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From the President

The early Christian writer Tertullian observed that Christians are “made, not born.” The same might be said of pastoral musicians and all who minister in the community of the Church.

Would-be disciples need to pass through a number of steps on their journey into the life of Christ and the Church, including conversion, learning, and celebration—all within the context of a community of disciples and with the guidance and support of sponsors and teachers. The formation of women and men for pastoral music ministry likewise takes place within a community that includes learners, teachers, and pilgrims.

Can you name some of the people who guided and mentored you in your ministry? When I reflected on this question myself, I thought of my grandfather, who taught me to love singing, laughter, storytelling, and prayer. I remembered my first grade teacher who sent me to other classes with a message to the teacher that I should sing a song for her class. I am grateful for the organist in my home parish, who taught me to love the music of the Church and introduced me not only to piano and the organ but also to choral singing and liturgical music. The rector of my high school encouraged me to try new things that seemed pretty scary at the time but have served me for a lifetime. I fondly remember the director of my doctoral project and dissertation, who taught me more about life and ministry than he did about academic matters.

I’m guessing that all these men and women from whom I learned so much and received so much encouragement and inspiration had little idea of the profound impact they were making on me and others that they influenced. None of them was part of a mentoring project, nor did any of them operate from a master plan to form pastoral music ministers. They simply shared freely of their own gifts and experiences and found room in their own work for young people and those with less experience to walk alongside them in their own pilgrimage.

One of the most frequently cited concerns of NPM members is the formation of young people and others for pastoral music ministry. The leaders of the association have taken that concern quite seriously and have taken a number of steps to address it through youth membership, educational programs, outreach efforts, and publications such as this current issue of Pastoral Music.

Yet the most effective agents in forming and mentoring young people for pastoral music ministry are ourselves—the pastors and parish music directors and leaders. While we need organized mentoring and programs, the responsibility for inviting and encouraging youth and young adults into participation in music ministry and leadership rests with all of us—pastors, directors, and all liturgical leaders.

Becoming a mentor to others is not really that difficult. It requires us to reach out and to provide space in our parishes and our music programs for young people and newcomers. We need to keep our eyes and ears open to those who show some interest and provide them with the opportunity to do what we do and to learn it from the inside.

All of us have experienced the interest and enthusiasm generated by a leader who loves his or her work. Effective mentoring depends most of all on this kind of example—our own love of liturgy and music and our own willingness to be learners, teachers, and pilgrims.

J. Michael McMahon
President

April–May 2007 • Pastoral Music
Contents

Readers’ Response 5

Association News 7

Drawing Out, Leading Out
BY RICHARD P. GIBALA 13

Liturgy as God’s Language School
BY JOHN D. WITVLIET 19

Proclaim Christ, Respond in Love,
Serve with Gladness
BY DAVID HAAS 24

Mentoring: Lessons Between the Lines
BY STEVEN C. WARNER 33

COMMENTARY

What I’ve Learned from Pastoral Musicians
BY VIRGIL C. FUNK 36

Professional Concerns 39
Reviews 41
Hotline 52
Bulletin Insert 56

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**Readers’ Response**

**Language Is a Justice Issue**

Thank you, Daniel Robinson, for reporting on the survey telling how music ministers bring music and justice together (*Pastoral Music* 31:2 [December-January 2007], 14–15). I, too, am very surprised “that the use of inclusive language was rarely mentioned in the survey either as an example of doing justice or as an issue that needs to be addressed.” This is an issue for choirs I’ve directed and for choirs in which I’ve sung. Psalms and propers for the Mass are especially difficult for me to sing as they often use only masculine pronouns. The difficulty with language does not stop with gender. We are given readings and hymns which glorify violence, such as the Easter Vigil psalm response after the Exodus reading—“We are free! Horse and chariot He has cast into the sea!” Does anyone else have difficulty singing this when our country is at war with a country of the Middle East? Are we not to draw upon our readings and songs and to let them touch us where we live and act today? Another issue for me is expressions of “man’s dominance over creation” rather than viewing ourselves as part of that creation evolving toward Christ. Language is very important to me. I believe it has the power to shape our relationships to one another and to all of creation. We have a responsibility to use the best evolving teachings of our Church about justice, peace, caring for earth, dignity of women (and men) to craft a language that expresses and celebrates our best visions. Language is a justice issue. May this discussion continue!

*Mary Therese Thorman  
Cincinnati, Ohio*

**Not Only a Study Document**

I write these few words in response to the letter titled “Read Musicam sacram Instead” in last issue’s Readers’ Response (February-March, page five).

For anyone to suggest that *Music in Catholic Worship* was “only a study document” which was never voted on by the USCCB and carries no teaching authority is wrong. The NCCB/USCCB (as it was known until 2000), in its pastoral statement *The Church at Prayer: A Holy Temple of the Lord*, commemorating the twentieth anniversary of the *Constitution on the Sacred Liturgy*, had this to say about MCW: “In matters of liturgical music, art, and architecture, only directives of a very general nature have been issued in the past twenty years, and rightly so, for the creation of art is something that can neither be clearly defined nor readily mandated. In this regard, our Committee on the Liturgy has issued statements which have been well received and proven very useful, especially *Music in Catholic Worship, Liturgical Music Today, and Environment and Art in Catholic Worship*. The norms and guidelines of these documents should be followed by pastors and all those engaged in the liturgical arts” (no. 44). Please note: 1) This is a statement issued by the entire conference of bishops (NCCB as it was then known); 2) the NCCB never considered MCW a “study document” but explicitly used the language of “directives” and speaks of “norms and guidelines” of these documents; and 3) the bishops note that these norms “should be followed.”

The canonical weight of MCW is not that of universal documents like *Musicam sacram* or *Sacrosanctum Concilium* (as pointed out by your editor in referring readers to the work of Dr. John Huels). At the same time, it is a misrepresentation to call MCW a “study document” and to suggest that it carries no teaching authority.

*Edward Foley, Capuchin  
Chicago, Illinois*

**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 Update

Workshops

In one sense, the practical work of an NPM convention is done in the breakout sessions, for in the workshops and other events (MusOps, showcases) participants learn or deepen practical skills and gather important information that they will take back to their parishes and other institutions. These sessions offer multiple opportunities for skills development, information gathering, and experiencing new sights and sounds. Some workshops require participation across several breakout sessions to give participants an opportunity to study a topic in depth; others are self-contained, which gives participants a chance to explore several topics during the days of a convention.

The 2007 NPM National Convention offers more than 150 workshops in six breakout sessions whose descriptions take up twelve pages of the printed convention brochure! Because our conventions draw participants who are full-time directors of music ministries, choir members, catechists, music educators, cantors, clergy, instrumentalists, and members of contemporary ensembles who work in parishes from the smallest rural community to the largest urban cathedral parish, we offer a range of workshops to meet such diverse needs. Here is a brief guide to the 2007 breakout sessions to help you focus your search for the right workshops as you review the convention brochure and plan your stay in Indianapolis. Keep in mind that these workshops are not just for the groups named here; anyone can participate in the workshops, though some parts of the convention program (the DMMID Institute, the Chapter Officers’ Institute, and the Diocesan Directors of Music sessions) are restricted to certain groups within the association. This guide simply highlights workshops, open to all, that may be of more interest to one or another group of participants.

Choir Directors. Choral directors need to be skilled in various fields. First, they have to know how to conduct (A 20). They also have to know how to create vocal sound and care for the singer’s voice (A 21, B 21, D 20, F 18). And they need to know the best choral repertoire (A 02, D 02, E 18, E 21) and know about copyright (A 13). Choir directors are also spiritual leaders who shape the spirituality of choir members (A 23). They direct small choirs (B 20, C 17) and children’s choirs (B 22), and sometimes they direct from the organ console (E 15). They lead rehearsals (C 20, D 21) that include warm-ups (C 21) and score preparation (E 20), and they direct in a way that unites body, mind, spirit, and voice (D 22) to get the best sound from their choir (F 19). Directors need to know, in the familiar phrase, how to sing the liturgy, not merely sing at the liturgy (D 04). And children’s choir directors have to know how to deal with young voices (E 22).

For your planning, note that D 22 and E 22 comprise a mini-institute with famed children’s choir clinician Helen Kemp. Each session will last one and one-half hours, giving participants a full three hours with this wonderful clinician.

Psalmists and Cantors. You might name the psalmist/cantor as the one music ministry—in addition to that of the presider and the whole assembly—that is required by Roman Rite Catholic liturgy. The cantor is a proclaimer of the Word (A 10, F 11), particularly the psalms (A 11, E 10), a leader of prayer (B 10, D 10), an animator of congregational song (C 10). The cantor is often the one who sings the seasonal proclamations and the Exsultet (E 19). Also look at B 11, C 11, D 11, D 20, D 22, E 11. Those preparing for basic cantor certification should attend session F 10.

And don’t forget to schedule in the advanced cantor clinic (MC 03) and young cantor master class (MC 04) on Monday morning.

Guitarists. From basic guitar skills (A 12), to guitarists who are also song leaders (B 12), to using a guitar with piano or other keyboard (C 12), we examine the role of the pastoral guitarist. And be sure to examine the description of the advanced guitar clinic (MC 05) on Monday morning.

Ensembles. There are ensembles that include keyboard, guitar, and drums as well as voices, and there are ensembles that assist the voices with organ, trumpet, flute, and violin. How do you blend the sounds of any ensemble that combines voices and instruments? Look at B 13, C 12. Rhythm section instrumentalists should check out D 12, and those who arrange for ensembles will definitely want to consider E 12.

Flutists will be especially interested in the pre-convention clinic on Monday morning (MC 05), and percussionists will plan to attend their own special Monday clinic (MC 09).

Parish Music Directors. Whether full-time, part-time, salaried, or volunteer, the director of music ministries or the parish music director is responsible for overseeing and coordinating all the music ministries in a parish. These people have to know music, liturgy, catechesis, budget development, and personnel management. While they should probably attend every workshop at NPM 2007, they may want to focus on those sessions that deal with the big picture and with aspects of their ministry that do not affect other pastoral musicians directly. So parish music directors might look at the descriptions of A 01, A 13, B 01, B 05, B 13, B 23, C 01, C 04, C 05, C 13, C 20, C 25, D 01, D 04, D 13, D 18, D 22, D 23, D 25, E 01, E 09, E 06, E 13, E 18, F 01, F 03, F 04, F 05, F 12, F 16, F 21, and F 22. (Well, at least it’s not every workshop!)

Directors in small and rural parishes should check out C 17 and E 24, and those who work with youth need to look at C 18 (in the printed brochure, the description is the second D 18 on page 22). Part-time music directors or parish music coordinators have special needs and should find support for their ministry (D 24).

Clergy. Preaching at worship draws not only from the Scriptures proclaimed at that celebration and the season of the liturgical year but also from other texts of the liturgy. How does one preach the liturgy (A 19) and function as a servant-leader (B 19)? How does the presider sing the liturgy (F 17) and pray the Eucharistic Prayer in the name of the whole assembly?
(C 19)? What do presiders and pastors need to know to prepare for the new texts that we will soon be asked to use (D 19, E 06, F 05)? How can priests and deacons work to make sung liturgy the center of community life (D 25)? How can they perform their ministries as part of the worshiping assembly (E 01) and as part of a collaborative team (F 22)?

Organists and Keyboardists. NPM offers several levels of certification for pastoral organists—some in conjunction with the American Guild of Organists. Learn about these levels (A 14, B 14, B 15).

Organists need to know what repertoire best reflects the liturgical year (A 15) and how best to use their instrument to lead hymns and service music (C 14). They need to know what all the stops do (D 14), how to improvise (D 15), and how to conduct from the organ console (E 15). Organists need to know how to buy, maintain, or build an appropriate instrument (E 14), and they need to know the basics about adapting repertoire for the piano (F 14). And did we mention practice, practice, practice (C 15)?

Pianists and other keyboard players are leaders of the assembly’s song (A 16, C 16, F 15). They are also called to perform compositions in various styles (B 16) and with other instrumentalists (C 12). They need to know how to adapt music written for the organ to be played on the piano (D 16) and how to improvise (E 16). There is a session for pianists who need or want to learn the basics about playing the organ (E 17), and electronic keyboardists will be particularly interested in D 17. Anyone involved in purchasing and maintaining a piano should look in F 13.

And don’t forget the master classes and clinics on Sunday night and Monday morning for young organists (MC 01), adult organists (MC 02), pianists (MC 07), and for pianists who want to improve ability to play in rhythms and styles used in African American communities (MC 08).

Youth. Young pastoral musicians play an important role in handing on the faith and in shaping sung worship. How are young people best formed to serve as pastoral musicians (A 18, B 18)? How do youth ministers collaborate with directors of music ministries (C 18—the description is the second D 18 on page twenty-two of the printed brochure) and as part of a multi-generational music ministry (D 18)? And don’t forget the special youth gatherings on Monday and Thursday evening.

Keep in mind, however, that youth are invited to participate in any of the workshops that best meet their needs or interests—they are not limited to workshops that seem directed specifically to youth. The Thursday gathering will give young participants an opportunity to reflect on the sessions they have attended.

Music Educators. Music is movement—of the body, of air, of sound waves, and music educators can use movement in various ways (A 22). Music educators often need to move from one room to another to teach—here’s what you should have on your cart (F 20). How do music educators, who are often asked to assist with music for liturgies with children, use Orff instruments not only in the classroom but also in worship (C 22), and how do they incorporate band instruments into the liturgy (E 23)?

Music educators will also be interested in the special mini-institute with children’s choir clinician Helen Kemp. Breakout sessions D 22 and E 22 each last one and one-half hours—special time with a special teacher!

Handbells. Yes, handbells are instruments, but they function in unique ways, even as a choir. Explore how handbells can enliven worship (A 25, C 23) and how handbell directors can improve performance and repertoire (B 25).

Dancers. Liturgy is movement—procession, gesture, bodily posture. Participants who pay careful attention to such movement focus on the bodily aspects of worship that provide the foundation for an elaboration of such movements in craft and art (A 26, B 26, C 26, F 23). Such art returns to its sources when dancers assist the community to enrich their own ritual actions (D 26) or offer movement as a form of spiritual centering (E 26).

Catechists. Our role as pastoral musicians is formational. We know that we teach other people how to sing, but we also teach them about the faith. How can we deepen our awareness of our role as catechists and enrich the skills we need to serve our communities this way? See A 01, A 04, B 05, and B 23.

Liturgists. Some parishes are able to hire a trained pastoral liturgist; in other parishes, the director of music ministries or some other pastoral musician serves in that capacity and needs, among other things, a bookshelf of reliable resources (C 04). All of us need to deepen our understanding of and skill at singing the liturgy (D 04), especially the dialogues (A 04), proper antiphons (A 05), and other ritual texts (B 04). Liturgists are the experts on the structure of the Order of Mass (E 04, F 04) and on celebrating the seasons (B 05), funerals (C 05), marriage (D 05), and adult initiation (E 05). They are the ones who work to make sung worship the center of parish life (D 25), and they know what the role of devotional prayer is (E 07, F 06).

In an increasing number of parishes, the parish liturgist or pastoral musician is...
Where Are They Now?

Jennifer Pascual
NPM Scholarship Recipient 1996, 1997

I cannot believe that it has been more than ten years since that Stamford Regional Convention when I received my first NPM scholarship. It was such an honor to be one of the earliest winners of a scholarship, and since I have only served as a pastoral musician within the Roman Catholic Church, the NPM scholarship was not only useful but also meaningful.

I was about to embark on my doctor of musical arts degree as an organ major at the Eastman School of Music, studying with David Higgs. Private conservatories are very expensive, and even a teaching assistantship in the theory department at Eastman would not fully cover my tuition.

So the NPM scholarship was a great help as I began the fall semester in 1996.

Since winning that scholarship, I have served in three Roman Catholic cathedrals and am presently privileged to serve as the director of music at the Cathedral of St. Patrick, New York City. I plan the music and direct the semi-professional choir during Sunday Masses, Holy Week, St. Patrick’s Day, Christmas, ordinations, and dozens of other special liturgical celebrations particular to and attracted by a metropolitan cathedral. I am also responsible for overseeing other liturgies that are not cathedral-generated.

As an organist, I play for Masses at the cathedral at least five days a week. Our 8:00 a.m. daily Mass is broadcast nationwide on SIRIUS satellite radio—Catholic Channel 159—as well as on local cable channels of the Tri-State area. Our 10:15 Sunday Mass is broadcast as well. In addition to my work as an organist, I supervise two other full-time organists and an assistant organist. We have a minimum of thirty Masses a week with music, not including funerals, weddings, archdiocesan events, and other extra services.

Another part of my duties is supervising the other professional musicians of the music department of the cathedral. Sixteen choristers are professional and, of those, eight are also professional cantors. We have more than a dozen volunteer cantors for our weekday afternoon Masses. Our brass ensemble-in-residence—the New York Symphonic Brass—consists of members from the Metropolitan Opera and New York Philharmonic orchestras.

In addition to my duties at the Cathedral of St. Patrick, I also am the conductor for the New York Archdiocesan Festival Chorale which is based at St. Joseph Seminary in Yonkers. This chorale sings for Christmas concerts to benefit the seminary and at various liturgies at the cathedral.

I serve on several committees, including committees for NPM. This is a chance for me to give back something of the help that NPM gave me while I was still in school. I serve on the NPM National Council, on the Standing Committee for Organists, and as chair for Organist Liaisons. In New York City, I serve on the Board of the Music Commission of the Archdiocese of New York and chair the Organ Subcommittee. I am also on the local board of the ACO.

Whenever the opportunity arises, I travel to give organ recitals and master classes throughout the United States. It is always wonderful to meet people from all over the country and experience life in their cities for a few days.

On Mondays at noon (re-broadcast the following Sunday at 8:00 p.m. EST), I have a show on SIRIUS Satellite Radio—Catholic Channel 159—called “Sounds from the Spires.” This talk show focuses on sacred works, composers, prominent churches, and musicians of diverse styles and cultures. Recordings are played and live in-studio performances are possible. Perhaps you can be a guest on the show—I would love to chat with you either over the airwaves or live in the studio and play your recorded sacred music or listen to you perform live! Contact me: DrJPascual@aol.com. assisting a lay ecclesial administrator and not an ordained pastor. These people will be interested in how to prepare Sunday and other celebrations in the absence of an ordained presider (A 06).

Ethnic Communities. All of us, of course, belong to ethnic communities, for we have all been formed by an understanding of the faith and its liturgy that has been filtered through one or another culture. But some of us belong to or minister in communities that bring a special heritage to Catholic worship in the United States—one that is more recent addition to the “salad bowl” of American cultures, perhaps, or one that has been around for a while but has its own needs, expectations, and approach to Roman Catholicism.

In 2007, we offer workshops for and about Asian and Pacific Rim communities (A 07, B 07, C 01, F07); African American communities (the Father Clarence Jos. Rivers Lecture Series); and Hispanic/Latino communities—in Spanish (A 09, B 09, C 09, D 09, E09, F09)—also see D 08, E 08, F 08. And we offer a session on how to bring together various ethnic communities for shared events (E 25).

Religious Communities. Members of religious communities have their own needs for worship, but before they joined a community, they were formed by participation in a parish, and many religious serve parishes and other institutions in various capacities. How do religious communities celebrate the liturgy of the hours (A 17), and funeral rites (B 17)?

Composers, Lyricists, and Arrangers. What does it take to be able to write for the singing assembly in ways that are faithful to the liturgy? Members of the Liturgical Composers Forum explore such questions as they review new compositions (A 24, B 24); also check out B 06. How do you craft good texts (D 06) or arrange for ensembles (E 12)? And what do you need to know to get your music published (C 24)?

Hovda Lectures

The Hovda Lectures are named to honor Rev. Robert W. Hovda (1920–1992), a presbyter of the Diocese of Fargo, North Dakota, and a leader of the liturgical movement in the United States. The lectures are scholarly reflections—with pastoral implications—on a particular aspect of the liturgy or a particular foundational document. This year’s lectures focus on the 1967 instruction Musicam sacram and its principles for sung worship (B 03, C 03, D 03, E 03, and F 02).
Clarence Jos. Rivers Lectures

Father Clarence Jos. Rivers (1931–2004), a presbyter of the Archdiocese of Cincinnati, Ohio, was a leader in the liturgical movement and a foundational figure in liturgical renewal in African American communities. This lecture series—new this year—honors him by focusing on unique aspects of the African American Catholic experience and its value for liturgical and musical renewal. The Rivers Lectures this year reflect on the role of psalmody in African American worship (B 08) and the diversity of musical sounds in these communities (C 08, D 07).

MusOps and Showcases

MusOps. MusOps are opportunities to experience a particular musical composition or music collection that may be used for worship, though sometimes the music is designed to stand on its own as a religious performance or to be used in devotions. (Oratorios developed as this kind of religious performance rooted in liturgy but performed outside the liturgical framework). MusOps in Indianapolis include performances of Christ the Icon and Keep Awake (A 27), performances with multiple instruments (B 27), and a performance of music for children (C 27).

There is a MusOp that offers an enriched way to pray the rosary (D 27), and there is music that’s Good for the Soul (E 27).

Pre-Convention Showcases. On Monday morning, the pre-convention schedule includes two showcase sessions (9:30–10:30 and 11:00–12:00) that include a baker’s dozen of opportunities to hear new music and discover new resources. Several of these showcases will be repeated during the breakout sessions, and some of the music will be featured at the “NPM Café” in the exhibit area.

Breakout Showcases. Showcases during the breakout sessions offer opportunities to experience the wealth of music for worship available from various composers and publishers. Such showcases in Indianapolis feature the music of Joe Mattingly and the Newman Singers (A 28); practical Gregorian chant selections (A 29); selections from Psallite (A 30); the repertoire of Choristers Guild (B 28); Advent and Christmas music from Alfred Publishing (B 29); music that celebrates the Holy Spirit (C 28); music from Oxford University Press (C 30), MorningStar (D 28), and Hope (D 30); and settings of lectionary-conforming psalms (E 30). Other showcases feature the art of the Saint John’s Bible (B 30), resources available through OneLicense.net (C 29), an introduction to handbells and choir chimes (D 29), a guide to taking your choir on tour (E 28), and a review of the newly expanded Sourcebook for Sundays and Seasons (E 29).

Plenum Showcases. We have set aside time during the convention for showcases by the three major Catholic music publishers: World Library Publications, GIA, and OCP. Most of the convention participants use pew, instrumental, and choral resources from these publishers, so they are interested in what’s new and forthcoming. Be sure to attend these hour-long showcases right after lunch on Tuesday, Wednesday, and Thursday.

Café NPM

During exhibit hours, Café NPM will offer convention participants an opportunity to rest in the exhibit area, share reflections, buy light refreshments, and listen to some good music provided by the exhibitors. Take advantage of this opportunity for a “time out” during the busy days of the convention.

Convention Hotels

Please remember to make your room reservation directly with the hotel; NPM does not handle these reservations. Reserve your room early for the best chance to get your hotel preference. The deadline for reservations is June 12, 2007.

Several of the hotels are connected by skybridge to the Indiana Convention Center and RCA Dome. Information about all the hotels is on page twenty-nine of the convention brochure and online at http://www.npm.org/EducationEvents/convention/national/hotel.htm. The links on that page will take you directly to the online booking service for each hotel. Please note that some hotels require a special group code (described online and in the brochure) or an identification as a member of the National Association of Pastoral Musicians in order to receive the convention discount rate.

2007 Institutes

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For nearly thirty years, NPM has offered intensive week-long and weekend programs to train pastoral musicians, to improve their understanding of this ministry, and to enrich ministerial skills.

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Thousands of participants have shared in these institutes and have helped us refine our curriculum so that we can offer balanced and useful programs that are worth the investment of time and money that pastoral musicians and their parishes make in these institutes.

For the summer of 2007, we offer nine institutes in locations from Tucson, Arizona, to the suburbs of Washington, DC. Here’s a brief description of this year’s offerings.

Five Cantor Express. This institute—our most popular and longest-lasting (the first “NPM School of Cantoring” took place in 1983)—will be offered at five sites this summer: June 29–July 1 in Chicago, Illinois, and Lake Charles, Louisiana; July 20–22 in Pittsburgh, Pennsylvania, and Tampa, Florida; and August 17–19 in Tucson, Arizona. This summer’s Cantor Express faculty includes Joe Simmons (Lake Charles and Pittsburgh), Melanie B. Coddington (Chicago and Tampa), Mary Lynn Pieczkowski (Lake Charles and Tucson), Mary Clare McAlee (Chicago and Tampa), and Joanne Werner (Pittsburgh and Tucson).

Pastoral Liturgy Institute. The five-day Pastoral Liturgy Institute is designed to provide a basic foundation of knowledge about Roman Catholic liturgy for pastoral
musicians and those with whom they work and minister. The 2007 institute, July 23–27, will take place in Providence, Rhode Island. The faculty includes Paul Covino, Victoria M. Tufano, and David Anderson.

Twenty-Second Annual Choir Director Institute. Another long-running and popular NPM summer program, the 2007 Choir Director Institute is set for July 16–20 in the suburbs of Washington, DC. Bishop Ireton High School in Alexandria, Virginia, will be the program site, and housing will be available at the nearby Holiday Inn Eisenhower. Faculty includes Rob Glover, Kathleen DeJardin, Paul French, and David Philippart.

Music with Children. Music educators and those who work with children’s church choirs share common ground, and this institute is where they share common interests and skill sets. But each group also has special needs and skills, so this institute offers participants an opportunity to focus part of the program on their particular area. The 2007 Institute for Music with Children, July 31–August 2, is in Seattle, Washington. Faculty includes Donna Kasper, Lee Gwozdz, and Jeremy Gallet, sv.

Guitar and Ensemble Institute. This program has so much to offer that previous participants often return to hone skills and deepen understanding. Once again this year, the site for the Guitar and Ensemble Institute—July 23–27—is the Marydale Retreat Center at Erlanger, Kentucky, just across the river from Cincinnati, Ohio. Institute faculty includes Bobby Fisher, Steve Petrunak, Mary Sellars Malloy, Jaime Rickert, John Angotti, and Dion Clay.

Brochure Coming

For the first time, NPM has prepared one brochure to describe all of our summer institutes and to permit you to register for any institute on one easy-to-follow form. All NPM members will soon be receiving this brochure. Read it carefully and register for the institute of your choice. If you need additional brochures to pass along to other members of your parish or to neighboring parishes and institutions, please phone (240) 247-3000 or e-mail npmsing@npm.org.

Register Online

The 2007 NPM Summer Institutes brochure is also online at www.npm.org. You may use this online brochure to register securely for any of the institutes.

Members Update

Tabat Scholarship

The FDLC Executive Committee is currently accepting applications for the 2007 Tabat Scholarship, a $1,000 grant awarded to deserving graduate students in liturgical studies in memory of Sister Joan Tabat, osr, who was a member of the FDLC Board of Directors for many years, a tireless champion of liturgical reform, and an accomplished musician.

Applicants should prepare a curriculum vitae; a short description of how the grant will be used; and two letters of recommendation, in a sealed envelope, from professors or from someone knowledgeable about the person’s work. Materials must be postmarked no later than June 30, 2007, and sent to: Tabat Scholarship Application, FDLC National Office, 415 Michigan Avenue, NE, Suite 70, Washington, DC 20017. E-mail: nationaloffice@fdlc.org.

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Pastoral Music • April-May 2007
11
Learners, Teachers, Pilgrims

“We are learners; we are teachers;
We are pilgrims on the way”

Drawing Out, Leading Out

By Richard P. Gibala

Because of the circumstances of this article in this magazine—I am the writer and you are the reader—one might get the impression that I am the teacher and you are the student. Well, let’s put an end to that image really fast: By your ability to stop reading and close the magazine, you grade me.

Our task here is to reflect together on the notion that, in its best and broadest sense, education means “drawing out” and “leading out” to new visions and understandings. We are often the ones who draw or lead out, but we are equally people who are drawn out and led out. In what areas, then, are pastoral musicians called to continue their lifelong education? And how can we inspire others to join us on this journey of discovery and growth?

In the end, what draws us out as well as what attracts others to join us comes from some advice that I received from a colleague in preparing this presentation: “Just be yourself.” That’s all I can do; it’s all any of us can do—learn to be ourselves and learn to offer ourselves as companions on the journey, sometimes teachers and sometimes learners.

