build collegiality among pastoral musicians.

Jeffrey F. Nowak
Chapter President

Cincinnati, Ohio— Miami Valley Branch

In the beginning, there was a basic theme: "the great richness of the Body of Christ." So began Marie Geisel's proposal for the 2006 edition of the Miami Valley Catholic Church Musicians' (MVCCM) benefit concert to raise money for the Brother Todd Ridder Scholarship Fund. In the months following acceptance of this proposal, a program committee composed of coordinator John Edelmann and members Mark Barnard and Marie Geisel retooled the concept to "One Body! One Voice!" to celebrate the many ethnic groups and cultural diversity embodied in the Miami Valley Catholic experience.

In the end, the MVCCM Festival Choir, the MVCCM Children's Choir/Combined Kids Choir, the Rwandan Catholic Choir of Dayton, the Hispanic Catholic Ministry Choir, DC Gospel Sounds, the Vietnamese Choir of Sacred Heart, the Holy Cross Lithuanian Choir, Rock'n Soul of Immaculate Conception, and the Jubilee Singers of the MVCCM were all represented.

The music celebrated the broad expression of Catholicism which we have in the Dayton area, and the event turned out to be a great opportunity for MVCCM to do something very different with a great impact and powerful outreach. We sang music in many languages, and the program included examples of dance and other cultural liturgical traditions. The event was presented twice on the weekend of February 17–19, 2006, to nearly standing-room-only crowds, which made it clear that we in the MVCCM have a unique responsibility to remain a cohesive musical force in our valley.

"Jubilee"—a vocal ensemble of the MVCCM—has also had an exciting year.

In October 2005, Jubilee led services at two area churches commemorating the closing of the Year of the Eucharist as proclaimed by Pope John Paul II. During Lent this year, as in the past, "Jubilee" led an evening of prayerful meditation and powerful music to bring home the meaning and emotion of the Stations of the Cross. Five area churches requested this Jubilee presentation for 2006. Under the direction of Paula Kern, Jubilee currently includes vocalists from nine parishes around the Miami Valley.

The Miami Valley Catholic Church Musicians Branch of the Cincinnati NPM Chapter, located in Dayton, Ohio, is also very proud to offer a \$1,000 Scholarship among the NPM Scholarships. Our annual concerts provide scholarships to area musicians to encourage training in church ministry. Since 1997, the MVCCM has awarded more than \$20,000 in scholarships.

*Paula Kern
Chapter President*

Galveston-Houston, Texas

Our Galveston-Houston Chapter partnered with the Archdiocesan Office of Worship to co-host our first clergy-musician banquet. Approximately 150 people attended the catered banquet at which retiring Archbishop Fiorenza was guest of honor. There was a special tribute to the archbishop for his twenty years of devoted service and leadership shepherding the archdiocese. As a special thank-you for the many ways in which he has shown us how to live the Gospel by reaching out to the poor, neglected, and homeless, we made a donation in Archbishop Fiorenza's honor to Catholic Charities, an organization which has served as the social service arm of the archdiocese, providing help and creating hope to thousands in our community.

Archbishop Daniel DiNardo, NPM's episcopal moderator and a member of the association since 1978, was the keynote speaker, emphasizing the importance of music in the liturgy and of the participation of the entire parish. He also focused on the importance of leading by example, which is the job of the pastor. As a token of appreciation, we made a donation on Archbishop DiNardo's behalf to the Archdiocesan Office of Vocations.

Several aspects of the banquet were underwritten by local parishes, anonymous donors, and support from NPM and the major publishers. A string trio provided musical ambience during dinner. There

were drawings for door prizes throughout the evening—many of these were generously provided by WLP, GIA, and OCP. The evening also included a small raffle as well as a prize for the parish with the most attendees. The celebration closed with a short sung prayer service.

In July, our chapter will host the NPM Pastoral Liturgy Institute. We're excited about this year's activities and continuing our mission of fostering liturgical music.

*Kathleen Demmy
Chapter Director*

Joliet, Illinois

We are now a permanent chapter! Our new chapter season began on August 26, 2005, at St. John the Baptist Parish in Winfield, hosted by Adrienne Rose, the parish's director of music. During our time together, we discussed in roundtable fashion the recent national convention in Milwaukee. There was also a music swap and a commissioning and blessing of music ministers.

Our October 14 meeting was hosted by Bill Berg at St. Raphael the Archangel Parish in Naperville. The topic of this meeting was the fund raising and planning processes that accompanied the acquisition of the parish's sixty-rank Berghaus pipe organ. We also discussed choir recruitment techniques, and members were invited to bring copies of their favorite Advent and Christmas choral music.

Other meetings were planned at St. Philip the Apostle in Addison on Friday, February 10, 2006, and St. Raymond Nonnatus Cathedral in Joliet on Tuesday, June 13.

The officers of the NPM Joliet Chapter are Mary Bolton, Linda Cerabona, David Mancini-Conway, Carrie Marcotte, Barbara Masters, Adrienne Rose, and Nick Thomas.

*Nick Thomas
Chapter Director*

Philadelphia, Pennsylvania

On February 4, 2006, the Association of Church Musicians in Philadelphia (ACMP) conducted its sixth "Annual Winter Workshops." Board member Ralph Purri presented "Leading the Assembly in Song." Ralph demonstrated various ways of leading the assembly using organ techniques as well as showing how a contemporary guitar/instrumental ensemble can foster greater congregational participation. Father Sam Siriani, director

of the Office of Worship for the Trenton Diocese, focused on the "Journey of RCIA through Lent and Its Culmination at the Easter Vigil." Father Sam highlighted the various rituals of the initiation process and proposed musical settings that work well within these rituals. Pauline Books and Media made available educational and spiritual books as well as sacred music recordings for workshop participants' purchase.

