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<td>Gregorian Chant Study Week in Italy</td>
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<td>Greece - Footsteps of St. Paul</td>
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<td>Ireland - Land of Saints and Scholars</td>
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From the President

Pastors and Pastoral Musicians

Who are the persons most responsible for fostering the liturgical life of a parish? Since its founding in 1976, NPM has operated from the conviction that musicians and clergy generally have the greatest impact on parish liturgy. Over the years our association has encouraged greater collaboration between these two groups, planned convention programs to meet the needs of both, and provided resources to help pastors and music leaders to minister more effectively.

Music in Catholic Worship, first issued by the Bishops’ Committee on the Liturgy in 1972 and revised in 1983, spoke eloquently of the extent to which the manner and attitude of the priest celebrant affects liturgical celebrations: “No other single factor affects the liturgy as much as the attitude, style, and bearing of the celebrant: his sincere faith and warmth as he welcomes the worshipping community; his human naturalness combined with dignity and seriousness as he breaks the Bread of Word and Eucharist” (Music in Catholic Worship, 21).

NPM has included bishops, priests, and deacons among its members from the very beginning and has made an effort to provide information and resources to assist them, such as the quarterly newsletter NPM Clergy Update. Regular parish membership has from the outset been for two persons from the same parish—normally the pastor and the primary pastoral musician. The very first issue of Pastoral Music (October-November 1976) featured an article titled “For the Clergy: No Musical Talent? You Can Still Help Your Parish Music Program.”

Today approximately one of every five NPM members is a bishop, priest, or deacon. While the number of clergy members of NPM—nearly 1,500—is very encouraging, the leaders of the association would like to reach out to include even more clergy among the ranks of NPM members committed to the mission of fostering the art of musical liturgy.

This fall we sent a membership invitation to the pastor of every non-member parish in the United States. We also sent a message to various pastoral music leaders around the country, asking them to suggest names of pastors to whom we should send a personal letter of invitation to NPM membership. Please feel free to send us your own suggestion for a bishop, priest, or deacon whom we should contact!

We offer the articles in this issue of Pastoral Music primarily as a resource to clergy members, although there is plenty of helpful material for musicians too! As a long-time director of music ministries I particularly enjoyed the conversation between DMMD President Joanne Werner and her pastor, Father Philip L. Johnson (pages 25–27). Might I recommend that pastors and musicians take the time to answer the same questions and set aside some time to talk about the responses? Write and let us know if you try this in your parish.

To Hope: Remembering Nancy Bannister

Nancy Bannister served the NPM family tirelessly for twenty-six years before her death on October 5, 2006. All of us were stunned that she died so quickly after learning of her illness in August.

Nancy lived relentlessly in the spirit of hope that she spoke and sang about so eloquently. Her joy and generosity were gifts to everyone who encountered her at NPM conventions—especially in the exhibit hall—over these many years.

A remembrance of Nancy’s life and work appears on pages seven and eight in this issue along with a letter from Nancy to pastoral musicians that first appeared in 1996. May we draw hope and strength from her words of encouragement and challenge even as we join her in singing Alleluia to the God of life.
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Cover: St. Joseph Abbey, St. Benedict, Louisiana, photo by Daniel Keding, daniel@crucedesign.com. Divider (page 16): Rev. Rodney Adams sings the Eucharistic Prayer during the 2002 NPM Regional Convention in Omaha, Nebraska, photo © Dorothy Tuma, 2002, used with permission. Other photos courtesy of Terri Pastura; the Indiana Historical Society; Joe Croos; Diocese of Providence, Rhode Island; Holy Trinity (German) Catholic Church, Boston, Massachusetts; Peter Mahler; Digital Video and Imagery Distribution System; Union of Catholic Asia News (UCAN); and St. Vincent Ferrer Parish, River Forest, Illinois.
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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December-January 2007 • Pastoral Music
Communion Song Suggestion

I have read every issue of Pastoral Music since I became a member of NPM. I enjoy this journal as a very important part of my training and formation as a lay ecclissical minister in music and liturgy. So, I am especially grateful for the August/September issue which was devoted to the American bishops’ document about the emergence of lay ecclissical ministry.

Dr. Judith Kubicki’s article certainly struck a chord (pun intended) for the importance of unity. The second paragraph on page twenty-four reminded me of an issue that is certainly in need of catechesis and pastoral discussion: the role of the Communion song in promoting unity. In my experience, the vast majority of Catholics understands the importance of the opening and closing songs and participates fully in singing them. However, at the time of Communion, many Catholics do not sing. Previous articles in Pastoral Music have identified concerns such as a preference for quiet reflection to meditate on the mystery of the Eucharist and an inability to carry music and receive Communion in the hand reverently. I have personally heard some of the same concerns in my ministry.

An effective solution that I would like to promote is the use of verse/refrain Communion songs. Hymns, with their strophic form, require those participating in the Communion procession to memorize a vast quantity of text. A verse/refrain Communion song, prayed in conjunction with a cantor and/or choir, affords those participating in the Communion procession the opportunity to participate (probably through memorization) in the singing of the repeated refrain (especially if it is short), allows for personal meditation during the verses, and establishes an atmosphere of dialogue between each of us and Christ, the One with whom we commune. NPM’s work to promote singing during the Communion procession and most assemblies’ preference for quiet might find a sense of unity in this type of compromise. We could recognize the need to express our unity in song and the need to reflect at this particular time in the Mass as equally important. Personal reflection time, while often inspired by word and symbol, is the “stuff”—the inner work—of conversion and renewal and thus of transformation; reflection time is not to be minimized in our liturgical life.

Joseph Swain’s article, “St. Mark in Venice: A Liturgy without Hymns,” on page thirty-three of the August-September issue, certainly supports my point.

Julie Deemerath
Libertyville, Illinois

In Praise of NPM Institutes

I first joined NPM with the intention of just being kept in the loop about what’s happening in the church. But then Monsignor Ray East kind of encouraged me to take a look at some of the institutes, and I’m so glad I did! My first institute was a liturgical one conducted by [J. Michael McMahon, Elaine Rendler, and Paul Covino]. Recently I attended my second institute—invoking choir directing—held at Regis College in Denver. After the experience of this second institute I became convinced that you guys really do one heck of a job assembling at team for our benefit. I thought Paul Covino and Elaine Rendler were excellent in their zeal and determination to give us good information. But after attending this second [institute], I now realize that your planning for these programs is well thought out and that you really make sure our time and money are not wasted. Rob Glover, Paul French, Kathy DeJardin, and David Philipppart were well worth the price I paid for the weeklong experience. You couldn’t have chosen a more congenial, spirit-filled, and enthusiastic group of facilitators to be with us. I look forward to the institutes NPM will be planning in the future, and I wish you and your staff continued success.

Bob Moore
Washington, DC

Responses Welcome

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

Dear Pastoral Musician

By Nancy J. Bannister

If being a pastoral musician is who you are, if this is what the Creator has called you to do, and if there is nothing else that will satisfy you, then we’ll all say a prayer for you... and thank you. You are one of the “living stones” that build the church and sustain the hope we have for the future of that church. You are, among other things, the formation director and the teacher of the vocabulary for the next generation of believers, working hand in hand with all those other believers who have chosen to act on their belief, proclaiming the Word with their lives and in their work.

If you are a musician, a lover of all things musical whose spirit soars to melodies and dances to rhythms, and if you have brought that love of music to your faith life and your worship community, then you may be among those who struggle with what it means to live as a pastoral musician. You may have discovered already that being a pastoral musician is more than being a musician who works in the church, but you may not be clear about the steps you must climb to grow from being a musician to become a pastoral musician.

First, Be a Musician

First, be a musician. Be the best musician you can possibly be. Study and practice and do not compromise. Keep working until your level of skill development is solid and comfortable and you are in full control of your instrument, your voice, your choral skills, your reading and...

Nancy J. Bannister
1942–2006

Nancy Joyce Bannister served as director of the NPM Western Office in Portland, Oregon, and as NPM’s chief liaison with the music industry for twenty-six years, but most NPM members knew her as the enthusiastic heart of our convention exhibit halls. She was attentive to every person who approached her and always responded generously and cheerfully. Nancy’s presence in NPM convention halls was enriched by her ability to bring to that work her life as sister, believer, pastoral musician, wife, mother, and loving companion.

Nancy’s journey began in Gadsden, Alabama, on June 24, 1942. Raised by a musical family in the Baptist tradition, she began a pilgrimage toward the Roman Catholic Church when she was a teenager. When she was nineteen, Nancy gave her sister Cora Jean a Bible with an inscription that revealed Nancy’s own dedication to the Word of God and its key revelation: “Loving hands must handle this book. Loving eyes must read it. And loving hearts must understand what it has to say. Love is the most important force known to humans, and the one force that contains all others and can be neither created nor destroyed."

Her journey as wife, mother of five daughters, and music minister took her to Portland, Oregon, in the 1970s. There she ministered in several Catholic churches and became the first woman to serve as chair of the Music Commission for the Archdiocese of Portland. She also became involved with the fledgling National Association of Pastoral Musicians.

She joined the NPM national staff in 1980. In that one year, she presented a workshop on children’s choirs at the Regional Convention in Olympia, Washington (June 12–14), offered a workshop—in her clown persona, Rainbo—at the NPM Summer Institute in Los Angeles, joined the national staff as advertising director and head of the NPM Western Office, and had an article in the October-November issue of Pastoral Music.

Particularly because of her work with the music industry, Nancy became an invaluable resource as part of the team that met with local committees to design the program for conventions. She also worked with publishers to provide library resources at NPM summer institutes, and her longtime work with children’s choirs made her the natural choice to help plan the NPM Children’s Choir Festivals that began as part of a larger choral festival at the 1993 National Convention in St. Louis, Missouri.

This article first appeared, in a slightly different form, in the October-November 1996 issue of Pastoral Music—our twentieth anniversary issue.

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interpretation, or whatever is required for your chosen performance field. There is no substitute for this step. A less-than-adequate musician will always be in crisis when pastoral questions arise.

Second, be a believer. If you have not yet examined your own faith and consciously confirmed all the promises you received as well as the promises you made at your baptism, then that is the place to begin. Belief is not simply a matter of behavior, or years of commitment to the church, or even simply a matter of what you “always” do on Sunday. The issue concerns what you are convinced is true in the deepest part of yourself. It is about your story, and your relationship with God, and your ability to embrace the mystery which is at the center of what you—and all who find themselves to be believers—do. Belief is about your willingness to study and know the Scriptures. It concerns the questions you can tolerate and the challenges you can face with trust and love. It’s the hardest issue of all. A nonbeliever cannot truly be a pastoral musician. A person struggling to continue to believe is already pastoral.

Third, find your calling. Name yourself in a way that will echo through everything that you do. You are a musician by choice as well as by vocation, according to all the evidence of your life. All right, but what else is true about you? You cannot be making music through all the hours of the day. What other facets of you shine out when times are dark? What other truths bring you peace? What do your friends and your family members value most about you? What secret hope do you hold in your heart? When these aspects of your “calling” are enfolded in your music and both the calling and the music are held up to the bright mirror of your life as a believer, so much will begin to be revealed. You may even begin to understand what it means to be pastoral.

Fourth, accept the consequences. If you are a musician and a believer who is struggling to continue to believe and your calling has led you to bring your music in service to the gathered church, then grace has already begun to pour out of you. But getting involved with the work of God’s grace will not be an easy path to choose. If you choose to be a pastoral musician, your life will no longer be your own.

No Breaks

Making music may not be a twenty-four-hour-a-day job but being a pastoral musician is. There are no breaks from caring for people, from listening to and knowing their stories, from envisioning what they may need as they grow into the future of their faith life. There are no breaks from being human, from being truly present to those around you, from putting their needs above your own. The search for ways to express the love you have for your community will go on and on. You will have to learn to be tough, to hold to your commitment to excellence, no matter how many people around you require you to compromise on your ideals.

Your ecclesiology will form—and be formed by—the community you serve. Your music and the texts of that music will form the faith of your community, and it will be your vision and the decisions you make about repertoire that will paint the colors of that faith. When your vision is formed, there will be no breaks from the work of nurturing that vision into reality. You will have to write liturgy and all the ritual books and all the Church’s official documents about the way we worship. You will have to read the journals and hear the new music and examine new ways to perform the old music. You will have to sit in meetings and have patience with people who do not know what you know or share your vision. You will have to hold to that vision unless you recognize a wider vision drawing on a deeper truth. Then you must be prepared to yield up your vision for the sake of a better one.

And all the while you will have to continue to practice, to keep your musical skills at their best. You will have to learn to say “No” often enough to keep your health and your sanity. The liturgical year and the worship life of your own community will serve as your guides and your deep well of refreshment. The radical equality of the Eucharist, in which all are welcome at the table, will feed you Sunday after Sunday, and the faces of your community gathered around that table may become your richest resource.

Hopes and Visions

Pastoral musicians—the ones who “love the sound of a singing congregation above all other sounds”—hold in their hands and hearts one of the strongest hopes for the future of the Church and one of the brightest visions to feed our longing for a glimpse of the reign of God.

Love,

Nancy

In the summer of 2006, Nancy felt unusually tired and sick but attributed those feelings to the duty of serving at three exhibit halls for the regional conventions while returning regularly to Alabama to care for her sister Cora, who had been diagnosed with cancer. On her return to Portland, Nancy went to her own physician, and tests revealed that she herself was suffering from ovarian cancer. She endured a ten-hour surgery on September 12 and expected to spend the next several days in intensive care, to be followed by recovery time at home and chemotherapy. But complications following the surgery weakened her and, despite occasional bright moments, she continued to lose ground. On Thursday, October 5, with her family, friends, daughters (some connected by telephone), and Father Virgil Funk present, Nancy died while the gathered community sang the Easter Alleluia.

Members of Nancy’s family, the NPM staff, and friends from the music industry gathered in Portland on October 14 and 15 with the Journey and Koinonia Community to celebrate Nancy’s funeral, following instructions and suggestions that she had written down four years before.

We pray with words that Nancy’s daughters composed for her final commendation: “Source of life, Spirit of compassion, we give thanks from the fullness of our hearts for the life that we remember in this gathering. Let the meaning of her life live on in us. May the light that she has given us shine on in our lives and hearts and memories. Help us to find the courage and faith that we need each day to carry on. Open a way of hope before us. Mend our hearts and teach us to be comforters of one another.”

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Association News

2007 Convention

That All May Be One

When we gather for liturgy, the church praises God, grows in holiness, and is sent to transform the world. While we are called to be "one body, one spirit in Christ," as we pray in Eucharistic Prayer III, we are also diverse in age, ethnicity, theology, and musical style as well as in the roles that we have in the church. The very structure of the liturgy and the very songs that we sing can help us build bridges through dialogue, foster unity, engender hope, and empower healing. Through prayer, song, symbol, and silence we seek to live Christ's prayer "that all may be one" (John 17:21) and to pass on the unity in Christ that we have received.

At the 2007 NPM National Convention (July 9-13) in Indianapolis, Indiana, we will explore and celebrate our unity-in-diversity; the music that expresses and creates that unity; and our role as pastoral musicians in expressing, creating, and celebrating ecclesial unity. Keynote presenters who will explore this theme include Steve Warner, Jan Michael Joncas, Ricky Manalo, CSB, Jerry Galipeau, and Teresita Wein, SND de N.

Our week together will, of course, be filled with song—some that we create, some that we listen to . . . and dance to. Scheduled events include performances on Monday night by participants in the National Catholic Children's Choir Festival, the NPM Adult Choir Festival, the National Catholic Handbell Festival, and an organ performance by Catholic winners of AGO competitions. The Tuesday evening "quartets" (two sets of four simultaneous performances) include a Twenty-Fifth Anniversary Concert by the St. Louis Jesuits; concerts by the National Catholic Youth Choir and the Notre Dame Folk Choir; "In Spirit and Truth," African American rhythms and sounds with Thomas Jefferson; "Peace" with Marty Haugen, Tony Alonso, and John Bell; "Cantemos," with Spanish and English sounds and rhythms; an ecumenical hymn festival with Robert A. Hobby; and "Harmony in Faith"—a concert with Asian and Pacific Rim sounds and rhythms.

Wednesday afternoon brings a choice among four events: The monks of St. Meinrad Archabbey with Columba Kelly, OSB, singing liturgical compositions written by monks of the community and used in liturgy at the Abbey; an African American concert with Grayson Warren Brown; "Sacred Land, a concert with Liam Lawton and musicians from Old St. Patrick Church, Chicago; and "A Psallite Event." Wednesday night brings "Rockin' the Circle," coordinated by Gary Daigle. Thursday evening will bring a very special performance by the Indianapolis Children's Choir at the Hilbert Circle Theatre, home of the Indianapolis Symphony Orchestra.

During the week, there will also be noontime organ recitals, MusOps (performances during the breakout sessions), and showcases.

Faith and prayer are the sources of our unity as well as of our music, so we will gather each day to share prayer in many forms—morning prayer in the Roman and Byzantine traditions, Taizé prayer, and the Convention Eucharist with Archabbot Justin DuVall, OSB, from St. Meinrad Archabbey as our ordained presider and preacher.

