

NATIONAL ASSOCIATION of  
PASTORAL MUSICIANS

June-July 2007

# PASTORAL Music



**Words We Pray, Words We Sing**



*The trumpeters  
and singers  
were heard as a  
single voice  
praising and  
giving thanks to the Lord. — 2 Chr 5:13*

JOIN OUR SONG OF PRAISE!



MUSIC • WORSHIP • SERVICE

1-800-LITURGY (548-8749) | [ocp.org](http://ocp.org)



# Peter's Way Choir Tours

TRAVEL WITH THE LEADER, AS MORE THAN 750 CHOIRS HAVE DONE.

*This could be your choir in Rome!*



## *Peter's Way will:*

- obtain a confirmation for your choir to sing the Sunday Latin Liturgy at St. Peter's Basilica.
- arrange a formal concert in Rome as part of an ongoing concert series.
- arrange your choir's participation at the Papal Audience.
- take care of all your travel arrangements, leaving you to concentrate on the musical aspects of your tour.

## PREVIEW A CHOIR TOUR! *Continuing Education Programs for Music Directors*

HOLY LAND - <i>Songs of the Scriptures</i>	JAN. 10-19, 2008	\$ 1,095 (plus tax)
Gregorian Chant Study Week in Italy	JAN. 17-24, 2008	\$ 1,495 (plus tax)
ROME, ASSISI, VATICAN CITY - <i>Roman Polyphony</i>	JAN. 17-24, 2008	\$ 795 (plus tax)
FRANCE - <i>Best in French Liturgical Music</i>	JAN. 17-24, 2008	\$ 1,295 (plus tax)
Spain - Barcelona to Madrid	JAN. 21-28, 2008	\$ 1,295 (plus tax)
GREECE - <i>Footsteps of St. Paul</i>	JAN. 22-28, 2008	\$ 1,195 (plus tax)
IRELAND - <i>Land of Saints and Scholars</i>	JAN. 28-FEB. 4, 2008	\$ 995/\$550* (plus tax)
Vienna, Melk, Salzburg - European Masters	NOV. 07-13, 2008	\$ 1,295 (plus tax)

Enjoy these specially designed programs at substantially reduced rates. Fully refundable from New York when you return with your own choir!

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



## PETER'S WAY TOURS INC.

25 South Service Road, Suite 240 Jericho, NY 11753-1065

1-800-443-6018 or 1-800-225-7662

Fax: 1-614-717-0347

Email: annette@peterswaysales.com or peter@petersway.com

Visit us at our website at  
[www.petersway.com](http://www.petersway.com)



## From the President

### Words and a New Translation of the Roman Missal

Not long ago, as I was preparing to conduct a workshop on upcoming changes in the English translation of the Order of Mass, I ran into a priest who was curious about the topic. When I explained that many—if not most—of the familiar responses and texts of the Mass would be changing, his eyes widened. He had no idea that in the not too distant future there would be extensive changes not only in the familiar words sung and spoken by the people but also in the prayers and other texts for the priest.

Words matter, especially the words of worship. Words disclose the presence of the living God in our midst and shape our response to God. We present this issue of *Pastoral Music* to help pastoral musicians, clergy, and other leaders of worship reflect on the words we pray and sing, especially as we prepare for a new English translation of the *Order of Mass* and of the entire *Roman Missal*.

After the Second Vatican Council, the first typical edition of the *Missale Romanum* was published in 1969. An official English translation was prepared and implemented in just over a year. This 1970 translation, prepared by the International Commission on English in the Liturgy (ICEL), was guided by principles in the Vatican instruction *On the Translation of Liturgical Texts* (usually cited by the title of its French version, *Comme le prévoit*). This instruction encouraged a “dynamic equivalence” approach that seeks the best way to express the meaning of the original rather than a literal

word-for-word rendering. Perhaps the most familiar example is the translation of “*et cum spiritu tuo*” as “and also with you.” The 1970 texts have shaped the sung and spoken liturgical prayer of English-speaking Catholics for more than thirty-five years.

A number of major events have led to a new English translation of the *Missale Romanum*. After a second typical edition of the missal was issued in Latin in 1975, ICEL undertook a lengthy and painstaking process of translation completed in stages throughout the mid-1990s. Although the translation was approved by English-speaking conferences of bishops, the Vatican rejected it and signaled dissatisfaction with the existing principles of translation.

A new set of translation principles was set forth in the 2001 instruction *Liturgiam authenticam*. The new guidelines are based on a “formal equivalence” approach to liturgical translations, giving priority to the original language and calling for stricter adherence to Latin vocabulary, sentence structure, and word order. An obvious example of the more literal approach is the new translation of “*et cum spiritu tuo*” as “and with your spirit.”

The new translation principles of *Liturgiam authenticam* were issued in the year following the publication in Latin of the third typical edition of the *Missale Romanum*. The new English translation now in process is a result of that newly revised Latin missal and a new official approach to vernacular liturgical texts.

Pastoral musicians, clergy, and other leaders of worship need to be aware of the new texts that we will be receiving so that they can prepare themselves and their communities. The articles by Gordon Truitt, Donald Trautman, and Helmut Hoping offer varying perspectives and important background on the importance of the words we pray. Paul Turner provides a helpful progress report on the new English translation of the *Roman Missal*, and Anthony Ruff reflects on the new texts from the perspectives of pastoral spirituality and leadership.

The introduction of the new translation of the Mass will bring about a period of transition—perhaps painful—for the members of our communities as well as clergy, musicians, publishers, and composers. Worshiping communities will need sensitive and well-informed leaders to guide them through the process of change. Watch for additional background, resources, and guidance from NPM as the new Mass texts become available.

J. Michael McMahon  
President



# Annual Report to the Membership

FOR THE YEAR JANUARY 1 TO DECEMBER 31, 2006

## Membership

	Dec. 31, 2005	Dec. 31, 2006	Mar. 31, 2007
<b>Total Membership</b>	8,744	8,459	8,527
<b>Divisions</b>			
DMMD	703	699	712
Music Education	327	239	228
<b>Special Interest Sections</b>			
African American Musicians	130	127	125
Campus Ministers	152	190	190
Cantors	2,354	2,320	2,261
Choir Directors	2,440	2,384	2,321
Clergy	1,428	1,372	1,338
Diocesan Directors of Music	N.A.	N.A.	126
Ensemble Musicians	1,437	1,422	1,380
Hispanic Musicians	259	248	241
Musicians in the Military	51	47	47
Organists	2,001	1,981	1,931
Pianists	772	843	818
Responsible for Leadership of Music Ministries	2,426	2,407	2,346
Youth	1,254	1,185	1,192
Eastern Church Musicians	20	21	19
Asian/Pacific Rim Musicians	28	36	35
Musicians Serving Religious Communities	6	10	10
Pastoral Liturgy	432	478	458
Chant	95	141	135
Composers/Text Writers		16	16
<b>Chapters</b>			
2006 70 (62 permanent, 8 temporary)			
2005 71 (62 permanent, 9 temporary)			
2004 73 (59 permanent, 14 temporary)			
2003 73 (63 permanent, 10 temporary)			

## Publications

	Dec. 31, 2005	Dec. 31, 2006	Mar. 31, 2007
<b>Members and Subscribers</b>			
Pastoral Music	9,034	8,731 <sup>1</sup>	8,793 <sup>2</sup>
Notebook	8,772	8,448	8,524
Liturgical Singer	1,328 <sup>3</sup>	1,493	1,545
Praxis	716	N.A. <sup>4</sup>	N.A.
Catholic Music Educator	259	317	253
Clergy Update	1,449	1,303	1,304

1. This number includes 101 non-member subscribers and 171 libraries.
2. This number includes 97 non-member subscribers and 169 libraries.
3. Total number of copies sent to subscribers; some subscriptions are bulk orders.
4. In September 2006, *Praxis* became primarily a web-based publication.