Our year's closing event on May 8 included a choral prelude, evening prayer, distribution of awards to student pastoral musicians, and a presentation by Mr. Don Gianella, associate director of campus ministry at Villanova University.

ACMP Board elections will take place in early summer. The annual ACMP pastor and musician dinner is scheduled for September 22.

*Joyce Kelly
Chapter Director*

Pittsburgh, Pennsylvania

The Pittsburgh NPM Chapter held a diocesan choral festival on Sunday afternoon, October 9, 2005, at Holy Trinity Church in Robinson Township. Donald Fellows, associate diocesan director of music, was the conductor. These parish choirs participated:

Holy Trinity, Robinson Township, Richard Moser, director;

St. James, Sewickley, Louis Valenzi and Mary Lynn Pleczkowski, directors;

St. Columbkille, Imperial, Robin Schillo, director;

St. Margaret of Scotland, Greentree, Kevin Maurer, director;

Our Lady of Grace, John Paul Cappa, director;

St. Paul Cathedral, Donald Fellows, director;

Assumption, Bellevue, Neil Stahurski, director;

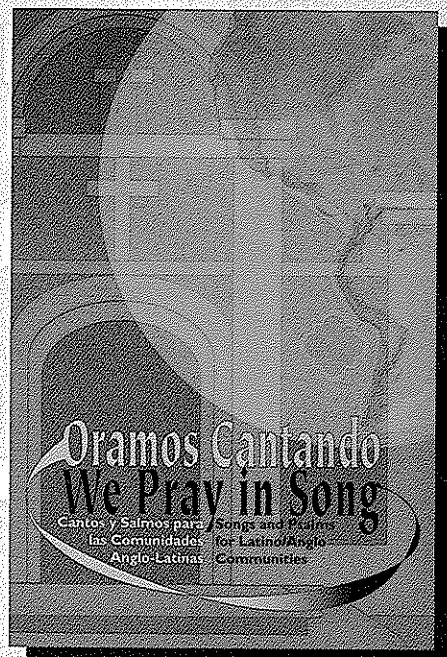
Good Shepherd, Braddock, Herbert Dillahunt, director.

On Friday evening, February 10, 2006, at St. Margaret of Scotland Parish, Greentree, our chapter presented an evening showcasing the music notation software programs *Sibelius* and *Finale*. Lou Valenzi demonstrated *Sibelius* and Don Fellows demonstrated *Finale*. Everyone took home tips and tricks on how these programs work.

*Herb Dillahunt
Chapter President*

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LENTEN

Cantad al Señor / Sing Praise to the Lord 65

1. Can - tad al Se - ñor un cón - ti - co me - 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 wor - thy of hon - or.

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

Can - tad al Se - ñor. Can - tad al Se - ñor.
Sing praise to the Lord, Sing praise to our God.

4. En Él quien nos da su Espíritu Santo...
¡Cantad al Señor, cantad al Señor!
Sing praise to the Lord,
Sing praise to our God.

5. Cantad al Señor: "¡Amén, alchaya!"...
¡Cantad al Señor, cantad al Señor!
Sing praise to the Lord,
"Amen, Alleluia!"...
Sing praise to the Lord,
Sing praise to our God.

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Providence, Rhode Island

On October 29, 2005, more than fifty pastoral musicians met at St. Theresa Church in Tiverton for a workshop entitled "Planning Music for the Church Year." Father Ron Brassard gave a presentation on liturgy followed by these breakout sessions: "Ordinary Time," "Advent/Christmas," "Lent/Triduum/Easter," and "Funerals/Weddings." On February 19, 2006, we held the fourth annual Winter Sing at St. Gregory Church in Warwick. The event consisted of evening prayer, dinner, and a musical presentation.

Stephen Romano
Chapter Director

Rapid City, South Dakota

Bishop Blase J. Cupich presided at an impressive commissioning of some sixty diocesan musicians at the Cathedral of our Lady of Perpetual Help on November 5. Several special awards were given to the laity and pastoral musicians at the banquet which followed the commissioning. Jackie Schnittgrund, chapter director, was mistress of ceremonies for the evening and presented Sister Eleanor Solon, OSB, the Peggy Langenfield NPM Memorial Award for 2005. Jackie thanked Sister Eleanor for

her enthusiasm for faith-giving liturgies and her tireless support of NPM. Jackie also presented the Jackie and Jim Schnittgrund Scholarship to our Lady of Sacred Heart Church to be used toward a new sound system.

The St. Cecilia Laity Award for 2005 was presented to Myron Volk for his outstanding contributions as cantor and music director at St. Francis of Assisi for the past fifteen years. Father Bryan Sorenson was awarded the St. Cecilia Pastoral Award for his untiring support, encouragement, and direction given to the musicians at St. John the Baptist and Our Lady of Sacred Heart churches. (Both awards are named for the patron saint of music.) Bishop Cupich presented certificates to those musicians who have given more than twenty-five years of service: Mary Koenig, St. Anthony's, Fairfax; Charlotte Pistulka and Margie McTighe, St. Francis of Assisi, Sturgis; Pat Carda and Sue White, St. Michaels, Hermosa; and Marilyn Brumbaugh, Our Lady of Perpetual Help, Rapid City. Forty year certificates were awarded to Donna Raterman, Madonna Opbroek, and Modesta Opbroek, St. Anthony's, Fairfax, and to Nancy Frey, St. Francis Assisi, Sturgis. Three musicians received fifty year certificates: Pat Koenigh and Rita Pistulka, St. Anthony's, Fairfax, and Twila Schuler, Sacred Heart, Dupree.

On March 4, Bishop Cupich spoke on liturgy and the *General Instruction of the Roman Missal*: "Why We Do What We Do." An NPM choir festival is planned for July 14-15. In his closing remarks, the Bishop encouraged everyone to participate in these events.