Workshop sessions apply the principles presented in the plenum addresses, address issues of importance to the various interest sections of our association, present practical suggestions, and offer participants opportunities to discuss their own experience. In Indianapolis, we will have six breakouts: Five of them will offer thirty workshops, MusOps, and showcases; and the sixth (on the final morning) will include twenty-six options to choose among.

And there will be exhibits, pre-convention sessions, master classes, clinics, tours, special programs for youth, an "Indy City Parish Picnic" on Monday evening, chapter meetings, section meetings, and more!

Archdiocese of Saints and Scholars

The Archdiocese of Indianapolis serves central Indiana. Originally established as the Diocese of Vincennes in 1834 to serve French communities that settled in the area following fur traders, the see city was transferred to Indianapolis, the state...
Three Institutes

Participation in one of three multi-session institutes in Indianapolis requires membership in a special group within the association.

The focus of the 2007 DMMD Institute is "Sung Liturgical Texts: Hymns, Songs, and Antiphons." Rev. Dr. Jan Michael Joncas is the presenter, exploring where the texts we sing come from and how to make choices in light of the offerings in the Roman Missal, Lectionary for Mass, and other resources to enrich the liturgical and spiritual foundations of our pastoral choices. Sessions are in the early afternoon. Participants must be members of NPM’s Director of Music Ministries Division (DMMD). Information on the DMMD is available at http://www.npm.org/Sections/DMMD/index.htm.

Members of NPM’s Section for Diocesan Directors of Music may participate in a two-part exploration of the ordination rites which begins on Tuesday morning. The sessions will examine the history and theology of the rites and look at musical and pastoral possibilities.

Chapter Directors are invited to take part in a four-part institute on Tuesday and Thursday mornings that will examine communications and programming.

More information on these special programs will be available in the convention brochure.

Picture Your Music!

As part of the environment for the 2007 National Convention, we would like to display pictures of our music makers: You! We would also like pictures of your liturgical assemblies, your celebrations, and the faces of your church, especially choirs, instrumentalists, cantors, presidents, deacons, and other music ministers.

We prefer high-resolution digital images (jpg, bmp, or tif). Please submit your pictures as e-mail attachments to: NPMPeter@npm.org. Send photo disks (Windows format) or prints to: Peter Maher, Program Coordinator, National Association of Pastoral Musicians, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461.

Please note that some of these images may be used in NPM publications. If you do not wish your photos to be used beyond the display at the Indianapolis Convention, please let us know that when you send them.

Full Brochure

All NPM members and U.S. parishes will receive a full brochure for the 2007 National Convention by the end of January. Details will also be posted on the NPM website: http://www.npm.org/EducationEvents/convention/index.htm.

2007 Institutes

Models of the Eucharist

Two dioceses will be hosting NPM’s one-day “Models of the Eucharist” seminar in the first quarter of 2007. Both events will feature Monsignor Kevin J. Irwin as presenter and Dr. J. Michael McMahon as facilitator. Msgr. Irwin is the author of Models of the Eucharist and dean of the School of Theology and Religious Studies at The Catholic University of America, Washington, DC. Dr. McMahon is the president of the National Association of Pastoral Musicians.

Newark, New Jersey. The seminar will be hosted by the Archdiocese of Newark on Saturday, February 10, at the Archdiocesan Center in Newark. For additional information, check www.rcan.org/worship, or call the Cathedral Basilica of the Sacred Heart Music Office at (973) 484-2430.

Orlando, Florida. The Diocese of Orlando will host the Models seminar on Friday, March 23, at St. Margaret Mary Church, Winter Park. For additional information, contact Bruce Croteau by phone—(407) 647-0726—or e-mail—bruce@stmargaretmary.org.

If you would like information about how your diocese could host this popular seminar, please contact Father Paul Colloton, or, at the NPM National Office. Phone: (240) 247-3000; e-mail:NPMPaul@ npm.org.

December-January 2007 • Pastoral Music
Program Scholarships

NPM program scholarships are made possible through the generosity of NPM members who have made financial contributions to the NPM Program Scholarship Fund. These scholarships are provided to assist pastoral musicians with limited financial resources to take advantage of opportunities for continuing formation at NPM conventions and institutes. Applicants for scholarships must be NPM members and should be from economically disadvantaged parishes. The financial need of the applicant should be reflected in the application. NPM encourages members of all ethnic and racial groups to apply for scholarships.

Scholarship applications are considered on a case-by-case basis. Scholarships are awarded depending on the financial need of the applicant and the amount of funds available in the NPM Program Scholarship Fund. Scholarships for conventions include full convention registration only. Scholarships for NPM institutes include the commuter registration fee only. All remaining costs must be borne by the applicant and/or his or her parish.

Scholarship recipients are to submit a follow-up report, reflecting on their convention or institute experience, describing what they have learned, what they are taking back to their parish, and how they can implement what they have learned.

For further information check the NPM website: http://www.npm.org/EducationEvents/program_scholarships/scholarships.htm.

Coming Soon


Members Update

New Sections

Three new sections have been added to NPM’s interest sections. These sections focus on the needs, interests, and resources of a particular area of music ministry. The Section for Diocesan Directors of Music continues the work of the former Association of Diocesan Directors of Music. Membership in this section is limited to those who hold such a diocesan office.

Bishop Trautman Award

On Friday, December 8, as it celebrates its twenty-fifth anniversary, the Georgetown Center for Liturgy will honor Most Rev. Donald W. Trautman, bishop of the Diocese of Erie, Pennsylvania, and chair of the USCCB Committee on the Liturgy. The Center is directed by Rev. Lawrence J. Madden, sj, and is headquartered at Holy Trinity Parish, Georgetown, in Washington, DC. Additional information is available at http://www.georgetown.edu/centers/gcl/index.htm.

Keep in Mind

Bartholomew Sayles, oss, priest, musician, and teacher, died at the age of eighty-eight at St. John’s Abbey, Collegeville, Minnesota, on September 17, 2006. Father Bartholomew was the choirmaster at the abbey for many years, and he published many settings and arrangements of chant. He founded and directed the Schola Gregoriana to preserve Gregorian chant. Born in New Orleans in 1918, Letory Sales graduated from Xavier University in New Orleans in 1939 with a degree in music. While serving as director of the parish choir at his home parish and as registrar at Xavier University, Mr. Sales explored his interest in becoming a Benedictine monk. He entered the novitiate at St. John’s Abbey in 1943 and received the religious name Bartholomew. Ordained to the presbyterate in 1948, Father Bartholomew attended summer sessions at the Pius X School of Liturgical Music at Manhattan College in New York (1948-1950) and earned a degree in music.

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education from the University of Minnesota (1959). He served at St. Augustine’s College in the Bahamas (1957–1970) and at St. Anselm Parish in The Bronx, New York (1970–1975) before returning to Collegeville. He taught voice, music theory, and Gregorian chant at St. John’s University until 1984. Father Bartholomew also served as a faculty member for NPM’s Gregorian Chant Institute. He celebrated fifty years as a Benedictine in 1994 and fifty years as a priest in 1998. Father Bartholomew’s funeral was celebrated on September 20 and 21, and he was buried at the abbey cemetery.

Paul E. Joncas, the father of NPM member Jan Michael Joncas, died at the age of eighty in Minneapolis, Minnesota, on October 11, 2006. After service in the military, Mr. Joncas worked in television in Minneapolis while raising his eight children and enjoying his fifteen grandchildren. He was an artist—paint, carving, and other media—who helped his children win Halloween costume contests. His funeral was celebrated on October 15 and 16 at the Washburn-McReavy Funeral Home and St. Anthony of Padua Church.

We pray: O God, whom saints and angels delight to worship in heaven, welcome to your kingdom your servants who sought through art and music to perfect the praise offered by your people on earth. Grant them the fullness of your beauty, and make them worthy to behold it unveiled for evermore.

Hymn Competition

The Music Commission of the Archdiocese of New York is sponsoring a liturgical hymn competition for the bicentennial of the Archdiocese’s establishment. Composers are asked to submit entries for a new text and tune appropriate for use during a Mass procession with a minimum duration of seven minutes. The hymn should have a refrain for the congregation that incorporates the theme “Through Faith We Grow,” and the refrain as well as the verses for the choir and/or cantor should be based on biblical or liturgical texts. The text should use English and Latin, and the English parts should be translated into Spanish. There should be a unison setting of the refrain and verses with SATB parts for the choir and, if desired, a final refrain descant. Organ/keyboard accompaniment must be provided. A cash prize of $1,500 will be awarded to the winner. Entries must be postmarked no later than January 30, 2007, and sent to: Father Richard Baker, Music Commissioner, St. Malachy
Church—The Actors’ Chapel, 239 West 49th Street, New York, NY 10019. They may be e-mailed to: musiccommissioner@actorschapel.org.

Meetings and Reports

2006 National Meeting of Diocesan Liturgical Commissions

Focused on the theme “Music and the Art of Celebration,” 165 delegates from 97 dioceses met in Omaha, Nebraska, October 10–13 for the annual meeting of diocesan liturgical commissions, which is co-sponsored by the Federation of Diocesan Liturgical Commissions and the USCCB Committee on the Liturgy. The three major presentations were given by Rev. Anthony Ruff, osa, Dr. Marie Rubis Bauer, and Dr. J. Michael McMahon. This year’s honored recipient of the Frederick R. McManus Award was Dr. Nathan D. Mitchell, professional specialist in the University of Notre Dame Department of Theology and associate director for the Notre Dame Center for Liturgy.

Delegates approved seven position statements this year. Five of them treat ministerial formation, one addresses the translation of liturgical texts, and one deals with the use of technology in liturgical catechesis. The delegates also approved an executive committee resolution on the revision of Music in Catholic Worship.

In the area of ministerial formation, the delegates asked that the bishops continue the good work on lay ecclesial ministry begun by the statement Co-Workers in the Vineyard of the Lord (see the August-September 2006 issue of Pastoral Music), authorize an issue of the BCL Newsletter on liturgical formation of music ministers, and form a task force on the liturgical formation of permanent deacons. They committed themselves to working with centers of acculturation on the liturgical formation and acclamation of priests and seminarians coming from other nations to serve parishes in the United States, and they affirmed NPM’s work in developing standards for certification and formation of pastoral musicians, asking also that NPM address the need for further formation in music ministry “by calling together diocesan personnel, academic institutions, and ministry formation programs to identify structures, personnel, and resources” for that work.

The delegates encouraged members of the Bishops’ Committee on the Liturgy to work to provide ritual texts that are “not only faithful to the original but . . . also contemporary, beautiful, proclaimable, intelligible, and respectful of all persons.” They also asked for sessions at future national meetings that would address ways to use electronic technology “for the promotion of the liturgical reform as well as the dissemination of information on those issues which may affect the celebration of the liturgy.”

Because a process has begun to revise Music in Catholic Worship, the delegates asked, as a matter of “immediate concern,” that the BCL Subcommittee on Music and Liturgy work to retain “the basic principles of [Music in Catholic Worship and Liturgical Music Today] in any revisions.”

Vox Clara Meetings

The Vox Clara Committee, formed in 2001 to provide advice on English language translations of liturgical books, met for the tenth time October 23–26 in the offices of the Congregation for Divine Worship and the Discipline of the Sacraments in Rome. Chaired by Cardinal George Pell of Sydney, Australia, the committee includes eleven bishops, of whom four are from the United States. (Other English-speaking bishops’ conferences only have one representative each on the committee). Four of the six advisors are also from the United States, as is the priest who provides secretarial support.

Most of the committee’s recent work has been a review of the draft translation of the Missale Romanum’s Common of Saints. The committee’s report said that many of the translated texts showed “a truly outstanding quality,” though it also noted “certain problems” with some texts, though Cardinal Pell described these as “small problems” with some “interesting” and “unusual” terminology different from the traditional translation of certain words and phrases or some phrases that are “too grammatical,” amounting to an advanced grammar lesson rather than a faithful translation into a living language.

The committee also conducted a final review of the ratio translations (translation guide) for English translations of liturgical texts, which the report said “will be published by the Congregation in a definitive form in the near future.” To speed up its work, the committee will meet again in December 2006 and has planned four meetings during 2007.

Members and advisors of the Vox Clara Commission meet in Rome in the summer of 2006.
At the beginning of his public ministry, Jesus entered his hometown synagogue and read these words from the prophet Isaiah: “The Spirit of the Lord is upon me; therefore God has anointed me. God has sent me to bring glad tidings to the poor, to proclaim liberty to captives” (Luke 4:18). At the heart of his community’s worship, Jesus connected his mission with bringing the reign of God to all the poor, to captives, and to those who suffered oppression—to the lowly ones. Jesus lived the connection between worship and justice, proclamation and service.

The work of music ministry is to support the overall parish mission and its vision of social justice. What we do is to strengthen parishioners in their mission.

—A survey respondent

I recently had the opportunity to explore this connection through a survey of music ministers, trying to understand how they bring music and justice together. Through the generous help of NPM, which made the survey available to members of the association’s Director of Music Ministries Division and its section for those Responsible for Music Ministry, more than 400 people completed part or all of a 15-item questionnaire.

To create a common understanding of justice, the survey began with a brief overview of the seven principles of Catholic social teaching from Sharing Catholic Social Teaching: Challenges and Directions (USCCB, 1998):

• the dignity and worth of human life;
• the value of family, community and participation;
• the importance of each person’s rights and responsibilities;
• an option for the poor and vulnerable;
• the dignity of work and the rights of workers;
• solidarity with the entire human family;
• caring for God’s creation.

The survey then asked questions based on a model that connects justice and music ministry in three ways: (1) Repertoire: using music that includes a justice perspective; (2) Function: embodying justice in how the ministry operates in the community; and

(3) Outreach: respecting and empowering all community members.

There seems to be a social component in most of the music all our musicians use.

—A survey respondent

Repertoire. Respondents were asked how often they lead music that includes the principles of Catholic social teaching. Almost half indicated they do so weekly, and more than twenty percent answered twice per month. The responses brought out three interesting points. First, communities whose annual median income was at the lowest level (less than $20,000) reported a higher rate of weekly usage than any other income category. Second, nearly half of all full- or part-time employed music ministers responding to the survey indicated weekly usage, while only about twenty percent of volunteer music ministers reported doing so. Finally, one-third of the people who commented on their answer to this question wrote that they would only use music with a justice theme when it connected with the Scriptures for the liturgy. Surprisingly, this seemed to indicate they believe there are moments when a justice perspective is absent from the lectionary readings.

Respondents were also asked to list two music pieces “your parish most frequently uses that address principles of Catholic social teaching.” David Haas’ “We Are Called” was listed twice as often as the next most common response, “All Are Welcome” by Marty Haugen. These were followed by Bernadette Farrell’s “Christ,
Be Our Light” and “The Summons” by John Bell. Six of the top twenty-eight songs from this survey also appeared in the top twenty-five cited songs of NPM’s “Songs That Make a Difference” survey: “We Are Called,” “All Are Welcome,” “The Summons,” “Prayer of St. Francis,” “The Servant Song” by Gillard, and “Servant Song” by McCargill.

We try to be inclusive as possible in our music ministry program, so all are welcome.

—A survey respondent

Function. Respondents were asked what service events or activities their music ministry took part in during the last year, such as fundraising concerts, concerts or worship services for underserved populations (e.g., nursing homes), community events (such as a multicultural festival), or special parish celebrations (like an Earth Day prayer service). Many people indicated involvement in a wide variety of such events, with a few noteworthy patterns. First, music ministers see their work as part of the overall parish’s commitment to justice. Second, these kinds of involvement tend to emphasize a positive vision of community rather than critiquing any particular part of society.

Third, music ministers generously share their time and energy, with some groups serving at soup kitchens, providing emergency aid for low-income families, and in similar ways. Fourth, prayer and worship continue to play a central role in how music ministers contribute to their communities’ efforts for justice. Some of the creative ideas shared were holding “funerals for unwanted dead,” e.g., homeless, etc.; putting information on justice in worship aids; and leading music at youth justice workshops, prison liturgies, and televised Masses for shut-ins.

Respondents also indicated how their ministries operate in a way that reflects Catholic social teaching, such as paying just wages, recycling worship materials, donating music and supplies to communities in need, conserving resources, obeying copyright laws, using multicultural music, and welcoming everyone to the music groups.

For some, the theme of the dignity of work was an important issue, particularly in the Church. Many respondents wrote that their communities embody Catholic teaching by paying just wages to substitute and part-time musicians. Others, however, felt the Catholic Church does not practice what it preaches. One respondent wrote: “I think the Church talks the talk but doesn’t walk the walk when it comes to its own employees—at least women.”

Finally, I was surprised to find that the use of inclusive language was rarely mentioned in the survey either as an example of doing justice or as an issue that needs to be addressed.

We reach out to all interested volunteers, and by trying to reflect the community we hope that even the marginalized will feel welcome.