**NPM is the largest national Catholic association of pastoral ministers and the largest national church-related music ministry association in the United States.** Unfortunately, 2006 showed a 3% drop in total membership. Because convention discounts provide one of the greatest incentives for new memberships, this year's drop can be attributed primarily to a substantial reduction in regional convention attendance.

**The Director of Music Ministries Division (DMMD)** changed its membership requirements this year to include any professional director of music ministries, whether full-time or part-time.

**NPM Special Interest Sections** allow members to identify their own particular areas of expertise, ministry, or concern. The numbers printed here offer a glimpse at the amazing diversity of an association that embraces ordained and lay ministers, young and old, various cultural and ethnic groups, and a wide variety of music ministry specializations. During 2006, a new special interest section was formed for composers and text writers.

**Pastoral Music** magazine continues to provide a forum for thoughtful and helpful discussion of issues affecting sung worship and pastoral music ministry. NPM also produces a variety of newsletters and other publications that provide resources and information for our members. Subscriptions continue to increase for **The Liturgical Singer**, a practical and lively newsletter for psalmists, cantors, choir directors, and choir members.



*The 2006 Regional Conventions in Stamford, Grand Rapids, and Sacramento drew more than 1,600 paid participants. All three conventions received exceptionally high evaluations. While the Western Regional Convention in California exceeded its attendance goal, the Eastern and Central Regional Conventions fell short of their target. Even with smaller attendance, nearly 20% of the entire NPM membership attended one of the regional conventions in 2006 for learning opportunities, ministry renewal, and professional support.*

*Nearly 600 members participated in fourteen NPM Institutes during 2006, including the winter colloquium, a one-day seminar on Models of the Eucharist, and three institutes that were held in conjunction with regional conventions.*

*NPM experienced a smaller than expected deficit in 2006 because of a substantial gain from the sale of an investment. Income from regional conventions, however, fell short of budget expectations due to lower registrations.*

*Since less than a third of NPM revenue derives from membership dues, the Association relies on program fees, sales of publications, and charitable donations to support its work. NPM members generously contributed 6% of the total income for 2006 through the NPM Annual Fund, the Lenten Scholarship Fund, and other fundraising efforts.*

*NPM educational efforts—conventions, institutes, programs, and publications—received nearly three-quarters (72%) of the Association's financial resources in 2006. Because of the generosity of NPM members, the Association was able to distribute more than \$33,000 in scholarships for academic study and NPM programs and nearly \$11,000 in hurricane relief to Gulf Coast parishes.*

*Providing the resources for NPM to carry out its mission and securing the Association's financial health remains a challenge. The Board and staff have been working together to provide membership services and educational programs at a reasonable cost. We are grateful for all the ways that members continue to support this important work.*

## Education

### Conventions

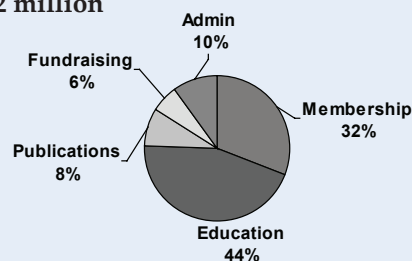
	Total Paid Attendance
2006 Regional Conventions: Stamford, Grand Rapids, Sacramento	1,608
2005 National Convention: Milwaukee	2,566

### Institutes

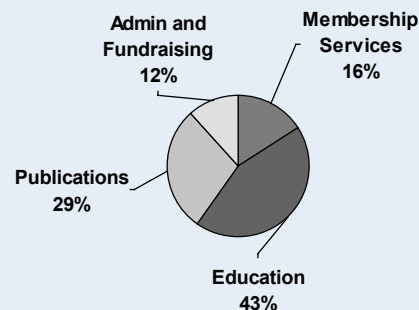
	Total Paid Attendance
2006 14 Institutes	586
2005 12 Institutes	573
2004 12 Institutes	649
2003 13 Institutes	584

## Finances

### 2006 Income: \$1.472 million

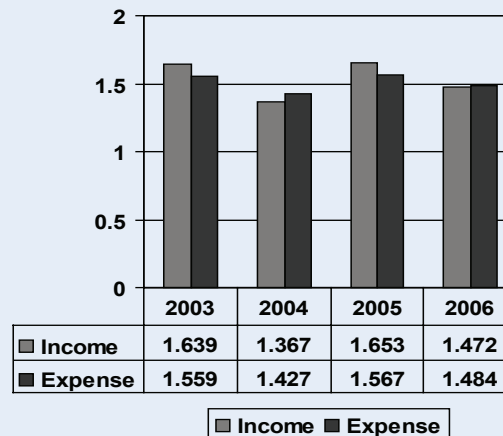


### 2006 Expenses: \$1.484 million



### NPM Finances: The Big Picture

(in \$ millions)





# PASTORAL Music

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

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

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

*Advertising:* Phone: (503) 289-3615. E-mail: NPMKaren@npm.org.

*Publisher:* Dr. J. Michael McMahon;  
*Editor:* Dr. Gordon E. Truitt;  
*Assistant Editor:* Ms. Andrea Schellman;  
*Advertising Director:* Ms. Karen Heinsch;  
*Music Review Editor:* Dr. Marie Kremer;  
*Book Review Editor:* Ms. Anne Y. Koester;  
*Printing:* Epiphany Printing

*Membership Information:* Regular Parish Membership in NPM (clergy and musician, both included as members): \$97 per year. \$52 of this amount is for subscriptions to *Pastoral Music* for one year. Single Parish Membership (one member): \$70 per year. \$26 of this amount is for a subscription to *Pastoral Music*. Youth Membership: \$29. Retired/Senior Membership: \$29. Benefits equivalent to individual membership. Group membership rates are available. *Membership rates in effect as of January 1, 2007.*

*Subscription Information:* One-year subscription, six issues a year (bimonthly), \$39. Library rate: \$39. Single copy: \$7. For second class postage to Canada, add \$11 per year for each membership (includes postage for *Notebook*); \$7 per year for each subscriber. For postage to all other countries, add \$15 per year for each membership (includes *Notebook*); \$10 per year for each subscriber.

Copyright © 2007 by the National Association of Pastoral Musicians.

Periodicals postage paid at Silver Spring, Maryland, and additional mailing offices.  
**Postmaster:** Send address change to *Pastoral Music*, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461.

