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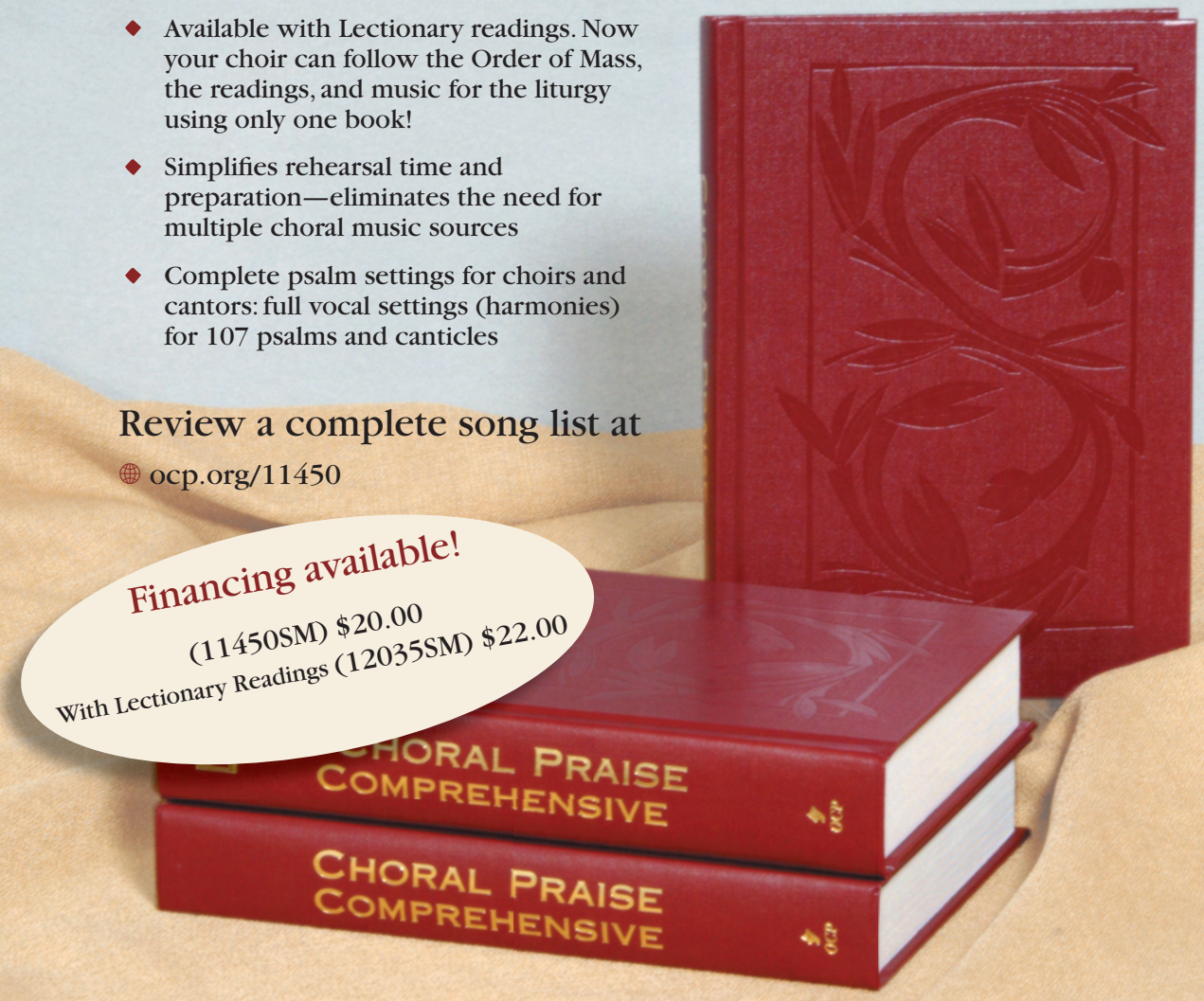

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From the President

Crossing Bridges

I love to go to the beach, but getting there can be a little frightening. Each summer, as we set out from the Washington area for a relaxing time at the Delaware shore, I am filled with dread at the prospect of driving across the four-mile-long Chesapeake Bay Bridge. As soon as I drive my car onto the bridge, I feel myself becoming rigid with fear as the roadway continues to climb nearly two hundred feet above the water. If forced to drive in a lane close to the edge, I clutch the steering wheel tight, keeping my eyes focused straight ahead, and trying not to look to the side where the bay looms far below. I'm always relieved to find myself on the other side of the bay and can't wait to get to the beach!

Crossing cultural divisions can be an exhilarating and life-changing experience, but getting across those bridges can be scary too. One of the biggest obstacles can be taking the first step—figuring out how to build a bridge to other communities. Sometimes the "other side" can appear to be so distant or unfamiliar that it's hard to imagine a way to connect.

Another barrier to bridging cultural links can be fear of the unknown. Most of us don't start driving across a bridge without some idea of what's on the other side. Connections can be blocked by uncertainty or by fear of people who speak a different language, sing different styles of music, or have different ways of doing things.

Many of us simply find the whole process of crossing bridges to be scary. What if my efforts to make the passage to the other side are met with skepticism, hostility, or indifference? What if I should fall off and get hurt along the way?

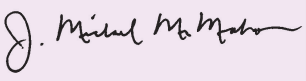
Fortunately, when it comes to cultural differences in the Church, we already have a bridge in Christ who brings us together in one body. "For in the one Spirit we were all baptized into one body—Jews or Greeks, slaves or free—and we were all made to drink of one Spirit" (1 Corinthians 12:13).

This issue of *Pastoral Music* provides a number of different perspectives on issues of culture as they affect the Church, its liturgy, and its music. I hope that the reflections of the various authors will help us all to begin or continue conversations about crossing bridges. We all stand to benefit from sharing the rich expressions of faith found in the life, art, music, and other elements in the culture of others.

The NPM National Convention in Indianapolis (July 9–13) will afford plenty of opportunities to reflect more deeply on issues of culture, to converse with others, and perhaps to have some new and enriching experiences. Plan to take at least one step into something new or unfamiliar as you map out your convention participation this summer.

Here are some opportunities you might consider. Father Ricky Manalo, CSP, will challenge us in his plenum address to embrace a new way of thinking about culture and remind us that "it's more than the songs"! A lecture series named for Father Clarence Joseph Rivers will feature some of the leading liturgical and musical leaders in the African American Catholic community. A complete workshop track will be offered in Spanish, and there will be several sessions for English speakers working in Hispanic communities. Come and experience the many different events that witness to faith and joy in the cultural expressions of many different peoples.

Driving across the Chesapeake Bay Bridge will, alas, always be a frightening experience for me. Crossing bridges to share in the life and faith of others, however, will bring us delight once we've taken the first step.



J. Michael McMahon
President

NATIONAL ASSOCIATION *of* PASTORAL MUSICIANS

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PASTORAL Music

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Editorial, Executive, and Advertising Offices: 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. Phone: (240) 247-3000. Fax: (240) 247-3001. E-mail: NPMSing@npm.org.

Advertising: Phone: (503) 297-1212. Fax: (503) 297-2412. E-mail: NPMKaren@npm.org.

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Contents

Readers' Response 5

Association News 7

Pittsburgh NPM Chapter at Twenty-Five **12**
BY FRED MOLECK

Multiculturalism, Inculturation, and God's Transforming Grace **15**
BY JOHN FLAHERTY

Replanting a Great Tree: Learning from the Experience of the Byzantine Catholic Church **20**
BY J. MICHAEL THOMPSON

Are You Being Served? **23**
COMPILED BY THE NPM STAFF

Should Musicians Say Yes to Multicultural Liturgies? **27**
BY RUFINO ZARAGOZA, OFM

Some Steps Out of the Tokenism Box **31**
BY ROBERT J. BATASTINI

Bridging Culture, Generation, and Language: Liturgies of the 2006 National Vietnamese Youth Conference **35**
BY GRACE DUC LE, LHC, QUOC TRAN, PAUL NGUYEN, THAO VI KIM LE, AND LAWRENCE TRI NGUYEN WITH RUFINO ZARAGOZA, OFM

Suggested Reading **39**
BY THE NPM STAFF

Hotline 42
Professional Concerns 57
Hiring a Director: Resources 63
Reviews 47
Calendar 59
Bulletin Insert 64

Cover: A procession to honor Our Lady of Perpetual Help in a traditionally Polish parish (left) faces a drummer from the October 26, 2006, Multicultural Celebration in the Diocese of Oakland, California (right, photo courtesy of Christian Hadidjaja). Background: *Skin* by Dennis Nechvatal (1996), cut and pounded tin on acrylic. From the John J. Burke Family Collection, Duke Energy Center, Cincinnati, Ohio. **Page 14:** African Ensemble of Central Illinois (upper left), courtesy of Matthew D. Penning; Hispanic participants in the Los Angeles Religious Education Congress (left center) courtesy of LARE; choral ensemble at Simbang Gabi 2006 at Our Lady of the Angels Cathedral (lower right), Los Angeles, California, courtesy of Brendo D. Buenaluz; boys' choir (upper right), Pakistani boy holding an Easter candle (right center), African women singing (lower right), and Samoan face (lower center) NPM file photos. Additional photos in this issue courtesy of Rev. James Chepponis, Christian Hadidjaja, Brendo D. Beunaluz, Rufino Zaragoza, OFM, Los Angeles Religious Education Congress, Sanctuaires Notre-Dame de Lourdes, and Matthew D. Penning.

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

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NPM National Office

962 Wayne Avenue, Suite 210
Silver Spring, Maryland 20910-4461
Phone: (240) 247-3000 • Fax: (240) 247-3001
General e-mail: NPMSing@npm.org
Web: www.npm.org

Dr. J. Michael McMahon, *President*
Ext. 12 E-mail: McMahon@npm.org
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Membership

Ms. Kathleen Haley, *Director of Membership Services*
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Education

Rev. Dr. Paul H. Colloton, OP, *Director of Continuing Education*
Ext. 11 E-mail: npmpaul@npm.org
Mr. Peter Maher, *Program Coordinator*
Ext. 22 E-mail: npmpeter@npm.org

Publications

Dr. Gordon E. Truitt, *Senior Editor*
Ext. 21 E-mail: npmedit@npm.org

Advertising and Exhibits

Ms. Karen Heinsch, *Advertising Director*
Phone: (503) 297-1212 • Fax: (503) 297-2412
E-mail: npmkaren@npm.org

Administration

Mr. Lowell Hickman, *Office Manager and Executive Assistant*
Ext. 25 E-mail: lowell@npm.org
Mrs. Mary Rodriguez, *Receptionist and Secretary*
Ext. 10 E-mail: npmsing@npm.org
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Readers' Response

Read *Musicam sacram* Instead

I have noticed, in a recent issue of *Pastoral Music*, that the document *Music in Catholic Worship* was mentioned no less than six times in articles and editorial writings. The citing of this document so frequently in the pages of *Pastoral Music* would lead one to think that this document is authoritative as a teaching reference for music in the Church. I wish however, that you would help your readers to understand that this document has always been only a study document which was never voted on by the USCCB and carries no teaching authority. Indeed, it has been pointed out that there are flaws in the document which contradict the fully authoritative *Musicam sacram* of 1967, a much more helpful and useful source.

There is an excellent article—"Revisiting the American Documents"—available on the website for the Church Music Association of America (CMAA) which outlines the problems with *Music in Catholic Worship* (scroll about halfway down the page): http://www.musicasacra.com/blog/archive/2006_10_01_sacredmusic_archive.html

Dr. Gregory Hamilton
Houston, Texas

Dr. Hamilton is correct about the juridical status of Music in Catholic Worship. *According to canonists we consulted, the only documents of a conference of bishops that are juridically binding are those which have been approved by the full conference and received the* recognitio *of the Holy See. That is not the case with* Music in Catholic Worship. *However, many of the principles and norms in the document are based on the universal law of the Church and therefore bind in virtue of their original source. Also, the local bishop can make the document binding in the diocese. Presumably, the future document that will revise both* Music in Catholic Worship *and* Liturgical Music Today *(see page eleven in this issue) will receive a clearer juridical status.*

For additional information, see John Huels, "Assessing the Weight of Documents on the Liturgy," Worship *74 (2000), 117–135. Dr. Huels deals with* Music in Catholic Worship *on pages 132–133.*

Responses Welcome

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

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Association News

Convention 2007

Plenum Sessions

The five plenum addresses at the 2007 Convention speak about aspects of engagement with the paschal mystery that we celebrate in the liturgy. How do we engage future generations in the mystery that we embrace, love, and proclaim (Steven C. Warner)? How do pastoral musicians encounter the mystery of God and lead others to experience God's presence and action in the liturgy (J. Michael Joncas)? How do we invite people from many cultures to share in the unity that we profess in Christ (Ricky Manalo, CSP)? Where do we find the practical skills to work together in the ministry that we share (Jerry Galipeau and Mary Kay Oosdyke, OP)? Finally, how does our song build bridges and foster deeper unity (Teresita Weind, SND)?

Because plenum presentations are necessarily broad, focused on themes and concerns that all pastoral musicians share, we offer an opportunity during each breakout session for participants to "continue the dialogue" by meeting with the plenum presenter(s) to explore the topic in more detail, to make it "real," and to "bring it home." *See the first workshop in each breakout session for a description.*

The Soldiers' and Sailors' Monument stands at the center of Indianapolis.

Festivals Abounding

In "Song of Myself," Walt Whitman (1819–1892) wrote: "I celebrate myself, and sing myself,/And what I assume you shall assume,/For every atom belonging to me as good belongs to you." That's the focus of our festivals: to celebrate and sing the best of us, to honor those who work to enrich the music of our shared sung worship. Three festivals are part of this year's convention: the National Catholic Handbell Festival, the National Catholic Children's Choir Festival, and the NPM Adult Choir Festival. Each program begins on July 7 and concludes with a festival performance on the opening night of the convention, July 9.

Michael Helman is the director for the Handbell Festival. A handbell composer, he is currently the director of music and organist at Faith Presbyterian Church, Coral Gables, Florida. He has also served Roman Catholic and Methodist parishes in Delaware.

The Children's Choir Festival director is Michael Bedford, who currently serves as organist, choirmaster, and composer-in-residence at St. John Episcopal Church in Tulsa, Oklahoma, where he plays the organ and supervises a full graded choir program including three singing choirs, one handbell choir, and a chamber ensemble. He has held similar positions in Texas and Colorado.

John A. Romeri will direct the Adult Choir Festival. John became the organist and director of music ministries at the Cathedral Basilica of St. Louis in 1992. He also serves the Archdiocese of St. Louis as music coordinator and is the artistic director for Saint Louis Cathedral Concerts. Before coming to St. Louis, he was the organist-choirmaster at the Church of the Assumption in Pittsburgh, Pennsylvania, for nineteen years. In addition, he served as the director of music for the Diocese of Pittsburgh and taught at Duquesne University and Carlow College.

For more information or to register for a festival, contact NPM, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. Phone: (240) 247-3000; fax: (240) 247-3001; e-mail: NPMSing@npm.org. *Deadline for applications: March 16, 2007.*

Master Classes and Clinics

Come to Indianapolis early for the Sunday evening and Monday morning master classes and clinics. The young organist master class with Trent Zitzelberger and Jason Lorenzon (Sunday) is open to all young organists, but those wishing to perform must submit an audition recording. The same is true for the adult organist master class with Lynn Trapp and Jennifer Pascual (Sunday) and the master class for pianists with Paul Tate (Monday). Those who wish to perform in any of these three master classes must submit an audition tape or CD—see www.npm.org/EducationEvents/convention/masterclass for additional information.

On Monday, there will also be a young cantor master class with Lori True and advanced clinics available for cantors (Melanie Coddington and Joe Simmons) and guitarists (Bobby Fisher and Steve Petrunak). There are clinics for African American pianists with Thomas Jefferson, for flutists with Anna Belle O'Shea and Denise LaGiglia, and for percussionists with Marc Anderson. Most sessions offer an opportunity for participants to perform as time permits. Additional information is available on pages three and four of the convention brochure.

Getting Intense

Monday morning offers two pre-convention "intensives"—three-hour sessions that focus on the latest information in a particular field and practical application of that information. The Chant Intensive with

Anthony Ruff, OSB, offers an introduction to and overview of chant as well as suggestions about how to incorporate the music that is "distinctive of the Roman liturgy" into pastoral practice. The Sound Intensive with Gael Berberick, Barney Walker, and Dennis Fleisher—limited to thirty participants—offers a hands-on experience of the use of speakers, microphones, and mixer to get the kind of sound out of an ensemble that will serve the liturgy. Pre-registration and an additional fee are required for each program.

Basic Organist Certification in Indianapolis

The Standing Committee for Organists is introducing a new option for completing the Basic Organist Certification. For the first time, the test will be administered live, at the 2007 NPM National Convention.

The Standing Committee developed the Basic Organist Certification (BOC) process for members of NPM as a way to certify a musician's achievement of the fundamentals of service playing expected of musicians serving Roman Catholic churches. The exam consists of a metrical hymn and a plainsong hymn, a responsorial psalm, and a Mass setting selected from a list provided by the Committee. Candidates also play a prelude and a postlude of their own choosing, at least one of which must include pedal.

The BOC brochure and application may be downloaded from the NPM website: http://www.npm.org/Sections/Organ/organcertification.htm. Indicate on the form that you would like to take the exam at the 2007 National Convention. You will be assigned a time for the test during one of the breakout sessions. Adjudicators will be on site, and you will be given your results during the convention week. You will also be assigned practice time on the organ you will use for the test.

In order to take the test live, you must be a member of NPM and attend the Indianapolis Convention. When registering for the convention, please indicate on the form (write it somewhere) that you are also applying for the Basic Organist Certificate. You will be contacted before the convention by the Standing Committee for Organists with additional questions and information.

Note that you do not have to attend the convention in order to apply for the Certificate. NPM members still have the option of making a tape in the presence of a proctor and sending it for adjudication.

NPM

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New Music Review

A panel composed of members of the Composers' Forum and coordinated by Christopher Walker will perform and review selected unpublished liturgical music in two sessions (A 24 and B 24). Composers submitting pieces for review should follow these guidelines:

1. Music must be unpublished and written for the liturgy.
2. The submitted composition must be legible and reduced to one or two pages, mainly refrain and verse or two to three stanzas.
3. One piece may be submitted per composer.
4. Any submission that contains more than one piece will not be considered.
5. The submission deadline is **May 25, 2007**.
6. Do not send recordings.
7. Do not phone or e-mail. Composers whose pieces have been selected will be notified by mail by June 15, 2007. Note: You will only be notified if your composition has been selected.

Send submissions to: New Music Review, NPM, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461.

Pre-Convention Programs

If you're able to get to Indianapolis early, be sure to take advantage of one of these special programs. There are master classes, clinics, a special program for music educators, and a music ministry leadership retreat. Descriptions of the master classes and clinics may be found on page seven of this issue and on pages three and four of the convention brochure. Note: Pre-registration is required for all these programs, and there is an additional fee for each one. Some master classes require an audition recording from those who wish to perform during the class.

Music Education. The pre-convention music education program is available on Sunday afternoon and Monday morning. Each day you have a choice of two three-hour workshops: Music Education Techniques with Dr. Edwin Gordon and Music for the Children's Liturgy with Mr. Jaime Cortez. Additional information is on pages three and four of the brochure.

Retreat. John Bell—preacher, pastor, and musician—will lead this special retreat morning (Monday, 9:00–12:00) for full-time, part-time, and volunteer music ministry leaders. The NPM Standing Committee for Youth also encourages youth participants to register for the retreat. Take time to feed your spiritual hunger, connect with others, and reflect on your vocation and ministry. Additional information on page six of the brochure.

Discounts

NPM is pleased to offer opportunities for groups to attend the convention at a discount, but all registrations and fees must be sent in together, and there are registration deadlines to receive the discounts. There is also a special youth discount for people twenty-one years old or younger who register for the full convention. Information is on page thirty of the convention brochure.

Parish Groups. Member parishes that send five or more people from the parish as full convention attendees may receive a discount on each registration fee. The discount ranges from five percent for five to nine people to thirty percent for thirty or more registrants. The deadline for advance parish group registrations is May 25, 2007. Additional information and stipulations may be found in the box on this page.

Chapter Groups. Groups from the same NPM chapter registering together receive a discount on each registration fee. The deadline for advance chapter group registrations is May 25, 2007. NPM chapter directors have received full information on this discount.

Clergy-Musician Duo. Clergy members and musicians who have an NPM parish membership and register for the convention together receive a discounted rate: $230.00 each (a total savings of $50.00 off the advanced members' rate for two people). This discount is available to only one member of the clergy and one musician from the same member parish or institution. It applies to advance registration only, both registrations as well as full payment must be included together in the same envelope, and the envelope must be postmarked on or before June 8. *Sorry, this discount is not available online.*

Scholarship Assistance

Through the generosity of NPM members, assistance is available to cover the cost of convention registration for persons or parishes of limited means. For information about the scholarship, visit the NPM website—http://www.npm.org/EducationEvents/program_scholarships/scholarships.htm—or request a packet from the NPM National Office. Phone: (240) 247-3000.

Member Parish Discount

NPM is pleased to offer discounts to member parishes that send five or more people from the parish as full convention attendees. This schedule outlines parish savings for the 2007 National Convention based on the member advanced registration fee of $255.

5–9 attendees:	5% discount ($242 each)
10–19 attendees:	10% discount ($230 each)
20–29 attendees:	20% discount ($204 each)
30 or more attendees:	30% discount ($179 each)

Stipulations

1. Parish must have a current NPM membership.
2. Parish discount is limited to members of one parish—no grouping of parishes permitted.
3. A registration form with complete information filled out must be enclosed for each and every registrant.
4. No discount on youth, daily, companion, or child registrations.
5. Only one discount will be given per registrant (that is, the parish group discount cannot be combined with the chapter or clergy-musician duo discount).
6. All convention forms and fees must be mailed together in one envelope.
7. Registrations must be postmarked by May 25, 2007.
8. No additions can be made to the group's registration once the registrations have been mailed to NPM.

Mail completed registration forms *with payment* before the deadline to: NPM Convention Parish Discount, PO Box 4207, Silver Spring, MD 20914-4207.