—A survey respondent

Outreach. Respondents were asked if their music ministries reflect the “ethnic, economic, and gender make-up of your parish community.” More than ninety percent said that they did. A follow-up question asked: “If not, how does it differ?” Here, a few trends can be noted. First, many commented here (and elsewhere in the survey) on the challenge of diverse cultural communities: “We are getting many new parishioners of various ethnic backgrounds, and so far they are not flocking to our music ministry. We’re trying to be welcoming and engaging.” Second, a few noted a lack of male participation in their music ministries. Third, some respondents felt their ministry was leading the way for the parish: “The musicians and singers we use come from a much more diverse mix of ethnic and socio-economic groups than our parishioners.”

The last question on the survey asked respondents how they reached out to “marginalized members of the community.” Almost seventy percent of those who answered mentioned the use of Spanish-language music, bilingual liturgies, music from various cultures, or some variation on this theme. This was true even when this musical diversity did not reflect the make-up of the parish: “We are a small, rural community, with very little ethnic diversity. However, we do use some Spanish music as well as Hawaiian and African-American songs to remind our community that we are part of a larger, global church.”

Participation and Limits

The majority of respondents came from larger parishes (greater than 1,000 households) with middle- to upper-income levels (greater than $50,000 yearly median incomes). A small percentage of respondents were from rural parishes (8.5 percent), while one-third came from urban parishes, and nearly half were from suburban parishes. Nearly ninety-four percent of the respondents’ parishes had a majority white/non-Latino population, while 11.4 percent of the respondents came from parishes that had a significant Latino population. Finally, more than half of the respondents were employed full-time as music ministers, while almost a third were employed part-time, and the remaining 10 percent were volunteers.

As with any survey, this one had flaws. Some answers may have been influenced by the wording of the question, including some of the examples given here. Other questions showed the bias of their author. Many people noted, for example, that the question on reaching out to “marginalized members” of the community included as an example the use of “Spanish-language music.” This, they said, reflected a limited viewpoint: “Spanish-language liturgies are not for the ‘marginalized’ in our area of the country. The Hispanic population is a growing force, demanding that services, liturgies, and sacraments be provided in their native language.”

Living the Connection

The survey responses show that many communities are living the connection between social justice and music ministry as reflected in the brief pictures painted by the survey respondents, and I am grateful to those who chose to share their insights. Their responses also demonstrate that this topic deserves further conversation, much as issues of social justice need a wider discussion throughout our communities.
A Pastor’s Guide to Pastoral Music
A priest from the Archdiocese of Baltimore told me, some years ago, about the moment when the truth of the unique connective role that the priest plays at Mass hit him with full emotional force. As described in the General Instruction of the Roman Missal (GIRM), the priest “stands ... at the head of the faithful people gathered together here and now, ... he must serve God and the people with dignity and humility” (GIRM, 93), and it is his responsibility to see that, in this action of the whole Church, each person carries out “solely but completely that which pertains to him or her, in virtue of the rank of each within the People of God” (GIRM, 5).¹

The moment of insight for this priest came at Sunday Mass. When he sat down to listen to the first reading, after the opening prayer, it hit him strongly, in a way that he had never experienced before, that the whole assembly was ringed with ministers. To his left were the servers and the cantor, seated next to him was the deacon, and to his right were the readers. Beyond the sanctuary were the Communion ministers, sitting with their families in the pews, and the organist was in the loft at the back of the church, overlooking the whole assembly, which was filled with those who shared “the royal priesthood of the faithful” to offer the “spiritual sacrifice ... brought to completeness through the ministry of the bishop and the priests in union with the sacrifice of Christ, the one and only Mediator” (GIRM, 5).

At that moment of connectedness, he saw his role in the liturgy as key, even as unique, but not as independent. It drew from, built on, and empowered all these other ministries. Without those ministries and the people who carried them out, the Mass would still be valid, even licit, but it would have lost something—an ability to express the truly communitarian and hierarchical nature of Catholic liturgy. This act is communitarian in that it is an act of the whole Church, of Christ head and members, and the liturgy should visibly echo that truth. But it is also hierarchical, which is to say that in addition to their corporate role as members of the Body of Christ, each believer present has a particular role to play based on that person’s “rank within

the People of God.” It is the priest who is charged by the documents to recognize the ecclesial and personal aspects of worship and to work to express them through his own ministerial role and through the way that other ministers to the community’s worship carry out their tasks.

A Unique Perspective

The priest brings a perspective to the celebration of Mass and other liturgical rites that is grounded in his unique relationship to Christ. The whole liturgy is an act of Christ the priest, and while the gathered community of baptized believers forms the Body of Christ, the priest through ordination has a special relationship to Christ, acting “in the person of Christ the Head” of the Body. What that means, particularly for the liturgy, is that the priest, by virtue of ordination, is a special form of Christ’s presence: “Through the ordained ministry, especially that of bishops and priests, the presence of Christ as head of the Church is made visible in the midst of the community of believers” (Catechism of the Catholic Church [CCC], 1549).² Specifically, this is a ministerial form of Christ’s presence, revealed most completely in service: “The exercise of this authority must therefore be measured against the model of Christ, who by love made himself the least and the servant of all” (CCC, 1551). Further, in his responsibility to act in persona Christi capitis, the priest acts “in the name of the whole Church when presenting to God the prayer of the Church, and above all when offering the Eucharistic sacrifice (CCC, 1552).

This is the operative image of Christian liturgy: It is Christ who prays, and the Church prays through Christ and as Christ. The Letter to the Hebrews paints the picture: Jesus, the risen one, stands before the Father as the one, perfect sacrifice, living to plead on behalf of “those who approach God through him” (Hebrews 7:25). All Christian prayer is “through Christ our Lord.” The Catechism spells out the meaning of this image for the ministerial priesthood:

The prayer and offering of the Church are inseparable from the prayer and offering of Christ, her head; it is always the case that Christ worships in and through his Church. The whole Church, the Body of Christ, prays and offers herself “through him, with him, in him,” in the unity of the Holy Spirit, to God the Father. The whole Body, caput

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et membra, prays and offers itself, and therefore those who in the Body are especially his ministers are called ministers not only of Christ but also of the Church. It is because the ministerial priesthood represents Christ that it can represent the Church (CCC, 1553).

Servant Leadership

How does this theology of Christian liturgy and ordained ministry shape the way a priest celebrates Mass? First, it means that a priest has a very humble sense of his own role: This is not “Father’s Mass,” it is Christ’s—the whole Christ, head and members. The priest, in imitation of Christ, therefore, is the “servant of the sacred Liturgy” who “is not permitted, on his own initiative, to add, to remove, or to change anything in the celebration of Mass” but only to make those adaptations and choices entrusted to the priest celebrant that will enable the liturgical action to “respond better to the needs, preparation, and culture of the participants” (GIRM 24). Such adaptations and choices are to be made by the priest in response to “the common spiritual good of the people of God, rather than his own inclinations” (GIRM, 352). The priest “must serve God and the people with dignity and humility, and by his bearing and the way he says the divine words he must convey to the faithful the living presence of Christ” (GIRM, 93).

A servant approach to the priest’s role at Mass, therefore, goes far beyond the selection of appropriate readings, prayers, and liturgical songs. It affects the way a priest presents himself, prepares the homily, proclaims texts, and interacts with other liturgical ministers and with the whole assembly. As servant of the Word, the priest is charged, like all believers, to “listen with reverence to the readings from God’s Word” and to prepare a homily that will be a “living commentary on the Word... as part of the liturgical action” (GIRM, 29). In other words, a homily is not a collection of favorite stories or a reiteration of personal interests but an act that “enables the congregation to participate in the celebration with faith.” A homily “is preached in order that the community of believers who have gathered to celebrate the liturgy may do so more deeply and more fully—more faithfully—and thus be formed for Christian witness in the world.”

Similarly, imitation of Christ the servant governs how a priest proclaims the texts assigned to him. The way he engages in the dialogic parts of Mass, for instance, should invite the response of the rest of the assembly, for “the acclamations and response of the faithful to the priest’s greetings and prayers constitute that level of active participation that the gathered faithful are to contribute in every form of the Mass, so that the action of the entire community may be clearly expressed and fostered” (GIRM, 35). Other prayer texts should be proclaimed in such a way that it is clear that the priest is praying either “in the name of the Church and of the assembled community” or “only in his own name, asking that he may exercise his ministry with greater attention and devotion” (GIRM, 33). Priests should give special care to proclaiming the Gospel, “the high point of the liturgy of the Word,” and the Eucharistic Prayer, “the high point of the entire celebration,” which the priest proclaims in a way that “associates the people with himself in the offering of sacrifice through Christ in the Holy Spirit to God the Father” (GIRM, 60, 30, 93).

Servant leadership also marks how the priest supports, attends to, and interacts with other ministers. Everyone in the liturgical assembly has an office and a duty, and it is the priest’s responsibility to celebrate, encourage, and unify those different ways that people join the liturgical action “according to their different orders, offices, and actual participation” (GIRM, 91). Thank God there are only a few priests who treat other ministers or the members of the congregation as an annoyance, an interruption in the priest’s own activity, or as the priest’s servants. Instead, most priests strive to treat all as members of the holy people and the royal priesthood, and they work hard with the other ministers to create “harmony and diligence in the effective preparation of each liturgical celebration” (GIRM, 111).

The Gift of Singing

One of the great resources that our liturgy offers the priest in fulfilling his role as servant leader is the gift of music, particularly song. His unique perspective at Mass, combined with his awareness of the nature of Christian liturgy and his knowledge of the importance and function of certain liturgical texts, helps the priest recognize the value of...
singing in general, of the various ways that singing functions in the liturgy, and of the resource that other kinds of music can be in enriching the dignity and beauty of the liturgical action. The priest, therefore, will work to guarantee that “singing by the ministers and the people is not absent in celebrations that occur on Sundays and on holy days of obligation” and even in weekday Masses (GIRM, 40). He approaches this responsibility in a way that recognizes the gifts available to himself and to the gathered community, and he uses those gifts wisely.

In some places, for example, the community may only be able to provide a psalmist (who also might serve as a cantor) or a small choir, and the priest may not have such a great voice himself. Therefore, recognizing the importance of singing and the limited resources of this community, the priest will work to incorporate singing at those points where it is appropriate to the liturgy and to this community. This may mean a focus on “those parts that are of greater importance and especially . . . those to be sung by the priest or the deacon or the lector, with the people responding, or by the priest and people together” (GIRM 40). These would include, for example, the various dialogues, the Gospel acclamation, the dialogue and acclamations of the Eucharistic Prayer, and the litany at the breaking of bread. (If necessary, the priest can use a simple chant or even a monotone to sing those parts of the dialogue that belong to him.)

As the community grows in confidence, or in communities with greater resources, the liturgy can move toward including “all the texts that are of themselves meant to be sung” (GIRM, 40). For the priest, this would also include the orations “addressed to God in the name of the entire holy people and all present” (GIRM, 30) and “those parts of the Eucharistic Prayer for which musical notation is provided” (GIRM, 147).

Where resources permit, the priest will be sure that the budget includes funds for a trained musician who can also serve as the person responsible for coordinating all the musical ministers. The ideal, in those places that can afford it, is a full-time director of music ministries with a sufficient budget to develop a strong music ministry.

But far more important than finances is the commitment to singing as an important part of Roman Catholic liturgy. The bishops of the Second Vatican Council made the point in terms of liturgical reform: “It would be futile to entertain any hopes of realizing this unless, in the first place, the pastors themselves become thoroughly imbued with the spirit and power of the liturgy and make themselves its teachers” (Constitution on the Sacred Liturgy Sacrosanctum Concilium [SC], 14). The same is true of music: Until the pastors themselves become thoroughly convinced that “as sacred song closely bound to the text, [music] forms a necessary or integral part of the solemn liturgy” (SC, 112), until priests thoroughly believe that “great importance should therefore be attached to the use of singing in the celebration of the Mass” (GIRM, 40) and act on that belief through support of the music ministers and through singing (chanting) those texts that are important or have a dialogic function, music will appear to be a liturgical appendage, nice but unnecessary.

True renewal in sung worship will happen when, to paraphrase Pogo: “We have met the singer, and he is us.”

Notes


4. Everyone present at least has the “right and duty by reason of their baptism” to offer that “full, conscious, and active participation in liturgical celebrations called for by the very nature of the liturgy.” Second Vatican Council, Constitution on the Sacred Liturgy Sacrosanctum Concilium, 14.

5. I know a certain Jesuit priest who has a terrible voice, but at the Easter Vigil one year, convinced that singing could express the meaning of the Eucharistic Prayer more powerfully, he sang the prayer using primarily a monotone and simple modulations. The people responded immediately because they only had to chant their responses on a monotone, and both the priest and the rest of the assembly had their attention riveted to the text and actions of the prayer through that simple chant.

6. Pogo was a comic strip drawn by Walt Kelly (1913–1973) that first appeared in 1943 and was in national syndication between 1949 and 1975 (it continued for two years beyond Kelly’s death to fulfill contractual obligations). The original text—“We have met the enemy, and he is us”—was used by Walt Kelly on a poster for Earth Day 1970, to encourage involvement in protection of the environment.
Firestarter: Getting Sung What Ought to Be Sung

By Paul F. Ford

Those of us who have been working in pastoral music for a few decades have seen many changes and many shifts of emphasis, but one of the things that hasn’t changed is the first article of Chapter VII of the General Instruction of the Roman Missal (GIRM), “The Choice of the Mass and Its Parts.” Article 352 in the General Instruction 2002 is identical to Article 313 in the former edition. It reads:

The pastoral effectiveness of a celebration will be greatly increased if the texts of the readings, the prayers, and the liturgical songs correspond as closely as possible to the needs, spiritual preparation, and culture of those taking part. This is achieved by appropriate use of the wide options described below.

The priest, therefore, in planning the celebration of Mass, should have in mind the common spiritual good of the people of God, rather than his own inclinations. He should, moreover, remember that the selection of different parts is to be made in agreement with those who have some role in the celebration, including the faithful, in regard to the parts that more directly pertain to each.

Since, indeed, a variety of options is provided for the different parts of the Mass, it is necessary for the deacon, the lectors, the psalmist, the cantor, the commentator, and the choir to be completely sure before the celebration which text for which each is responsible is to be used and that nothing be improvised. Harmonious planning and carrying out of the rites will be of great assistance in disposing the faithful to participate in the Eucharist.

Article 352 has a practical focus throughout, but the frame for this practical advice is significant. The top part of the frame mentions “the needs, spiritual preparation, and culture of those taking part” as guidelines for pastoral planning, and the bottom part emphasizes the why of planning: “disposing the faithful to participate in the Eucharist.” All the faithful—ministers and the rest of the assembly—properly disposed: This should be the aim of our liturgical preparation, for then there is greater possibility that “the renewal in the Eucharist of the covenant between the Lord and [humankind] draws the faithful into the compelling love of Christ and sets them on fire” (Sacrosanctum Concilium, 10, emphasis added). All we who prepare and minister the liturgy, in other words, are about setting and sustaining fires.

Setting Fires

How do we strike the sparks to kindle the kind of fire fed by the compelling love of Christ? The way we do that is described in many passages of the General Instruction and echoed in other documents of the international and national liturgical renewal. These passages can be turned into assessment questions we can ask in order to evaluate the liturgies we have just celebrated. Consider some of the questions we might ask:

The “entrance chant” (GIRM, 47)

Did it “open the celebration”?
Did it “foster the unity of those who have been gathered”?
Did it “introduce their thoughts to the mystery of the liturgical season or festivity”?
Did it “accompany the procession of the priest and ministers”?
Of these four purposes, which seemed the most important to the people?
(Music in Catholic Worship [MCW], 13, says: “How the people are invited to join in a particular song may be as important as the choice of the song itself.” How were the people invited to join this song?)

The collect (GIRM, 54)

Did the priest invite the people to pray?
Did “all, together with the priest, observe a brief silence”?
In that silence did all seem to “be conscious of the fact that they [were] in God’s presence”?
Did they seem to “formulate their petitions mentally”?
Did “the people, uniting themselves to this entreaty, make the prayer their own with the acclamation Amen”?
Did it sound like an acclamation?

Dr. Paul F. Ford has been a professor of theology and liturgy at St. John Seminary, Camarillo, California, since 1988, where he teaches future priests how to sing and how to work with pastoral musicians. He is the author of By Flowing Waters: Chant for the Liturgy (The Liturgical Press, 1999) and is the convener of the five-member Collegeville Composers Group, authors of Psalite: Sacred Song for Liturgy and Life (The Liturgical Press, 2005–2007).
How do we strike the sparks to kindle the kind of fire fed by the compelling love of Christ?

The introductory rites in general (MCW, 44)

Did “the parts preceding the liturgy of the Word . . . have the character of introduction and preparation”?

Did they “help the assembled people become a worshiping community and . . . prepare them for listening to God’s Word and celebrating the Eucharist”?

Did “the entrance song and the opening prayer” feel “primary”?

Did “all else” feel “secondary”?

The responsorial psalm (GIRM, 61)

Did all experience “the responsorial psalm” as “an integral part of the liturgy of the Word”?

