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  Papal Audience.
- take care of all your travel arrangements,
  leaving you to concentrate on the musical
  aspects of your tour.

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<table>
<thead>
<tr>
<th>Location</th>
<th>Date</th>
<th>Price</th>
</tr>
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<tr>
<td>Holy Land - Songs of the Scriptures</td>
<td>Jan. 11-20, 2007</td>
<td>$1,095</td>
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<tr>
<td>France - Best in French Liturgical Music</td>
<td>Jan. 18-25, 2007</td>
<td>$1,295</td>
</tr>
<tr>
<td>Gregorian Chant Study Week in Italy</td>
<td>Jan. 25-Feb. 1, 2007</td>
<td>$1,495</td>
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<tr>
<td>Rome, Assisi, Vatican City - Roman Polyphony</td>
<td>Jan. 25-Feb. 1, 2007</td>
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<tr>
<td>Greece - Footsteps of St. Paul</td>
<td>Feb. 12-19, 2007</td>
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<tr>
<td>Ireland - Land of Saints and Scholars</td>
<td>Feb. 19-26, 2007</td>
<td>$995/$550*</td>
</tr>
</tbody>
</table>

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*special price by invitation to directors bringing their choir within two years

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From the President

Co-Workers in the Vineyard of the Lord

"Will you let me be your servant, let me be as Christ to you?" These are the first words of Richard Gillard’s "The Servant Song," which appears in nearly every major hymnal and service book used in U.S. Catholic churches today. One of the most moving experiences that I have ever had at an NPM convention was the singing of these words during a communal celebration of the anointing of the sick. In an atmosphere of reverence, warmth, and love, the entire assembly sang as priests moved throughout the assembly to anoint the seated sick persons, while another community member stood alongside, placing supporting and prayerful hands on the shoulders of those being anointed.

Ministry—service to others—is at the heart of the NPM mission. Our mission statement states that "NPM members serve the Catholic Church in the United States as musicians, clergy, liturgists, and other leaders of prayer." Our work in pastoral music is first a ministry of service, an offering of our gifts for building up the Body of Christ. Whether ordained or lay, NPM members serve the Christian community by leading its members in singing their praise and prayer. Our singing, our music making, and our leadership of assembly song are all part of a liturgical pastoral ministry in which God is present and acting to transform and to make whole.

Last November the U.S. bishops approved a document on lay ministry entitled Co-Workers in the Vineyard of the Lord. The bishops identified the call to service in the world as inherent in our baptism and identified the need for a variety of lay ministries to work alongside the ordained in roles of leadership and service for dioceses, parishes, and other communities of faith.

The bishops’ statement affirms the "pastoral" understanding of music ministry that NPM has advocated from its inception. Ministry is neither a reward nor a status but rather a service in which one is called to use gifts bestowed by the Spirit for the common good. From this perspective ministry requires above all concern for the well-being of the other and an attitude of self-emptying. Ordained and lay ministers are all called to follow the example of Jesus, who washed the feet of his disciples and poured out his very life for others.

NPM was founded on an insight affirmed in Co-Workers: Pastoral music ministry is a partnership between the pastor as the ordained leader of the community and the primary minister of Word and sacrament and the musician (usually a lay minister) as the animator of assembly song and the leader of musical ministries.

Accepting the call to serve the community in its worship requires the pastoral musician to develop one’s gifts and to strengthen one’s skills to provide competent leadership. Personal study, academic courses, convention workshops, educational institutes, private lessons, and certification programs are just a few of the ways available for continuing one’s formation for ministry.

We are delighted to offer articles on Co-Workers in the Vineyard of the Lord by H. Richard McCord and Zeni Fox, both of whom have been involved with the bishops in developing this document. We are also presenting the perspective of several NPM leaders, including Judith M. Kubicki, css, Kathleen DeJardin, and Timothy Westerhaus, on the impact of this document for pastoral musicians. I hope that you will read not only the commentaries in this issue of Pastoral Music but that you will also study the document itself.

Annual Report

The next two pages provide statistical information on NPM membership, programs, and finances for the year 2005. While our members and our association share the struggles faced by the Catholic community in the United States, we have been very blessed with the commitment of our members to this very important ministry. Thank you for all you do to support the work of NPM in fostering the art of musical liturgy!

J. Michael McMahon
President

August-September 2006 • Pastoral Music
Annual Report to the Membership
FOR THE YEAR January 1 TO December 31, 2005

Membership

<table>
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<tr>
<th></th>
<th>Dec. 31, 2004</th>
<th>Dec. 31, 2005</th>
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<td>Chant</td>
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<th><strong>Chapters</strong></th>
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<td>71</td>
<td>(62 permanent, 9 temporary)</td>
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<td>(63 permanent, 10 temporary)</td>
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<td>(55 permanent, 14 temporary)</td>
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<th>Dec. 31, 2004</th>
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<td><strong>Members and Subscribers</strong></td>
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<td>Catholic Music Educator</td>
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<td>Clergy Update</td>
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* This number includes 113 non-member subscribers and 177 libraries.
** Total number of copies sent to subscribers; some subscriptions are bulk orders.

NPM is the largest national Catholic association of pastoral ministers and the largest national church-related music ministry association in the United States. The Association continues to invite to membership anyone—musician, clergy, liturgist, or other leader of prayer—who seeks to foster the art of musical liturgy. During 2005 NPM conducted a national membership promotion by sending a membership brochure to every parish in the United States.

The Music Education Division (NPM-MusEd) showed a healthy growth in its membership—more than thirty percent—after an invitation was sent to the principal or music educator at every Catholic elementary or secondary school in the United States.

NPM: Special Interest Sections allow members to identify their own particular areas of expertise, ministry, or concern. The numbers printed here offer a glimpse at the amazing diversity of an association that embraces ordained and lay ministers, young and old, various cultural and ethnic groups, and a variety of music ministry specializations. Nearly every section showed increased numbers during the past year, indicating an ever-deepening commitment to ministry on the part of NPM members. The largest jump by far was in the Section for Pastoral Liturgy.

In addition to Pastoral Music magazine, NPM produces a variety of other publications that provide resources and information for our members. During 2005 there was a thirty percent increase in the number of subscriptions for The Liturgical Singer, a practical and lively quarterly newsletter for psalmists, cantors, choir directors, and members.
The 2005 NPM National Convention in Milwaukee drew nearly 2,700 paid participants plus hundreds of volunteers, clinicians, performers, and exhibitors. The convention evaluations were overwhelmingly positive and indicated that the convention provided fine learning opportunities, ministry renewal, and professional support. Paid convention attendance represented more than thirty percent of all NPM members—an extraordinarily high percentage of participation compared with the experience of most associations.

Nearly 600 members participated in twelve NPM institutes during 2005, including the winter colloquium, a music ministry leadership retreat, a one-day seminar on models of the Eucharist, and intensive multi-day programs focused on cantors, choir directors, music for children, guitarists, ensemble musicians, and pastoral liturgy.

Membership dues accounted for only twenty-six percent of the Association’s income in 2005, with the largest percentage of revenue received from conventions, institutes, and other educational programs. The generosity of NPM members has increased to five percent the portion of revenue that derives from fundraising. The NPM Annual Fund and other fundraising activities now constitute a significant element in the Association’s total income.

Seventy-two percent of NPM’s funds—by far the greatest share—were dedicated in 2005 to providing educational services and publications to serve the continuing formation of our members for pastoral ministry. The next largest expense was fifteen percent for membership services, with just thirteen percent used for administration and fundraising. Happily in 2005 we were able to spend more on education and publications and less on administration.

Because the Association operates on a two-year budget cycle, the NPM Board of Directors plans for a budget surplus in the odd-numbered years to prepare for an anticipated modest deficit in even-numbered years. Through good stewardship and the support of NPM members, we have made significant progress in 2005 toward the goal of financial stability.

## Education

### Conventions
2005 National Convention: Milwaukee
2004 Regional Conventions: Chicago, Philadelphia, Phoenix

### Institutes
2005 12 Institutes
2004 12 Institutes
2003 13 Institutes
2002 16 Institutes

## Finances

### 2005 Income: $1.653 million

- **Membership** 26%
- **Education** 59%
- **Fundraising** 5%
- **Admin** 1%

### 2005 Expenses: $1.567 million

- **Membership Services** 15%
- **Admin and Fundraising** 13%
- **Publications** 22%
- **Education** 50%

## NPM Finances: The Big Picture (in $ millions)

<table>
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<tr>
<th>Year</th>
<th>Income</th>
<th>Expense</th>
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Mission Statement

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

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Additional Staff
Mr. Joseph Lively, Comptroller
Ms. Andrea Schellman, Assistant Editor
Ms. Kathy Zysk, Website Manager
Ms. Lisette Christensen, Website Designer
2006 Conventions and Institutes

Last Chance This Year!

By the time that most of our members receive this issue, two of the three 2006 NPM Regional Conventions will be over, but there is still a chance to renew and refresh your ministry at one of four summer institutes that take place in August. The advance registration deadlines have passed for these events, but you can register at the full rate, and there is still room at each one, if you act now.

Cantor Express. August 4–6, Waltham (near Boston), Massachusetts. Our most popular summer program. The faculty for the program at the Espousal Retreat House and Conference Center in Waltham includes Joe Simmons and Melanie B.

Coddington Institute for Music with Children. August 8–10, Darien (near Chicago), Il-
more information, visit the NPM website at http://www.npm.org/Sections/DDMD/index.htm. You may also request a printed brochure and membership application from the NPM office at npmsing@npm.org or (240) 247-3000.

**Hymn Competition: “That All May Be One”**

The National Association of Pastoral Musicians and the Friars of the Atonement are sponsoring a competition for two liturgical songs in preparation for the centennial observance in 2008 of the Week of Prayer for Christian Unity. These songs are also intended to be sung at the 2007 NPM National Convention, at which the theme will be “That All May Be One.”

Composers and text writers are invited to submit entries in one or both of the following categories:

- a new text and tune (refrain and verses) appropriate for singing during the Communion procession or the administration of the sacrament;
- a new hymn text that may be sung using one or more familiar tunes.

Both texts are to be incorporated or be based on the words “that all may be one” (John 17:21). A cash prize of $1,500 will be awarded for the winning Communion song and $1,000 for the winning hymn text. Complete guidelines are available on the NPM website http://www.npm.org/Membership/hymncomp.htm. A printed copy may be obtained from the NPM office. Entries must be postmarked no later than November 30, 2006.

**Models of the Eucharist**

**Chicago.** NPM is sponsoring *Models of the Eucharist*, a one-day seminar (9:00 AM to 4:00 PM) presented by Rev. Msgr. Kevin W. Irwin, STD, and facilitated by Dr. J. Michael McMahon. The event is scheduled for Monday, September 18, at Our Lady, Mother of the Church Parish in Chicago, Illinois.

This intensive seminar, based on Monsignor Irwin’s recent book, *Models of the Eucharist*, will offer participants an opportunity to deepen their own understanding of the Eucharist, discover ways of enriching Eucharistic celebrations, evaluate musical repertoire for the Eucharist, and examine fresh approaches to catechesis on Eucharist.

For additional information or a detailed brochure, contact the NPM National Office by phone—(240) 247-3000—or e-mail—npmsing@npm.org—or check the NPM website: www.npm.org.

**Raleigh.** NPM is also facilitating the *Models of the Eucharist* seminar for the Diocese of Raleigh, North Carolina. This diocesan-sponsored event is scheduled for Saturday, September 23, 9:00 AM to 4:00 PM, at St. Thomas More Catholic Church in Chapel Hill. Registration is $20.00. For additional information, contact the diocesan coordinator, Msgr. Michael Clay, by e-mail: claym@raldio.org.

**St. Cecilia Sing 2006**

You are invited to participate in a national festival of sacred song—in your own parish church, school, diocese, NPM chapter, or other worshipping community!

The NPM Choir Directors’ Standing Committee is sponsoring the third annual St. Cecilia Sing. In each of the past two years, choirs and musicians from all over the United States (and beyond) took part in this event. Once again we hope to have choirs participating by holding a concert, choral festival, or prayer event with this title between November 18 and 26, 2006, or at some other time during the month of November. Many parishes or dioceses already celebrate St. Cecilia’s memorial (November 22); we hope to encourage this current practice and expand it.

In previous years, some groups of parishes have celebrated the St. Cecilia Sing on a regional basis. Some dioceses held diocesan choral festivals, while some schools held special musical programs. Several parishes set aside a time of singing by the congregation and choir prior to Sunday Mass in honor of St. Cecilia Day. By presenting an NPM St. Cecilia Sing, you can allow your parish community a chance to experience the wonder of music and celebrate in another form as a parish family.

It’s easy to participate! The guidelines for participation in the St. Cecilia Sing are simple:

- The event should be a concert, choral festival, or prayer service outside of Sunday Mass.
- The St. Cecilia Sing may be an event for a diocese, NPM chapter, deanery, parish, group of parishes, school, or another worshipping community.

**August-September 2006 • Pastoral Music**
• The event may include music by singers and instruments, but there should be some singing by the choir alone and some singing that includes the congregation.

• The event should be registered with the NPM National Office by completing the registration form which may be downloaded from the NPM web site, found in the September issue of Pastoral Music Notebook, or obtained by contacting the NPM National Office at (240) 247-3000 or npmsing@npn.org.

• The official logo of the St. Cecilia Sing (shown on the previous page) should appear in the program for the event, along with an explanation that it is being held as part of a national festival of sacred song sponsored by the National Association of Pastoral Musicians (NPM).

We will make available a list of participating communities both on the NPM web site and in a future issue of Pastoral Music. Make sure that you’re included in this exciting (international) event!

Sunday Word

In June, NPM launched Sunday Word for Pastoral Musicians, a weekly service to help NPM members reflect on their ministry by looking anew at the biblical texts of the Sunday liturgy. Brief meditations and prayers, written by various NPM members, are sent each week by e-mail to all members for whom we have an address. If you have not been receiving Sunday Word and would like to, contact the NPM office by e-mail or phone with your membership information and e-mail address.

Meetings and Reports

2006 McManus Award

The Federation of Diocesan Liturgical Commissions (FDLC) has announced that its 2006 Monsignor Frederick R. McManus Award will be given to Dr. Nathan D. Mitchell of the Notre Dame Center for Pastoral Liturgy. The award is given each year to someone who has made a significant contribution to liturgy at the national level. The award will be granted during the 2006 National Meeting of Diocesan Liturgical Commissions (October 10–13) in Omaha, Nebraska. The topic of the meeting is “Music and the Art of Celebration.”

Dr. Mitchell is a professional specialist in the Department of Theology at the University of Notre Dame in Indiana and concurrent associate director of the Notre Dame Center for Liturgy. His books include Cult and Controversy (1982); Eucharist as a Sacrament of Initiation (1994); Liturgy and the Social Sciences (1999); and, more recently, Real Presence: The Work of Eucharist (new and expanded edition, 2001). Since 1991, his column “The Amen Corner” has appeared in each issue of Worship magazine.

Nathan Mitchell has been a frequent plenum presenter and workshop leader at NPM conventions and a frequent contributor to Pastoral Music. His topic at the first NPM National Convention (1978, Scranton) was “The Changing Role of the Pastoral Musician.” NPM joins the FDLC in congratulating Dr. Mitchell on this award and in thanking him for his many, insightful, and poetic contributions to the liturgical renewal in the United States.

HipHopEMass

The Rev. Tim Holder is a priest at Trinity Episcopal Church in the Morrisania section of the South Bronx. In 2004, he began working with more than two dozen local clergy (Episcopal, Lutheran, and Roman Catholic) to explore ways to attract young people to and keep them in church. Since the South Bronx is the birthplace of hip hop, on June 11, 2004, he began a series of Friday evening “hip hop Masses” at Trinity Church. The program, now known as HipHopEMass, received the blessing of the Rt. Rev. E. Don Taylor, vicar bishop of the Episcopal Diocese of New York, and it was endorsed by the Rt. Rev. Catherine Roskam, suffragan bishop of the diocese.

There is now a prayer book—The Hip Hop Prayer Book with daily prayers, psalms, Bible readings, and a variety of services—including an order for the Holy Eucharist (though Holder explains that he does not intend to abandon The Book of Common Prayer) and a CD. Further information about The Hip Hop Prayer Book and the related CD—And the Word Was Hip Hop—is available from Church Publishing. Phone: (800) 242-1918; web: www.churchpublishing.org. Or visit the hip hop program’s website at http://hiphopemass.dioceseny.org/index.php.
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Etiquette for Cantors or Facilitators of Song

BY THOMAS DAY

A statement: “Today, at many or maybe most Roman Catholic liturgies in the United States (Latin Rite), the congregation usually does not hear itself as a singing congregation. Instead, the congregation hears the predominant and sometimes overpowering sound of an amplified soloist behind a microphone.”