Friends who know me well would tell you that I have two favorite things: food and music. Jesus is a great model of the importance of breaking bread and sharing food. How many of our favorite Scripture passages have to do with food: the wedding feast at Cana, the miracle of the loaves and fishes, the Emmaus story. With Jesus as model, there is nothing I enjoy more than having friends sitting at table, eating, drinking, laughing, and sharing stories. Oh, if only there was a way for me to cook and bake for all of you. I would, but the only thing I can hope to serve in this medium of communication is some “food for thought.” And, because NPM hasn’t yet developed “scratch and listen” or “scratch and sing” patches that can be applied to the pages of Pastoral Music, I can only write about singing instead of singing with you—a most unsatisfactory compromise.

Learning

When I taught elementary school at St. Winifred Parish in Pittsburgh, Pennsylvania, many years ago, I could picture the scene that took place every night at my students’ family dinner tables. The parents would ask: “What did you learn in school today?” And the answer from their child would be: “Nothing!” In a similar vein, in a gathering of adults some years ago—the annual winter colloquium that NPM’s Director of Music Ministries Division sponsors every year between Christmas and Lent—I asked, at the end of the final discussion at our table, what everyone had learned during the previous few days together. No one had a ready answer to that question! But perhaps it’s not always so important that we learn concrete things or that we’re able readily to articulate what we’ve learned.

Our parents are our first teachers, and some of the experiences of their teaching us most profoundly are etched forever in memory. Right before bed every night, I remember, my Polish mother taught us the Our Father, etched forever in memory. Right before bed every night, I remember, my Polish mother taught us the Our Father, Hail Mary, and Glory Be, in both English and Polish. And how well I remember celebrating Holy Week at home when I was a child. Mom saved cottage cheese containers from all those abstinence days during the Lenten Season so we could make Easter baskets. On Good Friday, we did not turn on the radio or TV; we went to church from noon until 3:00 PM. Mom was not a theologian, but we learned from her example that this was sacred time. Experience, as wise people tell us, often precedes understanding.

All of us learn differently. I learn best by having someone show me how to perform a given task. As a musician, I learn best by listening. As a beginning pastoral musician, in my teen years, I listened every Sunday night to the broadcast of that morning’s worship service from Shadyside Presbyterian Church in Pittsburgh. I marveled at the manner in which Dr. Russell Wickmann played the organ, and I listened to choral repertoire ranging from choruses from Messiah to contemporary compositions. Eventually I studied organ formally with Dr. Wickmann, but I know I learned more by listening to him make music over the radio broadcast every Sunday night than through my private lessons.

Some of us are self-educators, and we learn best by teaching ourselves. We are the people who make ready use of the internet or whatever materials are available. Some of us need a bit of guidance, but then we’re off and running. Others need simplified learning tools. Go to any bookstore, and you will find shelves of books for self-help. Beware, however: Many of these books are for...

Dr. Richard P. Gibala is the director of music ministries at the Cathedral of St. Thomas More in Arlington, Virginia. This article is based on his plenum presentation at the 2006 NPM Regional Convention in Stamford, Connecticut.

Pastoral Music • April-May 2007


Idiots and Dummies! There are more than four hundred titles in twenty-six categories of books for “idiots” on topics from “Getting Rich” to “Overcoming Procrastination.” There’s even the Idiot’s Guide to Being Catholic! There are 1,520 titles of books available for dummies. Topics include haircutting, cleaning windows, anger management, and even how to build a robot.

Formal education is important in our culture, and the “best” education is very important to many people. While they are still pregnant, parents sign their unborn children up for the kindergarten that will get them into Harvard or Yale, and those parents make great sacrifices so their children can receive a good college education.

The desire to learn is strong in many of us. One Christmas, my Mom said she had a special gift for us. She sat at the piano, opened a music book and, struggling, started to play a carol. My brothers and I thought it was a joke, but Dad gestured for us to be quiet and listen, and we soon realized that Mom was actually reading the notes! At the age of sixty-five, not ever having read a note of music until that year, Mom had decided to do more with the piano than dust it. It’s never too late to learn, if you really want to.

We can also learn by watching television. My two favorite channels are the Food Network and Home and Garden. And on the Learning Channel, you can find out how to redecorate your house, what not to wear, and what to do when you have a baby. A new show hosted by a Jewish rabbi and called “Shalom in the Home” helps struggling families look at their problems and how to live together in peace. (I think those of us in music ministry could use a show titled “Blues in the Pews!”)

The Most Important Things I’ve Learned

In preparing this presentation on teaching and learning, I thought that one of the best things I could do for my readers is to share the most significant things I’ve learned, things that have indeed been life changing for me. Please, take what you need, and leave the rest.

Practical Tips. Several years ago, Richard Proulx spent a week with my choir, leading rehearsals to prepare them for a concert that he was to conduct at our cathedral. I asked Richard to be honest and tell me what I could do to improve our choir, and he suggested that we sing more chant. I must say that this advice has proved to be very successful. This is a practical suggestion that every choir can use. Judging from the interest among pastoral musicians in chant workshops, institutes, and publications as well as from other indicators, it seems that singing chant is here to stay. Of course, the texts don’t have to be in Latin: Owen Alstott’s “O Holy Mary” has a beautiful text, the music is in chant style, and it sounds very beautiful without harmony or accompaniment.

Two Emotions. Of course, some of the most important things I’ve learned from friends and colleagues for whom I have deep respect have not been as concrete as Richard’s advice. For example, Frank Brownstead, the music director at the Cathedral of Our Lady of the Angels in Los Angeles, taught me that there are only two emotions: fear and love. Those who have heard me talk about this before are thinking: “Here he goes again.” But, if you think about it, Frank’s insight is basic and true. If we are upset, angry, jealous, nervous, or stressed, we are in fear mode. But if we are in touch with our feelings and can readjust ourselves to move away from fear, we can enter into love mode.

Here are two brief quizzes that express the philosophy of Charles Schultz, the creator of the “Peanuts” comic strip. First set of questions:

1. Name the five wealthiest people in the world.
2. Name the five most recent winners of the Miss America contest.
3. Name five people who have won the Nobel or Pulitzer Prize.
4. Name the half-dozen most recent Academy Award winners for best actor and actress.
5. Name the past decade’s worth of World Series winners.

So, how did you do? The point is, few of us remember the headliners of yesterday, even though these are no second-rate achievers. They are the best in their fields. But the applause dies, awards tarnish, achievements are forgotten, and accolades are buried with their owners. (In 1999, I received the Pastoral Musician of the Year Award, and Father Jim Chepponis received that award in 2006. Now he has joined me in being a pastoral musician of yesteryear!)

Here’s another quiz. See how you do with these questions:

1. List a few teachers who aided your journey through school.
2. Name three friends who have helped you through a difficult time.
3. Name five people who have taught you something worthwhile.
4. Think of a few people who have made you feel appreciated and special.
5. Think of five people you enjoy spending time with.

The lesson to learn here is that the people who make a difference in your life are not the ones with the most credentials, the most money, or the most awards. They are, rather, the ones who care. In Mother Teresa’s words: “We must remember that God has no other hands but ours, no other feet but ours, no other mouth but ours. Therefore, God is still going to work miracles of love, miracles of freedom, and liberation through people like you and me.” We don’t have to change to receive God’s love: It’s God’s love that changes us! All we have to do is turn off the mute button!

I love the First (Old) Testament story about Samuel.

April-May 2007 • Pastoral Music
The Lord kept calling, but Samuel kept running to Eli, not realizing it was, in fact, the Lord calling. Finally, Samuel turned off the mute button and said: “Speak, Lord, your servant is listening!” Ask yourself today if your mute button is on or off.

**Einstein**

We could all name people whom we consider brilliant. Among others, I would name Albert Einstein, the most important physicist of the 1800s and the greatest scientist of all time. He received a Nobel Prize in physics and is remembered for his special theory of relativity. What life lessons can we learn from someone like Albert Einstein?

In addition to his scholarly ability, this mortal man had a personal side. Albert was supportive of political and social concerns. He came to the United States in 1921 to raise money for Hebrew University in Jerusalem. His first marriage failed, and he then married his cousin, Elsa.

Two life lessons that I have learned from Albert Einstein are about the importance of the imagination and the value of simplicity. In Albert's own words: “I am enough of an artist to draw freely upon my imagination. Imagination is more important than knowledge. Knowledge is limited. Imagination encircles the world.” What a wonderful lesson to learn!

Albert Einstein died in 1955, but just one year earlier he wrote: “If I would be a young man again and had to decide how to make a living, I would not try to become a scientist or scholar or teacher. I would rather choose to be a plumber or a peddler in the hope to find that modest degree of independence still available under present circumstances.” When our lives become unmanageable by virtue of our need to take too much on, Einstein reminds us to make our lives simpler and more focused.

**Trust**

A lesson I am still learning is to put trust in God and faith in our Lord Jesus Christ. On Thursday, June 8, 2006, I sat down to pray morning prayer. Spring and early summer are so busy at our cathedral with weddings, funerals, first Communion, diocesan confirmation, deacon and priesthood ordinations, parish school graduation, and concerts—not to mention the normal rehearsals and weekend liturgies—that it seems as if the “hits” will never stop coming. I sat there and asked God to help. After praying morning prayer, I picked up Henri Nouwen's *Bread for the Journey*. This is the reflection he wrote for June 8, titled “Empowered to Speak”: “The Spirit that Jesus gives us empowers us to speak. Often when we are expected to speak in front of people who intimidate us, we are nervous and self-conscious. But if we live in the Spirit, we don't have to worry about what to say. We will find ourselves ready to speak when the need is there.”

In my experience, we trust others more than we trust ourselves. Think about how you respond to a friend who is insecure: You offer words of encouragement and support. You affirm your friend with statements like “you can do it” or “don't worry, you'll do just fine!” If only we had that confidence in ourselves!

We need to learn to trust God as well and to continue learning that only our faith can sustain us through the most difficult times (and we all have difficult times). When the sex abuse scandal was at its peak, Becky Verner—a colleague of mine who is the minister of music at Manassas Baptist Church—asked how I felt about the crisis. Her concern and question made me pause to think for a moment, and then I responded: “Becky, the Church is my family. Right now I'm embarrassed at what's happening, but I'm not going to leave my family.”

All of us know people who never seem to be content, who are caught up in the quest for things, who look for fulfillment in the next gadget, the next vacation, the next major purchase. No amount of material goods can bring that inner peace that only God can bring. Augustine described himself in a similar search and concluded, in a direct address to God: “Our hearts are restless until they rest in you.” The words “peace I leave with you, my peace I give to you” can bring such comfort to us.

**Lessons in Teaching and Learning**

After I graduated from college with a degree in education, I got a position in a suburban Pittsburgh parish as director of music and teacher in the parish school. As you know, when you teach in a Catholic school, you do it all: I taught music, of course, and religion, but I taught other

![Albert Einstein](image_url)
subjects as needed, including first grade gym!

Early on my first day in the classroom, I was standing before my homeroom class, which consisted of first, second, and third graders. And then it happened: P. T. Higgins threw up all over himself, his desk, and his books. And there I was, the only adult, with every eye on me, waiting to see what I was going to do. Yikes! So I ran to the next classroom, where Mrs. Murphy taught, and told her my dilemma. She calmly went to a cabinet, pulled out a bag of this mint-scented stuff, and told me to go sprinkle this over the marked territory, get those kids out of the classroom, and find the janitor! It doesn't matter how many degrees you have or how prestigious the schools were that you attended, there are some things you just don’t learn in a classroom.

Sometimes we get credit for things that we’ve learned on the job. In the fall of 2000, I received an honorary doctorate from the Leoneine Institute of Catholic Studies to commemorate my tenth anniversary at St. Thomas More Cathedral. My Dad had died that year, and I was grieving his death, so I didn’t really take the doctorate very seriously. One of the persons responsible for awarding the degree would occasionally hint that I could justifiably use the abbreviation “Dr.” in front of my name, and it took some months before I learned that an honorary doctorate is not just about the recipient but as much about the institution that awards the doctorate and the ways it highlights people and events that it considers significant. I learned that if a priest becomes a monsignor, he uses the title, and when a cathedral becomes a basilica, of course, it is identified by that title. I began to use the title when someone asked me: After ten years of service at St. Thomas More, you don’t think that you’ve earned a doctorate? Well, when you put it that way . . .

Sometimes you have to learn on the job. There are many people who specialize in a particular field, but as a music director in a cathedral parish, I have to be a generalist. In fact, I often run around like a one-armed grave digger—directing choirs; planning regular liturgies as well as diocesan events, weddings, and funerals; conducting rehearsals with choirs, instrumentalists, and handbell ensembles; preparing programs and schedules; and working with our diocesan bishop, parish clergy, staff, and members of the parish community. My real title, I suspect, should be “primary care musician.”

Sometimes you have to learn “outside the box.” I love this quote from Elvis Presley: “I don’t know anything about music. In my line you don’t have to!” That’s certainly not true for us, but we do have to remember that “in our line” there is a lot more to our ministry than making music! Those of us who prepare for weekend liturgies and sacraments of initiation, weddings, and other rites are very concerned about doing things that are liturgically correct, with solemn ritual action and the right music. We take care to prepare beautiful programs, and we work to get the assembly to participate actively in the prayers and songs of the Mass. But what rituals are our assemblies most concerned about? Let’s be honest here. They are focused on taking pictures to record the event! I have photos of my beautiful goddaughter Maggie on her First Communion Day and of Evan Carney, whose sponsor I was for confirmation, and a fading photograph of my parents on their wedding day in 1942.

In the summer of 2006, I watched the local broadcast of the Mass as Bishop Donald Wuerl of Pittsburgh was installed as archbishop of Washington, DC, at the Basilica of the National Shrine of the Immaculate Conception. At the beginning of that grand ceremony, cardinals, bishops, and other clergy from all over the country were processing into the Shrine. Were they singing the processional hymn? Oh, no: They were waving, shaking hands, and looking confused about where the procession was heading—they were performing a ritual of greeting that has not been included in the current Order of Mass! So even though we strive for the ideal, let’s admit it, we are all human, even those among us who are charged to be the “chief stewards of the mysteries of God in the churches entrusted to their care” (see General Instruction of the Roman Missal, 22).

Sometimes you learn that you can reach people when maybe you don’t think you’ve taught anything . . . Sometimes we simply do our job well.

Sometimes you learn that you can reach people when maybe you don’t think you’ve taught anything. While I was serving St. Winifred Parish in Pittsburgh, our parish was chosen to have our Midnight Mass broadcast over radio station KDKA. We were all excited about this honor; the choir and instrumentalists practiced for months, we had the organ tuned, and were all ready to go. Then, just days before Christmas, a flu epidemic broke out, and, one by one, choir members called saying they were sick and would not be there for Christmas. On Christmas Eve, the furnace in the church broke. It was so cold in the building that you could see your breath, and you can imagine what the cold weather did to the pipe organ. We got through the Mass but felt disappointed. A few weeks later, our pastor received a letter from a woman who lived in Florida. It seems that she was in deep depression on Christmas Eve and was considering suicide. Somehow, she stumbled across the radio broadcast of our Midnight Mass, and our humble music making and the pastor’s homily made her have a change of heart. She later made a pilgrimage to Pittsburgh to visit the parish that saved her life, and she brought as a gift to us the image of the kneeling Santa.

Sometimes we simply do our job well. At St. Thomas More, our choir loft is in front of the cathedral, above the altar. This is where the cantors and choirs usually sing, and it is where the pipe organ is located. On Holy Thursday and Good Friday, the choir processes into the cathedral during the opening hymn—as they usually
do—but instead of going to the loft, we stay on the main level and sit in the left transept, since we sing the music unaccompanied and do not need the organ. One year, the Leo family was sitting quite near us. Margaret, the oldest of five children, was born with spina bifida and uses a wheelchair. As I directed the choir, I could hear Margaret singing. She sang the Gospel Acclamation and the chant settings of the Sanctus and Agnus Dei, and it made me think about who taught her this music. Did she attend the NPM Chant Institute? No, we taught Margaret that music—not in a formal classroom setting but by her regular participation at Mass.

In 1994, Sister Sheila Browne and I were asked to write an article for Church magazine, naming one hundred musical items every Catholic should know. Ten years later, we were asked to revisit the same topic and write another article. What amazed me through that process was how much our assemblies are expected to know. It was very difficult for us to stop at one hundred selections because, actually, we expect our assemblies to sing hundreds of items. My friends, as parish musicians, we are the ones who teach this vast repertoire to our parish communities, just as my choir and cantors taught Margaret. What an awesome task we have!

But perhaps, in the end, the challenge isn’t whether to teach—we are doing that all the time—but to examine just what our words and actions are teaching and how well we’re teaching what we should be. What does it say to our young people, for example, when they see adults not participating in the liturgy? And who taught the adults so well not to participate?

Pastoral Musicians Making Pastoral Music

I know you will find this difficult to believe, but . . . sometimes . . . musicians can be even more critical than other people. But what’s even worse than sharp criticism from whatever source is the reaction that we get when we have worked hard planning and practicing for a liturgy, and we give it our very best shot, and then when it’s over people say nothing. Nothing! Certainly there are things that someone can say that are noncommittal, such as “I’ll bet you’re glad that’s over” or “No one plays that like you!” or “Thank you” or, as Paul Inwood suggests, “That was indescribable!”

Despite such occasional non-response, we all know that music has tremendous power. Often, in the chaos of life, one of the few places I find God in a concrete way is in the music we make, and I often get choked up by the power of a piece of music that we sang. After all, the text of Psalm 150 gives us the command: “Let everything that lives and that breathes give praise to the Lord.”

What a gift NPM is for all of us. More than thirty years ago, Father Virgil Funk had a vision: He noticed that those who cared most about the changes in the liturgy after Vatican II were the musicians. Over the years, NPM has offered us support, encouragement, and continuing education through conventions, NPM institutes, chapters, and the wonderful journal we receive as members. The potential of music—and of this musical organization that is so close to our hearts—is overwhelming, yet some of our colleagues do not support the vision. There are others who think they are not worthy. There are those who are not a presenter. Oh, what they are missing! The opportunity to pray and sing together, perhaps to learn new repertoire or insights into our ministry, and, most importantly, networking with others like ourselves who struggle to keep faith with the NPM mission “to foster the art of musical liturgy.” Just as the Church has room for everyone, so does NPM.

All of us need to roll up our sleeves to keep the vision alive. One area where there is much work to be done is
heard of NPM, they said yes. In fact, they said, they were going to an NPM convention that next week in Connecticut. Suzanne, Julia, Bryan, and David were participants in the 2006 NPM Regional Convention in Stamford. It’s encouraging to know that the future of liturgical music is in the hands of such capable young adults!

**Bridge Building**

One of the questions we must ask ourselves honestly is this one: Does our music truly build bridges? Does our music unite or divide? When I began at St. Thomas More sixteen years ago, there were two hymnals in the pews—one red, the other blue. You used one book or the other at specific Masses, and God forbid that you use both during the same liturgy. How sad; how divisive. Yet many parishes still have separate music groups and directors who choose their own repertoire for their specific Mass. That may be all right, though it is not the ideal, but we also hear tragic stories of music directors in the same parish who will not speak to one another or work together. If you’re presently in a situation like that, I urge you to go home and start building bridges!

Life is not perfect. There are things about national and local government that we would change if we could, and there are decisions made by the hierarchy of our Church that we do not understand or agree with, and there are some members of one’s family who are less than perfect. In many instances, it is the Serenity Prayer that holds us together: “God, grant me the serenity to accept the things I cannot change, the courage to change the things I can, and the wisdom to know the difference.”

My friends, there is much work to be done. I challenge you today to make a decision to carry on the important work we do, to support the vision of NPM at both the national and local levels especially by participating in your local chapter activities. If you don't have a chapter, start one! We must strive to learn from one another and to teach each other, always relying on God alone, who will give strength to sustain us.
Liturgy as God’s Language School

By John D. Witvliet

One of the most remarkable aspects of parenting toddlers is witnessing how they learn to talk. Their discovery of how to connect thoughts and desires with words is surely one of life’s greatest miracles. My wife and I have had the privilege of witnessing this miracle in our four children. From our parental perspective, it appears that healthy speech habits don’t come naturally. Young children need to learn to say “thank you,” “I’m sorry,” and “please.” Parents need to practice and prompt these basic conversational moves over and over again! Think of this as parental linguistic formation.

Yet eventually—if sporadically—these words become part of the way toddlers negotiate relationships in the world. There are few moments quite as sweet as hearing a sudden, unprompted “thanks daddy” after many months of rehearsal. These words also begin to sculpt the internal affections of these young toddlers. Theorists like Semenovich Vygotsky suggest that our language not only reflects our thoughts but also shapes our thoughts. Language creates new modes of relating to other people. It evokes and awakens new emotions—emotions we might not have were we not given the words to name them and form them in us.

“I love you. . . . I’m sorry. . . . Why? . . . Come again—I’m listening. . . . Help! . . . Thank you. . . . Bless you. . . .” Words like these are building blocks of healthy relationships. Every good marriage, intimate friendship, and close relationship depends on words like these. When marriages fail and friendships disintegrate, it is usually because some of these speech habits are left unpracticed.

Learning to Speak Liturgy

These are also the building blocks of our relationship with God. One of the most provocative and inspiring word pictures in all of Scripture is that God is related to the church like a marriage partner. God establishes with us a promise-based relationship. The God of the Bible is not just interested in being contemplated or appeased; this God is interested in the give and take of faithful life together, with good communication right at the center of it. Ample evidence for this claim is the Bible’s songbook—150 psalms—each of which expresses at least one essential communicational habit for a people in a covenant relationship with God. The psalms teach us, to use Walter Brueggemann’s phrase, that “biblical faith is uncompromisingly and unembarrassedly dialogical.” This pattern of alternation depicts what Raymond Jacques Tournay has called the “prophetic liturgy of the temple.”

It is important that the church invites us not only to think about this relationship but also to practice it. And one of the places we do that is in public worship. When we gather for worship, the church invites us to join together and say to God: “We love you.” “We’re sorry.” “Come again—we’re listening.” “Help.” “Thank you.” In fact, the order and structure of liturgy could easily be construed, in part, as a series of such communal speech acts. To use a phrase from Thomas G. Long’s recent book, Testimony, worship is “God’s language school.”

The problem is that, like toddlers, we don’t have a natural inclination to say any of these things to God. As is the case with toddlers, these speech habits in us take practice and discipline. Whether we prefer “Lord, I am not worthy to receive you,” or “Lord, I am not worthy that you should enter under my roof,” a key point to recall is that this language in either form does not come to us naturally. If we are not formed to do so, none of us are all that likely to say to God half the things we say in the liturgy. But the practice and discipline are worth it, forming us over time to express our deepest fears, hopes, and joys in simple but profound ways.

This formation in a shared language turns out to be very challenging for communities for, on any given Sunday, each of us comes to liturgy with something different to say. Some of us come ready to tell God “thank you!” Others of us want to scream “why?” And if we’re honest, we all need to say “I’m sorry.” In other words, some of us come ready to sing Psalm 100, others Psalm 13, and all us, if we’re honest, need to speak Psalm 51.

The liturgy, fortunately, gives room for all these essential words. It helps each of us express our particular experi-
ence, but it also invites us to practice the language that represents what someone else is experiencing. Authentic worship involves both expressing our deepest feelings in the moment and practicing the best relational habits in our common covenant with God in Christ.

It would be reductionist to limit our view of worship to say that it is like a weekly marriage therapy session, in which we learn to practice good habits. But it wouldn’t be a bad place to start. Just as the people of Israel met in solemn assembly to renew their covenantal vows to God (see, for example, Joshua 24 and Ezra 8–9), so too, we meet in public worship to renew the covenant God has established with the church in Christ.

My first plea, then, is for all of us to recover this very simple (but profound) understanding of liturgy. This metaphor—learning a shared language—is hardly the only metaphor by which to understand liturgy and formation, but it is one of the most accessible.

Habits of Listening

Worship is not, of course, a one-sided conversation. In worship, we not only talk to God, but God also speaks to us. Through Scripture and sermons or homilies that echo Scripture, God assures, challenges, comforts, and convicts us. And through water, bread, and wine, God blesses us, assures us, and nourishes us.

It turns out that we, like toddlers, also need practice at listening and receiving. In fact, listening is even harder than speaking. Part of the difficulty we have is learning to be quiet long enough to listen. Part of the difficulty we have is that we do not receive gifts well; we would rather be in control of the gift-giving process.

Still more difficult is cultivating the aptitude to receive words of both comfort and challenge, messages that inspire us as well as messages that disturb us. Yet all of that is what liturgy offers. We need to practice hearing God’s comforting words and take them to heart. We also need practice at hearing biblical words that unsettle our way of thinking about the world. After each liturgy, try asking yourself to name ways in which the service communicated both comfort and challenge, cultivating over time the aptitude to attend to both kinds of messages.

Every worshiping community forms us to receive the gifts of God in a different way. One way to sense this is in how people evaluate worship. At a Sunday afternoon neighborhood gathering or family reunion, one person might say: “Worship at my church was wonderful this morning. I really found some practical advice I can use this week.” Another might say: “The liturgy was so good today. For the first time in weeks, I had the space in my life to really pray.” In certain Calvinistic congregations, a parishioner might say to a preacher: “What a wonderful sermon today! You really convicted us all of our guilt.” (As they say of Calvinists: They are never happier than when feeling lots of guilt. This, it turns out, is shared experience ecumenically).

If full-orbed “speaking habits” in worship form us to say a whole range of things to God (We love you; we’re sorry; we’re listening. Why?), we also need full-orbed “listening habits” that form us to receive different kinds of gifts from God: comfort, challenge, nourishment, and calling.

My second plea, then, is to become more intentional not only about our practice of talking (or singing) during worship but also about listening—and listening for the very different kinds of things God may be saying.

Liturgy as Life’s Soundtrack

The speech that we are talking about, however, is not simply a language for liturgy. These speaking and
Moments and Habits in Relational Life

Notice that these words of liturgy and the rest of life are significant because they are all about sustaining relationships. At the risk of oversimplifying a complex reality, let me suggest that effective relationships take two types of interactions: those I will call “habits” and those I will call “moments.”

“Habits” are those ritualized expressions that mark every relationship, whether we know it or not. When you say “good morning” to the members of your family or co-workers, even when it’s not a good morning, you are practicing a relational habit. When you send your friend a birthday card, even when you don’t seem to have time genuinely to feel what the card expresses, you are practicing a relational habit. In daily human life, relationships cannot be sustained without these habits. Just as young pianists rehearse scales and young soccer or basketball players practice passing skills, so we need relational habits to form our muscle memory. This is relational hygiene.

My third plea, then, is . . . to discover how the internal soundtrack by which we live can be nothing less than the liturgy of the church playing in and through us 24/7.

“Moments,” on the other hand, are those sweet times of profound intimacy, of sincere emotional connection. They are often spontaneous, unplanned, and profound. Genuine love, genuine remorse, genuine forgiveness, genuine gratitude—all of these genuine sensibilities, all of these marks of authentic relationships, come to us, bringing together heart and mind, soul and voice in moments when we feel most alive.

But here is the challenging relational secret that is hard to learn: Most of these genuine moments come in the context of practicing habits. Indeed, these kinds of moments cannot ultimately be engineered. We can hope for them, pray for them, and celebrate them when we receive them. But we can’t make them happen. What we can do is practice our habits—faithfully and with expectancy.

Barbara Brown Taylor tells of her experience as a little girl learning ballet. She remembers all the time she had to spend practicing the dance moves:

It would have suited me to spend the whole hour admiring myself in front of the mirror, but my teacher kept insisting that I come away from there to learn the basic positions essential to ballet. Under her tutelage, I learned to bend my feet this way and that, sometimes straining so hard I feared my knees would pop from their sockets. I arched my back, I held my head up, I made perfect Os with my arms. I stretched and sweated over the positions until my bones ached and my muscles yelled out loud. Then one day I got to put them all together, bending and rising and sweeping the air like someone to whom gravity

listening moves stay with us all week long, helping us cultivate relational depth as we encounter God. As Tom Long explains:

The way we talk in worship affects the way we talk in the rest of our lives, and vice versa. . . . The words of worship are like stones thrown into the pond; they ripple outward in countless concentric circles, finding ever fresh expression in new places in our lives. . . . Worship is a key element in the church’s ‘language school’ for life. . . . It’s a provocative idea—worship as a soundtrack for the rest of life, the words and music and actions of worship inside the sanctuary playing the background as we live our lives outside, in the world.”

Each of these speech habits is a way to practice for spontaneous moments of prayer. In worship, we practice certain attitudes or speech patterns that we need to take with us into the world.