Did it “foster meditation on the Word of God”?

(And the Introduction to the Lectionary for Mass, 19, says: “A brief remark may be helpful about the choice of the psalm and response as well as their correspondence to the readings.”)

The acclamation before the Gospel (GIRM, 62)

Did the way we celebrated this acclamation seem to “constitute a rite or act in itself”?

Did “the assembly of the faithful welcome and greet the Lord who is about to speak to them in the Gospel”?

Did the assembly “profess their faith by means of the chant”?

The prayer over the offerings (GIRM, 77)

Did the priest invite the people to pray?

Were their praying and the prayer of the priest experienced “as the conclusion of the preparation of the gifts and the preparation for the Eucharistic Prayer”?

Did “the people, uniting themselves to this entreaty, make the prayer their own with the acclamation Amen”?

Did it sound like an acclamation?

The Eucharistic Prayer (GIRM, 78–79 and 147)

Was “the Eucharistic Prayer, that is, the prayer of thanksgiving and sanctification” experienced as “the center and summit of the entire celebration”?

Did the “priest invite the people to lift up their hearts to the Lord in prayer and thanksgiving”?
Did he “unite the congregation with himself in the prayer”? Did “the entire congregation of the faithful join itself with Christ in confessing the great deeds of God and in the offering of Sacrifice”? Did “the people, for their part, associate themselves with the priest in faith and in silence, as well as through their parts: . . . the responses in the Preface dialogue, the Sanctus, the acclamation after the consecration, the acclamatory Amen after the final doxology”? Did “the priest sing those parts of the Eucharistic Prayer for which musical notation is provided”? Did the “whole congregation (priest, ministers and people), joining with the heavenly powers, sing the Sanctus”? Did the people’s acclamation, Amen, “confirm and conclude the glorification of God”? Did “the faithful not only offer this spotless Victim but also learn to offer themselves, and so day by day to be consummated, through Christ the Mediator, into unity with God and with each other, so that at last God may be all in all”? Many priests who want to improve the singing of the liturgy are unsure where to begin. Their parish may have had a history of strong or weak hymn singing; the community may have been battered by a series of pastors and pastoral musicians with varying approaches to how to sing the liturgy or to lead liturgical song; repertoires may have been replaced as often as (or even more frequently than) the choir director. So where is that firm place on which to begin to build a solid practice of liturgical singing that will help to set people on fire with the compelling love of Christ? Though it may seem to fly in the face of all personal and much practical experience, I say: The single most important week-by-week choice a priest can help his musicians make is the choice of the Communion song. Because Communion is the fruit of the proclaimed Where is that firm place on which to begin to build a solid practice of liturgical singing that will help to set people on fire with the compelling love of Christ?

The “Communion chant” (GIRM, 86) Did the Communion chant begin while the priest is receiving the Sacrament? Did it “express the communicants’ union in spirit by means of the unity of their voices”? Did it “show joy of heart”? Did it “highlight more clearly the ‘communitarian’ nature of the procession to receive Communion”? Did it “continue for as long as the Sacrament was being administered to the faithful”? (And Music in Catholic Worship, 13, says: “How the people are invited to join in a particular song may be as important as the choice of the song itself.” How were the people invited to join this song?) The prayer after Communion (GIRM, 89) Did the way the priest prayed this prayer seem “to bring to completion the prayer of the People of God and also to conclude the entire Communion Rite”? Did “the people make the prayer their own with the acclamation Amen”? Did it sound like an acclamation?

A Place to Start

When the Rite of Christian Initiation of Adults was first introduced in the United States, many people felt overwhelmed at the thought of implementing this process properly. When the late Aidan Kavanagh was asked where people should begin to implement the adult initiation process, he said: “Start somewhere.” Find a place where you can begin to build, in other words, and begin there.

Word, especially the Gospel, the Communion song ideally “quotes” the proclaimed Word, especially the Gospel. It must at least be seasonally relevant and long enough and interesting enough to bear the weight of repetition. Its style needs to be processional (more inspiring of movement than of meditation) and responsorial (sharing the burden of the text and music alternately, between the congregation and the cantor, choir, or instruments). Its texts need to have biblical density and richness so that it can reflect as fulfillment what the liturgy of the Word announced as promise.

Exercising care in this choice and mentioning it from time to time in the homily or in the priest’s admonition before Communion can shift the procession to receive Communion, which is designed to be the climax of the liturgy of the Eucharist, from another instance of singing at Mass to an instance of singing the Mass. Many people will resist such an emphasis, there is no doubt. But this is why it is important to explain the link between the liturgy of the Word and sacramental Communion and the Eucharist as our acceptance of and commitment to fidelity to the Word.

Sound Investments

The single most important ongoing activity a pastor can do outside the liturgy in order to enhance the effectiveness and beauty of sung worship is to invest in the continuing liturgical and spiritual formation of the musicians, especially the cantors and psalmists. Cantors and psalmists are key liturgical ministers: They are, in a sense, the “workhorses” of liturgical song, for they are able to lead the psalmody, acclamations, intercessions, and responses

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that are the foundation of the community's sung prayer because they are the dialogic parts of our worship. (And I dream of the day when a cantor, at least, will be present for and lead the community's sung participation in such significant rituals as the baptism of infants outside of Mass.)

The priest should also invest in his own continuing liturgical, spiritual, and musical formation. As well as the cantors, the priest himself is an "other" liturgical minister who engages in dialogue with the rest of the assembly.

The General Instruction and other documents explain and reinforce this approach to the dialogic building blocks of sung worship:

GIRM 34. Since the celebration of Mass by its nature has a "communitarian" character, both the dialogues between the priest and the faithful gathered together and the acclamations are of great significance; in fact, they are not simply outward signs of communal celebration but foster and bring about communion between priest and people (emphasis added).

GIRM 40. Great importance should therefore be attached to the use of singing in the celebration of the Mass, with due consideration for the culture of the people and abilities of each liturgical assembly. Although it is not always necessary (e.g., in weekday Masses) to sing all the texts that are of themselves meant to be sung, every care should be taken that singing by the ministers and the people is not absent in celebrations that occur on Sundays and on holy days of obligation (emphasis added).

In the choosing of the parts actually to be sung, however, preference should be given to those that are of greater importance and especially to those to be sung by the priest or the deacon or the lector, with the people responding, or by the priest and people together (emphasis added).

On this point Music in Catholic Worship, 21 and 22, encourages the presider to embrace this approach and to focus particularly on the dialogues:

No other single factor affects the liturgy as much as the attitude, style, and bearing of the celebrant; his sincere faith and warmth as he welcomes the worshiping community; his human naturalness combined with dignity and seriousness as he breaks the Bread of Word and Eucharist.

The style and pattern of song ought to increase the effectiveness of a good celebrant. His role is enhanced when he is capable of rendering some of his parts in song, and he should be encouraged to do so. What he cannot sing well and effectively he ought to recite. If capable of singing, he ought, for the sake of people, to rehearse carefully the sung parts that contribute to their celebration.

Ah, yes, you may say, but what does this sentence imply: "The style and pattern of song ought to increase the effectiveness of a good celebrant"? It means that, if
the priest's music gifts are modest, we who are musicians need to schedule music before and after his parts that does not eclipse him. What priest can "compete" with a magnificent choral Gloria by following it with a modest chanted collect? It is the collect that is the climax of the introductory rites, and our musical choices should both reflect that and reinforce it!

Only One

The chants of the Missale Romanum presume that a singing deacon can sing an octave (re to re), but they assume that a priest can manage a pentachord (do to so, descending). Thus far in my seminary and diocesan work, I have taught 300 priests to sing, and only one of them was truly tone deaf. Nearly all priests can manage the ancient Roman collect tone, which is the solemn tone (so-la-la-so) of the Missale Romanum.

If the Holy Father could manage to sing the entire Eucharist Prayer at the Chrism Mass for the Diocese of Rome in 2006—and thus obey GIRM 147—then pastoral

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musicians can certainly help their priests master the singing of the ancient, solemn collect tone as it is applied to the Eucharistic Prayers in the Missale Romanum (so-la-la-so—ascending to ti and descending to mi for the institution narrative). And priests can work with their pastoral musicians to improve their own singing skills so that they can model and lead sung worship for their assemblies. If these same priests have gifts for the through-composed modern settings of Eucharistic Prayers, so much the better!

If we start simply but build on a firm foundation that includes the building blocks of wonderful Communio hymns, well-trained cantors, priests who learn and use simple chants to emphasize the dialogic nature of our liturgy, then soon we will experience the singing of what really ought to be sung at every Sunday, solemnity, and feast. Then soon our sung worship will help to light the fire of Christ's love in us, and we will keep that fire burning in all our hearts.

Notes

1. The following sentence in GIRM 62 is entirely new in the 2002 text: "An acclamation of this kind constitutes a rite or act in itself, by which the assembly of the faithful welcomes and greets the Lord who is about to speak to them in the Gospel and professes their faith by means of the chant."


Twofold Worship

But seeing that we are composed of a visible and an invisible nature, that is to say, of a nature partly of spirit and partly of sense, we render also a twofold worship to the Creator; just as we sing both with our spirit and our bodily lips, and are baptized with both water and Spirit, and are united with the Lord in a twofold manner, being sharers in the mysteries and in the grace of the Spirit.


2. The following sentences in the current edition of GIRM 147 are entirely new: "In accordance with the rubrics . . . [the priest] selects a Eucharistic Prayer from those found in the Roman Missal or approved by the Apostolic See. The Eucharistic Prayer demands, by its very nature, that the priest say it in virtue of his ordination. The people, for their part, should associate themselves with the priest in faith and in silence, as well as through their parts as prescribed in the course of the Eucharistic Prayer: namely the responses in the Preface dialogue, the Sanctus, the acclamation after the consecration, the acclamatory Amen after the final doxology, as well as other acclamations approved by the Conference of Bishops and recognized by the Holy See.

"It is very appropriate that the priest sing those parts of the Eucharistic Prayer for which musical notation is provided."

3. The following clause in GIRM 86 is entirely new: "to highlight more clearly the 'communitarian' nature of the procession to receive Communion."

4. The following sentence in GIRM 86 is entirely new: "The singing is continued for as long as the Sacrament is being administered to the faithful."

5. Mentioning admonitions reminds me to recommend the reading of an old article: "Creativity in Liturgy Today," by the Canadian liturgist Rev. Gaston Fontaine, caic, in the Bishops' Committee on the Liturgy Newsletter (9/7/8 (July–August 1972). GIRM 31 says:

It is also up to the priest, in the exercise of his office of presiding over the gathered assembly, to offer certain explanations that are foreseen in the rite itself. Where it is indicated in the rubrics, the celebrant is permitted to adapt them somewhat in order that they respond to the understanding of those participating. However, he should always take care to keep to the sense of the text given in the Missal and to express them succinctly. The presiding priest is also to direct the word of God and to impart the final blessing. In addition, he may give the faithful a very brief introduction to the Mass of the day (after the initial Greeting and before the Act of Penitence), to the Liturgy of the Word (before the readings), and to the Eucharistic Prayer (before the Preface), though never during the Eucharistic Prayer itself; he may also make concluding comments to the entire sacred action before the dismissal."

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It's a Team Effort

BY PHILIP L. JOHNSON AND JOANNE WERNER

During the summer of 2006, NPM posed a set of questions about the relationship between a pastor and a director of music ministries to Father Philip L. Johnson, pastor of St. Michael Catholic Church in Bedford, Texas, and Ms. Joanne Werner, director of music and liturgy at St. Michael and president of the Board of Directors of NPM's Director of Music Ministries Division (DMMD).

NPM: What word or phrase would you use to characterize the working relationship between the pastor and director of music ministries? Can you also describe it in a little more detail?

Father Johnson: When I was thinking about this question, the word that came to mind was style: I realized that Joanne and I each possess our own style. I think mine has to do with my "presider" experience, my concern for full participation of the community, and my own experiences as a person in the world. Joanne's style has to do with the fact that she is a professional musician: She brings not only her musical knowledge and awareness but also her special liturgical knowledge and experience to the table. I think Joanne probably has a few misgivings about my style that she would prefer not to have to deal with—and I have a few things about her style that I might not care for. But we bring those to the table and work out the differences. I would be foolish not to take advantage of her knowledge and skill, but I think she feels the same way about using my particular skills that make up our styles.

Joanne: The word that comes to my mind about our working relationship is fluidity: There is certain fluidity in how we work together. Father's availability and commitment to the liturgy are so important when a challenge presents itself, and I appreciate that I don't need an appointment to get his feedback and opinion on a musical or liturgical issue. Part of what makes this fluidity happen is our mutual trust and respect for one another. Father Johnson has a great deal of experience and knowledge, yet he has a very empowering style that allows me to keep the discussion open. We come to decisions about the liturgy together and in a very collaborative way.

NPM: Joanne, how would you describe the role of the pastor in relation to your ministry in the parish?

Joanne: In my situation I rely on Father Johnson truly to be the "pastor," that is, the one who will challenge my musical viewpoint at times because he believes that the parish has the right to experience "full, conscious, and active participation." It's not about being rigid; it's about being thoughtful when choosing music and helping people to enter into their rightful participation. A side comment here: When you have a pastor like Father Johnson who sings the Eucharistic Prayer as a norm, there is a type of pastoral and liturgical leadership that is significant and powerful.

Father Johnson: I would like to expand on what Joanne just said about the pastoral issue. Whenever there has been a time when she has been upset with something or that I've been upset with something, we usually bend for pastoral reasons. Even though it did not seem musically or liturgically quite the "right" thing to do, the situation usually wasn't pastorally important enough to make our lives more difficult. I think that Joanne or I would finally throw our hands up and say "Well, just go ahead and do it" because it just wasn't worth the battle with people. In the end, sometimes some issues just aren't worth fighting a battle.
Father Johnson: I was always under the impression that the priest was the chief liturgist of the parish. I’m aware that my informal education in liturgy and music is probably better than most clergy because I have been attending liturgy conferences since I’ve been ordained. If all of my liturgical education came subsequent to my ordination, and if the young men who are being ordained today have as little education as I think they have, it behooves us as priests to surround ourselves with people who have knowledge of music and liturgy. I am somewhat dependent on Joanne’s skills because of her formal study. She brings a view from her liturgical and musical training that I can rely on.

Joanne: Father Johnson has a liturgical and musical principle that I find both exceptional and challenging. We have the same music for all six liturgies, and the parish hears one homily so that all the community has the same experience as much as possible. In the selection of music, then, it is important to have as “eclectic” an experience as possible. We don’t have the categories “traditional,” “choir,” “youth,” or “children” to identify our various Sunday Masses or musical ministers as much as we have all those participating in a musical palate in which we can experience a variety of musical styles.

We don’t have the categories “traditional,” “choir,” “youth,” or “children” to identify our various Sunday Masses or musical ministers as much as we have all those participating in a musical palate in which we can experience a variety of musical styles.

Father Johnson: In all fairness to Joanne, even though I advocate the principle that I am the chief liturgist as the pastor—and so we all know where the buck stops—I think she can get a lot of criticism on some liturgical decisions, for example, why does she select this kind of music and that kind of music? Knowing that her hands are tied—she is doing what I think in principle is important—I think our immediate task is to see that there is music for the liturgy and that the liturgy is done as well as it can be. In my former assignments, the instruction of the ministers was usually done by the clergy or a liturgical team. The music person was not in charge but served as part of the process, part of the scheduling, part of the awareness of how that was being done. My style is that Joanne, as

Whether God Should Be Praised with Song

Objection 1: It would seem that God should not be praised with song. For the Apostle says (Colossians 3:16): “Teaching and admonishing one another in psalms, hymns, and spiritual canticles.” Now we should employ nothing in the divine worship except what is delivered to us on the authority of Scripture. Therefore it would seem that, in praising God, we should use spiritual but not physical canticles.

Objection 2: Further, in his commentary on Ephesians 5:19, “Singing and making melody in your hearts to the Lord,” Jerome says: “Listen, young men whose duty it is to recite the office in church: God is to be sung not with the voice but with the heart. Nor should you, like play-actors, ease your throat and jaws with medicaments and make the church resound with theatrical measures and airs.” Therefore God should not be praised with song.

Objection 3: Further, the praise of God is appropriate for both the small and the great, according to Revelation 14. “Give praise to our God, all his servants, you that fear him, small and great.” But the great, who are in the church, ought not to sing, for Gregory says (Regist. iv, ep. 44): “I hereby ordain that in this See the ministers of the sacred altar must not sing” (Cf. Decret., dist. xci., cap. In sancta Romana Ecclesia). Therefore singing is unsuitable to the divine praises.

Objection 4: Further, in the Old Law God was praised with musical instruments and human song, according to Psalm 32:2, 3: “Give praise to the Lord on the harp, sing to him with the psaltery, the instrument of ten strings. Sing to him a new canticle.” But the Church does not make use of musical instruments such as harps and psalteries in the divine praises . . . Therefore in like manner neither should song be used in the divine praises.