For Youth

Youth participants are particularly welcome at NPM conventions, and we offer special discounts and programs to make their participation enriching, fun, and safe. NPM youth members (twenty-one or younger) attending the full convention receive a discounted rate ($165 advance; $215 on-site). Youth participants younger than eighteen must be accompanied by a chaperone who is at least twenty-one years old and is registered as a full-convention or companion attendee. Signed copies of the Code of Conduct for Youth Participating in NPM Conventions and the Code of Conduct for Chaperones and Parents Acting as Chaperones must be on file with NPM before anyone younger than eighteen will be admitted to the convention. For more information, see the box opposite page sixteen in the brochure or go to the NPM website: http://www.npm.org/Events/Codeofconduct.htm.

Two special gatherings assist youth participants who have never been to an NPM convention. Youth Gathering I with Lori True (Monday, 5:30–6:30 PM) helps youth participants figure out how to make the convention serve them, lets them network with other young people, and gives them tips about which sessions to attend. At Youth Gathering II (Thursday, 5:30–6:30 PM), guided by Lori, participants will reconnect, share the best of the week to that point, and work out how to use what they have learned when they return to parishes and schools.

Before Youth Gathering I, young participants are encouraged to register for the John Bell retreat (page six of the convention brochure) and to attend the meeting of the Section for Youth, chaired by Tim Westerhaus (Monday, 4:00–5:00 PM) to see what this NPM section has to offer them and to make suggestions for future programming and services.

There are also special workshops for youth and youth leaders during several of the breakout sessions. Check out the descriptions of sessions A 18 (Forming Youth as Pastoral Musicians), B 18 (Mentoring Youth into Music Ministry), C 18 (listed in the printed brochure on page twenty-two as the second D 18 workshop, Ministering Together: Youth Ministers and Music Directors as Collaborating Colleagues), and D 18 (Music Ministry for All Generations).

Performances that feature young music ministers include the Young Organists Performance on Monday night; a Monday morning and Tuesday morning showcase with Joe Mattingly and the Newman Singers (A 28); Tuesday night performances by the National Catholic Youth Choir and the Notre Dame Folk Choir; a showcase with David Haas and a team from the Emmaus Center (C 28); and "Rockin' the Circle: A Contemporary Music Event" on Wednesday night.

Ethnic Communities

This issue of *Pastoral Music* shows how multiculturally diverse the Catholic Church in the United States is, and it highlights some of the challenges that face parishes in bringing together communities of diverse ethnic and cultural backgrounds and in serving particular ethnic communities. The breakout sessions at the 2007 National Convention offer workshops on musical and liturgical ministry with and for Asian and Pacific Rim communities (A 07, B 07, and F 07); African American communities (the Clarence Jos. Rivers Lecture Series—A 08, B 08, C 08, and D 07); Hispanic/Latino communities (D 08, E 08, and F 08); and intercultural communities (C 07).

Spanish Track. In addition to the workshops in English for those serving Hispanic communities, there will be a whole workshop track in Spanish—A 09, B 09, C 09, D 09, E 09, and F 09—that will bring together the talents of Pedro Rubalcava, Rudy López, Norma Garcia, Joe Coleman, and Peter Kolar.

Corrections

D-18 Plus One. Careful readers of the convention brochure have noticed that there are two workshops labeled D 18 (page 22) but no C 18 (page 18). The second D 18 is actually the missing C 18. (With us so far?) So if you plan to attend "Ministering Together" with Leisa Anslinger and Lori True, mark C 18 on your registration form and be ready to attend that workshop on Wednesday morning, not Thursday morning.

Helen Kemp. Choristers Guild is a co-sponsor of Helen Kemp's participation in workshops at the 2007 NPM National Convention. Each of her workshop sessions (D 22 and E 22) will run one and one-half hours, so the two together will constitute a mini-institute. Choristers Guild is a Christian organization that enables leaders to nurture the spiritual and musical growth of children and youth.

T-Shirt Day. T-Shirt Day is indeed Tuesday, but that Tuesday is July 10, not July 14, as the brochure says on page fifteen.

Members Update

What Helps You to Sing?

In a recent online survey, NPM asked respondents to select from among thirteen factors those that most helped them to sing the liturgy. These factors were collected in four groups: leadership factors, musical choices, the words of liturgical songs, and the environment for singing. The survey results demonstrated an interesting divergence in the perspectives of musicians and non-musicians. Non-musicians identified familiarity and ease (familiar melody, easy to sing, traditional song) as most important in supporting their sung participation in the liturgy. But those directly involved in music ministries—directors, organists, cantors, choir and ensemble members—focused on issues of leadership and text (leadership of organ or instruments, meaningful text, leadership of cantor or director, music linked to the liturgy of the day or season). A complete report on the survey results is available at the NPM website: http://www.npm.org/Articles/singlitresults.htm.

Meetings and Reports

Directory on Music and Liturgy

At the USCCB plenary meeting in Baltimore, November 13–16, an overwhelming majority of the Latin Church bishops present approved a *Directory on Music and the Liturgy* designed to assist diocesan bishops in their review of the texts of songs used in liturgical celebrations. Written in response to paragraph 108 of the 2001 instruction *Liturgiam authenticam*, the document is intended to provide a broad description of principles and criteria for evaluating the appropriateness of texts for use in liturgies of the Latin Church, primarily for use by the bishops of those places in which liturgical songs are published. This proposed directory has been submitted to the Apostolic See for its confirmation.

International Planning for the New *Roman Missal*

The November 2006 issue of the USCCB Committee on the Liturgy *NewsLetter* reported that Bishop Arthur Roche, Bishop of Leeds (UK) and chair of the International Commission on English in the Liturgy hosted an international consultation (November 1–4) on ways to develop formation programs to prepare

for the new English translation of the *Missale Romanum*. Representatives from the United Kingdom, Australia, and the United States joined ICEL staff to begin a collaborative effort. They hope to provide three types of resources to be made available via DVD and the internet: major presentations, ministry guides—including a guide for musicians—and bulletin inserts. On November 12, during its meeting in Baltimore, the USCCB Committee on the Liturgy directed its Secretariat to continue pursuing the development of this project.

The international group plans to meet again in Leeds, possibly in March, to examine the first draft of formational materials, and the USCCB Committee on the Liturgy hopes to review the material by the end of 2007.

Music Subcommittee Meets

The Music Subcommittee of the USCCB Committee on the Liturgy, chaired by Most Rev. Edward Grosz, auxiliary bishop of Buffalo, is meeting in Orlando, Florida, February 1–2, to begin work on revising *Music in Catholic Worship* and *Liturgical Music Today.* This is the next step in a process that began in October 2006 in Chicago with a wide consultation on the documents. At the October meeting of U.S. diocesan liturgical commissions, the delegates voted, as "a matter of immediate concern . . . to reaffirm the importance of the BCL documents *Music in Catholic Worship* and *Liturgical Music Today* [and] to support the BCL Subcommittee on Music and Liturgy in retaining the basic principles of these documents in any revisions."

NAAL Meeting

From January 4 to 7, 2007, Rev. Dr. Paul H. Colloton, OP, NPM's director of continuing education, represented the NPM National Staff at the North American Academy of Liturgy (NAAL) meeting in Toronto, Ontario. NAAL is an ecumenical and inter-religious association of liturgical scholars who collaborate in research. It is open to those who engage in and contribute to such research. Academy members are specialists in liturgical studies, theologians, artists, musicians, and persons in related disciplines whose work affects liturgical expression and furthers liturgical understanding. The Academy's purpose is twofold:

- to promote liturgical scholarship among its members through opportunities for exchange of ideas, and
- to extend the benefits of this scholarship to the worshiping communities to which its members belong.

On Thursday, January 4, the various denominational groups that gather before Academy meetings, including the Catholic Academy of Liturgy (CAL), met Bishop Donald Trautman, chair of the USCCB Committee on Liturgy, who discussed the upcoming translation of the *Missale Romanum* and how the Academy might support bishops, pastors, and pastoral leaders in preparing the churches for the new translation. He also solicited comments about the concerns that the members have in preparing catechesis and ensuring that the translation will serve the continuing renewal of the liturgy as envisioned by Vatican II.

The Academy meeting included three formal addresses, meetings of seminar groups, and common prayer.

Ruth Duck, a well-known crafter of hymn texts who serves as professor of worship at Garrett-Evangelical Theological Seminary in Evanston, Illinois, and incoming NAAL president, spoke about being liturgical scholars and artists. Iconologist Richard Schneider addressed "Orthodox Iconography as Liturgical Art: Call and Response Between the Printed Icon and the Living Icon." And Rev. Dr. John Baldovin, SJ, professor of liturgy at Weston School of Theology, Cambridge, Massachusetts, spoke in his address as this year's recipient of the Academy's Berakah Award on "The Uses of Liturgical History."

Alan Hommerding, an NPM member, editor at World Library Publications, hymn text crafter, and musician, hosted a luncheon for those involved in liturgical music ministry to discuss their concerns, hopes, and dreams within the various denominations and the church at large. Sister Judith Marie Kubicki, CSSF, who chairs the NPM Board of Directors, was elected vice president of the Academy; she will automatically succeed to the presidency when Dr. Duck's term is over.

The next meeting of the Academy is scheduled for January 2008 in Savannah, Georgia.

Pittsburgh NPM Chapter at Twenty-Five

By Fred Moleck

On September 15 and 16, 2006, more than 150 pastoral musicians in western Pennsylvania gathered at St. Bernadette Parish in Pittsburgh to mark twenty-five years as one of the first NPM chapters in the United States. We ate, talked, prayed, talked, sang, talked, and caught up with friends and acquaintances who share our commitment to high quality music-making ministry in the Church of Pittsburgh. Working for the entire previous year, the NPM committee did more than just plan a party to celebrate this milestone. The event was a mini-NPM convention (but without bus problems or hotel room mix-ups). There was, however, one nearly catastrophic occurrence on Saturday morning: The organ key was misplaced, which caused no small amount of anxiety for the event's planners. Miraculously, it turned up. Thank you St. Anthony or Mother Cabrini—or whatever saint was on duty that day.

The evening gathering centered around evening prayer, at which we sang a new work written for the anniversary—"Now Is Our Time to Sing," with music by Father James Chepponis and text by Sister Cynthia Serjak, RSM. After evening prayer, we moved to a sit-down dinner for 140 people in the church's hall. The next day's activities began with morning prayer followed by seven breakout sessions. The celebration concluded with a "sending forth" ritual that charged us to continue our ministry.

One of the many blessings of Friday night's gala was the presence of the former heads of the chapter, stretching from the beginning to today. The genealogy in the box on this page tells you who and when; it is vaguely reminiscent of the "begats" in the Gospel for the Christmas Vigil Mass, but it should not be confused with proof of apostolic succession.

Dr. Fred Moleck is the director of the Office for Worship for the Diocese of Greensburg in western Pennsylvania and the director of the diocesan choir. He is also the founding editor for GIAQuarterly, *published by GIA Publications, Inc.*

From Organist to Pastoral Musician

The sense of history that has marked the music life of the diocese received sharp focus on Friday evening. The centerpiece of the celebration was the distribution of a history of music in the diocese from 1843 to the present. Entitled *From Organist to Pastoral Musician, A History of Church Music in the Diocese of Pittsburgh 1843–2006*, the text was written by Father James Chepponis, Sister Cynthia Serjak, RSM, and Dr. Fred Moleck. This publication could very well mark one of the few times in the history of western music that three church musicians willingly and cheerfully worked together on such a project and remained close friends!

Don Fellows had generated the idea of a commemorative work for the anniversary. The three authors discussed the task, divided up the work, met periodically, and read and re-read six drafts. The book went to press in the late summer of 2006.

Church music leadership during the first sixty years of the diocese's life was centered in the cathedral's music director. That personal leadership was joined by the first diocesan liturgical music commission in 1902, one year before Pius X's *motu proprio*. The commission was charged to regulate church music and maintain a constant surveillance over the quality of the repertoire.

This direction of music for the diocese continued, and the educational efforts were intensified when Father Carlo Rossini, a native Italian priest, became the organist and choir director at St. Paul Cathedral in 1927. (By this time, the cathedral had been moved from its original downtown location to the Oakland section of Pittsburgh; the new cathedral had been consecrated in 1906.) Three years after Father Rossini's arrival, Bishop Hugh Boyle appointed him chairman of the diocesan music commission, and Rossini promptly waged campaign after campaign for quality music, which yielded rules, regulations, and workshops to help implement the various directives. All choirs and organists were required to come for adjudication before Father Rossini. Added to all those endeavors are hundreds of compositions which made the name "Rossini" synonymous with church music in the Diocese of Pittsburgh.

From Rossini to NPM

The energy generated during the Rossini years continued after his retirement. With the re-organization of the Music Commission in 1958, with Father Thomas Jackson as its secretary, the educational effort was expanded to include hosting workshops and music festivals led by nationally recognized church musicians. For example, on November 19, 1961, Alex

The Pittsburgh Begats

First there was Dr. Richard Gibala (1981–1986), presently organist and director of music at St. Thomas More Cathedral, Arlington, Virginia.

And then came Dr. John Romeri (1986–1992), presently organist and director of music at St. Louis Cathedral, St. Louis, Missouri.

And then came Mr. John Miller (1992–1996), presently organist and director of music at Sacred Heart Cathedral, Newark, New Jersey.

And then came Father James Chepponis (1996–2003), presently director of music for the Diocese of Pittsburgh and pastor, St. John Capistran Church, Upper St. Clair, Pennsylvania.

And then came Mr. Don Fellows (2003–), presently organist and director of music at St. Paul Cathedral, Pittsburgh, associate director of music for the diocese, and NPM chapter director.

NPM Pittsburgh Chapter Directors (l–r): Rick Gibala, John Romeri, John Miller, Jim Chepponis, and Don Fellows.

Peloquin conducted a two-day choral clinic which was funded completely by the diocese under the patronage of Bishop John Wright. The next twenty years brought to Pittsburgh the leading lights in church music leadership in the United States.

Under Father Jackson's direction, the extant Diocesan Guild of Catholic Organists was expanded to include choir directors. The organization, under the new name The Association of Catholic Church Musicians (ACCM), carried on the task of bringing to Pittsburgh leaders in church music. Almost every major authority in liturgy and music in the United States found the way to Pittsburgh. They were always welcomed warmly, feted royally, and presented to an audience of eager musicians.

The ACCM provided the springboard for the foundation of the NPM Chapter. The ACCM volunteer membership, reformed as the NPM Pittsburgh Chapter, provided good examples of what was happening in Catholic churches everywhere, for the musician's role was changing rapidly in the years after the Second Vatican Council. In the prelude to *From Organist to Pastoral Musician*, Sister Cynthia Serjak writes: "As soon as the call to renewal was heard, the musicians began to undertake the immense work of transforming their musical repertoires and skills. . . . This required an enormous amount of time and energy, and the task continues to this day. This ongoing work is a story of the transformation from the solitary, often-mysterious choir loft organist to a multi-skilled minister who is deeply involved in parish life."[1]

Pittsburgh Chapter members examine copies of *From Organist to Pastoral Musician*

New Tasks

In the past twenty-five years the new tasks taken up by the NPM Pittsburgh Chapter have included one regional NPM convention in 1982 and two national conventions in 1991 and 1999, DMMD formation, development of a professional concerns committee, numerous workshops, study days, repertory showcases, and liturgical updating for professional development. Not restricted to educational efforts, the chapter's tasks have also included the commissioning of new works for the newly reformed liturgy. The first such major venture came when the diocese formed an alliance with the World Library of Sacred Music to produce a diocesan hymnal—*Parish Liturgy*—in 1964. Following close behind this first publication were one hundred seventy-one pieces in the *Summit Series*, composed from 1965 to 1971. Most of the compositions were settings of the gradual and *Alleluia* for Mass—which were eventually replaced by the responsorial psalm and *Alleluia* with its verse. In addition to an edition of the *Peoples Mass Book* for diocesan use, there have been nineteen musical items composed for diocesan events.

These are tangible efforts made possible by the NPM chapter and the diocesan music office working in tandem. Their effects have been long lasting because the energy and commitment of the volunteer members of this NPM chapter are endless. Sister Cynthia describes the chapter members this way: "Faithful sons and daughters of the Church, they sought to understand, to learn, to teach, to evangelize, to form, to grow—and most of all, **to sing!**"[2]

Notes

1. James Chepponis, Fred Moleck, and Cynthia Serjak, RSM, *From Organist to Pastoral Musician: A History of Church Music in the Catholic Diocese of Pittsburgh 1843–2006* (Pittsburgh, Pennsylvania: Diocese of Pittsburgh Music Office, 2006), 1.

2. Ibid., 2.

Copies of the anniversary book are available ($10.00 each) from the Diocese of Pittsburgh Music Office, 2900 Noblestown Road, Pittsburgh, Pennsylvania 15205.

New Approaches to Multicultural Liturgy

Multiculturalism, Inculturation, and God's Transforming Grace

By John Flaherty

The Catholic community of St. Gregory is a suburban parish built and, for many years, inhabited primarily by the sons and daughters of first-generation immigrants—people who came to this country many decades ago dreaming of a better life for their children. Parish life at St. Gregory began in earnest some seventy-five years ago, when the parish school was bursting at the seams with students and the classrooms were all staffed by nuns. But now, of the once numerous women religious who taught here, only one remains as the elementary school principal, though the classrooms are still full.

Many children of those first immigrant families have celebrated all the sacramental turns in their life at St. Gregory and have witnessed their own children grow to adulthood and raise their families in the parish. In fact, the parish council consists of these pillars of the community. For many people across several generations, the rhythm of family life has been synonymous with parish life at St. Gregory.

Several men and women religious working in other parishes can trace their lineage, rich with fond memories, to St. Gregory. The Holy Name Society, the Boy Scouts, the Altar Society, Knights of Columbus, the Choristers Guild, Bingo, and the Women's Sodality—all these organizations filled the parish hall with meetings and events both day and evening. A few of the groups continue to grow and thrive while others have faded, their glory days recalled by a few older parishioners. Pictures, portraits, and plaques of another time line the walls of the buildings.

Neighborhoods change though, and people move away to where there are newer homes, more stores, and better neighborhoods. New waves and generations of proud, hard-working immigrants with their own customs, music, foods, practices, devotions, and tastes move into neighborhoods once populated by the sons and daughters of the immigrants of another time.

At St. Gregory, the most recent immigrant community, wishing to celebrate Mass in its own language and with its own music, has been given the least desirable time on Sunday—3:00 PM—to celebrate the Eucharist. Even at this time, the hottest time of the day in summer, the church is filled well beyond capacity. This community exists essentially as a parallel community to the older and majority group that constitutes and runs the parish. It operates on the grounds of St. Gregory disconnected from the official structure of the parish.

But in an attempt to be genuinely inclusive and hospitable, the established parish music ministry leadership invites three leaders from the newly formed immigrant choir to a music committee meeting so that a collaborative process might begin. Cordial pleasantries are exchanged. The long-term members of the committee know instinctively where each person's place is at the meeting table, and they move immediately to their places; after all, they're part of a group that has been operating for decades. The guests, unsure of their place at this meeting, are shown to their chairs. Even though their command of the dominant language is functional, the guests are embarrassed and intimidated that they are not more casually at home in the language or the expectations of this group; this helps to make communication difficult. The chair of the liturgy committee makes the appropriate introductions, and the customary printed agenda (printed in the dominant language) is passed to all at the table. At an appropriate time, the chair invites all at the table to introduce themselves. (This gesture is, of course, for the guests. The others at the table know one another and have heard these introductions and self-aggrandizements many, many times over the years.) The guests struggle to understand and remember what is said and by whom and what each person's significance is on this committee.

New waves and generations of proud, hard-working immigrants move into neighborhoods once populated by the sons and daughters of the immigrants of another time.

The next part of the process at this committee meeting begins the earnest and well-intentioned attempt at collaboration. The chair informs the guests that the committee has decided that it would be nice to work

Mr. John Flaherty is the director of liturgy and music on the campus ministry team at Loyola Marymount University in Los Angeles. The suggestions in this article first appeared in a slightly different form in the Summer 2005 issue of GIA Quarterly.

together on all things musical and liturgical. Coded vocabulary—liturgese—is bantered about the meeting table to suggest the theological, musical, and pastoral formation of those who are in power and their skill at applying that formation to practical issues. It also serves to define class and status at this table. The three guests struggle to understand both the vernacular language and the liturgical vocabulary, recognizing in the process that this struggle shows that they are not formally trained musicians. They haven't had the time to learn to read printed notes on pages because they work twelve-hour days eking out a living at minimum or substandard wages. The chair tells these three music ministers that the committee would like the immigrant choir to sing the *Gloria*, offertory hymn, and the Lamb of God at the next major parish liturgy. In making this announcement, the chair notes that this would be a wonderful example of collaboration. Of course, the chair makes clear, the "parish choir" will handle music for the rest of the liturgy. In other words, the "parish choir" won't be singing the *Gloria*, offertory, and Lamb of God with the immigrant choir, and the immigrant choir needn't worry about leading the other parts of the liturgy. Still, all members of both choirs will be together in the choir loft, and, after all, that's what's most important.

What transpires after this meeting should be predictable, yet it befuddles the musical establishment of the parish. The chair of the music committee and the parish music director are frustrated and angry that the immigrant choir doesn't come to the planned liturgy and that no explanation or apology is offered after the fact. Hands are thrown up and washed of any further attempts at collaboration. After all, they reason, the attempt was made and "they" just wouldn't participate.

The dynamics of what happened are complex yet obvious. The guests:

- Were not conversant in the vernacular, spoken language.
- Were told, not asked, how they would participate.
- Were shown to their seats at the meeting after everyone else had claimed their "regular" places.
- Felt intimidated because they could not "read" music.
- Were befuddled by the "liturgyspeak."
- Were never asked about their desires and dreams for their families, their ministries, and worship.
- Were told in no uncertain terms that they would not be "mixing" with those of the power class of the parish when praying in song.

Tokenism or Inculturation?

This is an example of multiculturalism that amounts to tokenism and patronization, and it is an example that is repeated all too often. This model stands in stark contrast to a multicultural approach that amounts to inculturation. An inculturated approach to a multicultural situation

A dancer performs during the liturgy at a multicultural celebration in the Diocese of Oakland, California. *Photo courtesy of Christian Hadidjaja.*

makes the statement that the worshiping body of Christ is defined as that group of believers that occupies an appointed time and space in union with all the angels and saints in their unending hymn of praise. In other words, we sing and pray together always, and we learn from each other. This should be true particularly of all the parish's music ministers. Those of us who know how to sight read music, for example, are challenged by this vision of a united church at worship to learn the oral tradition from those who cannot read, and those who are challenged by their lack of musical training should seek help from those who have the benefit of such education. At times, we need to surrender what we may think is the most important aspect of ministry so that the collective body might have life.