- In worship, we sing: “All creatures of our God and King./Lift up your voice and with us sing: Alleluia.” In life, we drive home on a rainy day and are surprised by the joy of an unexpected rainbow. Internally, we could simply say: “What an interesting phenomenon.” But instead, we might instinctively say: “Alleluia. Praise God from whom all blessings flow.”
- In worship, we sing: “Kyrie eleison.” At home, we watch the television news, with its nightly litany of wars and rumors of wars, and we say not merely “time for the game show” but: “How long, O Lord? Have mercy, O God.”
- In worship, we learn to pray epiectically, asking the Holy Spirit to work through gifts of word and water, bread and wine to nourish our common faith and strengthen us for the journey. At home, we might pray for the Holy Spirit to open our eyes to the needs of those around us. In the words of Regis Duffy, “Emmanus is not only the name of a town in the Gospel of Luke; it is also a state of mind.”
- In worship, we listen attentively to the reading of Scripture to discern God’s call in our life. In life, we hear in a phone call the need of neighbors and hear God’s call to assist them. We hear in the encouragement of a teacher or mentor the gracious presence of God who blesses us through each other.

In these ways, liturgy becomes the soundtrack for life. When formed by liturgy to speak in certain ways and to relate to God, the world, and those around us in certain ways, we live most faithfully when we let those speech patterns—and the deeper relational capacities they inform—become our daily, spontaneous responses to God, the world, and those around us. This is, in part, what is meant by life “coram Deo,” “before the face of God.”

My third plea, then, is to discover again the connections between liturgy and life, to discover how the internal soundtrack by which we live can be nothing less than the liturgy of the church playing in and through us 24/7.

Pastoral Music • April–May 2007

21
no longer applied. I got to dance.” [And then she adds:] “That memory sustains me in worship, where I practice the basic positions of faith. They are called kyrie, gloria, credo, and sanctus. Each one requires my full attention and best efforts; each one teaches me a particular way to move, so that when God invites me to put them all together, I may jump with joy to join the dance.

I say all of this because of the temptation we musicians face to engineer holy moments. If we only pull out one more stop on the organ, add one more obbligato instrument, or—heaven forbid—modulate up a key for the last stanza, we are bound to engineer some goose bumps for

I say all of this because of the temptation we musicians face to engineer holy moments.

people. On the other hand, we also can be tempted to squelch holy moments, to lead liturgy in such a way that communicates that we expect nothing will really happen there. It is as if we plan ahead of time not to be inspired, comforted, or challenged.

My fourth plea, then, is to recover a piety of both faithful practice and expectancy—both “habits” and “moments”—and to invite others to join us in this journey—an epicletic piety. In liturgy before God’s face, as in relational life with our family and friends, when we faithfully practice good habits, we open ourselves to receive as gift the kinds of genuine affections which correspond to nothing less than the deepest longings of human aspiration.

**Psalms as Mentors**

The biblical psalms are the foundational mentor and guide in this vocabulary and grammar for worship. In a provocative and inspiring book, Eugene Peterson speaks of the psalms as the tools God has given us to form in us a vibrant and well-grounded faith: “The psalms are necessary because they are the prayer masters. . . . We apprentice ourselves to these masters, acquiring facility in using the tools by which we become more and more ourselves. If we are willfully ignorant of the psalms, we are not thereby excluded from praying, but we will have to hack our way through formidable country by trial and error and with inferior tools.”

Indeed, the Psalter of the Hebrew Scriptures is the foundational and paradigmatic prayer book of the Christian church. Time and time again, worshiping communities have returned to the Psalter for inspiration and instruction in the life of both personal and public prayer. Some of the most auspicious liturgical reform movements in church history—including those of sixth century monastic communities, sixteenth century Lutherans and Calvinists, and
the twentieth century Liturgical Movement—have called for a renewed appreciation for the liturgical possibilities of the Psalter. Early African American expressions of Christian worship were known for “a kind of ecstatic delight in psalmody,” and the psalms are also both a point of comparison for understanding black spirituals and a source of inspiration for recent black Gospel music. If we want to understand the DNA of the Christian faith better and to deepen our worship, there are few better places to begin than with careful and prayerful engagement with the psalms.

At root, this conviction arises from the place of the psalms within the canon of Scripture. The psalms, like all Scripture, are “inspired by God and useful for teaching, for reproof, for correction, and for training in righteousness, so that everyone who belongs to God may be proficient, equipped for every good work” (2 Timothy 3:16–17). The words of the Psalter are reliable and trustworthy, though, to be sure, they can also be challenging, perplexing, and even disturbing. For several commentators throughout the history of the church, this conviction about the value of the Psalter suggested that praying the psalms was one of the best ways to pray “in the Spirit” (Ephesians 6:18, Jude 1:20). Indeed, when we pray these texts, we are, in a profound if elusive sense, praying the words the Spirit has given us. In the words of Thomas Merton: “Nowhere can we be more certain that we are praying with the Holy Spirit than when we pray the Psalms.”

The psalms stretch us. They teach us to say things we never would otherwise say. Over and over again, I have been struck by how the psalms encompass both sides of some of the most striking divisions within Christian communities today. The psalms speak of both social justice and personal transformation; they embody hand-clapping exuberance and profound introspection; they express the prayers of the exalted and the lowly; they are fully alive in the present but always point to the future on the basis of the past; they highlight both the extravagance of grace and the joy of faithful obedience; they express a restless yearning for change and a profound gratitude for the inheritance of faith; they protest ritualism but embody the richest expression of ritual prayer. The psalms will invite us to say things to God that we never imagine we would say to God.

My fifth plea, then, is for us to recover the psalms as the chief mentors in prayer.

The Largest Issue

My primary reason for speaking of worship as a language school is not because this is a new idea or because it generates penetrating or evocative conversations with leading philosophers or cultural critics. My reason is that it is one of the most accessible ways of addressing one of the most significant issues about worship facing churches today. It is accessible enough that it can be used to good effect in a 300-word entry in parish newsletters, an opening devotional in a children’s choir rehearsal, or short homily. Its significance comes from the fact that it so clearly helps us see that good liturgy is not merely expressive of what we already experience but rather forms us for something greater. Liturgical participation is all about conversion, the daily dying and rising with Christ that constantly hones, shapes, and re-converts us to image Christ more faithfully.

Indeed, the largest issues about worship today, I would suggest, are not about the style of the liturgy or the complexities of negotiating symbols and texts in a multicultural era, or even about authorized translations of key texts. They are about whether we will approach liturgy as genuinely formative of nothing less than a corporate covenantal relationship with God. So many of us walk or drive to parish liturgies hoping for nothing more than a benign occasion of minimal engagement. All the while, corporate worship offers us nothing less than a school of listening and speaking that will fundamentally reshape the way we encounter the God who creates and redeems us. May those of us who lead worship—or aspire to—be the first to matriculate in this school.

Notes

Proclaim Christ, Respond in Love, Serve with Gladness

By David Haas

The song we sing is a song of conversion to Christ. The music we make plays the melody of God's lavish gift in Jesus. That song and that music have taken and continue to take various shapes, to draw new sounds into the one song of Christ. Most of us can name a particular piece of music that has deepened or may continue to deepen our spiritual life or has pointed our path to God. It is often difficult—sometimes impossible—to explain the unique power of music, but it is equally difficult or even impossible to deny its influence.

As pastoral musicians, we can name many pieces of music that have played an important part in our story as teachers, learners, and pilgrims. We could mention the simplicity of plainsong, the depth and gut-wrenching beauty of the Bach B Minor Mass, the contrapuntal strains of Palestrina, the sturdy and faith-filled stanzas of European hymnody, the aching cries of an African-American spiritual, and the canticles and psalms of Père Gelineau. We could add the ground-breaking songs of the early pioneers in the postconciliar renewal who set new texts in English to new styles of music—people like Sister Suzanne Toolan, Ray Repp, Joe Wise, Carey Landry, the Dameans, or Tom Parker. We would include the beautiful biblical songs of Father Lucien Deiss and the St. Louis Jesuits as well as the contemporary songs of Bob Hurd, M.D. Ridge, Tom Kendzia, Marty Haugen, and Michael Joncas. On our list would be the wonderful stirring choral anthems of Alexander Peloquin, Richard Hillert, and Richard Proulx as well as the Latino and bilingual songs of Jaime Cortez, Donna Peña, Eleazar Cortez, Peter Kolar, Mary Frances Reza, or Pedro Rubalcava. And there would also be the rousing and joyous contributions of Christopher Walker, Paul Inwood, Bernadette Farrell, Liam Lawton, and the rest of the gang from across the pond. Certainly we would want to include the Gospel treasures of Clarence Rivers, James Moore, and Leon Roberts and the gifts from Asia and the Pacific brought by Ricky Manalo, Joe Camacho, Christopher Willcock, and Rufino Zaragoza. We would not forget the provoking and challenging texts and tunes of Bernard Huijbbers, Tom Conry, Huub Oosterhuis, Shirley Erena Murray, Sylvia Dunstan, Brian Wren, Ruth Duck, Tony Barr, and Rory Cooney or the contemplative and international treasures that come to us from Taizé and Iona; nor the welcomed music of the present generation of liturgical composers such as Tony Alonso, Lori True, Paul Tate, John Angotti, Jesse Manibusan, Bob Moore, Mike Mahler, and Janet Whitaker. Every one of us can probably cite a song, hymn, psalm, or other liturgical song that has helped to express, in our walk of faith, what words by themselves could not. While very few of us may be able to recite an entire psalm by heart (except, perhaps, Psalm 23), many of us would be able to sing all the verses of our favorite musical setting of one of these ancient prayer poems.

It is obvious for us that music holds tremendous power in the hearts and minds of worshipers, and even many people with no formal training in music hold strong and passionate opinions about what kind of music they believe is most suitable in liturgy and what kind should be discarded. Recently, the debate has become so intense at times that severe “style” or “music” wars have surfaced in many communities, where one “taste” group can even demonize the other. This intensity only underscores and illustrates the power—not always positive—that music has in our life as believing Christians.

For some people, of course, music in a liturgical setting exists only to support a pleasant sonic environment, providing musical “wallpaper” in which they can carry out their spiritual practices. But this is not the case for us. We pastoral musicians believe that approaching music’s liturgical role as sung prayer is a critical element in the preparation and celebration of our liturgical and sacramental celebrations. As teachers, learners, and pilgrims, we also believe that music as sung prayer is deeply, profoundly, formational.

Shaped for Christ, Shaped by Christ

We believe that in the midst of religious rituals and faith sharing, song promotes much more than a musical intermission or a moment of meditation. Whether in the context of Sunday Mass, a sacramental celebration, a

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experience, liturgical music provides (or at least should provide) a rich rhythmic and melodic journey that keeps time with the stages of our spiritual growth and life of commitment to Christ.

As part of its role to provide a voice for our common praise and lament, liturgical music that is clearly pastoral provides a language and metaphors to nurture, sustain, and expand the moments and periods of this ongoing journey, supporting our goal and strengthening our actions to help “bring forth the Kingdom of God.”\(^2\) There is a need to recognize the power that the songs of our faith play in shaping what we believe and how we behave as the people of God. In other words, to proclaim Christ means to pay serious attention to how we approach our vocation as teachers, learners, and pilgrims in our service to our fragile, struggling, and praying Church.

The primary commitment of the parish music ministry, in other words, is not to recruit more choir members, buy a beautiful new pipe organ or piano, find the right hymnal, or provide a musically “aesthetic” experience. Rather, it is to engage the community in full participation in every aspect of the liturgical event. I am not speaking, of course, about promoting the participation of the assembly as an end in itself: True participation is more than increasing how many words we get to say, how many people are singing, or how loud they sing. The true participation in the liturgy that the Second Vatican Council called for (“full, conscious, and active”) is participation as a deliberate investment that leads us into the life of Christ and the mission in which we are in partnership with Christ—“through him, with him, and in him.” This vision of participation is a call to reach far beyond the liturgical celebration itself, for it is not our liturgy. It is the Lord’s liturgy that we share in our common and passionate prayer, praise, and lament to the Creator “through Christ.”

In light of this sense of the formational power of liturgical music, I invite you to examine our call, as ministers of music, to be catechists. The General Directory for Catechesis provides a wonderful and challenging wake-up call for us as pastoral musicians to see our role not only in liturgical renewal but in renewal of the Church in its journey to the reign of God. As paraphrased so beautifully by Bill Huebsch, the Directory tells us: “Catechesis begins here: It must show who Jesus Christ is, his life and ministry,

When we pour water on the newly baptized, we proclaim and celebrate Christ.
and present Christian faith as the following of Christ.”

This notion is key to our mandate as leaders of sung prayer: Our songs, acclamations, psalms, hymns, and dialogues; our leadership and the choices that we make; the manner in which we lead the assembly in song; the attitude that we proclaim in relationship with our ministerial co-workers and colleagues—all of these efforts and activities must always point to Christ, to “show who Jesus Christ is.” The primary focus of all liturgical, catechetical, sacramental, and mission-based service is Jesus Christ, raised up and constantly breaking into our existence again and again. This is the “common ground” that we are called to rally around and help bring into being. This is the common song of the faith that we profess and of the signs and symbols that we make.

When we pour water on the newly baptized, we proclaim and celebrate Christ. When we proclaim the Word and let it take us over, we proclaim and celebrate Christ. When we feast lavishly in the great banquet of the Eucharist, we proclaim and celebrate Christ. When we experience the grace and indescribable gift of forgiveness, mercy, and healing, we proclaim and celebrate Christ. When the Spirit is invoked in the laying on of hands, it is Christ that we sing and proclaim. When we convey the dead to the care of God and stand in solidarity with Christ. When we commend the signs and symbols that we make.

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If following Christ is the center of our vocation as pastoral musicians, then this becomes the simple and straightforward criterion for our ministerial “success” as pastoral musicians. Do our hymns, songs, and acclamations point to and deepen our belief in Christ’s centrality and that of his story as reflected in the Gospel? Do the texts we sing truly radiate the saving mission and passionate new life in Christ? Do our deeds and behaviors as ministers of sung prayer point to Christ in our work with the ministers and saints under our care? Do we really look on the assembly each and every Sunday through a lens of delight? Do we really believe and celebrate that we all are the living embodiment of the “Body of Christ?”

How do we treat each other? How do we behave in our relationships with our ministry partners—our pastors, co-workers, and other colleagues in the field? Are we really in this together as one in Christ, or do we gossip, hurt, pull down, or try to sabotage each other? We each need to take a serious interior inventory, for everything we do in terms of our approaches and decisions must have as its central intent the building up of the Body. Our attitudes and behaviors toward each other are a call to witness to the presence of Christ not just in the sacramental elements and the proclaimed Word but also in our encounter in the place where Christ primarily dwells: in the lives, struggles, joys, fears, anxieties, tears and hopes of human beings.

Time to Examine

I believe that we are at a moment when we are truly being challenged to discern and re-examine our entire approach to ministry as leaders of sung prayer. This examination of conscience is important, I believe, for to proclaim Christ means to be “born again.” To proclaim Christ means to take a hard look at our skills, competencies, sense of vocation, and present ways of doing our work.

First, as liturgical musicians who are learners, teachers, and pilgrims, we need to refresh our liturgical knowledge and our theology of sacrament in order to sing and pray the moments of faith and conversion with greater integrity. This is an important way that we can also help to form the assembly and, certainly, be open to the ways they form us. How we design, choreograph, pace, and sing our rituals proclaims loudly what we truly believe much more than any adult education class or article in the parish bulletin could ever hope to. We need to embrace our true and authentic Catholic tradition of understanding sacraments and liturgical rituals not as “hocus-pocus” moments but, rather, as deliberate celebrations of God’s intentional and intense engagement in our lives. These common times of prayer celebrate, affirm, and rejoice in truths that already exist and in our openness to a deeper appreciation of those truths. They ritualize what is already seen, tasted, and experienced, and they open us to a deeper seeing, a richer tasting, and a more satisfying experience. They proclaim that even in the midst of all the anxiety; through all the violence and abuse; through all the wars and conflicts; through all the divisions and isolation; through all the hurt; through all the addictions, obsessions, and demons that poison our existence; in the midst of hunger, pain, and loneliness; in the midst of divisions in the Church, in its renewal, in the liturgical movement, there is still more good news than bad news! God is with us in the midst of it all! In other words, liturgical celebrations do not singularly make conversion “happen,” though certainly powerful transformational moments often happen in the midst of a liturgical celebration. Rather, these rites are actions of praise to unlock for the Church a voice and language to offer testimony to the action of Christ in our lives. They express conversion that is already taking place, they open us to the possibility of conversion, and they fill us with the grace of the Spirit who leads us to the fullness of conversion.

To make the point more concretely, let us consider a typical infant baptism that takes place during an average Sunday Mass. In too many places, there is still the feeling among members of the congregation that this has nothing to do with them. They woefully look at their watches, lamenting that the liturgy is going to take an additional ten minutes. They endure the baptismal ritual with an unspoken cry in their hearts that goes something like this:
“Why do we have to be here for this? Why can’t they have a ‘private’ baptism? What does this have to do with us?”

A true recognition of what is actually going on—not only to the infant or to the immediate family but to the whole community of faith here and throughout the world—compels us as pastoral musicians to name and help celebrate a baptismal liturgy within the Sunday Eucharist that is understood and celebrated as happening to a community. There can never be an audience—a mere gathering of observers—for true and authentic liturgy cannot tolerate it.

Every time we gather—regardless of the moment, occasion, season, or feast—we are called to see Christ splendidly revealed in it all. We are not to provide and cater to sacramental “recipients” who think they deserve a “ritual honor banquet,” giving honor to individuals who have accomplished a spiritual goal whom we may want to congratulate. These celebrations are not about us or about any deeds on our part that deserve congratulations: They are about Christ! They are about us only to the extent that we are changed in relationship to our commitment to Christ and how we will continue to recommit ourselves to the mission that these rites proclaim.

We also need a fierce renewal in presenting a healthy and passionate proclamation of the Word. We pastoral musicians often forget the role of music as a ministry of the Word of God. There are many musical expressions, paraphrases, and settings of Scripture texts that can—and do, at times—misrepresent the message of Christ. As we suffer through a time where biblical fundamentalism is finding a more active presence in the Church, we need to become more biblically astute and critical in our selection of psalmody, biblical canticles, and other scriptural songs as to their faithfulness to revelation. We must take care to appreciate the potential of liturgical music to evangelize, catechize, and form the people of God. When partnered with music, texts can proclaim the truth more profoundly or, if selected without any critical examination, express an affront to the Gospel.

These celebrations are not about us or about any deeds on our part that deserve congratulations: They are about Christ!

When we put music to our words, we give them power and importance. Imagine your favorite Broadway or movie musical without the familiar music or without any music. Imagine Riff and the Jets, in West Side Story, proclaiming their pride and identity by reciting: “When you’re a Jet, you’re a Jet all the way, from your first cigarette to your last dying day!” Imagine Tony, after meeting Maria for the first time, becoming dizzy with love, wandering in the streets merely saying over and over again: “The most beautiful sound I ever heard . . . Maria, Maria, Maria!” We would find this to be downright silly and certainly unsatisfying. The music provides depth and an “exegesis” to the story that words alone cannot offer.

The same is true of music’s role when we pray our liturgical rituals. Merely to merely recite the responsorial psalm, the Sanctus, or the Great Amen is not good enough for those who have sung these texts and experienced the power of music to express and interpret them. Music pulls us more deeply into the story, empowering a more passionate proclamation of our common life together as daughters and sons of Christ. It leads us home to our purpose and focus when we may be tempted to wander off into daydreaming or therapy, looking to the liturgy as an event to help us “feel better.”

As teachers, learners, and pilgrims, pastoral musicians are catechists who echo the kerygma: the centrality and revelation of Christ. This mission can be enhanced or weakened through the repertoire decisions we make. If our decisions are to enhance our catechetical responsibility, then we need to use more texts that emphasize “we” instead of “me,” and we should agonize over our search for psalms, hymns, and songs that amplify the biblical readings more authentically. Such choices will promote an active, involved, and transforming spirituality that moves toward justice and inclusion. We desire attractive melodies
that touch our hearts, but we should also remain vigilant to avoid a sentimentality that can lead to narcissism or self-indulgence.

Beyond the obvious reasons—improved beauty, quality, and aesthetics—we need to be better musicians for the sake of Christ. When we grow as musicians in our skills and craft, moving beyond our present levels of competence, we serve Christ. It is because we desire greater faithfulness to Christ, not just because we like beautiful ceremonies, that we need to “perform” or present the music better than we do in many situations. As learners, teachers, and pilgrims we must sharpen our skills in singing and playing in a wide variety of styles and genres. We must surrender musical snobbery of every kind.

But we need to be more than simply better musicians. We need to be better liturgical musicians. One of the most important ways we can better catechize the assembly is to think more ritually in our playing and singing. In other words, it is not enough to be great musicians. We are commissioned to be great musicians who have “fallen in love” with the liturgy. This love relationship with the liturgy is critical so we can truly see how music interacts with and expresses liturgical action beyond providing “scene change” music. Besides practicing and improving our musical skills, therefore, we need to delve deeply into the study of liturgy and ritual. We need, as well, to accept the challenge of the liturgical books and instructions to sing the ritual moments and actions with acclamations, litanies, and mantras tied to these moments instead of merely singing songs that provide musical intermissions. We must develop not only the skills but also the understanding and commitment not merely to sing at the liturgy but rather to sing the liturgy. To follow Christ and to serve our people means that we need to broaden our repertoire beyond what we may like or what may be at our fingertips in our particular parish hymnal or missal. We need to remember that why we sing is at least as important as what we sing.

In light of this catechetical challenge, then, we really should be less concerned with choral anthems, preludes, postludes, and performance pieces and more passionately committed to implementing ritual music—music that honestly holds the assembly as our primary concern. This means honoring the cultural diversity and languages with which we pray and sing. This means discovering new types and genres of repertoire alongside our present rich treasury of music and opening up some of the liturgical forms that have often taken a back seat to hymns and refrain-verse songs. I am specifically speaking of the need to develop a rich storehouse of ritual acclamations, dialogues, litanies, mantras, ostinatos, and short responses. This means that as teachers, learners, and pilgrims we really take the assembly seriously by researching, providing, and implementing a simpler repertoire that is more accessible, easily memorized, and repetitive—a library of liturgical sung prayer that leaves no one behind and that can even be prayed at gatherings where no trained musical leader is present. This means not being fearful of music that can stand alone, if necessary, without musical accompaniment. The communities of Taizé and Iona have taught us much about trusting such music. I am talking about music that is totally and unconditionally assembly centered, where the beauty of regular, “untrained” or a cappella singing is not seen as second best. If we really want to take the risk to learn from our assemblies, we need to lead them, but we also need to take a leap of faith, get out of the way, and be truly open to hearing and listening to their voice as the Body of Christ. As Charlie Gardner admonished us years ago: “The pastoral musician must learn to love the sound of a singing congregation above any other sound.” Are we really in love with their sound? If so, we should get more goose bumps when they sing, pray, and rejoice than when we sing and play.

A New and Daring Approach

When we do act as teachers and catechists with our communities, it means approaching our ministry in a new and daring way. As cantors, singers, and instrumentalists, we need to keep remembering not to overwhelm the assembly with unnecessary amplification, our tremendous choral sound, our “charisma,” or anything that draws attention to ourselves. Strong leadership, artistry, and beauty have to be balanced with sensitivity and a tender sense of transparency. As pastoral musicians we must decrease, and the whole assembly—the Body of Christ—must increase. As
SCHEDULE AT A GLANCE

SATURDAY, JULY 7
2:00–5:00  Festivals begin

SUNDAY, JULY 8
9:30–4:30  Festivals continue
2:00–5:00  MusEd Afternoon
7:00–10:00 Organist Master Classes

MONDAY, JULY 9
8:00–noon  Festival rehearsals continue
8:00–noon  Liturgical Space Crawl
8:00–noon  Organ Crawl
9:00  Exhibits Open
9:00–noon  MusEd Morning
9:00–noon  Master Classes, Institutes, and Clinics
9:00–noon  Music Ministry Leadership Retreat
9:30–10:30  Industry Showcase I
11:00–noon Industry Showcase II

Opening of the Convention
1:30  Opening Event
   Keynote: Warner
4:00–5:00  NPM Section Meetings
5:00  Exhibit Hall Reopens
5:00  Summerfest Picnic in the Park
5:30  Youth Gathering I
7:30  Monday Night Events I
9:00  Monday Night Events II
10:00–midnight  Late Night Expo

TUESDAY, JULY 10
8:15  Morning Prayer
9:00  Plenum: Joncas
10:30  Breakout A
noon  Chapter Directors Chew & Chat
12:45  Lunchtime Organ Recital
1:30  Industry Showcase: WLP
3:00  Breakout B
7:30  QUARTETS 1–4
9:30  QUARTETS 5–8
10:45  Taizé Prayer

WEDNESDAY, JULY 11
8:15–9:30  Pastoral Musicians’ Breakfast
10:00  Byzantine Morning Prayer
10:45  Plenum: Manalo
12:45  Lunchtime Organ Recital
1:30  Industry Showcase: GIA
3:00  Breakout C
4:45  Afternoon Quartets 1–4
8:00  Convention EUCHARIST
10:00  “Rockin' the Circle”

THURSDAY, JULY 12
8:15  Morning Prayer
9:00  Plenum: Galipeau & Oosdyke
10:30  Breakout D
12:45  Lunchtime Organ Recital
1:30  Industry Showcase: OCP
3:00  Breakout E
5:30  Youth Gathering II
6:30  Indianapolis Children’s Choir
8:30  Indianapolis Children’s Choir

FRIDAY, JULY 13
8:15  Morning Prayer
9:15  Breakout F
11:00  Plenum: Wieand
noon–12:30  Closing

REGISTRATION HOURS
Sunday 4:00–8:00 PM
Monday 7:30 AM–1:30 PM
Tuesday 8:00 AM–1:30 PM
Wednesday 9:30 AM–12:00 NOON
Thursday 8:00 AM–12:00 NOON
Friday 8:00–9:00 AM

EXHIBIT HOURS
Monday 9:00 AM–1:00 PM
5:00–7:00 PM
10:00–MIDNIGHT
Tuesday 10:00 AM–6:00 PM
Wednesday 11:45 AM–6:00 PM
Thursday 10:00 AM–6:00 PM
God gathers people of “every race, language, and way of life” and calls them to become “one Body, one Spirit in Christ.”

- We sing and celebrate the unity to which we have been summoned.
- We reflect on ways that we can build bridges of dialogue, engender hope, empower healing and pass on the gifts that we have received.
- We make our own the prayer of Jesus: “That all may be one” (John 17:21).
**SUNDAY**

**Music Education**

2:00–5:00 PM

**ME 01** Music Education Techniques  
Edwin Gordon  
Techniques for your classroom that will make your students come alive and enhance their learning experience.

**ME 02** Music for the Children’s Liturgy  
Jaime Cortez  
Resources that will help your children sing the liturgy and that can serve your music education needs too.

*Fees: MusEd Member $50; non-MusEd member $75. Pre-Registration Required*

**Master Classes**

*Fee: $25 Pre-Registration Required*

7:00–10:00 PM

**MC 01** Young Organist Master Class  
Trent Zitzelberger, Jason Lorenzon  
This master class is open to all young organists who are invited to apply to perform for the group and to receive coaching from the master teacher. Those who wish to participate as performers should submit an audition tape and will be selected based on the merits of the audition. Information on submitting a tape or CD is available at www.npm.org/Sections/Organ/masterclass.htm

**MC 02** Adult Organist Master Class  
Lynn Trapp, Jennifer Pascual  
This master class is open to all adult organists (age 26+) who are invited to apply to perform for the group and to receive coaching from the master teacher. Those who wish to participate as performers should submit an audition tape of two contrasting pieces (1. lyrical, 2. quick tempo) by different composers, total time of both pieces should be limited to 5–7 minutes. Performers will be selected based on the merits of the audition. Tapes or CDs accompanied by your completed registration form due to the NPM national office by May 1, 2007. Information on submitting a tape or CD is available at www.npm.org/Sections/Organ/masterclass.htm
**MASTER CLASSES AND CLINICS**

*Fee: $25 Pre-Registration Required*

**9:00 AM–12:00 NOON**

**MC 03 Advanced Cantor Clinic**
**Melanie Coddington, Joe Simmons**
A group class for cantors with experience. Two master clinicians will offer practical suggestions to improve your ability to lead the assembly as a cantor and to proclaim the sung Word of God. Those who wish to sing, as time permits, bring two copies of a prepared psalm.

**MC 04 Young Cantor Master Class**
**Lori True**
Open to all young cantors, who are also invited to apply to perform for the group and receive coaching from the master teacher. Those who wish to sing, as time permits, bring two copies of a prepared psalm.