I have no way of performing an extended scientific study to judge the accuracy of that statement. I do, however, have my own experience and reports from friends and relatives around the country who would agree with the general idea of that statement, which could also be phrased like this: In American Catholic parishes you frequently do not hear the natural, “organic” sound of a singing assembly (the “all”). You hear the artificial sound of an amplified soloist behind a microphone; the congregation, even if it is singing robustly, is inaudible underneath the soloist’s amplification.

If you visit a parish where the song soloist seems to commandeer every moment of singing at a liturgy, try to locate the music director, the pastor, or some other knowledgeable person and ask this question: Why is someone behind a microphone going out of his or her way to make sure that the congregation’s sung prayer cannot be heard? You will probably receive the same answers I have received: Bemusement: “What are you talking about? That’s what congregational singing is supposed to sound like.” Hostility: “Mind your own business.” Hostility and Denial: “What you are listening to is leadership! That soloist provides leadership!” Resignation: “What can you do? We depend on those people.” Change the subject: “We need more contemporary music.” “We need more traditional music.”

Probably the main reason why the loudly amplified soloist is an established and expected fixture in Catholic worship today is something almost taboo to mention: embarrassment. Many people today (and not just the young), think of loud, amplified music as a symbol of vigor and health; for them, acoustic music (for example, the natural sound of a singing assembly) is an embarrassment and a symbol of weakness. They accept the amplified soloist’s voice as a technological method for pumping up the decibel level and hiding the embarrassment of weak congregational singing.

There is absolutely no real historical precedent for making an amplified soloist the focal point of all congregational singing. For this reason there are no role models or good-conduct examples for these soloists to follow. Without role models to restrain them, some soloists could only be described as “out of control.” They powerfully intrude their voices into a liturgy, from beginning to end, and just as powerfully they persuade most people to stop singing. They are fond of songs with dreamy melodies that are perfect for a soloist but not easy for a group of people to sing together. When all of these factors come together—denial that the soloist is monopolizing the singing, the obsession with amplified sound, the lack of precedent—the result can be something that might come across as bad manners: The soloist, quite innocently, does things that seem rude.

Below is a list of “etiquette” guidelines for soloists who would like to improve their contribution to Catholic worship and also avoid anything that could be interpreted as bad manners. These guidelines are, in a sense, radical, because they go against the prevailing practice. At the same time they are unremarkable and certainly not original because they are based on practical experience—the circumstances that help to produce congregational singing that is prayerful. Some parishes may say that they are doing quite nicely with their own thriving musical practices that they could describe as “ethnic,” “contemporary,” “traditional,” or “classical.” But even in these cases, thinking about the following guidelines might provide an opportunity for some candid self-assessment.

Dr. Thomas Day, author of Why Catholics Can’t Sing: The Culture of Catholicism and the Triumph of Bad Taste (Crossroad, 1990) and Where Have You Gone, Michelangelo?: The Loss of Soul in Catholic Culture (Crossroad, 1993) is a professor in the Music Department at Salve Regina University, Newport, Rhode Island.

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Etiquette Guidelines for Cantors/Facilitators of Song

1. Understand the Nature of the Gathering and Your Place in It. The purpose of sacred music, according to the Second Vatican Council and Pope Pius X, is “the glory of God and the sanctification of the faithful.” The council also stated that “the people’s own religious songs are to be encouraged with care so that . . . in keeping with rubrical norms and requirements, the faithful may raise their voices in song.”

Sometimes that praise of God and that sanctification can take place with the simplest of music sung at a modest level of volume. You are not required to keep the volume of singing loud at all times. Whenever possible, let the sung prayer of the people ring out so that their voice can be heard over your voice, even when that ringing out is not especially loud.

You have two important roles: As a cantor, you sing certain specified parts of the liturgy by yourself. As a facilitator, you assist the congregation’s singing, as needed. Ideally, any type of singing (congregational, choral, solo) should sound like a part of a continuing prayer offered by everyone.

2. Follow Sound Advice. The microphones are extremely sensitive. A priest or a lector can speak near a microphone in a quiet voice and be heard throughout the church. A singer near that same microphone could be overpowering and cover over the sound made by hundreds of people singing in the congregation. Microphones can turn liturgical music into karaoke or a pop-style concert with a featured star performer (you) and a back-up group (instrumental accompaniment and congregation). Keep this in mind at all times.

The acoustics in the church present challenges for congregational singing. The organ/instrumental accompaniment is in one place, you (the cantor/facilitator) are in another, and the speakers for the amplification are on the sides of the church and in the back. People in the congregation can become confused and stop singing when they hear amplified music coming at them from different directions, all of it going at different speeds. The music director/organist is the song leader who prevents this type of acoustic confusion by setting the tempo (pace) that everyone follows. You, the facilitator, follow the leadership of the music director.

3. Be Gracious and Know When to Leave. Well-wishers will come up to you after a liturgy and tell you how wonderful you are. Accept their compliments with gracious thanks. At the same time remember two things: First, these well-wishers are in the habit of freely bestowing compliments on everybody. Second, a good team member also listens to constructive criticism and learns from it. You are a member of a music ministry team and you can always learn, always improve.

When the “New Mass” in the vernacular was introduced after Vatican II, parishes had someone in the sanctuary speak the congregation’s responses into a microphone during a liturgy. After a while it was unnecessary to have someone behind a microphone loudly saying, “And also with you.” “We have lifted them up to the Lord” and so forth. This person eventually became superfluous and disappeared from the sanctuary. If you are doing your job correctly and conscientiously, one day all of your hard work as a booster of the assembly’s voice will be rewarded and you too will become superfluous.

The Sound of a Singing Congregation

Congregational singing is most uplifting, devout, and impressive when it sounds as if many people are joining together to offer a single prayer. This happens when people in the congregation—the assembly, everyone—can actually hear themselves as a group making a unified sound. Here are a few ways the facilitator can help to encourage the congregation to hear itself:

- If the congregation is singing an old-fashioned beloved and familiar song and if there is a reasonable sound coming from the congregation, get the singing started (if necessary) with the first few notes and then step away from the microphone so your voice is not amplified. Become part of the assembly’s “sound.” Blend in with everyone else. This is a time to let the congregation hear how well it can sound by itself.

Christmas carols, “Holy God We Praise Thy Name,” the “Lourdes Hymn,” “Come Holy Ghost,” “Faith of Our Fathers,” “Holy, Holy, Holy” (NCEA), and the chant Easter Alleluia and Our Father are just a few examples of songs that are beloved, partly because they are so easy to sing. This list could also be extended to include many of the responsorial psalm settings by Owen Alstott.

- The congregation usually does not need any help to sing the familiar music of the Mass from the Sanctus/Holy, Holy through the Agnus Dei/Lamb of God. The facilitator might be needed to sing an unfamiliar memorial acclamation or to start things off if the choir is not there, but most of the time the amplified voice of a facilitator is absolutely unnecessary during this very important part of the Mass. Keep away from the microphone.

- If the congregation is not responding or is singing an unfamiliar song, sing discreetly into the microphone. Also, a song in verse/refrain format usually requires that you sing the verse closer to the microphone.

- If the choir is supporting the congregation, blend in with everyone else. Sing as strongly as you wish but without amplification. Here is the problem: When an amplified voice is contrasted against the blended natural sound of the assembly (congregation and choir), the result can create a musical tug-of-war. This can confuse a congregation. Congregations stop singing when they are confused.

- At all costs, avoid anything that gives the impression that your voice is “on top” and everyone else (congregation, choir, and instrumental accompaniment) is there to assist you.

- Congregations generally do not sing at funerals and weddings. Your amplified voice is necessary.

Courteous Gestures

Here are some actions that make a good impression and that the congregation appreciates. It makes a good impression when:

- A cantor (psalmist) sings the responsorial psalm, the Alleluia, or similar music with a verse/refrain format and always lowers his or her voice when it is the congregation’s turn to sing.

- A cantor (psalmist) sings this same music and makes sure that the microphone never picks up his or her voice at all whenever congregation and choir respond together.

This comes across as a sign of respect. It signals these messages: “I am politely taking turns. I trust your competence.”

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The congregation appreciates when the facilitator does not sing at the same volume from the beginning to the end of the liturgy but changes the volume to fit the situation. For example, the facilitator:

- discreetly uses the microphone to support an unfamiliar hymn;
- gets completely away from the microphone when enough people in the congregation are making a prayerful sound with a familiar song and when the choir provides ample support;
- and sings plainly into the microphone if the music is a part for a cantor/soloist or if the congregation is not singing (for example, during Communion).

There are occasions when a cantor/facilitator’s amplified voice might be audible for anywhere from twelve to twenty minutes of a liturgy. A little variety in volume gives the impression that the congregation is being invited to sing. Keeping the volume of your voice at the same level throughout the liturgy is a signal to the congregation that its participation is not especially wanted.

A Tale of Two Masses

It’s Christmas Eve, and I am visiting a large church in a prosperous suburb of New York City. The place is packed wall-to-wall with people. The pipe organ begins “O Come, All Ye Faithful.” Before the first verse is finished, I realize that people are giving me and my family strange looks. We are committing a faux pas: We are singing.

Did we not notice that a soloist (a man with a beautifully trained voice) would be taking over for the congregation? Did we not notice that even the organist was following the singer’s expressive interpretation of the music? I suppose not, but I did notice that, even if a few hundred people had tried to sing robustly, the soloist’s amplification would still have been the loudest thing in the building.

Two words come to mind: bad manners. There is something downright impolite about the music.

Now it’s about a year later, and I am at another liturgy in a large parish church. It’s crowded; many people are not parishioners. The music consists mostly of plain, old-fashioned hymns and unglamorous items from the missalette (including Vormus’s durable “Holy, Holy”). There is no choir but, as I learn later, a group of about six visiting seminarians is seated together in the pews. Without realizing it, they act as a musical spark: an ad-hoc choir.

The song facilitator—a model of discretion—starts the singing when necessary and then becomes 100% inaudible. The priest starts the singing of the chant Our Father and then lowers his voice to the point where it disappears. The assembly’s singing is deeply prayerful; every stone in the building seems to vibrate. I am amazed. I can actually hear the assembly’s voice.

Two words come to mind: good manners.

Notes

2. SC, 118; Documents on the Liturgy, 118.

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Come Join Us Celebrate the Gift of Sacred Music!
Co-Workers in the Vineyard
Co-Workers in the Vineyard of the Lord

BY H. RICHARD McCORD

In November 2005, nearly forty years to the day on which the Second Vatican Council ended, the U.S. Conference of Catholic Bishops took an important step in the renewal of church ministry inspired by Vatican II. The bishops approved, by a vote of nearly four to one, a landmark document entitled Co-Workers in the Vineyard of the Lord: A Resource for Guiding the Development of Lay Ecclesial Ministry.¹

Shortly after it was approved, Cardinal Avery Dulles, SJ, commented on the bishops’ document in a lecture at Fordham University. He suggested that “it should greatly help to assure that lay ministers are competent, that their ministries are duly authorized, and that their functions are not confused with the sacred ministries reserved to the ordained. . . . Because the lay faithful constitute the overwhelming majority of Catholics, the future of the Church lies predominantly in their hands. The recognition recently given to lay ecclesial ministries should help the laity rise to the challenges and opportunities that are theirs today.”²

Cardinal Dulles emphasized the balancing of two elements in a total picture. It is important to focus deliberately on a group of ministers that is growing and diversifying, but it is just as important not to lose sight of the relational, collaborative nature of all ministry and of its mission orientation.

In this article I hope to adopt such a complementary approach when discussing three features of Co-Workers in the Vineyard of the Lord:

1) It addresses new and developing realities within the Catholic Church in the United States;

2) It offers a response that integrates both theological and pastoral thinking and practice;

3) It aims at promoting continuing renewal within church ministry.

New and Developing Realities

When the bishops established the project that produced Co-Workers, they decided to begin not with abstract principles or with existing church documents but rather with a phenomenon everyone observes in local church life. Laity performing various ministries is a common and expected feature of church life, particularly at the parish level and especially in the liturgy. In many cases these lay persons are designated public leaders in particular ministry areas, e.g., education and catechesis, youth ministry, social ministry, adult initiation, liturgy and music, and evangelization.

In 1980 the bishops first acknowledged that some laity were “preparing themselves professionally to work in the Church.” They called this group “ecclesial ministers” and welcomed them “as a gift to the Church.”³ Nearly twenty years later the bishops established a Subcommittee on Lay Ministry which described lay ecclesial ministers in fuller detail:

In the postconciliar period, a distinctly new and different group of lay ministers has emerged in the Church in the United States. This group consists of lay women and men performing roles that entail varying degrees of pastoral leadership and administration in parishes, church agencies, and organizations, and at diocesan and national levels. They are doing so in a public, stable, recognized, and authorized manner. Furthermore, when these lay ministers speak of their responsibilities, they emphasize ministering in ways that are distinguished from, yet complementary to, the roles of ordained ministers. Many of them also express a deep sense of vocation that is part of their personal identity and that motivates what they are doing. Many have sought academic credentials and diocesan certification in order to prepare for their ministry.⁴

In 1990 the Bishops’ Conference asked the National Pastoral Life Center to begin a series of research studies about parish lay ministers. Three studies were conducted at five-year intervals, providing a longitudinal view of growth and trends. The group of lay ministers studied consisted of lay persons (including vowed religious) employed twenty or more hours per week in parish pastoral staff positions. (This group is roughly equivalent to

³ Dr. H. Richard McCord is the executive director of the U.S. Conference of Catholic Bishops’ Secretariat for Family, Laity, Women, and Youth. His office coordinated the writing of Co-Workers in the Vineyard of the Lord and is responsible for follow-up activities. Dr. McCord, who holds graduate degrees in theology and education, has been on the Conference staff for nineteen years. The full text of Co-Workers in the Vineyard of the Lord can be found at www.usccb.org/laiaty/laymin or ordered from USCCB Publishing at (800) 235-8722.

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what the bishops would envision as lay ecclesial ministers serving in a parish. The NPLC studies measured both the breadth and depth of parish-based lay ecclesial ministry and cast a hopeful light on its potential.

- From 1990 to 2005 parish lay ecclesial ministers increased from 21,000 to 31,000.
- In the same period the percentage of parishes employing at least one lay ecclesial minister grew from fifty-four to sixty-six percent.
- Some descriptive highlights of the group are:
  1) Seventy-four percent are employed fulltime.
  2) Seventy percent are married.
  3) Sixty-four percent are lay women (not vowed religious).
  4) Forty-eight percent have at least a master's degree (most in a directly-related field).
  5) Seventy-three percent believe they are pursuing a lifetime of service in the Church.
  6) Fifty-six percent are in their second (or more) paid ministry position.
  7) Based on job titles provided by the respondents, the principal ministry areas are: forty-two percent working in religious education; twenty-five percent in general parish ministry; ten percent in youth ministry; nine percent in music ministry; and six percent in liturgical ministry.
  8) Eighty-seven percent say that their experience of satisfaction in parish ministry leads them to encourage others to enter it.

These data show clearly that lay ecclesial ministry is a substantial national reality—a defining characteristic of Catholic life in the United States.

In Co-Workers in the Vineyard of the Lord the bishops use realities such as these as a starting point. Implicit in this starting point, however, are two other realities:

1) The teaching of the Second Vatican Council and subsequent magisterial documents allow that laity can be entrusted with various ministries, which are based in baptism, confirmation, and matrimony, and that laity can properly be called ministers in certain circumstances.

2) In the past forty years the U.S. Catholic population has grown by twenty million. At the same time there has been a twenty-seven percent decline in the number of priests and a sixty-two percent drop in the ranks of women religious. Lay ecclesial ministers have offset the decline but have also expanded and diversified the kinds of ministry now available.

The bishops achieve their purposes in three ways:

1) by providing a fuller description of the lay ecclesial minister than has been available previously and by explaining the term itself;
2) by situating the reality of lay ecclesial ministry within a theologically-grounded and doctrinally-supported understanding of church, mission, and ministry;
3) and by offering guidance in the practical areas of discernment, recruitment, formation, authorization, and utilization.