In the parishes of the Archdiocese of Los Angeles, Sunday Eucharist is celebrated—and sung—in no fewer than forty-five languages. Each weekly celebration is rich with its own unique cultural repository of music, art, and ritual action emanating from the Roman Rite. In the variety of its celebrations, Los Angeles is not unique; the same can be said to some degree of every diocese in the world. To be certain, language is not the whole of a culture, but it is an important aspect that must be dealt with in working with people of many different cultural experiences. Often,

however, "culture" tends to be identified as something that only newly arrived immigrants bring to the table, when in reality every one of us is steeped in cultural expectations, attitudes, and ways of being that may differ from those around us.

When we gather as an archdiocese, we have two choices. One is the multicultural model described in the story about St. Gregory Parish's failed attempt to bridge the cultural divide through tokenism and patronization. It leaves the body of Christ more disjointed, fractured, and fragmented than when it initially gathered for Eucharist. Another approach is the model of inculturation, which invites all to participate actively in a communal experience. Inculturation requires much more work, energy, and personal investment. Token multicultural elements are much easier to achieve.

Of course, honest attempts to bridge cultural divides through multiculturalism are an important developmental step in beginning a dialogue between groups of peoples, but it will not achieve what liturgy was ever intended to be in practice. In the paradigm of multiculturalism, "I watch what you do undiluted by my participation, and you experience what I do without your involvement." In this model there are spectators, and there are performers, and this is how the Easter Triduum plays itself out in many parishes.

St. Ambrose of Milan, at the end of the fourth century, offered St. Augustine some advice that reflects an approach to liturgical practice that respects the traditions of every place and does not put one form of liturgical culture above another. His advice has come down to us as "when in Rome, do as the Romans do," but that's only half of what Ambrose had to say. He actually told Augustine: "If you are at Rome, live in the Roman style; if you are elsewhere, live as they live elsewhere." (The original Latin is: "*Si fueris Romae, Romano vivito more; si fueris alibi, vivito sicut ibi*.") He also told Augustine: "When I am at Rome, I fast as the Romans do; when I am at Milan, I do not fast. So likewise you, whatever church you come to, observe the custom of the place, if you would neither give offence to others nor take offence from them." The model of inculturation, then, never begins with what might be considered a pure, undiluted cultural or musical experience against which all others are to be judged because all are invited to participate actively in the prayer. In practice, then, we all sing together on all the assembly parts and responses, whether or not we are experts in Latin, Spanish, English, Vietnamese, or any other language or music. We all participate whether or not we are vocalists, organists, guitarists or flutists.

With regard specifically to music, this is the challenge that lies at feet of the maestro: to take all of these wonderfully diverse pieces and peoples and weave them all into a tapestry so that all retain their unique integrity while revealing a prayer experience whose sum is much, much greater than any of the individual pieces—a prayer experience that transcends the obvious, and is in fact, transcendental and transformational.

Asian and Pacific Catholics in the United States

An excerpt from the USCCB 2001 statement Asian and Pacific Presence: Harmony in Faith *© 2001 U.S. Conference of Catholic Bishops. Website: http://www.usccb.org/mrs/harmony.shtml#ii.*

Except for the Filipinos, the majority of Asian and Pacific people in the United States are followers of Buddhism, Confucianism, Hinduism, and Islam. Asian and Pacific Catholics have been present in the Church in the United States since the beginning. The presence of Eastern Catholics in the United States is primarily the result of late nineteenth-century migration from Eastern Europe and the turmoil and upheaval in the Middle East in the opening decades of the twentieth century. . . .

Today the number of Asian and Pacific Catholics in the United States presents a difficult and complex question. . . .

One way to estimate the number of Asian and Pacific Catholics in this country is to look at the percentages of Catholics in their homelands. These percentages range from 8 percent in Korea to 85 percent in East Timor . . . . While the percentages are small, the numbers may be large—for example, less than one percent in China are Catholic, but this percentage represents about ten million Catholics. It is also worth noting that the Philippines is home to the third largest Catholic population in the world, after Brazil and Mexico.

Today the Catholic Church in Korea exhibits the highest annual adult baptism rate in the world, a trend also true among Korean Americans. Korean Catholics have a strong sense of mission, sending missionaries to various parts of the world.

Vietnamese Catholics in the United States—who have blessed the Church in the United States with many priests and religious—are estimated to number 300,000, or 30 percent of Vietnamese Americans. The percentage of Catholics in Vietnam, however, is only 8 percent because many Catholics left Vietnam as refugees during the war.

Pacific Islanders have a high percentage of Catholics in the homelands. Samoans are 22 percent Catholic, while in the Marianas 84 percent are Catholic.

Many Asian and Pacific Islanders—native-born and immigrants—belong to the Eastern Catholic churches. Accurate figures for the number of Eastern Catholics originating in Asia are likewise difficult to determine. It is estimated that there are 500,000 faithful from the Armenian, Chaldean, Maronite, Melkite, and Syriac churches, which include Syro-Malabar and Syro-Malankara, in the United States.

While the number of Asian and Pacific Catholics as a percentage of U.S. Catholics may be small, many Asian and Pacific Islander non-Catholics have attended Catholic schools and have been the recipients of services offered by the numerous and well-respected social

programs conducted by local churches, Caritas, and other international Catholic organizations in their countries of origin. In Hong Kong, for instance, one-third of the children graduate each year from Catholic schools. In other countries, Catholic schools are the preferred institutions of learning. . . . Because the graduates of these educational systems carry a great deal of influence, it is important for evangelization and outreach to continue the ties that have already been established. The challenge in the United States is then to strengthen that Catholic connection.

Moving toward Inculturation

Though we may at times feel disempowered and disconnected, subject to the whims of those who do the hiring and firing, pastoral musicians truly have opportunities to shape how liturgy is celebrated in the multicultural environment that is growing in the United States today. We can play a significant role in determining how our communities will do that which is most important through our openness to changing, adapting, learning, and experiencing new thoughts and ways of worship. To do this we have to abandon former approaches to new people in our community, and we do this by putting more stock in relationships than in institutions.

Inculturation requires that we become something new—a new creation—because we have extended ourselves to another. Here are a few ways to move beyond tokenism and toward the kind of respect for each other that Ambrose proposed to Augustine—an approach that I am calling inculturation.

Share Meals. The Eucharistic table is where we gather as a community, but we may depend far too much on this one weekly gathering to do that which we may not be doing Monday through Saturday. We must take more responsibility for building up our parish communities around shared meals so that our sharing in the one bread and the one cup will bring to fulfillment what we have been practicing day by day.

Before we ever sit down to plan worship together, in other words, we must take time to share meals. (And I don't mean take-out food picked up just prior to the liturgy or music planning meeting.) As parish leaders and music directors, we must gather all those who love and sing sacred music to share meals together—the Spanish choir, adult choir, schola sanctorum, youth choir, children's choir, traditional choir, Gospel choir, Vietnamese choir, *jovenes* choir, contemporary choir, 10:30 Mass choir, and so on. Take time to make home-cooked meals and share them. Have a potluck lunch or supper. Have a picnic. Have a barbeque. Ask everyone to bring some food of his or her culture. We cannot hope to break down walls and begin to collaborate without this fundamental action. Jesus knew that meal sharing and table fellowship were the way to open human hearts.

A few ground rules when planning your gathering: No Jell-O or fast food. Ask your parish priest, deacon, or pastoral associate to offer a prayer of thanksgiving in as many languages as necessary. Begin in the language(s) of those who hold the least political power in the parish; it's a good gesture of hospitality. Bring instruments—share and teach some music—folk, sacred, secular. Encourage everyone to sit with folks they don't know when eating. Before leaving, tentatively plan your next social gathering. If you're having a picnic, bring games popular to your culture. Teach others these games. (Believe it or not, most of the world thinks of soccer when most Americans say the word, "football.")

Spend time working together. Once you've spent some social time with one another, spend time planning, composing, singing, playing, rehearsing, and working together. Realize that when different peoples gather for a meeting, this can tend to mean as many different things as there are cultures. Be flexible in how you initiate and facilitate these gatherings. The rule of listening more than you speak produces greater results than pushing one's own agenda. Some groups work linearly and are strictly task-oriented, while for others the process is much more circular. For these groups, it is as much about the process as it is about the result (or the process is the result). A

synthesis of these two models can often produce a greater sum than the individual parts. In some cultures, "saving face" and keeping the tribe intact is of greater value than publicly disagreeing. In others, publicly expressed divergent views are not only welcome but also encouraged. Sensitivity is the key to success in this arena.

Play music together—secular as well as sacred. We can learn much from each other by listening to the songs handed down from those who taught and inspired us. We can learn much by listening to another tell a story that is wrapped around a childhood memory of a hymn or song.

Some years ago, Brother Rufino Zaragoza, OFM, and I were searching for a Catholic Vietnamese song that could be translated into English. While conducting this research, I shared the melody of a liturgical song that is well known to Vietnamese Catholics with Kim, the lady who has cut my hair for the past fifteen years. I was aware that she was a Vietnamese immigrant, married to another Vietnamese immigrant, and that she was Catholic. When I sang this melody to her, in the middle of her salon, she began to sob inconsolably. After fifteen years of knowing a bit about each other, she finally shared her story with me. She had fled Vietnam when she was sixteen years old, having shaved her head so that she might pass as a male. Boarding a boat that was barely seaworthy, she was tucked in between her brother and uncle so that she wouldn't be raped and murdered. She waved goodbye forever to her mother and father as they waved from the shore of a war-ravaged land. Her mother had sung her to sleep with this song when she was a little girl. Affirmed by Kim's story, Rufino and I selected this piece of music, entitled "Boundless Love," which speaks of a God who loves us beyond all understanding.

We musicians have more opportunities to build bridges than most others in the liturgical assembly. . . . We hold power of which we're not even aware.

Far beyond the reach of endless sky,
Far below the depths of endless sea,
Your love that has no end
Enflames my heart again.
(*Lm Duy Thien, translation: Zaragoza*)

We have much to learn from others. Kim's story is every immigrant's story. It is the story of the Holy Family's flight into Egypt, into a foreign land that promised safety for a time and a chance for young Jesus to live and grow. It is the story of the baby Moses being placed in a basket by his mother and sent out with a prayer of hope and complete trust in God. And, it is the story of the Exodus, the passage from bondage to at least a chance of freedom. In sharing our music, we share our culture, and we share who we are.

Give up your seat. Drawing on the advice offered in James 2:1–7, bishops and deacons in the early church were admonished to find a place for the poor in the liturgical assembly, even giving up their own seat if no other were available. The late-fourth century *Apostolic Constitutions*, for example, admonish a deacon that "if a poor man, or someone from a poor family, or a stranger, approaches you, whether he be old or young, if there is no place for him, then the deacon shall wholeheartedly find a place for such a person" (Book II, Section VII, quoting the earlier *Didascalia Apostolorum*, probably written in Syria in the mid-third century).

Nothing speaks more of hospitality than letting your guests have the best seats or letting them choose a seat before you claim yours. This one action does more to define power in choir lofts than anything of which we might speak. We all yearn for the familiar. Imagine how the immigrant guest with barely any English must feel when he or she enters a choir loft and is watched by thirty sets of eyes belonging to people who already occupy "their own" seats. That's intimidating to say the least and terrifying to many. It is incumbent on the one who occupies the seat—the residual place of power and control—to surrender the seat, in order that the stranger may be welcomed and the community might grow.

Sing everything together. This is the primary and founding principle of inculturation. Culture is defined by who is present at that moment in time. It makes no sense whatsoever to proclaim a reading in a foreign language if the only person who understands what is being proclaimed is the lector. The same holds true in music. It is patronizing and less than honest for everyone not to sing everything together all the time. There are no moments in liturgy for tokenist multiculturalism and the fragmentation that it brings. We do it all together and, in doing so, a new culture is defined. In singing texts and music that are new to us, we enter into new experiences, and we become something new.

A Unique Opportunity

We musicians have more opportunities to build bridges than most others in the liturgical assembly. We occupy unique places in our communities. We hold power of which we're not even aware. Let's use our resources to build ownership and tear down the walls that imply possession. In the words of Tom Conry: "Let us long to be prophets and not court musicians." Let us find and identify those who are without power, who so wish only to belong to the tribe, then welcome them in and allow God's grace to transform not them but us.

Replanting a Great Tree: Learning from the Experience of the Byzantine Catholic Church

By J. Michael Thompson

As the Roman Catholic Church in the United States increasingly finds itself dealing with the challenge of multicultural liturgy as part of the process of inculturation called for by the Second Vatican Council, the experience of the Byzantine Catholic Church in the U.S.A. (formerly the Greek-Catholic Church) may be instructive. Our church came from an area where the culture supported liturgical practice to an area where the culture challenged that practice. It came from a place where the experience of church was similar, if not uniform, from one town to the next into a place where being Catholic could mean several things and where the dominant form of Catholicism celebrated a liturgy and a devotional life that was at best unfamiliar and, at worst, simply odd. How the Byzantine Catholic Church adjusted to life in the United States and how it faced and resolved some of the cultural and religious challenges that life here offered may offer lessons that are instructive to Roman Catholics in facing some of the challenges of multicultural life and liturgy in this land.

Here's a scenario for you: The church building stands in the middle of the village somewhere in the Carpathian Mountains. The life of the village revolves around the services of the church. The rhythms of life on the farm through the changing seasons are intertwined with the fasts and feasts of the Year of Grace. The home, seen as a family church, is consecrated with its icon corner and the lamp which burns there: Days begin and end with prayer, and each meal is made sacred with the grace before and after meals. The life of a family begins with the blessing of the betrothal and then the celebration of the crowning of the couple, continuing with the procession to the house of the couple to bless their marriage bed. When a child is conceived, the woman comes to church to receive the blessing of an expectant mother; after the birth, there is the naming ceremony and then the baptism and the churching of the mother. The fields which the family works are

Ruthenian Catholic Church in Svidnic, Slovakia

blessed each year, as is their house during the celebration of the Theophany of the Lord in January. Christmas and Theophany Eves are also celebrated at home with the special "Holy Supper" fasting meals that begin with the sighting of the first star. The entire village stops working (as much as any farming village can, of course) to celebrate the feasts of the church.

During the Great Fast in preparation for Pascha, the entire tenor of life in the village changes. People are in church much more, eating prayer instead of the foods they give up during the Fast. During Great and Holy Week, everything else is laid aside so that the entire populace can enter into the celebration. The night of Pascha is luminous during the procession with the New Light, and everyone carries to church the baskets of paschal foods which are solemnly blessed after the paschal Divine Liturgy and then feasted upon in the early paschal morning. And when one of the community falls asleep in the Lord, he or she is laid out in the home, and the first service is held in the home, before the body is carried to the church for the waking (with the Psalter being chanted so that the body is never left alone) and the solemn funeral services, followed by the burial in the village cemetery next to the church. Those graves will be solemnly visited and blessed on St. Thomas Sunday, the week after Pascha, in affirmation of

Professor J. Michael Thompson, who founded the Schola Cantorum of St. Peter the Apostle in Chicago in 1988, is currently a professor of ecclesiastical chant at The Byzantine Catholic Seminary of SS. Cyril and Methodius in Pittsburgh, Pennsylvania, and director of The Metropolitan Cantor Institute at the seminary.

the resurrection of the dead.

Coming to America

That is the kind of environment that Byzantine Catholics shared in the Austro-Hungarian Empire in the 1880s before they came to the United States. At the end of the nineteenth century, however, whole villages of men were hired by steel mills and coal mines to leave their villages and come to the United States. Since work in the villages amounted, for the most part, to subsistence farming, people leapt at the chance to make a decent living for themselves, their wives, and their children. On coming to the United States, they settled in areas devoted to mining and milling: Connecticut, New York, New Jersey, Pennsylvania, northeastern Ohio, and northwestern Indiana, with pockets of immigrants from the Carpathians in Minneapolis and in Saint Louis. Once they arrived, they could not find their familiar Greek-Catholic Church anywhere. There were plenty of Roman Catholic churches, of course, and even though these Catholics knew themselves to be in communion with the Church of Rome, they were not at home in the Roman Rite. So they saved their pennies and brought their families from Central Europe. Then, after securing the family unit safely in the new country, they saved again, and this time they brought priests and cantors from the old country so that they could worship God according to their Greek-Catholic faith.

These priests—usually bearded, married, and with children—caused great upset among the mostly Irish and German bishops of the Roman Catholic Church in the United States. Since the Greek-Catholic Church in Europe was, for the most part, a form of Catholicism found within the borders of the Austro-Hungarian Empire, Roman Catholics from other parts of Europe and the United States were completely unaware of the very existence of other "types" of Catholics in union with Rome. Because of this, many bishops (especially the great hero of "Americanization," Archbishop John Ireland of St. Paul, Minnesota) refused to give faculties to Greek-Catholic clergy. This usually meant that Greek-Catholic churches were incorporated, according to the laws of the United States, not as churches but as social clubs for people of Ruthenian descent. This legal maneuver kept the property out of the hands of the local Roman Catholic diocese, but it was to create immense problems down the road.

Transplanting a Tree

Bringing the Greek-Catholic experience to the United States was akin to transplanting a tree by moving it many miles to a new place for replanting, one with different soil and air qualities. One thing that greatly assisted the move was that most Greek-Catholics lived within walking distance of their new churches (though often not as close to their cemeteries). This permitted the church to remain the center of the activities of the people. Schooling, however, was taken out of their hands—the parish cantor was no longer permitted to be the local school teacher. He did, however, teach catechism and "*Russkaja skola*," the education program which taught the Rusyn language and customs either on Saturdays or on weekdays after school.

One of the biggest difficulties that Ruthenian immigrants faced was getting time off from the mine or the mill to attend church on holy days and during the Great Fast. Not only were there far more holy days on the Greek Catholic calendar than on the Roman Catholic one, the calendar used to mark these days was the Julian calendar, which was thirteen days behind the Gregorian calendar used by Roman Catholics and the people of the United States. Christmas in the Julian calendar was not December 25 but January 7; Pascha could be as much as five weeks later than the Western observance of Easter.

The prevailing Roman Catholic culture often impinged on the practices that the Greek-Catholics had known since childhood.

As time went on and more immigrants learned English, the prevailing Roman Catholic culture often impinged on the practices that the Greek-Catholics had known since childhood. Things like Benediction of the Blessed Sacrament, the rosary, the devotion to the Sacred Heart of Jesus, the novenas—things that Roman Catholics of the time identified as core "Catholic" customs but that were not part of Greek-Catholic devotional life—made Roman Catholics question the Catholicity of their Greek-Catholic neighbors. Such practices, however, came more and more to be adopted by both Greek Catholic priests and faithful—sometimes in adapted versions but sometimes brought over wholesale in their Roman form.

In the 1930s, the Greek-Catholic Church in the U.S.A. underwent a massive division as 150,000 of its priests and faithful, protesting the increasing Latinization of the Greek-Catholic Church, split off and entered into communion with the Ecumenical Patriarch of Constantinople. One of the effects of this split was to increase the "catholicizing" (read: latinization) of those who remained in union with Rome.

The loss of facility with the Church Slavonic language (the language of the Greek-Catholic liturgical books) made it harder and harder for Greek-Catholics in the United States to maintain the singing of Vespers and Matins in parish churches. The loss of these services and the increased use of the "evening Divine Liturgy" constituted the biggest compromise between traditional Greek-Catholic practice in Europe and "standard U.S. Greek-Catholic" liturgical life.

A Huge Impact

The liturgical changes and wider cross-ritual exploration that followed the Second Vatican Council in Roman

Holy Trinity Byzantine Catholic Church, Silver Spring, Maryland

Catholic parishes also made a huge impact on Greek-Catholics in the U.S.A. Confronted by Roman Catholic parishes that offered multiple liturgies on weekends, the Greek-Catholics felt forced to abandon their traditional "one altar, one Liturgy" practice for multiple weekend liturgies. The practice of shorter Roman Catholic services, too, was a challenge to the traditional—and lengthy—celebration of the Liturgy in Greek-Catholic parishes. The constant reinforcement by clergy and religious of the adage—"We're *Catholic* first and Greek-Catholic second"—meant that many of the younger people felt free to abandon their own Church for a nearby Roman parish.

The nadir of the Greek-Catholic liturgical experience in the United States came in the 1960s and 1970s, when icon screens were ripped out of churches so that they would look more "Catholic" and less "Orthodox." This was done concurrently with an adaptation of the traditional Rusyn plainchant (called "*prostopinije*") to fit English texts, tragically leading to a rewriting of many ancient melodies by people with little or no understanding of decent English accent or phrasing.

Restoration

Since the 1990s, there has been a steady attempt on the part of the Greek-Catholic Church (now officially known as the Byzantine Catholic Church *sui juris* in the U. S.A.) to regain its ancient heritage. New churches are built with icon screens, and older churches are having them replaced. There is a new translation of the liturgical services and a more accurate transcription of the plainchant to the English text.

Restoration has included recombining the three initiation mysteries of Baptism, Chrismation, and Eucharist for infant baptism, and (to some extent) restoring immersion as the normal mode of administration of the Mystery. The practice of "first Communion" with all the accoutrements thereof, borrowed from Roman Rite practice, is slowly being replaced with the custom of first confession at the "age of reason."

We are confronting many of the same challenges faced by our Roman Catholic sisters and brothers during the beginning of the third millennium.

Most (though not all) Byzantine Catholic parishes have restored the practice of "non-liturgical days" during the Great Fast—that is, days when the Divine Liturgy itself may not be celebrated but is replaced on Wednesdays and Fridays of the Great Fast with the "Liturgy of the Presanctified Gifts," which is the service of Vespers with an added Communion service with the Holy Gifts consecrated on the previous Sunday. In all four eparchies (dioceses), the celebration of other "Lenten devotions" takes second place to this most important service.

The largest challenges in restoring a healthy Byzantine Catholic liturgical life are found in reducing the multiplicity of Divine Liturgies on a weekend and the need to restore the celebration of Vespers and Matins at least on Sundays and holy days. While parishes are currently locked into several celebrations of the Divine Liturgy for Sundays and holy days for fear of losing parishioners to Roman parishes with more convenient schedules (and thereby, of course, also losing essential funding from collections), the tradition needs to restore a Byzantine schedule where Vespers is celebrated on Saturday night and Matins is celebrated on Sunday followed by Divine Liturgy. This restoration will take conversion of heart on the part of priests as well as people, and it will require the guidance of our hierarchs in this major change.