**MC 05 Advanced Guitar Clinic**
**Bobby Fisher, Steve Petrunak**
A group class for guitarists with experience. Two master clinicians will offer practical skills to improve your guitar playing and ability to lead the assembly with the guitar. Bring your guitar and a folding stand, and please come with a piece prepared and ready to play.

**MC 06 Flutists Clinic**
**Anna Belle O’Shea, Denise La Giglia**
Gather for a morning of reflection, music-making, new ideas, and spiritual growth, that will explore effective ways to enable the assembly’s musical prayer at Sunday Eucharist and beyond. Bring your flute! Music will be provided.

**MC 07 Master Class for Pianists**
**Paul Tate**
This master class is open to all pianists, who are also invited to apply to perform for the group and to receive coaching from the master teacher. Those who wish to participate as performers should submit an audition tape and will be selected based on the merits of the audition. Information on submitting a tape or CD is available at [www.npm.org/EducationEvents/convention/masterclass](http://www.npm.org/EducationEvents/convention/masterclass).

**MC 08 African American Piano Clinic**
**Thomas Jefferson**
A group class for pianists that will offer practical skills to improve your ability to play in the various rhythms and styles related to African American music. Those who wish to play, as time permits, bring a prepared hymn, octavo, or song.

**MC 09 Percussion Clinic**
**Marc Anderson**
Explore the place of percussion in our liturgical life. A master clinician will offer practical skills to improve your playing and understanding so as to lead the assembly as part of the ensemble.

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**MUSIC EDUCATION**

**9:00 AM–12:00 NOON**

**ME 03 Music Education Techniques**
**Edwin Gordon**
Techniques for your classroom that will make your students come alive and enhance their learning experience.

**ME 04 Music for the Liturgy**
**Jaime Cortez**
Resources that will help your children sing the liturgy and that can serve your music education needs too.

*Fees: MusEd Member $50; non-MusEd member $75*
*Pre-Registration Required*
SCHEDULE

8:00  Festival rehearsals continue
8:00  Liturgical Space Crawl
8:00  Organ Crawl
9:00  Exhibits Open
9:00  MusEd Morning
9:00  Master Classes, Institutes, and Clinics
9:00  Music Ministry Leadership Retreat
9:30  Industry Showcase I
11:00 Industry Showcase II

2007 CALL FOR PICTURES!

We want your choirs, instrumentalists, cantors, presiders and assemblies!
We will again be producing a picture video to play in the background of our convention and would like pictures (digital preferred) of your music makers including your assemblies, your celebrations and the faces of your church.

Please submit your pictures to:

PETER S. MAHER
Program Coordinator
National Association of Pastoral Musicians
962 Wayne Avenue, Suite 210
Silver Spring, Maryland 20910
npmpeter@npm.org

Deadline for submission is May 15, 2007

NPM MUSIC INDUSTRY EXPO

The NPM Exhibit Hall offers you everything you need for your ministry!
Exhibits open Monday at 9:00 AM

Music, instruments, books, music, recordings, collections, vestments, music, continuing education, organs, pianos, music, cards, gifts, planning software, music, ideas, inspiration, experts in the field, worship aids, music, liturgy help, altar furnishings, candles, pottery, music, art, insight about celebration, music…

You can find it ALL in the NPM Convention Exhibit Hall!

EXHIBIT HOURS
MONDAY:
9:00 AM–1:00 PM
5:00–7:00 PM
10:00 PM–MIDNIGHT
TUESDAY:
10:00 AM–6:00 PM
WEDNESDAY:
11:45 AM–6:00 PM
THURSDAY:
10:00 AM–6:00 PM
Pre-convention

**Music Ministry Leadership Retreat**

9:00 AM–12:00 NOON

John Bell

Spend some time apart, before the convention begins, with full-time, part-time, and volunteer music directors—all persons responsible for leadership in music ministry—to gather under the direction of a preacher, pastor, and musician. Take time out to feed your spiritual hunger, connect with others, and reflect on your vocation and ministry.

**Fee:** $50 Pre-Registration Required

**Chant Intensive**

9:00 AM–12:00 PM

Anthony Ruff, osb

An introduction to and overview of Gregorian Chant. Discover how to incorporate chant into your pastoral practice.

**Fee:** $25 Pre-Registration Required

**Sound Intensive**

9:00 AM–12:00 NOON

Gael Berberick, Barney Walker and Dennis Fleisher

A hands on experience to learn how best to use speakers, microphones, and mixer to get the kind of sound out of your ensemble that will serve the liturgy. (Limited to 30 participants.)

**Fee:** $25 Pre-Registration Required

**Liturigical Space Tour**

8:00 AM–12:00 NOON

Saint Maria Goretti Catholic Church, Westfield

Parishioners designed and built all the liturgical furnishings, including the beautiful stained-glass reredos and tabernacle. Dedicated December 8, 2004. Architect: Woolen, Molzan and Partners

Saint Alphonsus Liguori Catholic Church, Zionsville

An example of a well-designed liturgical space graced with beautiful new stained-glass windows and an altar of Connemara marble quarried in Ireland. Dedicated August 1, 2004. Architect: Richardson, Munson & Weir, Indianapolis, Indiana

Church of the Holy Cross, Indianapolis

1922 Classical Revival church with its 136-foot campanile built of Indiana limestone. The original color scheme and certain architectural details have been restored and the altar made more accessible to the assembly. Architect: Entheos Architects, Indianapolis, Indiana

Sacred Heart of Jesus Church, Indianapolis

1891 Gothic revival architecture. Severely damaged by an electrical fire in 2001, the church has been gloriously restored to its former beauty. Architect: Conrad Schmitt Studios, New Berlin, Wisconsin

**Fee:** $25 Pre-Registration Required

**Organ Crawl**

8:00 AM–12:00 NOON

Visit and hear four of the Indianapolis area's finest instruments:

North United Methodist Church


Chapel: Orgues Létourneau Ltée, Opus 57, II/16, mechanical

All Saints Episcopal Church

Larry MacPherson, new console by Goulding & Wood (2007), III/46, electro-pneumatic

Zion Evangelical United Church of Christ


St. Luke's United Methodist Church

Goulding & Wood, 1999, IV/80, electro-pneumatic slider

**Fee:** $25 Pre-Registration Required
**SCHEDULE**

1:30  **Opening Event**  
   **Keynote:** Warner

4:00  **NPM Section Meetings**

5:00  **Exhibit Hall Reopens**

5:00  **Summerfest Picnic in the Park**

5:30  **Youth Gathering I**

7:30  **Children’s Choir Festival Performance**  
   **Adult Choir Festival Performance**

9:00  **Handbell Festival Performance**  
   **Organ Performance**

10:00  **Late Night Expo**

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**SHOWCASE I**

**9:30–10:30 AM**

**Joy to the World! Christmas Customs, Liturgy and Songs for the Entire Congregation**  
**Andy Albritton**

Special programming from Alfred Publishing Co. for the First Sunday of Advent through the Baptism of the Lord. Adult cantatas, multi-generational programs, and children's musicals, octavos for singers of all ages.

**Music of Worship, Praise and Remembrance**  
**Jerry Rubino**

Read and sing exciting new publications from Oxford University Press and receive a complimentary packet of music!

**Taken by Love: Year A with Songs in His Presence**  
**Jane Terwilliger and Amy Righi**

Featuring reverent and uniquely beautiful Lectionary-conforming Psalms for use in Year A. Discover a wealth of stirring new hymns and their success in liturgy, including funerals and weddings. Samples included.

**Implement Liturgy of the Hours in Your Parish**  
**Liturgy Training Publications**

Come and participate in chanting the Liturgy of the Hours with *The Mundelein Psalter*, a new resource using the Grail psalms, containing Morning, Evening, Night Prayer and much more. Join us and learn how to implement this beautiful form of prayer in your parish.

**Worship Has No Limits**  
**Dan Miller**

Why limit your music ministry? Rodgers organs offer flexibility for any worship style.

**Sacred Gateways – Songs for the Life of the Church**  
**Feargal and Breda King**

Original contemporary liturgical music by Irish composer Feargal King performed with Irish soprano Breda King and friends. Tuneful, accessible music for the church year.

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**SHOWCASE II**

**11:00 AM–12 NOON**

**The Music of Joe Mattingly and the Newman Singers**

Share the magic and music of Joe and the Newman Singers. Exciting new Spirit filled music lifts your spirit!

**Bring the Best in Music to All Your Formation Programs**  
**The Staff of Silver Burdett Ginn Religion**

Come see how SBGR and GIA have worked together to incorporate the best in liturgical music into faith formation programs for children, teenagers and adults in English and Spanish.

**A Treasury of Song for Liturgy**  
**Lumen Christi Ministry**

Energizing new music from composer Terry Piontkowski offers wonderful arrangements for choir that are singable for the assembly. Sing through a packet of music for the Church year. Register to win a $50 gift certificate. Must be present to win.

**Living Spirit, Holy Fire!**  
**David Haas, the Emmaus Center**

Come celebrate, pray and sing music from a new collaborative project by David Haas and friends. A celebration of the Holy Spirit stirring and singing in our lives as church!

**Help Is on the Way!**  
**Robert A. Hobby**

Help is on the way for your choirs in the worship service. Come and see what the fuss is about at the Augsburg Fortress Showcase “New Choral Treasures.”

**Music That Sings!**  
**Jane Holstein, David Weck**

Receive a packet of choral music from Hope Publishing Company, as together we sing and explore the latest offerings from today’s choral writers.

**Laudate, Jubilate and More!**  
**James Kosnik**

An organ reading session. Concordia Publishing House
CONVENTION OPENING AND KEYNOTE

1:30 PM–3:30 PM

Festive Gathering
From the far reaches of the country and beyond, we gather in prayer and song. We celebrate in our midst the presence of the risen Christ in whom we are united by Baptism.

Welcome
Leaders of the Archdiocese of Indianapolis and the National Association of Pastoral Musicians welcome members and friends to this city rich in Catholic musical tradition.

Report and Update
The President and Chair of the Board of Directors introduce the NPM leadership and offer brief reports and updates on the work and state of the Association.

Keynote Address: Steven C. Warner
From generation to generation the song of Christ’s story forms a people and gathers them into one Body. Steven C. Warner will help us answer the question: “How do we engage the generations yet to come in this life-giving song?”

SECTION MEETINGS

4:00–5:00 PM
Come and enter into conversation about issues in your area of interest or expertise.

Section for African American Musicians
Mr. Timothy Jacquet, Chair

Section for Asian and Pacific Rim Musicians (ad hoc)
Rev. Ricky Manalo, CSP, Chair

Section for Campus Ministers
Mr. Stephen Steinbeiser, Chair

Section for Cantors
Mr. Joe Simmons, Chair

Section for Chant (ad hoc)
Rev. Anthony Ruff, OSB, Chair

Section for Choir Directors
Mr. Michael Wustrow, Chair

Section for Clergy
Rev. Robert Webster, Chair

Section for Composers (ad hoc)
Mr. Nicholas Palmer, Chair

Section for Diocesan Directors of Music
TBD, Chair

Section for Eastern Church Musicians
(ad hoc)
Prof. J. Michael Thompson, Chair

Section for Ensemble Musicians
Ms. Gael Berberick, Chair

Section for Hispanic Musicians
Dr. Dolores Martinez, Chair

Section for Musicians in the Military
Col. Tom Luna, Chair

Section for Organists
Dr. Lynn Trapp, Chair

Section for Pianists
Ms. Nancy Deacon, Chair

Section for Pastoral Liturgy
Mr. Bruce Croteau, Chair

Section for Musicians Serving Religious Communities (ad hoc)
Sr. Nancy Burkin, SSJ, Chair

Section for Those Responsible for Leadership in Music Ministry (RLMM)
Mr. Joseph F. Marino, Chair

Section for Youth
Mr. Tim Westerhaus, Chair
You won’t need to “sing for your supper” here! Join us for great food, fellowship, music, and games in a parish festival atmosphere. Look for the tents in White River State Park just past the canal, a 5-minute walk or a short shuttle bus ride from the Convention Center.

The menu will feature Hoosier fried chicken and fixin’s including brown County-style biscuits and apple butter. Grilled chicken and vegetarian options will also be available as well as a cash bar for beer and wine.

Buses will whisk you away in time for evening events, so plan to join the fun. Reconnect with old friends, make new ones, and win some nice prizes too!

Fee: $10
**Monday Night Events**

7:30 PM–8:30 PM

01 01  **Children’s Choir Festival Performance**

Michael Bedford

Come and hear the voice of the young church in a choral performance by participants in the National Catholic Children’s Choir Festival under the direction of Michael Bedford.

01 02  **Adult Choir Festival Performance**

John A. Romeri

Enjoy the performance of the first NPM Adult Choir Festival Chorus, featuring the Haydn Mass in Time of War, under the direction of Dr. John A. Romeri.

9:00 PM–10:00 PM

02 01  **Handbell Choir Festival Performance**

Michael Helman

Ring in the convention with the performance of the NPM National Catholic Handbell Festival Performance under the direction of Michael Helman.

02 02  **Young Organists Performance**

Vincent Carr, Scott Montgomery, and Scott Myers

Enjoy an exciting performance by three young NPM members who are recent winners of organ competitions of the American Guild of Organists. Hosted by Lynn Trapp.

**Late Night Expo**

10:00 PM–12 Midnight

Gather at the Exhibit Hall at the end of an exciting first day to enjoy the company of friends and colleagues and to check out the incredible variety of products and services to assist you in your ministry. A cash bar will be provided.
周二

**SCHEDULE**

8:15  晨祷
9:00  讨论: Joncas
10:00  展览开放
10:30  章节官员学院
10:30  突破 A

**NOON**

- 樱桃与聊天
- 12:45  午餐时间和管风琴表演
- 1:30  行业展示: WLP
- 3:00  突破 B
- 7:30  四重奏 1-4
- 9:30  四重奏 5-8
- 10:45  Taizé 祈祷

**A 01**

**CONTINUE THE CONVERSATION:**

**THE PASTORAL MUSICIAN: HERMENEUT, CATECHIST, AND MYSTAGOGUE**

N. Michael Joncas

9:00 AM

How do pastoral musicians prepare others—and themselves—to enter into an encounter with the mystery of God, to experience the power of God’s presence and action in the liturgy, and to live in new ways as members of the one Body of Christ?

**A 02**

**LECTIONARY ANTHEM PROJECT I: ADVENT/CHRISTMAS YEAR A**

Timothy Dyksinski

Explore choral anthems and motets for the Advent and Christmas seasons, based on the readings for Year A of the Lectionary.

**A 03**

**THE PASTORAL MUSICIAN AS CATECHIST**

David Haas

Come, discover and deepen our formational role as pastoral musicians.

**A 04**

**SINGING THE RITUAL: THE DIALOGUES**

James Savage

Discover why singing the dialogues is so important in our liturgical life as Roman Catholics, and how to do so.

**A 05**

**SINGING THE PROPER ANTIPHONS**

Christoph Tietze

Explore the nature of the proper antiphons of the Mass and how they can come to life in your parish.

**A 06**

**SUNDAY, TRIUDUM, AND WEEKDAY CELEBRATIONS IN THE ABSENCE OF A PRIEST**

Michael Prendergast

Walk through the ritual and principles that help us plan prayer for the assembly’s gathering in the absence of an ordained presbyter.

**A 07**

**DISCOVERING THE GIFTS AND RESOURCES FROM ASIAN AND PACIFIC RIM COMMUNITIES**

Ricky Manalo, CSP, Rufino Zaragoza, OFM

Learn about new and accessible resources for Asian and Pacific communities or those who wish to expand their repertoire with the gifts of these cultural groups. Learn how to discover resources within your own communities through the development of intercultural skills.

**A 08**

**FR. CLARENCE JOS. RIVERS LECTURES: RICHNESS IN DIVERSITY: LEARNING FROM THE SUNG PRAYER OF THE AFRICAN AMERICAN SOUL**

J-Glenn Murray, SJ

The music of the African American community has much to teach us about worship, life, community, our African American sisters and brothers, and ourselves.

**A 09**

**MÚSICA PARA LA MISA**

Pedro Rubalcava

Una sesión en español que explora cuando la música se utiliza durante la Misa y los recursos disponibles.

**A 10**

**CANTOR AS PROCLAIMER OF THE WORD**

Joe Simmons

The cantor does not simply sing the Psalm. The cantor proclaims the Word of God. Explore how important this difference is.

**A 11**

**PSALMS FOR TODAY**

Paul Inwood

Reflect upon how the Psalms we sing touch our lives spiritually, emotionally, musically, and more.

**A 12**

**GUITAR BASICS**

Bobby Fisher

Tools that will foster your guitar playing in service of the liturgy.
A 13 **Do’s and Don’ts of Copyright**  
Gael Beberman  
A discussion featuring publishing, legal, and composer issues related to copyrights: what you can and cannot do with printed music.

A 14 **Basic Organist and Service Playing Certifications for Mentors**  
John Miller  
Become familiar with the tools mentors need to assist those preparing for NPM and AGO organ certification.

A 15 **Organ Repertoire for the Church Year**  
Jennifer Pascual  
Organ repertoire that celebrates the seasons of the liturgical year.

A 16 **Leading the Assembly with the Piano**  
Paul Tate  
Learn how the piano can lead an assembly’s song and serve the liturgy.

A 17 **Liturgy of the Hours in Houses of Religious**  
Cyprian Consiglio, OSB Cam  
Uncover resources that will help your community enter more fully into the prayer of the Church.

A 18 **Forming Youth as Pastoral Musicians**  
Kate Cuddy, Steve Angrisano  
Discover some principles to help form the youth of our communities as pastoral musicians.

A 19 **Preaching the Liturgy**  
R. Gabriel Pivarnik OP  
Concrete pointers to aid your preaching of the liturgy.

A 20 **Basic Conducting**  
Rob Strusinski  
Everything you need to know as a choir director, and more!

A 21 **Voice Care and Choral Sound 1**  
Axel Theimer  
Explore what you need to help care for the voice and how to create a choral sound that will produce quality music and give God praise. Members of the National Catholic Youth Choir will serve as a demonstration choir.

A 22 **Music Through Movement**  
Donna Kinsey  
Have fun and gain resources that will enhance your music education classes.

A 23 **The Spirituality of the Choir**  
Dan Schutte, Robert Dufford, S.J.  
Explore how the music we sing, the way we prepare, and the way we lead all deepen the spirituality of choir members and offer a form of spiritual direction to the parish community.

A 24 **Composer’s Forum Part 1**  
Christopher Walker  
Christopher Walker and members of the Liturgical Composers Forum will play and comment on compositions submitted in advance. Unpublished composers may request information about rules for submission. See page 18.

A 25 **Enliven the Assembly with a Handful of Handbells**  
David Weck  
Whether your number of handbells is small or large, they can enliven your worship experience.

A 26 **Shall We Dance for the Lord?**  
Gloria Weyman  
All art forms, including dance, should honor the Lord. Learn how, when, and where in liturgy to convey God’s Word with prayerful and dignified movements through lecture, video, and optional participation.

A 27 **MusOp: Christ the Icon**  
Gary Daigle, Teresa Donohoo, Rob Cooney, and Friends  
Sponsored by World Library Publications.

A 28 **Showcase: The Music of Joe Mattingly and the Newman Singers**  
Joe Mattingly and the Newman Singers  
Share the magic and music of Joe and the Newman Singers. Exciting new Spirit filled music lifts your spirit!

A 29 **Showcase: Practical Gregorian Chant Selections**  
Anthony Sorgie  
In light of renewed interest in the liturgical use of chant, join us for an introduction of practical Gregorian selections to consider for your choir. Sponsored by Peter’s Way Tours Inc.

A 30 **Showcase: Psallitè—New Songs for Church and Home**  
Collegeville Composers Group (Paul Ford, Cyprian Consiglio, OSB Cam, Paul Inwood, Carol Browning and Catherine Christmas)  
Easy and accessible melodies for the assembly with creative arrangements for scholas and choirs, this music does not rely on accompaniment, rediscovers the role of antiphons and incorporates a wide variety of styles, including chant.

**AD 01 The Ordination Rites**  
Paul Ford  
10:30 AM–12:00 PM  
Presentation and conversation for diocesan leaders with Paul Ford on the history and theology of ordination rites as well as the pastoral and musical possibilities. Attendance is limited to members of the Section for Diocesan Directors of Music.

**CHAPTER OFFICERS’ INSTITUTE**

**CO 01 Website Construction: Nuts and Bolts**  
Lisette Christensen  
Tuesday 10:30–11:15 AM  
Practical tips on web planning and maintenance.

**CO 02 Chapter Communication**  
Ginny Miller  
Tuesday 11:15 AM–12:00 PM  
Practical advice about communicating with members. (Attendance is limited to Chapter Officers)
THE ROBERT W. HOVDA LECTURES 2007
The Hovda Lectures are named in honor of Rev. Robert W. Hovda, whose prophetic voice summoned Catholics and other Christians in the United States to recognize the transforming power of worship. In his writings, Hovda challenged members of the Church to live out an uncompromising vision of social justice that flowed from the very act of celebrating Word and Sacrament.

**B 01** CONTINUE THE CONVERSATION: ONE CHURCH, MANY GENERATIONS—HANDING ON THE SONGS
Steven C. Warner
Continue the conversation with the keynote speaker.

**B 02** DMMD INSTITUTE: SUNG LITURGICAL TEXTS
HYMNS, SONGS AND ANTIPHONS
J. Michael Joncas
The first of a three-session institute examining the various texts we sing in our worship, including biblical and liturgical texts, paraphrases, adaptations, and contemporary compositions. An opportunity for an in-depth approach to choosing and working with texts for sung worship. Attendance is limited to members of the Director of Music Ministries Division.

**B 03** HOVDA LECTURE: MUSICAM SACRAM REVISTED: WHAT MAKES MUSIC SACRED?
Edward Foley, capuchin
In what ways did the 1967 instruction Musicam Sacram represent continuity and/or a shift in the Church’s approach to sacred music? How have the emphases on active participation and the role of the assembly in singing the liturgy made an impact on the understanding of sacred music?

**B 04** SINGING THE RITUAL: RITUAL TEXTS
James J. Chepponis
Musical texts help us sing the liturgy. What do we need to consider in choosing texts for liturgy or setting them to music, especially in light of the recent Directory for Music and Liturgy approved by the United States Conference of Catholic Bishops?

**B 05** KEEPING THE SEASONS
Karen Kane
Discover how the celebration of the liturgical year can transform the assembly through preparation that is creative, yet rooted in the rites, and pastorally sensitive.

**B 06** SINGING WITH SPIRIT AND UNDERSTANDING: CRAFTING NEW TEXTS FOR SUNG PRAYER
Alan Hommerding
The texts we sing express and form our faith. We grow in both by their repetition in ritual. Reflect on what needs to be considered in writing texts for sung prayer.

**B 07** SACRED SONG AND CHANT OF SOUTHEAST ASIA
Rufino Zaragoza, ofm, Barbara Tracey, and Paul Nguyen
Come be enriched by experiencing the traditional multi-tone chant techniques of the Hmong, Lao, and Vietnamese communities. Soak in the tranquil melodies of Southeast Asia, with texts often drawn from Confucianism, Buddhism, and Taoism. Learn several bilingual pieces to bring home to your congregation.

**B 08** FR. CLARENCE JOS. RIVERS LECTURES: BLACK PSALMODY: SONG AND PRAYER
Roger Holland, Ray East
Learn and experience the history and inspirational use of Psalms in the service of Afro-centric liturgy.

**B 09** TECNICAS DE LA GUITARRA
Rudy López
Una sesión en español que ofrece los principios básicos de la guitarra para los guitarristas de habla hispana que sirven en la liturgia.

**B 10** THE CANTOR AS LEADER OF PRAYER
Michael Connolly
The cantor leads and fosters the prayer of the assembly. Explore what this identity means and how to do it.

**B 11** VOCAL TECHNIQUES THAT PROCLAIM THE PSALM
Joanne Werner
Vocal techniques that will help your voice and your entire body proclaim the Word of God.

**B 12** THE SINGING GUITARIST
Gael Berberick
Practical tips for guitarists who sing and song leaders who lead from the guitar.
B 13  THE PERFECT BLEND: INSTRUMENTS, VOICES, ARRANGING—OH MY!
PAUL HILLEBRAND
Practical tools that will help a music director blend the various elements involved in liturgical music ministry.

B 14  ORGAN CERTIFICATION: FOR CANDIDATES
STEPHANIE HONZ
Practical ways for candidates to prepare for NPM and AGO organ certification examinations. Participants are invited to play a hymn and/or a piece of organ repertoire.

B 15  PREPARING FOR ORGAN COLLEAGUE CERTIFICATION
MARIE KREMER
Practical ways for candidates to prepare for the NPM/AGO dual certification.

B 16  I CAN PLAY THAT STYLE...WITH GUIDANCE
PETER KOLAR
I can play that style on piano if I have ideas about how to do so. Practical tips will be offered.

B 17  FUNERAL RITES IN HOUSES OF RELIGIOUS
KATHLEEN HARMON, SND
An overview of the Order of Christian Funerals through the lens of the religious community.

B 18  MENTORING YOUTH INTO MUSIC MINISTRY
KATE CUDDY, STEVE ANGRISANO
Discover some of the elements that will help form the youth of our communities as pastoral musicians.

B 19  SERVANTS WHO LEAD AND LEADERS WHO SERVE
JAMES WM. BESSERT, ROBERT WEBSTER
A discussion on the role of the pastor in parish, liturgical, and musical life.

B 20  SMALL CHOIR RESOURCES
ROB GLOVER
Techniques and music that will help you serve a choir small in number but large in ministry.

B 21  VOICE CARE AND CHORAL SOUND 2
AXEL THEIMER
A continuation of A-21.

B 22  CHILDREN’S CHOIR REPertoire FOR LITURGY
LEE GWOZDZ
A sampling of materials that will serve your children’s choir and help them to serve the liturgy.

B 23  TEACHING YOUR PARISH TO PRAY THROUGH SONG
DAVID ANDERSON
Discover how your parish can grow spiritually through the songs you lead.

B 24  COMPOSERS FORUM PART 2
CHRISTOPHER WALKER

B 25  TAKING YOUR HANDBELL CHOIR TO THE NEXT LEVEL
DAVID WECK
Practical advice about how to develop your resources, no matter your group’s level of competency.

B 26  MOVING TOWARD ONENESS
DONNA ANDERLE
Liturgical dance is often described as “prayer in motion.” Come prepared to experience the joy of this sacred dance form as it moves you toward a oneness with God.

B 27  MUSIC: LET EVERY INSTRUMENT BE TUNED FOR PRAISE
STEVE PETRUNAK AND FRIENDS
Be inspired with the sounds of many instruments, tuned for God’s praise. This gathering will rouse your faith and inspire your music-making ministry with a plethora of instrumental selections in a variety of styles for various feasts and seasons. Sponsored by GIA Publications.

B 28  SHOWCASE: CHORISTERS GUILD
JEF REEVES
Music for choirs of all ages, with emphasis on repertoire for children’s and youth choirs. CG’s exciting new anthem collection/curriculum resource, “Can’t Wait to Sing!” will also be featured.

B 29  SHOWCASE: JOY TO THE WORLD! CHRISTMAS CUSTOMS, LITURGY AND SONGS FOR THE ENTIRE CONGREGATION
ANDY ALBRITTON
Special programming from Alfred Publishing Co. for First Sunday of Advent through the Baptism of the Lord. Adult cantatas, multi-generational programs, and children’s musicals, octavos for singers of all ages.

B 30  SHOWCASE: ILLUMINATING THE WORD; THE ART OF THE SAINT JOHN’S BIBLE
IRENE NOWELL, OSB
Join us on a journey through the art and images of the Saint John’s Bible. Several illuminations from the project will be explored through guided imagery discussion, (i.e. “Visio Divina”) including an emphasis on the images from the Book of Psalms.
**Tuesday Night Events**

7:30–8:30 PM

**03 01 St. Louis Jesuits 30th Anniversary Concert**
Dan Schutte, Bob Dufford, sj, Roc O’Connor, sj, and John Foley, sj
Come and celebrate 30 years of the contributions of the St. Louis Jesuits to liturgical music. *Sponsored by OCP.*

**03 02 National Catholic Youth Choir Performance**
Anthony Ruff, OSB, Axel Theimer
A concert of sacred music performed by the National Catholic Youth Choir, under the direction of Dr. Axel Theimer from St. John’s University, Collegeville, MN. Comprised of high school aged youth from around the country, this performance culminates their 2007 summer experience. *Sponsored by The Liturgical Press.*

**03 03 Notre Dame Folk Choir Concert**
Steven C. Warner, The Notre Dame Folk Choir
A concert celebrating the 25th Anniversary and ministry of the Notre Dame Folk Choir under the direction of Steven C. Warner. *Sponsored by World Library Publications.*

**03 04 In Spirit and Truth**
Thomas Jefferson
Sing and celebrate the songs, rhythms, and musical genres that reflect the gifts of our African American sisters and brothers in worship. *Sponsored by World Library Publications.*
**CONVENTION REGISTRATION FORM**

Please print. Advance registration forms must be postmarked by June 8, 2007. If registering more than one person, fill out another form. (Photocopy form as necessary.) You may also register on the NPM website (www.npm.org). If you have not received confirmation by June 29, please contact the NPM Office (240-247-3000). Regular registration must be received at the NPM office (by mail, online, or fax) by the close of business on June 27. Registration after that date will be available on site only.