**Explaining the term.** The term was chosen very deliberately to integrate three points.

1) The ministry in question is *lay* because those undertaking it are lay. The sacramental bases for their service are the sacraments of initiation not ordination.

2) The ministry is *ecclesial* because it has a place within the Church, whose communion and mission it serves, and because it is submitted to the discernment, authorization, and supervision of the hierarchy.

3) The work is *ministry* because it is a participation in the threefold ministry of Christ, who is priest, prophet, and king, whereby the Church continues his mission.

The bishops identify four characteristics of someone who could be called a lay ecclesial minister. Such a person is one who:

1) has received the *authorization* of the hierarchy to serve publicly in the local church;
2) exercises *leadership* in a particular area of ministry;
3) works in close *collaboration* with the pastoral ministry of the ordained;
4) and has the necessary *preparation and formation* appropriate to the level of responsibility assigned to her or him.

People whose roles fit this paradigm could be compared to those women and men whom St. Paul singled out (often by name) as "my co-workers in Christ Jesus" (Romans 16:3–16) because they worked so closely together in spreading the Gospel and forming the communities.

The bishops adopt "lay ecclesial minister" as a generic...
description not as a specific job title. They state clearly that the local bishop or pastor should be able to decide which roles fit the parameters of lay ecclesial ministry. Some obviously do, e.g., director of liturgy and music. Some would not, e.g., choir member.

Situating the ministers. The bishops contextualize lay ecclesial ministry within a theological framework of church as communion—a set of ordered relationships made possible by the gift of the Holy Spirit, a community of disciples sent on mission to continue the saving work of Christ in the world. Ministry is broadly understood as the means for accomplishing this mission. All ministries are not the same. The ordained ministry is uniquely constitutive of the Church; lay ministries function in relation to it. Distinctions are made not for the sake of dominance or exclusion but rather for the effective ordering of relationships among those ministers who serve the larger community of disciples.

Sustaining an ordered, relational, ministerial community is primarily a task of the bishop. In different ways the bishop places priests, deacons, and lay ecclesial ministers in new relationships to the community and its mission. He does this by ordaining priests and deacons. How he might do this with lay ecclesial ministers is still taking shape.

Lay ecclesial ministers emerge out of a community of disciples. Their call does not eliminate their "layness" but adds a particular focus to the Christian discipleship expected of all the baptized. Their call, experienced first as a subjective urging, needs to be tested and formed and eventually authenticated in a public manner by the bishop or his delegate.

Offering practical guidance. Co-Workers is a resource for a continuing effort begun forty years ago. The task is to welcome, integrate, and sustain a new group of ministers within an existing community of ordained ministers. The bishops describe a systematic approach to this task that would require attending to:

- The pathways by which laity will enter church ministry: There is not one track for all, but any entry process should include structures and means for discerning a call, for setting standards or criteria for admission, for determining a person's suitability for a role, and for responding to similar concerns.

- The formation program which prepares people for lay ecclesial ministry as well as the ongoing formation they need to minister effectively and faithfully: Like programs for priests and deacons, lay ecclesial ministers' programs should include human, spiritual, intellectual, and pastoral formation, tailored to their needs and circumstances; wherever possible graduate academic work is preferred.

- The authorization process by which the official Church publicly recognizes the competence and worthiness of someone for a lay ecclesial ministry
role and assigns that person to a particular set of responsibilities: This process could draw together such acts as certification, calling, and commissioning that are sometimes done without connection to one another.

The ministerial workplace: Policies and procedures need to combine Gospel values and good organizational practices in such areas as recruitment, hiring, compensation, evaluation, termination, grievance resolution, and the like.

These topics fill the majority of the Co-Workers text. In this way the bishops emphasize how serious they are about filling out the entire picture of Church ministry by including lay ecclesial ministers in it, now more intentionally and systematically.

Renewal in Church Ministry

In a summary statement the bishops write: “Co-Workers in the Vineyard of the Lord expresses our strong desire for the fruitful collaboration of ordained and lay ministers who, in distinct but complementary ways, continue in the Church the saving mission of Christ for the world, his vineyard.” This should be the standard by which to evaluate a successful implementation of the document. Will the theological and pastoral attention given to this new group of Church ministers benefit the entire Church inasmuch as we can now appreciate how rich and diverse is the total community of our ministers? Will we experience more widely in all aspects of Church life the kind of ministerial collaboration among ordained and lay that we see enacted in the liturgy? Will this bring us closer to the renewal desired by the Second Vatican Council for a full, conscious, active participation by all the faithful in the Lord’s work?

Cardinal Avery Dulles puts it directly:

Ours is not a time for rivalry between clergy and laity, or between lay ministers and apostles to the world, as if what was given to the one were taken away from the other. Only through cooperation among all her members can the Church live up to her divine calling. Just as the eye cannot say to the ear, “I have no need of you,” so the lay minister and the social reformer, the contemplative religious and the parish priest must say to each other: I need your witness and assistance to discern and live up to my own vocation in the Body of Christ.

Notes


6. Dulles, op. cit. passim.


For pastoral musicians, the Constitution on the Sacred Liturgy of the Second Vatican Council has had particular resonance. Its chapter on sacred music—as well as the consideration of the liturgical year and even of church art and architecture—has influenced both the writing of new music and the use of our rich heritage of music from the past. However, it may be that articles twenty-eight and twenty-nine have had the greatest impact on the musicians themselves because they hold the seeds of change which we are only gradually understanding. Article twenty-eight exhorts “each person, minister, or layperson, who has an office to perform,” to do so according to what “pertains to that office.” Article twenty-nine reminds “servers, readers, commentators, and members of the choir” that they exercise a genuine liturgical function, that their offices are an “exalted … ministry.” In the years since the Council, these concepts—of an official Church role of ministry—have taken deep root in the consciousness of lay people who minister in the Church.

Articles twenty-eight and twenty-nine of the Constitution on the Sacred Liturgy... hold the seeds of change which we are only gradually understanding.

The vision of these articles must be placed in the context of the document’s call for “full, conscious, and active participation” in liturgical celebrations by all of the faithful—a call repeated fifteen times in Sacrosanctum Concilium (as Josef Jungmann observed, it is “a refrain”). Since the Council, the emphasis on the role of the assembly has led to congregations that are more active in our celebrations. So, too, the various specialized roles or ministries have expanded. This active involvement in liturgy has brought about a change in consciousness on the part of individuals and groups. Today, Catholics proclaim “we are the Church” and seek active roles in mission. Individuals such as members of the choir as well as their directors speak of the importance of music ministry in their lives. Furthermore, because “the liturgy is the summit toward which the activity of the Church is directed... [and] the fount from which all the Church’s power flows,” the changes in the liturgy have had an impact on the whole body of ministers and the whole range of ministries in the Church.

This expansion in ministry is the focus of the document Co-Workers in the Vineyard of the Lord: A Resource for Guiding the Development of Lay Ecclesial Ministry, which was approved by the bishops of the United States at their November 2005 meeting. The result of ten years of study, reflection, consultation, and discernment, Co-Workers affirms that these “gifted and generous co-workers” are a blessing. It offers guidelines for the preparation of lay ecclesial ministers and ways to integrate them within the ministerial life and structures of dioceses. It also explores the theological foundations for lay ecclesiastical ministry. It is this last aspect of the document which will be explored in this article.

A Question of Method

In 1994, the U.S. Bishops’ Committee on the Laity established a Subcommittee on Lay Ministry. The context was the publication of New Parish Ministers: Laity and Religious on Parish Staffs. This study, conducted for the Committee on Pastoral Practices, reported that about half of Catholic parishes in the United States employed about 20,000 lay people and religious as “parish ministers.” The Subcommittee spent some months reflecting on its charge and then began an extensive project: “Leadership for Lay Ecclesial Ministry.” The members polled their fellow bishops for guidance on their concerns about these new parish ministers. The theology of lay ecclesial ministry, the bishops reported, was a primary concern.

An important issue for the Subcommittee, then, was how to proceed in seeking a theological understanding of this form of ministry. A classic methodology would have begun with Scripture and magisterial teaching, seeking to deduce meaning from our tradition. But the bishops chose to begin with the “new reality,” to try to
understand as much as possible about lay ecclesial ministers, then to ponder the wisdom of the tradition in light of the reality, and so to develop a theology. To further this effort, the Subcommittee sponsored a theological colloquium in May 1997 with approximately fifty bishop theologians, other theologians, and other experts in lay ministry. One goal of the colloquium was: "to advance an articulation of the theological issues raised by the experience of ecclesial lay ministry." The foundational paper presented an overview of the sociological studies on lay ecclesial ministers, including who they are (demographically), what they do, their paths to ministry, their education and formation, the support and supervision they receive, the collegial patterns of their ministry, and their theological self-understanding. The paper concluded: "The reality invites us to ask, What questions [do these data] pose to our understanding of ministry? What does it mean?" These questions framed the work of the colloquium.

The ministry of the lay faithful is founded in the sacraments of initiation . . .

Implicit in this methodology is a theology of the Church and a theology of the Spirit. There is an affirmation of the Church as a privileged arena for the work of the Spirit, an understanding that the Spirit is a dynamic force within the Church, bringing forth new life and new expressions in every age. There is a recognition that the task of the Church is to discern the Spirit’s activity, always “testing everything and keeping what is good.” This was the theological method used by the Second Vatican Council in developing Gaudium et Spes, the Pastoral Constitution on the Church in the Modern World, which begins with a reflection on contemporary reality.

The fruit of the colloquium—and of the first five years of the work of the Subcommittee—was presented in Lay Ecclesial Ministry: The State of the Questions. Twenty-eight conclusions are given in the chapter “Toward a Theology of Lay Ecclesial Ministry.” Conclusion twenty-five states: "Lay ecclesial ministry is a gift of the Spirit to the Church. The experience of the past thirty-five years can be seen as the grace-filled work of the Spirit."

Co-Workers in the Vineyard furthers the work that was summarized in State of the Questions. In its introduction, it states that one of its purposes is “an affirmation of those who serve [in lay ecclesial ministry].” The bishops have tested this new reality and judged it to be good. In this document they seek ways “to become more intentional and effective in ordering and integrating lay ecclesial ministers within the ministerial life and structures of our dioceses.”

The Call to Ministry

The earlier document stated: “Lay ecclesial ministry is experienced by many to be a call to ministry, a vocation.” The new document begins its first chapter this way: “God calls. We respond. This fundamental, essential pattern in the life of every believer appears throughout salvation history.” This call to holiness is issued to all Christians. It includes “the possibility that lay persons undertake Church ministries,” a sharing in the work of Christ, the grounding for which is found “in Scripture and the teachings of the Church.” This understanding embraces both the more limited and voluntary ministry of great numbers of the faithful and the more specific ministry of lay ecclesial ministers. However, because they serve in a leadership role and work in close, mutual collaboration with the pastoral ministry of bishops, priests, and deacons, this latter group requires the “authorization of the hierarchy to serve publicly in the local church.” While affirming that lay ecclesial ministers “often express a sense of being called,” the bishops state that “a self-discerned call by the individual is not sufficient.” This is in keeping with our ancient tradition which calls for discernment by the Church—and often by the bishop as the Church's representative—of the call to particular ministries in the community. An ecclesial vocation is not claimed by an individual but affirmed by the Church.

A Secular Character

Since the Second Vatican Council, the “secular character” of laypersons has been seen as a way to distinguish laity and clergy and to designate the particular role of laity in the “transformation of the world.” This understanding has caused some people to question the legitimacy of lay ecclesial ministry. Co-Workers affirms that, in the sacraments of initiation, people receive the call “to contribute to the sanctification of the world from within, like leaven.” It states that while all of the baptized are called to this task, “most do this by working in the secular realm; some do this
by working in the Church and focusing on the building of ecclesial communion, which has among its purposes the transformation of the world.” ¹² In State of the Questions, the bishops said: “Because of this secular character, the laity are the Church in the heart of the world and bring the world into the heart of the Church.” ¹³ Since the Council, the categories of “church” and “world” have been seen less as separate domains and more as interpenetrating realities—a sense of these categories caught by the image of leaven. Perhaps a particular gift in the development of lay ecclesial ministry is this very interpenetration in the persons of these ministers. They serve the Church, but they do not live apart in rectories, monasteries, or convents but rather in neighborhoods—“in the world.”

God, Church, Ordered Ministry

Co-Workers identifies the Trinity—the central reality of Christian faith—as the foundation for an understanding of the Church and her mission. Father, Son, and Holy Spirit—a loving communion of persons—reach out in the act of creation and in the revelation in Jesus to draw us into divine life. The Good News of the reign of God—the reign of holiness, love, truth, justice, and peace—is the message the Church proclaims; the work of bringing this reign to realization is the mission of the whole Church. All those initiated into the Church share in this mission. Charisms—gifts which benefit the community—are given to the faithful of every rank. “Thus, while there is a diversity of ministry in the Church, there is a unity of mission grounded in the one God, who is Father, Son, and Holy Spirit.” ¹⁴ This understanding of ministry emphasizes communion, relationality. This theology informs the title of the document and the emphasis it puts on collaboration among all ministers and of ministers with all the faithful. Embraced by the love of the Trinity, the love of one another is, quite literally, essential. “The reality of the Church is the communion of all Christians with one another in Christ.” ¹⁵

The Christian call to holiness “involves a dynamic openness and movement toward others”; mission “must shape the whole of Christian life.” Within the one mission, there are diverse ministries and charisms. “An ecclesiology of communion looks upon different gifts and functions not as adversarial but as enriching and complementary.” ¹⁶ Because the Church is an organic and ordered communion, there is a diversity of ministries, and distinctions are necessary. “The primary distinction lies between the ministry of the lay faithful and the ministry of the ordained, which is a special apostolic calling.” The ministry of the lay faithful is founded in the sacraments of initiation, while that of the ordained is founded in the sacrament of holy orders. “The ordained ministry is uniquely constitutive of the Church in a given place. All other ministries function in relation to it.” However, although diverse, ministry is “profoundly relational.” Because each disciple is united to Christ, a community of disciples is formed “by and for the mission of Christ.” ¹⁷
Members of the ministerial community exist in relationship to one another. The relationships are ordered, that is, formed in an ordered way, with the bishop as “the center of communion in the local church and the link of hierarchical communion with the universal Church.” Hence, the bishop has a particular responsibility “to give oversight (episcopate) to order these new ministerial relationships within his diocese and to affirm and guide the use of those gifts that lay ecclesial ministers bring.”

Co-Workers emphasizes this episcopal oversight of lay ecclesial ministers, their formation, and their authorization for ministry.

This vision of a relationally grounded community of disciples ministering in the local church informs the emphasis on collaboration between priests and lay ecclesial ministers in the document. On the other hand, the emphasis on an ordered communion points out the difference in essence between priests and laity. Similarly, in discussing deacons, the document encourages mutual respect and close collaboration, even while pointing out the distinct sacramental basis of the deacon’s ministry. Finally, lay ecclesial ministers function within the body of the laity faithful, and their call “should not foster an elitism that places [them] above or outside the laity.” “Like Jesus they are called to serve and not to be served.”

A Work Not Yet Done

“Continually, the Spirit calls forth new ministries and new ministers to serve evolving needs, as the history of the Church shows. In our time lay ecclesial ministers have emerged, men and women working in collaboration with bishops, priests, deacons, and other laity, each responding to the charisms bestowed by the Spirit.” In Co-Workers the bishops have presented a theological understanding of this new reality, though they acknowledge that the work is not yet done. For example, their explorations made them aware that “a more thorough study of our theology of vocation” is needed. Future study will certainly again ponder the experience of the community, which highlights the importance of the faithful service by all lay ecclesial ministers for the evolution of the Church’s self-understanding of her mission and ministry in our time.

Notes

2. Sacrosanctum Concilium, 10.
10. Ibid., 7–10.
11. Ibid., 8.
12. State of the Questions, 15. This concept appears in Co-Workers as well, 26.
15. Ibid., 20.
16. Ibid., 21.
17. Ibid., 23.
18. Ibid., 24.
19. Ibid., 25.
Pastoral Musician: A Lay Ecclesial Ministry

BY JUDITH KUBICKI, CSSF

Last fall the United States Conference of Catholic Bishops issued a statement on lay ecclesial ministry entitled Co-Workers in the Vineyard of the Lord: A Resource for Guiding the Development of Lay Ecclesial Ministry. The document deserves the serious reflection of pastoral musicians because it offers rich insights into the essential purpose of our liturgical ministry.