Jacqueline Schnittgrund
Chapter Director

Washington, DC

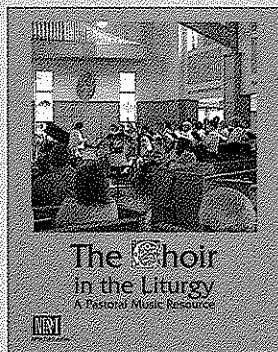
The Washington, DC, Chapter had a very busy year. In September 2005 we held our annual clergy-musician dinner, an event that brings together priests, deacons, and pastoral musicians to share food and discussion. This year we were pleased to have as our speaker Father Larry Madden, SJ, from the Georgetown Center for Liturgy. He watered our spirits with "New Wine into Old Skins: Fostering the Transformation of Our Spirituality."

St. Michael the Archangel Church in downtown Silver Spring was rocking with Latin rhythms on Friday night, October 28, as Jaime Cortez and twelve other musicians played a two-hour concert. The following day began with morning prayer led by Bishop Francisco Gonzalez, followed by workshops led by Jaime and Father Juan Puigbo, Director of Hispanic Ministry for the Archdiocese of Washington. Participants were filled with great questions and thirsty for the knowledge and experience Jaime and Father Puigbo had to share. This, our first bilingual event, has led to the formation of a Spanish music advisory group connected to our chapter.

On Friday, November 18, Saint Peter Parish on Capitol Hill was alive with music and prayer in celebration of St. Cecilia. This year, our "sing" took the form of "vespers and cocktails"—an unlikely but delightful pairing of liturgical and social interaction. The event began with a grand celebration evening prayer: an engaged assembly of church musicians, a stellar choir from The Catholic University of America, and a stirring reading and homily. Afterward all headed over to Bullfeathers—a nearby pub—for hors d'oeuvres, drinks, and conversation. The atmosphere made for a wonderful mix of music directors, choristers, students, music lovers, and other pastoral musicians. Special thanks go to Kevin O'Brien, who planned and directed the music, and to Leo Nestor for providing new compositions for evening prayer.

Mary Beaudoin
Chapter Director

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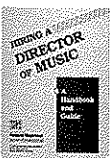


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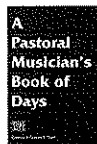
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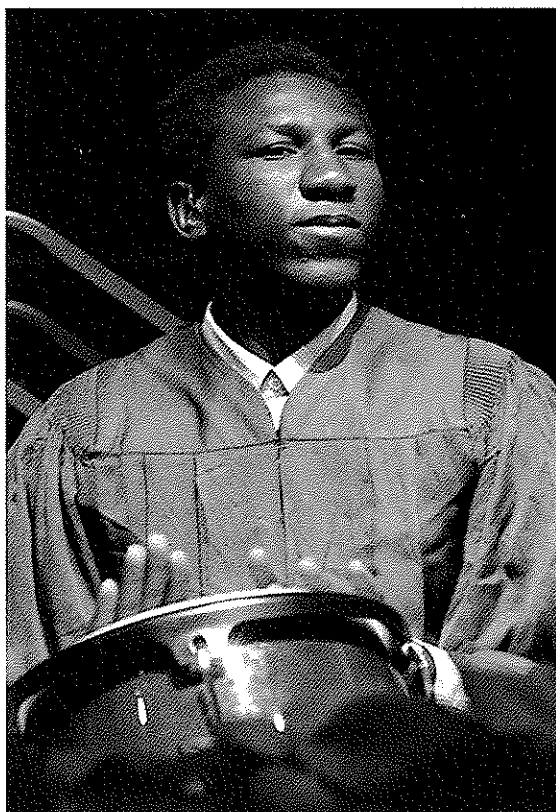
Director of Music/Liturgy. Holy Family Parish, 600 Brook Forest Avenue, Shorewood, IL 60431. Phone: (815) 725-6880; e-mail: wdewan@msn.com. Parish located south of Chicago in Joliet/Plainfield area, a vibrant community of 1,600 families, is currently experiencing considerable growth in the region. We are seeking a qualified, full-time person with a passion for post-Vatican II liturgy and music. Background required in contemporary Catholic music, strong keyboard and vocal skills, and competency in ensemble/choir direction. Needs to be able to work toward promoting lively, engaging, participative, and hospitable liturgies. Candidate should be able to work well in a collaborative environment and be comfortable em-

powering others in ministry. Salary commensurate with experience and education, including full diocesan benefits. Send résumé to Father Bill Dewan. HLP-6669.

Director of Music. St. James the Apostle Church, 480 S. Park Boulevard, Glen Ellyn, IL 60137. Fax: (630) 469-7590; e-mail: stjamestheapostle@wideopenwest.com. DuPage County Roman Catholic parish seeks an energetic, faith-filled individual with organ/piano/keyboard skills and an in-depth knowledge of Christian liturgical music. Position responsibilities include adult, youth, and handbell choirs as well as school, religious education, funeral, and wedding liturgies. Responsible for enhancing the assembly's singing ministry in worship. Will oversee volunteer contemporary ensemble and other instrumentalists. Must be a collaborative individual, able to coordinate efforts with parish staff and liturgy committees, and able to work with people of various ages and music abilities. Full-time position with benefits. Salary commensurate with education and experience. Résumés may be submitted to Music Search Committee. HLP-6672.

Director of Liturgical Music. St. Edna Church, 2525 N. Arlington Heights Road, Arlington Heights, IL 60004. E-mail: Edna-MusicSearch@aol.com. Active, spirit-filled parish (3,100+ households), in northwest suburb of Chicago seeks full-time director of liturgical music. This experienced pastoral musician will provide leadership to enable full, active participation in all aspects of Sunday and daily worship and other sacramental and parish events. He/she will recruit and empower others, support many musical/liturgical styles, possess strong choral directing and organ/keyboard skills, and collaborate with assistant director and large parish pastoral team. Undergraduate degree in music and/or theological studies required. Competitive salary, Chicago Archdiocesan benefits. Send résumé to Music Search Committee. HLP-6674.