As is apparent, we are confronting many of the same challenges faced by our Roman Catholic sisters and brothers during the beginning of the third millennium. We firmly believe that the Gospel of Jesus Christ, as it has taken flesh in the Byzantine Catholic Church in the U.S.A., has something important to give in witness to the world in which we live. Know that we are with you as we all strive to live the Gospel with integrity and with a desire to share it with all humanity.

Are You Being Served?

Compiled by the NPM Staff

In 2003, the USCCB Office of Migration and Refugee Services published a list of non-Hispanic ethnic apostolates in the United States that included the total number of people in the United States from a particular nation or ethnic group, the approximate number of Catholics in that group, and (if known) the approximate number of Catholics from that group served by a ministry using their language and traditions (website: http://www.usccb.org/mrs/pcmr/stats.shtml). The list also indicated where the largest concentrations of immigrants from each nation or ethnic group might be found. (Note that the list did not include all non-Hispanic immigrant populations, just those being served by a formal ethnic apostolate.)

The USCCB Office of Hispanic Affairs also provided information about immigration from various Hispanic/Latino nations to the United States through the year 2000. While the Office of Hispanic Affairs did not list information about immigrants from all Spanish-speaking nations, it did note that 16.1 million of the nation's foreign-born residents were born in Latin America. Sixty-eight percent of the nation's Hispanics in 2000 were either foreign-born themselves or had at least one parent who was born outside the United States. Fifty percent of the U.S. Hispanic population in 2000 lived in California and Texas. More than one-fourth of all Hispanics, according the the 2000 U.S. Census, lived in the metropolitan areas of Los Angeles, New York, Chicago, and Miami. Approximately seventy-two percent of all Hispanics living in the United States are Catholic.

We share some of that information here so that pastoral musicians might know of groups in their area that need or expect liturgical ministry.

Brazilian

Of the approximately 800,000 Brazilian immigrants in the United States, approximately seventy percent are Catholic. There are communities in the Boston region, in New York and New Jersey, and in South Florida. Brazilian pastoral centers exist in Framingham, Massachusetts; Danbury, Connecticut; Delray Beach, Florida; and Hollywood, Florida.

Caribbean

There are communities of Caribbean heritage in the Archdiocese of Miami; in the Diocese of Brooklyn and in Queens, New York; in the Archdiocese of Hartford, Connecticut; and in the Archdiocese of Washington, DC.

Chamorro

Of the 57,000 people from this ethnic community from the Marianas Islands in the United States, approximately ninety percent are Catholic. (Some ethnic Chamorros are on Guam, a U.S. territory, and so are not considered immigrants if they move to other places in the United States.) There are Chamorro communities on the West Coast in California and Washington.

Croatian

Approximately ninety percent of the nearly two million Croatians in the United States are Catholic, and many of them are in national or personal (non-territorial) parishes in Ohio, Pennsylvania, Illinois, California, Indiana, and New York.

Czech

Of the 50,000 Czech immigrants in the United States, approximately 30,000 are Catholic, but only about 5,000 are

served in ethnic apostolates. There are six Czech pastoral centers—one each in Chicago (the largest), New York, and Washington, DC, and three in California (San Francisco, Los Angeles, and San Diego).

Hmong

There are 200,000 Hmong in the United States; the approximately 14,000 Catholic Hmong are served by a pastoral center in St. Paul, Minnesota, and in parishes in Green Bay, Milwaukee, and LaCrosse, Wisconsin; Fresno, California; Providence, Rhode Island; Charlotte, North Carolina; and Boston, Massachusetts.

Indian

There are more than one million Indian immigrants in the U.S. About 250,000 are Catholic, but only about 5,000 are being served by formal ethnic apostolates. There is an Indian pastoral center in Chicago.

Irish

About 35,000 of the 60,000 Irish immigrants to the United States are undocumented. There is no information available about how many are Roman Catholic or how many are being served by ethnic apostolates. The Irish immigrant communities are centered in Boston, New York, San Francisco, Chicago, and Philadelphia.

Italian

Approximately ninety percent of the 473,756 Italian immigrants to the United States are Catholic, but only about 10,000 are served by ethnic apostolates. There is an Italian pastoral center in New York, and there are concentrations of Italian immigrants in Brooklyn, New York City, and Rockville Centre, New York; Newark, Metuchen, and Paterson, New Jersey; New Haven and Bridgeport, Connecticut; Providence, Rhode Island, Boston, Massachusetts; Philadelphia and Pittsburgh, Pennsylvania; Los Angeles, California; and Cleveland, Ohio.

Japanese

There are nearly two million Japanese immigrants in the United States; about 31,000 of them are Catholic. There are Japanese personnel, parishes, or centers in Los Angeles and San Francisco. Other Japanese communities exist in Seattle, Washington; Chicago, Illinois; New York and Brooklyn, New York; Houston and Dallas, Texas; and Boston, Massachusetts.

Kmhmu'

There are 5,000 Kmhmu' people from the highlands of Laos in the United States. Seventy percent of them are Catholic, centered especially in Oakland, California. The Oakland Kmhmu' Catholic Center also serves communities in Stockton and Seattle.

Laotian

The Laotian Pastoral Center in Milwaukee, Wisconsin, serves the largest group of Catholic Laotian immigrants, though Laotian communities are also found in Fort Smith, Arkansas; Bridgeport, Connecticut; Columbus, Ohio; and Seattle, Washington. There are about 100,000 Laotians in the United States; approximately 5,000 of the 7,000 Laotian Catholics are receiving pastoral services.

Lithuanian

Eighty percent of the 125,000 Lithuanian immigrants are Catholic. There are Lithuanian parishes in Chicago, Brooklyn, and Scranton. Other communities are found in Omaha, Cleveland, and Los Angeles.

Portuguese

About ninety percent of the 1.5 million Portuguese immigrants to the United States are Catholic. The vast majority is served by parishes and ethnic centers. The largest concentration of Portuguese parishes in is Fall River, Massachusetts. Other large Portuguese communities are found in Providence; Boston; Newark; New York City; and Fresno, California. There are smaller communities in

Simbang Gabi 2006 at Our Lady of the Angels Cathedral, Los Angeles, California. *Photo courtesy of Brendo D. Buenaluz.* Simbang Gabi, a Filipino custom, is a nine-day pre-dawn novena of Masses preparing for Christmas.

Springfield, Massachusetts; Manchester, New Hampshire; Hartford, Connecticut; Rockville Centre and Brooklyn, New York; Metuchen, New Jersey; Boise, Idaho; Los Angeles, Monterey, Oakland, Sacramento, San Bernardino, San Jose, Stockton, Santa Rosa, and San Diego, California; Washington, DC; and Philadelphia and Allentown, Pennsylvania.

Samoan

Slightly more than half of the 26,000 Catholic Samoans in the United States (out of a total Samoan immigrant population of 91,000) are served by ethnic centers or parishes. The largest Samoan community is in Honolulu; there are also communities in Seattle, Washington; Los Angeles, California; and Anchorage, Alaska.

Slovak

There are about two million Slovaks in the U.S. Eighty percent of them are Catholic, and they are gathered in communities in Allentown, Scranton, and Philadelphia, Pennsylvania; Chicago, Illinois; Cleveland, Ohio; Detroit, Michigan; Newark and Paterson, New Jersey; and New York, New York.

Slovenian

Almost all of the 90,000 immigrants from Slovenia are Catholic. They are located primarily in Cleveland, Chicago, and New York.

Sudanese

About 21,000 of the 59,000 Sudanese immigrants to the United States are Catholic, but they are scattered across the United States. The largest concentrations of Catholic Sudanese are in San Jose; San Diego; Portland, Oregon; Seattle; and Louisville.

Syro-Malabar

Most of the Catholic immigrants from South India are served by their own Syro-Malabar Church, which has a diocesan center in Chicago. But only slightly more than half of the 7,500 members of the Syro-Malabar Catholic Church are served by that church's communities; others may be in Roman Catholic communities. The largest concentrations of Syro-Malabar immigrants are in New York, New Jersey, and California. Communities also exist in Illinois, Texas, Florida, Georgia, Maryland, Michigan, Minnesota, and Washington, DC.

Tanzanian

There are approximately 6,000 Catholics among the 10,000 Tanzanians in the United States. No further information is available from the Office of Migration and Refugee Services.

Ukrainian

There are about 750,000 Ukrainian immigrants in the U.S.A., and about one-quarter of them are Catholic. Most are served by their own Ukrainian (Greek) Catholic Church, which has an archeparchy (archdiocese) in Philadelphia and eparchies in Chicago, Illinois; Stamford, Connecticut; and Parma, Ohio.

Immigrant Populations

The following cities, dioceses, and archdioceses have concentrations of one or more immigrant ethnic Catholic communities, according to the 2003 report from the USCCB Office of Migration and Refugee Services. While many dioceses minister to immigrant Hispanic communities, for purposes of this summary, the only ones that include "Hispanic" in their listing are among the ten dioceses with the largest concentrations of Hispanic immigrants.

Allentown, Pennsylvania	Portuguese, Slovak
Anchorage, Alaska	Samoan
Atlanta, Georgia	Syro-Malabar
Baltimore, Maryland	Syro-Malabar
Boise, Idaho	Portuguese
Boston, Massachusetts	Brazilian, Hmong, Irish, Italian, Japanese, Portuguese
Bridgeport, Connecticut	Italian, Laotian, Portuguese
Brooklyn, New York	Caribbean, Hispanic, Italian, Japanese, Lithuanian, Portuguese
Buffalo, New York	Ukrainian
Charlotte, North Carolina	Hmong
Chicago, Illinois	Croatian, Czech, Hispanic, Indian, Irish, Japanese, Lithuanian, Slovak, Slovenian, Ukrainian
Cleveland, Ohio	Italian, Lithuanian, Slovak, Slovenian, Ukrainian
Columbus, Ohio	Laotian
Dallas, Texas	Japanese
Danbury, Connecticut	Brazilian
Delray Beach, Florida	Brazilian
Detroit, Michigan	Slovak, Syro-Malabar
Fall River, Massachusetts	Portuguese
Fort Smith, Arkansas	Laotian
Fresno, California	Hispanic, Hmong, Portuguese
Green Bay, Wisconsin	Hmong
Hartford, Connecticut	Caribbean, Portuguese
Hollywood, Florida	Brazilian
Honolulu, Hawaii	Samoan
Houston, Texas	Hispanic, Japanese
LaCrosse, Wisconsin	Hmong
Los Angeles, California	Czech, Hispanic, Italian, Japanese, Lithuanian, Portuguese, Samoan
Louisville, Kentucky	Sudanese
Manchester, New Hampshire	Portuguese
Metuchen, New Jersey	Italian, Portuguese
Miami, Florida	Caribbean, Hispanic
Milwaukee, Wisconsin	Hmong, Laotian
Minneapolis, Minnesota	Syro-Malabar
Monterey, California	Portuguese
New Haven, Connecticut	Italian
New York, New York	Brazilian, Caribbean, Irish, Italian, Japanese, Portuguese, Slovak, Slovenian, Ukrainian, Hispanic
Newark, New Jersey	Italian, Portuguese, Slovak
Oakland, California	Kmhmu', Portuguese
Orange, California	Hispanic
Omaha, Nebraska	Lithuanian
Paterson, New Jersey	Italian, Slovak
Philadelphia, Pennsylvania	Irish, Italian, Portuguese, Slovak, Ukrainian
Pittsburgh, Pennsylvania	Italian
Portland, Oregon	Sudanese
Providence, Rhode Island	Hmong, Italian, Portuguese
Rochester, New York	Ukrainian
Rockville Centre, New York	Italian, Portuguese
Sacramento, California	Portuguese
Saint Paul, Minnesota	Hmong
San Antonio, Texas	Hispanic
San Bernardino, California	Hispanic, Portuguese
San Diego, California	Czech, Portuguese, Sudanese
San Francisco, California	Czech, Irish, Japanese
San Jose, California	Portuguese, Sudanese
Santa Rosa, California	Portuguese
Scranton, Pennsylvania	Lithuanian, Slovak
Seattle, Washington	Japanese, Kmhmu', Laotian, Samoan, Sudanese
Springfield, Massachusetts	Portuguese
Stockton, California	Kmhmu', Portuguese
Washington, DC	Caribbean, Czech, Portuguese, Syro-Malabar

Should Musicians Say Yes to Multicultural Liturgies?

By Rufino Zaragoza, ofm

The pastor has just walked into your office to suggest that the various ethnic groups in the parish come together for a "union liturgy" this coming Thanksgiving. He requests that you contact the various choirs (Hispanic, Gospel, Hmong, traditional, contemporary, and youth) and bring them together for this wonderful multicultural celebration. This is the first time your parish has ever attempted such collaboration. As parish liturgist or parish music director, your response is going to be . . . ?

Before you say yes, consider some approaches to preparing such multicultural liturgies that are in common use. One is the "musical slot filling" model. You, the master organizer, assign to various choirs the different parts of the Mass. The songs and responses are alternated between the groups like a musical ping-pong match. Maybe a few pieces are bilingual or multilingual in this approach, but usually the groups provide leadership in some sort of rotation that attempts equal (or at least token) representation of the civic, parish, or assembly demographics. If everyone shows up on Thanksgiving morning, and the church is filled with differently shaded faces (since everyone on earth is some shade of brown) and various cultural sounds, then your pastor is satisfied and your paycheck will continue at least through December.

Another common approach to multicultural liturgical planning is the "language focus" model. This approach moves beyond musical slot filling—though it may incorporate that model as well—and rotates the texts of prayers, readings, songs, and even acclamations among members of the various ethnic groups represented in the community and among the various clergy or staff members who minister to the several language groups. Once again, the various cultures are "represented" at this union liturgy, your pastor is pleased, and you can check off "multicultural liturgy" from the list of "to do" projects that you have wanted to avoid.

What's Missing?

What, if anything, is missing from these two approaches? First, while language and musical repertoire are important aspects of any culture, they are only two aspects of a culture and not the totality. Movement and the use of color and the pacing of events are other aspects of cultures that may be overlooked in these two approaches to a multicultural celebration. Other and subtler aspects of one or another culture may also be overlooked, if one does not really know the culture and the way it is expressed through the people who live in that culture within the United States.

While language and musical repertoire are important aspects of any culture, they are only two aspects of a culture and not the totality.

Perhaps, in order to understand more fully how one inculturates Roman Rite liturgy in the increasingly multicultural Catholic Church in the United States, one needs first to appreciate the spirituality and faith tradition of a culture and then move into how that culture uses and expresses music, art, gesture, and ritual—in addition to language. Second—and this may be a more important issue—why should anyone attempt to do within a parish liturgy what is not already taking place within the parish community? If there are no other interactions between the various ethnic groups in the local community, why should this one Thanksgiving liturgy have to carry the weight of intercultural encounter for the parish family? Even more important, why should the parish musician or liturgist be the one to take on the responsibility for herding together disparate groups that do not mingle outside of liturgy?

Three Questions

In considering whether or not to celebrate multicultural liturgies and which—if any—approach to take to such celebrations, perhaps we are asking the wrong questions. Let's not start with "which ethnic group will I ask to do the first reading?" or "which choir will take the Communion song?" If the pastor walks into your office and requests that you pull together some three-ring liturgical circus of various languages and ethnic groups, before you accept that invitation, ponder three questions.

Brother Rufino Zaragoza, ofm, based in the Diocese of Oakland, California, ministers as a liturgical music consultant while continuing studies in multicultural ministry focusing on the Vietnamese-American community.

1. Who is your family? Have you become aware of the changing demographics in your neighborhood? Who has moved in, and who has moved out? Where do the new ethnic arrivals come from, and why did they choose your city for relocation? Do you consider "them" to be part of "us," the parish family? To engage in multicultural liturgies is a lot like becoming part of a blended family or a family into which a new member has been adopted. It is a vocation to move out of one's comfort zone, requiring you to accept others with whom you normally would not socialize or maybe even associate. If the liturgy is indeed the "center of the whole Christian life" for this local community as for the universal Church,[1] then the reality of Church life moves us to ask questions that go beyond the entrance chant and the final dismissal. How do you understand "them" to be members of the Catholic community, even though you may not speak the same language or use the same sauces on your food? Are you ready to have your concept of "parish family" expand?

2. How do you cultivate relationships with believers from another culture? Often two polarities work against multicultural liturgies. The particular ethnic group wishes to maintain its cultural identity within what is to its members a foreign environment, while the dominant culture wishes to acculturate the newcomers into the local structure. To begin to move toward a common or shared position, before you start to ask questions about repertoire and ritual, find out under what circumstances this immigrant or this community fled from or moved from a native land to arrive at your country. Start organically, learning the stories of particular individuals in the ethnic group, leaving behind the cultural stereotypes ingrained through media and latent (or overt) racism. At the same time, ask yourself what fears of and prejudices against this cultural group you may have. Once you engage these two polarities honestly, seek ways to grow in intercultural communication skills and find a mentor to guide you through working with the particular ethnic groups in your parish community.[2]

3. Why does God foster such intercultural encounters? Perhaps our shifting demographics are an opportunity for the Holy One to enlarge our understanding of the Divine. As the Catholic bishops in the United States have suggested: "For the Church in the United States to walk in solidarity with newcomers to our country is to live out our catholicity as a Church. The Church of the twenty-first century will be, as it has always been, a Church of many cultures, languages, and traditions, yet simultaneously one, as God is one—Father, Son, and Holy Spirit—unity in diversity."[3] Are you willing to expand your prayer, devotional expressions, and understanding of the Divine as you encounter the prayer, devotions, expressions, and songs of other cultures? Rather than classify multicultural liturgy as some new agenda item, receive it as a holy in-

vitation for you and your parish family to experience a richer fullness of the Divine. Are you ready to move from your secure image of God to a more expansive revelation of the Holy One?

The Real Challenge

Multicultural liturgies can be wonderful expressions of unity in diversity, but if little connection among the various ethnic groups is going on outside of that liturgy, what is the purpose? How, in the end, should the liturgist or musician respond to the pastor's request to bring everyone together through a multicultural celebration? If there is no cultural or ethnic sharing among the various members of the parish's "blended family," then the musician or liturgist should not be expected to bear the entire weight of fostering intercultural relationships in a ritual setting. The challenge remains that pastoral leadership needs to be educated about inclusion and diversity, and every pastoral leader—including the musician and liturgist—must be open to conversion: deep conversion about personal beliefs and prejudices, about other people, about cultures, and about music.[4]

Last year I attended a parish community that celebrated a Thanksgiving Day liturgy that brought together the various ethnic groups in the parish for the first time. Not everything was perfect, and one music group did not even show up, but it was a wonderful first step. My strongest memory is of the instrumental ensemble, which included the flute player from the Spanish choir, the piano player from the Vietnamese choir, and the Filipino and Vietnamese-American guitarists from the "English" choir. The English choir director was exasperated because various groups did not get their music in on time for inclusion in the worship aid, and people did not come to all the required rehearsals. But none of us in the assembly knew any of that. The parish's director of music ministries had been asked by the pastor to do something he had never done before. It wasn't easy. But one musician, who knew at least something about the various ethnic groups in the parish community, helped to build a bridge between cultures and allowed music to unite the family of one faith. He said "yes" to the invitation.

Notes

1. See the *General Instruction of the Roman Missal*, 16.

2. You may find help in my article "Before You Choose the Opening Song: Seven Gestures of Intercultural Hospitality" in *Today's Liturgy* (Oregon Catholic Press), Advent/Christmas 2006, 28–29.

3. U.S. Conference of Catholic Bishops, *Welcoming the Stranger among Us: Unity in Diversity*, November 15, 2000 (Washington, DC: USCCB Publishing, 2000), 56. Website: http://www.nccbuscc.org/mrs/unity.shtml.

4. One article that offers a call to conversion in our cultural and musical practices is Mary McGann, RSCJ, "Embrace the Diversity in the Church," *Pastoral Music* 30:1 (October-November 2005), 36–45.

U.S. Hispanic Catholic Facts and Figures

Courtesy of the Secretariat for Hispanic Affairs of the U.S. Conference of Catholic Bishops. Website: http://www.usccb.org/hispanicaffairs.

What is the total number of Hispanic Catholics in the U.S.A.? Of the nation's sixty-five million Catholics, approximately thirty-nine percent—or twenty-five million—are Hispanic.[1]

What percentage of Hispanics in the United States are Catholic? 72.6 percent, according to a recent study.[2] Other recent studies show similar findings ranging from seventy to seventy-five percent. Since 1960, Hispanics have accounted for seventy-one percent of the Catholic growth in the United States.[3]

Which ten dioceses have the largest Hispanic populations? Los Angeles, Miami, New York, Galveston-Houston, San Bernardino, Chicago, Brooklyn, Fresno, San Antonio, and Orange.[4]

What percentage of priests, bishops, and seminarians are Hispanic? 6.3 percent—or 2,900—of the nation's 46,000 priests are Hispanic.[5] Of these 2,900 Hispanic priests, approximately 500 were born in the U.S.[6] Fifteen percent of the priests ordained in 2002 were Hispanic.[7] There are 9,925 Hispanic Catholics per Hispanic priest, while there are 1,230 Catholics per priest in the general Catholic population.[8] Thirteen percent of current seminarians—or approximately 500—are Hispanic.[9] Nine percent, or twenty-five of the nation's 281 active bishops, are Hispanic.[10] There is a ratio of one bishop to every 231,000 Catholics in the United States and a ratio of one Hispanic bishop to every one million Hispanic Catholics in the United States.[11]

How is the Catholic Church meeting the needs of Hispanics? The Church's response has been guided by a process of consultation that has led to the development of pastoral letters and statements such as *Encuentro and Mission: A New Pastoral Framework for Hispanic Ministry* (2002). Masses in many parishes are offered in Spanish, and ministries aimed at meeting the social and spiritual needs of Hispanic Catholics are growing. More than 150 dioceses and 4,000 local parishes and Catholic agencies currently serve Hispanic Catholics.[12] In addition, pastoral institutes for the formation and training of Hispanic lay leaders exist at the local diocesan, regional, and national levels. Twenty-five percent of all participants in lay formation programs in the United States are Hispanic. An increasing number of bishops now require their seminarians to learn Spanish as they

Photo courtesy of the Los Angeles Religious Education Congress

anticipate the growing Hispanic Catholic population.