Co-Workers situates directors of liturgy or pastoral music among the roles encompassed in the broader category of lay ecclesial ministry. As one of those lay ecclesial ministers whose work is performed primarily in the Church, the pastoral musician shares in the mission of the Church through ministry to the liturgical assembly. The document reminds all of us in liturgical music ministry that beautiful and inspiring liturgies—wonderful though they be—are not ends in themselves. Rather, our ministry has as its fundamental responsibility building up the Church by means of the liturgy for the sake of the Church’s mission. In other words, the bishops are challenging us to broaden our vision, to see the bigger picture, so that we might better understand how our liturgical music ministry serves the wider purpose of the Church and its worship. That wider purpose involves building ecclesial communion (that is, building up the unity the Church) in order that the liturgical assembly, transformed into the one Body of Christ, might be the yeast that promotes the transformation of the world.

Implications for Pastoral Musicians

Such an articulation of liturgical ministry has serious implications for the way that we pastoral musicians carry out our ministry. Most of us probably identify our goals in terms of choosing and performing appropriate and quality music for worship. And while these are certainly worthy short-term goals, Co-Workers challenges us to view our liturgical music making in terms of a broader, long-range goal. That goal is building unity in our local assemblies so that they might spread the Gospel beyond the walls of their parish churches. In other words, our goal is to enable our liturgical assemblies to become so transformed into Christ that they are prepared and inspired to engage the world on behalf of the Church’s mission—promoting the reign of God in the secular order. Such a vision of liturgical ministry requires that we ask ourselves at least two questions: (1) How does the way we celebrate the Eucharist, the other sacraments, and the Church’s daily prayer promote ecclesial communion? and (2) How does the way we perform our liturgical music ministry contribute (or not) to making that happen? Honest reflection on these questions may not necessarily change what we are doing, but it may certainly change the way we conduct our ministry and articulate and evaluate our goals.

Ecclesial Communion

The General Instruction of the Roman Missal (GIRM 2002) speaks repeatedly of the unity of the assembly as a primary criterion for making decisions regarding liturgical observance, including liturgical music making. This unity is highlighted not for the sake of order or aesthetics but for the sake of concretely embodying the assembly’s unity as the Body of Christ. Article forty-seven of the General Instruction, for example, observes that the purpose of the opening song is to foster “the unity of those who have been gathered.” Indeed, one of the goals of gathering for worship is that the assembly recognize the presence of Christ in their midst. Their ability to recognize Christ’s presence depends to a great extent on their experience of unity. The evangelist John highlights Christ’s emphasis on unity when he records his prayer at the Last Supper: “And now I am no longer in the world, but they are in the world, and I am coming to you. Holy Father, protect them in your name that you have given me, so that they may be one, as we are one” (John 17:11). In other words, Jesus prays that his disciples will emulate his own union with the Father. The message is clear: In order to be the presence of Christ in the world, the Church must be a visible sign of unity.

Perhaps no other liturgical symbol has the power to unite or divide the assembly more than liturgical song. That is why it is essential that our planning take into account music’s potential to promote ecclesial communion. Liturgical singing has the power to mediate the unity of the assembly so that they might become more and more
the one Body of Christ. How that unity is achieved will look different in every parish community. The task of the pastoral musician is to discover how a musical repertoire and its rendition can promote authentic unity while at the same time respecting the diversity of the worshiping assembly.

Perhaps no other liturgical symbol has the power to unite or divide the assembly more than liturgical song.

In addition to identifying the gathering song’s role in mediating the unity of the assembly, the General Instruction also notes the role of the Communion hymn in promoting that same unity (GIRM, 86). Singing the Communion song provides a bodily experience of unity in the very act of singing the song. Furthermore, the combined action of singing, processing, and receiving Communion together highlights not only the unity of the assembly but also their identity as the presence of Christ. Choosing Communion songs whose texts highlight this unity promotes the assembly’s experience of itself as the one Body of Christ.

Transformation into Christ

Music ministers, then, are really agents for promoting the unity of the Body of Christ within their worshiping assemblies. Becoming the Body of Christ, however, doesn’t happen overnight. Rather, as Don Saliers reminds us, it is only through the regular rehearsal of such Christian attitudes as thanksgiving, forgiveness, repentance, praise, and love (among others) that an assembly is transformed into the Body of Christ. This happens, over time, when individuals gather regularly to celebrate the liturgy. The musical repertoire that we place on the lips of our assemblies week by week, season by season, year by year, provides—if well chosen—the possibility of rehearsing the broad gamut of Christian attitudes or affections. This means that part of our responsibility is to provide the assembly with opportunities to grow and to stretch. Music can accomplish this not only when it mediates relationships among a diverse assembly but also when it mediates an assembly’s relationship with new peoples and cultures as well as with the Church’s rich cultural heritage. Our musical gifts are charisms. This means that they are at the service of the Church for the sake of building up the reign of God. Part of the process of that “building up” is the transformation of the assembly into the Body of Christ. The unity of the body of Christ includes the local assembly but is not limited to it. Indeed, it includes the entire Church, past, present, and future.

Our sights are therefore set on an eschatological reality. When we celebrate the liturgy, the reign of God proclaimed by Christ becomes present, even as we realize that it is yet to come. German Martinez expresses this so well when he says:

When one speaks of transformation of bread or wine, person or community, world or history, the radical Christian meaning of transformation stems from an eschatological reality, the universal transformation already begun in Christ, a transformation that is the goal of creation. Because the Eucharist is the seed of the new creation in Christ’s resurrection, it is the anticipatory presence of the eschaton and foreshadows that universal transformation. Thus the mission of the Church and the destiny of the person and of the world are all bound together in Eucharist as their unity, center, and potential for transformation.

This transformation of all things in Christ is the mission of the Church. It is our mission as well. How well our music making ministers to our local assemblies will, in part, determine how committed they will be to this mission. Commitment will happen through a gradual transformation of our assemblies into the Body of Christ.

Nevertheless, we need to remember that our call to be the Body of Christ is not an occasion for putting ourselves on the back. Rather, our call to unity is a call to mission, a call to witness to the unity and love of God that is being poured out for the life of the world. In this way, the unity of the assembly will mirror the unity of the Triune God whose very nature is to be “for others.” Thus we can say that as God is a God “for others” and as Christ was a person “for others”; so, too, the worshiping assembly must be committed to being “for others.”

So whenever our music making promotes the regular rehearsal of the broad gamut of Christian affections, whenever it inspires commitment to conversion or transformation into Christ, whenever it promotes commitment to justice and peace, to serving the poor and the disenfranchised, that music making is contributing to ecclesial communion. As our assemblies grow in unity and in their commitment to live their lives “for others,” their transformation will witness to the Church’s mission to transform all things in Christ.

This is the marvelous vision our bishops have set forth for us in Co-Workers. It is serious and weighty business. Pondering it in our hearts can provide renewed energy for being pastoral musicians who truly build up ecclesial communion through our ministry to the assembly’s sung prayer.

Notes

Among the other things it does, the U.S. Bishops' statement *Co-Workers in the Vineyard of the Lord* explores the history and formation of the term "lay ecclesial minister." That term may be applied to a number of roles in parish life—one of which is the director of music and liturgy. The statement also affirms that "their functions of collaboration with the ordained require of lay ecclesial ministers a special level of professional competence and presence to the community" (*Co-Workers in the Vineyard of the Lord*, 12) because the decisions and choices we make in our positions impact our assemblies in fundamental ways, affecting their experience of liturgy. *Co-Workers in the Vineyard* is explicit in its acknowledgment that a lay ecclesial minister inadequately formed does not further the mission of the Church but rather hinders it.

The document identifies four areas of appropriate formation for lay ecclesial ministry: human, spiritual, intellectual, and pastoral. How do we measure appropriate formation for a lay ecclesial minister? One aspect of any formation program is success in academics: "Usually, a master's degree, or at least a bachelor's degree, in an appropriate field of study is preferable" (*Co-workers*, 34). Such a degree, especially at a Catholic institution, will most likely include aspects of theology and spirituality—and possibly even pastoral and human skills—as well as intellectual formation. Where a degree is not possible, the person preparing for this form of lay ministry is encouraged to seek out all possible formation options available: local diocesan courses, any educational partnerships among dioceses, programs from academic institutions, and online programs.

To this list of formation possibilities should be added the NPM certification programs. With the changing face of the Church today, complete formation for ministry is critical. In light of priest shortages, budget cuts, and parish closings and consolidations, our formation reflects not only the depth of our commitment to our call to ministry but also the appropriate response to *Co-Workers in the Vineyard of the Lord*.

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Certification Standards

Working together, three Catholic associations in the United States spent several years preparing a set of certification standards for lay ecclesial ministers working as lay ministers in parishes, catechetical leaders, and youth ministers. The National Association for Lay Ministry, The National Conference for Catechetical Leadership, and The National Federation for Catholic Youth Ministry developed a remarkable document, which they submitted to the bishops as a standard for the formation of lay ministers. In 2003, this document—National Certification Standards for Lay Ecclesial Ministers—was approved by the United States Conference of Catholic Bishops’ Commission on Certification and Accreditation. At about the same time, the Board of Directors of NPM’s Director of Music Ministries Division was working on a set of standards that could be used for a certification that it hoped to offer. In 2004, the DMM Board adopted the National Certification Standards and added to it the specialized standards for a director of music ministry. And in 2005 the USCCB Commission affirmed our standards and procedures. Following is a description of the vision statements and core competencies expected in five areas of formation. (The National Certification Standards, prepared before the bishops’ statement Co-Workers in the Vineyard appeared, identified five areas; these may be reworked in the future to fit the four areas named in Co-Workers.)

Five Standards

The first certification standard, Personal and Spiritual Maturity, describes the lay ecclesial minister’s personal and spiritual maturity in ministry (National Certification Standards, 40). A minister lives a balanced, mature life, having developed a spiritual identity based on Gospel values and theological reflection and kept alive in private, communal, and liturgical prayer. God, Church, and the world are seen holistically through the lens of social justice. Within the range of the competencies, the lay minister is described as one relating to people of all ages and cultures with respect, maintaining and witness to a spirituality formed by Scripture, theological reflection, and communal worship, using the Gospel as the lens through which to see the Church and the world.

The second certification standard, Lay Ecclesial Ministry Identity, identifies the minister’s call as rooted in baptism. The vision statement explains that the lay person “accepts ministerial vocation as a baptismal call from Christ mediated through the people of God, acknowledging the call as affirmed, recognized, and nurtured by the Church and the local community as well as in ministerial and personal relationships” (Certification, 41). The core competencies for this standard include development of ministerial goals integrated with Gospel values; maintenance of a support system; setting of responsible boundaries in order to balance ministry, community, and family as well as personal and pastoral relationships; and the minister’s ability to model ministry on the example of Jesus.

The third certification standard, Roman Catholic Theology, speaks to the lay ecclesial minister’s faith as formed in the Roman Catholic theological tradition. This tradition includes ongoing education in revelation and sacred Scripture, Christology, sacramental theology, ecclesiology, ecumenism, pastoral theology, inculcuration, moral theology, Catholic social teaching, liturgy, and worship. The core competencies encompass the “nitty gritty” of our ministerial mission, using as a basis biblical, historical, doctrinal, and ecclesial sources. This set of competencies elaborates on the integration of the theological components into the daily tasks of a pastoral musician and director.

The fourth standard, Pastoral Praxis, describes how the minister “engages in pastoral activity that promotes evangelization, faith formation, community, and pastoral care with sensitivity to diverse situations” (Certification, 45). The core competencies implement this vision statement through listening empathetically to the people of God in the spirit of the Gospel.

Here is where the first of the specialized competencies for the director of music ministries are listed. They include the promotion and development of the art of music as a normative part of sacred liturgy and the Catholic faith experience, knowledge and competency in the historic treasury and contemporary body of church music, and the demonstrated skills to use them within the worship life of the community. The lay minister is seen as having a solid background in liturgical history, legislation, documentation, and current pastoral practice with which to prepare liturgical rites and celebrations and as demonstrating a knowledge of the rites of the Church and their theological history in the preparation and planning of parish liturgical celebrations and prayer.

The fifth and final standard, Professional Practice, states that “a lay ecclesial minister provides effective leadership, administration, and service in the spirit of collaboration” (Certification, 47). This standard addresses the leadership exhibited at both the parish and (arch)diocesan level. The lay ecclesial minister lives by a code of ethics appropriate to ministry and by both civil and church law, is sensitive to the needs of the cultural groups in a parish, and is seen exhibiting a spirit of discipleship in ministerial service.

The specialized competencies for the director of music ministries include a professional level of understanding music theory and music history, the ability to lead congregational song, choral conducting, at least one other musical specialty (organ, piano, voice, or guitar), and the development of parish liturgical and music guidelines and policies in accordance with universal and diocesan norms (Certification, 47). Competencies also include the development of a church-document-based long-range vision for parish liturgical life; the effective supervision of music employees and volunteers; the ability to recognize and empower the musical talents of the parish community; and the ability to collaborate and communicate with the pastoral staff and volunteers to establish a unified ap-
MMD member Jeffrey Flom directed the choirs for liturgies at the 2005 NPM National Convention in Milwaukee, Wisconsin.

approach to the liturgical, catechetical, and apostolic work in and of the parish.

Additional information on NPM's specialized standards and competencies is available at the NPM website: http://www.npm.org/Sections/DMMD/certification.htm.

Three Certifications

NPM/DMMD offers the opportunity to achieve a designation as Certified Director of Music Ministries (CDMM) according to the standards presented in this article. This certification process is self-guided with the assistance of a mentor. When all application materials have been received by the NPM National Office, they are reviewed by the DMMD Certification Committee. After notification of acceptance to the program, the candidate chooses an area of concentration (choral, organ, voice/cantor, piano, or guitar), a mentor is assigned, and the candidate is sent all certification self-study and exam materials.

The five parts of the exams may be taken in any order. The general skills portion includes a juried examination/performance in the candidate's area of concentration and a written examination of general musical skills including melodic dictation, basic knowledge of music history, theory, counterpoint, orchestration, keyboard and conducting proficiency, and knowledge of resources. This exam can be taken separately prior to NPM's summer conventions. The liturgical component includes an objective exam based on the liturgical documents, a self-study based on five scenarios, a written reflection paper discussed with the mentor, and a scholarly paper that is twenty- to twenty-five-pages long. The objective exam may be taken prior to the summer conventions, and the paper and self-study can be completed anytime during the process. The pastoral and organizational components are both self-studies culminating in reflection papers that are discussed with the mentor. After all exams, self-studies, and papers are completed and sent to the National Office, the candidate is notified of the outcome and recognized in Pastoral Music and at the next NPM convention.

NPM offers two other certification programs not envisioned as preparations for the kind of lay ecclesial leadership described in Co-Workers in the Vineyard. These programs have integrity in their own fields of music ministry—cantor and organist—but they might also be seen as initial steps toward lay ministerial leadership in pastoral music.

The Basic Cantor Certificate (BCC) is a way to recognize achievement of the fundamental skills expected of cantors. Once the application is completed, the candidate begins preparation of the chosen service music, the study of teaching music to a congregation, aural and musical skills, and the Order of the Mass. The exam is videotaped and witnessed by a chosen proctor. The successful candidate is notified of certification status.

NPM provides three Certification Programs for Organists. There are two components to the examination for the Basic Organist Certificate (BOC): service music and organ literature. The exam is recorded on cassette tape or CD in the presence of a proctor. The playing test for the joint NPM/AGO Service Playing Certification is recorded on a cassette tape or CD in the presence of a proctor and is sent to the national AGO headquarters for evaluation by two national examiners. There are specific requirements for eligibility for dual certification by the American Guild of Organists and the National Association of Pastoral Musicians. Categories are hymn playing, psalmody accompaniment, choral accompaniment, organ literature, and sight reading. The NPM/AGO Colleague Certification includes a written exam focusing on analysis, composition, music history, dictation, and church music and liturgy. There are also service playing requirements, again recorded on a cassette or CD in the presence of a proctor. The service playing components include organ literature, hymn playing, psalmody accompaniment, choral anthem accompaniment, transposition, and sight reading.

Complete Formaion

In the statement Co-Workers in the Vineyard of the Lord, the Catholic bishops of the United States highlight the importance of complete formation of lay ecclesial ministers. NPM supports its members in their formation by providing these three certification programs and other programs for formation and continuing education. It is our responsibility to heed the bishops' call for complete formation and enter one of these certification programs. This will ensure that we are completely fulfilling our call to ministry in the vineyard of the Lord.
Discerning the Call to Minister as a Pastoral Musician

BY TIMOTHY WESTERHAUS

Have you ever asked yourself questions like these: "How am I being called to serve God?" "How can my gifts best be used for God’s people?" "What am I supposed to be doing with my life?" Perhaps you have asked them or have listened to others’ discernment as they struggled with such questions. How did you respond?