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**FULL CONFERENCE REGISTRATION**

Advance Registration: Must be postmarked by June 8, 2007

NPM Group or Member #  ___________________________________________________  (Found above your name on all NPM labels)

Save$$ As a NEW NPM Member (Send completed Membership Application, with separate check for membership fees, with Convention Registration Form)

A parent or chaperone must accompany youth attendees under 18. Chaperone must be at least 21 years old and registered as a full convention or a companion attendee.

A signed copy of both 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 under the age of 18 may be admitted to the Convention. For more info www.npm.org/Events/Codeofconduct.htm. (See back of registration form for full details.)

**MEMBERSHIP APPLICATION**

If you are not already a member of the National Association of Pastoral Musicians, here’s your chance to join!

**ADDITIONAL ACTIVITIES THAT REQUIRE DAILY OR FULL CONVENTION REGISTRATION.**

Music Ministry Leadership Retreat (Mon) $50
Organ Crawl (Mon) $25
Liturgical Space Tour (Mon) $25
Master Class or Clinic $25
(Indicate: Guitar, Piano, Organ, Cantor, Flute, Young Cantor, Young Organist, African American Piano, Percussion)
Chant Intensive $25

**PAYMENT**

VISA
Mastercard

Join as you register!

**MEMBERSHIP APPLICATION**

If you are not already a member of the National Association of Pastoral Musicians, here’s your chance to join!

**PARISH MEMBERSHIP**

- Regular (clergy & musician) $97
- Group (3 members) $122
- More than 3
- Total # additional member(s) _____ x $25 ea.: $____+
- Single (1 member) $70

**INDIVIDUAL MEMBERSHIP**

- Individual $58
- Youth (21 and under) $29

**FOREIGN POSTAGE**

- Canada $11/yr/member
- Other countries $15/yr/member

Please print.
CONVENTION REGISTRATION FORM

Please print. Advance registration forms must be postmarked by June 8, 2007. If registering more than one person, fill out another form. (Photocopy form as necessary.) You may also register on the NPM website (www.npm.org). If you have not received confirmation by June 29, please contact the NPM Office (240-247-3000). Regular registration must be received at the NPM office (by mail, online, or fax) by the close of business on June 27. Registration after that date will be available on site only.

FULL CONFERENCE REGISTRATION

NPM Group or Member # ________________________________________________ (Found above your name on all NPM labels)

- Save $$ As a NEW NPM Member (Send completed Membership Application, with separate check for membership fees, with Convention Registration Form)

NPM Member Registration

NPM Member Clergy/Musician Duo (each) (Available only to one clergy and one musician from the same member parish or institution) Join as you register!

$355 $410 $______

Non-Member Registration

MEMBERSHIP APPLICATION

$165 $215 $______

Companion (Adult or Child) to join!

More than 3 Q

Single (1 member) $70

Total # additional member(s) _____ x $25 ea.: $____+ $122 = $______

Advance (before June 8) Regular/On-site (after June 8)

$100 $110 X___ # days = $______

Daily Rate NPM member

ADDITIONAL ACTIVITIES THAT REQUIRE DAILY OR FULL CONVENTION REGISTRATION.

$50

Q

Youth (21 and under) $29 Birth date: __________

Q

Individual $58

ADDITIONAL ACTIVITIES THAT DO NOT REQUIRE OR INCLUDE CONVENTION REGISTRATION

__________________________________________Address
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TOTAL CONVENTION FEES, INCLUDING REGISTRATION

PAYMENT

Check # _____ Enclosed I authorize NPM to charge my: Q MasterCard Q VISA

Credit Card Number Expiration Date Security Code (3 digit located on back)

Cardholder Signature Date of Signature Name on Card (Please print)

MAIL THIS FORM WITH PAYMENT TO:
NPM PO Box 4207
Silver Spring, MD 20914-4207 Phone: 240-247-3000
Fax: 240-247-3001 (with Credit Card Info ONLY)

First Name M.I. Last Name
(First new member)

Address

City/State/Zip

Daytime Phone (Please include area code) Fax Number

E-Mail Address

Parish Diocese

First Name M.I. Last Name
(Second new member)

Address

City/State/Zip

Daytime Phone (Please include area code) Fax Number

E-Mail Address

For groups of more than two people, please include additional names and addresses on a separate sheet of paper.

Please do not send cash. Checks should be made payable to NPM. Remit in U.S. currency only.

Indicate amount enclosed $______

Check #______

Q VISA Q Mastercard

Credit Card # Exp. Date Security code

Signature

Name on Card

PREFERENCES If preferences are not indicated, no preference will appear on your confirmation. If demand exceeds space, your confirmation will gain you admittance to your registered sessions.

Q Please check here if under the Americans with Disabilities Act (ADA), you require auxiliary aids or services. Specify special assistance required:

BREAKOUTS (INDICATE BREAKOUT NUMBER)

ATTENDANCE AT THE FOLLOWING IS LIMITED TO MEMBERSHIP:

AM PM

Tuesday A _____ B _____

Wednesday XXXX C _____

Thursday D _____ E _____

Friday F _____ XXXX

EVENTS (CIRCLE ONE PER LINE)

Monday Events I 01-01 01-02

Monday Events II 02-01 02-02

Tuesday Quartets I 03-01 03-02 03-03 03-04

Tuesday Quartets II 04-01 04-02 04-03 04-04

Wednesday Afternoon Quartet 05-01 05-02 05-03 05-04

Thursday Evening Event - Indianapolis Children’s Choir Choose one 06-01 (6:30 pm) or 06-02 (8:30 pm)
NATIONAL CATHOLIC CHILDREN’S CHOIR FESTIVAL
MICHAEL BEDFORD
Bring your children’s choir for a three-day festival of singing, learning, and celebration with well-known children’s choir clinician Michael Bedford. Beginning on Saturday, July 7 at 2:00 PM, the festival will conclude with a massed choir performance for the NPM Convention at the Radisson Hotel Ballroom on Monday, July 9 at 7:30 PM
For more information or to register for a festival, contact the NPM office. (See below)

NATIONAL CATHOLIC ADULT CHOIR FESTIVAL
JOHN A. ROMERI
A rare opportunity to sing music that can only be performed with a larger chorus, featuring the Haydn Mass in Time of War (Timpani Mass). Over three days sing, learn, and celebrate the gift of choral music making. Beginning on Saturday, July 7 at 2:00 PM, the festival will conclude with a massed performance by choir, soloists, and instruments for the NPM Convention on Monday, July 9 at 7:30 PM
For more information or to register for a festival, contact the NPM office. (See below)

NATIONAL CATHOLIC HANDBELL FESTIVAL
MICHAEL HELMAN
Don’t miss this exciting opportunity for members of your handbell choir to participate in a three-day festival led by an experienced and highly regarded handbell arranger, composer, and clinician. The festival begins on Saturday, July 7 at 12:00 noon and leads to a massed handbell choir concert for the NPM Convention at the Indiana Convention Center on Monday, July 9 at 9:00 PM
For more information or to register for a festival, contact the NPM office. (See below)

For more information and to register for a festival contact:
National Association of Pastoral Musicians
962 Wayne Avenue,
Suite 210
Silver Spring, MD 20910
240-247-3000
240-247-3001 fax
npmsing@npm.org
www.npm.org

Deadline for applications: March 16, 2007
TUESDAY NIGHT EVENTS

9:30–10:30 PM

04 01 In the Days to Come: Songs and Prayers for Peacemaking
Marty Haugen, Tony Alonso and John Bell
As followers of Jesus, we are called to be instruments of peace in the world. Come and join with Tony Alonso, Marc Anderson, John Bell, and Marty Haugen to pray and sing a vision of God’s reign. We will celebrate the voices, melodies, prayers, and rhythms of faithful people from a variety of cultures and religious traditions.
Sponsored by GIA Publications.

04 02 Cantemos: Music in Spanish and English Sounds and Rhythms
Peter Kolar, Pablo Sosa and Pedro Rubalcava
Sing, dance, clap, and enjoy this event that highlights the lively sounds and engaging rhythms of Latin American cultures. Co-sponsored by OCP, World Library Publications, and GIA Publications, Inc.

04 03 An Ecumenical Hymn Festival for Brass, Choir, and Congregation
Robert Hobby
An ecumenical hymn festival for brass, choir, and congregation led by renowned composer Robert A. Hobby. Sponsored by MorningStar Publications.

04 04 Harmony in Faith: Music in Asian and Pacific Rim Sounds and Rhythms
Rufino Zaragoza, OFM, Ricky Manalo, CSP and Barbara Tracey
Discover and celebrate the gifts for worship and music the Asian and Pacific Rim communities share with the Church. Sponsored in part by OCP.

JULY 10

TAIZÉ PRAYER

10:45 PM–11:45 PM
Gather as one at the end of the day for prayer, silence, and reflection on the Word of God, in the soft glow of candle light and with the simple melodies of the Taizé community.
SCHEDULE

8:15 Pastoral Musicians’ Breakfast
10:00 Byzantine Morning Prayer
10:45 Plenum: Manalo
11:45 Exhibits Open
12:45 Lunchtime Organ Recital
1:30 Industry Showcase: GIA
3:00 Breakout C
4:45 Afternoon Quartets 1–4
8:00 Convention EUCHARIST
10:00 “Rockin’ the Circle”

PASTORAL MUSICIANS’ BREAKFAST
8:15 AM
Come join in a festive meal at the beginning of the day to celebrate the ministry of pastoral musicians and the work of NPM!

• The Jubilate Deo Award will be presented to Jan Michael Joncas—scholar, teacher, composer, pastor, musician, and servant of the church at prayer.
• The Pastoral Musician Of The Year Award will be given to composer Marty Haugen for crafting music that gathers God’s people in songs of praise and prayer!
• Other Awards will include Chapter of the Year, Music Educator of the Year, and Business Partner of the Year.
• Scholarships for pastoral music studies totaling nearly $25,000 will be announced and presented.
• Enjoy a relaxing breakfast and celebrate excellence and service within our Association!

Fee: $25 Pre-Registration Required

Plenum Address

ONE CHURCH, MANY CULTURES: IT’S MORE THAN THE SONGS
Ricky Manalo, csp
10:45 AM
The diverse people of God sings and celebrates its unity at the liturgy, yet more is needed to invite and deepen the oneness for which Jesus prayed. What other attitudes and resources are needed to draw us closer together in one Body?

BREAKOUT SESSIONS
WEDNESDAY – 3:00–4:15 PM

C 01 CONTINUE THE CONVERSATION: ONE CHURCH, MANY CULTURES—IT’S MORE THAN THE SONGS
Ricky Manalo, csp
Continue the conversation with the plenum speaker.

C 02 DMMD INSTITUTE: SUNG LITURGICAL TEXTS—HYMNS, SONGS AND ANTIPHONS
J. Michael Joncas
A continuation of B-2. Attendance is limited to members of the Director of Music Ministries Division.

C 03 HOVDA LECTURE: MUSICAM SACRAM REVISITED—THREE DEGREES OF CELEBRATION?
Judith Kubicki, cssp
How has the principle of progressive solemnity helped or hindered the development of sung worship following Vatican II? How should the “degrees of celebration” elaborated in Musicam Sacram be viewed forty years later?

C 04 THE LITURGICAL BOOKSHELF
Karen Kane
Fill your shelf with the basic books one needs to know to plan and celebrate the liturgy of the Church.

C 05 A SONG OF COMFORT: MUSIC FOR FUNERALS
David Anderson
The music you choose for the Order of Christian Funerals can comfort those who gather for these rites.

C 06 WHAT THEOLOGY ARE WE SINGING?
Alan Hommerding
For authors, composers and those who choose music. How to apply scriptural and theological criteria in evaluating texts for the liturgy. Practical examples and pastoral applications will be offered.

C 07 HOW DO WE WORSHIP TOGETHER?
Pedro Rubalcava, J-Glen Murray, sj and Barbara Tracey
Three respected practitioners of intercultural worship will share practical pointers about what helps and what inhibits our worship across cultural lines.

C 08 FR. CLARENCE JOS. RIVERS LECTURES: THE MANY SOUNDS OF BLACK WORSHIP
Roger Holland, Ray East
Discover the rich diversity in the worship of African American communities.

C 09 ¿QUE MUSICA PODEMOS CANTAR...Y COMO?
Norma Garcia
Una sesión en español que ofrece las posibilidades del repertorio con las cuales un músico el no-hispano necesita familiarizarse para servir a la comunidad hispana.

C 10 THE CANTOR AS ANIMATOR OF THE ASSEMBLY
Joe Simmons
Practical tips for how to engage, enliven, and animate the assembly whose prayer we serve.

C 11 TRAINING CANTOR TRAINERS
Joanne Werner
Training the trainers or mentoring the mentors is an important ministry of empowerment.

C 12 PIANO AND GUITAR TOGETHER
Gerry Chiusano, Bobby Fisher
Consider the skills needed for good ensemble playing.

C 13 MANAGING A MUSIC PROGRAM, PART 1
Steve Petrunak
Practical organizational and ministerial approaches to managing the music programs and ministers you need.

C 14 HYMN AND SERVICE PLAYING FROM THE ORGAN
Jennifer Pascual
Practical tools for how the organ can serve the liturgy and the assembly.

C 15 PRACTICAL PRACTICE TECHNIQUES FOR ORGANISTS
John A. Romeri
Tools that help your practice time be as productive as possible.
C 16 SERVICE PLAYING: THE PIANO IN LITURGY
William Gokelman
Techniques to help you lead the song of the assembly from the piano.

C 17 SMALL AND RURAL PARishes: DOING THE BASICS WELL
Thomas Porter
Whatever size of community you serve, you can do the basics well.

C 19 THE EUCHARISTIC PRAYER: HOW DO WE PRAY IT?
Steve Janco
Since presiders pray the Eucharistic Prayer in the name of the entire assembly, discover ways to communicate that this is our prayer.

C 20 ORGANIZING A REHEARSAL
Rob Strusinski
Everything you need to know to organize a choir rehearsal and more!

C 21 WARM-UPS
James Jordan
Resources that will help your choral warm-ups connect with the repertoire your choir will sing and develop their voices.

C 22 ORFF AND ARRANGING MUSIC FOR CHURCH AND SCHOOL
Nanci Flesher
Orff instruments and techniques aren’t just for the classroom; they serve the liturgy, too! Using Orff instruments, look at practical teaching process and strategies that promote music literacy, while preparing music that is appropriate for liturgy.

C 23 HANDBELLS IN ROMAN CATHOLIC WORSHIP
Jean McLaughlin
Where, how, and why to incorporate handbells into your liturgical music program.

C 24 MEET THE EDITOR
Mary Beth Konde-Anderson, Randall DeBruyn and Kelly Dobbs Mickus
What do editors look for when music is submitted for publication?

C 25 COMMUNICATION CLEAR, DIRECT AND INVITING
Rob Glover
Learn how to become a more effective pastoral minister through communication that is clear, direct, and inviting.

C 26 BE ONE WITH THE LORD IN DANCE
John West, Consuelo Zuniga West
A participatory workshop for dancers of all levels of ability focusing on the leadership of the ministers of liturgical movement in ritual actions and prayer. Come prepared to celebrate the Lord with dance!

C 27 MusOp: NEVER TOO YOUNG TO SING GOD’S PRAISE
Mark Friedman, Janet Vogt and Friends
Join Mark and Janet, NPM’s 2005 Music Educators of the Year, for a session suitable for elementary-aged children, featuring Never Too Young: Spirit & Song for Young People, a new prayer and worship resource.

C 28 SHOWCASE: LIVING SPIRIT, HOLY FIRE!
David Haas and The Emmaus Center
Come celebrate, pray and sing music from a new collaborative project by David and composer friends Tony Alonso, Lori True, Kate Cuddy, Tom Franzak, Jesse Manibusan, Paul Tate, and James Moore. A celebration of the Holy Spirit stirring and singing in our lives as church!

C 29 SHOWCASE: REPRINTS FOR CONGREGATIONAL SONG
OneLicense.net
OneLicense.net makes obtaining copyright reprint permission easier than ever. Permission to reprint the copyrights of over 40 top church music publishers (with more joining regularly) by simply logging on to OneLicense.net.

C 30 SHOWCASE: MUSIC OF WORSHIP, PRAISE AND REMEMBRANCE
Jerry Rubin
Read and sing exciting new publications from Oxford University Press and receive a complimentary packet of music!
One in Song
GIA Publications

1:30–2:30 PM
Sing through a complimentary packet of GIA’s latest offerings.
GIA Staff and Friends

Wednesday Afternoon Events

4:45–5:45 PM

05 01 Music from Saint Meinrad Archabbey
Columba Kelly, osb
An afternoon of music from St. Meinrad Archabbey, under the direction of noted chant scholar, Fr. Columba Kelley, osb, with the monks of St. Meinrad performing a variety of liturgical compositions written by monks of the community and used in the liturgy at the Abbey. Sponsored by OCP.

05 02 Shout Praise!
Grayson Warren Brown
Join Grayson Warren Brown as he shares new spirit-filled melodies in a musical celebration rich in the gospel tradition. Sponsored by OCP

05 03 Singing and Praying the Gospel through the Liturgical Year: A Psallite Event
Come and sing the liturgical year with members and friends of the Collegeville Composers Group, including Carol Browning, Catherine Christmas, Cyprian Consiglio, osbc am, Paul Ford, and Paul Inwood. Celebrate the rich resources of Scripture and liturgy with the music of Psallite. Sponsored by Liturgical Press.

05 04 Sacred Land – Liam Lawton and Musicians from Old St. Patrick’s Church, Chicago, IL
Liam Lawton
Hear music ranging from Gregorian Graduale to three- and four-part antiphons and psalm tones to metered and non-metered hymns. Sponsored by GIA Publications.
CONVENTION EUCHARIST

8:00 PM

JUSTIN DuVALL, osb, Presider

We gather as one around Word and Sacrament on the Memorial of Saint Benedict, which, like every celebration of the Mass, reminds us that Jesus came to invite all to be one!

ROCKIN’ THE CIRCLE:
A CONTEMPORARY MUSIC EVENT

10:00 PM–12:00 MIDNIGHT

GARY Daigle, Coordinator

This very popular event returns with high energy contemporary music performances by a variety of artists. Artists, companies, styles, instruments, voices, and people come together “that all may be one!”
SCHEDULE

8:15 Morning Prayer
9:00 **Plenum: Galipeau & Oosdyke**
10:00 Exhibits Open
10:30 Breakout D
10:30 Chapter Officers Institute parts 3 and 4
12:45 Lunchtime Organ Recital
1:30 Industry Showcase: OCP
3:00 Breakout E
6:30 Indianapolis
  Children’s Choir: Hilbert Circle Theater
8:30 Indianapolis
  Children’s Choir: Hilbert Circle Theater

D 01 **CONTINUE THE CONVERSATION:**
  **DIALOGUE IN SEARCH OF COMMUNION—WORKING TOGETHER IN PASTORAL MINISTRY**
  Jerry Galipeau and Mary Kay Oosdyke, op
  9:00 AM
  Can we really work together? Whether clergy or musician, practitioner or theologian, we need practical skills for collaboration in ministry and the understanding and commitment to make it happen.

D 02 **LECTORARY ANTHEM PROJECT II: LENT/EASTER YEAR A**
  Timothy Dykesinski
  Explore choral anthems and motets for the Lent and Easter seasons, based on the readings for Year A of the Lectionary.

D 03 **HOVDA LECTURE: MUSICAM SACRAMENTUM REVISED—THE ROLE OF THE CHOIR AFTER VATICAN II**
  James Savage
  In what ways has *Musicam Sacramentum* and other postconciliar documents reshaped our understanding of the choir’s role? How is that role likely to evolve in the next forty years?

D 04 **SINGING THE MASS**
  Paul Ford
  Tired of your parish’s version of the “four-hymn sandwich”? Learn how to use the Sacramentary and the *Roman* and *Simple Graduals* to find psalms, songs, and hymns that allow our Catholic musical traditions to minister spiritually to our contemporary needs. Receive handouts and helpful hints that will simplify your job.

D 05 **CELEBRATING MARRIAGE**
  Paul Covino, Elaine Rendler-McQueeney and Larry Madden, sj
  Pastoral, musical, and liturgical perspectives and resources for helping your community celebrate the Rite of Marriage.

D 06 **WHAT POETRY ARE WE PRAYING?**
  Alan Hommerding
  Liturgy demands poetry and the arts to address the whole person. Discover how poetry and prayer are interconnected in our worship.

D 07 **FR. CLARENCE JOS. RIVERS LECTURES:**
  **LITURGY AND ENCULTURATION**
  Grayson Warren Brown
  Expressing the diversity of cultures in the liturgy of the church is both an opportunity and a challenge. Practical advice will be shared.

D 08 **CULTURAL CONCERNS: SERVING SPANISH COMMUNITIES IN WORSHIP**
  Ronald Krisman
  Practical items a non-Spanish speaking musician needs to know to serve the Latino/a communities.

D 09 **TÉCNICAS PARA LOS CANTANTES ESPAÑOLES**
  Norma Garcia
  Una sesión en español para ayudarle a aprender las técnicas vocales que Se utilizan en la liturgia si usted es cantor/salmista o miembro del coro.

D 10 **USING YOUR VOICE TO LEAD PRAYER**
  Melanie Coddington
  Discover how your voice and person can lead an assembly’s prayer.

D 11 **TECHNIQUES TO IMPROVE YOUR SOUND AND LEADERSHIP, PART 1**
  Bonnie Faber
  Musical and pastoral techniques that will help you serve the assembly with the voice.

D 12 **I’VE GOT RHYTHM**
  Gerry Chiusano, Bobby Fisher
  Basic rhythm section tips and techniques for assigning, controlling, and blending the standard piano, bass, drum, and guitar sections.

D 13 **JUSTICE FOR ALL: CONTRACTS AND OTHER PRACTICAL ISSUES**
  Anne Kettler
  Down to earth information about the managerial concerns that are part of our ministry.
D 14  ORGAN REGISTRATION  
Marie Kremer  
What stops do I pull to obtain which sound and for what style of music?

D 15  ORGAN IMPROVISATION TECHNIQUES  
John Miller  
Discover the tools that will serve for creative and confident improvisation on the organ.

D 16  ADAPTING HYMNODY TO THE PIANO  
William Gokelman  
Practical tools to lead a hymn from the piano keyboard.

D 17  THE ELECTRONIC KEYBOARD IN THE LITURGY  
Keith Kalemba  
Unlock the key to the puzzle that electronic keyboards can be and explore how to utilize them in serving the liturgy.

D 18  MUSIC MINISTRY FOR ALL GENERATIONS  
Tom Tomaszek  
Music ministry serves and is served by all age groups in the church. What would a more inclusive program look like?

D 19  CONDUCTING THE HUMANE REHEARSAL  
James Jordan  
Choir directors can offer care and feeding of the entire choir by conducting a humane rehearsal.

D 20  BODY-MIND-SPRIT-VOICE  
Helen Kemp  
The beginning of an institute with Helen Kemp. This session will explore the ways that body, mind, spirit, and voice are interconnected and how to draw out the best from their working together.

D 21  TRADITIONAL AND CONTEMPORARY: HOW DO WE WORSHIP TOGETHER?  
John Flaherty, Paul Hillebrand  
Reflect on all that needs to be considered in bringing together various styles of worship so “that all may be one.”

D 22  DO PART-TIME MUSIC DIRECTORS AND COORDINATORS HAVE SPECIAL NEEDS?  
Carey Landry  
An interactive session at which participants will be invited to share the needs and concerns that are unique to those who offer music ministry on a part-time basis, and explore means to give each other greater support.

D 23  SINGING THE LITURGY AS THE CENTER OF THE COMMUNITY LIFE  
Tom Kendzia  
Reflect on how the liturgy can serve whole community and whole person catechesis.

D 24  ONE STEP AT A TIME  
Robert VerEecke, sj  
Ritual movement and dance as a way of celebrating the Body of Christ as one. Simple movement patterns will be offered as a way of inviting the whole community into an experience of prayer as one.

D 25  NEW TEXTS: CONCERNS FOR PRESIDERS AND PASTORS  
Archbishop Daniel Di Nardo  
Explore the opportunities and challenges that the new texts of the Roman Missal will offer presiders and pastors.

D 26  MUSIC OP: THE ROSARY  
Bob Hurd  
Pray the rosary through icon, scripture, prayer, and the song of Bob Hurd.  
Sponsored by OCP.

D 27  SHOWCASE: CHORAL MUSIC FOR THE PARISH  
Mark Lawson  
MorningStar Music Publishers presents new choral publications appropriate for parish choirs including the newest publications in the St. Louis Cathedral Series.

D 28  SHOWCASE: ENHANCING THE LITURGY THROUGH RINGING  
Kathleen Eirling-Thorne  
This “hands-on” session will introduce handbells and Choirchimes. Ideas will be offered to embellish the liturgy. An introduction to beginning a ringing program will be presented.  
Sponsored by Malmark, Inc. - Bellcraftsmen

D 29  SHOWCASE: MUSICT THAT SINGS!  
Jane Holstein and David Weck  
Receive a packet of choral music from Hope Publishing Company, as together we sing and explore the latest offerings from today’s choral writers.

CHAPTER OFFICERS’ INSTITUTE

CO 03  CHAPTER PROGRAMMING  
Thomas Stehle  
Thursday 10:30 am–11:15 am  
Discover successful strategies and examples that attract strong participation and turnout.

CO 04  MODELS FOR SUCCESS  
William Picher, Mark Ignatovich  
Thursday 11:15 am–12:00 pm  
Models that will help you and your chapter attract members and build up participation.
Today’s Music for Today’s Church
OCP Publications

1:30–2:30 PM
Come and experience the newest and best resources from OCP and meet the faces behind our music. Attendees will receive a packet of the best resources OCP has to offer!

E 01 The Real Presence of the Assembly: Toward Full, Active, and Conscious Participation
Roc O’Connor, SJ, John Foley, SJ
Real presence and full, active, and conscious participation are two important values offered us in the reformed liturgy. They connect in the assembly that gathers for worship. Connect the dots.

E 02 DMMD Institute: Sung Liturgical Texts—Hymns, Songs and Antiphons
J. Michael Jongas
A continuation of B-2. Attendance is limited to members of the Director of Music Ministries Division.

E 03 HOVDA Lecture: Musicam Sacram Revisited—The Heritage of Sacred Music
Edward Schaefer
What do Musicam Sacram and other church documents actually say about the preservation and liturgical use of music from the Church’s heritage of sacred music? Does a rereading of the documents suggest any directions for the future?

E 04 Preparing the Church’s Prayer: Introductory Rites and Liturgy of the Word
Jerry Galipeau
Explore the basic elements of the Introductory Rites and the Liturgy of the Word.

E 05 Singing the Rites: Music and the RCIA
Christopher Walker
Wonderful resources that will help your assembly sing the rituals of the Rite of Christian Initiation of Adults.

E 06 A Chance to Talk with the BCL
Anthony Sherman
Enjoy the opportunity to have a conversation with the associate director of the Bishops’ Committee on the Liturgy.

E 07 Liturgical and Devotional Prayer: Blend? Complement?
Joyce Ann Zimmerman, C.P.P.S.
This workshop will describe, compare, and contrast these two very different prayer forms and explore practical ways to implement devotional prayer in a healthy parish prayer life.

E 08 Resources for Sacraments: Weddings and Funerals
Norma Garcia
A session that shares bilingual resources for weddings and funerals.

E 09 Celebrando los Ritos de RICA
Joe Coleman
Una sesión en español que ofrece las herramientas prácticas para celebrar los ritos del RICA, especialmente durante la Vigilia Pascual.