How many Hispanics currently reside in the United States? 35.3 million, or 12.5 percent of the total population, according to the 2000 Census. Since 1990, the nation's Hispanic population has grown fifty-eight percent, up from a total of 22.4 million in 1990.[13]

Where do Hispanics live? As of 2000, more than one-fourth of Hispanics lived in Los Angeles, New York, Chicago, and Miami. About nine in ten Hispanics lived in metropolitan areas in 2002. Of these, roughly half lived in central cities. The ten metropolitan areas with the largest Hispanic populations are: Los Angeles, New York, Chicago, Miami, Houston, Riverside-San Bernardino, Orange County [California], Phoenix, San Antonio, and Dallas.[14]

Are there particular characteristics of a liturgy for Hispanics? Certain aspects of religious symbolism are especially important to Hispanics in that they establish a connection with their experience of the Catholic Church in their country of origin. Familiar music is an important element of their Catholic devotion. Traditional expressions of the faith for Hispanics include re-enactments of biblical passages that follow the liturgical year, e.g., *posadas* in Advent, the three kings in the Epiphany procession, the December 12th feast of Our Lady of Guadalupe, and the stations of the cross during Lent. The celebration of Marian feasts is also central to Hispanics' religious practice and expression.

Where did the term "Hispanics" come from, and what does it mean? The term "Hispanic" was used during the 1970 Census and was adopted by Church leadership of the time to help define a people with a common identity, vision, and mission. It has been integral to the historical memory of Hispanic ministry since 1970 and continues to be used in the Church today. In recent years, the term "Latino" has become widely used by church and community leaders particularly in urban areas. It is a self-identifying term that has emerged from the community and is embraced by the Church.

Notes

1. The USCCB Secretariat for Hispanic Affairs estimate is based on 2000 Census figures of 35.3 million Hispanics, the 2002 *Official Catholic Directory*'s figures of 65.2 million Catholics, and on the percentage of Hispanics who are Catholic from a 2002 survey commissioned by the Latino Coalition and conducted by McLaughlin and Associates' Opiniones Latinas, 2002.

2. Survey commissioned by the Latino Coalition and conducted by McLaughlin and Associates' Opiniones Latinas, August 2002.

3. USCCB Committee on Hispanic Affairs, *Hispanic Ministry at the Turn of the New Millennium* (1999), 5. Study done by Stewart Lawrence of Puentes, Inc.

4. Ruth N. Doyle, Ph.D., *Dioceses Ranked by Total Hispanic (All Races) Population* (2002).

5. A survey on Hispanic priests ministering in the United States, conducted by the National Association of Hispanic Priests, 1999, reports 2,900 Hispanic priests, and the 2002 *Official Catholic Directory* reports that there are approximately 46,000 priests.

6. Survey on Hispanic priests ministering in the U.S.A., conducted by the National Association of Hispanic Priests, 1999.

7. Survey of Priestly Ordinations, Life Cycle Institute, Catholic University of America, 2002.

8. USCCB Committee on Hispanic Affairs, *Hispanic Ministry at the Turn of the New Millennium* (1999), 5. Study done by Stewart Lawrence of Puentes, Inc.

9. USCCB Committee on Priestly Life and Ministry. The *Study of the Impact of Fewer Priests on the Pastoral Ministry* was done by the Center for Applied Research in the Apostolate (CARA) at Georgetown University, June 2000.

10. USCCB Secretariat for Hispanic Affairs, October 2002.

11. Total number of Catholics—64 million—divided by 281 active bishops, including Hispanic bishops, equals 231,000. Total number of Hispanic Catholics—25 million—divided by 25 active Hispanic bishops equals 1 million.

12. Ibid.

13. U.S. Census Bureau Press Release for Hispanic Heritage Month, 2002.

14. *Latino Growth in Metropolitan America: Changing Patterns, New Locations*, Center on Urban & Metropolitan Policy and the Pew Hispanic Center, July 2002 (www.brookings.edu).

Some Steps Out of the Tokenism Box

By Robert J. Batastini

The amount of attention given to multicultural worship in America, especially to shared Anglo and Latino experiences, has been steadily increasing in recent decades, due in great extent to the number of Euro-American parishes in which there is now a significant Hispanic community. This development eventually brings a parish to institute a weekly Mass in Spanish.

What often emerges in such instances is not a multicultural parish but rather two separate communities using the same facilities. They are two communities of Catholics separated by culture, language, and totally unconnected musical repertoires. Attempts at bilingual worship frequently include liturgies which are predominantly in English but with one of the readings and perhaps a prayer or two in Spanish, intercessions in alternating languages, one or two Hispanic songs—or songs in which a couple of verses alternate between Spanish and English or, frequently, a "bilingual" song such as "*Pan de vida*."

I've observed this pattern in diocesan liturgies, in conference liturgies, and in multicultural parishes which are predominantly Anglo. I've experienced celebrations in which a single song in Spanish becomes the token recognition of the presence of Hispanics as part of the community for that particular liturgy.

These experiences generally produce two negative gut reactions, despite all the good intentions attached to these practices. One: Tokenism is tokenism, and it amounts to nothing more than a minimum effort. Two: I personally feel cheated when I am asked to sing and pray in a language that I do not understand. Perhaps bilingual worship will always be inherently imperfect, but I want to encourage some practical approaches that may work toward reducing imperfections, and for this discussion I will focus on the multicultural Anglo and Latino community.

Broad Repertoire and Approaches

To begin, I remind the reader that the active, living repertoire of the Church in the United States is broad and diverse. The various approaches to exercising the ministry of music are equally diverse but often divided along musical styles and levels of competence. It is, therefore, naïve for a pastoral musician to assume that everyone in the community shares his or her precise taste in music. The best pastoral musicians are capable, I believe, of thinking and performing both within and outside their particular comfort zone. Here are four approaches to singing in a bicultural or multicultural context that have worked but which call us beyond the limits of comfort and into new (or sometimes old) territory.

Use Latin. At a recent forum in which I participated, composer Bob Hurd spoke of occasionally using Latin in the context of Anglo and Latino communities. While it would not make much sense today to sing a multi-stanza Latin hymn—which would leave practically everyone oblivious to the meaning of the text being sung—still, following the recommendation of the Second Vatican Council, later liturgical documents, and the suggestion of several popes, it would simply be good church for all Catholics to know the *Pater Noster* and perhaps a simple chant *Sanctus*.[1] In multicultural worship this would place all language groups on the same plane, singing something which is rooted in the heritage shared by all Catholics—the music that is "distinctive of the Roman liturgy."[2] Of course, these items would have to be taught—rehearsed for a time, with frequent use in liturgy thereafter. But everyone present would share equal ownership, and though the text is in Latin, everyone would understand, because these items are practically self-translating. The ecumenical Community of Taizé, whose music has literally swept the Christian world, adopted this very approach when faced with visitors from many parts of the world having no common language. They drew on Latin texts not because of their role in any particular tradition but, as one brother stated (somewhat tongue in cheek), Latin is a language with which everyone is equally uncomfortable! And for Taizé it has worked for nearly fifty years. The Taizé repertoire, whether in Latin or in living languages, uses short, simple phrases with a meaning that is quickly grasped, and instant song is created.

In using Latin we must initially limit ourselves to texts which seem to translate themselves: the *Pater Noster* and *Sanctus* mentioned above as well as other Mass parts, e.g.,

Continued on page thirty-four

Mr. Robert J. Batastini is the retired vice president and senior editor for GIA Publications, Inc., Chicago, where he served as executive editor and project director for the three editions of Worship *hymnals, the three editions of* Gather *hymnals, and the* Catholic Community Hymnal*; he served as executive editor of* RitualSong. *He is now director of music emeritus for St. Joseph Parish in Downers Grove, Illinois.*

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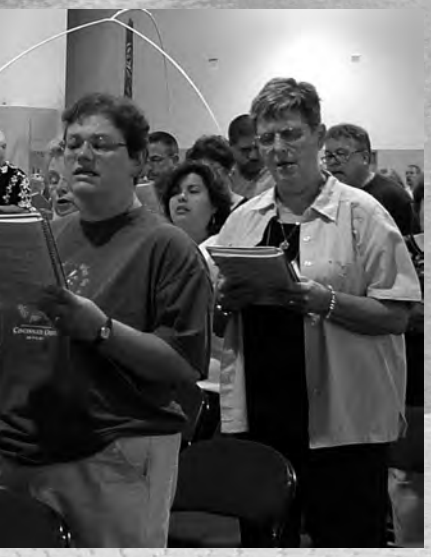

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Indianapolis Children’s Choir
at Hilbert Circle Theater

Participants in the evening procession at Lourdes, France, sing together in multiple languages. *Photo by Pierre Vincent courtesy of Sanctuaires Notre-Dame de Lourdes.*

Continued from page thirty-one

"*Gloria in excelsis Deo*," (even just the refrain) and "*Agnus Dei*." At Christmas, all could sing "*Adeste Fideles*." The benefit is equal ownership regardless of personal vernacular.

Simultaneous Song. Another practice which has been tried more in Europe than in America is the simultaneous singing of the same song in multiple languages. This too has been done at Taizé as well as at Lourdes and other pilgrimage centers throughout Europe. I remember being at Taizé some years ago in the fall of the year when the schools in Germany were on holiday. I was one of very few English speakers present that week. Yet I sang in English all week long while some of the regulars were singing in French and everyone else was singing in German. It was a room filled with song, and those around me singing in other languages were like instruments to my ear. No one was singing for the hearing of anyone else, we were all praying in song in a way with which we were comfortable. The hymn for the morning office was printed in four or five languages, and all the translations were being sung simultaneously. Every day was Pentecost!

The Other Repertoire. I know of one multicultural parish where the entire community was taught a Spanish "*Santo, Santo, Santo*," and for a period of time it was the preface acclamation sung at all Masses. It was a way of reminding the Anglos that a part of this community is Spanish speaking, and it was a way of telling the Hispanic community that their presence was celebrated by all.

Crossover Songs. My final suggestion—though it won't work so well for one-time events such as diocesan celebrations, can be very successful in a parish setting. People take very strong ownership of the hymns and songs that facilitate their prayer. How can I pray with you in liturgy; how can I claim to be of the same community of faith as you, if I don't sing your song? Listening to you sing your song is not the same thing. Many parishes have been divided by musical style wars. More in the past than today—but still witnessed in both Catholic and Protestant communities—the folks who attend the choir and organ Mass wouldn't be caught dead at the contemporary liturgy and vice versa. Make no doubt about it: If I say no to your song, I am saying no to you. So how about teaching some of the Hispanic repertoire to the Anglo community, and some of the Anglo repertoire to the Hispanic community? Ideally, you could teach the pieces in translation so that the English speakers are learning a Hispanic melody in English, and the Hispanics are learning "Shepherd Me, O God" in Spanish. If the repertoire of crossover songs grows, a new kind of bilingual liturgy could emerge where Anglos and Latinos worship side by side singing one song simultaneously in the language in which each customarily prays. It could be the first step out of the box we've been in for far too many years.

Notes

1. See Second Vatican Council, *Sarosanctum Concilium*, Constitution on the Sacred Liturgy, 54; *General Instruction of the Roman Missal*, 41; Pope Paul VI as summarized in the letter *Voluntati obsequens* from the Sacred Congregation for Divine Worship accompanying the booklet *Jubilate Deo*, April 14, 1974 (English translation in International Commission on English in the Liturgy, *Documents on the Liturgy 1963–1979: Conciliar, Papal, and Curial Texts* [Collegeville, Minnesota: The Liturgical Press, 1982], document 523).

2. *Sacrosanctum Concilium*, 116.

Bridging Culture, Generation, and Language: Liturgies of the 2006 National Vietnamese Youth Conference

By Grace Duc Le, lhc, Quoc Tran, Paul Nguyen, Thao Vi Kim Le, and Lawrence Tri Nguyen with Rufino Zaragoza, ofm

Catholics who share the current dominant culture of the United States (a culture that is English speaking and shaped by a non-Hispanic European heritage) are found, more and more, discussing the issues involved in and merits of multicultural liturgy. However, the typical diocesan or parish multicultural celebrations that are the fruit of such discussions are usually liturgies shaped primarily by the dominant Euro-American culture, attitudes, and values into which the planners have attempted to incorporate elements drawn from other ethnic, cultural, and linguistic heritages.

It might be refreshing to take a look at multicultural liturgy in the United States from a somewhat different perspective—in fact, from one rooted in a non-Euro-American culture that sought to find ways to incorporate "American" elements into liturgies shaped by its own ethnic and linguistic heritage.

In July 2006, nearly 2,000 Vietnamese-American youth and young adults gathered at UCLA's Pauley Pavilion in Los Angeles. This was the second such national gathering, bringing together Catholics who were born in Vietnam yet raised in the United States (generation 1.5) and Vietnamese-Americans born in the United States yet significantly rooted in their Asian heritage (generation 2.0).[1] For this 2006 National Vietnamese Youth Conference (VYC), the liturgy planners and music director needed to bridge two cultures (Vietnamese and American), two languages (Vietnamese and English), and various generations (attending parents of the 1.0 generation plus half of the registrants who were of the 1.5 generation and half who were of the 2.0 generation). VYC was a Vietnamese event into which the planners attempted to incorporate "American" elements. This article offers a brief set of interviews with those who organized the liturgies, ran the music program, and participated as cantors.[2]

Sister Grace Duc Le, a religious of the Lovers of the Holy Cross Community, coordinated the various committees who organized specific liturgies at the 2006 National Vietnamese Youth Conference. Quoc Tran, an eighteen-year-old student from Orange County, helped organize the ancestor veneration ceremony, which blended traditional Vietnamese chanting, bowing, and drumming. Paul Nguyen, past music director of the Newman Center at the University of California, Irvine, and currently a trilingual cantor in the diocese of Orange, California, was the music director for the event. Thao Vi Kim Le and Lawrence Tri Nguyen were cantors for the Masses at the conference. Brother Rufino Zaragoza, ofm, based in the Diocese of Oakland, California, ministers as a liturgical music consultant while continuing studies in multicultural ministry focusing on the Vietnamese-American community.

The vivacious Sister Grace Duc Le, a religious of the Lovers of the Holy Cross Community, coordinated the various committees who organized specific liturgies. She brought to this task her own rich Vietnamese heritage (born and raised in Vietnam as generation 1.0) and knowledge of contemporary American practices.

What was VYC and what were your concerns in planning the liturgies?

The gathering at VYC was composed of Vietnamese-Americans from the ages of seventeen to thirty-five, and parents also came. Participants attended from the United States, and some came from Canada. My concern was to make sure that the Vietnamese-Americans would enjoy the liturgy, so it had to be not too Vietnamese because they get lost (not completely fluent in the language), but yet they want to incorporate Vietnamese traditions like the ancestor veneration, which reminds them of the Vietnamese tradition of filial piety—to respect the elderly.

What elements of the liturgy would you consider to be very "American" at VYC?

Traditionally the altar would be placed on the stage with the priests; that is how large Vietnamese celebrations are arranged. We put it down below at the center of the arena, because from my point of view the altar has to be the center of focus, but older Vietnamese want it in a higher, more prominent place. I saw this arrangement

Dancers at the 2006 National Vietnamese Youth Conference

at the Los Angeles Religious Education Congress, and I liked it.[3] I also learned from the Congress to dance during the procession of the Gospel Book. The Vietnamese never have sacred movement during the *Alleluia*; the "Dance of the *Alleluia*" is very American. Normally the Vietnamese only have sacred movement with the procession of gifts or after Communion. I also learned from the Americans that when you have a procession or dance you continue the dancing out of the space so that the people do not have an opportunity to applaud at the conclusion.

When speaking of cultural influence, you just focused on processions. Most mainstream American Catholics would presume that you would have started with language. What elements of the gestures used at these liturgies would you consider to be very "Vietnamese"?

The Vietnamese (sacred dance) movements are slightly slower, with more pauses, and the hands always hold a flower or a candle or a fan. The American style of sacred dance has more continuous movements, and the dancers' hands are usually empty. When the youth group from Seattle (who was preparing the preparation of the gifts procession for one of the Masses) was practicing, I suggested to them that they slow down a little bit because I did not want the dance to be too "American."

Tell me about some other aspects of the liturgies that were distinctively "Vietnamese." How about language usage?

The traditional drumming, the use of gongs, the clothes, the procession, especially of the priests processing very solemnly up to the altar—this was all very Vietnamese. Also we have members of the Eucharistic Youth Society (a Vietnamese association) line up and be an honor guard when the priests process into the church. Concerning language, we didn't do everything in English, because Vietnamese is to be kept. The youth speak English to each other, but they understand Vietnamese, and often they respond with their prayers louder in Vietnamese than in English. When choosing music, I trusted Paul (the VYC music director) to make the music a mixture of both: Vietnamese verses for some American songs, some American songs with Vietnamese, etc.

Quoc Tran, an eighteen-year-old student from Orange County, California, helped organize the ancestor veneration ceremony in the opening rite of the closing Mass, which blended traditional Vietnamese chanting, bowing, and drumming.

Quoc, as an "outsider" attending VYC, I was deeply impressed by the ancestor veneration ceremony. Can you tell me about this ceremony?

Due to the cultural influence of Confucianism in Southeast Asia, filial respect for and love of parents and ancestors is greatly emphasized. I enjoyed organizing the ancestor veneration aspect of the liturgy because it reinforces and reiterates this crucial practice for the young Vietnamese

adults. This is also important because it pertains to our faith. It represents the image of Trinitarian love between the Father and the Son, which then is manifested in the Spirit. Thus, the ritual of honoring our ancestors, complete with the burning of incense, bows, and the use of traditional dress, represents our way of carrying out the commandment of "honoring your father and mother."

Quoc, on Sundays you rotate back and forth—like most youth who attended VYC—between attending Vietnamese Mass and "American Mass." Paul Nguyen, the music director, was instructed to blend both styles. How did that work out?

The music at most Vietnamese Masses generally tends to be quite tranquil. Rarely does one hear Vietnamese hymns being played with instruments such as electric guitars or with drums. For VYC II, there was a live band that provided a more contemporary presentation of American-Vietnamese bilingual songs, especially from the *Chon Ngai* collection just released by OCP.[4] Simply by using different instruments, the dynamics of the songs were changed dramatically, allowing the hearers to be surprised at experiencing totally different songs that are yet at the same time so familiar.

Paul Nguyen, past music director of the Newman Center at the University of California, Irvine, and currently a trilingual cantor in the diocese of Orange, California, was asked to coordinate the music selection and be the music director for VYC.

Paul, tell me about your choice of repertoire and instrumentation for VYC.

The style of music was very much like an American youth/teen Mass. I tried to balance the two cultures and languages with a little more leaning toward the American side. As far as language, Vietnamese people in general don't really care if they could understand the lyrics or not.

Cantors Lawrence Tri Nguyen and Thao Vi Kim Le

What's more important is that it's a good song, has a good melody, and they can "feel" the music, the emotion. This is proved by the fact that the 1.0 generation has listened to and appreciated songs in Chinese, French, Spanish, and English, and the 1.5 and 2.0 generations are listening to pop songs in Korean, Chinese, Japanese, Thai, Spanish, and other languages.

So with this in mind, the choice of language was not a major concern, although, it's always a good bonus to hear a language you can understand right away. My main concern was to create the sound, style, and mood that would help the youth experience and connect with God.

The selection of songs for the Masses and other prayer services came from Vietnamese repertoire and contemporary U.S. Catholic repertoire. You also did bilingual songs—not newly composed compositions but translations of well-known songs from Vietnamese into English and English to Vietnamese.

Although I did choose a few traditional Vietnamese songs, I wanted to "remix" the sound and let the youth discover that there are cool songs in Vietnamese too. It's just a matter of doing a good mix. Estimating who would be present, I wanted a youthful, modern sound, so I booked a Vietnamese youth band called "UnderSky" for all the VYC liturgies.[5] This band has been going around different parishes in the OC (Orange County), leading praise nights and concerts. I did try to translate everything; however, I ended up keeping some songs completely in English or completely in Vietnamese.

Thao Vi Kim Le was the female cantor for the Masses.

What are your thoughts on the use of translated hymns?

I think translated songs tie the two cultures together—Vietnamese and American. I don't completely understand everything I sing in Vietnamese, so it helps me to understand what the song is trying to say better. However, I love singing songs that are purely in Vietnamese and songs that are purely in English because that was how the composer intended it to be, and it completely expresses the song the way it should be expressed. There are some aspects to a song that cannot be translated, both for Vietnamese songs and American songs. I don't agree with making all songs bilingual because it takes away from the songs' authenticity and cultural identity. I think it is important to understand more than just the meaning of the words in the song. I think it has to be sung in its native tongue to give full expression to its meaning from an individualistic stand point. For the person who does not fully understand what he or she is singing, one is singing with one's brothers and sisters and in support of them.

The other cantor for the Masses was Lawrence Tri Nguyen. He was paired with Thao Vi and they stood side by side, on the stage, next to the UnderSky Band, animating the assembly and serving as paired psalmists.

Have you ever seen two cantors at a Vietnamese or "Ameri-

UnderSky Band

can" Mass?

I have never seen multiple cantors at an American Mass or Vietnamese Mass before VYC, so it was a very interesting, fun experience. There were a couple of songs that I did either as a solo or as a duet with Thao Vi on the verses. That made it American in style. On the other hand, when Thao Vi and I sang along with the choir on the verses for all the other songs, it was certainly Vietnamese in style.

Final Observations

Neither Thao Vi nor Lawrence has ever attended the Los Angeles Religious Education Congress in Anaheim, California. They have never met John Flaherty, the music director for that Congress, who instituted the dual cantor model (male and female) for that American event which Sister Grace and Paul Nguyen judiciously imitated. Various "Americanisms" crept into the VYC conference, of which the 1.5 generation cantors were unaware. Certainly the 2.0 youth who attended were unaware of what a unique and historic fusion was occurring within their worship.

From the interviews I learned that, for Vietnamese, language is merely one aspect of cultural expression. Sacred movement, filial respect, color, gesture, and other physical elements are perhaps more integral expressions of their cultural heritage. That fact raises important questions for the dominant "Euro-American" liturgical culture. Are leaders of diocesan and national conferences aware of the profound influence they have on the liturgical practices of immigrants? Is there a reciprocal interchange? Have conversations and relationships developed at the local and regional levels so the strangers who have arrived at our door and our church vestibules are given an opportunity to demonstrate and teach their musical heritage, rhythm patterns, or chanting performance styles?[6] When dioceses with significant numbers of Vietnamese Catholics plan a multicultural liturgy, will the leadership inquire of this community: "What songs, stories, sacred movement, liturgical expressions can you bring as a gift to our American culture?" Last summer I witnessed lots of energetic youth who have lots to offer, should that question ever be asked!