PASTORAL MUSIC • JUNE-JULY 2007

## Contents

Annual Report	3	Association News	7
<hr/>			
<b>Hearing Is Fundamental</b>			<b>13</b>
BY DENNIS FLEISHER			
<hr/>			
HOW WE'VE DONE IT IN PITTSFIELD, MASSACHUSETTS			
<b>Organist Apprentice Program</b>			<b>17</b>
BY JEFFREY W. HUNT			
<hr/>			
<b>We Dare to Pray . . . in Song</b>			<b>19</b>
BY GORDON E. TRUITT			
<hr/>			
<b>Prayer and Song for the People of God</b>			<b>22</b>
BY BISHOP DONALD W. TRAUTMAN			
<hr/>			
<b>"For All"/"For Many": A Reflection from Germany</b>			<b>26</b>
BY HELMUT HOPING			
<hr/>			
<b>Replacing the Sacramentary: A Progress Report</b>			<b>27</b>
BY PAUL TURNER			
<hr/>			
<b>Perspectives on Translations and the Need for "Whatever"</b>			<b>30</b>
BY ANTHONY RUFF, OSB			
<hr/>			
Chapter News	42	Reviews	48
Professional Concerns	56	Hotline	58
Calendar	64	Bulletin Insert	68

**Cover:** St. Jerome, patron of translators, and Pope St. Gregory the Great, patron of liturgical musicians. Stained-glass windows from St. Augustine Parish, Montpelier, Vermont, photo courtesy of Mike Kelley. Additional photos in this issue courtesy of Lakeway Church, Lakeway, Texas; the Kungliga Biblioteket, Stockholm, Sweden; University of Virginia Library, Charlottesville, Virginia; Monastery of St. Catherine, Mount Sinai, Egypt; Vox Clara Committee, Rome; Church of St. Mary Magdalene, Toronto, Ontario, Canada, photo by Michael Hudson; St. James Cathedral, Seattle, Washington; Music Library, University of California, Berkeley; NPM Chapters in Joliet, Illinois, and Rochester, New York; and NPM file photos.





## Mission Statement

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

### NPM Board of Directors

Sr. Judith Marie Kubicki, CSSR, *Chair* (2007)  
Dr. Michael Connolly, *Vice Chair* (2009)  
Mr. Charles Gardner (2007)  
Mr. Stephen Petrunak (2009)  
Dr. James Savage (2007)  
Dr. J. Michael McMahon, *NPM President*

### NPM Council

#### At-Large Representatives

Ms. Anne Ketzer (2008)  
Ms. Michelle Ogren (2008)  
Dr. Jennifer Pascual (2008)  
Mr. Steven Warner (2008)  
Mr. Brian Bisig (2010)  
Mr. Tim Dyksinski (2010)  
Ms. Jacqueline Schnittgrund (2010)  
Dr. Dolly Sokol (2010)

#### Committees for Operations

Rev. James Wm. Bessert, *Publications* (2008)  
Mr. John Kubiniec, *Membership* (2008)  
Mr. Tony Varas, *Finance* (2008)  
Rev. Michael Driscoll, *Education* (2010)  
Sr. Claudette Schiratti, *RSM, Certification* (2010)  
Mr. Pedro Rubalcava, *Music Industry* (2010)

#### Standing Committees

Mr. Joseph F. Marino, *Responsible for Leadership of Music Ministries*  
Mr. Michael Wustrow, *Choir Directors*  
Dr. Lynn Trapp, *Organists*  
Ms. Nancy Deacon, *Pianists*  
Mr. Joe Simmons, *Cantors*  
Ms. Gael Berberick, *Ensemble Musicians*  
Rev. Robert Webster, *Clergy*  
*Diocesan Directors of Music*  
Dr. Dolores Martinez, *Hispanic Musicians*  
Mr. Timothy Jacquet, *African American Musicians*  
Mr. Stephen Steinbeiser, *Campus Ministers*  
Mr. Tim Westerhaus, *Youth*  
Col. Tom Luna, *Musicians in the Military*  
Prof. J. Michael Thompson, *Eastern Church Musicians (ad hoc)*  
Mr. Bruce Croteau, *Pastoral Liturgy*  
Rev. Ricky Manalo, CSSR, *Asian and Pacific Rim Musicians (ad hoc)*  
Sr. Nancy Burkin, SSJ, *Musicians Serving Religious Communities (ad hoc)*  
Rev. Anthony Ruff, OSB, *Chant (ad hoc)*  
Mr. Nicholas Palmer, *Composers (ad hoc)*

#### Ex-Officio Representatives

Most Rev. Daniel N. DiNardo, *Episcopal Moderator*  
Sr. Judith Marie Kubicki, CSSR, *Board of Directors Chair*  
Mr. Thomas V. Stehle, *Council of Chapters Chair*  
Ms. Joanne Werner, *DMMD Division President*  
Ms. Tracy Lake, *NPM-MusEd Division President*  
Mr. Peter Maher, *NPM Staff Representative*  
*The Association President and the NPM Board members also serve on the NPM Council without a vote.*

### NPM National Office

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

Dr. J. Michael McMahon, *President*  
Ext. 12 E-mail: McMahon@npm.org  
Rev. Virgil C. Funk, *President Emeritus*  
E-mail: npmfunk@npm.org

### Membership

Ms. Kathleen Haley, *Director of Membership Services*  
Ext. 19 E-mail: haley@npm.org  
Ms. Janet Ferst, *Membership Assistant*  
Ext. 15 E-mail: npmjanet@npm.org

### Education

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

### Publications

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

### Exhibits and Advertising

Ms. Karen Heinsch, *Exhibits and Advertising Manager*  
Phone: (503) 289-3615  
E-mail: npmkaren@npm.org

### Administration

Mr. Lowell Hickman, *Office Manager and Executive Assistant*  
Ext. 25 E-mail: lowell@npm.org  
Mrs. Mary Rodriguez, *Receptionist and Secretary*  
Ext. 10 E-mail: npmsing@npm.org  
Mr. Paul Lagoy, *Secretary and Mail Clerk*  
Ext. 26 E-mail: npmpub@npm.org  
Mr. Anthony Worch, *Finances*  
Ext. 15

### Additional Staff

Mr. Joseph Lively, *Comptroller*  
Ms. Andrea Schellman, *Assistant Editor*  
Ms. Kathi Zysk, *Website Manager*  
Ms. Lisette Christensen, *Website Designer*

# Association News

## Convention Update

### Advance Deadline

The advance registration deadline for the 2007 National Convention is June 8. Register before this date, and you can save \$55.00 off the fee for NPM members or non-members, \$50.00 off the fee for NPM youth members, and \$25.00 off the companion fee. This is also the deadline for the NPM member clergy and musician duo discount.

### Members' Discount

NPM members receive a sizable discount on convention (and institute) registration fees. In fact, it is less expensive to become an NPM member and to register at the members' rate for NPM programs than it is to pay the non-member rate! Joining NPM as you register for the convention entitles you to additional benefits: a year's subscription to *Pastoral Music* and the members' newsletter *Pastoral Music Notebook* and discounts for other programs. Clergy members receive the quarterly newsletter *Clergy Update* as an added bonus. If you pay for a parish membership, anyone in your parish may register for an NPM program at the members' fee.