Objection 5: Further, the praise of the heart is more important than the praise of the lips. But the praise of the heart is hindered by singing both because the attention of the singers is distracted from the consideration of what they are singing, so long as they give all their attention to the chant, and because others are less able to understand the things that are sung than if they were recited without chant. Therefore chants should not be employed in the divine praises.

On the contrary, Blessed Ambrose established singing in the Church of Milan, as Augustine relates (Coniess. ix).

I answer that, as stated above (A1), the praise of the voice is necessary in order to arouse human devotion toward God. Wherefore whatever is useful in getting to this result is becomingly adopted in the divine praises. Now it is evident that the human soul is moved in various ways according to various melodies of sound, as the Philosopher states (Polit. viii, 5), and also Boethius (De Musica, prologue). Hence the use of music in the

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divine praises is a salutary institution, that the souls of the faint-hearted may be the more incited to devotion. Wherefore Augustine say (Confess. x, 33): “I am inclined to approve of the use of singing in the church that so by the delight of the ears the faint-hearted may rise to the feeling of devotion.” And he says of himself (Confess. ix, 6): “I wept during your hymns and canticles, touched to the quick by the voices of your sweet-attuned Church.”

Reply to Objection 1: The name of “spiritual canticle” may be given not only to those that are sung inwardly in spirit but also to those that are sung outwardly with the lips inasmuch as such like canticles arouse spiritual devotion.

Reply to Objection 2: Jerome does not absolutely condemn singing but reproveth those who sing theatrically in church not in order to arouse devotion but in order to show off or to provoke pleasure. Hence Augustine says (Confess. x, 33): “When it befalls me to be more moved by the voice than by the words sung, I confess to have sinned greatly and then had rather not hear the singer.”

Reply to Objection 3: To arouse people to devotion by teaching and preaching is a more excellent way than by singing. Wherefore deacons and prelates, who are supposed to lead people’s minds toward God by means of preaching and teaching, ought not to be involved primarily in singing, lest thereby they be withdrawn from greater things. Hence Gregory says (Regist. iv, ep. 44): “It is a most discreditable custom for those who have been raised to the diaconate to serve as choristers, for it behooves them to give their whole time to the duty of preaching and to taking charge of the alms.”

Reply to Objection 4: As the Philosopher says (Polit. viii, 6), “Teaching should not be accompanied with a flute or any artificial instrument such as the harp or anything else of this kind but only with such things as make good hearers.” For such musical instruments move the soul to pleasure rather than create a good disposition within it. . . .

Reply to Objection 5: The soul is distracted from that which is sung by a chant that is employed for the purpose of giving pleasure. But if singers chant for the sake of devotion, they pay more attention to what they say, both because they linger on the words longer and because, as Augustine remarks (Confess. x, 33), “each affection of our spirit, according to its variety, has its own appropriate measure in the voice, and singing offers some hidden connection by which the spirit is stirred.” The same applies to the hearers, for even if some of them do not understand what is sung, yet they understand why it is sung, namely, for God’s glory, and this is enough to arouse their devotion.

With the choir behind him, Father Carl B. Fisette distributes Communion at his ordination at the Cathedral of St. Peter and Paul in Providence, Rhode Island.

the trained professional, would actually be in charge of those things in the way that is most effective because of her training.

Joanne: But the question is broader than just the task of selecting the music for every Sunday liturgy. I know Father Johnson leaves that to me. I have the responsibility for seeking out and training music ministers who will be an asset to our liturgical experience. We have been developing a consistent stewardship program that includes talent, and what we are seeing is that the number of music ministers is growing exponentially. I see the parish saying “yes” to the call to discipleship.

NPM: Do you have an annual review process for the director of music ministries and other staff? How does it take place?

Father Johnson: We have had annual reviews. The various department heads are responsible for the people that they supervise and then I am responsible for the review for the department heads. That process is in somewhat of a holding pattern at present because we are involved in an extensive parish participatory planning process. We are listening to the community’s perspectives, hopes, and dreams for the parish in order to develop a long-range plan. This information will certainly be a great benefit for the review process. When Joanne has information from this process, for instance, it will enable her to present her goals for music ministry in light of the information we gather.

Joanne: In the past we have used performance review materials from the diocese. I always supplement that with the NPM/DMMD publication Annual Reviews. I find that this helps me more specifically than the diocesan forms because it is very measurable: I can see what I’ve done and where I need to put more energy.

Note

1. This document is available online at http://www.npm.org/Sections/images/DMMDAnnualReviews.pdf)

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Where There's a Psalm, There Should be a Psalmist

By Joe Simmons

Recently, a newly appointed pastor of a parish (I'll call him Father Anthony) contacted me to discuss how he might enhance his community's music ministry program. The parish had a modest program with a part-time organist, who had retired earlier that year, and a few dedicated volunteer cantors who were serving faithfully but had little training in music or ministry. Father Anthony reported that the community liked to sing, but he wanted the music to have a deeper meaning in their prayer lives than was possible just by singing songs they happened to like.

Although committed to musical liturgy, Father Anthony had many questions. How much should be sung at Mass in the first place? How can music nurture a parish's spiritual formation? How can the parish make the most of its existing resources? What goals should he communicate to potential music directors?

These questions are not uncommon with pastors with limited resources who want to initiate or enhance an existing music ministry program. Rather than focusing our discussion on the prevailing "ideal" of a program with a large choir and instrumentalists, we found greater potential for success in getting down to the basics. I will discuss Father Anthony's primary questions below, to demonstrate how this thought process can lead to an exciting direction despite a parish's limited resources.

How Much Should Be Sung in Any One Liturgy?

The General Instruction of the Roman Missal makes clear that "every care should be taken that singing by the ministers and people is not absent in celebrations that occur on Sundays and holy days of obligation" (GIRM, 40). The amount of singing, however, is guided by the principle of progressive solemnity. This principle, defined in the General Instruction of the Liturgy of the Hours and further explained in Liturgical Music Today, states that the amount of singing in any given liturgy "takes into account the abilities of the assembly, the relative importance of the individual rites and their constituent parts, and the relative festivity of the liturgical day" (LMT, 13). Hence, daily Mass differs from a Sunday in Ordinary Time, which differs from an Easter Vigil. By making them distinct, the assembly gains a greater appreciation for the special nature of the Church's most solemn feasts.

Although committed to musical liturgy, Father Anthony had many questions.

Progressive solemnity prioritizes the sung parts of the Mass. Here is one such set of priorities (other texts, such as the 1968 instruction Musicam sacram, offer different models, though all focus first on acclamations and dialogues):

- The Gospel Acclamation and the Eucharistic Acclamations: These are most important because they underscore the two most significant parts of the Mass. The Eucharistic acclamations include the dialogue of the preface, the three acclamations of the Eucharistic Prayer (Holy, memorial acclamation, Amen), and the litany at the breaking of the bread.
- Processional Songs: The Entrance and Communion chants "are very important for creating and sustaining an awareness of community" (Music in Catholic Worship, 60). The General Instruction lists the following four choices for the entrance chant for dioceses in the United States: (1) the antiphon from the Roman Missal or the psalm from the Roman Gradual as set to music there or in another musical setting; (2) the seasonal antiphon and psalm of the Simple Gradual; (3) a song from another collection of psalms and antiphons approved by the conference of bishops or the diocesan bishop, including psalms arranged in responsorial or metrical forms; (4) a suitable liturgical song similarly approved by the conference of bishops or the diocesan bishop (GIRM, 48). The General Instruction offers a similar listing of choices for the Communion chant (GIRM, 87).
- Responsorial Psalm: The responsorial psalm is important because it allows the assembly to digest the Word of God expressed in the first reading. As part of the biblical readings, it should be proclaimed from the ambo. Whenever possible, it should be sung.
- Supplemental songs: This includes a song during
the preparation of gifts, a song of praise after
Communion, and a song of sending forth. However, songs
are not as important at these moments.

How Can Music Nurture
a Parish's Spiritual Formation?

One way that music can provide a rich spiritual tool is
through the singing of psalms. The list above makes clear
the primacy of psalms and chants as key elements for the
assembly’s liturgical expression after the acclamations.
Besides the psalm between the readings in the liturgy
of the Word, the Church recommends psalms as the
initial choices for the entrance and Communion chants.
“The school of prayer,” as Dietrich Bonhoeffer called
the psalms, connects us directly to the prayer of Jesus and
unites us with our ancestors in faith through sometimes
raw and often evocative language that transcends time.
This provides an invaluable spiritual formation tool for
worshiping communities.

Chanted psalms and antiphons also highlight the use
of ritual music, whose purpose is strictly liturgical and
dialogic. This type of music gives greater emphasis to the
text and can incite a more visceral response.

How Can the Parish Make the Most
of Its Existing Musical Resources
to Nurture This Spiritual Development?

A parish can nurture its spiritual growth with just one
minister: the psalmist. This fundamental music minister—arguably even more important than the organist—can
draw an assembly into the ancient prayer of our ances-
tors in faith through simple dialogic chant. Whenever a
liturgical rite calls for one or more psalms, there should
be one or more psalmists to lead the assembly in sing-
ing them. The psalms were meant to be sung, and a
well-trained core of psalmists should ideally be able to
fulfill their role even without accompaniment. In parishes
with limited resources (even in parishes without limited
resources) this trained group can provide rich opportuni-
ties within and outside Sunday liturgies. While parishes
typically provide a psalmist or cantor for weddings and
sometimes funerals, psalmists can also help to enrich the
prayer life of the community

at the following celebrations:

• **Funeral Vigil Services:** The *Order of Christian Funer-
als* describes a typical Catholic funeral with three sta-
tions: the vigil, the funeral Mass, and the committal
or burial. It encourages the participation of a cantor
or psalmist not only at the funeral Mass but also at
the vigil service and even the rite of committal (OCF,
33). At the vigil service, singing psalms and perhaps
another song with a simple refrain can help family
and friends to express their grief and find hope in the
mystery of the risen Christ. Before the rite of committal,
the psalmist can be chanting psalms at the cemetery
as people arrive and then lead one responsorially as
the song of farewell.

• **Baptisms:** Adult baptisms usually take place at the
Easter Vigil, supported by rich singing, strong gestures,
and powerful rites, but that is not necessarily the case
when baptisms happen at other times and to other
groups such as infants. It is common practice for a psalm-
ist or cantor to be present when infant baptisms take
place within a Mass, but it is also beneficial to provide
this ministry for baptisms outside of Mass. Praying a
psalm together can help to connect participants to the
larger parish community. The psalmist can also lead
other sung prayer during the rite, such as the psalm or
hymn that the rite calls for during the reception of the
children (*Rite of Baptism for Children*, 35), the psalm or
hymn during the processions to the place for the Word
(RBC, 42, 74), the song following the homily and litany
(RBC, 46, 83), the psalm during the processions to
the font (RBC, 52), and the song during the processions to

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Learning Opportunities

5 Major Addresses
Steve Warner, Jan Michael Joncas, Ricky Manalo, csp, Jerry Galipeau and Mary Kay Oosdyke, or, and Teresita Weind, SND de N

Hovda Lectures
Musicam Sacram Revisited: Edward Foley, Capuchin, Judith Kubicki, cssr, James Savage, Ed Schaefer, and Alan Hommerding

Clarence Jos. Rivers Lectures
J-Glenn Murray, sj, Ray East and Ms. Lynne Gray, and Grayson Warren Brown

Workshop Sessions
Six breakout sessions offering nearly 200 workshops, MusOps, and showcases

Workshop Track in Spanish
Pedro Rubalcava, Rudy Lopez, Dolores Martinez, Norma Garcia, Joe Coleman, and Peter Kolar

Pre-Convention
Music Education Sessions
Master Classes and Clinics
Music Ministry Leadership Retreat

Exhibits
Liturgy

Convention Eucharist
with Archabbot Justin DuVall, o.s.b., of St. Meinrad Archabbey

Morning Prayer
each morning of the Convention
Wednesday: Byzantine Matins

Taizé Prayer
Tuesday night

Labyrinth
for personal prayer and
meditation during the
Convention

Musical Performances

National Catholic Children’s Choir Festival

NPM Adult Choir Festival

National Catholic Handbell Festival

Organ Performance
Catholic winners of AGO competitions

Twenty-Fifth Anniversary Concert
St. Louis Jesuits

National Catholic Youth Choir

Notre Dame Folk Choir

“In Spirit and Truth”

African American Rhythms and Sounds

“Peace” Marty Haugen, Tony Alonso, John Bell

“Cantemos” Spanish Sounds and Rhythms

Ecumenical Hymn Festival

“Harmony in Faith”
Asian and Pacific Rim Rhythms and Sounds

Schola Cantorum of St. Meinrad Archabbey

African American Concert
Grayson Warren Brown

“Sacred Land”
Liam Lawton

“A Psallite Event”

“Rockin’ the Circle”

Special Performance

Indianapolis Children’s Choir
at Hilbert Circle Theater
the altar (RBC, 67, 102).

- **Pastoral Care of the Sick and Rite of Anointing**: Psalms are integral to both the sacrament of anointing and pastoral care of the sick, such as those suggested for visits to the sick and those for commendation of the dying (Pastoral Care of the Sick: Rites of Anointing and Vaticnun, 58, 218, and 221). For thousands of years, psalms have provided suffering people with bold language by which to express their pain and find hope in God’s loving embrace. Encouraging psalmists to participate in this powerful ministry not only draws the community together but allows the minister to grow as a leader of prayer.

- **Communal Reconciliation Services**: Singing psalms at these events helps the faithful to speak from their hearts and cleanse their spirits.

- **Liturgy of the Hours**: The psalmist is critical in these celebrations. Many parishes regularly celebrate morning and evening prayer, and a psalmist can lead the assembly in simple responsorial or antiphonal settings.

### How Do I Form a Team of Psalmists?

While a parish has much to gain from a core group of prayerfully grounded psalmists, implementation of this approach takes recruiting, training, and formation. Since more people can sing than can play instruments, it might even be less challenging to recruit a team of psalms than to recruit instrumentalists to serve as the base for a music ministry. However, the effectiveness of the singers—as of any other liturgical ministers—depends heavily on appropriate preparation. It is better to maintain a smaller group of well-trained psalmists than a larger number who are not ready to assume that appropriate leadership.

In order to practice their ministry in a way that inspires prayer, psalmists must go beyond simply learning a musical setting. They must be people of prayer with well-developed expressive skills to lead and communicate prayer. Formation should include vocal training where necessary, musical and interpretive skills, spiritual formation, an understanding of the cantor’s role, study in liturgy and the psalms, and coaching.\(^1\)

Admittedly, this is a substantial task but one that is sure to bear fruit. Of course, the director of music ministries is typically responsible for providing cantor training and formation. When this task is added to an already full agenda, however, the challenge can become formidable, and cantor formation can unravel into little more than rehearsing notes. However, in some parishes, one psalmist or cantor with experience and leadership potential might emerge as a possible candidate either to share the responsibility of leading formation or to assume the task outright. This type of collaborative ministry fosters psalmists and cantors who can become spiritually mature, recognized leaders of prayer in the community.

Imagine a parish fully immersed in the psalms as an expression of praise and led by a core group of well-formed music ministers for whom this type of poetic prayer is central. With some effective recruitment and commitment to training and formation, these psalmists can bring to life the prayers of longing and the cries of joy that have shaped the spiritual lives of Jews and Christians throughout the ages. Through spiritual grounding and artistic expression, they can inspire all the members of the assembly to find their own voice in the enduring story of our ancestors.

### Note

1. Each year during the summer, the National Association of Pastoral Musicians offers weekend intensive Cantor Express Institutes at numerous locations throughout the United States. There are also cantor programs at the annual NPM conventions. Additionally, independent local and national clinicians can help a parish to develop a cantor formation program and provide ongoing support.

### References


Making Music with Shrinking Budgets

BY RONALD E. BRASSARD

Everyone's budget is shrinking. Or is everything just getting more expensive? Whatever the answer, in parish after parish, it seems, the pie continually gets smaller while the number of mouths to feed continually increases. And, of course, everyone has the most important project, the most important program, and the most important ministry. And while people complain that liturgists do not negotiate, I've yet to meet a religious education coordinator, a pastoral assistant, or an administrative assistant who does any better. Everyone wants and needs financial assistance. So in trying to cope with the shrinking budget syndrome, how do you deal with the music ministry?

Before making some practical (or impractical) suggestions, I would like to reflect for a moment on the place of the music ministry in the life of the parish. I fear that if there is not some agreement on this point, the rest of the discussion would be meaningless. And putting the place of music in perspective helps one approach the problem with a clearer vision.

Good Business

It is very tempting to quote documents about the importance of music in liturgy. God knows, there are tons of quotes to be used. But here I'm going to think with the mind of an old-fashioned pastor and simply say it is a matter of good business. I think of it this way: The only time the community comes together—all of them in one place—is at Sunday Eucharist. They come filled with faith; they come weak in faith; they come because they want to; they come because they have to; they come because they are afraid of what would happen if they miss. No matter what the reason, though, they come.