In its description of aspects of the pathway to lay ecclesial ministry, the USCCB document Co-Workers in the Vineyard of the Lord contains welcome guidance for those discerning, those practicing, and those charged with forming pastoral musicians. Though the document describes a path for attaining and maintaining qualities for professional ministry in general terms, its implications are relevant to and timely for pastoral musicians as we recognize the need to prepare or invite future generations to serve in this field. Co-Workers acknowledges that there is no one typical path to ministry but identifies three necessary steps: desiring to serve, discerning a call, and determining suitability for the ministry. Pastoral musicians should view these as ongoing, overlapping stages rather than as consecutive steps.

Yearning to Serve

In writing “restless is the heart until it rests in you,” Augustine of Hippo not only described our longing for God but also alluded to the desire to orient our lives toward serving God and neighbor. From where does this desire come? Grounded in a love for God and in a love for God’s people, the desire grows out of shared, communal experiences4 that are engaged at a deeply personal level and lead to conversion. Many different experiences awaken and develop the desire to minister (e.g., retreats, volunteer service, liturgy, the process of adult initiation), and this awakening and development can take place suddenly or over time—or both.

Regardless of the initial experience and the means we use to reflect on it, we need to be intentional about post-experience reflection both in ourselves and with others. In a culture that prepares well for events but often leaves the post-event field cluttered with wrappers and empty cups, we are often less successful about reflecting on powerful experiences than we are preparing for them. Like the mystagogy period of adult initiation, provided as a means and a reminder to people to reflect on the meaning of these foundational rites, we need opportunities for the person and community to reflect on how experience may be calling them to make a significant change in their lives. Through such reflection, a person can be “introduced into a fuller and more effective understanding” of the call to live the Gospel message.

What Fosters the Desire?

For pastoral musicians, music itself can foster the desire to serve, expressing prayer more deeply and eloquently than words alone and calling us to a purpose and beauty beyond ourselves. Reflecting on her desire to serve, a young pastoral musician wrote: “I found community in the choir and a level of music making that I could not reproduce on my own.”44 The importance of the communal nature of our music making cannot be underestimated.

At the same time, care should be taken to ensure that it is not only the music that draws a person to ministry. Augustine, stirred emotionally by singing in the liturgy, reflected that the music had to serve a different purpose: “I realize that when they are sung, these sacred words stir my mind to greater religious fervor and kindle in me a more ardent flame or piety… It is not the singing that moves me but the meaning of the words when they are sung in a clear voice to the most appropriate tune.”

Being present with those who suffer from any need helps us recognize God’s image in them and thus grow in our love for every person. This love of God’s people is necessary in all ministers. Regarding the suffering of the poor, for example, Sister Helen Prejean writes: “One of the spiritual disciplines is physical contact with the poor. If we never eat with them, if we never hear their stories, if we are always separated from them, then something really vital is missing… After being with the poor, the Gospel comes to you as it never has before.”46 Discerning and practicing pastoral musicians ought to make such sharing with others—especially with the poor—one of our regular practices.

One other set of experiences that foster the desire for ministry is to be found in groups like NPM; the National
Federation for Catholic Youth Ministry; One Bread, One Cup; and Music Ministry Alive! These organizations and the events they sponsor provide opportunities for individuals to explore their desire through liturgy, individual prayer, music, and education. The bishops noted that “involvement with religious movements and renewal experiences was identified by 66.2 percent of parish ministers as very important in their decision to enter parish ministry.” Every effort should be made to encourage such participation and increase its availability.

The Invitation

Co-Workers acknowledges the importance of personal invitation in encouraging or strengthening the desire to serve. Support by those who are ordained, by those serving as lay ecclesial ministers, and by all the faithful is essential along the path to ministry.

In particular, mentors must be active in recognizing others’ gifts and potential for ministry and should seek to foster their growth. Often, it is ideal to have a combination of several mentors providing different perspectives and types of support (e.g., godparents, sponsors, pastoral musicians, pastors). In addition to teaching, they promote reflection, support learning from successes and failures, and provide opportunities for growth. Above all, a mentor selflessly delights in the person being mentored when his or her gifts flourish and are used well.

Naming mentors fourteen times, Co-Workers focuses on their role to help “develop realistic expectations about ministry, including the limits of what can be accomplished,” preparing those being mentored for “when actual experience fails to meet expectations.”8 While presenting a balanced, realistic picture of lay ecclesial ministry is important, mentors should be mindful of the temptation toward cynicism. They should positively encourage the creative work of the Holy Spirit in those they guide and support the dreaming and aspirations necessary to keep our worship vibrant and alive.

Because lay ecclesial ministry is based in the sacraments of initiation,9 those who have been confirmed should especially consider a call to ministry. The Introduction to the Rite of Confirmation says of them that the “giving of the Holy Spirit conforms [them] more fully to Christ and strengthens them so that they may bear witness to Christ for the building up of his Body in faith and love.” (2). Being sealed with the Holy Spirit creates greater openness to the Spirit’s guidance and requires that those confirmed seek ways in which their gifts can be used to “build up the Church in holiness and joy.” For those confirmed in high school, this discernment is especially important as decisions are being made about one’s future career path and academic pursuit.

Pastoral Music Concerns

Pastoral music is unique among the various ecclesial ministries in that musical education is generally more successful when begun at an early age, whereas formation in theology and liturgy is more effective at a mature age. That said, parishes should offer opportunities for youth of all ages to connect public and private music education with faith formation. This is not to say that mid-life or retired adults who do not have a sound music foundation cannot enter this field of ministry with success; however, the path may be more difficult.

Deserving the Support of the Whole Church

“The desire to invest a significant part of one’s life in some form of ecclesial ministry . . . deserves the support of the whole Church.”10 This is a worthy goal—for all the faithful to extend their support through prayer, time, and financial means. However, the fact is that support for those desiring to serve as a lay ecclesial minister pales in comparison with support offered those desiring to serve as an ordained minister.

A pastoral musician completing his first year of full-
time ministry reflected: "When I was in the seminary, the Church paid for everything. When I left—but was still pursuing a vocation in ministry—all financial assistance stopped." Through financial aid, organizations like NPM and academic institutions say to the individual: "We need professional, competent ministers like you, and we will support you!" This financial support has to continue, and it has to grow. In addition, bishops, diocesan worship offices, and parishes should work to expand the opportunities for exploring the desire to serve as a lay ecclesial minister.

"In the authorization process [for ministry], public prayer and ritual can be significant for the lay ecclesial minister and for the community." 12 The Church's public support and prayer is also necessary for those discerning lay ecclesial ministry. For example, blessings for pilgrims, for those who exercise pastoral service, and for departing parishioners from the Book of Blessings (chapters 8, 60, and 66) can be adapted to mark retreats, increased ministerial roles, and times when a person departs for academic formation.

Am I Called to Serve in This Ministry?

Like the conversion that Paul the Apostle experienced, for some people, "the call may come in a dramatic moment, [but] more often it comes with time." 13 Steady deliberation should be guided by mentors and spiritual directors. Communal and personal prayer that is regular and richly varied is necessary in addition to a healthy physical and social life. Particularly for pastoral musicians, marking one's day with the liturgy of the hours can be helpful in developing a personal connection with the prayers of the Psalter. Furthermore, though Co-Workers identifies "adherence to Church doctrine in teaching and discussion" 14 as a necessary disposition, it is also important to experience doubt and engage it honestly as part of the discernment process.

Those discerning pastoral music as a professional ministry need real opportunities to explore its various aspects and to test their suitability for it gradually, for discernment cannot be limited to the academic classroom. For effective formation, education must be paired with pastoral practice (e.g., parish internships) to cultivate ministerial skills and to evaluate successes and shortcomings.

"Discernment Is a Daily Exercise" 15

Neither discernment nor determination of suitability is a one-time process. Prayerful discernment should be the habit of a lifetime for all committed Christians. Determination of suitability [for ministry] will be repeated at several points throughout an individual's preparation and service as a minister (Co-Workers, 32).

While the discernment of one's call and ability to minister is especially important before becoming a professional pastoral musician, it is also necessary for all current ministers to undertake ongoing evaluation, whether alone or with a mentor/spiritual director. Consider using the following questions as a starting point for your own continuing discernment. For the mission of the Church and its vibrant worship, for the benefit of those with whom we minister, and for our own wellbeing, this regular practice deserves our dedicated, intentional effort.

- What is life-giving for me about ministry?

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• In what ways is my ministry effective? How does it transform others and me?
• What is the state of my physical, mental, spiritual, and musical wellbeing? How do I care for each?
• How does my community of faith affect my growth?
• Which of my ministerial skills would benefit further development?
• What is my personal ministry mission statement?
• What do I find difficult about ministry?
• How do I hear the call to serve in new and different ways?

Notes

2. Ibid., 27.
8. Ibid., 29–30.
10. Ibid., 28.
13. Ibid., 29.
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St. Mark in Venice: A Liturgy without Hymns

BY JOSEPH P. SWAIN

Twice in the past dozen years, I have been blessed with the opportunity to live in the city of Venice. The most recent occasion was in 2005, when for five months—from July through December—I served as director of an off-campus study group sponsored by Colgate University, where I normally teach. Since my previous tour in 1994, a new director of music had arrived at the city’s most famous church—the Basilica of St. Mark, traditional burial place of the evangelist and home to the patriarch of Venice. Wondrous improvements had occurred in the liturgical music there, but the new way of conceiving the musical program at St. Mark challenges the American way of thinking about liturgical music in particular, because, you see, there are no hymns at all.

Look at the suggested programming and advice given in our liturgical “trade” magazines. Listen to people when they express their opinions and preferences or to pastors or liturgy committees when they plan the music for their liturgies. In America, certainly (and likely elsewhere too), we fixate on “the four”: the songs sung at the beginning of Mass, at the procession with gifts, during (sometimes after) the reception of Communion, and at the very end.

Hymnody as Placeholder

This peculiar focus on vernacular hymnody during the Latin Rite Mass derives from a mostly German preconciliar tradition of singing congregational songs and hymns at a “low Mass,” that is, a Mass entirely spoken (in Latin) but with no music. In this German preconciliar practice, at those points in low Mass at which the propers would ordinarily be chanted by the choir at a more solemn liturgy, the congregation sang in the vernacular. The priest celebrant would speak the prescribed texts while the congregation sang a versified paraphrase—in the best conditions—or otherwise a familiar devotional song. The tradition, dating from at least the eighteenth century, was an outgrowth of the natural desire of congregants to sing in praise of the Most High at Mass. The Second Vatican Council, in the interests of such “active participation,” charged the congregation with singing the actual liturgical texts, but proper chants are not easy, and so bishops seized on the exception clauses in the Constitution on the Sacred Liturgy Sacrosanctum Concilium encouraging the use of the “people’s own religious songs” even “during the services of the liturgy itself” (348) and allowed easier and by now much more familiar hymns to substitute for the appointed chants.

With one exception, “the four” continues to act as placeholders for the texts prescribed in the Roman Missal for particular feasts, that is, for the proper texts of ancient tradition: the introit or entrance antiphon, the offertory antiphon, and the Communion antiphon. (These are all “antiphons” because it is thought that in ancient times these were not sung by themselves but in response to the verses of entire psalms.) The exception is the modern recessional or closing hymn, which currently stands in for nothing at all in Latin Rite liturgy but was once permitted (like the opening vernacular hymn in German practice, sung before Mass or during the prayers at the foot of the altar) because it came after low Mass was actually over. Now it merely satisfies our modern aesthetic need for the big finale, as in an opera or Hollywood movie.

In Contradiction

Nevertheless, our fixation on “the four” stands in some contradiction to the exhortations of the Council. “To promote active participation, the people should be encouraged to take part by means of acclamations, responses, psalmody, antiphons, and songs . . .” (Sacrosanctum Concilium, 30). (Note that “songs” are last in priority.) Preconciliar documents on sacred music such as Mediator Dei (Pope Pius XII, 1947) and Musicae sacrae (Pope Pius XII, 1958) and postconciliar American episcopal advisories such as Music in Catholic Worship (1972, 1983) set the same priorities, sometimes in more specific detail. But in a typical American parish, when resources limit the music, congregations will not sing psalmody and settings of the Order of Mass (e.g., the Gloria) to the exclusion of “the four,” but rather hymnody has the priority.

And that is why the practice at St. Mark is interesting and instructive. At the half-dozen solemn Masses I attended there, there was but one hymn—a Marian entrance song to the tune O Sanctissima for the Vigil of the Solemnity of the Immaculate Conception. Otherwise there was no music that Americans would call congregational songs or hymns, yet the active participation of the people in a richly varied liturgical music was both frequent and fervent. Here is the typical program:

1. Introit. After an organ prelude, the choir sings a polyphonic setting of the Latin entrance antiphon for the day with rousing organ accomplishment. The congregation stands, attending to the music and the substantial procession of at least a dozen ministers which is followed by the incensing of the altar.

2. Invocation and Greeting. These are chanted by the celebrant in Italian. The congregation responds in kind.

3. Kyrie Eleison. Sung in Greek to a simple Gregorian melody in the antiphonal manner, with the congregation answering the choir.

4. Gloria in Excelsis Deo. Sung by the choir alone, usually in a Latin polyphonic setting.

5. Opening Prayer, chanted in Italian.

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by the celebrant, is followed by the first reading, which is spoken.
6. Responsorial Psalm. A cantor intones the antiphon, to which the congregation responds. The cantor then chants the psalm in paired verses, all in Italian. After each pair sounds the congre-
gational response.
7. Gospel Acclamation. Following the second reading (which is spoken), the congregation sings a simple Alleluia, and the choir sings the versicle. The Gospel is spoken in Italian. (However, at the patriarchal celebration of the Vigil of the Immaculate Conception, it was chanted in Italian.)
8. Credo. Always the well-known seventeenth century Credo III of the Liber Usualis, sung in Latin in an antiphonal manner between choir and congregation. The printed program indicates the texts to be sung by the congre-
gation with bold print.
9. Offertory Antiphon. A polyphonic composition for the choir ac-
companies the procession with gifts and the incensing of ministers and con-
gregation.
10. Preface. Prefatory responses are chanted in Italian between the priest celebrant and the congregation. Then the priest celebrant chants the preface in Italian. The choir follows immediately with a polyphonic Latin Sanctus.
11. The Eucharistic Prayer is spoken in Italian by the celebrant. The memorial acclamation—a chant in Italian and the same each time—is sung by choir and congregation.
12. Pater Noster. Sung in Latin by choir and congregation to the traditional chant (again, the Latin text is printed in the program).
14. Communion Antiphon. During the Communion procession, a polyphonic composition is sung by the choir.
15. Dismissal Rites. These texts are chanted in Italian by the priest celebrant with the congregation responding in kind.
16. The recession is accompanied usually by an exuberant piece for organ. Occasionally the choir sings as well. In the latter case, an organ postlude follows.

Five Insights

My experience of this liturgy has inspired in me at least five insights.

First, it clarifies how well chanted music and polyphony accommodate the dramatic continuity that is the Mass. By comparison, hymns and songs—whether Lutheran, Anglican, or some modern type—often seem to halt the liturgical action, except perhaps when they are covering a procession, because their explicit strophic (verse) form and strong sense of meter establish discrete musical structures unlike anything else in the Mass. They stand out like a skyscraper on a deserted, rolling hillside. Perhaps that is why, historically, hymns were limited to the liturgy of the hours (divine office), which are essentially contemplative liturgies. The Mass, by contrast, is an action with its own direction and flow. No music other than plainchant seems to move this action so well because chant, with its free rhythm, most efficiently sets the texts to be sung.

Second, the experience contradicts completely the stereotype of polyphony and plainchant as, well, plain and always the same. The polyphonic settings at St. Mark range from the sixteenth to the twentieth centuries, the latter filled with all manner of dissonances and sophisticated rhythms that sound worlds away from Palestrina. And the chant has at least six modes of presentation: solo voice a cap-
pella, choir a cappella, congregation a cappella, and then those three with various manners of accompaniment and harmonization. It would be hard to match this solemn Mass for sheer variety of musical sound and effect.