Notes

1. As in all immigrant communities, gatherings of Vietnamese include people of the first generation (1.0) who have immigrated from the home country in which they were raised, people who were born in the country of origin but raised in the United States (1.5), and people who deeply respect their cultural and ethnic heritage but who think of the United States as their home country (2.0). Further generations born in the United States become less culturally rooted in Vietnam and are more aptly described as Americans with a Vietnamese heritage.

2. The website for this conference has photos capturing the energy and spirit of the event. One can also survey the cultural dress and processions: http://www.gioitre.org/PhotoGalleries/main.php.

3. The Los Angeles Religious Education Congress, sponsored by the Archdiocese of Los Angeles and held annually in Anaheim, California, is one of the largest Catholic conferences in the United States. See http://www.recongress.org/ for more information.

4. Most of the repertoire for the liturgies was chosen from *Chon Ngai*. See http://www.ocp.org/en/products/music/16884.php for a list of titles.

5. "UnderSky", composed of 2.0 Vietnamese Americans, specializes in praise and worship repertoire. Visit http://www.underskymusic.net/home.php.

6. Readers are encouraged to review carefully the "practices that lead to deeper communication across cultures" described by Mary McGann in "Embrace the Diversity in the Church," *Pastoral Music* 30:1 (October-November 2005), 36–45.

Suggested Reading

By the NPM Staff

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Choir for Simbang Gabi 2006 at Our Lady of the Angels Cathedral, Los Angeles, California. *Photo courtesy of Brendo D. Buenaluz.*

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African Ensemble of Central Illinois. *Photo courtesy of Matthew D. Penning.*

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Bob Hurd

Composer, Liturgist, Theologian, Pastoral Musician; Palo Alto, CA; Former Faculty, Fransiscan School of Theology, Berklee, CA

Tom Franzak

Composer, Performer, Recording Artist and Studio Musician, Former Director of Music, St. Germaine Parish, Bethel Park, PA

Eileen Bird

Director of Choral Music, St. Henry District High School, Covington, KY; Flautist, Studio Musician, Concert Performer

David Dreher

Director of Music Ministries, St. Kilan Church, Mars, PA; Professional Singer, Workshop Leader, Actor, Voice Teacher

Marty Haugen

Composer In Residence, Mayflower Church, Minneapolis, MN; Composer, Author, Workshop Leader, Recording

Lori True

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Paul Tate

Composer, Performer, Pastoral Musician, Workshop Leader, Atlanta, GA

Tony Alonso

Composer, Cantor, Workshop Leader, Recording Artist; Director of Music, Loyola Marymount University, Los Angeles, CA

Kate Cuddy

Minister of Music, Pax Christi Parish, Eden Prairie, MN Composer, Recording Artist, Workshop Leader

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

A listing may be posted:

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Ads will be posted on the web page as soon as possible; ads will appear in print in accord with our publication schedule.

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Ads may be submitted by e-mail to npmmem@npm.org, faxed to (240) 247-3001, or mailed to: Hotline Ads, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. When submitting your ad, please include your membership number and the name of the person to whom or institution to which the invoice should be mailed.

Position Available

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Director of Music/Organist. St. Thomas Aquinas Parish, The Catholic Community at the University of Connecticut, 46 North Eagleville Road, Storrs, CT 06268. Fax: (860) 429-2809; e-mail: Secretarysta@charterinternet.com. Three-quarter-time position (thirty hours per week) for our parish/campus ministry. The chapel houses a Steer and Turner mechanical tracker organ, Opus 8, 1868. Responsibilities include planning, preparation, and performance of music for four weekend liturgies and other feast days; training, directing, and scheduling cantors; training and directing choir members and other instrumentalists; directing and accompanying a university student choir; collaborating with staff members. Minimum of a bachelor's degree in music and familiarity with Catholic liturgical music. Salary commensurate with education, skills, and experience in accord with AGO guidelines. Send or fax résumé and references to Music Ministry Search. HLP-6776.

Director of Music/Organist. Sacred Heart Church, 446 Mountain Road, Box 626, Suffield, CT 06078. Phone: (860) 668-4246. Director is responsible for three weekend liturgies, seasonal celebrations, weddings, and funerals. Applicant must have experience directing and training adult choir, cantors, and instrumentalists; excellent keyboard and pedal board skills; knowledge of Roman Catholic liturgy as well as a genuine willingness to grow program. Immense potential and tremendous resources in this parish of eighteen hundred families. AGO, NPM, and archdiocesan guidelines form the basis of our expectations and compensation package. This position will be open January–March 2007. Please contact Rev. Michael C. DeVito, Pastor. HLP-6796.

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Musician for Spanish Language Mass. St. Matthew Cathedral, 1725 Rhode Island Avenue, NW, Washington DC 20036. Fax: (202) 347-7184; e-mail: music@stmatthewscathedral.org. This part-time salaried position's objective is to promote the full and active sung participation of a culturally diverse Spanish-speaking assembly at one Sunday Mass a week, solemnities, and various episcopal ceremonies. The successful candidate for this position will be bilingual; will have a bachelor's degree in music (or international equivalent) with a concentration in voice or piano or organ or music education; and will demonstrate an understanding of the Roman Catholic liturgy. Experience in assembly participation development strongly preferred. Fax or e-mail résumé to the attention of Music Director. HLP-6775.

Florida

Director of Music/Liturgy. San Marco Parish, 851 San Marco Road, Marco Island, FL 34145. Fax: (239) 394-1385; e-mail: Maureen_sanmarco@comcast.net. Our parish of approximately 1,800 families seeks a full-time music director proficient in choir direction, organ, piano, cantor training, and liturgical planning. Knowledge of and familiarity with Catholic liturgical life are needed to continue to develop musical and liturgical ministries in this parish. Degree in music, voice, or related subject preferred. Salary based on qualifications and experience. Benefits package included. Please fax or e-mail your résumé. HLP-6773.

Georgia

Director of Music and Liturgy. St. Monica Catholic Church, 1700 Buford Highway, Duluth, GA 30097. Required skills include strong knowledge of the liturgical and catechetical documents and familiarity with the rites of the Catholic Church. A solid background in all forms of liturgical music, excellent keyboard/accompaniment skills, vocal ability, and choir directing experience are also required. The ability to work in a collaborative environment with various departments is preferred. Please mail résumé with references to Father Jack Durkin. No phone inquiries, please. HLP-6778.

Michigan

Cathedral Musician. Cathedral of the Most Blessed Sacrament, 9844 Woodward Avenue, Detroit, MI 48202. Phone: (313) 865-6300, ext. 225. Full-time, professional position on cathedral staff. Advanced degree preferred. Required: master's

in music; strong organ/keyboard skills; choral direction skills; minimum five years experience in liturgy preparation (parish or diocesan level); ability to work in multicultural environment; collaborative nature. Good computer skills valued. Coordinate music for weekend liturgies, Triduum, solemnities, weddings, and funerals; rehearse cathedral/archdiocesan choirs, coordinate Cathedral Cultural Series. Will work collaboratively with clustered parishes associated with cathedral and participate in planning/executing liturgies for diocesan events. Competitive salary and full benefits. Call for complete job description. Send cover letter, résumé, and three letters of reference to Msgr. LeFevre by March 1. HLP-6790.

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North Carolina

Director of Music. Parish of St. Eugene, 72 Culvern Street, Asheville, NC 28804. Website: www.steugene.org. A parish community of 1,000 families seeks a music minister for immediate opening who can balance between contemporary and traditional Catholic liturgical music. Responsibilities include weekend and holy day liturgies, funerals and weddings, directing adult and youth choirs, scheduling cantors and musicians. Keyboard skills and ability to work collaboratively are essential. Compensation and benefits are commensurate with experience. Send résumé to Music Search Committee. HLP-HLP-6789.

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Director of Music Ministry. St. Philip the Apostle, 1897 W. Main Street, Lewisville, TX 75067. Fax: (972) 219-5429; e-mail: office@stphilipcc.org. Large suburban parish seeks energetic, enthusiastic music minister. Responsible for music at five weekend Masses, choirs (adult, children, handbell, teen), ensembles (vocal and instrumental), cantors; coordinate music/song leaders for children's liturgy; preparation of seasonal worship aides. Assist with reconciliation rite II, Friday

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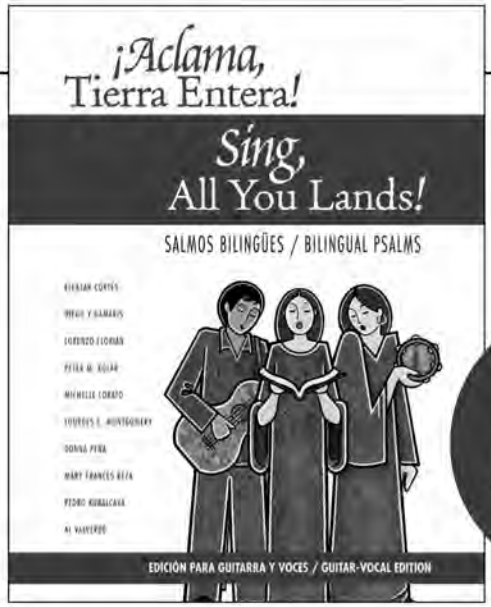

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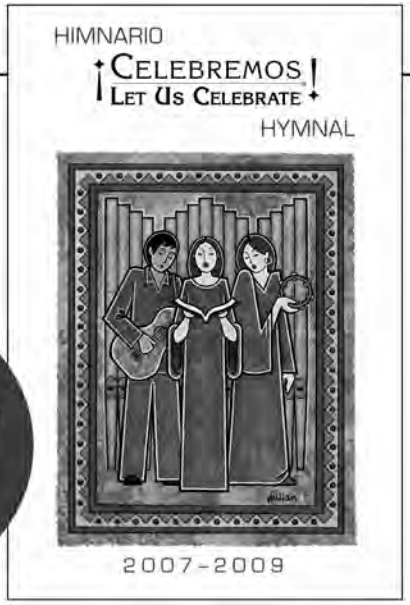

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Virginia

Minister of Music. Our Lady of Lourdes Roman Catholic Church, 8200 Woodman Road, Richmond, VA 23228. Phone: (804) 262-7315; e-mail: bgriffin@ollrichva.org. Parish of 1,250 families is seeking a music minister to direct its music program. The thirty-hour-per-week position requires an experienced pianist/organist with the ability to maintain a balance between contemporary and traditional Catholic liturgical music. Must possess strong leadership skills to deepen the assembly's participation in the liturgies and the ability to direct adult, youth, children, and handbell choirs and cantors. A degree in music and an in-depth knowledge of Catholic liturgy are required. Compensation and benefits are commensurate with experience and diocesan guidelines. Send résumé to Deacon Bob Griffin at Church address. HLP-6783.

Wisconsin

Director of Music Ministry. Saint Patrick Catholic Church, 434 North Main Street, PO Box 400, Cottage Grove, WI 53527. Phone: (608) 251-7857; fax: (608) 839-3593; e-mail: info@st-patrick-parish.com. Growing parish in suburb of Madison, Wisconsin, seeks part-time director of music. This position (seventeen to twenty hours per week) is available immediately. The goal for our ministry is active musical participation at all Masses. Responsibilities include: selecting music for three weekend Masses; establishing youth and adult choir; recruiting and scheduling cantors and musicians. Keyboard and people skills are essential. The qualified candidate will be a Roman Catholic with a commitment to full, active, and conscious participation of the choir/assembly in the Catholic liturgy. If you wish to have the key role in our music development, send résumé to Msgr. Raymond Kertz. HLP-6781.

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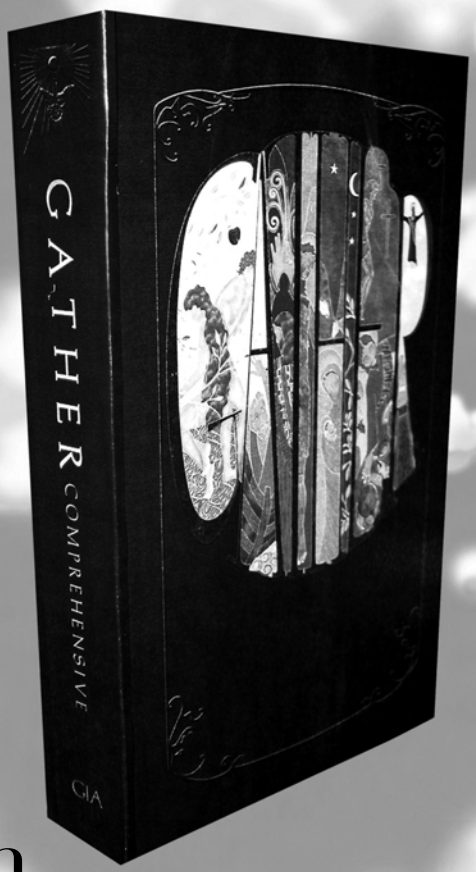

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Festival Eucharist

Craig Philips. SATB, congregation, brass, timpani, organ. Paraclete Press. Full score, PPM00624FS, $5.80. SATB, brass, timpani, PPMO0624, $3.00. Brass parts, PPMO0624B, $7.50.

This is an excellent setting of the Order of Mass. The congregational part is user friendly, and the choir parts are not difficult. The *Kyrie* is set simply and effectively for the congregation in English, followed by a four-part treatment of the Greek, though the congregation returns in English to complete this movement. The *Gloria* has a dramatic and soaring refrain for all to sing, and the choir verses are moderately difficult. This would be a fantastic Easter *Gloria*, especially if you have a reverberant acoustic. The *Sanctus* is strong, straightforward, and acclamatory with a five-measure soprano descant over the final "Hosanna." The *Agnus Dei* is gentle and unassuming but very fitting for a festival setting. This movement is sung by all in unison with only a quiet four-note soprano descant over the last congregational note in "grant us peace."

This setting could be led by a cantor at liturgies where a choir is not available. It could be sung without the brass, though for festival days the brass will certainly raise the mind and heart. If you are looking for something new and wonderful, this is a highly recommended setting that is worthy of your parish celebrations.

The only shortcoming for celebrations of the Roman Catholic Eucharist is that there is no memorial acclamation or Amen, since this setting was written for the Seventy-Fifth General Convention of the Episcopal Church. Still, the creative music director will be able to find a solution to this problem. (Perhaps a Roman Catholic community might commission Mr. Philips to compose some acclamations.)

Tim Dyksinski

Choral Recitative

All the items in this section are from Paraclete Press.

King of Glory, King of Peace. *D. A. White. SATB, opt. solo trumpet. PPM00623, $1.60.* Here is an anthem worth singing! The

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George Herbert text is excellent and appropriate on many Sundays of the three-year Lectionary. The music is well crafted, and the average church choir will find it very accessible. A solo trumpet is optional, but its use is very effective. The three verses are set in a strophic manner. Verse one is the full choir in unison, the second verse is SATB a cappella or light registration, and the final verse is unison with descant. This beautiful and appealing composition would make a fitting Christ the King offering, but it is appropriate throughout Ordinary Time. This reviewer has used this anthem with satisfying results. David Ashley White is a composer of great skill. Watch for his other compositions. Very highly recommended!

I Sought the Lord. *D. A. White. SAB. PPM00634, $1.60*. Once again D.A. White presents us with a simple but quality anthem. Here you will discover a beautiful haunting tune and warm harmony for this late nineteenth century text. While suitable for choirs of all sizes, this will be a real find for the choir with limited vocal resources. The majority of the first two pages are unison alternations between the women and the men. The bulk of the SAB writing comes on the last two pages. The men's harmony part is tuneful and memorable. The text fits themes of conversion and God's love. Very highly recommended!

In Your Light We See the Light. *D. McCarthy. Unison or SATB, chimes. PPM00635, $1.60.* This is a very practical yet gorgeous setting of an adaptation of Psalm 36. The chime or bell part is sparse and very easy—twelve treble clef bells are employed in whole- and half-note clusters. In all the bells or chimes sound sixteen times. Very easy! The choral parts can be sung in unison (ideal for children's or women's choirs), or it can be sung by SATB voices. This might be a good piece to use when combining children and adults. The shifting meters—4/4, 6/4, 5/4, 2/4—are easy to navigate and make for a flowing setting of the text. The entire work comprises quarter and half notes. The text will fit themes of light, God's care, and Eucharist. Very worthwhile music! Give it a look—highly recommended.

Children of the Heavenly Father. *A. C. Lovelace. SATB. PPM00629, $1.60.* The teeming imagination of Mr. Lovelace reveals itself once again in this charming and captivating setting of the well-known Swedish folk tune Tryggare kan Ingen vara. The men of the choir present the first verse in unison, the women sing the second verse in two parts, and verse three is set for SATB voices. The last verse has a key change that the choir sets up at the end of verse three. This final unison verse makes a departure from the 3/4 meter as the tune is sung in 4/4 using quarter notes rather than the eighth-note rhythm of the other verses. Small choirs as well as large choirs will find worthwhile music here. The accompaniment is well suited to the text and tune, and the composition is fitting for themes of God's care and faithfulness. Here is very lovely music that will inspire your singers and your assembly. Recommended.

Steal Away to Jesus. *R. Weidner. SATB. PPM00622, $1.60.* This is a winning arrangement of this familiar spiritual. The verses are in unison and two-part mixed voices, while the refrain is SATB. Easy to learn yet effective music, this would make an excellent choice to couple with the Gospel on the last Sundays of Ordinary Time.

Virgin-born, We Bow Before Thee. *P. P. Stearns. SATB. PPM00633, $1.60.* Peter Pender Stearns has made a name for himself as a fine composer of choral and organ music to serve the church. This is quality music for Christmas that will add an elegant touch to concert or to liturgy. An excellent text is combined with marvelous choral writing to achieve a beautiful and moving composition. This is music that will find favor with seasoned choirs with large resources and will offer an achievable challenge for the average good SATB choir. There is a small bit of divisi for the altos and the basses. Very highly recommended.

How Lovely Is Your Dwelling Place. *A. D. Miller. SATB. PPM00627, $3.60.* Psalm 84 is one of those texts that seem to capture the attention of composers. Here is a setting that will challenge the experienced choir and the skilled pianist. This twenty-page anthem is full of beautiful melodic phrases that weave in and out of the four-part voicing, which will make it a worthy addition to the skilled choir's repertoire.

You Are One in Christ Jesus. *G. Hancock. SATB. PPM00626, $1.60.* Here you will find music to challenge the skilled choir and the organist. The excellent text from Galatians is perfect for themes of baptism: "For as many of you as were baptized in Christ have clothed yourselves with Christ." High quality and challenging music.

The Unsearchable Riches. *C. Phillips. SATB. PPM00625, $2.80.* "Of this Gospel I was made a minister according to the gift of God's grace." These lines from Ephesians open this stunning work. If you know the writing of Craig Phillips, you know that you will have expressive music that you can sink your teeth into, and you will not be disappointed here. Large resources are demanded in this powerful setting. Both choir and organ are given a workout. That being said, this composition is more accessible than the Hancock or Miller anthems reviewed above. In terms of difficulty and style, this piece might remind you of John Ireland's "No Greater Love." Recommended.

Tim Dyksinski

Children's Recitative

Praise, O Praise the Lord!: Psalm 113. *Helen Kemp. Two-part, keyboard, opt. handbells. Augsburg Fortress, 0-8006-7633-5, $1.60.* Helen Kemp is one of the most influential children's choir directors of our time. This simple work demonstrates her ability to create a melody in the baroque style (like J. S. Bach) and at the same time add her own special touches. Using the text of Psalm 113 ("From the rising of the sun"), she mimics the baroque style in the A section, but the extended B section uses dramatic shifts in range, dynamics, and call-and-response passages between the two parts to express the text. This is a delightful treasure that will bring a smile to all who hear it.

I Was Glad. *Ruth Elaine Schram. Two-part, piano. Augsburg Fortress, 0-8006-7665-3, $1.60.* This setting of Psalm 122 (the common responsorial psalm for the final weeks in Ordinary Time) is a cross between rock-and-roll and gospel. The aggressive, syncopated accompaniment doubles most of the melody. The harmony parts are in thirds and sixths, which are very easy for children to sing. The range of the piece is small, making it a good choice for younger choirs. If you need a piece that sounds energetic, consider this one.

Magnificat. *Ruth Elaine Schram. Two-part, piano, opt. flute. Augsburg Fortress, 0-8006-7668-8, $1.75.* With an accompaniment that does not double the melody and clever part writing that does not cross, this gentle setting of Luke 1:46–55 is different from the many other settings that try to capture the joy of this text with enthusiasm and

speed. The refrain is set in unison, then in harmony, followed by a short B section in unison, and ending with a repeat of the refrain. The part writing is very simple and has a limited range (C–E).

All Things Bright and Beautiful. *Ronald Arnatt. Unison, opt. descant, violin, keyboard. E. C. Schirmer, 5748, $1.50.* The contemporary British sound, made famous by composers like John Rutter, is alive and well in this simple four-verse anthem. Using the classic hymn text by Cecil Francis Alexander, the composer writes a different melody for each verse while keeping the melody for the refrain constant. The final verse has an optional descant. There are some unusual intervals in this piece, and although the singers might not get the melody right the very first time, this is certainly a memorable composition that your children will not easily forget.

Make a Joyful Noise. *Colin Mawby. SSA, organ. Trinitas Publications, 4599, $1.60.* Originally part of a collection titled *The Johnstown Choir Book* (OCP Publications), this piece was designed to develop vocal technique, diction, and rhythmic precision. Much of this composition is sung in unison, and only seven measures are written in three parts (though they could also be sung in unison). Although the writing for the singers is all in simple quarter, eighth, and half notes, the accompaniment is very syncopated, which helps the singers to sing rhythmically and energetically. Most of the melody is pentatonic, which makes it very easy to learn.

Psalm 130. *Walter Pelz. Unison, organ, opt. congregation. Choristers Guild, CGA 980, $1.60.* Complete with a reprint box for the assembly, this anthem is written in the style of a responsorial psalm. Each of the three verses has a different melody that captures the spirit of the text. As you strive to improve the music reading skills of your choristers, this piece would be an excellent choice for helping them understand simple rhythms (quarter, eighth, and half notes). There is just enough variety in melody and rhythm to make them read the notation of each verse rather than learn it by rote. The organ accompaniment does not double the melody but provides a helpful counterpoint to the children's voices. Suggestions for alternating between two parts of the choir (antiphonal, combined choirs, etc.) are included.