Now once they come they can be moved, supported, sustained, encouraged, refreshed, turned off, or just plain bored. And obviously the experience will be different for everyone present. The goal, however, is to have the majority of those who come experience worship that is truly faith building, enlivening, refreshing, challenging, and every good word that you can think of. Music is one of the four elements that create that positive effect (preaching, prayer, and hospitality are the other three). And music is one of the two most affectively powerful elements of any Eucharist (preaching, of course, is the other). If you can grasp the profound truth that our liturgy is essentially musical, then the music ministry gets top billing.

I am convinced that if people come to church on Sunday and do not experience the best possible music that a parish can provide, they have little reason to support the parish with a share of their treasure. My experience has taught me over and over again that every cent put into music returns a hundredfold.

Now this doesn't mean that music should get all the money and the rest be damned. Hardly a good pastoral approach. It does mean, however, that you cannot simply make a ministerial equation in which everyone is an equal partner at the table. I think that is naive. You simply can't
escape the importance of music—if for no other reason than that the better the music, the more people tend to give and support the parish. If the product is good to the folks, the folks will be good to the product.

That being said, you also have to accept the reality that you can’t bleed a stone. No matter how hard everyone is working and giving their best, there are limitations imposed by financial constraints. So how can you make the best of what’s available?

Best Use of What’s Available

To begin, you need to hire a competent musician. You can’t run away from this component. And be warned, volunteerism in this matter rarely, if ever, works. The first task, therefore, is to sit down and figure out not just what you can afford but how far you are willing to put your neck on the line in order to hire someone with ability. Perhaps folding in payment for weddings and funerals might help create a better benefits package. Perhaps looking at the Mass schedule and really figuring out if you have too many weekend Masses (or even too few . . . although that would be rare). Where do sacrifices have to be made in the rest of the budget (and again, this is not a table of equals)? If you don’t get people in the pew, you don’t get them in the pocket. And music helps you do both more than anything else will.

Once you look at it from the pastor’s and parish’s point of view and have written out a very thorough job description and done the proper publicity for a legitimate search, it is time to look at candidates. Here it is important to look first and foremost at talent (remember, you can teach someone about liturgy, but you cannot teach them to be a better musician). Nothing trumps talent. However it is also crucial to look at need and at philosophy. Some musicians have greater responsibilities than others. A hard-working musician with three children in high school is going to be looking for more financial support than other applicants. So check out the personal philosophy of the candidates. What are they looking for? There are some very competent musicians who are not looking for a great deal and are very reasonable in what they seek. And don’t be fooled by age. Young does not mean energized and old never means tired. Music, unlike athletics, matures with age and does not wither.

Beyond hiring a good pastoral musician there are other considerations to a well-developed music program. A music budget is crucial for any parish, but there are many ways to handle that budget. The first item to invest in is a good music library. (Of course, that means that nothing in it is photocopied or illegally reproduced. By now we should all be sensitive to the sinfulness of illegal copies of music.) A good library that is well tended creates a benefit to a parish that is never exhausted. When financial resources are low, a library is something that a music ministry can fall back on.

Another way to handle some major expenses in a music budget—the purchase of selections for the music library, choir equipment, the hiring of instrumentalists, and even the purchase of instruments (such as handbells or other instruments)—is to offer opportunities to purchase such items as memorials. Invite your congregation to memorialize a collection of music, the hiring of instrumentalists for Christmas or Easter, a set of handbells, and so on. In my parish we have purchased more than three octaves of bells with all the trimmings with money given as memorials. The regular parish budget was not even touched for this important dimension of our parish music program. There is also the possibility of fundraising for the music program. A friend of mine in the Midwest has his choir run several fundraising events each year. While they don’t make a king’s fortune, they do make enough money to pay for music and choir supplies, and that’s how these musicians help out with the dwindling financial resources of the parish.

Vision and Possibilities

There is no question that financial constraints on parish life are taking a toll on all aspects of ministry. The parish music program is no exception. However, in facing these challenges it is important to have a clear vision as well as a collection of creative possibilities to help ease the crisis. This is a challenge; it will probably always be a challenge. But rather than be discouraged, let us use this situation as an opportunity to be creative and to re dedicate ourselves to the importance of music in liturgy and the whole worship life of our parish.
Commentary

The Liturgy and the Ars Celebrandi

by Michael S. Driscoll

For the Eleventh Ordinary Assembly of the Synod of Bishops (fall 2005), which dealt with the Eucharist, three sorts of concerns were spelled out in the preparatory document presented for the bishops’ consideration: theological (doctrine and catechetical), ethical, and aesthetical. That the bishops were concerned about doctrinal and ethical aspects of the Eucharist does not come as any great surprise, but their expressed concern about the *ars celebrandi* (*The Eucharist: Source and Summit of the Life and Mission of the Church*, 52–53) marks a newfound interest in how the liturgy is celebrated beautifully.

This brief piece will focus on liturgical aesthetics and will examine the rapport of liturgy with beauty. Archbishop Wilton Gregory of Atlanta, a participant in the Synod, stated well how the *ars celebrandi* is an essential aspect of the liturgical celebration: “The priest skilled in the *ars celebrandi* will offer the prayers from a heart so conformed to the heart of Christ that ‘by the way he says the divine words he must convey to the faithful the living presence of Christ’ (GIRM, 94).” In his statement is the tacit recognition that the liturgy is itself an art that uses the services of the other liturgical arts. Bishop Albert Rouet of Poitier, France, underscores this idea very strongly in his book *Liturgy and the Arts* (The Liturgical Press, 1997):

“The liturgy is an art that uses other arts. Art and liturgy, when they join forces, express transcendence.”

Of course, the most critical element for the *ars celebrandi* is well-celebrated rites. The American bishops said it well in the 1983 document *Music in Catholic Worship* (MCW): “Faith grows when it is well expressed in celebration. Good celebrations foster and nourish faith. Poor celebrations may weaken and destroy it” (MCW, 76). What prophetic words! Particularly from a Church who only a few decades earlier was concerned with sacraments working ex opere operato: If you merely said the correct words using the proper elements, then the sacrament was automatically effected. This relatively new focus on celebrating the rites well has not been lost on our people. The number of Catholics who travel around their cities and towns in search of good liturgy is but one sign that the liturgy has been working to transform the lives of believers. People innately come to know what constitutes good liturgy, particularly as good ritual experiences have transformed their lives.

Celebrating Well

What does it mean to celebrate the rites well? What are the criteria that we use to judge? Again, from *Music in Catholic Worship*, we read: “To celebrate the liturgy means to do the action or perform the sign in such a way that its full meaning and impact shine forth in clear and compelling fashion. Since liturgical signs are vehicles of communication and instruments of faith, they must be simple and comprehensible. Since they are directed to fellow human beings, they must be humanly attractive. They must be meaningful and appealing to the body of worshippers or they will fail to stir up faith . . . (MCW, 7).” In a word, if the rites are to be fully effective, we must tend to the aesthetics of worship.

Good liturgy is also important to mystagogy. Excellent, careful, well-planned, and well-executed liturgy is, in fact, first-level mystagogy. Suffice it to say that good liturgy is an absolute prerequisite to rich symbolic participation and contemplation. But to claim that liturgy is mystagogical is to presume an ability to experience the liturgy deeply and then to reflect upon the experience. For mystagogy to be successful, we need to be able to identify and talk
about our experience. That demands that we know what our experience is, that we are in touch with our own inner world and attentive to what we are doing when we gather for prayer.

Four decades of liturgical renewal have led toward a retrieval of those forms of expression most appropriate for liturgy. The forms of expression best suited to bring about an experience of the mystery of Christ and the Church are images, symbols, and ritual actions. These are languages of liturgy that are meant to engage imagination in such a way that active participants can be opened to experience the presence and the mystery of God-with-us.

Since images, symbols, and ritual actions are the proper forms of expression for ritual, then worship is best understood as an aesthetic form because these are properly aesthetic modes of expression. These ritual "languages" can open the imagination to an awareness of an experience of the presence of mystery through an engagement of the imagination. Ritual is, therefore, an art. Rituals are not just structures and texts to be read: Rituals must be enacted and embodied.

**A Fundamental Problem**

Herein lies a fundamental problem with postconciliar liturgical renewal. We might say that the reform of the books and the rituals has been achieved, but the work of renewal is just beginning. This is a problem which liturgical scholars and worship practitioners have only begun to face. Liturgy has not been approached sufficiently as an art. It has not been sufficiently understood as aesthetic in its human expressive core.

The aesthetic approach to liturgy, however, has a potential danger, if it means that ritual becomes once again a performance by the ministers for a passive assembly. This would run counter to the basic principle enunciated in the liturgical reform of Vatican II: "full, conscious, and active participation” of all the baptized. To avoid turning the assembly into a passive audience—which, frankly, is an attitude prevalent in our American entertainment culture—ritual must be conceived, created, composed, and choreographed as an art of the performing assembly. The artists of ritual are none other than all of the members of the assembly, which includes all the various ministers. Ritual as art must not be done for but rather with the assembly.

Since the council, there has been much criticism from some quarters claiming that our postconciliar worship lacks beauty, that Sacrosanctum Concilium unwittingly fostered a rite marked by the worst aspects of a discredited Enlightenment aesthetic that exalts rationality and utility over mystery and complexity. But in fact in paragraph eight, the Constitution on the Sacred Liturgy Sacrosanctum Concilium views the Church’s liturgy as a pilgrim's journey, driven by desire, toward “the holy city of Jerusalem,” where Christ sits at God’s right. With this image in mind, as the International Commission on English in the Liturgy (ICEL) works to get the words right amid much hullabaloo over the proper way to translate the original texts, we need ask ourselves if accurate translation, for example, is the only measure of what constitutes good liturgy. Good liturgy must be more than faithfully translated texts; for the liturgical arts contribute vitally to the quality of the liturgy.

**Artists’ Role**

But what role do professionally trained artists play in the liturgy? In 1999 Pope John Paul II addressed a letter To Artists (an elaborate text of eighteen pages) in which he sums up the Church’s teaching on art today. He addresses “all who are passionately dedicated to the search for new ‘epiphanies’ of beauty so that through their creative work as artists they may offer these as gifts to the world.” John Paul’s high-flown formulation may, in fact, represent a deeper reflection on the sacramental character that was attributed to art by the Constitution on the Liturgy. But when we speak about beauty, there is a tendency to confuse beauty with that which is merely pretty. To counter this mistaken notion, John Paul focused in this letter on the idea of kalokagathia (the Greek concept for that which is beautiful, good, and true). “The artist has a special relationship to beauty,” he wrote. “In a very true sense it can be said that beauty is the vocation bestowed on the artist by the Creator in the gift of artistic talent.” If the Greek notion of beauty is applied to liturgy—the notion that beauty is that which seeks truth—then there are times when art and liturgy will be beautiful but not pretty. The goal of the liturgical ministers as artists, therefore, is not to make the liturgy pretty but to help the liturgy speak truth.
Cafeteria Catholics?
Cafeteria Catholics!

BY GEORGE WILSON, SJ

Some dyspeptic people enjoy disparaging others with that damning label "cafeteria Catholics." So sad; their ulcers must be quite painful. Apparently they have never enjoyed the wonders of cafeteria dining.

Cafeterias are not about rejecting anything, they are really about preferences. About choosing, having options, about freedom and responsibility. Just because I happen to prefer broccoli—today—doesn’t mean I am denying the possible attraction of cauliflower.

The Ecclesial Cafeteria

Our Church’s rich heritage puts before us a veritable profusion of attractive and nourishing foods. Let’s take a tour of the cafeteria before we make our selections. (People who eat in cafeterias know it’s always good to look over everything that’s being offered before you make your picks. If you don’t, you’re liable to fill your plate with too many goodies at the beginning of the line and regret it when you see later choices you might have preferred.)

Take a plate, and let’s go.

First, welcome to our Scripture section. The First (Old) Testament offers a range of vignettes that could be extremely nourishing when our inmost bellies are empty: wild skirmishes with spiritual enemies, heroes and heroines galore. And just listen to some of those powerful prayers. Who could pass up a favorite psalm or three? Psalm Twenty-Three? Psalm Fifty-One?

We’re also offered a variety of prophesies with very different tastes. Some people have even gone for a whole lifetime on the strength of a single morsel in Micah: “This is what YHWH asks of you: only this, to act justly, to love tenderly, and to walk humbly with your God.”

We move on to the entrees, to the New Testament, to four very different presen-
tations of Jesus. Do you get your nourishment from the lean, chewy, but richly rewarding Mark? Or, given recent painful experiences, right now you might prefer some of the healing tenderness of Doctor Luke. Wrestling with law and authority? Matthew could fit the palate. And if you feel the need of a sublime messiah in charge of his own passion, John’s the course for you. There’s a lot of substance in Paul, of course, but you need to be prepared for a lengthy digestion period. The pastoral epistles provide a nice garnish. And if I could offer a small tip based on uncomfortable experience: The hot sauce in the Book of Revelation is not for queasy stomachs.

Then we come to the selection of possible personal prayer forms. It’s hard to imagine it could be more freeing. Your taste might lie in the beauty of the mysteries of the rosary. It might take the form of contemplation or meditation. A grace-filled chanting of the hours. Perhaps Zen sitting, Taizé, or centering prayer. Adoration before the Blessed Sacrament. It could be the mystical simplicity attributed to Marshal Foch: “I look at God, and God looks at me.” And again, it might come from our children, who often provide us with profound wisdom in their honest presence to the Lord.

There is, of course, a social justice section along the line. It draws our attention to myriad issues we might choose to act on in order to experience the full meaning of some of those other choices for our spiritual growth. Once again we can’t handle all of them; we have to pick and choose.

Not Alone

What’s interesting is that we don’t have to face this daunting profusion of choices alone. The Catholic cafeteria even provides some quite trustworthy guides as we make our way along the line. We call them saints. Benedict provides one menu, Francis and Clare another, Dominic yet another. Francis de Sales guides some palates to fare that is down-home but deeply fulfilling. Padre Pio? Mother Teresa? John Paul II’s favorite, Faustina? Oscar Romero? For me the mysticism of Ignatius of Loyola seems to suit just fine (home-team bias, to be sure).

The liturgical worship section is a panoply of options: solemn Mass in a great cathedral, weekday intimacy in a small rural chapel, liturgy on the flight deck of an aircraft carrier, or worship in an open-air field in Africa. There are languages galore and prescribing styles that might be disconcerting in other settings but just happen to be right for this particular gathered community. (Inculturation has been described as “the way we do things around here.”)

And oh, let’s not overlook the creative forms of “presentation.” There are sounds first voiced in plainchant centuries ago that are still fresh and evocative today. Rich baroque oratorios. Masses by Brubeck.
and Ellington and Clarence Rivers. Gospel shouts. Songs by adolescent strummers trying their best to sing their love for God—banality to the liturgical poop-hahs, perhaps, but much needed consolation to dormitory-mates hanging on to the institutional Church by their fingernails. Take any of these and weave it together with lovely body movement (read “dance”), and it can be tremendously satisfying.

And these forms may be offered in surroundings of incredibly diverse artistry. Mosaics beyond the capacity of angels. Sculpture by Michelangelo. The chiaroscuro of Caravaggio, the unnerving simplicity of Matisse, Rouault’s painfully moving Jesus, the wild landscape of Dalí’s “Christ of St. John of the Cross.” And Oberammergau crèches and Barclay Street madonnas.

But What about Doctrine?

Cafeterias are not about cramped mis-erliness; they're about magnanimity and bounty and exuberance. They're about differing tastes, all met by a lavish God. But what about . . . doctrine?

The astute reader will note that I have been avoiding the issue which usually gives rise to the disparaging “cafeteria Catholic” label in the first place. Can we pick and choose among doctrines, as the labelers imply the labelees are doing?

Well, if you put it that way, no. But my own observations over the years convince me that there are precious few out there—liberal or conservative—who actually deny significant pieces of Church teaching. What we all do (and perhaps necessarily, given our limited capacity to understand) is pay more attention to one or other piece of Church teaching in the daily choices we confront. As we wrestle daily with the life-task called the pursuit of holiness, each of us, consciously or unconsciously, assigns different values to various teachings. (After all, isn’t that approach what came out of Vatican II in the language of a “hierarchy of truths”? The stones in the grand edifice of Catholic teaching are not all of the same size and weight and carrying strength.) Marshal Foch probably didn’t have to pay much attention to the doctrine of transubstantiation because it was simply a “given” for his Eucharistic piety. But he might have spent tough hours wrestling with Church teaching on the use of military might. Just because I invest myself in trying to eliminate abortion doesn’t have to mean I favor the death penalty or preventive war, but neither does it give me license to label you because you’ve put the issues in a different order of priority for your daily living.

There is a certain delicious irony that seems continually to escape the label pinners: With or without a label we are all finite spirits overwhelmed by infinite mystery. That means every one of us is necessarily in the cafeteria line, expressing preferences and highlighting some truths and thereby letting others recede into a pre-conscious penumbra until an un-expected experience upsets our ordinary framework and compels us to move the neglected element back into the spotlight for possible re-assessment. The fare which might nourish our spiritual lives is so rich that we have to choose, whether we acknowledge it or not.