Third, the Mass that is sung is the Mass that the liturgical books prescribe. Paraphrases and substi-
tutions occur but rarely. Mass at the Basilica of St. Mark must be very close to what the bishops in council had in mind in chapter six of Sacrosanctum Concilium.

Fourth, the congregation is relieved of the pressure to provide musical “variety” week after week. The most changeable texts—the propers—are left to the trained choir, which is equipped to learn the hundreds of settings rapidly. The congregation does sing new psalm antiphons each week but otherwise sings the core of ordinary prayers and acclamations that remain constant. Comfort level is high. Perhaps this explains the last insight.

Fifth, the absence of hymns means no loss of active participation by the congregation. Of the sixteen points of the liturgy listed previously, the congregation sings in eleven and participates by active listening and watching in the other five. The continuous movement and varieties of sound keep one constantly engaged. (My wife, a great lover of liturgical music, admitted that she had never noticed the absence of hymns at St. Mark until she proofread this essay!) The congregational singing seems dedicated and enthusiastic, despite the constant transience of the tourist component. Indeed, the fact that Credo III, a long and non-repeating chant sung from word sheets without musical notation, comes off as well as it does week after week indicates an earnest congrega-
tion indeed.

Proved Wisdom

A major basilica like St. Mark, of course, enjoys resources known to few parishes: a masterful organist, a professional choir, and an abundance of ministers. Yet it does prove the wisdom of conciliar advice about the priorities of liturgical music. It encourages a bit of thinking beyond “the four” and perhaps suggests some next steps that even small parishes may begin to take on the never-ending journey toward the perfect liturgy.

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A Model For S-A-N-E Living

Some years ago I was teaching school as a Jesuit Volunteer and working part-time in music ministry at the local parish. I had already served as a pastoral musician in a variety of situations and was becoming familiar with the rhythm of such a lifestyle: long hours every day in the classroom during the week, evenings preparing for the next day, rehearsals at the parish on weekday evenings and, of course, liturgies on the weekend. Even as a young man, I was starting to experience feelings of fatigue and the sensations of being over-busy and harried at times. I started to ask myself, “How can I possibly do this for the long haul? Can I commit to this vocation and still live a balanced and healthy life?”

During this time I attended a retreat at which the Dominican retreat leaders shared with us her own method for maintaining balance in her busy life. She called it a “Model for S-A-N-E Living: Something anything, nothing... everyday.”

**Something:** Everyday we do some work. We tend to our vineyard using our hands and our minds and hearts. We practice, we prepare for rehearsals, we plan for liturgies, we help others prepare for their roles in liturgy, we collaborate with others in meetings, we deal with conflicts, we solve problems. There are so many different ways that we engage in work in response to our vocational call.

**Anything:** Every day we take the time to do something we enjoy that may or may not be directly related to our work. We exercise, we meet with others for lunch or coffee or an evening meal. We attend a concert or see a movie. We visit a friend, read, spend time at home with our families, tend the garden, organize the basement, visit an art gallery or museum, go for a walk. There’s no end to the things we can do to enjoy life to its fullest.

**Nothing:** Emptying, Making space. Everyday we carve out some time for meditation, for contemplation. If we did a poll I bet that this is the one that we find the most difficult. But it was Socrates who said: “The unexamined life is not worth living.” In taking time to just reflect on the day, to pray, to meditate, we open ourselves up to the possibility of a deeper awareness of how God is moving and working in our lives on this particular day. I find that, when I take time to do this, oftentimes a moment or event in the day that seemed insignificant at the time reveals itself as an important moment. When I get too busy and this kind of “activity” gets pushed around by other stuff, I find that I can get lost in the busyness. “Get lost” is a good way of putting it, I think, because it captures that sense of losing our way. The compass is not as sharp. Stephen Covey talks about the importance of this in his book *First Things First*, in which he emphasizes the importance of knowing where we are going, what direction we are headed. If we are just running full speed ahead but don’t know what direction we are going, how can we possibly go where we want to go? A poem by Lucille Clifton captures this tension brilliantly:

Running and time is clocking us from the edge like an only daughter.
Our mothers stream before us, cradling their breasts in their hands.
Oh pray that what we want is worth all this running.
Pray that what we’re running toward is what we want.

**Everyday:** Like anything else, using this method takes discipline and practice. One of my self-revelations as I’ve grown older is that I’m pretty undisciplined in most areas of my life. It’s a struggle to practice what I preach, to follow through on my own beliefs about how I can go about living a balanced life. As musicians, we know as much as anyone about the value of consistent practice, of course! Let’s allow the thirteenth century Persian poet and mystic Rumi to have the final word:

Today, like every other day, we wake up empty and frightened.
Don’t open the door to the study and begin reading.
Take down a musical instrument.
Let the beauty we love be what we do.
There are hundreds of ways to kneel and kiss the ground.

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BY ROBERT McCAFFERY-LENT

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God is the Master Musician

“God is the Master Musician. We are his instruments. He gently plucks the string of our lives to make a harmonious song for all creation. We are like a beautifully crafted guitar, formed, seasoned, and brought to expression by the same hand. The guitar is the gift of man. The tree and the forest are the gift of nature. All are gifts from God.” So goes the first paragraph of the book The Master Musician written by John Michael Talbot.

Ever since I was in elementary school, I had this deep desire to do something musical. No one at home played an instrument, so I can only assume a deep down musical spirit within me was surfacing.

I am a product of a public school education, so liturgical music was not in the music curriculum. I can remember the two music teachers who faithfully came to our classroom, books in hand and armed with pitch pipes. We sang and sang songs of all types from the books they brought with them. These books included patriotic tunes; fun songs like “Reuben, Reuben” and “Row, Row, Row Your Boat”; songs from Steven Foster; lullabies; and even songs like “Amazing Grace,” “The Battle Hymn of the Republic,” “Jericho,” and many more.

It wasn’t what we sang or how we sang; it was the spirit of the two music teachers who were sharing their God-given gifts as “co-workers in God’s vineyard.” They gave of their time (learning in order to teach us), their talent (doing it well — so much so that they were an inspiration).

Mrs. Eileen M. Ballone ended her term as president of NPM’s Music Education Division (NPM-MusEd) on June 30. She continues as a music teacher at St. Francis of Assisi School in Ridgefield Park, New Jersey, and as the director of music, organist, and choir director for Saint Margaret of Cortona Roman Catholic Church in Little Ferry. This article is copyright © 2006 by Eileen M. Ballone.

What Will You Do?

What will you do to inspire your students as a music teacher in a Catholic setting? Will you go into the vineyard and dedicate yourself to your students, helping them with their formal education as Agnes Gonxha Bojaxhiu (Mother Teresa of Calcutta) did when she dedicated her life to helping the poorest of the poor in India?

Will you inspire your students as Ignacy Jan Paderewski did? Sister Pat Giljum told the story in the April-May issue of Pastoral Music (page 38), but in case you missed it: Paderewski was about to set foot on stage to give a concert when suddenly the curtains parted and the spotlights focused on the impressive Steinway, where a little boy was sitting innocently picking out “Twinkle, Twinkle, Little Star.” So Paderewski made his entrance quietly and proceeded to the piano, whispering to the little boy: “Don’t quit — keep playing.” Then the maestro reached down with his left hand and began to fill in the bass part. Gradually he reached around the child with his right arm and added a running obbligato. What could have been a frightening situation turned into a wonderfully creative experience, and I’m sure the audience was mesmerized.

Perhaps That’s the Way

Perhaps that’s the way it is with God. What we can accomplish on our own is hardly noteworthy. We try our best, but the results aren’t always gracefully flowing music. It is with the Master’s hand that our life’s work is truly beautiful.

So on those days when your teaching experience is being challenged by your students because they simply can’t grasp the concept and you feel totally defeated, you might feel the divine arms around you and know that God’s hands are there helping you to turn your attempts around. We have to remember that God doesn’t seem to call the equipped, rather God equips the called: co-workers in the vineyard.

“Robert Browning wrote: ‘My business is not to remake myself, but to make the absolute best of what God made.’ Teachers are likewise called—not to remake students but to help them become the absolute best that God intended” (Colleen L. Reece and Anita Corrine Donihue, Apples for A Teacher [Urichsville, Ohio: Barbour Publishing, Inc., 1998].

Teachers who want to pass the wonder of learning to their students must ignite a spark. As this spark grows into flame, students enjoy the enrichment of the subject matter and want more each and every day.

All educators should know the words to the song “Pass It On,” written by Kurt Kaiser, and reflect on them every day that they stand in front of their students:

It only takes a spark to get a fire going.
And soon all those around can warm up in its glowing.
That’s how it is with God’s love, once you’ve experienced it.
You spread His love to everyone, you want to pass it on.

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Reviews

Choral Recitative

The following items are from MorningStar Music.

Lacrymosa. Jonathan Willcocks. SATB a cappella. MSM-50-8007, $1.50. Here is beautiful writing in the contemporary English style of Rutter and Shepherd. This is warm and lush music that will please the choir and comfort the listener. The rhythmic flow is achieved by employing a gently rocking 7/8 meter. All voices except the tenor have a small amount of divisi. This is excellent music for memorial services, All Souls Day, and concerts. Very highly recommended.

Out of the Depths. Daniel Nelson. SATB, keyboard. MSM-50-3051, $1.50. This accessible setting, based on an early eighteenth century tune, is well-suited to Psalm 30. Much of this anthem is unison, and, when it moves to SATB, the very easy harmony will be learned quickly by any choir. This excellent music for the small or beginning choir will be useful to the directors of high school choirs. This music will also be welcomed by larger seasoned ensembles that need some penitential music in a hurry. Here is an example of good simple music that allows the text to speak clearly. Highly recommended.

Now Thank We All Our God. K. Lee Scott. SATB, organ, opt. congregation, brass quartet, timpani. MSM-50-6043A, $1.75. Here is something for your Thanksgiving Day Mass or ecumenical service! You will definitely want to include a brass quartet who can present the two-page fanfare with excitement and flair. The (optional) congregation takes verse one in unison, while verse two is a choral setting with Mr. Scott’s harmonization. The last verse again employs the congregation with a descant and lively accompaniment. This is well-written and practical music.

Rejoice, Ye Pure in Heart. Hal Hopson. SATB, organ, opt. brass, timpani, handbells, congregation. The hymn tune Marion is given a very fine and strong setting in this Hopson arrangement. This little concertato is set up with verses one and two in unison, verse three in four-part harmony, and the final verse in unison with a descant. The choral third verse is cleverly set to the hymn tune St. Michael, giving this setting yet more variety. This selection was composed for an organ dedication, so while the organ part is not difficult, it certainly is exciting and full of color. Here you will find an excellent festive arrangement.

Father, We Thank Thee. Richard Proulx. SAB, flute. MSM-50-7304, $1.50. The wonderful tune RENDEZ À DIEU is given elegant treatment in this setting. Verse one is two-part mixed, while verse two is SAB. This very transparent writing style will require good choral technique.

Prepare the Royal Highway. Kenneth T. Kosche. SATB, keyboard. MSM-50-0038, $1.75. Based on a graceful, lilting seventeenth century Swedish tune, this is a pleasing and useful selection. Texts are provided for use during Advent or on Palm Sunday of the Lord’s Passion. Here you will find easy and solid SATB fare.

O Holy Night. Hal Hopson. SATB, organ, opt. strings, handbells. Choral score, MSM-50-1097A, $1.75. Full scores, MSM-50-1097, $10.00. Instrumental parts, MSM-50-1097B, $25.00. Hal Hopson’s creative spirit adds a lift to the well-loved A. Adams carol. There is nothing new in the choral part or the keyboard score. The added zest comes from the string quartet and the simple handbell part. The bell part employs ten or eleven bells which, for the most part, have a single note line. This is a subtle and effective arrangement worth looking into.

A Humble Young Maiden. Michael Burkhardt. SSATBB a cappella. MSM-50-1095, $1.75. William Billings’s popular carol JUDEA receives a straightforward treatment by the ever-creative Mr. Burkhardt. This is a sure winner for choirs with the resources to sing the choral setting of the second verse. Here is a full-sounding setting of this Christmas favorite.

Two Carols. Gerald Near. SATB, organ. Aureole Editions, AE145, $1.50. The name Gerald Near at the top of a piece always promises that something of quality will follow. These settings are no exception. “Adam Lay Ybounden” is appealing and winsome but not difficult at all. It is a worthy addition to the other fine settings of this text that already exist. “Bahulalow” is another popular text wedded to music that competes well with other (and beloved) settings. Two of the verses are set in through-composed style. There are only nine measures of score to learn, and four of those are unison. Both carols are lovely and sensitively crafted. Very highly recommended.

The following selections are from GIA Publications.

Sing, My Tongue, the Glorious Battle. Arr. Gene Grier. Lowell Everson. Two mixed voices, piano. G-5773, $1.40. This is a wonderful example of “something old, something new!” The tune PANGE LINGUA is coupled to an English translation of a Fortunatus text and set in a winning and convincing arrangement. The vocal harmonies and the keyboard part are well suited to the familiar tune. The women have the tune in all three verses, and the men have a harmony line that moves along very well with the melody. The rhythmic flow of the chant is respected by the use of several meter changes. This is music that captures the spirit of the tune and text in a contemporary way, thus bringing forth worthwhile music especially suited to Good Friday. In fact, this composition would be an excellent way to link Holy Thursday and Good Friday. Very highly recommended.

Lamp-Lighting Antiphon. J. Michael Thompson. SATB, congregation. G-5506, $1.10. This is a setting of the antiphon sung as the candles near the altar are lighted for the first time during the Rite of Dedication of a Church. The creative
pastoral musician will find this composition appropriate for use at evening prayer and on the solemnity of the Epiphany of the Lord. The antiphon is set for SATB voices and congregation, while the three verses are set for two-part women. This is easy to learn and very effective a cappella music. Recommended.

Pray That Jerusalem. Arr. Charles Villiers Stanford. SATB, organ. G-5956, $1.30. This anthem from the RSCM catalogue is a fine setting of Psalm 122. Church choirs of all sizes will be pleased to have the opportunity to sing this music. The melodic material comes from a seventeenth century hymn tune and is used in all three verses. Variety is successfully secured by scoring verses one and three for SATB voices, while the men sing verse two in unison. Organists will appreciate this well-crafted accompaniment. This great music for the First Sunday of Advent Year B is very highly recommended.

A Voice in the Desert. Ronald A. Nelson. SAB, keyboard. G-5742, $1.40. This short anthem, with easy-to-learn and charming music, quotes Isaiah 40:3-5. It will be useful during Advent. Each vocal part has a melodic line that is layered starting with the bass line, then adding the alto part, followed by the soprano melody. A short coda ends the work. Here is good music for high school voices and other choirs of all varieties—a very fine addition to the Advent literature. Worth looking into!

Tell Me, Shepherd. Herbert E. Hyde, arr. Thomas F. Savoy. SATB, organ, opt. string quintet, brass sextet, timpani. G-4794, $1.50. Full score with instrumental parts. G-4784-INST, $36.00. Joyful Christmas music is found in this carol arrangement by the always-inventive Thomas Savoy. Though there is an optional part for strings, bass, and timpani, this selection would stand on its own with just the delightful organ part. There are only a few measures of SATB writing; much of the piece is unison and two-part. The treatment is well suited to the carol tune; the text is winsome and worth adding to the poetry of the Christmas Season. Sure to be a favorite of choirs and their assemblies.

The Liturgical Press, 2005. $15.95.

In the wake of the fortieth anniversary celebrations of the promulgations of the constitutions and declarations of the Second Vatican Council, there is a renewed interest in examining principal themes of those documents. One such example is the priest-prophet-king triad of baptismal grace that is central to the Council’s development of the universal call to holiness.

Following the council, the 1987 Synod on the Laity took up the priestly, prophetic, and kingly language to speak of the vocation and mission of the lay person in the church and in the world. In 1993, the U.S. bishops outlined their national plan for evangelization (Go and Make Disciples) in three goals that called individuals and parishes to embrace their priestly, prophetic, and royal (kingly) character.

Outside official church documents, the language of the triad has been dismissed by many thinkers and writers as language that is “too churchy,” and therefore not understandable by the person in the pew, or too politically incorrect for its perceived emphasis on authority as related to priesthood and governance. Though much has been written of Lumen Gentium’s teaching on the universal call to holiness, much of that writing has chosen to ignore the language of priest, prophet, and king. Paul Philibert takes up the discussion of the triad in The Priesthood of the Faithful with the intention of highlighting the centrality of the threefold mission in the development of an authentically lay spirituality.