Director of Liturgy. Loyola University Chicago. E-mail: hr-lsc@luc.edu. Director is responsible for liturgical life: coordinates all liturgies, formation, training of ministers, and weddings. Works with music director. Master in liturgy or equivalent, three years experience as director. E-mail



Blind drummer for the choir of the Perkins School for the Blind, Watertown, Massachusetts.

résumé, letter, and salary history, noting reference number 8101360 and job title in subject line. HLP-6675.

Directors of Music Ministry. St. Joseph, 121 East Maple Avenue, Libertyville, IL 60048. Website: www.stjoseph-libertyville.org; e-mail: plynch@stjoseph-libertyville.org. St. Joseph Church, a Roman Catholic faith community in the north suburbs of Chicago, is seeking lay ecclesial ministers with a strong sense of collaborative pastoral ministry to serve as director of music ministry (full-time) and associate director of music ministry (part-time). The skills we are seeking in candidates for this position can be found on our parish website. Salary commensurate with experience and education, including diocesan benefits as applicable. Contact Pat Lynch. HLP-6680.

Director of Music. St. Patrick Catholic Church, 408 Cedar Street, Charles, IL 60174. Phone: (630) 947-5797; e-mail: stpatrickmusic@sbcglobal.net; website: www.stpatrickparish.org. We are the largest parish in the Rockford Diocese and a faith community of more than 4,000 families. We seek a full-time, salaried director of music. Benefits available. Required: de-

gree in music, music performance, or equivalent; proficiency in planning and executing all aspects of Catholic music ministry; minimum of three years experience in choral conducting; experience in musician recruitment; experience in vocal technique training; superior accompanist/keyboarding skills; interpersonal skills to include effective communication, collaborative ability, facilitation, empowerment/training of volunteers, etc.; three letters of reference. HLP-6693.

IOWA

Liturgy and Music Coordinator. St. Thomas Aquinas Church and Catholic Student Center, Iowa State University, 2210 Lincoln Way, Ames, IA 50014-7184. Phone: (515) 292-3810. Individual works with worship commission to develop policy and coordinate all aspects of parish liturgies, including training and scheduling of all ministers. STA is a vibrant faith community of 550 resident families and 1,200 college students. Required: practicing Catholic with master's degree in appropriate area. Proficiency in vocal, keyboard, or instrumental music. Send résumé to Rev. Everett Hemann. HLP-6683.

Director of Music and Liturgy. Resurrection Parish, 4300 Asbury Road, Dubuque, IA 52002. Phone: (563) 556-7511; website: www.res-dbq.org. Full-time pastoral staff position as director of music and liturgy for dynamic 1,980-family parish where worship is of primary importance. Must be a practicing Catholic. Minimum BA in music or equivalent; experience in planning Catholic liturgy; keyboard, and choral directing proficiency; strong organization and people skills. Responsibilities include coordinating all parish liturgies and prayer services, directing choir, coordinating other music and liturgical ministries—including four-octave bell choir, coordinating funeral and wedding ministries. Salary competitive in accord with archdiocesan guidelines and commensurate with education and experience. Send résumé in care of Marian Furst. HLP-6684.

MARYLAND

Pastoral Associate for Liturgy and Music. St. Joseph Catholic Community, 915 Liberty Road, Eldersburg, MD 21784. Phone:

(410) 795-7838; fax: (410) 795-7516; e-mail: sjcc@qis.net; web: <http://stjosephholdersburg.org/>. St. Joseph Catholic Community, a vibrant, progressive Marianist community of 3,000 families, seeks an energetic and collaborative individual to join our staff as the full-time pastoral associate for liturgy and music. Position includes planning of all parish liturgies including music selection and accompaniment. Experience in keyboard and vocal direction required as well as background in liturgical theology. Excellent communication skills and collaborative leadership style are necessary. Salary and benefits commensurate with education and experience. Send cover letter and résumé no later than June 19 to: PALM Search Committee at above address, e-mail, or fax. HLP-6705.

MASSACHUSETTS

Music Director. Blessed Sacrament Church, 10 Diamond Street, Walpole, MA 02081. Do you love Mozart and Haas? Do you have strong organ and keyboard skills, know Catholic worship, and want to work in a supportive, inclusive, and collaborative environment? Then we want you! Blessed Sacrament, Walpole (suburb of Boston), seeks eclectically styled music director to play organ/coordinate music for five weekend liturgies, work with cantors, conduct an adult choir, and work with children's and youth choirs. Staff meets weekly for prayer, collaborates well. Strong musical tradition. Two-manual, seventeen-rank Wicks and Clavinova. Salary commensurate with experience. To apply, send résumé and three letters of recommendation to Music Director Search Committee. HLP-6671.

Pastoral Minister of Music and Liturgy.

The Paulist Center, 5 Park Street, Boston, MA 02108. Phone: (617) 742-4460; fax: (617) 720-5756; e-mail: fiveparkst@aol.com; website: www.paulist.org/boston. A progressive, active, inclusive intentional Roman Catholic community in downtown Boston seeks full-time pastoral minister of music and liturgy. Music responsibilities: coordinate active program for liturgies; provide direction for several music groups, instrumentalists, cantors, and youth musicians. Liturgy responsibilities: coordinate liturgical ministries; plan liturgies with pastoral staff and lay ministers. Salary commensurate with experience. Available August 2006. Please send letter, résumé, and references to Director. HLP-6679.