Arise, Shine, Jesus Has Come! *Lynn Shaw Bailey and Becki Slagle Mayo. Unison, piano, opt. two octaves handbells or handchimes. Choristers Guild, CGA 997, $1.60.* Consider this simple Christmas anthem for your younger choirs (grades one through five) either at Christmas Mass or during a Christmas pageant. As a part of the Choristers Guild "Rote to Note" series, this composition offers a melody (range from middle C to D) that can be taught either by rote or by having the choristers read the music. Even the bell part is simple enough to teach without music. An optional Scripture introduction is included.

Savior, Like a Shepherd Lead Us. *Arr. Hal Hopson. Unison or two-part, keyboard, opt. flute. Choristers Guild, CGA 978, $1.60.* This traditional hymn text from Dorothy Thrupp (1779–1847) should be on the lips of every children's choir. Hal Hopson has taken the hymn tune Bradbury and made a gentle arrangement that works well on either piano or organ. The second part for the singers is optional and appears only in the third verse. The optional flute part doubles the accompaniment and the second vocal part. The range of an octave makes this anthem possible for younger choirs.

We Will Sing for Joy. *Arr. Helenclair Lowe. Unison voices, keyboard. Choristers Guild, CGA 202, $1.65.* The music for this psalm of praise, based on Psalm 105, comes from a sonata by the Italian baroque composer Domenico Scarlatti (1685–1757). If you feel it is important for children's choirs to experience a variety of musical styles in their singing, this anthem of praise will be a good addition to your library. The key of the piece—Bb minor (five flats!)—is not your usual children's choir key, which also helps this piece stand apart from so many other children's anthems. The range (Db to high F) requires some older middle school singers.

Prayer for Humility. *Mark Patterson. Unison, piano. Choristers Guild, CGA 989, $1.75.* Mark Patterson has written several anthems of good quality for Choristers Guild. By writing his own text as well as melody, he can use the melody to highlight the text in unique and clever ways. This piece is a simple meditation in ABA form (and is arranged in a separate edition for SATB choirs). The subject of humility is not covered in many anthem texts, but this anthem gives us some good options.

Praise, Rejoice, and Sing. *Allen Pote. Unison/two-part, keyboard, two opt. flutes. Choristers Guild, CGA 392, $1.85.* This longtime favorite in the Choristers Guild catalogue has given many children the chance to sing to the "Lord of love." The dance-like accompaniment in 3/4 meter gives added life to the lilting melody that appears first in unison and then in two parts. The optional flutes add a further dimension of praise and joy.

That Easter Day with Joy Was Bright. *Arr. John Ferguson. Unison/two-part, organ, congregation, opt. finger cymbals. Choristers Guild, CGA 1016, $1.85.* Perfect for the Second Sunday of Easter (the story of the doubting disciple). John Ferguson has arranged this traditional Easter hymn for children's voices using an *Alleluia* ostinato with optional finger cymbals. After the children sing the first three verses, the congregation can join in on verse four. The organ accompaniment does not always double the melody but rather helps to color and interpret the text.

Dona Nobis Pacem. *Arr. Margaret Tucker. Three or four parts (any combination), keyboard, opt. handbells (three to five octaves), opt. handchimes (three octaves). Choristers Guild. Choral Score, CGA 1023, $1.75. Full score and instrumental parts, CGB 379, $10.95.* This arrangement of the traditional Latin canon has countless possibilities for combined choirs, with optional handbell accompaniment, in up to four parts. The score gives many suggestions for combining different vocal and instrumental groups. Don't miss this chance to sing this simple but important message in an inspiring new arrangement!

Blessed Are They. *Michael Bedford. Unison/two-part, organ, flute. Choristers Guild, CGA 1025, $1.85.* This two-verse anthem is a new lyrical setting of the beatitudes that uses a creative organ accompaniment to embellish the text. With the vocal range entirely in unison except for the final refrain and using the range of a tenth (C–E), this piece is accessible by more modest choirs. Consider adding this important text to your choir's library.

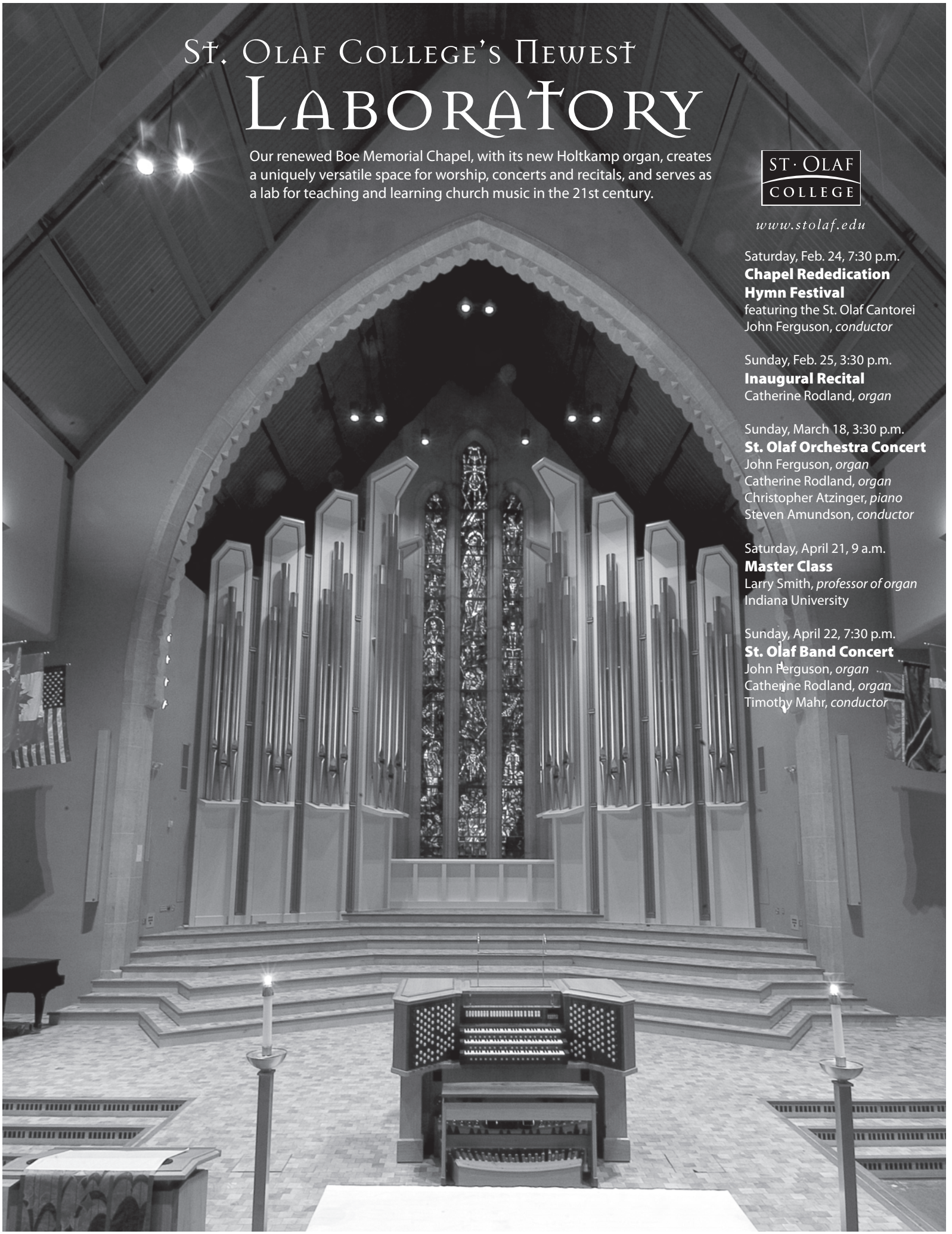
Michael Wustrow

Books

Stop Reading and Start Proclaiming!

Douglas Leal. Resource Publications, 2005. 128 pages, paperback. $23.95.

Once upon a time, not so very long



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Indiana University

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John Ferguson, *organ*
Catherine Rodland, *organ*
Timothy Mahr, *conductor*

ago, a person who volunteered to read at Mass would go into the sacristy about fifteen minutes before Mass, find the open Lectionary on the counter, silently skim the reading found on the open page, proceed to carry the Lectionary in the entrance procession, and then proclaim the reading—or usually both readings—during the liturgy of the Word. This minimal preparation often led to the reading of a Scripture passage for a different Sunday than the one being celebrated. It also limited any opportunity for real proclamation to a halting recitation of words.

In his book *Stop Reading and Start Proclaiming!*, Douglas Leal offers ten very practical lessons for becoming someone who can make Scripture come alive for the listener. Leal brings his experience as a working actor and director to the world of liturgical proclamation. Some people might be skeptical about using a book written by an actor, thinking he would go "over the top," but he ably translates acting skills into a training method for those who proclaim Scripture. The method includes down-to-earth advice on technique without losing touch with the sacred dimension of the ministry of the lector.

The lessons include information that one would expect in a book for lectors, such as sections on the verbal and nonverbal skills used in proclaiming, the use of the microphone, and questions for doing a critique of a lector. All the necessary information concerning things like rate of speed, volume, pronunciation, enunciation, and eye contact are here. What makes this book a valuable choice for a proclaimer who hopes to improve skills are the many examples and step-by-step guidance included. Many lectors have difficulty knowing when they are reading too fast. Leal includes a Scripture passage to read aloud. If it takes less than forty-five seconds, you're reading too fast. If it takes more than seventy-five seconds, you're reading too slowly.

There are also unexpected lessons in the book. One is on the concept of "intention." When you proclaim a reading, it helps to decide on a central point in that Scripture. Having an intention gives you a need to communicate and aids in more effective communication. There is also a chapter on the use of emotion without overdoing it. When the emotion of a text flows from the reader in an authentic manner it can enhance the text. Leal says that both of these techniques benefit from a dose of inspiration from the Holy Spirit.

Leal has an easy-to-read style, and his sense of humor comes through. He uses icons to discuss "traps" one should avoid or "tricks of the trade" that could be helpful. His advice on avoiding traps includes checking the ambo before Mass to make certain everything is as it should be and reminding lectors that their gift is in service to the community. One of the tricks is a page full of tongue twisters to use for vocal flexibility, an exercise similar to the singer's warm-up scales. Another is instruction for what to do when a cold or sore throat is preventing lectors from sounding their best.

If you read this book, you will never think it is acceptable to go into the sacristy without having practiced the text beforehand, unless you are subbing at the last minute for someone who doesn't show. There is a timetable for how to prepare a Scripture proclamation that includes all the pieces of the lessons, and it is formidable. Gil Ostdiek says in the foreword: "This is not a 'quick fix' book for the faint-hearted. It lays out a demanding, long-term program that will help readers become more effective proclaimers of the word."

Leal is looking for people who are serious about being better lectors. If the lector's ministry is to "change the community so radically that they conform themselves completely to Christ," as Leal states, then that is serious business indeed.

Vicki Klima

God's House Is Our House: Re-Imagining the Environment for Worship

Richard S. Vosko. The Liturgical Press, 2006. 296 pages, paperback. $19.95.

Anyone who has observed the Catholic worship spaces in the United States that have been influenced in their design and construction by Father Richard Vosko will certainly appreciate reading *God's House Is Our House*. This is a book written from personal and professional experience. Clearly, this text presents itself as a pastoral resource and guide to considering the most important aspects of building new or renovating existing worship spaces. In many circumstances, when projects of this magnitude are considered in local parishes or cathedrals, the liturgical and aesthetic considerations are often lost to conversations about cost and efficiency. Father Vosko brings those conversations back to the realm of possibility before issues of cost are considered. He encourages his readers to be imaginative and daring to create a place for worship that embraces the ritual acts undertaken by the people of God.

Vosko provides a historical overview of the scriptural, theological, and architectural aspects that have influenced the design of our places for worship over the ages. Thus the stage is set early on to begin a checklist of important items to consider. A user-friendly publication, *God's House Is Our House* advocates a "sociopetal" plan in the design of new and existing worship spaces. In other words, the people of God encircle the central placement of the altar, which symbolizes Christ in the midst of his flock. Such an orientation in the place of worship bespeaks the theological and liturgical reality of a community gathered together who are embraced and supported by the communion of saints in heaven.

The book is divided into three parts. The first section provides preliminary considerations, including educational or formational components for those who will be affected by building or renovating projects. The second section considers the rites and the function of the liturgical space where those rites are celebrated. Also, there are specific chapters devoted to the topic of music and acoustics, memorial places, and auxiliary space. Section three addresses selected topics that would benefit those who are considering building new or renovating existing churches. Among these topics are mega-church models, cathedrals, inculturation, and finding and working with artists.

Two weaknesses of this publication are worth noting. First, the text of *God's House Is Our House* makes little or no reference to *Built of Living Stones*, the 2000 USCCB publication which provides direction on building new or renovating existing Catholic churches in the United States. The inclusion and citation of references from this document would have enhanced and supported many of Vosko's comments. For pastors and parish committees using *God's House Is Our House* for their formation, cross-referencing the pertinent ecclesiastical documents might have helped clarify the author's comments.

Second, it was somewhat puzzling that a book entitled *God's House Is Our House*, which appears to affirm the fact that the people of God are the Church, did not feature in a good number of pictured illustrations of church interiors the most important ingredient Father Vosko's consultative work does so well to include: the people of God. Many of the worship spaces pictured in *God's House Is Our House* are empty.

Despite these possible shortcomings, *God's House Is Our House* offers a very complete review for pastors and parish committees considering a project of building a new or renovating an existing worship space. Certainly, architects and contractors would have a clearer understanding of the spiritual and theological foundation of the churches they design and construct after reading this publication.

Charles E. Singler

Translating Tradition: A Chant Historian Reads *Liturgiam Authenticam*

Peter Jeffery. The Liturgical Press (Pueblo), 2005. 168 pages, paperback. $21.95.

Since Vatican II, among Rome's various documents on translation and the publication of liturgical books that have been intended to facilitate the community's full and active participation in the liturgy, none has been so controversial as *Liturgiam Authenticam*, (LA), the "Fifth Instruction for the Right Implementation" of the Constitution on the Liturgy. In prescribing how liturgical practice is to be shaped by translators, editors, and celebrants and controlled by Roman authority, LA radically overturns the principles that have governed translation since 1969. Chant historian Peter Jeffery, professor of music history at Princeton University, offers a well-argued critical analysis of LA with superb illustrations from the tradition. He delves into the ethical questions surrounding translation, inculturation, and the safeguarding of traditions because, he notes, the full historical tradition belongs to every baptized person, "not just the scholars or ecclesiarchs" (118).

The substantial revision of the third edition of the *Missale Romanum* with the translation of liturgical texts into vernacular languages has attracted considerable publicity over matters like greater reverence in worship, inclusive language, the development of a sacral language differing from ordinary speech, and exact literal translations. Jeffery himself is deeply sympathetic to more accurate translations and an improved language register, but he cautions that diversity and heritage are equally open to misguided efforts at inculturation. Unlike LA, the fullness of tradition recognizes Catholic diversity since it actually affirms unity. Consequently, LA, "the most ignorant [modern] statement on liturgy ever issued" (98), "should be withdrawn immediately" (100).

The slender book's four chapters initially appeared as a series in *Worship*. The text of *Liturgiam Authenticam* is appended in this volume with a short index. Jeffery's biblical, linguistic, liturgical, historical, musical, and socio-cultural analysis is a page-turner, guiding the reader in a scholarly, accessible, and balanced understanding of the complex historical developments of the Roman Rite.

Translating Tradition examines what is understood by "the Latin liturgical traditions" and the difficulties around defining the Roman Rite. What we will hear and how, what we sing (or not), and how the Church in all cultures prays and encounters the divine presence, according to LA, must be consistent with the discipline of the Latin Church, especially the Roman Rite stretching back to the early Church fathers. But history's primary sources, which Jeffery documents amply, show LA's approach to translation and its claims for the preservation and protection of the Roman Rite and tradition are so "full of misstatements" as well as "inaccuracies, misrepresentations, and contradictions" (22) as to lead the translator into absurdities. LA's preference for "I [not "we"] believe" in the creed, for instance, is undermined by lack of evidence of uniformity in the Latin Church. Rome's new regulations for respect for the text often ignore the very past it professes to preserve. Aquinas did not consider variations in use in his day as being opposed to one another.

Since LA insists on the post-Vatican II Latin Bible (*Nova Vulgata*) as the standard for translators of the Roman Rite, Jeffery's second chapter illustrates how the *Nova Vulgata* is a repository neither of traditional Latin exegesis nor patristic interpretation, as LA claims. Rather, the traditional Roman liturgy holds in creative tension competing models of biblical translation, yet LA's position lacks such awareness. The traditional *Missale Romanum* was actually shaped by the distinctly Roman approach to the Bible through deliberate "omissions, additions, glosses, and paraphrases" (43).

Jeffery brings the perspective lacking from LA's "nearly fundamentalist view" (53) of the current liturgical texts. Contrary to the position held in LA, diversity, far from being adverse, affirms unity—a central principle of *Translating Tradition* (see, e.g., pages 46, 60, 95, 99, 109, 120). Aiming to move forward from the liturgy wars, Jeffery pleads that we learn to see that "the tradition" and "inculturation" are not opposites and to avoid the two extremes in order to attain balance.

The third chapter on languages and cultures affirms that today's issues are nothing new. Disconcerting for current liturgical renewal is that, while we can truly learn from the vast history of the Roman Rite's inculturation, LA's authors have a "positively fanciful" conception of this history (65). The final chapter examines LA's advocacy of the "classics" of literature as models in a given vernacular for a sacral English. Jeffery does not find classical models of noble Latinate English here, and he criticizes LA's "glib certitudes about liturgical Latin shaping everyday speech" (87). This criticism reasserts openness to diversity as a way to unity.

Jeffery's disinterested discussion on how translation and inculturation of the Roman Rite can be saved argues persuasively that LA incorrectly privileges textual communication instead of developing the ritual languages of movement, space, and non-verbal media. We ignore at our peril the models of language, translation, and cultural expression available within the whole tradition that are so lucidly suggested here. Don't miss this book.

Veronica Rosier, OP

Seeds of Trust: Reflecting on the Bible in Silence and Song

Taizé. GIA Publications, Inc., 2005. G-6719. 142 pages, paperback. $14.95.

While an earlier Taizé book—*Prayer for Each Day*—is intended to be used as a manual with the music book *Songs for Prayer,* this latest Taizé offering is completely self-contained. It offers sixty short Bible meditations written by brothers of the Taizé Community. These meditations have been divided into six chapters describing an inner journey: *discovering a love* greater than anything we could have imagined; going *to the wellsprings of forgiveness*, where God understands everything and liberates us; being led by God *toward an inner healing*, so indispensable to keep going forward; *rediscovering hope* rooted in love; *going forward with discernment* in freedom and confidence; and *learning to love* more and more intensely. Each chapter contains ten prayer services consisting of a Scripture passage, a song from Taizé, the meditation, two or three reflection questions, and a short final prayer.

The Scripture passage is placed at the beginning of each service, followed by the song, and then the meditation, questions, and prayer. The meditation often focuses on one phrase of the Scripture

rather than on the whole passage. Sometimes the meditation moves in a direction tangential to the Scripture passage as a whole, as might happen in *lectio divina*. The "silence," which is indicated in the book's title, is not specified within the format of the prayer service, but silence following each segment of the service seems reasonable, even necessary.

The sixty musical selections in the book are sometimes familiar and sometimes new. They include songs in English, Latin, French, and Spanish. If the lyrics are not in English, a translation is given. Even as music ministers, we sometimes forget the awesome power of music in prayer. Certainly the music of Taizé has revealed to many of us the capacity of short, well-crafted mantras to open our hearts to the movement of the Holy Spirit.

Almost all of the Scripture selections are also in the *Lectionary for Mass*, but no attempt is made to group them in Lectionary order. Someone from the prayer group (or choir) could be designated to search out the services that include readings for upcoming seasons or Sundays. The book's introduction states that "meditating on the Bible means becoming part of a story of love and of trust." Meditating on the Scriptures in preparation for Sunday Eucharist is important for church prayer groups and liturgical ministers, including musicians.

The meditations articulate the Taizé community's unique spirituality. In the first meditation, for instance, the authors write: "We are saved because God is rich in mercy and tenderness and because 'all God can do is give his love' (Isaac of Nineveh, seventh century)." This theme comes up again and again in the meditations. "God is love" is the summation of the Gospel, the root of all our hope, and the totality of our call. Another theme is joy, as in the reflection: "Joy is often perceived as the end result of our own efforts . . . often as a fleeting instant in what is otherwise a life full of worries. In [S]cripture, however, joy is present at every new beginning . . . You are God's joy, and the Lord wishes that you be my joy, too."

This book is full of wonderful insights, new ways of looking at the world and at our lives as Christian mystics. One phrase describes the Holy Spirit as "Breath of God's loving." Another meditation reminds us that "God is not only 'a God who is near' but also, 'a God who is far away.' He is not only found in the experience of fullness but also in that of lack, of longing." And another: "All who choose to let Christ pray in them 'Father, forgive' remain free of violence and bitterness." One reflection refers to Christ on the cross as still being a shepherd, who continues "to gather by refusing to view those who torture him as enemies." I could not help but think of Brother Roger, who was stabbed to death during the evening prayer service in Taizé in August 2005. Brother Roger wrote the brief prayer that ends each service.

This book is a valuable resource for any group that prays together, regularly or occasionally, such as a choir. I am delighted to have it on my shelf as a resource for Taizé prayer evenings, for small group prayer, and for personal prayer.

Mary Beaudoin

About Reviewers

Ms. Mary Beaudoin, the director of religious education and music consultant at Saint Peter Parish in Olney, Maryland, is the director of the Washington, DC, Chapter of NPM.

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

Ms. Vicki Klima is the director of the Worship Center for the Archdiocese of Saint Paul and Minneapolis, Minnesota.

Dr. Veronica Rosier, OP, directs Australian Catholic University's MA (liturgy) program and is an adjunct professor at the Catholic Institute of Sydney.

Rev. Dr. Charles E. Singler is the rector of Our Lady, Queen of the Most Holy Rosary Cathedral, Toledo, Ohio, and the director of liturgy for the Catholic Diocese of Toledo.