### Prayer Together

The evaluation forms that we receive after each convention as well as a recent online survey of our members reinforce the message that participants in our annual conventions find them to be prayerful, almost a retreat. And these comments also tell us forcefully that participants like that atmosphere and look forward to it.

This prayerful atmosphere will permeate the 2007 Convention in Indianapolis as well. From the pre-convention Music Ministry Leadership Retreat with John Bell through the closing Re-commissioning and Sending Forth, this year's gathering will be permeated with prayer.

Specific times for prayer during the convention include morning prayer to PASTORAL MUSIC • JUNE-JULY 2007



The Indianapolis Core Committee, modeling the 2007 Convention T-shirt, is prepared to welcome us to their city and their archdiocese.

begin the day from Tuesday to Friday (Byzantine morning prayer on Wednesday); Taizé Prayer on Tuesday night; and the Convention Eucharist on Wednesday evening. Several of the plenum presentations highlight aspects of prayer and spirituality for pastoral musicians; some of the performance events also become times of prayer; and some of the workshops address issues of prayer and spirituality for choirs (A 23), parishes (B 23), the whole community (D 25), and pastoral musicians (F 21).

Daily Mass will be available across the street from the Indiana Convention Center at St. John Roman Catholic Church, the oldest Catholic parish in Indianapolis, founded in 1837 and standing at its present location since 1871. St. John served as the pro-cathedral for the Diocese of Indianapolis (1898-1907), while the episcopal see for Indiana was transferred from Vincennes to the state capital. This historic church features a two-manual Goulding & Wood organ which incorporates elements of the 1894 original instrument, which was destroyed in a hailstorm in 1923, and its 1935 replacement. St. John Parish is the site for the pre-convention Young Organist Master Class on Sunday evening.

As the logo for the 2007 NPM National Convention suggests, there will also be a labyrinth available to participants in the Convention Center. Labyrinths were a feature of many medieval cathedrals; one of the best remaining examples is found in the Cathédrale Notre-Dame de Chartres in northern France. The original purpose of the labyrinth in Christian practice was to provide a way to make a pilgrimage for those who were unable to travel to pilgrimage centers such as Jerusalem, Rome, or Santiago de Compostela. Unlike a maze,





labyrinths have only one path; there are no dead ends. People walk the labyrinth slowly, as an aid to contemplative prayer and reflection, as a spiritual exercise, or—even today—as a form of pilgrimage. Tradition says that the labyrinth's path has three stages: the inward journey, the center, and the outward journey. The theme of the inward journey is letting go of things which hinder our wholeness and inner approach to God. The center of the labyrinth is a space of meditative prayer and peace. The theme of the outward journey is relationship—with ourselves, with others, and with all of creation—seen in the light of our relationship with God.

### Scholarship Assistance

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

### Breakout Changes: One Dropped, One Bilingual, One Refocused, One Added

On Tuesday morning, breakout A 29 has been canceled. It was to have been a showcase demonstrating practical Gregorian chant selections. Participants interested in Gregorian chant in the liturgy might consider registering for the Monday morning Chant Intensive with Father Anthony Ruff, *oss*; visiting the Section for Chant meeting on Monday afternoon (4:00 PM); or participating in sessions A 04, A 05, D 04, E 19, and F 17.

Workshop C 09, on Wednesday afternoon, will be bilingual (Spanish and English). Since this session deals with repertoire for the non-Hispanic director, it will be offered in both languages and focus on repertoire that the Spanish-speaking would like a non-Hispanic director to know.

The focus of workshop F 12 on Friday morning has changed. "So Much to Consider," with Mike Overlin and Dennis Fleisher, is now "Touch That Knob... with Care!" with Dennis Fleisher. This session is a user-friendly, hands-on opportunity for music ministers to learn the basics of microphones and mixers and how the maze of

knobs and controls can be used to support pastoral music. Registration is limited.

An additional session has been added to the Friday morning breakout. In F 24, "How to Form a Chapter," Jacqueline Schnittgrund offers step-by-step techniques for forming an NPM Chapter.

### NPM Honors

The Pastoral Musicians' Breakfast on Wednesday morning will give us an opportunity to honor some individuals and organizations that have offered insight, example, support, and encouragement to pastoral musicians in the United States and around the world. Here's information about some of the honorees.

**Rev. Dr. Jan Michael Joncas** is the recipient of the 2007 *Jubilate Deo* Award. The eldest of eight children, J. Michael Joncas completed his undergraduate studies at



the College (now the University) of St. Thomas in Minneapolis and his graduate degree in liturgical studies at the University of Notre Dame. He met Marty Haugen and David Haas while they were all students

at the College of St. Thomas. He began composing music for Roman Catholic liturgy then, and his best-known song, "On Eagle's Wings," appeared in 1978. He has since composed and recorded seventeen collections of music. With Haugen and Haas, he served as one of the editors of the first edition of *Gather*.

Ordained to the presbyterate for the Archdiocese of St. Paul and Minneapolis in 1980, he completed assignments as associate pastor and campus minister before going to Rome for postgraduate studies. In 1991, he earned a doctorate in sacred liturgy from the Pontificio Istituto Liturgico at the Collegio Sant' Anselmo. He returned to St. Paul and began his teaching career at the University of St. Thomas, where he is currently an associate professor in the departments of Catholic studies and theology. He has taught courses at other institutions as well, including the Angelicum University in Rome, Notre Dame in Indiana, and St. John's University in Collegeville, Minnesota. Father Joncas has published scholarly articles, popular articles, interviews, and reviews in various journals, including *Pastoral Music* and

*Worship*, and books on various liturgical topics.

Father Joncas is a member of NPM and several other professional associations. He has been a major presenter and workshop leader at many NPM conventions and at other gatherings of the association.

**Marty Haugen** is the 2007 Pastoral Musician of the Year. A liturgical composer from Eagan, Minnesota, he is the composer of songs, hymns, and settings



of ritual texts. His setting for the Roman Catholic Order of Mass—*Mass of Creation*—is the most widely used setting in the United States, and his popular settings of the Lutheran Communion Service—*Now the Feast and Celebration*—and vespers—*Holden Evening Prayer*—are also widely used. Marty has more than 250 separate titles published through GIA and other compositions available through Augsburg Fortress and other publishers. His hymns and liturgical songs appear in several GIA hymnals as well as in hymnals produced for Canadian and Australian Roman Catholics, the Evangelical Lutheran Church in America, the Lutheran Church—Missouri Synod, and other Protestant and Evangelical denominations. With David Haas, he began the series *Psalms for the Church Year* (GIA). In addition to his workshop sessions at NPM conventions and other NPM-related events, Marty has presented workshops and concerts for the past twenty-five years across North America and in Europe, Australia, Asia, and Central America.

**Lansing, Michigan**, is the NPM Chapter of the Year. Members of this chapter serve approximately 230,000 Catholics in ten counties in southern Michigan. The current chapter director is Dr. Robert Wolf, director of music ministries at St. Patrick Parish in Brighton, Michigan.