NEW JERSEY

Parish Music Director. Our Lady of the Lake, 294 Sparta Avenue, Sparta, NJ 07871-1104. Fax: (973) 729-7203; e-mail: info@ourladyofthelake.org. Seeking music director for parish of approximately 2,500 families. Music director is responsible for choirs: main adult, children's, youth, and Saturday night choirs. Candidate should have strong vocal skills and be able to train cantors, with knowledge of Catholic liturgy. Director is responsible for six weekend Masses and all holy days. Provides music for weddings and funeral for a separate fee. Additionally prepares and rehearses music for liturgies for K-8 parish school. Please send résumé by mail, fax, or e-mail. HLP-6685.

OHIO

Director of Music. St. Joseph Church, 5373 S. Main Street, Sylvania, OH 43560. Fax: (419) 882-5235; e-mail: wrelation@stjoesylvania.org. Full-time music director needed for large, active parish. Applicant should be highly qualified with a master's degree and ten or more years experience in a parish setting preferred. Must have a thorough understanding of Catholic liturgy and strong skills in choral conducting, organ, and piano. Responsibilities include five to six weekend liturgies; weekday school liturgies; directing adult and children's choirs; and working collaboratively with parish staff, school staff, and lay leadership to manage and grow a vibrant program. Salary and benefits commensurate with experience. Position available August 2006. Send letter of interest, résumé, and three references to Search Committee, c/o Wendy Relation, at above address. HLP-6681.

SOUTH CAROLINA

Director of Music. First United Methodist Church, 1001 Fifth Avenue, Conway, SC 29526. Phone: (843) 488-4251; e-mail: fumcmusic@sc.rr.com. Christian musician sought to continue growth and development of music ministry in church of 350 families. Two services and two rehearsals weekly. \$40-45K + benefits (negotiable) + weddings and funerals. Minimum BA or BM in organ, voice, or church music and 3+ years professional experience with demonstrated proficiency as organist, pianist, and conductor. Schantz pipe organ (twenty-six ranks, four divisions), Story and Clark grand piano, Malmark handbells. Conduct adult choir, supervise

youth choir, develop graded choral and handbell programs. Information: Amanda Roof, Search Chair. HLP-6678.

TEXAS

Director of Music/Liturgy. St. Stephen Catholic Church, 4601 Neely, Midland, TX 79707. E-mail: drobson@st.wtxcoxmail.com. Full-time position open now for Catholic candidate with solid knowledge of Catholic liturgical rites/traditions and with strong organizational/communication skills to continue and further develop musical and liturgical ministries. Candidate will prepare/provide music for four weekend Masses and holy days and coordinate liturgical ministers. Proficiency required in choral direction, organ/piano, and liturgical planning. Salary depends on experience and qualifications. Diocesan benefits. Send résumé, three references with your complete name, address, phone, and e-mail address to Dennis Robson, Pastoral Associate. HLP-6688.

VIRGINIA

Organist/Accompanist. Little Falls Presbyterian Church, 6025 Little Falls Road, Arlington, VA 22207. Phone: (703) 538-5230; e-mail: litfalls@aol.com. Vital Northern Virginia congregation seeks experienced organist/accompanist to provide organ/piano music leadership as significant component of worship. Good organ/keyboard skills required, experience in variety of traditions a plus. Part-time position (ten hours/week) involves playing for 11:00 AM worship, accompanying adult choir of twenty or more members. Thursday evening rehearsal. Additional services include Christmas Eve, Thanksgiving, and Good Friday. Arrange for substitute when needed. Provide music for weddings and funerals, for additional fee. Oversee maintenance of two-manual Moeller pipe organ. Two weeks paid vacation. Salary: \$15,000/year. Benefits: book and continuing education allowance. Send letter/résumé to Little Falls Presbyterian Church, Attn: Organist Search. HLP-6692.

More Hotline

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



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Calendar

CONFERENCES

INDIANA

Greencastle
July 16-20

"Hymns in the Heartland": Annual conference of The Hymn Society in the United States and Canada. Keynote by Martin E. Marty; composer-in-residence Alice Parker. Other presenters include Emily R. Brink, Carl P. Daw, Jr., Ruth C. Duck, Gracia Grindal, Columba Kelly, oss, Don E. Saliers, David P. Schaap, Carl F. Schalk, Randall Sensmeier, Daniel L. Schutte, others. Place: DePauw University. Information: The Hymn Society in the U.S. and Canada, 745 Commonwealth Avenue, Boston, MA 02215-1401. Phone: (800) 843-4966 or (617) 353-6493; fax: (617) 353-7322; e-mail: hymnsoc@bu.edu; web: www.thehymnsociety.org.

MARYLAND

Frostburg
July 9-15

Thirty-Third Annual Youth Fellowship Music and Arts Camp 2006. Co-sponsored by the Baltimore-Washington Chapter of United Methodists in Music and Worship Arts and the Council on Ministries of the Baltimore-Washington Conference of the United Methodist Church. Each day includes worship, choir rehearsal, electives, free time, and evening activities. Place: Frostburg State University. For additional information, contact: Youth Fellowship Music and Arts Camp, c/o Sandy Pietrowicz, PO Box 11, Jarrettsville, MD 21084. Phone: (410) 557-7653.

MINNESOTA

Collegeville
June 26-30

Rites and Ritual Music: The Music, Liturgy, and Theology of Baptism, Wedding, Funeral, and RCIA Rites. Place: St. John's University. Liturgical music conference co-directed by Dr. Kim Kasling and Dr. Lynn Trapp. Presenters include Mary Birmingham, Rev. Douglas Dandurand, Sister Kathleen Harmon, SND DE N, Sister Judith Kubicki, CSSR, and Dr. Johan van Parys. Contact: <http://www.csbsju.edu/music/litmusic.htm>; phone Deb Guertin at (320) 363-3371; e-mail: dguertin@csbsju.edu.

PASTORAL MUSIC • JUNE-JULY 2006

MISSOURI

St. Louis
July 12-14

Tenth Biennial National Convention of the Latin Liturgy Association. Contact Regina Morris, convention chair, via e-mail: morrisrp@swbell.net; web: www.latinliturgy.com.