Mr. Michael Wustrow is the co-director of music at St. Agnes Cathedral, Rockville Centre, New York.

Publishers

Augsburg Fortress Publishers, PO Box 1209, Minneapolis, MN 55440-1209. (800) 426-0115; web: www.augsburgfortress.org.

Choristers Guild—*see Lorenz.*

E. C. Schirmer—*see ECS Publishing.*

ECS Publishing, 138 Ipswich Street, Boston, MA 02215-3534. (800) 777-1919; web: www.ecspublishing.com.

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Oregon Catholic Press (OCP Publications), 5536 NE Hassalo, Portland, OR 97213. (800) 548-8749; web: www.ocp.org.

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Professional Concerns

By Joseph F. Marino

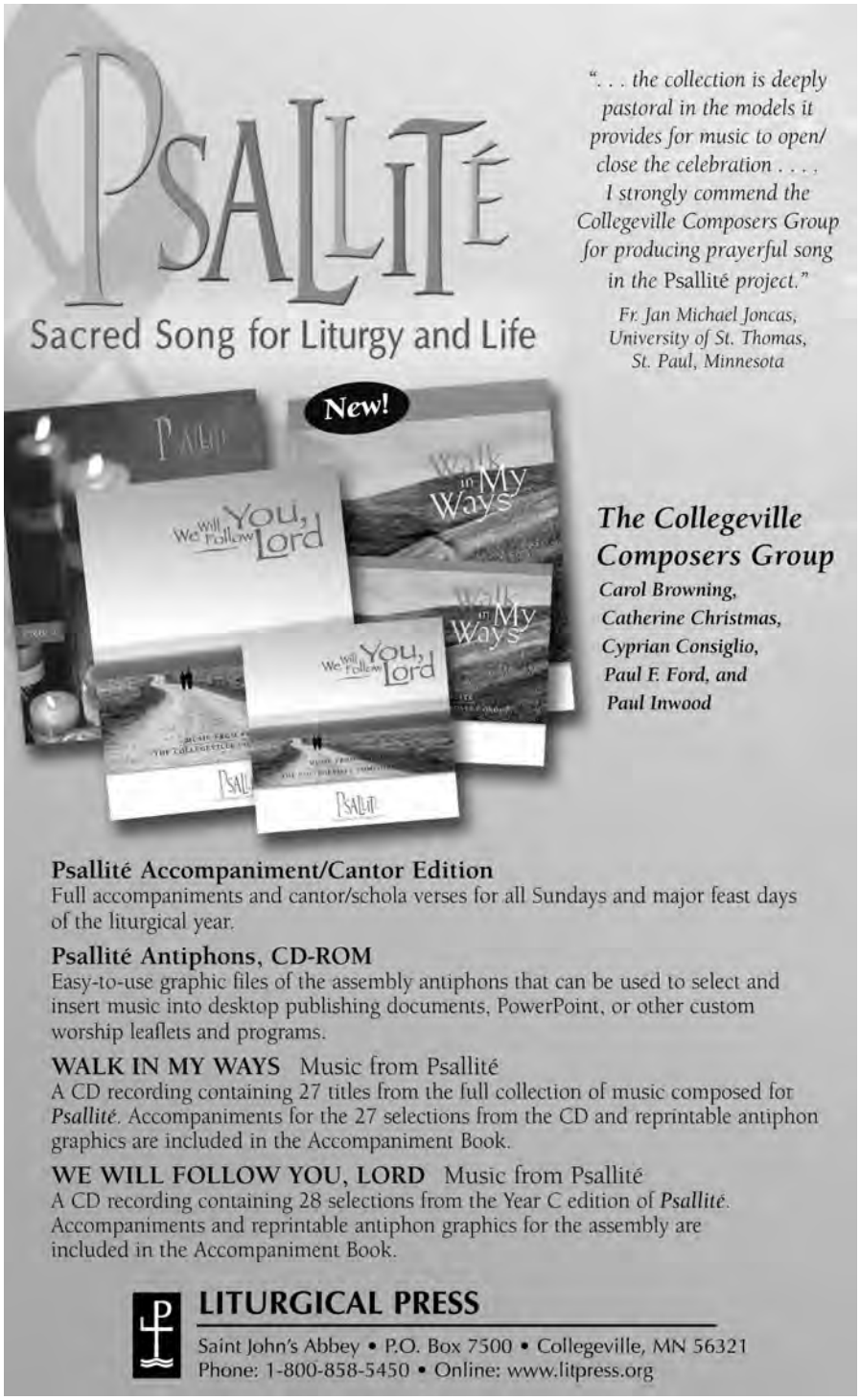
Risk Management and Disaster Recovery

Consider an ancient Chinese curse: "May you live in interesting times!" Natural disasters, fatal accidents, and acts of terrorism seem, sadly, to have become part of our everyday lives. Pastoral musicians are forced to deal with the effects of these unfortunate events the same way every other American must, using planning as our only safeguard against despair. Where do we as church musicians turn, after God, to protect our ministry at these times? Well, to library science and records management, of course! "What," some of you may be asking, "do information scientists have to teach us that will help us prepare for unexpected emergencies?" The fact is that risk management and disaster recovery have long been within the purview of those with academic credentials in the information sciences. Even in 2007, music is still an extremely paper-driven business, and information science teaches us to conserve and preserve paper. In addition to reviewing professionally accepted techniques for saving our paper music repertoire, this article will give you a few practical tools for saving other tangible items in your music program.

Jesus Saves! So Should Pastoral Musicians

Keep your paper sheet music in re-sealable Mylar folders available at photographic supply stores. Mylar was designed to protect against damage from sunlight and is somewhat heat resistant, but it also protects against mildew and mold—the after-effects of water damage. Most modern file cabinets are now fireproof (though some are not completely heat proof); they cost more than their forty-year-old counterparts, but they are worth it if your budget permits this purchase. If money is tight, secure an offsite storage facility that has a fire safety component for copies of your important files—even a safety deposit box at a bank will do for small caches. The prohibition

Mr. Joseph F. Marino is the director of music ministries at Our Lady of Mt. Carmel Parish in Philadelphia, Pennsylvania.



against photocopying music can be legally dispensed with on rare occasions, and here is one example: When purchasing new sheet music, always buy an additional copy for safe keeping offsite. In the event of fire, flood, or their aftermaths, which might destroy all your octavo collections, you may employ the rule of "reasonable use" to photocopy the sheet music that you have purchased and stored. The exact number of copies of the original purchased music may be made, once the publisher has been notified, and they may be used until funds are available to replace them with newly purchased copies.

Back up your online resources and hold the discs in storage; they may be used until the copyright renewal forces you to buy the next upgrade. This is perfectly legal as long as you are the only user.

Some Say by Fire, Some by Ice

Have an emergency plan liturgy structure for eight weeks in reserve—liturgy planning sheets, copies of octavo settings, lyric song sheets, and worship aids. Create emergency planning sheets with well-known polyphonic pieces that

can be sung by the choir with minimal or no accompaniment. Have a set collection of hymns that the congregation can sing from memory that will work for almost any period in Ordinary Time. Have a few special worship aids made for Holy Week, the Triduum, and Christmas. Confirmation or First Holy Communion can be moved because of a hurricane, but December 25 comes no matter what the weather. A sufficient quantity of aids should be produced and saved for the number of attendees you have at special events rather than on an average Sunday. Get to know other members of NPM from other regions of the country: In a fire you might be able to borrow music and equipment for the church from a few miles away, but if there is a statewide disaster, you may need to contact some far-away friends.

Think Outside the Church Doors

In the event of a natural disaster that may be far-reaching, you can't go to your usual network for support. Be prepared to look outside the doors of your church—metaphorically as well as literally—when tragedy strikes. Have a healthy networking relationship with music professors at some of the local colleges or universities. They may have storage facilities you can use and may have access to instruments you can borrow at little or no cost. They may also be able to provide space for your congregation to worship. Practice a cappella singing with your choir to strengthen musical skills and prepare for a time when you may need to sing without your usual instruments or with no instruments at all. When disaster hits, you'll need to rely on multitasking skills you may not normally use in your music program. Setting up ways to beg and borrow materials and other resources prior to an actual emergency is prudent. But always remember: When you're living hand to mouth, even if only during a crisis, you'd better be ambidextrous!

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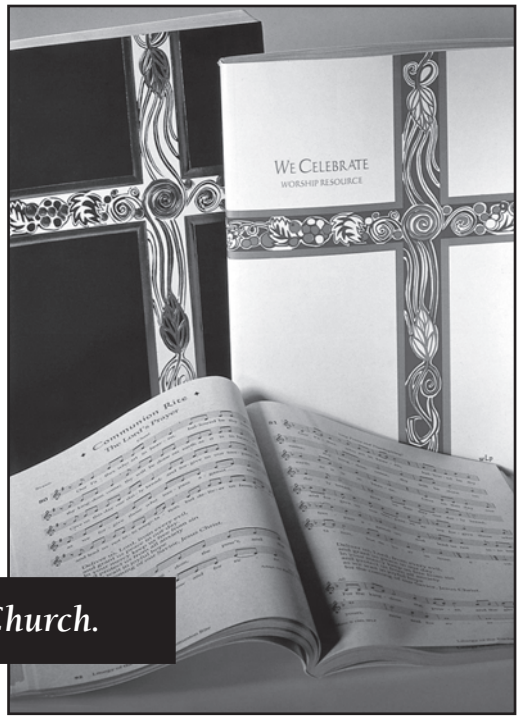

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CONCERTS AND FESTIVALS

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Pasadena
May 19
The Rosary Bowl—the largest outdoor celebration of the rosary in Southern California for nearly fifty years. Theme: "A World at Prayer Is a World of Peace." Place: The Rose Bowl, Pasadena. Sponsored by Holy Cross Family Ministries, Family Theater Productions, and the Archdiocese of Los Angeles. For more information, phone (800) 874-0999; e-mail: info@rosarybowl.org; web: www.rosarybowl.org.

MICHIGAN

Grand Rapids
April 20–21
Concert and workshop with David Haas. Place: Holy Family Church. Contact Pat Catlin at (616) 891-1160.

NEW YORK

New York
March 21
"A Celtic Spiritual Evening": Liam Lawton performing at Carnegie Hall. The concert will feature Stephen Petrunak directing a festival choir comprised of several NPM choirs and choristers. Tickets are limited; please call the Carnegie Hall box office at (212) 247-7800 or visit http://www.carnegiehall.org online for tickets. To join the festival choir on stage, please contact John Hale at Classic Choir Tours: (313) 565-8888.

OHIO

Bellefontaine
April 13–14
Concert and workshop with David Haas and Lori True. Place: St. Patrick Church. Contact Kathy LeVan at (937) 592-1656.

CONFERENCES

CALIFORNIA

March 2–4
Anaheim
Los Angeles Religious Education Congress. Theme: "Stand in the Light/Permanecer en la luz." Youth Day March 1. Thirty workshops on liturgy and music. Additional information online: http://recongress.org/.

INDIANA

Notre Dame
June 11–13
Notre Dame Center for Liturgy Conference. Theme: "A Day for the Lord: Sign of Contradiction?" Plenary speakers include Hindy Najman, Calinic Berger, Owen Cummings, Frederick Bauerschmidt, and Lawrence Cunningham. Breakout sessions, prayer, Eucharist, banquet, and events. Place:

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Center for Continuing Education, McKenna Hall, University of Notre Dame du Lac. Contact: Notre Dame Center for Liturgy, 1224 Hesburgh Library, Notre Dame, IN 46556. Phone: (574) 631-5435; fax: (574) 631-8553; web: liturgy.nd.edu.

MARYLAND

Baltimore
April 10–13
104th Annual National Catholic Educational Association Convention and Exposition. Theme: "Anchor of Faith, Harbor of Light." Place: Baltimore Convention Center. Additional information at the NCEA website: http://www.ncea.org/events/ConventionExposition.asp.

MINNESOTA

Collegeville
June 25–28
Liturgical Music Conference 2007. Theme: "Liturgical Music Ministry: The Duality of Rich Spiritual Formation and Practical Pastoral Approaches." Place: St. John's University, Collegeville. Theology, liturgy, music technique sessions, studio music lessons, repertoire, prayer, and retreat time. Co-directed by Dr. Kim Kasling and Dr. Lynn Trapp. For additional information, contact Deb Guertin at (320) 363-2862; e-mail: dguertin@csbsju.edu.

St. Paul
July 31–August 5
Music Ministry Alive! 2007. Sponsored by The Emmaus Center for Music, Prayer, and Ministry and The College of St. Catherine. Youth track and adult track. Place: The College of St. Catherine, St. Paul. Contact: The Emmaus Center for Music, Prayer, and Ministry, 1595 Blackhawk Lake Drive, Eagan, MN 55122. Phone: (651) 994-1366; e-mail: mmasong@aol.com.

MISSOURI

St. Louis
July 16–19
Biennial Annual Convention of The Fellowship of United Methodists in Music and Worship Arts. Place: Millennium Hotel St. Louis. For additional information, contact: The Fellowship of United Methodists in Music and Worship Arts, PO Box 6247, Grand Rapids, MI 49516-6247. Website: www.fummwa.org.

St. Louis
July 20–21
Choristers Guild Directors' Enrichment Conference: Children's Choirs in Churches. Featuring children's choir master leader Helen Kemp. Contact: conferences@mailcg.org or phone (972) 271-1521, ext. 227, for further information and special group rate offer for up to three registrants.

NORTH CAROLINA

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Choristers Guild Directors' Enrichment Conference: Children's Choirs in Churches. Featuring children's choir master leader Helen Kemp. Contact: conferences@mailcg.org or phone (972) 271-1521, ext. 227, for further information and special group rate offer for up to three registrants.

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Hampton
February 9–10
The Heart's Joy: an opportunity for reflection and practical discussion for pastoral musicians and liturgists. Keynote presenters: Rev. Jan Michael Joncas and Dr. Elaine Rendler-McQueeney. Co-sponsored by Hampton Roads pastoral liturgists and the Diocese of Richmond Office of Worship. Place: Immaculate Conception Catholic Church, Hampton. More information online at http://www.icchampton.org/MusicWorkshop.html. Phone Ann Hart at (757) 826-0393; Teresa Yoder at (757) 229-6026; or Mark Hoggard at (757) 488-2553.

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NEW JERSEY

Neptune
March 23–24
Lenten day of prayer with David Haas. Place: The Upper Room Spiritual Center. Contact Maureen Conroy at (732) 922-0550.

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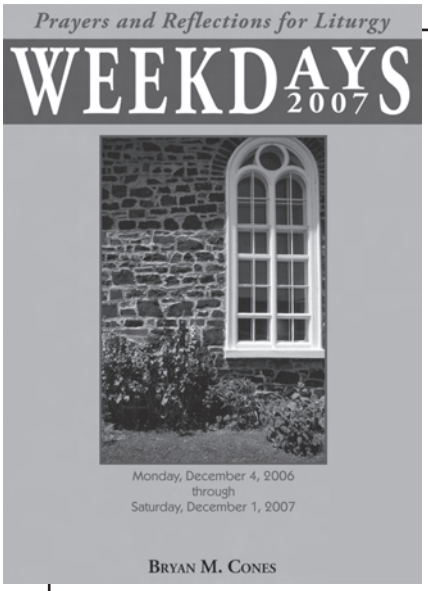
Please send announcements for Calendar *to: Dr. Gordon E. Truitt, NPM, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. E-mail: npmedit@npm.org.*



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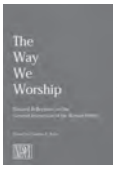

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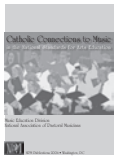

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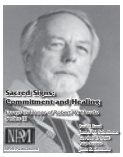

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Hiring a Director of Music Ministries: Resources

Despite budget cuts and staff reductions, many parishes still seek to retain or hire a full-time director of music ministries. Often a parish will rely on such a person to serve as the parish liturgical resource, overseeing not only the music program but also the training and assignment of various liturgical ministers, liturgical education of students in the parish school and religious education program, and general parish liturgical formation so that the rites may be celebrated with a deep spiritual consciousness.

However, many parishes struggle to find not only a qualified director of music ministries but also the right person for this parish. Once the commitment has been made to create or continue a music ministry program headed by a professional pastoral muscian, many parishes find themselves unsure what kind of qualifications to look for or how to proceed with a search for the right person.

NPM has several practical resources to help parishes in this process. The newest is the revised edition of *Hiring a Director of Music Ministries: A Handbook and Guide.* Originally published in 1991, this resource has been updated by the Professional Concerns Committee of NPM's Director of Music Ministries Division. In very practical terms, the booklet describes how to form a search committee, draft and advertise the job description, evaluate applications, interview and audition candidates, make the final selection, and welcome the new staff member to the parish.

Additional printed resources that will assist this process include the "grandaddy" of such practical aids, Father Virgil Funk's *An NPM Workbook: Job Descriptions, Contracts, Salary.* Since the revised edition was published in 1996, some of the salary and benefit figures in this book are out of date, but the process itself is of lasting value. This book may be supplemented by *The Director of Music Ministries in the Parish: Work and Remuneration, A Statement and Worksheet.* Prepared by the DMMD, this short workbook is available in print or online at the NPM website: http://www.npm.org/Sections/DMMD/salaryguidelines.htm.

Details about the qualifications to look for in a candidate are also available online in the pamphlet *Qualifications for the Director of Music Ministries: A Policy Statement*, found at http://www.npm.org/Sections/images/qualifications.pdf. Printed copies may also be purchased from NPM Publications. Order online at https://www.npm.org/publications/ or by phone: (240) 247-3000.

Additional help for appropriate qualifications may be found in the *National Certification Standards for Lay Ecclesial Ministers*, prepared by three associations for lay ministry and adopted by NPM for its certification process for directors of music ministry. Additional information about the standards and the certification process may be found online at http://www.npm.org/Sections/DMMD/certification.htm.

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Application Deadline: March 3, 2007

For application or additional information contact:
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A Multicultural Church at Worship: Promise and Challenge

The Second Vatican Council taught that local parishes "in some manner . . . represent the visible Church established throughout the world." Therefore, the Council said, "efforts must . . . be made toward a lively sense of community within the parish, above all in the shared celebration of the Sunday Mass" (Constitution on the Sacred Liturgy *Sacrosanctum Concilium* [SC], 42). In places where parishes are homogeneous in ethnic background and social outlook, that goal is relatively easy to achieve. But how do you accomplish it in a parish that is politically divided, with all the challenges posed by various age groups, and in which the members come from different ethnic backgrounds and, perhaps, are only comfortable speaking different languages?

Consider that since 1970 more than thirty million immigrants have settled in the U.S.A., representing more than one-third of all people ever to come to the United States from another country. Currently, foreign-born immigrants constitute more than ten percent of the total U.S. population. Many of these people are Catholic. In fact, the Catholic Church in the United States provides special apostolates for at least twenty-two groups of immigrants, from Brazilians to Ukrainians. Whether or not immigrant groups have a special apostolate reaching out to them, however, many of them simply come to the local parish looking for a church home. If we are not ready to welcome them and to provide them a way to feel at home, many will leave the Catholic Church and find a home in some other Christian community, or they will simply stop participating in church life altogether.

Our history as Roman Catholics in the United States offers several answers to such challenges. One has been to establish parishes for specific ethnic groups—The Irish parish, the Italian parish, the Lithuanian parish, and so on. Another has been to set up a schedule of Sunday Masses that keeps ethnic groups and people of different ages and political attitudes apart—the Spanish Mass, the youth Mass, the Mass for seniors, the traditional choir Mass, and the like.

Many of these solutions are no longer acceptable, and some are no longer possible. It has become clear that if a parish is to be the local sign of the Church that the Second Vatican Council hoped it would be, we have to find ways to overcome our differences. We must learn how to celebrate our diversity within the Church of Jesus Christ in order to be the kind of beacon that our world needs. Before we can offer solutions to anyone else's problems, in other words, we have to heed the call of Jesus to remove the log sticking in our own eye before we try to "see clearly to take the speck out of [our] neighbor's eye" (Matthew 7:3–5). That log, in the case of our multiethnic Catholic Church, is the scandal of separation, the fear of new immigrants, the desire to hold onto what we consider "ours" rather than hand it over to "them."

People are finding new ways to remove the log of separation within our multicultural communities. Many of our current practices amount to allowing various ethnic or otherwise separate groups to use the same space but at different times—the equivalent of the old ethnic parishes simply sharing one facility—and this leaves the local parish disjointed, fractured, and fragmented. Recognizing this fact, some leaders are moving outside the walls of the liturgical space (and, in some instances, outside separate religious education programs) to embrace all those aspects of life that lead to liturgy as the "summit toward which the activity of the Church is directed" and the "fount from which all the Church's power flows" (SC, 10). The building blocks of shared liturgy are created from the sharing of meals and stories and cooperation in common projects that promote justice and charity.

Pastoral musicians have more opportunities to build bridges than most other people in the liturgical assembly. They often find themselves ministering to people from various kinds of groups within the parish; they hold a rich resource of song and instrumental music that can express the many paths to the faith we share. They often meet those without power or without a voice to express their needs and their gifts. Pastoral musicians can be instruments of God's grace to transform our parishes from fractured groups that do not talk to one another—let alone share one another's approach to worship—into the living body of Christ that represents the graced and visible Church of Christ in this place, present for the transformation of the world.

Multicultural liturgies can be wonderful expressions of unity in diversity, but if little connection among the various ethnic groups is going on outside that liturgy, what is the purpose? The challenge is for us all to be educated about inclusion and diversity, and we must all be open to conversion: deep conversion about personal beliefs and prejudices, about other people, about cultures, and about the best way to be the Church at worship.

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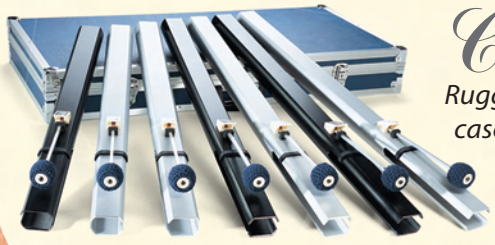

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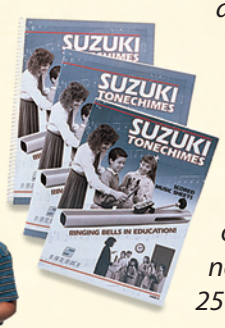

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