**Bennett Porchiran** is this year's DMMD Member of the Year. Bennett is the director of music ministries at St. Elizabeth of Hungary Parish in Pittsburgh, Pennsylvania—a position he has held since 1971. While serving at St. Elizabeth, Bennett has also taught music and conducted choirs and musicals



## Where Are They Now?

**Timothy Westerhaus**

**GIA Scholarship Recipient 2003,  
NPM Scholarship Recipient 2006**

With the aid of the 2003 GIA Pastoral Musicians Scholarship, Timothy Westerhaus graduated in 2004 from the University of St. Thomas in St. Paul, Minnesota, with a bachelor's degree in liturgical music. In addition to studying with J. Michael Joncas, Angela Broeker, and Marianne Bryan, he assisted Robert Strusinski as a chapel music minister at the Chapel of St. Thomas Aquinas. He completed an internship at the Basilica of St. Mary in Minneapolis in the spring of 2004, under the guidance of Teri Larson.

Following graduation, Tim assumed the position of pastoral minister of liturgy and music at the Paulist Center Catholic Community in downtown



Boston, Massachusetts. Serving full-time for two years, he coordinated the musical and liturgical events for four weekend services as well as for

major feast days. He initiated the formation of a music ministry advisory group, cultivated musical and liturgical leadership for the liturgy of the hours, chaired the worship committee, directed the annual Advent-Christmastide concert series, and oversaw recruitment and training of liturgical ministers. Because the Paulist Center serves as a liturgical resource to the greater Boston area, Tim directed a Liturgical Arts Conference in February 2006 that was attended by more than 400 people. The two-day conference included an evening presentation-per-

formance—"The Order of the Mass and the Arts: Encountering the Mystery through Liturgical Texts, Music, and Artwork," a keynote address by J. Michael Joncas—"Holy Communication: The Language of Our Public Prayer," and several breakout sessions.

Serving first as the assistant conductor (2004) and then as the conductor (since 2005) of the Boston University Choral Society, Timothy has conducted the sixty-five-voice ensemble and its select chamber ensemble for three concerts each season. Highlights have included Mozart's *Coronation Mass* and *Misericordias Domini*, Charpentier's *Missa de Minuit pour Noël*, Handel's *Chandos Anthems*, and Brahms's *Liebesslieder Waltzes*.

In 2007, for a sixth summer, Tim will serve on the faculty of Music Ministry Alive!, an institute that promotes musical and pastoral formation of young adults. He will also lead two GIA Reading Sessions for a second year as a choral clinician. He has presented workshops at several NPM conventions on the topics of youth and pastoral music, and he currently chairs the NPM Standing Committee on Youth.

Receiving a second NPM scholarship in 2006, Tim entered the master of music degree program in Choral Conducting at Boston University last fall; he studies with Ann Howard Jones. In addition to conducting the concert choir and accompanying university ensembles, he serves as the assistant conductor at Boston University's Marsh Chapel. Grateful for NPM's generous support, he will continue to be able to refine his skills and pursue his passion for sacred choral music.

in parochial and public schools. An NPM member since 1977, he is also a member of AGO and Choristers Guild. Bennett served on the Board of Directors for the Director of Music Ministries Division (DMMD) for eleven years and chaired the Professional Concerns Committee for six years. Among the tasks he has directed and overseen

for DMMD are the publication of *Director of Music Ministries in the Parish: Work and Remuneration* and *Director of Music Ministries in the Parish: Annual Reviews*. Bennett also coordinated the collection of resources that became the Choral Anthem Project—suggestions for anthems for all the Sundays and major feasts. That nearly

complete resource is now available at the NPM website: [http://www.npm.org/Choral\\_Anthem\\_Project/index.html](http://www.npm.org/Choral_Anthem_Project/index.html).

**GIA Publications** is the recipient of this year's Music Industry Award. Founded as the Gregorian Institute of America in Pittsburgh, Pennsylvania, in 1941, GIA was originally intended to be an educational resource for church musicians through the Catholic Choirmasters Correspondence Course (110 home-study lessons). Soon the Institute, which had moved to Toledo, began offering summer courses and five-day workshops. Late in the 1940s, the Institute began publishing music editions for parish use in addition to the materials for its various courses. The correspondence course continued to thrive until the Second Vatican Council, while its music publishing business expanded gradually, until GIA was known more as a music publisher than as an educational institution. In 1967, GIA moved to Chicago, and the first edition of *Worship* appeared in 1971. The people at GIA are being honored this year because of *Mercy, Mercy!*, a benefit album developed to assist the victims of hurricanes especially on the Gulf Coast. Many of the selections on the album were written or performed by people who suffered loss during the 2006 hurricanes, and others have a special musical connection to that area of the country. The proceeds from this album are still being distributed through the NPM Hurricane Assistance Fund and a similar fund established by the AGO.

**Peter Bahou and Peter's Way Tours, Inc.**, will receive this year's Stewardship Award. For nearly two decades, Peter's Way Tours has specialized in inclusive, customized group travel abroad, particularly choir tours, pilgrimages, and study tours. More than 750 choirs from the United States and Canada have participated in a Peter's Way tour, and many NPM choir directors have taken advantage of the company's familiarization/continuing education tours. Peter has also been a strong supporter of NPM programs as an industry partner, an advertiser in *Pastoral Music*, an exhibitor at conventions, and a sponsor of events for the Director of Music Ministries Division.





## 2007 Institutes

### Deadlines Past and Passing

Two advance registration deadlines for this summer's NPM Institutes fell in May—those for the Cantor Express programs in Chicago, Illinois, and Lake Charles, Louisiana (both offered June 29–July 1). You can still register for these programs, but there is an additional fee to register after the deadline.

Most of the advance registration dates occur in June this year, so you can save yourself or your parish some money by registering before the deadline. These dates include June 16 (Choir Director Institute in Alexandria, Virginia, July 16–20); June 20 (Cantor Express programs in Pittsburgh, Pennsylvania, and Tampa, Florida, both offered July 20–22); June 23 (Guitar and Ensemble Institute in Erlanger, Kentucky, and the Pastoral Liturgy Institute in Providence, Rhode Island, both taking place July 23–27); and June 29 (Institute for Music with Children in Seattle, Washington, July 31–August 2).

The deadline for our final summer Institute is July 17 for the Cantor Express in Tucson, Arizona (August 17–19).

### Information Online

Full brochures with details for each of NPM's 2007 Institutes have been mailed to NPM members and subscribers. If you have not yet received yours, you may access the information and registration

form online at <http://www.npm.org/EducationEvents/institutes/index.html>. Or phone the National Office for a copy of the printed brochure: (240) 247-3000.

## Members Update

### Centenary of the Birth of Jean Langlais

Born in 1907, the great organist Jean Langlais died in 1991. Now a DVD documentary—*Life and Music of Jean Langlais*—has been released to commemorate the 2007 centenary of his birth. The DVD is based on the scholarship of NPM member Ann Labounsky, who is featured as narrator and performer. It was professionally created and is a production of the Los Angeles Chapter of the American Guild of Organists.