PENNSYLVANIA

Williamsport
July 16-20

2006 Northeastern Jurisdictional Convocation of The Fellowship of United Methodists in Music and Worship Arts. Theme: "Diverse Unity at the Table," exploring how worship, music, art, and dance can bring the people of God together around a common table. Place: The Genetti Hotel, Williamsport. Preacher: Rev. Dr. Abena Saifyah Fosua. Workshop topics include choral music, handbells, organ, praise worship, liturgical dance, visual arts, worship arts, and techno arts. Contact: Rev. Vicky A. Fleming, 5 Governor's Lane, Bethel, CT 06081. Phone: (203) 748-7915; e-mail: vafleming@comcast.net.

NEVADA

Zephyr Cove
August 6-11

Church Choir Directors Summer Seminar. Place: Zephyr Point Presbyterian Conference Center. Dean: Allan Petker. Contact: Zephyr Point Presbyterian Conference Center, PO Box 289, Zephyr Cove, NV 89443. Phone: (775) 588-1835; fax: (775) 588-1095; e-mail: lynnne@zephyrpont.org.

TEXAS

Austin
June 4-9

Music for Sacred Occasions. A conference featuring classes, services, and demonstrations with Todd Wilson, Gerre Hancock, John Hoffman, James Morrow, Russel Schulz, and Kathleen Thomerson. Information: www.music.utexas.edu/campsConferences.Sacred-Conference.aspx.

Waco
July 18-21

Alleluia! Many Voices, One Song. Sponsored by the Baylor University Center for Christian Music Studies, Jubilate!, and Choristers Guild. Clinicians include Charles Callahan, Randy Edwards, Benji Harlan,



Shrine of Our Lady of LaVang, Vietnam

Kurt Kaiser, Joseph Martin, Rory Noland, Milburn Price, Julie Scott, Arnold Sherman, others. Program features nine hours of choral reading sessions led by composers. Place: Baylor University. Phone: (254) 710-2360; e-mail: Melinda_Coats@baylor.edu; web: www.baylor.edu/christian_music.

OVERSEAS

VIETNAM

January 4-15, 2007

Saigon, LaVang, Hanoi, and other sites

Pilgrimage and Study Tour. An opportunity for liturgists and musicians to experience Asian inculturation firsthand, while exploring the wonders and beauty of Vietnam. Geared for English-speaking pastoral ministers who have Vietnamese in their parish, diocese, or religious community. Details online at www.VNPilgrimage.com or contact Brother Rufino Zaragoza in Oakland, California, at (510) 536-1287, ext. 140.

Please send announcements for Calendar to:
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*explore liturgical issues and
encourage one another in ministry*

EASTERN REGIONAL: Stamford, Connecticut (OCP Booth: #6)
June 27-30



Music Ministry Leadership Retreat
Tuesday, June 27, 9:00 A.M. - 12:00 P.M.
FEATURING Christopher Walker

OCP Showcase
Thursday, June 29, 1:00 P.M.
FEATURING *PrintandPraise.com* Worship Program

Plenum Presentation
Wednesday, June 28, 9:00 A.M.
FEATURING Paul Inwood

Breakout Sessions
FEATURING Gerard Chiusano, Paul Inwood, Pedro Rubalcava, Thomas Tomaszek,
Barney Walker, Christopher Walker and Rufino Zaragoza, OFM



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CENTRAL REGIONAL: Grand Rapids, Michigan (OCP Booth: #7)

July 18-21



Plenum Presentation

Thursday, July 20, 9:00 A.M.

FEATURING *Elaine Rendler-McQueeney*

OCP Showcase

Thursday, July 20, 1:30 P.M.

FEATURING *PrintandPraise.com* Worship Program

¡Fiesta Latina!

Thursday, July 20, 9:00 P.M.

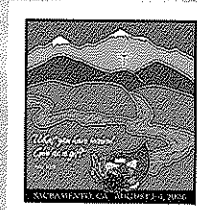
FEATURING *Pedro Rubalcava*

Breakout Sessions

FEATURING *Gael Berberick, Gerard Chiusano, Columba Kelly, OSB, Ricky Manalo, CSP, Pedro Rubalcava and Barney Walker*

WESTERN REGIONAL: Sacramento, California (OCP Booth: #11)

August 1-4



Resources and Techniques for Planning and Celebrating Liturgy with Children

Tuesday, August 1, 9:00 A.M. - 12:00 P.M.

FEATURING *Mark Friedman and Janet Vogt*

OCP Showcase

Tuesday, August 1, 4:00 P.M.

FEATURING *PrintandPraise.com* Worship Program

Plenum Presentation

Thursday, August 3, 9:00 A.M.

FEATURING *Suzanne Toolan, RSM*

A Contemplative Rosary

Thursday, August 3, 7:00 P.M.

FEATURING *Bob Hurd's A Contemplative Rosary*,
PRESENTED BY *Janet Sullivan Whitaker*

¡Fiesta Latina!

Thursday, August 3, 8:30 P.M.

FEATURING *Pedro Rubalcava*

Breakout Sessions

FEATURING *Gerard Chiusano, Cyprian Constiglio, OSB Cam, Jaime Cortez, Mark Friedman, Vallimar Jansen, Ricky Manalo, CSP, Michael Prendergast, Mary Jo Quinn, SCL, Pedro Rubalcava, Suzanne Toolan, RSM, and Janet Vogt*

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Professional Concerns

BY KATHY MUMY

They Call Us "Exempt"

It's Friday morning at the end of one of those long weeks, and I have a raging headache. I've already put in fifty-five hours at church, and I didn't get home from choir rehearsal until after 10:00 last night. There's a funeral on Saturday morning, and I have to play for Saturday evening liturgy. I take two aspirins, wait for the headache to go away, and then go to work just after lunch. The receptionist greets me: "I sure wish I had your hours and could stay home until noon." I mumble something about gladly switching work hours with her. Later in the afternoon an e-mail comes from the human resources staff member asking me if my morning off should be counted as half of a sick, personal, or vacation day.