E 10 The Psalms: Artistic Perspectives
Kathleen Harmon, SND de N
The Psalms need to be approached from a variety of perspectives when prayed in worship. Reflect upon the artistic considerations that cantors need to ponder.

E 11 Techniques to Improve Your Sound and Leadership, Part 2
Bonnie Faber
A continuation of D-11.

E 12 Everything and the Kitchen Sink
Barney Walker
A crash course in arranging and orchestrating for a full ensemble consisting of piano, bass, drum, guitar, brass, strings, and auxiliary percussion.

E 13 Managing a Music Program, Part 2
Steve Petrunak
A continuation of C-13.

E 14 Buying, Maintaining or Building an Organ
Paul Skevington
Pipe vs. electronic, the organ committee, education, raising money, working with a builder, tonal considerations, restoration and rebuilding, acoustics, new churches, maintenance, and much more.

E 15 Conducting from the Console
John A. Romeri
Practical ideas about how to conduct and play at the same time.

E 16 Keyboard Improvisation Techniques
Paul Tate
Invite your creative side to meet your practical side to develop resources for improvising at the piano keyboard.
E 17 FEET DON’T FAIL ME NOW!
Alan Hommerding
One session that will help a pianist discover the basics needed to lead from the organ.

E 18 EFFECTIVE AND APPROPRIATE USE OF DIVERSE GENRES
David Haas, Tony Alonso
Many genres of music are written for liturgical and devotional use. Explore how to discern which genres to use when, and some criteria for deciding.

E 19 SINGING THE PROCLAMATIONS: CHRISTMAS, ENGLISH, LATIN
Columba Kelly, OSB
Discover how these important proclamations can be sung in your parish setting.

E 20 SCORE PREPARATION BASICS
Paul French
All the elements one needs to consider in preparing a score for conducting the choir.

E 21 CHORAL REPERTOIRE THAT CHALLENGES AND INSPIRES
Kent Tritle
Discover repertoire that will be both challenging and inspiring to your choir, your community, and to you.

E 22 SOLVING VOCAL PROBLEMS IN YOUNG SINGERS
Helen Kemp
A continuation of an institute with Helen Kemp. This session will explore creative ways to solve those vocal problems that invite your attention.

E 23 ENHANCING SCHOOL LITURGIES WITH THE TALENT OF THE BAND
Pamela Holmes
Discover how to tap the resources available in student musicians to enhance your school liturgical celebrations.

E 24 RESOURCES FOR COMMUNITIES SMALL IN NUMBER AND LARGE IN FAITH
Thomas Porter
Resources that will help your community sing and pray the liturgy.

E 25 HOW OTHER CHOIRS WORK: CULTURE IN THE REHEARSAL ROOM
Rufino Zaragoza, OFM
Explore how to prepare liturgies for one-time events: Chrism Mass, Diocesan Multicultural Celebrations, ordinates, etc., with the requisite intercommunication skills and knowledge of liturgical and musical resources needed for these celebrations.

E 26 PEACE BEFORE YOU: A SPIRITUAL CENTERING THROUGH MUSIC, MOVEMENT AND PRAYER
Donna Anderle, Mark Friedman
A treat for mind, body, and spirit through beautiful music, simple movement and gesture, breathing techniques, Scripture, and meditation.

E 27 MUSOp: FOLLOW ME
David Kauffman, William Gokelman
Pray and sing with the music of composers and musicians from Good For The Soul Music.

E 28 SHOWCASE: WHAT TO CONSIDER WHEN TAKING YOUR CHOIR ON TOUR
Jim Wickman, Moderator
A panel of representatives from tour operators specializing in performance tours will answer specific questions from a moderator and also answer questions from the attendees.

E 29 SHOWCASE: NEWLY EXPANDED SOURCEBOOK FOR SUNDAYS AND SEASONS 2008
Liturgy Training Publications
Come learn how you, especially music ministers, and your parish can benefit from the expanded Sourcebook for Sundays and Seasons each day of the liturgical year. Now in its twentieth year, the 2008 Sourcebook includes expanded features and additional elements that are essential for vibrant liturgy, all at the same affordable price.

E 30 SHOWCASE: “TAKEN BY LOVE”: YEAR A WITH SONGS IN HIS PRESENCE
Jane Terwilliger, Amy Righi
Featuring reverent and uniquely beautiful Lectionary-conforming Psalms for use in Year A. Discover a wealth of stirring new hymns and their success in liturgy, including funerals and weddings. Samples included.

YOUTH GATHERING II
WHERE DO WE GO FROM HERE?
5:30–6:30 PM
Lori True
Come re-connect with each other, share the best of the week so far, and find new energy to face what lies ahead as you return to parishes and schools. Come celebrate new friends, insights, and commitment for the future. Come sing and pray and begin to say good-bye.
THURSDAY GALA EVENT

INDIANAPOLIS CHILDREN’S CHOIR
AT THE HILBERT CIRCLE THEATER

Joshua Pedde, Conductor
6:30–7:30 PM and 8:30–9:30 PM

Gather on the last evening of the convention for a world-class performance in a world-class concert hall. The internationally acclaimed Indianapolis Children’s Choir will perform at the Hilbert Circle Theater under the direction of Assistant Conductor Joshua Pedde in a program giving voice to music of the world. Come and hear the voices of children that inspire hope!

Enjoy a reception for convention participants at the Hilbert Circle Theater.

The Indianapolis Children’s Choir provides high quality choral music instruction and performance opportunities for children of all backgrounds, while fostering personal and social growth and promoting a sense of self-esteem, accomplishment, and pride. Each week the ICC gathers 1700 kids from 17 Central Indiana counties in 24 ensembles and programs. Members of the choir have performed at the US Grand Prix and the Indianapolis 500 Parade, and have shared the stage with artists such as Judy Collins, Celine Dion and the Canadian Brass.
friday

**SCHEDULE**

8:15  Morning Prayer
9:15  Breakout F
11:00 Plenum: Weind
NOON  Closing & Re-commissioning

**BREAKOUT SESSIONS**

**FRIDAY – 9:15 – 10:30 AM**

**F 01**  PREVIEW THE CONCLUDING ADDRESS: THE UNIFYING POWER OF MUSIC
Teresita Weind, SND
Preview the plenum that will send us forth from the convention.

**F 02**  HOVDA LECTURE: MUSICAM SACRAM REVISED—NEW WINE, NEW WINESKINS!
Alan Hommerding
Musicam Sacram offered principles for creating new music for new vernacular liturgical texts. In light of forty years of experience and the challenge of inculturation, how adequate and enduring have these principles proven to be?

**F 03**  MUSIC DIRECTOR PRACTICAL NEEDS: JUSTICE IN THE WORKPLACE
Kathy Mumy
Important information every music director needs to know to experience and minister with justice for all.

**F 04**  PREPARING THE CHURCH’S PRAYER: LITURGY OF THE EUCHARIST AND CONCLUDING RITES
Jerry Galipeau
A continuation of E-4.

**F 05**  TEXT APPROVAL UPDATE: THE ROMAN MISSAL AND HYMN TEXTS
Anthony Sherman
Get an update on the status of the work of the Music Subcommittee of the BCL and the musical settings for the Roman Missal.

**F 06**  EUCHARISTIC ADORATION: BLESSINGS AND CAUTIONS
Eucharistic adoration is a growing phenomenon. What is good and desirable about this practice? What are some of the cautions? What are the rites associated with it?

**F 07**  FILIPINO BAPTISMS, WEDDINGS, AND FUNERALS
Ricky Manalo, csp; Ricky Muyot
Ministering to the Filipino community requires a basic understanding of their cultural expressions, traditions, and symbols. Come and learn about the history and meaning that abound in these celebrations.

**F 08**  DEVELOPING A BILINGUAL MASS AND RESOURCES FOR SACRAMENTS
Joe Coleman
Explore resources and considerations needed in developing a bilingual celebration of the Mass and sacraments in a parish.

**F 09**  EL TECLADO EN LA LITURGIA
Peter Kolar
Una sesión en español que ofrece el teclado básico necesario para animar a la asamblea durante la Misa.

**F 10**  HOW TO PREPARE FOR THE BASIC CANTOR CERTIFICATE (BCC)
Mary Lynn Pleczkowski
Practical advice about how one can prepare for this important NPM certification.

**F 11**  MINISTERS OF THE JUST WORD
Melanie Coddington
Reflect upon how cantors serve the People of God by proclaiming the Word of God’s justice.

**F 12**  SO MUCH TO CONSIDER
Mike Overlin, Dennis Fleisher
Instruments, microphones, soundboards, space—all at the service of the liturgy!

**F 13**  PURCHASING AND MAINTAINING A PIANO
Nancy Deacon
Everything you need to know, and more, to purchase and maintain a piano for worship.

**F 14**  PIANO FOR ORGANISTS: ADAPTING AND DISCERNING
Stephanie Honz
Learn how to adapt organ scores to the keyboard and what works better on which instrument.

**F 15**  SERVICE PLAYING: THE PIANO IN THE LITURGY
Thomas Jefferson
Practical tips for leading the song of the assembly and serving the liturgy from the piano.

**F 16**  DISCERNING MINISTRY: WHAT IS GOD CALLING ME TO DO?
Rachelle Kramer
Take time to explore how to discern where God is calling you to ministry.
F 17 SINGING THE LITURGY
Paul Ford
Presiders are encouraged to sing the liturgy. Explore what to sing and why it is so important. Review the basic tunes for the collects and for the Eucharistic Prayer.

F 18 DEVELOPING THE VOICE OF ANY AGE
Lee Gwozdz
Resources that will foster your ability to develop the voices in your choir.

F 19 GETTING THE SOUND YOU WANT FROM YOUR CHOIR
Kent Tritle
Practical tips about how to develop a sound choral sound.

F 20 MUSIC A LA CARTE
Donna Kinsey
Fill your cart with the materials that will take your classroom music on the road.

F 21 THE PASTORAL CARE OF PASTORAL MUSICIANS
Carey Landry
An interactive session exploring how pastoral musicians can offer pastoral care to those with whom one serves and to one’s own self. What are the body, mind, and spirit needs of pastoral musicians? How do we avoid burnout in this ministry? What is the responsibility of the local church to its pastoral musicians?

F 22 COLLABORATION: WITH WHOM DO I WORK AND HOW?
Jeremy Helmes
Explore the in’s and out’s of collaborative ministry with presiders and other ministers, discovering ways to more effectively minister in your parish and diocese.

F 23 PUTTING IT ALL TOGETHER
Gloria Weyman with Dance Track Faculty
A chance to praise God through movement and dance that summarizes the week and helps us pray with our bodies that all may be one!

CONVENTION CLOSING AND PLENUM ADDRESS

11:00 AM
THE UNIFYING POWER OF MUSIC
Teresita Weind, SND
How can our song and our ministry promote dialogue, build bridges, and foster deeper unity, so that the prayer of Jesus may be fulfilled—"that all may be one!"

WEIND

Closing of the 2007 Convention
Accepting Our Call to Another Year of Service
"THAT ALL MAY BE ONE" (John 17:21)

RE-COMMISSIONING AND SENDING FORTH

NOON–12:30 PM
We accept once again the sign of the cross, first given to us at baptism, a sign of our union with Christ and his Body.

We receive God’s blessing and one another’s encouragement to continue the work of ministry.

We sing in grateful praise of our commitment to foster the art of musical liturgy.

We go forth to witness and serve. The unifying power of music empowers us to sing the good news of God’s love and to draw others into union with Christ!
RESERVATIONS

All room reservations must be made directly with the hotel. Please do not call NPM for hotel reservations.

All reservations must be guaranteed with a major credit card or check for one night deposit and are the sole responsibility of the person making the reservation. Convention room rates are available from July 6 through July 15, subject to availability. Rooms are available on a first come first served space available basis. Reserve your room early for the best chance to get your hotel preference. The deadline for reservations is June 12, 2007 please book early.

1. The Westin Indianapolis 50 South Capitol Ave.
   Connected by a covered sky-bridge to the Indiana Convention Center RCA Dome and Circle Center mall. For Reservations call 317-262-8100 or 800-937-8461 identify yourself as an attendee at the NPM national convention. Online reservations are available at www.starwoodmeeting.com/StarGroupsWeb/booking/reservation?id=0612132534&key=51C34.

2. Marriott Indianapolis Downtown 350 W Maryland Street
   Indy’s largest hotel with 615 guest rooms. Located in the heart of downtown and connected to the Indiana Convention Center. For reservations call 317-822-3500 online, visit www.indymarriott.com enter group code in the Group Code field to receive special group rate. The group code is: NAPNAPA. Reservations can also be made by calling 1-877-640-7666.

3. Hilton Indianapolis 120 West Market St.
   A luxurious combination of elegance, comfort, personal attention and in-room conveniences, designed to make every guest’s stay exceptional. For reservations call 317-972-0600 or 800-445-8667 For reservations online go to www.hilton.com/en/hi/groups/personalized/indnshf_napm/index.jhtml

4. Radisson Hotel City Center Indianapolis 31 West Ohio St
   A 374-room hotel located in the heart of downtown on historic Monument Circle. Just blocks away from the Indiana Convention Center and Circle Centre mall. For reservations call 317-635-2000 x 1000 or 1-800-333-3333, identify yourself as a member of the National Association of Pastoral Musicians to receive the group rate.

5. Omni Severin 40 W Jackson Place
   Connected to Circle Centre mall and located one block from the Indiana Convention Center. AAA Four Diamond hotel featuring 424 luxurious guest rooms. For reservations call 317-634-6664 or to access the group rate online, visit www.omnihotels.com Enter the 11-digit group number in the Group Code field to receive the special group rate. The group code is: 12700306943. Reservations can also be made by calling 800-843-6664.

6. Crowne Plaza Union Station 123 West Louisiana St.
   A newly renovated 273-room, hotel featuring 26 authentic Pullman Train car sleepers resting on their original track. Connected to the Indiana Convention Center and one block from Circle Centre mall. For reservations call 317-631-2221 or on line at www.crowneplaza.com/ind-downtown use the 3 letter code PMU to receive convention rates.

7. Hyatt Regency Indianapolis One South Capitol Ave
   Connected to Circle Centre mall and the Indiana Convention Center, walk to downtown office buildings and event venues. For reservations call 317-632-1234 or 800-233-1234. For online reservations go to www.indianapolis.hyatt.com and enter the code G-NAPM to receive the discount.

8. Hampton Inn Downtown 105 South Meridian St
   Conveniently located in the heart of downtown, across from Circle Centre mall, and housed in the beautifully restored, nine-story historic Chesapeake Building. Complimentary hot breakfast buffet. For reservations call 317-261-1200 or 800-426-7866 identify yourself as a member of the National Association of Pastoral Musicians (group code PAM ) to receive the group rate.
Hotel and Registration Information

ROOM RATES
All room rates are exclusive of room tax, currently 15%.

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REGISTRATION INFORMATION
Check or credit card payment must accompany registration. Advance registration must be postmarked on or before June 8, 2007. Registrations postmarked after this date will be computed at the regular/onsite rate. You may also register online at www.npm.org

CANCELLATION: Received in writing at the NPM National Office before July 2, 2007 will receive a full refund less a non-refundable $50 processing fee (processed after the convention). After that date, refunds are only given in the form of credit toward registration at a future NPM convention or institute. Refunds are processed after the convention.

MEMBER DISCOUNTS
For NPM Parish Members, registration discount fee is transferable to anyone in the parish. If your name is not on the parish membership, include the parish group number on your registration form.

For NPM Individual Members, discount cannot be transferred to others. No discount available to subscribers. New members who join at the same time as registering for the convention do receive the members’ discount.

CLERGY/MUSICIAN DUO DISCOUNT
Clergy members and musicians who have an NPM Parish Membership and register for the convention together receive a discounted rate—$230 each. Available only to one clergy and one musician from the same member parish or institution; advance registration only. Both registrations and payment must be included together in the same envelope and must be postmarked on or before June 8, 2007 (Sorry, this discount is not available online.)

YOUTH DISCOUNT
Youth (21 and under) attending full conference receive a discounted rate. NPM Members only. (Youth membership available.) A parent or chaperone must accompany youth attendees under 18. Chaperone must be at least 21 years old and registered as a full convention or a companion attendee.

A signed copy of both 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 under the age of 18 may be admitted to the Convention. For more info: www.npm.org/Events/Codeofconduct.htm

GROUP DISCOUNTS
NPM chapter groups and NPM parish member groups registering before May 25, 2007 receive discounts. Contact the NPM Office 240-247-3000 for more information.

Companion (Adult or Child): Those registering as companions are welcome to accompany a full convention registrant to all activities except breakouts or workshops. A separate registration form must be filled out for each companion including payment for any additional activities.

COLLEGE CREDIT
Mount Saint Mary’s College of Los Angeles is offering one unit of graduate credit ($150) or one Continuing Education Unit ($15) to FULL CONFERENCE registrants. Registration must be done with the Mount St Mary’s representative onsite; for further information call Sr. Teresita Espinosa 310-954-4266.

SCHOLARSHIP 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 at http://www.npm.org/EducationEvents/program_scholarship/scholarships.htm or request a packet from the NPM office by calling 240-247-3000.
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Liturgical music is the prelude, content, and “Great Amen” to all we see, hear, touch, feel, and believe when we celebrate.

Liturgical music is the prelude, content, and “Great Amen” to all we see, hear, touch, feel, and believe when we celebrate. With our art we help to give voice not only to what we believe but also to what we are called to become. We are truly catechists who “echo” the Word of God and the call to live as disciples of Jesus the Christ. This is why pastoral musicians cannot be passive or detached from the other areas of ministry in the parish. We must continually dialogue and work with the religious education director, the youth minister, the pastoral care worker, the social justice coordinator, and the other committees and activities of the parish. This might not be what we originally signed on for as pastoral musicians, but our sung prayer will be bankrupt if it does not speak to the mission of the entire parish community. With this as our focus, we serve the rites with greater integrity and discover how music amplifies these sacred moments and stories of the community’s journey and its mission of faith. Here we can see that these ceremonies are not ends in themselves but an ongoing opportunity of conversion to the Christ that we praise.

We are being pulled closer to the risen Christ and not merely offered a “personal relationship” with Jesus. Christ is alive through the Church to sing and offer prophecy to the world, and the reign that he came to initiate is our most fervent concern here and now—not merely a beautiful city that awaits us when we pass over to the “other side.” This is the prophetic call of pastoral musicians. Maybe we need to enlarge the “P” in NPM to name ourselves as both “pastoral” and “prophetic” musicians. To be prophetic is not to be about predicting the future, for that is a false representation of what a prophet is. Prophets in the Bible are “spokespersons for God.” This is what our role is as well: as best we can to speak and sing the Good News authentically, not to provide inspirational tunes to while away an hour or two on Sunday. Our task is to help set free good participatory music with strong and authentic texts and good theology, led by people of faith and conviction who love and honor the rites. This is the ongoing, repeatable “catechism” that we can live by and be sustained by along the way. This is foundational to our task as teachers, learners, and pilgrims. This should be the heartbeat of our ministry, for, as we know and believe, Jesus never taught: “I have come that you may have liturgy.” The life that he proclaims requires that we recommit ourselves to him, not narrowly in terms of our own personal surrender to Christ and his will for our lives but rather as a surrender that allows each of us to be led, taught, and formed with, to, and by the people of God—the Body of Christ.

It’s God’s Idea

The entire story of God is a song of love. This love song began before the creation, in the inner life of the Trinity. But it took visible and audible form with the creation of the universe, “when the morning stars sang together and all the divine beings shouted for joy” (Job 38:7). Love took shape in the shaping of the earth, the emergence of animals and all living creatures, the presence of the mountains and the seas, and the profound goodness underlying it all. When God came up with the idea of human beings, human voices and words and notes all brought a new song to creation. One of the most wonderful things we need to continue remembering is that music was—and still is—God’s idea! From the beginning, God encouraged and commanded us to make joyful noises, to play our instruments and to raise our voices in order to help proclaim the grand design of love that is beyond any words or any melody. (But music gets us closer to it.)

It was God’s plan and insight to know that simply saying “I love you” would not be enough. Our deepest and strongest feelings, our highest calling, our greatest dreams, our ache to know love, to feel loved, to share love, and to give love lavishly all desperately need music:

Love is the touch of intangible joy,
love is the force that no fear can destroy;
love is the goodness we gladly applaud;
God is where love is, for love is of God.9

This love song was at the source when creation began and when the morning stars all sang together. This love song was the song that brought the Hebrews to freedom; this love song was the song that Moses and Miriam moved and danced to; this love song was the song that lifted Saul from depression to joy; this love song was and is the everlasting song of healing and solace; this love song was and is the song that permeates the stories of hope, promise, joy, sadness, thanksgiving, worry, confidence, fear; and it is, most of all, the hope of God’s people:
Love is the lilt in a lingering voice;  
love is the hope that can make us rejoice,  
love is the cure for the frightened and flawed,  
God is where love is, for love is of God.

Now when God decided to send Jesus, that became the most beautiful love song of all. A young teenage girl named Mary said “yes,” and we are called to do the same. This love song is the song of Jesus, the Christ, who sang its melody and danced its rhythm and extended its harmony throughout his life on earth. It was sung on the night before he died with his disciples, and they could not help but continue the song. This love song is the song of the breath of life; it is the resurrection song that sings in us always, helping us to remember that pain, death, suffering, frustration, violence, abuse, addiction, and war will not win—they will not have the last word or the final refrain. These principalities and powers will not be our destiny.

In the midst of our times, we may have forgotten this love song from time to time and become mired in many songs and dances that have no rhythm, no texture, no beautiful phrases—songs that are about concerns that really do not matter. We need to rediscover God’s new and eternal song of love. For Jesus is the light of the world breaking through our pain and brokenness. This song of love is the best song of all:

| Love is the light in the tunnel of pain,  
love is the will to be whole once again;  
love is the trust of a friend on the road:  
God is where love is, for love is of God. |

I believe that the text of this song has been misplaced or mislaid for us as a Church in recent times. These are times when, as in the political landscape of our country, divided into “red states” and “blue states,” the Church finds itself divided in destructive ways. Years ago, when I was in college, I disagreed with one my best buddies on just about every topic in regard to the Church, liturgy, and theology. I was very liberal, and he was to the right of the most conservative of conservatives. While we had many passionate arguments and disagreements, we never demonized the other; we never questioned the honor or integrity of our call to serve; nor did we believe that the other was a threat to the Church. But that was then. Now we now live in an ecclesial environment where conservatives and liberals often believe and act as though the other is not only wrong and flawed but a dangerous evil that must be stopped. What has happened to us as a Church?

These kinds of divisions and behaviors are frightening, but they call us to a new repentance. We need to offer to forgive and ask forgiveness from each other. We need to put away our swords: the swords of battle between the organ people and the guitar people; between the “traditional” and “contemporary” (whatever those words mean!); between the so called “pre-Vatican II” and “post-Vatican II” people; between the music director and the pastor; between the music director, liturgist, youth minister, and religious education director; between the director and the choir; between the different ensembles and choirs themselves. We need to let go and mend these divisions. We are in deep need of healing.

In his first encyclical, possibly under the guidance of that Spirit who is the love between the Father and the Son, Pope Benedict XVI is calling us back to love as our foundation. Not in a naive, sweet sort of way but in a vigorous embrace of eros and agape united on the cross, he calls us to express the love that took flesh in Jesus Christ—to hold each other in that love intentionally and deliberately; to listen to one another in love; to work together in love, because these debates—these divisions, these “wars”—are tearing us apart. They are not serving the people of God, and they certainly do not serve God’s mission. Beyond the “style wars,” we need to stop the insidious gossip that takes place too often among our colleagues and fellow ministers. We need to cease the tearing down and the strategies to position ourselves in power over one another. We need to stop having the need to approve each other’s style preferences and, instead, embrace and honor expressions different from our own.

While it is difficult, we need to resist the temptation to go down the black hole of negativity in our Church related to our anger over so many developments such as the new translations of the liturgy that are coming our way; the rigidity that has emerged in terms of liturgical creativity; the oncoming worry about what we will be able to sing or not sing; the power struggles and camps that continue to develop over musical styles; and the ongoing and intensifying power struggles between clergy and laity.

We must seek higher ground and choose life! We need to choose goodness over evil and negativity because we still have something to sing about. God is here. God is simply trying to love us, if we stop the yelling and give God the chance to be heard. God is also simply asking us to respond in love, if we can stop the griping and the aching and the feeling that we are entitled to have it easy. Where does it say that ministry was ever supposed to be easy? Who told us that to serve and offer our lives as ministers would always be life giving? Where did we hear that ministry would be totally non-dysfunctional or always be convenient? When were we ever promised job security or a tremendous salary? Where does it say that we as ministers deserve anything? Where does it say that Jesus came to be nice? Where in the Scriptures do we find people who would pass a background check regarding their total worthiness? Moses had a major speech impediment. Jeremiah was too young. David was too short and lived too much on the edge. Job needed Prozac in a bad way. Jonah had a problem with commitment. Zaccheus was a tax collector. Mary Magdalene was too much woman and too controversial. John the Baptist was a strange person who dressed funny and ate bugs. Peter? Where do we begin with him? He wants to build real estate at Mt. Tabor; he can’t cope during the storm; he freaks when Jesus wants to wash his feet; he wants to be the hero at Jesus’ arrest;
and, ultimately, he denies knowing who Jesus is. He never really “gets it” but he is the one we call “rock.” Who else does God call? You and me: the poets, the dancers, the musicians, the artists—the flaky, fragile, and flawed ones who constantly screw up but are called at the same time to find a song for all of us to sing in hope.

God is simply calling us to sing this song of love that we hear in Matthew’s Gospel: “What you have received, return as gift” (Matthew 10:8). We are called to receive graciously what we have been given and to give it back lavishly and profoundly, no strings attached, because that is what the kingdom of God asks of us.

Love is the Maker and Spirit and Son;
love is the kingdom their will has begun;
love is the path which the saints all have trod:
God is where love is, for love is of God.

A Resource List

Where do we find the resources for our growth in faith, skill, and pastoral leadership? Certainly through the practice and hard work we do as musicians, certainly through the deepening of our liturgical and theological knowledge, certainly through reflecting on our ministerial style and attitudes and listening to the needs and aches of our people. But the greatest resource available to us happens to be each other. When we access that resource, then we partner with Christ in proclaiming and living the good news that can overwhelm the bad news that seems to be all around us.

We need to keep sharing this story; we need to keep remembering that God is here. One of the saddest symptoms of our failure to remember and to share that story is that too many of us have lost our sense of joy. When joy is absent, it is difficult to find and nurture hope.

At the risk of sounding like a commercial, I want to share a powerful story of hope and joy with you. Music Ministry Alive! is an effort with which I have been involved over the past eight years. This five-day summer institute now gathers more than 150 high school- and college-age youth from all over the United States, Canada, and beyond. Charged with the Gospel, on fire in their love and commitment to Christ, they invest in and commit to sharing their musical and leadership gifts as liturgical ministers and pastoral musicians. These young people—and many more that I have had the honor to know in recent years—are excited about this Church and their faith, and they truly have fallen in love with the liturgy. They are eager to bring their outrageous passion and talent to serve God’s people. As experienced—and sometimes tired, burned out, and cynical—pastoral musicians, we are in desperate need of the gifts that they ache to lay at our feet. They have much to teach us, and in return, I believe, we are called to witness to them a renewed vision, a new sense of optimism, and a new and fresh sense of joy as believers and servants. They are not interested in our arguments and debates, nor are they (as we might stereotype them) singular in their tastes, opinions, and stances regarding worship and ministry. Don’t get me wrong: They have convictions and are strong in their beliefs. At the same time my colleagues and I are sensing among them a powerful need to honor each other and unite for the cause of quality worship, music, ministry, and—above all else—true holiness.

If for no other reason than the faith and hope they seek in us, I believe that our young people deserve an effort
from us to think differently than we have, to muster a new energy and zeal for ministry. They are asking us to surrender old paradigms and images that have not only failed at times but have often resulted in divisions that have sent the renewal backwards. They deserve a Church that truly honors their presence and witnesses to them a community filled with joy, light, heart, and life. Regardless of whether we are “liberal” or “conservative” or something else in our liturgical and musical tastes, they deserve quality worship. Regardless of what we can or cannot do in terms of liturgical rubrics, creativity, or rules, we still can do the liturgy beautifully, with a sense of awe, beauty, and authentic and robust participation. Contrary to what we may think, these young people are less worried over musical styles than they are concerned that we do the liturgy with passion and joy. They need to see in our eyes and faces and hear in our voices the proclamation that Christ is alive, that this Christ is deeply in love with us, and that we consider it an honor and privilege to serve as ministers of sung prayer and worship.