The truth is that none of us is yet fully equipped for—much less actually present at—the final heavenly banquet, so we all have to file along in the cafeteria line. The only difference between those who are being labeled and the label pinners is that in the case of the latter the label is pinned to their back where they can’t see it.

On the Side of the Labeled

In his divine pedagogy Jesus is clearly on the side of those who were being labeled in his day: those called “tax collectors and sinners” by the self-righteous religious elite. When they said he couldn’t be the messiah because he hung out with such riffraff, he boasted that it was precisely for such that he came.

The ones he seemed to have had difficulty with were those who spent their energies trying to make everyone else make the same choices they—the labelers—were making. That expenditure of energies seems to be what gave them ulcers in the first place. Even after Peter had recognized the risen Jesus as Lord he still didn’t fully get it. Peter turned around and noticed the beloved disciple and couldn’t resist asking the petty question: “But, Lord, what about him?” And we know the Lord’s irritation: “How does that concern you? Your business is to follow me.”

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Music Education

BY TRACY LAKE

Student Today; Singing Priest Tomorrow?

Today’s music teachers in Catholic schools have a unique way to foster vocations. The Mass is a sung prayer, and music educators in both primary and secondary education settings have a valuable opportunity and responsibility to affect the way liturgy is celebrated in today’s world and how it may be celebrated in the future.

Several years ago, when I was interviewing for my current position as the music teacher for Holy Family Catholic School in Austin, Texas, I was asked what my goals were for the music program. A different way to look at the question would be to ask what a graduate from the school might look like if my goals were implemented. My response is the same today as it was then: My goal is for students to understand how to read and sing music so that no matter where they attend Mass they are comfortable picking up the hymnal and actively participating in the Mass.

The key word in that last sentence is “comfortable.” Mass is a sung prayer—or it should be. As music educators, we must teach all genres of music used over the ages to celebrate Mass, thereby creating a comfort zone and repertoire that present and future priests can draw from. Students should not simply be “exposed” to the different musical styles used in the past; they should learn the history behind them and how to sing them effectively. Giving students a good foundation of understanding the history and structure behind the prayers and hymns of the past and how the prayers and the hymns of the present relate to them and have grown out of them will give them more security to sing them well, as the church documents ask us to do.

It is a key principle of liturgical renewal that the pastor must promote renewal if it is going to happen (see the Constitution on the Sacred Liturgy Sacrosanctum Concilium, 14). The same is true of parish singing. More people will sing if the pastor actively promotes it. Even more people will realize that singing is integral to Roman Rite liturgy if the priest sings those parts that belong to him. So consider your parish priest. Does your priest sing—not only with the congregation but also those special parts of the Mass that belong to him, such as the preface and the rest of the Eucharistic Prayer that is set to music? Is your priest an Easter/Christmas singer, or does he sing regularly for Sunday liturgies? Does he ever sing the priest’s parts at school liturgies? If your priest is not comfortable singing, you should find out why. In many cases, it will be because the priest thinks that he does not have a “good” voice. If he responds in this way, it’s time to dig deeper and find out why he has such an opinion. In many cases it will be because sometime in the past someone told the priest that he could not sing.

A Teachable Moment

As a music educator, you have a teachable moment at your fingertips. Reach out and take hold! Take the challenge and responsibility to help your parish priest become a singing priest. The minor third of singsong “teasing,” that we have all done at one time or another as we were growing up, is inherent and intrinsic in every soul on earth. This “teasing” interval (sol-mi-sol-mi) crosses all cultures and is never lost.

This “sol-mi” interval can be used to help your priest chant the various prayers during Mass. Help the priest to practice the minor third and chant on just two tones. Once he’s comfortable, you can stretch him by helping him incorporate “la” in order to add variety to the chants. Encourage the priest to practice his chanting style at school liturgies. Children are great imitators and already understand the call-and-response of dialogue and responding in kind to a sung example. Teach the children that if the priest sings, you sing, and if the priest speaks, you speak.

Music educators of today must help prepare future priests to sing the liturgy by building their musical foundation and comfort level with sung prayers and hymns. Further, music educators today can help today’s priests by reminding them of the inherent melody in all of us and by helping them to practice using it so that Mass may be sung. Practice does not make perfect, but practice does create a comfort zone.

Ms. Tracy Lake, a music educator at Holy Family School in Austin, Texas, and co-director of choirs at Austin’s St. Vincent de Paul Parish, is the president of the Board of Directors for NPM’s Music Education Division.
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Saving, Planning, Patience

Is this article, which is about financial planning, for you? Well, if you prefer a quiet cul-de-sac to Wall Street, you might need to read it. If you hide in your office when the parish finance commission members arrive for their monthly meeting, this page might be right up your alley. If the only Roth you know used to be the front man for Van Halen, and you think that IRA refers to a certain Emerald Isle in the North Atlantic, this article might be just what the doctor ordered.

The fact is that for most people, regardless of their profession, the biggest stressor in life is money, and the stress comes precisely from the fear of not having enough of it. For those who have chosen an ecclesial rather than a corporate path, it’s even more daunting to think about the financial future (and the financial present, for that matter), since we receive a slightly smaller paycheck than the lowest CEO. Couple that reality with the fact that most of us spend a great deal of time in school on Bach chorales and eighteenth century counterpoint, so we might not have had enough time for all the business classes we wanted or never knew that we needed.

Keeping an eye on our financial picture—now and for the future—is just as essential as remembering to break for lunch during Holy Week. And it’s not as complicated as you might think. The secrets are simple: saving, planning, and patience.

Saving

Living within one’s means should include having a bit of money left over

Mr. Jeremy Helmes studied economics as well as music theory and composition at the University of Cincinnati College-Conservatory of Music. A member of the DMMD Board of Directors, he currently serves as pastoral associate for liturgy and music at St. Bartholomew Parish in Cincinnati, Ohio.

For most people . . . the biggest stressor in life is money, and the stress comes precisely from the fear of not having enough of it.

when Uncle Sam and all the bill collectors are paid each month. What we choose to do with that money, no matter how little it is, greatly affects our financial picture.

As tempting as it is to leave that nest egg in the time-tested sub-mattress location or to let it linger in our savings or checking accounts, you are usually better served by using one of the many other tools the financial world offers. Short-term instruments like certificates of deposit (CDs), government or other municipal bonds, and money market accounts allow you to access your cash fairly quickly, and they typically pay a higher rate of return than a simple savings or checking account. They are guaranteed by the FDIC, so you know your money will be there when the term expires.

If you can tolerate a bit more risk, you might be able to earn a bit more reward. Investing in the stock market or in mutual funds can be either a short- or a long-term project and typically pays a higher rate of return than other options. With access to the internet, you can take advantage of user-friendly discount brokerages’ websites such as Ameritrade, TD Waterhouse, and others that allow you to buy and sell stocks, bonds, and funds for relatively low commissions from the convenience
of your own home, twenty-four/seven. For a higher commission, a more traditional brokerage like Morgan Stanley or Vanguard will allow you to trade online but also give you access to their market research and their brokers. A textbook can teach you to "buy low, sell high" and to read P/E ratios, but don't underestimate the value of professional advice and research as you consider purchasing a share in the ownership of a company. And remember: While a stock might seem like an underachiever in the short term, choosing an industry-leading company that is managed well and pays high dividends will usually pay off in the long term.

I've saved the most important area of saving for last: retirement. Whether you can count the months until that blessed day of freedom arrives or you are at the other end of your career path, saving for retirement is critical. It may seem like the last thing to worry about in the midst of paying your mortgage or rent, your car loan, insurance, groceries, and (one hopes) some fun leisure activities, but the importance of building your savings for retirement cannot be overstated. The current political climate suggests that, in the future, Social Security might not be the guaranteed source of income that we recently thought it would be. (After all, Social Security was meant to be only a short-term fix when it was begun.) Also, while your diocese probably offers a pension to those employees who are full-time—and often to part-timers also—there probably won't be enough to live on comfortably. Fortunately, the market offers some wonderful tools for retirement planning.

Similar to the 401(k) plans available to employees of for-profit corporations, the 403(b) plan is available to non-profit employees who want to take advantage of pre-tax savings. Check with your parish business manager, diocesan benefits administrator, or investment counselor. Just like companies who match their employees' savings with company funds, perhaps your parish or diocese will do the same.

The IRA (Individual Retirement Account) is another great tool for retirement savings, and it comes in two main versions. The traditional IRA is tax-free now, but as you withdraw money in retirement, you'll pay the penalty then. The Roth IRA is attractive because while it's not tax-deductible now, you can withdraw your money tax-free. Traditional IRAs require you to start withdrawals at age seventy and one-half, but Roths have no mandatory distribution age. Plus, your heirs can inherit a Roth tax-free. There are other distinctions between the two—such as income qualifications—so investigate your choices before you open one. Most major brokerages and banks offer an IRA and allow you to decide how the money you save is invested.

Planning

No one knows the value of planning better than the liturgical music director: We've all experienced a rehearsal for which we're well-prepared, and we're all familiar with the disaster we call "shooting from the hip." Planning is just as important when it comes to our checkbook. Having a household budget is a critical tool for understanding how much you can spend and how much you can save. Using a simple spreadsheet, you can calculate your net income each month to decide where your hard-earned money should go. Don't forget to estimate your taxes properly and to calculate weekly, bi-weekly, and annual amounts properly if you are using a monthly basis for your spreadsheet.

The current political climate suggests that, in the future, Social Security might not be the guaranteed source of income that we recently thought it would be.

For less that fifty dollars, you can purchase personal finance software to help you track expenses, establish your budget, and set some financial goals. I've used Quicken for years, and with disciplined usage I'm able to take stock of my financial past and to plan for the future. Recent advances in online banking integrate seamlessly with Quicken and Money to allow you to download your online payments, credit card purchases, and other banking activity without the hassle of keying in every transaction. Such software packages help you make smart decisions about tax planning, and they work seamlessly with programs like TaxCut and TurboTax when April 15 looms large. (Don't forget that contributions to non-profits like NPM are a great tax deduction!)

Take advantage of great periodicals from the finance industry that offer advice on investing, savings, and how to spend your money wisely. Kiplinger's is a great monthly periodical providing sage information for those of us who don't have the time or inclination to be financial professionals.

You might benefit from working with a financial planner. You could arrange a one-time review of your financial portfolio to get you pointed in the right direction, or you could commission a professional to help captain your savings ship with whatever level of responsibility you desire (and for which you are willing to pay). Such professional advice is not as expensive as you might think, and it may be a wise investment as you work to diversify your stock portfolio, set your savings goals, and plan for the future.

Patience

Saving and planning are joined with patience to complete our financial trinity. Once you've made a plan, established a budget, chosen your investments wisely, and funded them, it's time to stick to your plan. A well-crafted budget includes lines for vacation, gifts, and some slack for unexpected expenses; that way, you won't be tempted to compromise your savings goals simply to meet your budget.

And, almost like magic, the power of compounding is tremendous: The younger you are when you start investing, the more you will benefit in the end. Let's say you begin investing at age twenty-five, putting $200 a month in a tax-deferred retirement plan earning nine percent. Your friend starts investing in the same plan at forty-five, but puts away twice as much money as you—$400 a month. At age sixty-five, you will both have invested a total of $96,000, but your investment would have grown to $894,000, while your friend's investment would be worth only $268,000. The reason your investment has grown so much more than your friend's—even though you both invested the same amount of money—is because of twenty extra years of compounding.

You Can Do It

If it does nothing else, I hope this article gives you a little encouragement to take the next step in your financial journey. If you're not saving for retirement already, there's no time like the present to begin. And if you're an old pro in the personal finance game, maybe it's time to rebalance your portfolio as you look toward the future. Either way, when it comes to our financial picture, in the words of the late Pope John Paul II: “Do not be afraid!”
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Organ Recitative

16 Introductions or Interludes for Organ on Familiar Hymns. Mark Sedio. MorningStar, MSM-10-593, $17.00. This is a very attractive collection. The pieces are full of character and could be used in a variety of ways, as the title suggests, or perhaps as a workbook for students—there is much to learn here about style, registration, mixed meters, and just how much fun playing the organ can be. At the end of working with this resource, the student would have really wonderful pieces to play for church. Particularly charming is the setting of Darwall’s 148th, which employs most of Bach’s two-part invention in F major and then incorporates the hymn tune. In all, there are sixteen pieces based on fifteen tunes: Christus, der ist mein Leben; Darwall’s 148th; Ein feste Burg; Foundation; Grosser Gott; Italian Hymn; Kirken den er et gammelt Hus; Land of Rest; Lobe den Herrn; Munich; Nettleton (two settings); O dass ich tausend Zunge hätte; Old Hundredth; Rockingham Old, and Schönster Herr Jesu.

Joyful, Joyful: 6 Festive Postludes for Organ. Albert L. Travis. MorningStar, MSM-10-591, $15.00. Big and festive, these are useful pieces on widely sung tunes: Ellacombe, Hymn to Joy, Italian Hymn, Llanfair, Monkland, and Nun danket alle Gott. The pieces fit nicely under one’s fingers and each is about two minutes long with only one page turn for each piece.

Three about Jesus: A Triptych. John Ferguson. MorningStar, MSM-10-572, $9.00. Mr. Ferguson notes that the three pieces are useful as extended introductions for hymn singing, as responses to singing the tunes, as organ stanzas (especially Duke Street), or in combination with other settings. Laudes Domini is particularly nice, as the composer intends a “sunrise” effect to be achieved through accelerando and crescendo. Monkland is the third tune in the set and the longest piece in the trilogy.

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(about three minutes). If one does not have an appropriate cymbelstern for Dusty Street, four high-pitched handbells (D6, E6, F#6, A6, or higher) may be substituted. The bells create a colorful effect for this reflective piece. Registration suggestions are provided.

Heather Martin Cooper

**Choral Recitative**

**How Lovely Are the Messengers.** Felix Mendelssohn. SATB, organ. Augsburg Fortress, 0-8006-7775-7, $1.75. This work is taken from Mendelssohn’s 1836 oratorio Paulus with a text based on Romans 10:15. It is fairly contrapuntal yet in the style of the last movement of Mendelssohn’s Sixth Organ Sonata or one of his Songs without Words. The alto will have an opportunity to shine, but supple phrasing from the choir is required. The German text is included. This composition is useful for times when “preach us the Gospel of peace” is an appropriate message.

As We Gather at Your Table. K. Lee Scott. SATB, organ. Augsburg Fortress, 0-8006-7083-7, $1.60. Here is a work in a smooth and flowing style designed for a choir of modest means. The accompaniment duplicates the melodic line much—though not all—of the time. There is an eight-measure a cappella section. This anthem will be useful after the Communion procession song or in place of it.

All Creatures of Our God and King. Carl F. Schalk. SATB, organ, opt. strings. Augsburg Fortress, 0-8006-7792-7, $1.75. Here is newly composed music for a familiar text. The four verses are in an introduction, ABCA, coda design. Although commissioned for an anniversary of the building of a church, with the text of the “third verse” this piece would be appropriate even for funeral Masses or memorial services. The optional string parts have to be purchased separately.

Let the People Praise Thee. Walter L. Pelz. SATB, organ. Augsburg Fortress 0-8006-7789-7, $2.00. This exciting piece, based on Psalm 67, will require a good organist and a choir that can produce a lot of energy. It is in ABA form and is characterized by short dialogues between choir and organ. There is very little contrapuntal writing. Useful for any joyous occasion.

All Things of Dust to Dust Return. John Ferguson. SATB, keyboard. Augsburg Fortress, 0-8006-7791-9, $1.60. Here is another skillfully written piece by a composer who knows intimately how the voice works and how to write efficiently and effectively for the organ. While the piece can be considered through-composed, with the tonality hovering between E minor and G major, phrases do partially repeat or hint at previous melodic material. The text is by Thomas Troeger. This composition will be particularly appropriate for Ash Wednesday.

Come, You Faithful, Raise the Strain. John Ferguson. SATB, organ. Augsburg Fortress, 0-8006-7796-X, $1.60. This work is remarkably well crafted to be very effective for a choir with mid-level skills. The writing ranges from unison to homophonic to simple contrapuntal passages. The organ part, too, is of only moderate difficulty. This will be useful throughout the Easter Season.

**Medieval Easter Chant.** Nancy Grundhal. SATB, horn. Augsburg Fortress, 0-8006-7803-6, $1.60. Based on “Christ ist erstanden,” this work would be wonderful as prelude music for an Easter Sunday just prior to the opening hymn. There are some divisio parts for the altos and sopranos. Having a horn accompany an a cappella choir in this ancient yet seemingly modern hymn produces a unique sound.

The Lord Is Risen Indeed. William Billings, ed. Hal H. Hopson. SATB. Augsburg Fortress, 0-8006-7797-8, $1.60. The text, derived from 1 Corinthians 15:20, 35, is appropriate for the Easter Season. Written in a straightforward, somewhat boxy style, this anthem’s early American roots are evident. Even though this is an a cappella work, it will be accessible to any mid-level choir.