Most of us who work full-time in church music have countless stories similar to this one. It often seems that our employers want to have their cake and eat it too. We are "exempt" employees: We are paid a salary and so receive no overtime for the weeks we work more than forty hours—and there are many of those weeks. Yet there is resentment from other staff members if we manage to find a week to work

Ms. Kathy Mumy, a member of the DMMD Board of Directors, is the director of liturgy and music at Christ the King Church in Toledo, Ohio.

less than forty hours and don't use vacation, sick, or personal days. How do we handle it?

The following are the answers to some FAQs that every exempt employee should know.

1) What is an exempt employee? Employees who are exempt from minimum wage and overtime pay required by the Fair Labor Standards Act (FLSA) are referred to as "exempt" employees. (Non-exempt employees are generally paid by the hour and can receive overtime pay for extra hours worked.) There are several categories of exemption; the one most applicable to music directors is the creative professional employee exemption. There are two requirements for this category. First, the employee must be paid on a salary or fee basis at a rate not

less than \$455 per week. (This means that any employee whose guaranteed annual salary is less than \$23,660 will not qualify as an exempt employee.) The second requirement is that the creative employee's primary duty must be the performance of work requiring invention, imagination, originality, or talent in a recognized field of artistic or creative endeavor. (This requirement is generally met by actors, musicians, composers, conductors, and soloists.)

2) What does being paid on a "salary basis" mean? Being paid on a "salary basis" means an employee regularly receives a predetermined amount of compensation each pay period. The predetermined amount cannot be reduced because of variations in the quality or quantity of the employee's work. For exempt employees, the focus is on doing what it takes to accomplish a job rather than working specific hours, since the number of hours required to fulfill job requirements may vary from week to week. Subject to very few exceptions, an exempt employee must receive the full salary for any week in which the employee performs any work, regardless of the number of days or hours worked. If the employee is ready, willing, and able

to work, deductions may not be made for time when work is not available.

3) What about jury duty and military leave? Deductions may not be made from an exempt employee's salary for partial week absences caused by jury duty, attendance as a witness, or temporary military leave. Employers may offset any military pay or monetary pay received by the employee against the employee's salary for the same week.

4) My parish office closes when school is canceled due to inclement weather. Can my salary be reduced if I miss a day because of this? No. Exempt employees generally should be paid for days missed due to bad weather if



they have worked during any of the work week in which the absence occurs.

5) Can deductions be made from an exempt employee's salary for partial day absences? No. Generally if salary is reduced by a partial day, the employee is being treated as an hourly worker rather than an exempt employee being paid on a salary basis. Your employer may, however, require you to use paid leave—such as vacation or personal days—for partial day absences.

6) Can my pay be reduced for disciplinary reasons? Yes, if you are suspended for increments of a full day for valid cause such as a safety violation or sexual harassment.

7) What about extra pay? While salaried employees are not entitled to "overtime" pay to compensate for extra time worked, they may receive extra payment under certain circumstances. Exempt employees may receive additional compensation in the form of a flat sum (such as for weddings or funerals) or as a bonus.

8) Am I entitled to "comp time" for weeks when I work more than forty hours? The best way for an employer to allow an exempt staff member "comp time"

is to simply allow the employee flexibility to take some time off, at a convenient time for all involved, to reward extraordinary effort and time given. Such time should be scheduled with and approved by the employee's supervisor and should not be taken hour for hour for the extra time worked. If it is, then it appears that the exempt staff person is being treated like an hourly worker. For example: If a parish musician works seventy-five hours during Holy Week, his or her pastor may allow for great freedom and flexibility in work hours the following week, but the employee is not automatically entitled to exactly thirty-five extra hours off.

9) Can my employer require me to fill out a time sheet? Yes, as long as the number of hours worked has no effect on the salary received by the employee. With very few exceptions, salaried employees must be paid their salary regardless of the number of hours worked. Employers may not withhold wages or dock an exempt employee's pay for failing to turn in a time sheet.

10) My state laws vary from federal laws. Which ones do we follow? When state laws differ from the federal FLSA,

an employer must comply with the standard most protective to employees. Links to your state labor department can be found at www.dol.gov/esa/contacts/state_of.htm.

11) Where can I find more information? The U.S. Department of Labor website (www.dol.gov) has more information on this subject.

The Best Strategy

In the end, the best strategy for parish musicians is to know the expectations of our pastors or supervisors. We should be aware of our diocesan and/or parish employment policies and have copies of employee policy handbooks handy for reference. In case of a disagreement, it is always better to settle conflict at the most local level possible and, if necessary, follow parish or diocesan policies for conflict resolution. Keeping the lines of communication open with our pastors or supervisors can help to maintain a pleasant working relationship and avoid misunderstandings in all areas, including the amount of time we work each week.