Philibert rightly points out that the priest, prophet, and king language is, in fact, “churchy” because it is the language of Scripture. It is 1 Peter that calls the faithful to be built into spiritual houses and a holy priesthood. This, Philibert suggests, is the source for making the case for a lay spirituality that is apostolic and contemplative. The call to holiness is an invitation for a person to “realize himself or herself through acting in accord with the vision of the Gospel.” The priestly charism orients believers toward joining their lives to Christ’s sacrificial and redeeming life. In this, Christianity is not one meaning among many in a person’s life; rather, it is the meaning of a person’s life. Consequently, sacramental celebrations, prayer, and participation in the life of the Church become transformational experiences in the life of the believer.

Philibert suggests that the connection between baptism and ordinary life is that the grace of baptism gives a direction and intention to a person’s life. As St. Paul proclaims and Church teaching affirms, the most ordinary daily activities can be offered to God, if the intention of the person is the gift of self in service to others. Here, Philibert draws on his Dominican roots and cites Thomistic thought in relating the prayer of words and the prayer of actions. “When a person’s intention to serve God and grow in intimacy with God is rooted in the heart’s movement toward God, that affective dimension becomes the principal aspect of the life of prayer” (page 124).

The hope of the author is that the development of an authentically lay spirituality rooted in the ministry and mission of Jesus will not only contribute to a renewed commitment to discipleship exercised in the Church and in the world but will also contribute to the dialogue on the relationship of the ordained priest to the growing number of lay ecclesial ministers who become increasingly responsible for leadership in parishes and Church organizations. Philibert lays a foundation for a topic on which much more needs to be written and discussed. While Philibert is to be admired for taking on the challenge of examining a contemporary understanding of the vocation of the laity in light of the ongoing challenges facing the Church, the book would have been better served had it let go of some strongly worded personal opinions on particular issues in favor of letting the theology speak for itself. That said, this book provides much food for thought and discussion for individuals and groups involved in parish leadership, book clubs, and faith-sharing groups interested in the development of lives that speak the Good News.

Susan Timoney

Sacred Refuge: Why and How to Make a Retreat


Not long ago, at a roundtable on spiritual direction, one participant wondered if a spiritual director were like a nature guide—one who has walked these woods and can instinctively spot a cedar waxwing above, a pair of deer tracks beneath, or the poison oak just ahead. The result is a more richly textured walk and a heightened sense of wonder.

The analogy is an apt one for Thomas Santa’s Sacred Refuge. Particularly for the newcomer to the retreat circuit, Santa (a Roman Catholic priest) provides a kind of field guide for navigating today’s many retreat possibilities. Previously, people

Books

The Priesthood of the Faithful: Key to a Living Church

Paul J. Philibert. 184 pages, paperback.

August-September 2006 • Pastoral Music
signed up for the retreat house closest to home and looked no further. Today, the availability of air travel, leisure, financial resources, and the internet open myriad options. Writing from his experience as director of the Redemptorist Renewal Center at Picture Rock near Tucson, Santa's refrain to the retreat shopper is simple: Do your homework before you go.

Santa's definition of a retreat points the prospective retreatant in a direction immediately. "A retreat," he says, "is a personal choice to withdraw to a place of seclusion and silence for the purpose of spiritual renewal." He continues: "Sometimes the greater the effort and the more difficult the planning, the better the experience, because you are already significantly invested in the end result."

Santa counsels the reader to learn the differences between types of retreats: preached, guided, directed, personal, twelve-step, and Zen. Research the retreat centers for their philosophies, he suggests, which is sound advice for these polarized times. If you can, check their bookstore. Is the theology reflected on these shelves compatible with your own? Ask for their mission statement. Inquire about what they do about liturgies and other rituals of prayer. Find out whether the retreat house has several programs going on simultaneously. "While you may be there for a retreat on Ignatian spirituality," he cautions, "neighborsing tables may play host to a raucous youth retreat or a course on scrapbooking."

Don't be too shy to ask about physical accommodations. Sometimes, Santa observes, "character" in an old retreat house, as in B&B shopping, might simply mean that the facility is inadequate.

Just as Santa considers silence the essential component of any retreat, he leans toward the directed retreat where one keeps silence but talks with a spiritual director once a day. He gives guidelines for what one can expect of a director, who is essentially "someone who is simply another person walking the spiritual journey serving as a companion with the retreatant and nothing more... a listener as one tells the story of [a] unique journey with God."

While less important on a short retreat, Santa admits that the personality, theology, and spiritual practice of the retreat director are also important considerations. In a not altogether conventional vein, Santa says that effective directors share with you their experience of God and of the spiritual journey and do not simply report to you what they have learned. From his long experience reading evaluations, Santa observes, retreatants respond best when they recognize in the retreat director "authentic, direct, and personal experience with the spiritual path."

It is noteworthy that when Santa briefly narrates the history of retreats he highlights St. Ignatius Loyola as the "inventor" of the retreat as we know it. In the sixteenth century, Ignatius predicted that the active life's Jesuits would lead would not afford them the quiet and the centering rhythm of the day that was the spiritual bread and butter of those living in monasteries. Thus, a silent directed retreat is made to order for the lay person in today's frantic world.

At the end of the book the author includes an assortment of resources: tips on preparing to pray, Scripture passages, and an example of an eight-day retreat one could do at home. Also included are brief profiles of spiritual companions like Merton, Nouwen, Ghandi, and Eckhart. The author lists Internet sources, ten good books, and a miscellany of prayers from a variety of traditions that, along with the quotes at the beginning of the chapters, give this clear and handy book a hospitable interfaith flavor.

Natalie Ganley

Living the Mass: How One Hour a Week Can Change Your Life


Joe Paprocki and Dominic Grassi have teamed up to create a provocative and helpful resource on the Mass. But this is unlike many such resources in that its focus is on how this weekly gathering of the community of faith connects its members with a whole way of life that is faithful to that gathering. In other words, it is about faithful living "day in and day out as a baptized Catholic Christian" (page xiii).

The presentation is framed by two brief and inspired chapters that begin and end the book. The first, "Beginning with the End in Mind," reflects on the concluding rite of the Mass, particularly the dismissal in which we are bid: "Go in peace to love and serve the Lord." All that has preceded this dismissal in the celebration has led to this moment in which we are now responsible for bringing that peace which is Christ's into the world that longs for his presence. We go to be faithful disciples of that charity and justice that has first been shown us. The last chapter, "Living the Mass," points out that the Mass is not simply a means of being strengthened for this great task; it is the task's beginning.

The intervening chapters bear this out as they go through the parts of the Mass from beginning to end, explicating their liturgical and pastoral dimensions and how these connect with daily living. Each chapter develops according to the same format: explication/reflection; a brief compilation of connections between this part of the Mass and our lives entitled "The Other Six Days of the Week"; and a concluding quote from Scripture, the liturgy, a saint, or a teaching document of the Church.

A distinctive feature throughout is the authors' sharing of stories from their own
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experience of the liturgy and of the rest of life that help to ground and illustrate their points of emphasis. This is in general a strength and is complemented by pertinent quotes from the liturgical texts themselves.

Sadly, only the introductory rites and, to some degree, the concluding rite are treated in their entirety and with their ritual elements both distinguished and connected in terms of their flow. The two major parts of the Mass—the Liturgy of the Word and the Liturgy of the Eucharist—are admittedly much more complex, but they would have benefited from an overall treatment as well that broke open the ritual flow and its connection with how we live. Instead, the book offers strong material on the many individual elements of these two central parts of the Mass with the discussion of their connectedness and flow largely confined to passing insights embedded in the treatment of a particular element.

Nonetheless, many ritual connections and threads are made that offer real strength when each of these chapters comes to the “Other Six Days of the Week.” The chapter on the rite/sign of peace, for example, makes the connection with what precedes and follows:

After the Lord’s Prayer, there follows a natural transition—having offered this prayer of surrender and vulnerability, we now take our open hands and open arms and embrace our neighbors (page 123).

This helps us realize that “the communion we are about to enter into is not only with God but with our neighbors” (page 125); it “begins the hard work to which we will commit ourselves when the liturgy is over” (page 126). The applications to life that follow are direct and inescapable: to be peacemakers, to cultivate serenity in ourselves and others, and to take part in our nation’s political process.

The stories and concrete illustrations carry much of the thread and strength of the book. My favorite, included in the chapter on the dismissal rite, is of an awards ceremony in which a couple of dozen parishes each honored a parishioner who was an exemplar of ministry. Of the twenty-five honorees, “all but one was involved in ministries that directly served the parish itself. In other words, only one was involved in ministries that reached out to the ‘secular’ world” (page 162). This person’s ministry happened to include outreach to women in prison and to travelers at the local airport, among others. And so, the Mass continues to form us in the ways of faithful discipleship, of the command to “Go in peace to love and serve the Lord.”

Jim Scheliman

The Jesuits and the Arts
1540–1773


This volume is the first survey ever published of the Jesuits’ global artistic enterprise in Europe, Asia, and the Americas from the foundation of the Society of Jesus in 1540 to its suppression in 1773. In the book, the Jesuits’ extraordinary commitment to the arts comes beautifully alive in twelve articles with more than 476 full-color images of Jesuit buildings, paintings, sculpture, theatrical sets, and
music from around the globe. The pages deal as much with art created by Jesuits as with art they promoted, directed, and encouraged.

The articles deal with such topics as Saint Ignatius and the cultural mission of the Society of Jesus, Jesuit architecture in Europe, Jesuit art and architecture in Asia and North America, and the Jesuit legacy in art and architecture in Spanish America. Of special interest to the readers of Pastoral Music will be the article on Jesuits and music by T. Frank Kennedy, sj, of Boston College.

This book goes far to dispel the impression some have had that the Jesuits were traditionally—perhaps even constitutionally—insensitive to poetry, art, architecture, theatre, and music. Still, there is some reason for the myth. St. Ignatius insisted that the Society be an outward looking order devoted to the salvation of souls and actively engaged in the life of the world. In order to be free to do that, the members would not sing the divine office in choir as all other religious orders up to that time were required to do. The Jesuits, therefore, did not emphasize singing in their community life and prayer or music in general. There was a secondary reason for this attitude: Some members of the community felt that music was too sensuous for religious men to deal with and should therefore be avoided. This particular view has surfaced from time to time throughout the history of the order.

When Ignatius chose ministries for the Society, however, the overriding principle for him was that the Society should embrace whatever was discerned to be for the greater glory of God. And thus, after Ignatius decided that running schools should be a major Jesuit apostolate, practicality took over and everything needed to produce excellent schools was embraced.

This included curricula that focused on the study of the humanities: classical Latin (pagan) authors, oratory, music, theatre, dance, and mathematics which, in some colleges, included astronomy.

It is also important to realize that the original Jesuits who took their vows together with Ignatius were all very well educated men, graduates of the University of Paris. Most of them came from sophisticated families where they themselves, like Ignatius, had been schooled to some extent in the art of being a gentleman, which usually included some training in music and dance. It should be no surprise, therefore, that the Jesuits embraced the humanities curriculum with comfort. What is surprising is the imagination, creativity, and amazing energy they brought to this effort—qualities that characterized all of the order’s endeavors until the suppression.

According to Kennedy, in the article on Jesuits and music, the Society used music in its apostolic works in four principal ways: in the liturgical and paraliturgical music performed in the Jesuit churches and colleges; in the dramatic productions, many of them composed by the Jesuits, mounted in the colleges; in the academic assemblies and public disputations of these colleges; and in the devotional life of the Marian sodalities in the colleges. Even before the colleges were established, there is evidence that the Jesuits used music when teaching catechism to children. They would sometimes set catechism lessons to the tunes of popular songs and lead the children in their singing, even through the streets.

One of the most famous missionary endeavors of the Society was in Paraguay, lasting from 1607 until the expulsion of the Jesuits from Spanish lands in 1767. Music played major roles in the culture that was fostered there and in liturgical services. Kennedy narrates: “In what has been referred to as the Jesuit Republic of Paraguay, the Jesuits established separate townships for the Guaraní Indians and several other indigenous peoples as well. Virtually every town of about two thousand members boasted its own orchestra, and several of the larger towns were set up as conservatories or as factory towns for making musical instruments. As a result the Jesuits were constantly asking their European colleagues to send the most recently composed music to the townships” (page 424).

The fine arts played an important role in other mission lands of the Jesuits as well, such as India, the Far East, the Philippines, and other mission territories in Spanish America. This book is a fascinating introduction to a major feature of the Society’s apostolic activity during its first 200 years. It is surprising and inspiring. The book is also a feast for the eyes: The reproductions are many and stunning and accompanied by informative captions.

Lawrence J. Madden, sj

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Workshop and concert with David Haas and Friends. Place: Mary, Mother of the Church Parish. Contact Matt Merkt at (952) 890-0045.

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August 13
Organ Concert. Carl Maultsby, executive artistic director, Rejoicemissue, Inc., New York City. Place: Cathedral of St. Patrick. Contact Stanley H. Cox, assistant organist, at (212) 753-2261, ext. 245; e-mail: shcox@wel.com.

August 27
Organ Concert. Sylvia Marchion Cha, organist at the Church of the Incarnation and Seminole Presbyterian Church, Tampa, Florida. Place: Cathedral of St. Patrick. Contact Stanley H. Cox, assistant organist, at (212) 753-2261, ext. 245; e-mail: shcox@wel.com.

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October 27–29
Gregorian Chant Institute. An intensive crash course, an opportunity to sing Gregorian chant in the beautiful environment of St. Edmund's Retreat. Dr. William Tortolano, instructor. Sponsored by The St. Michael Institute of Art. Contact: The St. Michael Institute of Sacred Art, PO Box 399, Mystic, CT 06355-0399. Phone: (860) 536-0565; fax: (860) 572-7655; e-mail: sacredart@endersisland.com; web: www.endersisland.com.

FLORIDA
Fort Lauderdale
September 17–20
Catholic Coalition on Preaching Convocation. Theme: "Many Who Heard Were Astounded (Mark 6:2)." Featuring Richard Rohr, omf. Contact: Rev. Francis S. Tobe, omf, President of the Catholic Coalition on Preaching. Phone: (202) 687-4420, ext. 1; e-mail: frtobee@sxu.edu or liturgy@george-town.edu.

HAWAII
Volcano
November 2–4
The Annual Big Island Liturgy and Arts Conference. Workshops, concerts, and events featuring David Haas, Tony Alonso, Marty Haugen, Lori True, Kate Cuddy, Jesse Manibusan, Bobby Fisher, and others. Place: Kilauea Military Camp and Volcano National Park. Contact Joe Camacho at (808) 967-7788.

MICHIGAN
Plymouth
August 7–9
Pastoral Ministry Conference. Theme: "Who Is Missing at the Table?" Presenters include J-Glenn Murray, n, David A. Baesmeyer, Patricia Cooney-Hathaway, Natalia Imperatori-Lee, Clarence Williams, cvm, and Tom Beaudoin. Place: The Retreat Center at St. John's. Sponsored by the Office for Pastoral Ministries, Archdiocese of Detroit. Contact Office of Pastoral Ministries. Phone: (313) 237-5934; e-mail: smcr@smcmich.edu; web: www.summerconferencesdetroit.org.

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Call to Action National Conference. Theme: "I AM: Rise Up People of God." Place: Midwest Airline Center, Milwaukee. Plenary speakers include Joan Chittister, osb, Jeanette Rodriguez, and Diana Hayes. Leadership Award to Cindy Sheehan. Workshops, prayer sessions, Eucharist. Contact: Call to Action, 2135 W. Rosecrans 41N, Chicago, IL 60618. Phone: (773) 404-6984; fax: (773) 404-1619; e-mail: cta@cta-usa.org; web: www.cta-usa.org.

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Position Available

ARIZONA

Director, Office of Worship. Diocese of Phoenix, 400 E. Monroe, Phoenix, AZ 85004. Fax: (602) 354-2428; e-mail: applicants@diosceophoenix.org; website: www.diosceophoenix.org. Under direction of the executive director, the director assists in promotion of the liturgical apostolate by overseeing day-to-day workings of the office; assists in preparation of special liturgies; consults with parishes regarding liturgical needs; plans and develops educational programs; assists with diaconal formation; oversees publication of newsletter; promotes communication; conducts training; assists promotion of liturgy, sacred art, and music. Candidate should possess master's or doctorate in liturgy. SalaryDOE. Available July 2006. Please send letter and résumé to applicants e-mail: HLP-6721.