James Callahan

**Guitar Recitative**

**Guitar Prayer: Arrangement of Familiar Hymns and Songs for Solo Guitar and C Instrument.** Bobby Fisher. GIA, G-6645, $16.95. This is a nice collection of hymn tune arrangements. It is especially good for guitarists who would like to expand their repertoire. While the collection touts itself as accessible for any guitar or flute player, a guitar player with a firm grasp of the basics and a willingness to stretch will benefit most from this volume. The arrangements are not merely chord charts for supporting the singing of the assembly but rather intricate solos and duets good for meditation. Many of the pieces have graded solos—one basic and one for advanced guitarists. Fisher puts his stamp on many of the all-time favorites here, setting tunes like Nicaea, Kingsfolds, and Hyfrevol, among others, but he also includes more modern works like “One Bread, One Body” and “Eat This Bread.”

Joe Pellegrino

**Books**

**The Pastoral Guitarist: A Complete Resource for Parish Guitarists**

Bobby Fisher and Bob Hatfield. GIA. G-3069. Spiralbound with two CDs. $39.95.

This instruction book with its accompanying CDs, an update of the 1989 original, is a must for any beginning or intermediate guitarist interested in playing for liturgy. Fisher and Hatfield walk the reader through a rather extensive training program, beginning with basic strum patterns and ending with scalar and modal soloing skills. Throughout the program, each new technique is illustrated with a contemporary liturgical example. This is a handy thing for someone already familiar with the music, and it puts each item in a familiar context. Along the way there is plenty of decent advice about the role of the guitarist in the liturgy.

We’ve come a long way since the “Sons of God” clunk-a-clunk-a-strum pattern. Contemporary liturgical guitar techniques borrow heavily from pop, rock, and Latin music, and this book addresses many of these techniques. But many things have changed in the seventeen years since this resource was originally published, and many other areas could have been included in an update. A section on the rise, role, and influence of praise bands on worship would be welcome, for example, and it would be nice to see the current appendix on electric guitars and amplifiers fleshed out to become another full section with its own techniques and illustrations. Some new recommendations on amplifiers (the one they recommended in 1989 is no longer manufactured) and multi-effect pedals (a new innovation since 1989) would also be helpful.

As a cross between a guitar method book and a how-to on supporting full, active, and conscious participation, this book fills a convenient niche. Music directors should think about having a copy...
on hand. If it does nothing else, this book will increase your recognition of the work a real guitarist does for worship.

Joe Pellegrino

International Priests in America: Challenges and Opportunities


Dean R. Hoge and Aniedi P. Okure, or, of the Catholic University of America, examine the growing phenomenon of international priests serving in the United States. Their book is based on a study commissioned by the National Federation of Priests' Councils and funded by grants from the Louisville Institute and an anonymous donor. The authors recognize that the issue of international priests is a hotly debated topic in the U.S. Church, and the book is carefully written to present social science analysis and to avoid ecclesiological and theological judgments.

Dr. Hoge and Fr. Okure surveyed all dioceses and one hundred of the largest religious institutes in 2004 about the numbers of international priests they have, their policies regarding international priests, and the problems they have faced in dealing with international priests. They also surveyed a sample of international priests and conducted interviews and focus groups with international priests and with U.S. priests, bishops, vicars for clergy, lay persons, and directors of acculturation programs for international priests. The project was limited to international priests who began their U.S. ministry in 1985 or later, thus excluding the previous mostly-Irish wave of international priests.

The authors first present arguments from all sides surrounding the issue of whether the United States should bring in more foreign-born priests. The second part of the book examines how international priests should be recruited, screened, trained, and acculturated for ministry in the U.S. Finally, the authors invited four experts on the topic of international priests to provide commentaries that are included at the end of the book.

According to the authors, the principal arguments both for and against bringing in international priests include these three for their use:

- America needs immigrant priests to serve immigrant parishes. Mexico accounted for thirty percent of the legal immigration to the United States between 1990 and 2000, followed by the Philippines, Vietnam, the Dominican Republic, and Korea. Some forty-two percent of immigrants say they are Catholic.
- America needs immigrant priests to fill the gaps in its priest shortage. The number of Catholics has been growing at approximately eight to twelve percent per decade, while the number of priests has been declining by nine to eleven percent per decade.
- International priests help universalize and revitalize American Catholicism. International priests help by “broadening the vision of American Catholics, so that the laity appreciate that Catholicism is universal, and Catholicism in America is merely one part.”

These arguments are offered against their use:

- There are too many problems with in-
international priests. Some of the problems mentioned in the book include language, culture, ecclesiology, finances, and difficulty in integrating into the presbyterate.

- *Bringing in priests is an irrational deployment of world priestly resources.* Most other regions of the world have a much worse priest-to-Catholic ratio than is found in the United States.
- *Bringing in priests postpones a much-needed restructuring of parish leadership.* Some see international priests as a stopgap measure that merely postpones important conversations about restructuring parishes, priestly celibacy, and lay ecclesial ministry.
- *Bringing in priests postpones lay efforts to recruit more vocations.* Others feel that international priests relieve the pressure to discern vocations and ordain priests within the U.S. They are concerned that U.S. Catholics will grow lazy in their vocations efforts.

The authors admit that their sample of international priests was limited to those they could identify by piecing together lists from a variety of sources and therefore is likely not a true representative sample. The statistics they present characterizing the attributes and attitudes of international priests may be less than accurate because they most likely represent only those who were willing to complete a questionnaire in English. Nevertheless, the statistics and the interview quotes from international priests portray a group that, while well-intentioned, repeatedly experience lack of support, marginalization, and even discrimination in their interactions with other priests, their leadership, and the laity.

The strengths of this book far outweigh the shortcomings of the sample. The authors do a fine job of laying out the primary arguments, both pro and con, surrounding the issue of international priests. They quote extensively from interviews with the international priests, vicars for clergy in U.S. dioceses, other priests, and lay leaders who have experience with international priests. They feature four chapters of commentary by national experts on the issue of international priests and allow the experts to address the issues and provide recommendations and suggestions. I strongly recommend the book for anyone who wants to gain a broader understanding of this complex issue.

*Mary L. Gautier*

Praying with the Desert Mothers


Mary Forman is an outstanding teacher. She has honed the skill she exhibits in this precious book by teaching both undergraduate and graduate students for many years. In the Preface, she says that the book grew out of her course “Desert Anmas: Midwives of Wisdom,” taught in 1994, and out of the urging of friends and colleagues who wanted “a way to pray with these fourth and fifth-century founders of some of the first communities for women.”

Each chapter has a six-part format: Opening Reflection, Introductory Remarks, Stories and Commentary, Contemporary Example, Reflection Exercise, and Further Scriptural Passages for Prayer. Using this format, Mary leads us through a careful weaving of prayer, teaching, and personal applications. Then, given related Scripture passages, the reader is encouraged to engage in private prayer/lectio divina to integrate more fully the example of the anmas presented.

The anmas we meet in this compact little volume are midwives, Scripture scholars, desert heralds, spiritual directors, monastic athletes, solitaries, teachers, founders of communities, leaders of communities and house churches—all wise women. They have the names and faces of women then and today: Sarah, Melania, Marcella, Macrina, Syncretica, Theodora, Maria, Mary, Paula. They are...
symbolic women. They are real women. These women embraced the challenges of life. They embody in particular ways the monastic program of seeking God. Their remedies against “the Devil and the traps of evil thoughts” (70) are the classic ones: prayer, fasting, and almsgiving. What we learn from these wise women is to listen to the Spirit’s inspirations moving us toward honest discernment and the complete giving of ourselves to lives of repentance and conversion.

The author interprets for us both what is said and what is hidden in layers of patriarchal and cultural perspectives. She has an outstanding command of the language of story and the anecdotes of desert spirituality. She gets to the heart of the meanings for us today and invites us to enter into these stories, letting them stand in their authenticity without imposing on them our contemporary overlays of psychology, sociology, theology, and spirituality.

Mary Forman, a seasoned Benedictine monastic, has successfully taught students for whom early monasticism was totally strange or only vaguely familiar. When she introduces monastic terms and practices, often in Greek, she defines and unpacks them so that the meaning the story illustrates can unfold almost effortlessly. This book gives its readers a way to pray and interact with these early a/mmata. This “prayer book” illustrates the author’s skill and her dedication to extend the impact of the gifts of these women into the lives of women and men in our own times. I recommend it especially to Benedictine Oblates and all who find themselves living and acting out of a monastic heart.

On a personal note and with gratitude, I want to record that it was through one of Mary Forman’s early classes on the desert mothers that I was able to hold in my hands for the first time copies of English translations of such desert a/mmata stories as those recounted in Praying with the Desert Mothers. It was then and continues to be a rare treat and an affirmation of women’s contributions to desert monastic theology and spirituality. Thank you, Mary!

Theresa Schumacher, OSB

Every adult initiation director who reads this book will be both affirmed and concerned. The parishes studied in this work are real; the stories about each parish are believable and refreshing. The book is woven together with the important catechetical teachings from the Ordination Christian Initiation of Adults, authentic observations by real-life scholars of the ordo, and the openness and faithfulness of the parishes that were studied.

In this work, it is evident that parishes did not try to redo or undo the kind of process they used; rather, they invited the authors into the very life of the parish with the usual mix of struggles and successes and personalities. The book is a valuable tool for parishes who truly want to learn about the process of adult initiation. It is also a tool that allows a parish to be honest about who its members are, where they are, and about the people who serve in the ministry.

The authors studied six parishes in the Diocese of Fort Wayne-South Bend, Indiana. Perhaps the word “studied” is not an adequate description of their work. The authors became members of the parishes they observed by attending more than just adult initiation sessions, dismissals, and rites. The authors drew a great deal of material from relationships developed as they interacted with participants, priests, and other members of the parish.

One word that stands out in describing the whole work is “honesty,” which gives the book credibility and relief to the often weary adult initiation directors who may second guess their programs, process, and the parish itself. This honesty allows the authors to make judgments about how these parishes move toward a good initiation process. It is almost as if these parishes were in a Petri dish—so much is gleaned from the deep inner workings of parish staff, demography, size, and parish vision.

Each chapter is devoted to the study of a different parish. However, each chapter also highlights and points to different parts of the ordo for catechesis or clarification. Thus, the chapter teaches and awakens further examination of new ways of implementation, or in some cases different views, of the same notation in the ordo.

The book is so well organized that a reader may scan each chapter to determine if the material included might be used to facilitate a particular element of the rite, illuminate a parish vision, or find appropriate ways to be faithful to the process regardless of the leadership or size of the parish. The “parish overview” gives the reader a sketch of the parish: pastoral team members and roles, setting of the parish, weekly Mass schedule, and a self-characterization of the parish’s vision. A chart briefly indicates the elements and makeup of the initiation process in the parish including leadership team, size, and other important information.

Each parish stands out in some way as the parish moves through the process. The integrity of the process that they reflect and the human elements in each parish are refreshing because they affirm most people who have directed the process. The observers (authors) allow the reader to see that the human element often takes over a well-intentioned process. The reader really sits in on some of the sessions. The diversity of each parish makes the reading enjoyable because one never is quite sure how the final rites will be celebrated due to a difficult pastor, an unknowledgeable director, or a poorly trained and unorganized team.

An important element in the book is the highlighted role of mystagogy in the overall process and success of the formation and transformation of an individual. The study provides some details around the efforts, if they exist, to make mystagogy an integral part of the process and not an afterthought or add-on as so often happens.

Another dynamic that plays into the overall parish experience is that of role and/or control of clergy, parish staff, and team. Again, this element will be very familiar and helpful to the reader who is working with a team or who is using the book as a study guide for formation. The book is a valuable tool for many purposes. It is also a story of the dynamics of the process as experienced in an American diocese rich in diversity and potential.

Diane Cunningham

Celebrating Good Liturgy:
A Guide to the Ministries of the Mass


Over the course of several weeks in 2004, the weekly magazine America offered a broad exploration of various liturgical ministries. In Celebrating Good Liturgy, James Martin, America’s associate editor, has assembled these writings by well-known academics and practitioners who

Real Stories of Christian Initiation: Lessons for and from the RClA

related to presiding over the community’s relationship with the poor and needy. Joseph DeGrocco’s chapter on the ministry of deacons emphasizes this same nexus of serving at the table of the poor and at the Eucharistic table. DeGrocco’s overview of GIRM’s requirements for the deacon are thoughtful; his summary of the good deacon’s qualities illustrates why deacons hold first place among those who serve.

The lector’s ministry (chapter five) resides in learning first how the Word ministers to the lector. James Schellman draws an inspired parallel between rituals of proclamation and Communion. Imaginative too, are the chapters by Margaret Mary Kelleher on Communion ministers, showing how to access GIRM’s rich possibilities, and by Thomas Richstatter on “The Ministry of Hospitality,” worshippers’ basic doorway to transcendence. The parish liturgy committee is not overlooked. Kathy Lindell’s list of good practices and challenges might intimidate some, for this ministry seems to be all things to all people. Placing her healthy concluding reminder earlier would overcome this sense of intimidation: Parish liturgy committees can only begin from where they are, one step at a time.

In “Music Ministry,” J. Michael McMahon recalls the assembly’s need to sing the liturgical texts and the choir’s essential role in liturgy that forms people for mission. Competent music leadership, initial and ongoing formation (musical and liturgical), and diversity of musical and cultural repertoire are familiar basics, but some new directions in his commentaries on participation and performance, if/when the choir sings alone, and the meaning of Rahner’s “liturgy of the world,” might have been helpful. With characteristic skill, Nathan Mitchell (chapter nine) identifies and integrates the collection’s themes.

The final chapter lists representative paragraphs from the Constitution on the Sacred Liturgy, but there are obvious omissions (paragraphs 28, 30, 55, and 113), to which chapters in this collection refer implicitly or directly. Finally, I would have selected a cover photo that fosters Vatican II’s fundamental appreciation of partaking in both bread and wine.

Good formation of liturgical ministers has an indisputable effect on the quality of the assembly’s worship. The inherent capacity of the liturgical rites to form worshippers is deeply influenced by issues raised here. Even those who have served for years, including priest-presiders, will discover new insights.

Veronica Rosier, op

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Priest, Liturgy, Song: Making Connections

Q What is the priest’s role in sung worship?

A As a baptized member of the assembly, the priest sings when the rite calls for it. As the ordained celebrant, a priest has his own texts that should or may be sung, depending on the occasion and the nature of the gathering. Some of those texts include especially the dialogues between the priest and the rest of the assembly and those parts that the priest sings with everyone, which are integral to sung liturgy, but also the three major prayers that collect the unspoken prayers of the community (opening prayer, prayer over the gifts, prayer after Communion) and the preface and other parts of the Eucharistic Prayer that have a musical setting. Finally, the priest directs and coordinates all the ministries at the liturgy, so he works with those “who have some role in the celebration” to choose the texts, music, and other options that will best meet “the needs, spiritual preparation, and culture of those taking part” (General Instruction of the Roman Missal, 352).

Q How does a pastor work with the director of music ministries to plan sung worship?

A They each bring special responsibilities and gifts to the service of the liturgy. The pastor is particularly charged to be a “servant” of the liturgy, making sure that this community’s worship is celebrated in accord with the worldwide Roman Catholic Church in a way that will respond to the “common spiritual good of the people of God” gathered here (General Instruction, 24, 352). The director of music ministries—indeed, any pastoral musician—has the responsibility, first, to guarantee that the assembly and its ministers have the resources that they need to sing the liturgy in appropriate ways (General Instruction, 40) and, second, to see that the music ministers are sufficiently skilled and prepared to perform their ministry (General Instruction, 102, 103). To this shared responsibility, each brings personal gifts, training, and a pastoral sensitivity to the nature of Catholic worship and the needs and abilities of this particular community.

The pastor and the director of music ministries develop a working relationship that aims to bring this community to the goal of all worship: “conscious, active, and full participation . . . in body and mind” in Christ’s perfect self-offering, “a participation burning with faith, hope, and charity, of the sort which is desired by the Church and demanded by the very nature of the celebration and to which the Christian people have a right and duty by reason of their baptism” (General Instruction, 18).

Q Why should the priest pay so much attention to music in the liturgy?

A First, his responsibility for the liturgy requires it, since music in an integral part of Roman Catholic worship. Second, priests don’t merely want the rites to be celebrated, they want them to be celebrated well, and good music united to the liturgical texts is an important aspect of good celebration. Good liturgy transforms the lives of believers, and people seek out liturgy that is well done, with solid preaching, good music, and clear connections to living the Gospel from day to day. Third, music, even more than the other arts, has a lasting influence on the way people receive and live the faith. To sing is to engage the whole person—body, mind, and spirit. To sing a text makes that text more memorable, and so music serves catechesis and mystagogym—part of the priest’s preaching ministry.

If Catholics are to be the leaven in society that we are called to be, then we need good and memorable music as a key component of our liturgy, so that we may sing heartfelt praise to God and go forth, as one of the solemn blessings at Mass prays, walking in God’s ways, always knowing what is right and good, until we enter our heavenly inheritance.

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