How do we stay hopeful?

How do we stay hopeful? I believe we do so, first, by rediscovering a sense of gratitude. We need to remember the call that we received and find our heart again by responding in thanksgiving. Meister Eckhart once said: “If the only prayer I ever prayed was ‘thank you,’ that would be enough.” Retaining relationships and making efforts that bring about this sense of gratitude can only enrich our service. Second, I am convinced that hope flourishes when we remain faithful. Cardinal John Dearden, the former archbishop of Detroit and a true mover and shaker from the days following the Second Vatican Council, granted an interview a few years ago, shortly before he died. During the interview he was asked his feelings about the backlash that had taken place since the early optimistic days of the renewal, which he had a big role in helping to usher in. He was asked how it felt to see much of his work go backward. He paused for a moment and, with a gentle smile, he said quietly: “I have tried to serve the Lord with gladness.” Here lies the center of our path through the darkness: to serve with gladness.

Notes

1. One need only scroll through the many “hate” websites and blogs that continue to emerge, where people, in the name of the Church, target and attack liturgical composers, publishers, and other leaders in ministry.
5. The Constitution on the Sacred Liturgy Sacrosanctum Concilium encourages pastors, in particular, to “become thoroughly imbued with the spirit and power of the liturgy” so that they can “make themselves its teachers” (14).
8. General Instruction of the Liturgy of the Hours
11. For more information on this annual summer program for youth, contact Music Ministry Alive!, 1595 Blackhawk Lake Drive, Eagan, MN 55122. E-mail: mmasong@aol.com.
Mentoring: Lessons Between the Lines

By Steven C. Warner

It is the week after Thanksgiving, and the college students that make up the Notre Dame Folk Choir have just returned from a five-day, gravy-soaked, well-deserved break. They are somewhat more rested than their normal, sleep-deprived college schedule allows. But the last gasp of a fall semester looms before us: a complete changeover of repertoire for Advent, Advent Lessons and Carols, a Theology Department symposium for which we will sing Vespers, and the Feast of Our Lady of Guadalupe, a bilingual liturgy, mostly sung by rote with Notre Dame’s Hispanic choir. Guadalupe, by the way, is on an exam day.

“We have so much before us,” I say to them, “but this is precisely the time when we cannot rush. We need to be patient with one another and not let the impending amount of work compromise how we treat one another. We cannot take one another for granted, especially at the outset of this new liturgical year.”

All of us involved in liturgical music know these moments—the times when events and repertoire come at us like a tidal wave. There are notes to knock out, diphthongs to dissolve, breath marks to agree on. The Folk Choir is a program, and through this program the choral director teaches students how to sing. Certain fundamental skills are imparted: breath control, sight reading, blending, articulation. But my role is not solely—or even ultimately—that of a musician. Church music directors are fundamentally ministers, primarily concerned with presence: the lessons that are found between the lines.

Between Program and Presence

Over the years, one of life’s challenges has been to work out the balance between these two poles: program and presence. When do I leave an arrangement behind to sit down for coffee with a student? When do I shelve a composition (at least temporarily) to work through a career issue with a soon-to-be graduate? After all the years of peering over the top of a conductor’s stand, I find that these poles are still there—they have always been there. The musical ear must always be poised for aural balance, but the pastoral eye surveys the members of the choir and takes their pulses. Why has that new alto not said a word in the last two weeks? Who seems peripheral at rehearsal tonight? Who is consistently tardy and why? If I have ears to listen and eyes to see, my musical work naturally leads me into the field of mentoring.

There are the discussions overheard in the hallways: the family problems at home, the overwhelming onslaught of academia, the philosophical argument that is rooted in a shift of worldview. There are reconciliations that begin like a hopeful spark in the night and sometimes affect whole circles of friends.

And there are the intuitive things. These words and signals are subtler, but they have immense repercussions. They have to do with self-esteem and sexual orientation and looming career choices. Some students are seriously considering a vocation to religious life. Some are weighing important relationships and wondering what graduation will do to their romances. Others haven’t a clue what their calling might be and fear “the real world” they see as life after college.

There is a great paradox involved in creating music: Its success depends so much on the ability to listen. The greatest musicians are not the ones who make the most noise; they are the ones who continually create, listening and adapting to the church, the environment, the song, and the moment.

Learning from the Monks

It was providential, early in our choir’s history, when we sought out a creative collaboration with the Cistercian monks of Our Lady of Gethsemani Abbey in Trappist, Kentucky. In doing so, we discovered that English plainchant became just as important a genre for us as the music of Michael Joncas. Father Chrysogonus Waddell’s “Rosa Mystica” and “Happy Those Who Feast” became as significant—and well loved—as the many pieces being composed by the guys up in the Twin Cities.

But apart from lessons about repertoire, what else did we learn from monks, particularly from their quiet? We learned to find God in that most perfect music: the music of thoughtful silence. God is found in the gaps, in those places we don’t fill up with iPods and Facebook and incessant invasions by the marketing pirates of Madison Avenue. As a choir visiting the monastery, we found the most important music was that ineffable moment after
the song was completed—a moment to step back, admire, reflect, savor.

It’s a lot like the first creation story in Genesis. After each of the primeval seven days, God looks back at the tasks that have been completed. Admiration takes place. What was created is named “good.” This naming of goodness is an essential step in our own labors, yet so often we strip ourselves of this necessary dignity. We move from event to event, saying: “It’ll be great as soon as we get through [name your season].” As a result, we live vicariously, waiting for future joys, never delighting in the moment at hand, never looking back and blessing what we’ve accomplished.

We live in a driven, results-only environment. It is not an environment friendly to thoughtful moments of stepping back, of naming the good. But so often with my students, these moments afford the greatest opportunities for conversion. Taking time apart from the clamor of a rehearsal, I can hear the stories of these young men and women. They share their aspirations with me. Their fears and setbacks come to light. Taking the time to listen—in music and in life ministry—is the key, and it opens up room after room of possibilities.

Choosing Is Mentoring

After taking the time to listen, we must acclaim. We are called to respond, to put our faith into embodied sound through our choice of song. Just how we choose these songs is, in itself, an illustration of mentoring.

When we choose our repertoire, do we strive to find the common ground? Does our music reflect the voice of our community? Do we meet them on their musical ground and then filter this through the lens of appropriate adaptation to the liturgy? Do we clearly communicate our signals for participation? Do we mark silence as well as we create music? Do we continue to challenge and find new ways to embody our spiritual journey through the gift of inspired text and song? Or has our repertoire (and hence our spiritual language) become stale or—worse—complacent?

Just as we strive to find the common ground, we must also, sometimes prophetically, look for the uncommon as well. This is where admiration becomes so very important.

A brief, illustrative story: Years ago, after our ensemble had made several trips to Ireland, an elderly parish priest came up to me and asked: “Why don’t you sing the music of the Irish when you tour? I know you are familiar with some of it!” Taken aback, I responded with the old “it’s like bringing coals to Newcastle” adage. The priest, wisely and with a gleam in his eye, said to me: “But you know, imitation is the highest form of flattery.”

I pondered that dialogue for quite some time. I realized that, even if we weren’t Irish or fluent speakers of the language, we could, nevertheless, model admiration for their repertoire. On the third day of that choral tour, therefore, we completely changed our concert program, including songs like “Rian Phadraig” (Song of Patrick) and “Deus Meus, Adiuva Me” (My God, Assist Me). Our Irish wasn’t perfect. But the people joined in with us and afterwards offered subtle assistance in pronunciation. Ovations followed our musical offerings. And even though we sang in a language that was foreign to us, one common language resulted: the language of admiration.

What had happened? By singing the songs of our Irish friends, we were saying, for all to hear: “Your music is a gift! We want to give back to you some of the beauty you’ve passed on to us.” That sense of admiration—of meeting people on the ground of their own musical story—transcends many other moments in life. I continually point to moments like these when we bring new repertoire to the choir. They may have preconceived dispositions toward a piece or a genre. But my ministry is to help them enter into it, listen to it, share it, walk with it.

Learning to Listen

Our weekly rehearsals conclude with a sharing of the Word: a brief student meditation and a shared hymn text as spoken word. This little detail is important: We sing so much that often what is spoken reaches our crania more effectively. We hear rhyme schemes in a different way. We contemplate a text and its message in a way wholly unique and separate from our musical rehearsal. And this allows us even greater spiritual insights as we prepare for our Sunday gatherings.
One of my first spiritual insights into the business of choral direction came out of a conducting class. We were videotaped, humbled, and held accountable for our every idiosyncratic gesture. There is much to be learned from this exercise, for it reminds us that we are models in everything we do—musical and ministerial. If we model bad breathing, our choir will serve it up that way, too. If our conducting patterns are inconsistent, unclear, or poorly conceived, the music will reflect these inaccuracies.

The same criterion—that we are models—can be applied to pastoral patterns as well. We need to be conscious models of compassionate listening, even if the hectic pace of life may not appear to allow it. We need to be thoughtful and deliberate, creating the silence and space to hear and listen—the discipline of music demands this. We need to cultivate admiration rather than division or “style wars.” Admiration is the spark; it ignites the love of a community.

Lately, our news has been filled with stories of walls that keep strangers peripheralized, keep cultures marginalized, and keep fear and paranoia ruling our civic world. Alienation reigns, and what divides us seemingly has the last, destructive word. The exercise of thoughtful listening has been drowned out by partisan cacophony.

But we as musicians can break down these walls, using the power of the sung, inspired Word. It is a Word whose many languages can be listened to and respected in the holy temple, if we believe in modeling such a thing. It is a Word that can offer hope—a hope that might be discovered in the silence of a prayerful heart—if we create a few deliberate moments in our day for such thoughtfulness. And especially it is a Word that will groom our own hearts to thirst for God more deeply. All we need to do is listen.
The saying goes: “Learn to teach; teach to learn.” The truth of this statement seems more obvious to me at seventy than when I first heard it when I was twenty. I realize that almost everything I’ve learned, I’ve had an opportunity to teach to others, and, simultaneously, that every time I teach, I learn something new. Teaching and learning form a seamless garment.

So when I was asked to comment on what I’ve learned from pastoral musicians, I stepped back and realized, on reflection, that the answer is “almost everything I know.” As a person who spent an entire life working with pastoral musicians, I have been gifted to learn a lot about music, even more about liturgy, and most of all about life from pastoral musicians.

The first pastoral musician mentor was my seminary choir director, Father Gene Walsh, ss.1 Now that I am seventy, I am surprised at how securely he set the compass of my life in just two short years. So perhaps that is the first observation from my experience that I would pass on to pastoral musicians as teachers: Through music you can influence, in a rather short period, the entire life of a fellow musician! Never underestimate the power of your teaching ability. I am certain that Gene Walsh never realized the profound influence that he had over my entire life—and a whole host of other people’s lives as well.

His messages were multiple. The most dominant is that there is a direct connection between life, liturgy, and music. Life gains its meaning from liturgy. Liturgy ritualizes the core of life’s meanings. And music embeds liturgy’s meanings in the heart. Thus, music carries the meaning of life to the heart. These are heavy words, but they are worth reflection. My entire life has gained its meaning from a belief that God has remembered his people: Liturgy is the celebration of the covenant that God has made with us. My life’s work is to live as a person conscious of this truth, active in the practice of this truth, and fully participating in this truth. It is a message that Catherine Doherty also taught me: that God loves me before I love God.2

Rev. Virgil C. Funk, a presbyter of the Diocese of Richmond, Virginia, is the founder and president emeritus of the National Association of Pastoral Musicians.
In 1977, John Gallen, SJ,\(^1\) taught me that musical liturgy is normative. I knew something of this truth before I met John, but this phrase—“musical liturgy is normative”—summed up the relationship of liturgy to music for me in a new and succinct way. I’m not sure we fully understand it even today, and I am sure that we don’t practice it in our parish assemblies. The phrase “musical liturgy” indicates the profound fusion that must take place between the liturgical text and its tune in the parochial celebration of the liturgy. Singing prayer is the normal way that prayer takes place. In any culture it is a challenge, but in our contemporary American culture, which has reduced participatory singing to an embarrassment even in the sports arena, the counter-cultural demand of the link between life, liturgy, and music makes that challenge seems overwhelming. But being counter-cultural is being musical in today’s society. Ask any musician.

In 1978, Alexander Peloquin\(^2\) said, “I pray by performing,” and that statement led me to the truth that prayer combines two elements: performance and participation. In musical prayer, there is always a tension between those elements. Too much performance, and there is theater; not enough performance, and there is musical distraction; too much participation, and there is a mere singalong; not enough participation, and there are spectators watching the event. Prayer combines both performance and participation but in balance.

In 1979, Elaine Rendler\(^3\) taught me that musicians who lead music in church have a unique art form, similar to other musical forms but totally unique. On historical reflection, I realized that church musicians made music first—almost all of the other music we make derives from this source. Cardinal Joseph Ratzinger identifies this recognition as a starting point in his theology of church music. Elaine challenged me and other pastoral musicians to “claim their art”—to claim this unique art form and to assert respect for this art form.

In 1984, Charlie Gardner\(^4\) taught me that the pastoral musician is the one who loves the sound of a singing congregation above all other sounds. No music school trains musicians to experience this truth. The most beautiful sound for the classically trained musician is the perfectly performed choir sound or the perfect una voce of the British choral school. So the pastoral musician who really and truly is charmed by the sound of a singing congregation—with all its musical “roughness” and unevenness—is counter-cultural, too.

In 1986, Michel Corsi\(^5\) taught me that we listen to all sounds with a cultural ear, that our physical hearing is charmed (or prejudiced) by the sounds that we like—our mother’s voice, the music of our culture, the sounds of our environment. These sounds actually shape the way our ear works physically. And this physical shape of our listening tool makes a difference in what we like and what
we reject.

In 1985, from Nancy Bannister\(^1\) I learned the meaning of pastoral. My definition was focused on “pastoral” as parochial; Nancy was correct to see pastoral as meaning service: The call of the musician is a vocation from God to serve (see Pastoral Music 31.2 [December-January 2007], 7-8).

And what have I learned from the composers with whom I have worked and to whose works I have listened and whose compositions I have sung? Richard Proulx, Joseph Gelineau, Marty Haugen, John Foley, Dan Schutte, Bob Duffy, Christopher Walker, Paul Inwood, Bernard Huijbers, and so many others—each of them taught me the truth that Nadia Boulanger\(^9\) gave to Leonard Bernstein: You practice your craft as best you can, and then you pray for the muse to rest on your compositions. I’ve learned that the task of developing a suitable repertoire for vernacular celebrations is a slow process, full of trial and error. Making mistakes in repertoire takes place in every parish: We choose music that does not “fit the musical ear of the assembly,” and they fail to sing it. Experimentation, including failure, is essential to musical development.

But I’ve learned most from the pastoral musicians not mentioned here and whose names many of you might not recognize. I learned from them by using the “name the problem” planning method. Those of you who participated in a planning meeting for any of the seventy-eight NPM conventions with which I’ve worked know what I mean. In what has become the famous (or infamous) process of “dump, bump, and clump,” every year, during our planning for upcoming NPM conventions, I met with some of the best representatives of Catholic church music in the United States, and year after year we rehearsed the question together: What is keeping your parish/your diocese/your music program from a more effective implementation of the Second Vatican Council? And every year, I had the privilege of listening, summarizing, and learning what the issues were that were facing the American Church. The range of things I learned can be found in the pages of Pastoral Music magazine, for each issue and each article were the result of your teaching me what the issues were that face us.

By as much as this magazine has reflected the issues that are challenging your work as a pastoral musician, by that much you have been successful in teaching me, and I have been successful in learning from you. “Learn to teach; teach to learn.” What a joy it has been. Thank you.

Notes

1. Rev. Eugene Walsh, ss (1911-1989), a presbyter in the Society of St. Sulpice, taught and served in various capacities at two seminaries: St. Mary Seminary and University (Theologate in Roland Park and Philosophy Department on Paca Street) in Baltimore and at the Theological College of The Catholic University of America, Washington, DC. His most influential period came during his time teaching the philosophy of education and serving as the director of music at St. Mary Seminary (Paca Street), as rector of Theological College, and “in retirement” as a speaker and writer on various liturgical topics. A complete set of his pastoral liturgy works is available from The Pastoral Press: http://www.ocp.org/en/products/books/12446.php.

2. Catherine de Hueck Doherty (1896-1985) was the founder of Madonna House, a training center for the lay apostolate located in Combermere, Ontario, Canada. The Madonna House Apostolate includes lay men and women as well as priests who strive to incarnate the teachings of Jesus by forming a community of love. For additional information, go to http://www.madonnahouse.org/about/index.html.

3. Rev. John J. Gallen, sj, is a member of the New York Province of the Society of Jesus. Ordained to the presbyterate in 1963, Father Gallen held several teaching and administrative posts, including service as director of the Notre Dame (formerly Murphys) Center for Pastoral Liturgy. In 2000, he received the Berakah Award from the North American Academy of Liturgy. Father Gallen is currently in residence at America House in New York City.

4. Dr. Alexander Peloquin (1918-1997), composer, conductor, and pastoral musician, served as the composer in residence at Boston College and, for more than four decades, as the director of music ministries at the Cathedral of St. Peter and St. Paul in Providence, Rhode Island.

5. Dr. Elaine Rendler-McQueeney, an internationally recognized musician, teacher, author, composer, pastoral liturgist, and speaker, is currently an assistant professor of music theory at George Mason University in Fairfax, Virginia. She holds a doctor of musical arts degree in organ performance from The Catholic University of America in Washington, DC.

6. Mr. Charles Gardner, a member of the NPM Board of Directors, is the executive director of the Secretariat for Spiritual Life and Worship of the Archdiocese of Indianapolis.

7. Michel Corsi, a student of the acoustic theorist Alfred Toms, teaches at the University of Marseille, France, and edits the French liturgical music journal Voix Nouvelles.

8. Nancy Bannister (1942-2006) served as the director of NPM’s Western Office and as NPM’s chief liaison with the music industry for twenty-six years.

9. Nadia Boulanger (1887-1979) was a composer, conductor, and teacher who had a staggering influence on American music in the mid-twentieth century, particularly through the American Conservatory at Fontainebleau, France. She was also the first woman to conduct major American symphony orchestras.

*Pastoral Music* April-May 2007 • 38
Professional Concerns

BY JASON R. LEWIS

From Parish Staff to Pastoral Team

Working on a parish staff, especially as a liturgist or full-time music director, can be challenging in today’s Catholic Church. Some of the daily challenges include the shortage of ordained clergy, merging parishes, recovery and continuing education in the sexual abuse crisis, and ever-changing parish staffs. My own experience serving as a staff member in a parish for the past six years has led me to believe that most lay people really don’t know what parish staff members do all day. I have had many parishioners ask me how “this job” could possibly be full-time. This is what I like to call a “catechetical moment”—an opportunity for education. But even more challenging moments came when I found out that most members of the parish staff did not know what other members of the staff do all day! And I was one of them!

After taking all of these issues into consideration, I decided to work on a master of arts degree in pastoral ministry from Ursuline College in Cleveland, Ohio. When I met with my advisor to discuss a possible topic for my thesis and praxis project, I came up with this topic: “From Parish Staff to Pastoral Team.” My thesis and project are based on a training manual that I created with four different topics for parish staffs to explore. In this article I’ll give a short synopsis of each of these topics.

Four Topics

Getting to Know One Another. Many members of a parish staff come and go. Some members stay for ten years, but others may last only a year or two. When I came to the realization that I really did not know the other members of my parish staff, with whom I worked daily, I proposed that we spend an entire day just getting to know each other. The proposal was accepted, and even though many staff members had worked together for fifteen years or more, it was amazing what we found out about each other. Simply finding out information about one another, we also discovered, can help you to work better with your co-workers.

Defining Your Role (Job Description). How many of us on parish staffs have clearly defined roles and job descriptions? Very few of us do, in fact, unless we make a point of having such clarity in writing when we sign our contracts every summer! Each one of us on our staff took the time to write out what we really do all day. After collecting job descriptions from each member of the staff, I analyzed them and came to the conclusion that no matter what a staff member does on a team (whether it’s publishing the bulletin, playing the organ, or cleaning a toilet), all parts work together for the better of the community—all of us do what we do to help build the reign of God.

Team Building and Collaboration. After getting to know one another and defining our roles, our staff spent an entire day doing team building exercises that forced us to pull together and collaborate. There are many resources available in the business world that describe and provide such team building exercises—everything from tug of war to games where you must decide who will survive and who will perish on a sinking ship. Our staff had fun with all of these!

Conflict and Stress Management. This final topic raises one of the most challenging and sometimes very uncomfortable areas to discuss. I am not aware of any parish or Catholic institution that doesn’t experience daily conflict and stress. Due to the nature of our work and how we minister to the Body of Christ, stress and conflict can take over in ways that are unhealthy and non-productive. Our staff discussed how we can manage conflict and stress in healthy ways and how we can offer support to one another.

Goal: Team

The ultimate goal of our time together as a staff was to learn how to transition from being just a “staff” to being an effective “team.” The goal of the “team” is much broader than that of a staff: It involves learning how to work with one another so that the team members do not experience ministerial burnout and stress-filled days in the parish office. In her book This Is the Day (OCP Publications, 1995), in the chapter titled “Making Love Happen,” Elaine Rendler-McQueney writes: “‘Love God with your whole heart and soul and love your neighbor as yourself.’ One reason why we don’t love our neighbor as well as we should is because we don’t love ourselves very well. If we don’t value our own giftedness—our own uniqueness as creatures of a God who loves us dearly and completely—how can we feel we have something to offer another person?” This quote says to me what it means to work together as a team in a loving, collaborative manner. If we are to work together effectively in an ever-changing Church, we must learn to love ourselves and those with whom we work—all for the building of the reign of God.

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**Fanfare: Hosanna** William Bradley Roberts. SATB, tambourine, hand drum. Paraclete Press, PPM00601, $1.60. This short (fortyeight-second) lively, and fast-paced work, appropriate for Palm Sunday, has a clear trajectory from beginning to end. The rhythmic clarity of the tambourine and hand drum will be enhanced in a room with less than luxurious acoustics.

**Hosanna to the Living Lord.** Robert C. Lau. SATB, organ, opt. trumpet. Paraclete Press, PPM00602, $2.80. Psalm 46 is the primary text for this music. There is a flowing melody that provides the basis for a majestic character. Both the trumpet and choir tessituras are very reasonable.

**It is Good to Give Thanks to the Lord.** David Halls. Unison treble voices, organ. Paraclete Press, PPM00609, $2.10. The composer recommends that this work be sung by “sopranos or trebles alone.” Given the quick tempo and occasional melismas as well as the lightness and flexibility that characterize this music, it would be well to adhere to the composer’s recommendation. The text is derived from Psalm 92:1-4.

**Two Advent Introits.** Thomas Bold. SATB. ECS Publishing, 6331, $1.50. The first introit, “Prepare Ye the Way,” is short—thirty-five seconds—and is tinily homophonic. The second, “Up, Joyous Raise Your Song,” is mostly homophonic although the voices seem somewhat more independent; it is also short. The ranges of the voices are modest. Both pieces, in a very short amount of time, clearly characterize the texts they use.

**Take Up Your Cross.** Austin C. Lovelace. SATB, organ. Paraclete Press, PPM00610, $1.60. The text has been adapted by William Bradley Roberts. The score might not give that impression.

**Surrexit Christus.** Aaron David Miller. SATB, organ. Paraclete Press, PPM0017, $2.80. The entire text of this three-minute work consists of the two Latin words of the title plus “Alleluia.” The repetitions of this text reflect the joy of the Easter Season. Its imitative contrapuntal passages culminate in four-measure chordal cadences. The idiomatic organ accompaniment with its independent pedal part mostly doubles the choir except for its solo interludes.

**Comfort, Comfort Ye My People.** Peter Pindar Stearns. SATB, organ. Paraclete Press, PPM00603, $2.10. This text is, of course, familiar to those who know Handel’s Messiah. Taking the cue from the first word of the title, the character of this piece is fairly neutral with its flowing accompaniment, gentle harmonic language, and consistent quarter note rhythm.

**Ask, and It Will Be Given to You.** David Halls. Unison treble voices, organ. Paraclete Press, PPM00608, $1.60. This short piece, based on Matthew 7:7, will be easy to learn. The organist would be wise to use the Dupré method of tying repeated notes to create a smooth rocking motion in the accompaniment.

**The Day of Pentecost.** Barrie Cabena. SATB, organ. ECS Publishing, 6547, $2.15. This piece won the 2004-2006 AGO/ECS Publishing Award in choral composition. The way in which the three musical elements are used tends to create a rather sectional composition. These elements are descriptive of the main themes of the text. While a moderately skilled choir will be able to deal with the musical and technical requirements of this piece, a good organist is a must. The text is from Acts 2:1-4.

**Nunc dimittis.** David Conte. SATB, organ. ECS Publishing, 6045, $2.15. This gentle and prayerful work uses the text from the Canticle of Simeon. Its shape rises to a wonderfully majestic climax and then ends softly.

**Beyond the Moon and Stars.** Dan Schutte. Congregation, SAB, keyboard, and guitar. OCP, 12913, $1.40. Leveraging the melody of his 1970 hit “Before The Sun Burned Bright,” Schutte has set another one of his typically romantic, wistful texts. It will work just with guitar and vocals (indeed, it has done such service for more than thirty years now), but the SAB setting is worth the effort. It is rich and full, with no bumps in the road. Instrumental parts for a solo instrument and three trumpets are also available.

**For God So Loved the World.** Craig Phillips. SATB, soprano solo. Paraclete Press, PPM00606, $2.10. This expressive motet, which can be used for Lent or for other times when the text is appropriate, is based on John 3:16-17 and requires a rather skillful choir, even though a brief glance at the score might not give that impression.

**Two Irish Christmas Carols.** Arr. Frank Ferko. SATB, flute, cello, harp. ECS Publishing, No. 1: “Ye Sons of Men, With Me Rejoice,” 6032, $1.85; 6033 (parts), $3.80. No. 2: “Good People All, This Christmas Time,” 6034, $2.15; 6035 (parts), $5.30. The accompaniment of harp, cello, and flute provides a unique sound world for these two carols. The harp writing is idiomatic, and the pedal changes are kept to a minimum and are reasonable to execute. The cello has some very high positions to negotiate. The skill requirements for the choral parts will be those found in most choirs. These pieces are a welcome addition to the Christmas repertoire.
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difficult. Mary McDonald, the president of Monarch Music, is a prolific and capable composer, organist, and clinician. While she’s more at home in the Baptist tradition, this “crossover” piece, along with many of her other works, will work very nicely in many faith communities.

The Christ-Child Lay On Mary’s Lap. Colin Mawby. SATB. OCP, 4518, $1.10. Samuel Barber meets the English choral tradition in Colin Mawby’s setting of G. K. Chesterton’s text. This is not an easy piece, but it will reward the diligence of an advanced choir with a good sense of both rhythm and pitch. The difficult harmonies are challenging, as is the constantly-shifting time signature. However, the beauties of some sonorous resolutions and the excellence of the text make this a worthwhile venture.

Come To Me. Christopher Willcock. SATB and organ. OCP, 20094, $1.25. This meditation on the familiar text from Matthew 11:28–30 is impressive for its musicality and depth of feeling. It is almost Mozartian in its apparent simplicity, which masks a well-executed harmonic plan and great part-writing. The movement away from tonic is adventurous, and the return is a longed-for release. It must move slowly, allowing tension to build, so your choir should have good control of a sustained line.

Eia, Susanni. Thomas A. Miller. SATB, mezzo soprano and baritone solo. OCP, 4522, $1.30. Setting an anonymous fifteenth century lyric, Miller doesn’t opt for the usual “medieval” sound—hollow chords with open fifths and fourths moving in blocky motion. Instead, he gives us a very modern sound with very close, crunchy harmonies resolving in unexpected ways. Without the support of a keyboard, the lines would require a choir very sure in its pitch. If you’ve got a strong mezzo and baritone, you should play through this once or twice, and it will surely grow on you.

Emmanuel Carol. Gaeł Berberick. Congregation, SATB, descant, keyboard, and guitar. OCP, 20071, $1.50. This upbeat contemporay carol is not too difficult and sounds just fine with diminished resources (that is, the guitar part alone is enough to carry the text forward and provide enough support for the choir). The descants are set to different texts than those that the rest of the choir sings, so your focus should be on enunciation. It’s a perfect piece for Advent, with its focus on light and peace.