As a leading American disciple of Langlais, with whom she studied in Paris, Ann Labounsky is uniquely qualified to present his life story. She has also published a biography—*Jean Langlais: The Man and His Music* (Amadeus Press)—and has made the first recording of his complete organ works on twenty-five CDs (Musical Heritage Society).

The DVD program includes photos, maps, musical scores, interviews with students and associates of Langlais, and performance excerpts of his music. The voice of Jean Langlais is also heard speaking in both French and English. It is available (\$28.00 per copy) from Emerson

Music in Montclair, California, or it may be ordered online at [laago.org/langlais](http://laago.org/langlais) or by telephone at (800) 518-7214.

### VCF Festschrift

A *Festschrift* ("feast-writing") is a publication that honors someone on a special occasion, usually prepared by that person's colleagues. To celebrate Father Virgil C. Funk's seventieth birthday this summer, OCP is publishing *The Song of the Assembly: Pastoral Music in Practice*. With contributions from twenty-three writers, the book focuses on the pastoral music aspects of major documents on the liturgy in the twentieth and twenty-first centuries, from *Tra le sollecitudini* (1903) to *Sacramentum caritatis* (2007). This celebratory publication will be available at OCP's booth at the NPM National Convention (\$15.00 per copy), and it may be ordered directly at <http://www.ocp.org/en/index.php>. Phone: (800) 548-8749.

### Keep in Mind

**Brian J. Johnson**, an NPM member who served most recently as the director of music ministries at St. Patrick Catholic Church in Fort Wayne, Indiana, died in Fort Wayne on November 15, 2006. Born in 1948, he was a Benedictine monk for seventeen years at St. Meinrad Archabbey in Indiana. An accomplished organist, he taught music and directed several choirs in the Chicago area after he left the community.

We pray: Lord God, grant our brother peace and tranquility until that day when he and all who believe in you will be raised to the glory of new life promised in the waters of baptism.

## Meetings and Reports

### Institute of Sacred Music: Graduate Auditions

Graduate auditions for the Institute of Sacred Music in the Benjamin T. Rome School of Music at The Catholic University of America, Washington, DC, will take place on January 18, 2008. The Institute offers a master of music degree in sacred music and a doctorate of musical arts in sacred music. There are con-



"Class picture" of the staff and participants at the 2006 NPM Guitar and Ensemble Institute

centrations in choral music, organ performance, and composition. For further information, please contact Dr. Leo C. Nestor, director, via e-mail: [nestor@cua.edu](mailto:nestor@cua.edu). Website: <http://music.cua.edu>.

### Parish Awards from OCP

OCP's annual parish grants program, now in its seventh year, provides direct financial assistance to enhance the worship experience of Roman Catholic parishes in the United States. This year's grants, totaling nearly \$170,000.00 in assistance, were distributed to more than 120 U.S. parishes. Approximately 80 churches received a total of \$120,000 through the standard grant process, while a total of nearly \$50,000 in special disaster grants and materials went to more than 40 other parishes to aid in recovery from Hurricane Katrina and other catastrophic events. The grants were awarded in March.

Since the inception of the program in 2001, nearly \$700,000 has been awarded to a total of 350 churches. Parishes in every diocese in the country have received benefits. Applications for 2008 grants may be submitted between April 30 and June 30 at [www.ocp.org/grants](http://www.ocp.org/grants). All U.S. Catholic parishes are eligible to apply, even if they do not currently use an OCP worship program. The purpose of the grant must be linked to liturgy and/or music. More information is available at [http://www.ocp.org/en/resources/parish\\_grants/index.php](http://www.ocp.org/en/resources/parish_grants/index.php).

### Episcopal Church Adopts Common Lectionary

During the 2006 General Convention in Columbus, Ohio, the Episcopal Church formally adopted the *Revised Common Lectionary*, which will replace the lectionary currently in *The Book of Common Prayer* in Advent 2007, except for those feasts and commemorations in the Episcopal calendar not covered by the *Revised Common Lectionary*. The first *Common Lectionary* was a three-year lectionary developed in 1983 by the North American Consultation on Common Texts—a committee of Roman Catholic, Anglican, and Protestant liturgists and scholars—and it was issued in a revised version in 1992. The *Revised Common Lectionary* is widely used in those North American Protestant and Evangelical churches that use a lectionary; it is also used in parts of the Anglican communion, and it has been an option to the Prayerbook lectionary, with diocesan permission, since 1994. Now it is the official lectionary of the

PASTORAL MUSIC • JUNE-JULY 2007

Episcopal Church, though local communities may choose to delay implementation until Advent 2010.

In most respects, the *Revised Common Lectionary* is similar to the three-year lectionary in *The Book of Common Prayer* and to the Roman Catholic *Lectionary for Mass*. The major difference comes in the selections chosen from the Hebrew Bible. For the Sundays after Pentecost, the *Revised Common Lectionary* offers two parallel tracks for the first reading and the psalm, and parishes are invited to choose one track or the other but not to bounce back and forth between the two tracks. One track preserves the pattern established in 1969 by the Roman Catholic *Lectionary for Mass*: The reading and psalm are chosen to reflect the images or themes of the day's Gospel text. But in the other track, the first reading and psalm follow their own narrative arc to reflect more of the story lines from the Hebrew Bible, and the selections are often longer than those in the first track. The choice of the second track, obviously, will mean that preachers and music directors should not look for thematic connections among the readings and will have to look for other principles on which to develop both preaching and music selections.

### New Lutheran Worship Books

Since October 2006, the Evangelical Lutheran Church in America (ELCA) has been implementing a new worship book and hymnal. Titled *Evangelical Lutheran Worship*, it replaces the 1978 *Lutheran Book of Worship* prepared by the Inter-Lu-

theran Commission on Worship, though in official Lutheran language it is merely "commended to the Church's congregations as an 'enriching addition' to ELCA worship patterns," one that is "judged to be faithful to Scripture, consistent with the church's historic tradition, reflective of a Lutheran understanding of the use of the means of grace, and accessible to today's worshipping assembly in both language and style." The culmination of a widespread consultation called "Renewing Worship" that included the use of provisional resources on a trial basis, this new primary worship resource contains ten settings of the Communion Service, all 150 psalms arranged for singing, fifteen additional services, more than 700 hymns and songs, and an English translation of Luther's "Small Catechism." Options for structuring communal worship offer—according to information from the publisher, Augsburg Fortress Press—possibilities for a "unity of purpose beyond a uniformity of practice."

The Lutheran Church—Missouri Synod has also been implementing a new book. On July 14, 2004, delegates to the sixty-second regular convention of The Lutheran Church—Missouri Synod overwhelmingly approved the *Lutheran Service Book* as an "official service book and hymnal" of the Synod. The Commission on Worship began work on a new hymnal and "agenda" for worship at the end of 1998. The goal was to prepare a resource that will serve as a faithful successor both to *The Lutheran Hymnal* (1941) and *Lutheran Worship* (1982). The new book was published in the fall of 2006.