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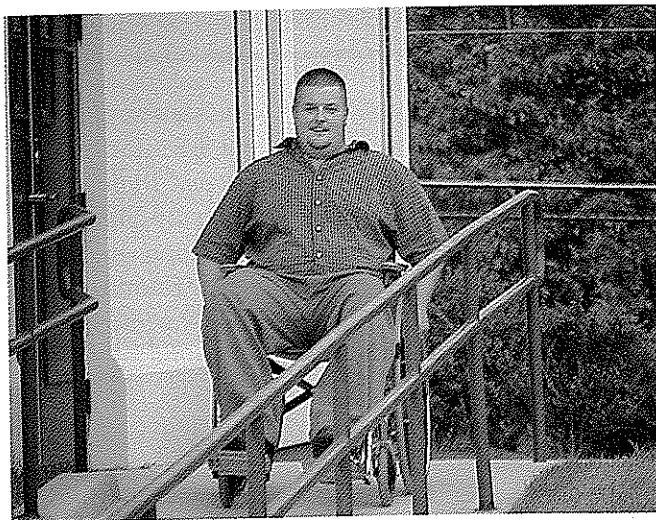
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001215 Come Magnify the Lord with Me (Petty)	\$1.25	001222 Be Still (Young)	\$1.30
001217 Glory to God (Petty)	\$1.25	001232 My Soul Is Thirsting (Cheri)	\$1.15
		001235 Let the Children Come to Me (Petty)	\$1.25

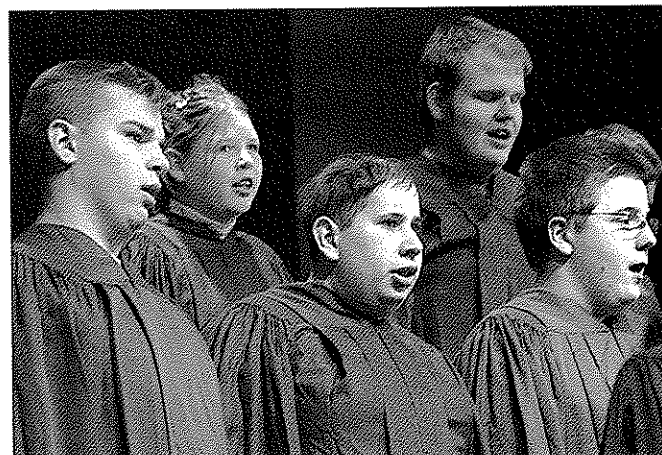
Accessible Worship

The Catholic bishops of the United States affirmed in 1995 that "Catholics with disabilities have a right to participate in the sacraments as full functioning members of the local ecclesial community." Surveys have reported that one person in five has a significant disability, and one family in three is impacted by a disability.

Many parishes are working to make liturgy accessible for people with disabilities by providing or adapting a physical environment so that everyone in the community may gather for worship and participate, as the bishops said, "according to their capacity." These aspects of the community's worship space include access ramps for people in wheelchairs, pew cutouts, appropriate lighting for people with limited vision, enhanced hearing systems, large-print and Braille worship resources, and many other factors. Additional attention should be paid to making the space accessible for people with disabilities who offer themselves in service as cantors, choir members, lectors, ushers, ministers of Communion, deacons, and priests.



Many dedicated people are working to provide access for other believers with disabilities, but we sometimes think of these believers as people for whom we do something, and we forget that they are also people who have gifts to offer. People with disabilities who have enhanced Christian worship include musicians such as Notker the Stammerer, who helped to create the liturgical poetic form known as the "sequence" in the ninth century; Hermann the Cripple, who composed offices for saints days, built musical instruments, and wrote a book about musical theory in the eleventh century; Francesco Landini, a blind organist and organ builder in the fourteenth century; Maria Theresia von Paradis, a blind musician so popular that Mozart, Salieri, and Haydn



Choir photo courtesy of the Perkins School for the Blind, Watertown, Massachusetts.

dedicated works to her, who opened a music school for young girls—seeing and visually impaired—in Vienna in the nineteenth century; Ludwig van Beethoven, whose greatest music—including the *Missa Solemnis* and the *Symphony in D Minor (Choral)* were composed after 1820, when he was completely deaf; Fanny Crosby, a blind poet whose hymn texts include the beloved "Blessed Assurance"; and the twentieth century organist and composer Jean Langlais.

When we learn to appreciate the person with a disability for his or her gifts and talents, we become aware of the power of Christ's love for all of us, and we work more willingly to develop an inclusion plan so that all of God's children will be welcome at the Lord's table. Every person with disabilities has the capacity to proclaim the Good News of Jesus Christ, to be a living witness to the truth of the Gospel, and to offer the gifts they have been given in service to the Church and those in need.

None of us, as the late Pope John Paul II reminded us during his visit to Australia in 1986, is free from human frailty. So "to speak of disability, handicaps, and illness is to speak of the weakness of our human condition." Each of us has some disability that makes us rely on others who are "abled" where we are not. All of us, therefore, are called to assist those whose disabilities differ from our own, for only by working together, the Holy Father said, "can the community hope to find solutions worthy of the respect owed to every single person."

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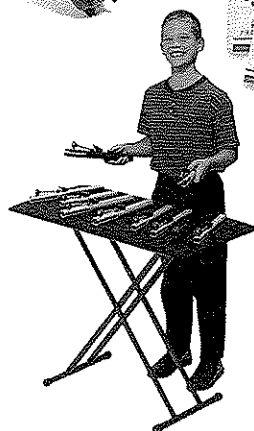
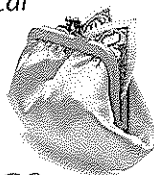
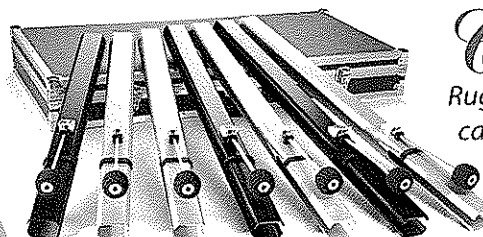
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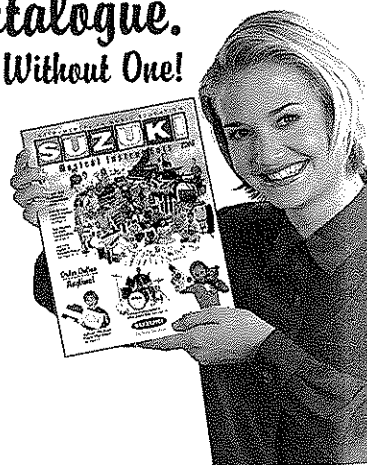
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