GEORGIA

Director of Music. Catholic Church of St. Ann, 4905 Roswell Road, Marietta, GA 30062. Phone: (770) 552-6400; e-mail: rmavn@st-ann.org. ALarge Roman Catholic parish of the Archdiocese of Atlanta, located in Marietta, has an opening for director of music: a full-time supervisory position with benefits. Successful candidate will have at a minimum a B.S degree in music, with strong keyboard and vocal skills, and be comfortable with both traditional and contemporary styles of music. Understanding of and experience in leading music for Catholic liturgies are musts. Person will have full responsibility for the music ministry at this large, very active Catholic parish. Director supervises a full-time music minister and several part-time and/or contract personnel. Interested candidates should e-mail résumés. HLP-6715.

ILLINOIS

Director of Music. St. Pascal Church, 3935 N. Melvina Avenue, Chicago, IL 60634. Phone: (773) 725-7641; fax: (773) 725-9368; e-mail: cperez@stpascal.org. Full-time position available for director of music for the adult, children's, and handbell choirs for parish liturgies. Experience in church music is necessary. Keyboard (piano and organ) and vocal expertise; knowledge of handbells. Please send résumé and references to Christopher Perez, Director of Religious Education. HLP-6716.

Director of Music and Liturgy. St. Eu-
lalia, 1851 S. 9th Avenue, Maywood, IL 60153. Phone: (708) 343-6120; fax: (708) 343-6122; e-mail: steulalia@sbglobal.net; website: www.steuilalia.org. Small, vibrant, multi-ethnic parish seeks either a full-time director of music and liturgy or a part-time director of music. St. Eu-
lalia—Christ the Servant Catholic Community is located just twelve miles west of the Chicago Loop. We are seeking an energetic, open-minded, and faith-filled individual with competencies in keyboard and vocal skills and choir direction. Must be able to work toward exciting, prayerful liturgies in a collaborative environment. Salary commensurate with experience. Please send résumé and references to Fr. Frank J. Latzko. HLP-6724.

Director of Music Ministry/Organist. St. Raphael RC Church, 1215 Modaff Road, Naperville, IL 60540. E-mail: twieitzel@st-raphael.com. Full-time. Large, active suburban parish. Plan, coordinate, and direct large music ministry: six vocal choirs, two bell choirs, cantors, and instrumentalists; principal organist for the five weekend Masses; oversee music assistant who accompanies choirs and directs two. Minimum BA in music, organ, piano, choral conducting, or voice. Experience in Catholic liturgy, knowledge of variety of Catholic music styles, good people and organizational skills. Sixty-rank, three-manual pipe organ, seven-foot grand piano, five octaves handbells, three octaves choir chimes. Position open August 1. Send résumé and letter of intent to Rev. Theodore Weitzel, Pastor. Salary negotiable based on education and experience. HLP-6730.

KENTUCKY

Director of Music Ministry. Cathedral of Christ the King, 299 Colony Boulevard, Lexington, KY 40502-2322. Phone: (859) 268-2861; fax: (859) 268-8061; e-mail: pprabell@cdlex.org. Immediate opening. The diocesan cathedral parish has 2,750 families, five weekend liturgies, and other liturgical celebrations that embrace many musical styles of worship.
The music director needs energy, vision, and skills in recruiting, empowering, and training. Excellence in choral conducting and keyboard skills necessary. In-depth knowledge of Catholic liturgy a must. Will work with full-time assistant director/organist. Music degree and six years Catholic Church experience preferred. Full-time salary plus benefits. Fax, mail, or e-mail résumé, letter, salary history, and three references to Music Ministry Search Committee. HLP-6737.

MARYLAND

Director of Liturgy and Music. St. Pius X Church, 6428 York Road, Baltimore, MD 21212. Phone: (410) 427-7500; fax: (410) 377-2651; e-mail: cpaione@stpius10.org; website: www.stpius10.org. New, full-time staff position for vibrant suburban parish of 1,250 households and PreK-8 school. Director coordinates all aspects of liturgical music planning; develops a broad repertoire of music to appeal to youth, families, and seniors; and encourages active participation of assembly. Thorough knowledge of Catholic liturgy, excellent keyboard and vocal skills, collaborative style of work, and strong organization/communication abilities are required. Open search until position is filled. Please send résumé and references to Carol Pacione, Pastoral Life Director. HLP-6710.

Director of Music. Holy Family Catholic Church, 12010 Woodmore Road, Mitchellville, MD 20721. Phone: (301) 249-2266; e-mail: frmdk@msn.com. Part-time. Seeking qualified candidate comfortable with wide range of musical styles to help maintain active and diverse musical program in a small but growing suburban parish of the Archdiocese of Washington. Should have strong musical capabilities including ability to play piano/keyboard and cantor, conduct three choirs (adults, teens, and children), and have a love of Roman Catholic liturgy. When possible, assist the pastor with planning regular parish liturgies, holy days, and special events such as funerals and weddings. Responsibilities include one Saturday evening Mass, two Sunday morning Masses, weekly rehearsals, holy days. Salary commensurate with experience/capabilities. Contact Father Mark Kestout. HLP-6728.

Parish Director of Music Ministry. St. Michael the Archangel Church, 824 Pershing Drive, Silver Spring, MD 20910. Phone: (301) 589-1155. Exciting, culturally and ethnically diverse, and dynamic faith community seeks full-time director to work collaboratively with pastoral staff coordinating and performing the duties and responsibilities relative to a parish music program. Must be versed in different forms and expression of liturgical and sacred music inclusive of traditional to contemporary repertoire. Serve as parish’s principal musician and choir director meeting the highest standards established by the profession. Bachelor’s degree in

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music or a related field minimum or a combination of experience and education. Salary is negotiable. Benefits are included. Send résumé to Search Committee. Contact Deacon Ealey. HLP-6729.

Organist/Accompanist. St. Catherine Labouré Church, 11801 Claridge Road, Wheaton, MD 20902. Phone: (301) 332-7733; e-mail: katfitz80@yahoo.com. Multicultural suburban congregation seeks experienced organist/keyboards to provide eclectic accompaniment for five weekend liturgies in English and Spanish and two evening weekday rehearsals. Spanish not a requirement. Paid per Mass/rehearsal. Work closely with the director of music. Additional services include holy days, biannual penance services, and concert programs. Weddings and funerals extra. Rodgers two-manual electronic organ. Yamaha grand piano. Clarion electronic piano. Send résumé to Kathy Fitzpatrick, Director of Music. HLP-6732.

Director of Liturgy. St. John the Baptist Catholic Community, 12319 New Hampshire Avenue, Silver Spring, MD 20904. E-mail: sjb@sjblsilverspring.org. A full-time position is available as of July 1, 2006, in a 2,000-family parish in Washington suburbs. Applicant should have a thorough knowledge of the Catholic liturgical tradition. Responsibilities include liturgy planning, coordinating our parish music program (traditional choir, five contemporary music groups, children's choir, and cantors), as well as training lectors, Eucharistic ministers, and other liturgical ministers. Must work collaboratively with pastor, associate pastor, and large parish staff, both professionally and volunteer. Salary commensurate with experience and training. Mail or e-mail résumé and references. HLP-6736.

Massachusetts

Director of Music. Blessed Kateri Tekakwitha, 126 South Meadow Road, Plymouth, MA 02360. Fax: (508) 747-0616; e-mail: office@blessedkateri.com. Blessed Kateri Tekakwitha, a vibrant and welcoming South Shore community with excellent liturgy, seeks a part-time director of music. Twenty-four hours per week position includes playing three weekend Masses; one adult choir rehearsal; working with volunteer cantors; and playing all funerals, weddings, and other liturgical celebrations. Instrument is a 5'10" Kawai grand piano. Candidate should possess excellent keyboard skills and thorough knowledge of Catholic liturgy, and some vocal ability is required. Salary commensurate with experience. Please send letter and résumé to Search Committee. HLP-6703.

Director of Music Ministry. Our Lady of Peace, 111 South Street, New Providence, NJ 07974. Phone: (908) 464-7600; e-mail: scunee@aoi.com. Full-time position with benefits. Qualifications include MA in music. Must have experience in various liturgical music styles. Strong keyboard skills required. Salary competitive. HLP-6723.

Director of Liturgy. Church of Corpus Christi, 1919 N. 2nd Street, Bismarck, ND 58501. Phone: (701) 255-4616; fax: (701) 255-4616; e-mail: lamitz@corpus-christi.org. The Church of Corpus Christi seeks a well-qualified individual to provide overall liturgical leadership to a vibrant and growing Roman Catholic community of 1,500+ families. Responsibilities include but are not limited to the direction of all choirs and ensembles, an appreciation of both traditional and contemporary worship, and a creative ability to promote and encourage active and experiential liturgical participation. Cantoring, accompanying, and choral directing experience are all helpful, but expertise in all areas is necessary for consideration. Salary is competitive and commensurate with experience, education, and ability. Benefits are included. HLP-6718.

New Jersey

Organist/Accompanist. Saint Therese Parish, 120 Monroe Avenue, Cresskill, NJ 07626. Phone: (201) 567-2528; e-mail: choirdirector88@gmail.com. Vital Northern New Jersey congregation seeks experienced organist/accompanist to provide organ/piano music as a significant component of worship. Strong keyboard skills required, organ skills preferred. Part-time position involves playing for weekly 11:30 AM service, accompanying adult choir of twenty or more members plus Tuesday evening rehearsal. Paid per Mass/rehearsal. Additional services include holy days throughout the year, Christmas, Thanksgiving, Easter. Provide music for weddings and funerals for additional fee. Send résumé to Mrs. E. Calev. HLP-6706.

Director of Music. St. Basil the Great, 8700 Brecksville Road, Brecksville, OH 44141. St. Basil the Great, Brecksville (Cleveland), a parish of 3,300 families, seeks a full-time music director. The final job description is open for discussion, however the following are necessary: degree in music (MA preferred), strong vocal and keyboard skills, five years experience as music director, ability to be collaborative in liturgical preparation and planning, strong organizational skills, and ability to develop existing choirs and cantors. Salary is competitive and com-
mensurate with experience, with benefits and funeral and wedding stipends. Send a formal letter of interest, résumé, and references to Father Sal Ruggeri. HLP-6739.

Pennsylvania

Director of Liturgy and Music. Mount Saint Peter Church, 100 Freeport Road, New Kensington, PA 15068. Website: www.mountsaintpeter.org. Full-time liturgy/music director needed for active 2,200-family parish. Applicant should be qualified and energetic with master’s degree and five or more years experience in parish setting; thorough understanding of Vatican II liturgy with strong skills in organ, piano, choral conducting, and improvisation; “people” skills and organizational skills. Responsibilities include four weekend liturgies, sacramental celebrations, directing adult and contemporary choirs, overseeing liturgical ministries, working collaboratively with staff 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 Monsignor Michael J. Begolly, at above address. HLP-6727.

Texas

Associate Director for Liturgical Music and Liturgy. Archdiocese of Galveston-Houston, PO Box 907, Houston, TX 77001-0907. E-mail: hr@archgh.org. Responsibilities: formation for liturgical musicians; assist with archdiocesan liturgies; resource to parishes, offices, organizations; maintain/develop music library; supervise archdiocesan choir. Requirements: Practicing Catholic; MA in liturgical music or comparable education/experience; minimum four years experience as a parish music director; MS Office and composition software, e.g., Sibelius. Proficiency in any two: organ/piano; choral conducting; vocal performance. Bilingual (Spanish/English) is a plus. E-mail résumé, letter of introduction, and salary requirements with subject line: Office of Worship Associate Director Search, or mail to HR Department. HLP-6743.

Virginia

Music Director. St. Thomas Aquinas Parish, 401 Alderman Road, Charlottesville, VA 22903. Fax: (434) 296-1941. Parish serving University of Virginia, hiring full-time or part-time music director to serve as principal organist/pianist responsible for developing/overseeing liturgical music program, oversight of existing parish music groups, cantor formation, scheduling. Previous experience in a similar position, solid grounding in full Catholic liturgical tradition and role of music in liturgy are assets. Superior keyboard, conducting, vocal skills, BA in music required; MA preferred. Position available 9/1/06. Inquiries or to send résumé with professional/personal references, write/fax letter of interest to Search Committee, c/o Father Luke Clark, at above address. HLP-6726.

Organist (part-time position). St. Catherine of Siena Catholic Church, 1020 Springvale Road, Great Falls, VA 22066. Phone: (703) 759-3572. Email: neilweston@gmail.com. Traditional Catholic parish of 4,000 families seeks organist for two congregational Masses each Sunday with traditional music led by professional cantor. Demonstrable experience in Catholic liturgical playing required. Compensation commensurate with education and experience. Opportunity for funerals and weddings. Rodgers Trillium 967. Please send letter of interest to Neil Weston, Director of Music (e-mail preferred). This position is available from August 1, 2006. HLP-6731.

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Singing Together in the Vineyard of the Lord

The Church is one, holy, catholic, and apostolic. It is also overwhelmingly composed of lay people. In fact, Cardinal Avery Dulles has recently observed that the "future of the Church"—like the fate of the Church in every age—"lies predominantly in [lay] hands." Lay people are all those who by baptism "are incorporated into Christ and integrated into the People of God, who are made sharers in their particular way in the priestly, prophetic, and kingly office of Christ, and have their own part to play in the mission of the whole Christian people in the Church and in the world" (Catechism of the Catholic Church, 897).

While the chief vocation of lay people is to "illuminate" the social order by their presence and by their work so that it more clearly reflects the "glory of the Creator" and will "grow according to Christ" (Catechism, 898), some lay people are called to special ministries within the Church. These people are called "lay ecclesial ministers." They have the necessary preparation and formation to perform the tasks to which they are assigned; they are authorized by the ordained hierarchy to serve publicly in the Church; they exercise leadership in a particular area of ministry; and they work in close collaboration with the pastoral ministry of ordained bishops, priests, and deacons. The sacramental basis of their ministry is initiation (baptism, confirmation, and Eucharist) and not ordination.

The number and diverse ministries of such lay ecclesial ministers are growing in today's Church. In 2005, recognizing this growth as the work of the Holy Spirit, the United States Conference of Catholic Bishops published Co-Workers in the Vineyard of the Lord: A Resource for Guiding the Development of Lay Ecclesial Ministry (USCCB Publishing). Building on decades of experience of working with lay leaders in the Church, the bishops recognized that leadership in the Church is a shared responsibility. While ordained ministers have a unique place and role to play in the Church, there is also a "vocation" to lay ecclesial ministry which enriches the life of the Church and makes it more completely a sign of Christ's redeeming presence among us. "Continually, the Spirit calls forth new ministries and new ministers to serve evolving needs, as the history of the Church shows. In our time lay ecclesial ministers have emerged, men and women working in collaboration with bishops, priests, deacons, and other laity, each responding to the charisms bestowed by the Spirit" (Co-Workers, 26).

Leadership in pastoral music is one of the areas identified by the bishops as a form of lay ecclesial ministry. Co-Workers challenges pastoral musicians to look beyond planning for the next season or sacramental celebration and to view liturgical music making in terms of a broader, long-range goal: building unity in local assemblies so that they might take up the lay vocation and spread the Gospel beyond the walls of parish churches. In other words, pastoral musicians share the challenge to help liturgical assemblies be transformed into Christ so that they can promote the reign of God in the secular order.

Perhaps no other liturgical symbol has more power to unite, divide, discourage, or encourage the worshipping assembly than liturgical music. Liturgical music has the power to mediate the unity of the assembly so that they might become more and more the one Body of Christ, dedicated to singing the glory of God and proclaiming and living the salvation brought by Christ (Constitution on the Sacred Liturgy, 2). Music ministers, then, are really agents for promoting the unity of the Body of Christ within and beyond their worshipping assemblies. The musical repertoire that pastoral musicians place on the lips and in the hearts of their assemblies week by week, season by season, year by year, provides a way to discover, embrace, and put into practice the broad gamut of Christian attitudes and affections that, ever since the earliest centuries of the Church, have made people exclaim: "See how these Christians love one another!"

The transformation of all things in Christ is the mission of the Church. All members of the Church are called to this mission. Some—ordained ministers and lay ecclesial ministers—are called especially to support and encourage the other members of the Church to understand and embrace this mission. Pastoral musicians offer such support through the gift of musical worship, putting on the lips and in the hearts of their sisters and brothers words and tunes that will help them embrace the call to witness to the unity and love of God that is being poured out for the life of the world. As singing assemblies grow in unity and in their commitment to live their lives for others, their transformation will witness to the Church's mission to transform all things in Christ.
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