## New!

from NPM Publications

### BLESSINGS for MUSICIANS

Blessings, prayers, meditations, thanksgivings, and litanies to enrich the official rituals for blessing musicians and instruments in the *Book of Blessings*. The book includes proposed texts and music for use at Mass, at evening prayer, and at other occasions when musicians gather to pray together and to recommit themselves to service.

44 pages, paperback. \$5.00

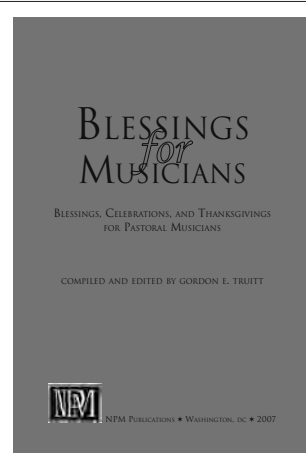
#### Order today from NPM Publications

962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461

Phone: (240) 247-3000

E-mail: [npmpub@npm.org](mailto:npmpub@npm.org)

Web: [www.npm.org](http://www.npm.org)





# Richard J. Schuler, 1920–2007

I did not know Monsignor Richard Schuler personally. Still, this major figure in the twentieth century renewal of pastoral music was, in a sense, part of my flock, for my prime responsibility as associate director of the Worship Center in the Archdiocese of Saint Paul and Minneapolis is working with musicians. Monsignor Schuler cherished his role as pastor—and as music director—of St. Agnes Church in Saint Paul—a parish, because of his presence and influence, that still enjoys a national (if not international) reputation for its celebration of the Sunday liturgy in Latin with a full orchestra and chorus.



Richard Joseph Schuler was born December 30, 1920, in Minneapolis. He attended parochial grade school and De La Salle High School, and he enrolled at the College (now University) of St. Thomas in St. Paul. In 1940, he entered the archdiocesan seminary. After ordination to the presbyterate in 1945, he was assigned to Nazareth Hall, the archdiocesan preparatory seminary, where he taught history and music. His childhood music lessons and studies at the McPhail School of Music in Minneapolis gave him sufficient skills to serve as seminary organist. In 1955, he began teaching at the College of St. Thomas, while he continued his own music studies at the Eastman School in Rochester, New York, and at the University of Minnesota, from which he earned a doctorate in music history in 1963. In these years, he served as a priest, educator, and parish choir director (at Nativity Parish). In 1955, he founded the Twin Cities Catholic Chorale, a devoted ensemble of orchestral and choral musicians dedicated to performance of sacred music primarily of the classical era.

As a choir director in the 1950s, he liberally incorporated orchestral instruments into worship, when many choir directors were still following Pope Pius X's 1903 *motu proprio* that discouraged, if not prohibited, that practice. The liturgical music that he composed in his role as music instructor for archdiocesan seminarians was considered progressive, if not radical, for the time.

Young Father Schuler was involved in a number of significant events in the liturgical and musical life of the United States. When Pope Pius XII granted select parishes throughout the world permission to celebrate the revised liturgies of Holy Week in the 1950s, Schuler served as deacon at one of the first nighttime Easter Vigils in the United States. In 1965 he arranged the congregational music for the episcopal ordination of Bishop James P. Shannon, quite possibly one of the first episcopal ordinations celebrated in the vernacular.

Father Schuler entered the national liturgical renewal through articles in *Caecilia* and *Catholic Choirmaster* and through participation in the summer liturgical music

workshops at Boys Town in Omaha, Nebraska. In August 1966, he chaired the historic and contentious Fifth International Church Music Congress, which met in Milwaukee and Chicago. This meeting revealed a split between many musicians and many liturgists—the split that has since been identified as one between interpreting the Council's liturgical reform as in "continuity" with previous practice and the belief that the postconciliar reform ushered in a "revolution" in liturgical understanding and practice—a clean break with much that had gone before.

In 1969, disappointed at some of the practices being implemented in the name of liturgical reform, he left the College of St. Thomas and became pastor of St. Agnes Parish, where he remained as pastor for more than twenty-five years. Like all of us, Monsignor Schuler had his favorite paragraphs in the Constitution on the Sacred Liturgy *Sacrosanctum Concilium*, which he emphasized sometimes at the expense of other paragraphs. At St. Agnes, for example, chant was given "pride of place" (SC, 116), the pipe organ was held in "high esteem" (SC, 120), and the treasure of sacred music was "fostered and preserved with great care" (SC, 114).

During his years at St. Agnes, Monsignor Schuler served as vice president (1969–1979) of the Consociatio Internationalis Musicae Sacrae (CIMS, the international association of sacred music established by Pope Paul VI in 1963). In 1975, he became editor of *Sacred Music*, the journal of the Church Music Association of America, and he began to serve as the association's president in 1976, the year that NPM was founded.

Like all who write, he penned a few statements worthy of retraction, but he also addressed a number of important topics, including the need for appropriate education for music ministers. He wrote in 1990: "The training of those responsible for the making of music is the basic element of success in carrying out the wishes of the council fathers on every level within the Church" ("The Training of a Church Musician," *Sacred Music* [Fall 1990]).

After his retirement as pastor from St. Agnes in 2001, Monsignor Schuler continued to direct the Twin Cities Catholic Chorale at Sunday Mass for four more years. After several debilitating strokes, he died at the age of eighty-six on April 20, 2007, and his funeral liturgy was celebrated at the Church of St. Agnes on April 24. This remarkable man and musician shared his love of the liturgy and its music with a dedication that many of us must envy.

May he rest in peace. Better yet: *Requiescat in Pace.*

Michael Silhavy

# Hearing Is Fundamental

BY DENNIS FLEISHER

A musician's "ear" is the sine qua non of musicianship, the hallmark of a God-given gift of musical talent. How well we hear sounds in a musical context is an indicator of musical aptitude, for hearing is the foundation of what we do and how we do it as musicians. Hearing is the most common first step in music making: Even before we learned to read music, our first musical sounds were likely produced when we tried to imitate something we heard. This same developmental action is also the basis of many musical forms, particularly the call-and-response and, more pertinently, the dialogic elements of the Mass. Hearing is fundamental in music.

If we study music seriously, we develop our listening skills further in ear training classes. But even without formal training, our musical hearing develops through attentive listening and collaborative music making with other musicians. Ideally, this sharply honed hearing acuity becomes an intrinsic part of our musicianship. We don't have to think about: We just do it.

## What We Hear Matters

In pastoral music, what we hear matters, and it matters for many of the same reasons that it matters in other musical arenas. It enables us to produce music with accurate intonation, precise rhythms, and effective dynamics—the musical characteristics of quality—and *quality matters in liturgy*. Using our musical gifts in the sacred liturgy glorifies our Creator and gives voice to the Body of Christ. Unlike performative music, however, excellence

*Dr. Dennis Fleisher is an acoustics consultant and designer who has worked on acoustics for more than 250 churches and chapels and 25 cathedrals during a career that has spanned more than 25 years. With undergraduate degrees in music performance and music education, a master's degree in music theory, and an interdisciplinary doctorate in physics, acoustics, and music, Dr. Fleisher is the principal for MuSonics in Grand Rapids, Michigan.*

PASTORAL MUSIC • JUNE-JULY 2007



in pastoral music is not for entertainment or to elicit praise, though we are inspired to excel through the affirmation of a responsive and participating assembly—liturgical actions that we help foster. Making music for liturgy with precision and beauty, with quality and appropriateness, is, ideally, transparent: The music is foremost, not the performance or the performer.