Hail Sov’reign Love. Randall DeBruyn. Congregation, SATB, descant, keyboard, and solo instrument. OCP, 20096, $1.70. This piece begs for a large space, a fine choir, a decent organ, and a superior flautist. While it’s not difficult, it is big, suitable for grand occasions. As all good hymn tunes are, the melody is simple, allowing the clever text by Harry Hagan, oss, to shine through. DeBruyn puts the text through its contrapuntal paces in these five verses, mixing forces, giving each section a chance to shine, and ending with a rousing descant over a big unison verse.

In A Manger Lowly. Kevin Keil. Congregation, two-part choir, keyboard, and cello. OCP, 20070, $1.70. A mash-up of “Away In A Manger” and “Infant Holy, Infant Lowly,” this is one of the sweetest of this now-popular holiday genre. This is a simple piece which sounds much more difficult than it is, so if you’re pressed for time, this would be a fine choice. The swapping of the melody line between male and female voices is nicely done, and the keyboard player and cellist do not work too hard (although the guitarist has some interesting changes for comping).

There Is No Rose. Andrew Wright. SA and keyboard. OCP, 20095, $1.25. This sweet, simple anthem is like a lemon sorbet in the middle of a multi-course meal: It will cleanse your aural palate and whet your appetite for more meaty fare. Judiciously programmed, it will serve you well in the middle of a carol concert or other Christmas celebration. The piece is not overwritten; the harmonies are simple enough to allow the beautiful text to shine through. A small female schola could make this a little gem for your next Christmas Season.

They’ll Know We Are Christians. Lloyd Larson, arr. SATB, keyboard, opt. flute, bass, and percussion. Lorenz, 10/3481L, $1.85. If ever there was a piece rooted in the time of its original composition, it is Peter Scholtes’s ubiquitous 1666 original (which is now more than forty—yes, forty—years old). This contemporary arrangement, with its nice Bossa Nova feel, manages to keep the melodic simplicity and rhythmic drive of the original while adding a lush SATB setting which would not be out of place in a praise band. It’s got all the conventions of that style: the phrase modulation of a verse, the movement to the secondary dominant for the bridge, and the soft return to tonic for the final verse. The bass, flute, and percussion parts are separate but add a great deal to the interpretation. If you do this, I guarantee it will be the most talked-about piece you perform all year.

Joe Pellegrino

Books

The Divine Liturgies


The Byzantine Catholic Church of the USA (“Pittsburgh Metropolia”) has taken an epochal step toward the renewal and adaptation of its liturgical tradition in America. In January 2007, its Council of Hierarchs (the near-equivalent of a synod) published The Divine Liturgies. This pew book is accompanied by a seven-CD instructional recording by the renowned Schola Cantorum of St. Peter the Apostle, directed by its founder, J. Michael Thompson, who is also director of the Metropolitan Cantor Institute of Saints Cyril and Methodius Byzantine Catholic Seminary in Pittsburgh.

Years in the making, this book is epochal because its translation of the Chrysostom and Basil formularies and propers corrects many of the mistakes (both semantic and stylistic) found in the Byzantine Catholic Church’s first pew book (1978). Equally—if not more important—it “rationalizes” the musical setting.

As pioneers in the use of English in Catholic liturgy, the Byzantine Catholics were limited by the scholarly resources available in the 1960s and ’70s when they produced their first official texts. To the great credit of the Council of Hierarchs, they were willing to revisit their Church’s work in spite of the fact that a generation of faithful has already memorized the (flawed) text. The hierarchs also realized that the previous setting of Carpathian plainchant (“prostopinie”) sometimes displayed a collision of musical and textual accentuation. In other words, the cadences of the English translation frequently conflicted with the cadences of the plainchant. This is a common occurrence when those who know a chant in one language (e.g., Slavonic) are suddenly
required to transpose that chant’s melody and rhythm to a text for which that melody and rhythm were never intended. Musically, the equivalent is “broken English.” To the extent possible, the new pew book corrects this flaw. There remain instances when this has not proved possible because of the nature of the chant and the requirements of accuracy and consistency in translation. However, the pew book provides so many options for the ordinary of the Divine Liturgy that one need not use the more cumbersome settings.

A final reason why the new book is epochal is that its production was thoroughly collaborative and official. In other words, this was the effort of a Church guided by its chief shepherds. Anyone familiar with Eastern Christianity realizes how significant this is. Thousands of resources for Eastern Christian worship exist in English, but only a handful express the consensus of a Church’s leadership, thus facilitating liturgical unity. Of course, as might be expected, the jetisoning of the previous translation and pew book has spawned a “cyber revolution,” but as anyone with experience in “liturgical transition” knows, twelve to eighteen months usually suffices for congregations to adapt to the textual and musical changes, and once they have done so they find it hard to believe that they ever used the previous version. The fact that the Council of Hierarchs stands unanimously behind this change guarantees that the transition will be crowned with success (cyber revolutions notwithstanding).

Turning to the actual contents of the pew book, one finds that in addition to music for the congregation for the Chrysostom and Basil formularies, the book also includes several prayers of preparation for Holy Communion as well as the vespers and matins chants before the Divine Liturgy. This is followed by all of the propers generally needed for parish worship as well as the short memorial service (panachida) and general moleben (“rogation” service) frequently appended to Eucharistic liturgies. The pew book concludes with eight hymns for use before and after the liturgy or during Communion and a helpful glossary of liturgical terms.

The absence of the presidential prayers from the pew book is presumably intended to compel the congregation to immerse itself in the liturgy rather than in the book. This is certainly a bold corrective to the Western tendency to make every single word of the service available in print. Of course, this will require that clergy truly “inhabit the words,” that is, prayerfully articulate every phrase, so that no one needs to see what the priest or deacon is reading.

The inclusion of almost every text needed for the celebration of vespers and Divine Liturgy on Saturday evening is certainly a welcome addition and will serve as an example for other Catholics of the Byzantine tradition (e.g., Ukrainian Catholics). Tragically, when the latter introduced Sunday vigil “Masses” (in an understandable attempt to curb the exodus to Roman Rite parishes), they did so in a pseudomorphous fashion, entirely omitting the Sunday “first vespers.” The new Byzantine Catholic pew book codifies the creative solution devised by the Pittsburgh Metropolis several decades ago (that is, the practice of joining Saturday evening vespers to the Liturgy of the Eucharist) and should help revive familiarity with vespers.

As regards the propers, the reconciliation of text and music is a major achievement (though, again, not without its difficulties), and the simultaneous publication of the seven CDs will greatly facilitate mastery of these chants. Every troparion, kontakion, prokeimenon, irmos, and communion verse in the entire book is sung on the CDs. Rarely has a prospective cantor been aided so comprehensively in his or her desire to learn a chant tradition.

In the remaining section of the book, the only surprise is that the editors have not included more “devotional hymns,” that is, the chorales that constitute part of the unique Ruthenian-Byzantine patrimony. Not being a member of any of the committees that worked on the pew book, and not being privy to their guiding principles, this reviewer can only guess that the publishers wanted to revive the use of scriptural communion verses and encourage the use of matins chants before the Divine Liturgy. Of course, there is always the possibility that the Pittsburgh Metropolis will publish an entirely separate hymnal with English renderings of the aforementioned chorales. This would be a welcome initiative, though at the present time no more than thirty or forty such chorales exist in serviceable translations.

Before concluding, permit me a few remarks from the perspective of those for whom the Carpathian chant tradition is a second (or third) “musical language” or one rarely heard at all. There is no doubt that certain aspects of this tradition are an “acquired taste.” And it is certainly lamentable that today it is increasingly difficult to find a congregation that sings with the dynamis heard in days past and so central to the chant’s genius. This reviewer will never forget the impressions from his teen years when he saw “icons rattle” as the Holy Spirit turned the lungs of more Carpatho-Rusyns into bellows for God’s mighty word. Thus, “acquiring” this “taste” is not as easy as it once was. Nonetheless, codifying this chant is an appropriate expression of hope for its revival, especially as the Holy Spirit is no less alive today than two generations ago. This pew book should certainly help the Spirit’s servants fill their lungs again with sacred breath.

Another remark pertains to the absence of harmonization, both in the pew book and the CDs. This seems to mitigate the potential of these chants, especially as some congregations do add a second or third voice to the melody. The CDs, in particular, can sound tedious after a while. But two observations are in order. First, the pew book and CDs are a foundational resource: They are intended to codify the most basic component of the Carpathian chant tradition for easy mastery. Second, nothing precludes—in fact one expects—subsequent publications and recordings that will showcase the harmonic potential of these chants. J. Michael Thompson has already produced other recordings of harmonized Carpathian chants on The Liturgical Press label, and this reviewer looks forward to a seven-CD set of recordings of similarly arranged chants based on the new pew book. To achieve this, may he and all of those involved in producing these epochal resources enjoy mnohaya, mnohaya lita (ad multos, multos annos).

Peter Galadza

Let Us Pray: A Guide to the Rubrics of Sunday Mass


“God is in the details”—a quotation attributed to a twentieth century French architect (Le Corbusier)—might serve as an excellent commentary on Paul Turner’s recent guide to the rubrics of Sunday Mass. Turner reminds the reader that the rubrics, “traditionally printed in red,” are instructions governing the actions of various participants—the priest, other liturgical ministers, and all members of the assembly. The rubrics ensure that what happens at Mass is what the Church intends; however, as Turner writes, “Sunday Mass is unpredictable. The rubrics do not
explain everything that goes on. Accidents happen. Universal and local customs emerge. Almost every participant at every Mass fails to fulfill all that is expected and brings to the Mass more than is required. Yet the result is the same: the greatest miracle in the world, the celebration of the Eucharist.”

This book lives up to its title in serving as a “guide” through the Mass. It describes important considerations about the people who celebrate the Eucharist and the setting where it takes place. It is divided into six major sections: Introduction, Introductory Rites, Liturgy of the Word, Liturgy of the Eucharist, Closing Rites, and Liturgical Renewal.

The Introduction begins with the judgments necessary for celebrating the Eucharist and the factors which influence these judgments: liturgical theology, historical precedent, scriptural influence, cultural sensitivity, courtesy, and common sense. The reader will find throughout the book references to pertinent liturgical documentation, commentary by the author, cross-references to seventeen liturgical documents, and references to other sections of the book. The aim of this guide is to describe a “typical Sunday Mass at a parish church.” It takes into account the things that actually happen at a Sunday celebration—not just what should happen. The result of following the rubrics and allowing the heart of those involved with the celebration to be touched answers the deeper question—not “how did we do?” but “did we pray?”

The section on the introductory rites begins with a commentary on what happens before Mass with the gathering of the people and the formation of an “assembly.” Consideration is given to the process of arrival, the seating available, the process of sitting, and the seating for the ministers. Next, the author discusses the major items of furniture: the sanctuary, the altar, the ambo, and the chair. Other features are described as well: the books, vesture, vessels, cloths, credence table, cross, candles, flowers, tabernacle, and other objects. The remainder of this section considers the various parts of the Introductory Rites and options such as penitential rites and the rite of sprinkling.

The section on the liturgy of the Word begins with a reflection on the choice of readings, the offering of remarks of introduction to the Scriptures, the role of the lector, a reflection on proclamation in general, and a commentary on the various parts of the liturgy of the Word, including the prayer of the faithful.

The liturgy of the Eucharist section offers well-thought-out commentary on the offertory chant, the collection, preparing the altar, the procession of the gifts, the gifts themselves (e.g., the quality and size of the bread/hosts, the quality of the wine, and the vessels), and the procession. Next, Turner provides a thorough study of the preparation of the gifts, the Eucharistic Prayer and its various elements, and the Communion rite. An interesting discussion of bringing Communion to the sick and homebound is presented in light of the documentation and good pastoral practice.

The section covering the concluding rites begins with a consideration of announcements followed by the blessing, dismissal, and recession. This is the shortest section of the guide book and is fairly straightforward.

The final section of the book is entitled “Liturgical Renewal” and looks ahead to the publication of the third edition of the Roman Missal. Items listed under “Some Specific Issues” include: “Symbols of the Previous Missal,” the distinction between “Offertory” and “Preparation of Gifts,” “Standing for the Eucharistic Prayer,” the “Sign of Peace,” “Communion under Both Kinds,” “Extraordinary Ministers of Holy Communion,” and “Preparing for Liturgy.” The closing section offers a reflection on certain abuses that have arisen and thoughts on the nature of rubrics. Turner writes: The “Mass needs the rubrics in order to be the Mass, but it takes more than rubrics to pray . . . and when they (the faithful) pray, God dwells among them for a brief hour that fills time with eternity. That hour is Sunday Mass.”

Perhaps “God is in the details.”

Let Us Pray is clear, concise, and well written. It is an excellent resource for liturgy committee members, presiders, liturgical ministers, and anyone interested in a detailed and enlightening guide to the rubrics of Sunday Mass.

Victor Cinson

Living God’s Justice: Reflections and Prayers


Robert F. Morneau, auxiliary bishop of Green Bay, Wisconsin, comments in the foreword of Living God’s Justice on the need for social justice ministers to have a balanced spirituality, that is, one that includes both contemplation (“that loving attention as we gaze upon the mystery of God”) and action (“reaching out to others who are in need”). This collection of prayers and prayer services, he adds, “fosters a balanced spirituality.” Living God’s Justice was compiled by the members of the Roundtable Association of Diocesan Social Action Directors, a project of the National Pastoral Life Center.

The prayers and prayer services are from women and men of past and present ages. The chapters of Living God’s Justice are intended to correspond to the major themes of Catholic social teaching with additional sections on holidays and holy days. Chapter 1 concerns the preferential option for the poor. The prayers and reflections included are from, among others, John Chrysostom, Archbishop Oscar Romero, and Dr. Edward Francis Gable. To offer an example of one of the prayers, here are the words of Mother Teresa on “The Eucharist and the Poor”: “The Eucharist and the poor we must never separate . . . If we really believe that he, Jesus, is in the appearance of bread and he, Jesus, is in the hungry, the naked, the sick, the lonely, unloved, the homeless, the helpless, the hopeless, then our lives will be more and more woven with this deep faith in Jesus, the bread of life to be eaten with and for the poor.”

The focus of Chapter 2 is human dignity, with words of wisdom drawn from Dorothy Day, Helen Prejean, Miriam Therese Winter, and Martin Luther King, Jr., to name only a few. Chapter 3 is devoted to the dignity and rights of workers. Included in this chapter are three prayer services from Interfaith Worker Justice: “Remember the Immigrant,” “Christmas Day Litany,” and “Doers, Not Just Hearers: A Labor Day Prayer Service.” The focus of Chapter 4 is solidarity. Among the reflections are those taken from Henri Nouwen, Kathleen Norris, and Workers in the Community South Kitchens in Lima, Peru. Also included is a prayer service offered to honor the women martyrs of El Salvador: Jean Donovan and Sisters Ita Ford, Maura Clark, and Dorothy Kazel.

The theme of Chapter 5 is the care of God’s creation. Prayers from Walter Brueggemann, Michelle Balek, and St. Francis of Assisi are included. Chapter 6 is devoted to peace. Among the prayers and reflections is this selection from Satish Kumar: “Lead me from death to life, from falsehood to truth. Lead me from despair to hope, from fear to trust. Lead me from
hate to love, from war to peace. Let peace fill our hearts, our world, our universe, Peace, Peace, Peace.” Chapter 7 focuses on discipleship with words of wisdom drawn from, among others, Bishop Kenneth Untener, Karl Rahner, Jane Deren, and Ronald Rolheiser.

The theme of Chapter 8 is “Who's Here? Holidays, and Feast Days.” Included are selections for Christmas, Easter, Marian feasts, election time, Martin Luther King’s Birthday, and Memorial Day. Finally, eleven prayer services are included in Chapter 9. Among these are three adaptations of the Stations of the Cross: “Justice Stations of the Cross,” “The Way of the Cross of a Migrant,” and “The Way of the Cross with Oscar Romero.”

Although Living God’s Justice might seem primarily intended to for those in social justice ministries, I believe anyone who is engaged with or interested in the work of justice will find this book a valuable resource for praying alone and with others.

Anne Y. Koester

Come to the Feast: Liturgical Theology of, by, and for Everybody


For almost forty years, books on liturgy have called for deeper implementation of the reforms of the Second Vatican Council. The authors of a few of these texts have cried out a bit louder than others over concern that the reform’s liturgical riches are slowly losing ground to pre-Vatican II ideology. This apprehension is especially present in the area of lay liturgical ministry. Michael Kwatera would be placed among these ranks. What sets Come to the Feast apart from other books is the way it “celebrates and affirms the valuable, necessary ministry of lay persons in liturgy.”

From the first pages, Kwatera treats lay ministry not as some source of contention in the Church but as a profound, faith-filled gift of the Spirit very much at work in the community.

The book is divided into five parts. In “Part I: Hospitality,” Kwatera reminds the reader that all liturgical ministry comes from God’s invitation to serve God’s people. It is a service done within the liturgy as well as outside it. This service finds realistic application in “Part II: Who’s Here?” Kwatera notes the challenge of offering invitation and practical preparation faced by liturgical ministers and reminds his readers that all is done for the celebration of the feast. “What Happens” is the third part of the book and reminds liturgical ministers of the spiritual preparation necessary for those who assist the assembly in its worship.

“Part IV: Who Do We Become?” offers a nicely woven yet concise review of the development of lay ministry since Vatican II. Many lay ministers have worked to remain within the community they serve and have offered an important contrast to the physically separate placement of clergy in the Tridentine Mass. Yet, as Kwatera reminds the reader, diversity of ministries is an expectation of the Church and a place for loving service.

What binds all ministries together is not a carefully maintained system of rights and privileges, not jealously defended areas of liturgical turf (my sanctuary, my turn and place to function, my Communion-call circuit). The principle of unity that ought to shape the thinking

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and acting of liturgical ministers is love expressed in service (page 55).

“What Happens Next?” is the fifth part of the book and is based on Luke’s account of the disciples on the way to Emmaus. Kwateria recalls how, in the story, Jesus slowly allows himself to become known to the disciples. This action is an invitation to us as liturgical ministers to reveal the risen Christ to others. It is only through our own “Emmanuel road” that we are able to reveal this Christ: “The faith that empowers all liturgical ministry begins with our baptism, but it must first be nourished throughout our life by meeting the risen Lord many times.”

The book concludes with a short section of twenty-four meditations and prayers. Such prayerful preparation for liturgical service is, as Kwateria puts it, “never out of date or out of place.”

Come to the Feast serves as an instructive and reflective resource for those engaged in liturgical ministry. It would be especially helpful as one of several training materials for anyone beginning liturgical ministry. Although the flow of the text is sometimes a little scattered, the writing style is accessible to both older and younger ministers. Most of all, the content of this book should foster helpful conversation for any group that values lay ministry and hopes to see this important ministry strengthen and grow.

John Konicek, SJ

The Sacrament of Anointing of the Sick


The ritual book Pastoral Care of the Sick: Rites of Anointing and Viaticum reveals the context of this sacrament within a spectrum of rites, prayers, and texts that move through visiting the sick, Communion, and anointing to Viaticum or Communion for the dying. But Lizette Larson-Miller’s book, The Sacrament of Anointing of the Sick, directs us immediately to her primary interest: the anointing of the sick. Fortunately, related matters are not ignored, bestowing a richer texture to suit a wide, serious readership. A professor at Berkeley’s Church Divinity School, the author’s pastoral experience in this field permeates the writing, a feature that sits well in fostering a fuller liturgical participation in this sacrament.

Consonant with the aims of the Lex Orandi series, Larson-Miller provides a significant but never burdensome overview, succinctly analyzing the postconciliar anointing rites for outside Mass and within Mass and the more abbreviated rite for a hospital or institution. From a North American perspective, her exposition and critique indicate well how each rite responds liturgically and pastorally to what the rite claims in its theological introductions. Larson-Miller discerns the ritual authenticity of these revised rites of anointing, exploring the foundational scriptural texts, prayers, and symbols.

The book skillfully pinpoints how the pastoral and sacramental-liturgical care of the sick and dying revolves around
some of the most basic concerns of our humanity. What does it mean to be sick, healthy, whole, or suffering? What does this sacrament really say and do? How? Can we expect physical healing? How do Christians make sense of suffering?

Those who have celebrated this sacrament communally affirm the improved balance between the rite’s three central liturgical actions: the Christian community’s prayer of faith, the laying on of hands, and the anointing with oil. Chapter two’s contextualization of these integral elements is thorough, with a historical overview, biblical commentary, liturgical and ecclesial usage, and pastoral application. Many prayer options are available, e.g., the seven anointing prayers that may suggest a celebration of anointing which intersects with the cultural realities and circumstances of particular people. The first three chapters address such fundamental needs.

The author navigates through new tensions arising from Vatican II’s 1972 Rites of Anointing and Vaticum (U.S.A. English edition, 1983) and questions such as how sick you need to be to be anointed. Some practitioners restrict anointing to the seriously ill and dying; others invite everyone for whatever may ail them. Ironically, an increasing grasp of these revised rites has fostered a desire to celebrate them just when there is a declining availability of priests. Professional pastoral care by lay ministers in home, parish, and hospital settings is more widespread. What, then, might we say about “extraordinary ministers” of anointing?

Larson-Miller interweaves these concerns with other emerging socio-cultural issues and assumptions not necessarily consonant with the theological-sacramental vision of the Church today. How do popular cultural expressions of “alternative” rituals of physical and spiritual healing affect people’s desire for or celebration of anointing? What of the growing interrelationship of spirituality and modern high-tech medicine? What Christian ritual or prayer resources exist for removal of life-support systems?

Such questions challenge the way the Christian community both understands and practices sacramental care of the sick and the dying. Larson-Miller covers a vast array of material with sensitivity although not always with the same depth. I particularly liked sections dealing with more cutting-edge matters in chapters three and four. Some footnotes in early chapters are exhaustive, although several claims advanced or questions raised later cite few or no sources; perhaps a future project will amplify this theological discussion.

Some small editorial points. There is little discussion on the Gospel texts about healing and sickness (one and one-half pages), and consistent and direct referencing in the text of all the rite’s paragraph numbers would aid the reader (e.g., page eight omits paragraph no. 155 but includes no. 117; a reference to prayer option A or B in no. 140 is omitted). There is an absence of clear headings or spacing on several pages. One key Scripture text is given in NRSV translation, which differs from the translation in the rite. Should Mark 16:18 (page nine) not read Mark 16:17? Finally, the 1982 edition of the General Instruction of the Roman Missal is cited on page forty-three instead of the current edition.

Despite such minor points, anyone involved in pastoral care ministry to the sick and the dying will find this book a sound guide to the sacrament of anointing of the sick.

Veronica Rosier, or

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53
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TEXAS

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tion for liturgical musicians; assist with preparation and celebration of archdiocesan liturgies; resource to parishes, offices, organizations; maintain/develop music library; supervise and develop archdiocesan choirs and ensembles. Requirements: Practicing Catholic; MA in liturgical music or comparable education/experience; minimum four years experience as a parish music director; MS Office and composition software, e.g., Sibelius. Multicultural liturgy and inculturation experience. Bilingual (Spanish/English) is a plus. Send résumé, letter of introduction, and salary requirements by mail to HR Department or by e-mail with the subject: Office of Worship Associate Director Search. Deadline May 1. HLP-6812.

Virginia

Associate Director of Music. St. Agnes Catholic Church, 1914 N. Randolph Street, Arlington, VA 22207-3046. E-mail: parishoffice.stagnes@verizon.net. Associate director of music (twenty to thirty hours) sought to become part of a dynamic music ministry team. Major responsibilities include playing at two Sunday Masses; coordinating and playing for weekly school Masses; coordinating and playing for funerals, weddings, and other sacramental celebrations; directing children’s and handbell choirs. Requires proficiency in organ, piano, and conducting; understanding of Roman Catholic liturgy; and experience in pastoral music. Academic background in liturgical music preferred. Submit résumé, three references, and salary requirements to Rev. Lee R. Roos by mail or e-mail. HLP-6825.

Wisconsin

Director of Liturgy and Music. St. Olaf Catholic Church, 623 Jefferson Street, DeForest, WI 53532. Growing parish of 800 families near Madison, Wisconsin, seeks full-time director of liturgy and music, available June 1. St. Olaf has a tradition of excellence in liturgy and music. Candidate must possess strong musical skills including vocal proficiency; the ability to play organ and piano; and experience directing adult and youth choirs, cantors, and instrumentalists. Strong organizational and people skills, a willingness to collaborate with other professional staff, and expertise in Catholic liturgy are essential. Please mail résumé to Fr. Gary Wankerl at the above address. HLP-6807.

More Hotline

Check the NPM website for additional Hotline ads and for the latest openings and available resources: http://www.npm.org/Membership/hotline.html.
Pilgrimage used to be a major part of Christian life. There was a time when a pilgrimage to one or another holy place—Jerusalem, Rome, Assisi, the shrine of St. Thomas à Becket at Canterbury, the tomb of St. James at Santiago de Compostela—affected many families and even whole villages in Western Europe. Somewhat later, in Central Europe, the Gnadenkapelle (Chapel of the Miraculous Image) in Altötting, Bavaria, became a major pilgrimage center, and in Eastern Europe pilgrims traveled to places such as the village of Czestochowa to pray before the image of the Black Madonna at the Jasna Gora Monastery.

If someone in the immediate family wasn’t on a pilgrimage or hadn’t just returned from one (or had died while on the road), then there were relatives who were pilgrims, or members of the local community who had picked up the pilgrimage staff, or changes in the parish because the priest had become a pilgrim. Other families had homes on or near pilgrimage routes, so at particular seasons of the year they found themselves offering hospitality to strangers from distant lands. For example, Book V of the Codex Calixtinus, a copy of the Liber Sancti Iacobi, a late-twelfth century pilgrim guide to Santiago de Compostela, lists the towns in France through which the major pilgrimage routes passed:

There are four roads leading to Santiago, which converge to form a single road at Puente la Reina in Spanish territory. One crosses Saint-Gilles, Montpellier, Toulouse, and the pass of Somport, another goes through Notre-Dame de Le Puy, Sainte-Foy of Conques, and Saint-Pierre of Moissac; another traverses Sainte-Marie-Madeleine of Vézelay, Saint-Léonard in the Limousin as well as the city of Périgueux, still another cuts through Saint-Martin of Tours, Saint-Hilaire of Poitiers, Saint-Jean-d’Angély, Saint-Eutrope of Saintes, and the city of Bordeaux.

The pilgrims left home as learners, seeking to find out more about the place to which they were traveling, but along the way they became teachers as well, struggling to teach their language, ways, and beliefs to other pilgrims and to those who offered hospitality. Upon their return home, they became the master teachers about the pilgrimage route and the goal of the pilgrimage.

They Walked with Song

One thing that was common to all these pilgrimages was song. The Codex Calixtinus includes texts and music for pilgrims’ songs, as does the Llibre Vermell, a compilation made in about 1399 for pilgrims going to visit the statue of the Black Madonna at Montserrat in Spain. The introduction to this collection explains the purpose behind the inclusion of new and old texts and tunes:

Because the pilgrims wish to sing and dance while they keep their watch at night in the church of the Blessed Mary of Montserrat, and also in the light of day; and in the church no songs should be sung unless they are chaste and pious, for that reason these songs that appear here have been written. And these should be used modestly, and take care that no one who keeps watch in prayer and contemplation is disturbed.

Along the road, pilgrims stopped for Mass and other liturgies in churches and chapels and heard familiar chant and polyphony. Sometimes they heard the old tunes sung in new ways, or they heard new compositions sung by choirs with strange accents. At wayside shrines, they sang their vernacular hymns to Christ, Mary, and the saints and learned new hymns to sing at the next shrine. They taught their own songs (some religious, some not) to other pilgrims and sang them in taverns and hostels. They learned new songs to enrich their own repertoire and those of their villages when they returned home.

Our Pilgrimage Song

Here on earth, the Letter to the Hebrews tells us, “we have no lasting city, but we are looking for the city that is to come” (Hebrews 13:14). The very structure of our liturgy suggests that Christian life is a pilgrimage: We enter the space in procession in order to perform certain actions, but we don’t linger once those actions are done. We move in procession to the next action, and then we process out of church and back into the rest of life. Outside our buildings, our tradition has called us to walk together through the community with palms or with the Blessed Sacrament. All of this reminds us that baptism is a call to pilgrimage, moving together toward that time when, with “Christ who was raised from the dead by the glory of the Father, so we too might walk in newness of life” (Romans 6:4). Like medieval pilgrims, we move toward the fullness of risen life singing. And like them, we sing a mix of texts and tunes and melodies and rhythms that we learn from one another and teach to each other. After all, as the poet Maryanne Quinlivan, osu, helps us to sing: “We are a pilgrim people, we are the Church of God.”
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