The selection of appropriate music is important in our ministry, but so too is the quality of our music making because both the music itself and the way it is rendered can effect or encourage participation. Playing music poorly can be distracting and alienating; playing well can be engaging and inspiring. Our effectiveness in engaging the rest of the worshiping assembly can be strongly influenced by basic elements of musical sound including intonation, accuracy, pleasing tone, and tempos. To some extent most of these things can be heard within the space shared by the music ministry, but we need to realize that what we hear among the musicians is quite different from what the rest of the assembly hears.

These musical elements—pitch, rhythm, and dynamics—and the need to hear them clearly and accurately are common to all types of music making: They are largely intra-ensemble<sup>1</sup> in that the key interaction is from musician to musician. There is, however, another important facet of musical hearing that is less often addressed and more complex: the one between the musicians and the listeners. In the performance world that

means the interaction between the stage and the audience; in the liturgical world it means the interaction between the music ministry and the rest of the assembly. This is the *other* part of music making that matters: What *they* hear matters.

Of all the musical elements listed so far, there is one that gets less attention than other elements in musical formation: dynamics. It's usually not until we have facility in *making the notes* that we add dynamics. As a music student and educator, I encountered many exercises in music theory and ear training related to pitch and rhythm but few (if any) for dynamics. This may be because pitch and rhythm can be quantified and measured: Pitches are measured in frequency (vibrations per second), while tempos and rhythms are gauged by time, usually in seconds. Dynamic levels, however, are highly subjective, and though there is a *decibel* scale in acoustics to quantify loudness precisely, there are no commonly used loudness scales in music.<sup>2</sup>

Of all the musical elements in the control of pastoral musicians which can have significant impact on liturgy, dynamics is one of the most important though one of the most overlooked, particularly at the upper extreme of the dynamic range: excessive loudness. Our ability to hear how loud we are in the assembly is a critical but challenging aspect of our music making and pastoral priorities. Let's examine the challenges and the means to overcome them in using dynamics effectively to support and encourage—not hinder and frustrate—the singing assembly.





## Factors for Hearing Our Own Sound

When the music ministry is too loud, so overpowering that it renders the rest of the assembly's voice superfluous or unnecessary, our music is counter-liturgical. We need a clear perception of how loud we sound to the rest of the assembly to prevent this. (First we'll consider only unamplified sounds; we'll add the complicating factor of amplification later.)

In all but the smallest ensembles, we are physically distributed and spread out, perhaps just a foot or two from our nearest neighbor and as much as twenty or thirty feet from the member of the ensemble farthest from us. We can hear those nearest to us far better than those at a greater distance. If a chorister is two feet from the piano, that instrument may sound uncomfortably loud; at twenty feet (the far end of the choir), that same level is probably quite comfortable. Distance and loudness relationships exist for the assembly too, but to a much smaller degree. The nearest assembly member may be fifteen feet from the music ministry, the farthest probably well under one hundred feet. Without delving into the math and science, the difference in loudness from the nearest to farthest parishioner is only about half what it is from the nearest to farthest music minister.

Unamplified musical sounds have dynamic ranges that vary significantly from instrument to instrument and from singer to singer. Some of this is in the nature of the sound-producing mechanism (vocal chords, stretched strings, reeds, and so on), and some is because of the physical strength or talent of the player. These differences are evidenced in the makeup of instrumental groups. Orchestras will typically have twenty to thirty violins but only three trumpets: The number of players in each section is related to the inherent loudness of specific instruments. The piano projects sound differently in different directions, particularly with the lid open.

Depending on where we are situated with respect to certain instruments, therefore, the loudness of those instruments can overwhelm other sounds, even most of the other singers and instruments in the ensemble. But sounds from all instruments tend to spread out over distance, and by the time unamplified sounds reach the congregation, these dynamic differences are greatly reduced.

As musicians we realize that what we hear in our own personal region of music production may be far different from what is heard in other areas of the music ministry. Extending this line of thinking, we can realize that what we hear in the space that contains the music ministry is far different

from what is heard in the space for the rest of the assembly, particularly with regard to volume. Given this condition, what can we do to avoid excessive loudness that would overwhelm and discourage the whole assembly's participation?

The multiplicity of hearing factors indicates a complicated situation. Sound amplification adds to—and possibly multiplies—the complexity and difficulty. With unamplified sounds we can generally develop a sense of our own loudness by the level of effort we expend. This is particularly true for winds, brass, strings, and vocalists, where loudness is closely correlated to physical exertion—how strongly we blow, the speed and pressure of bow movement, etc. Amplification reduces—practically eliminates—any association between effort and loudness.

In most music ministries, we now have more than acoustic instruments and vocalists. We've added microphones and speakers and electronic instruments (keyboards and guitars), some of which produce most of their sound locally, while the sounds for others come from remotely located loudspeakers, projecting sound primarily to the congregation and to a much lesser degree to the music ministry. It's no wonder, then, that we often feel that we've lost control of our music making, particularly our sound quality and loudness.

Audio technology offers wonderful opportunities to improve the situation, but along with this promise comes an array of challenges. Some technologies put a layer of separation between us and the assemblies we serve; others produce conditions that would never occur without amplification. For instance, an unamplified twenty-voice choir can produce a strong, full sound, but it can't drown out a full singing assembly. Add microphones, amplifiers, and speakers to those twenty voices, and they can easily overpower the largest and most enthusiastically singing assemblies. We know this intellectually, but given the limitations of hearing conditions within the music area, we don't always have the aural cues to remind us of that possibility.

As we become aware of these problems (often not through our own perception but from comments and critiques by our pastors and parishioners), we often try to overcome them with more technology: "If we just had more mics, then each singer could control the individual sound." "With more speakers our sound would be more evenly distributed." But, often we sense that we've opened Pandora's Box and that we need to seek other means to bring us back to a more controlled situation, enabling us to hear what our assemblies hear, giving us the audible cues we need.

## Tools for Aural Unity

The roots of these hearing difficulties stem from reforms in the liturgy, evolving styles and expressions of pastoral music, the use of technology, and the sizes of our worship spaces. These factors are not likely to change soon, so we need to find new strategies, resurrect past wisdom, and perhaps find ways to draw on the wisdom and experience of musicians in other faith traditions. There are several things we can do to control excessive loudness, but the most important involve having an accurate impression of sound in the assembly.

**Rehearsals.** Regular and effective rehearsals are essential, particularly for part-time and occasional musicians. (Professional musicians spend far more time in rehearsals and practice than in performance.) We should rehearse in the same space in which we perform and do so under the leadership of a conductor, and that conductor should listen to the sound of the music ministry from various locations in the congregation's seating area. We should sing with full voice, play at normal playing levels, and have the sound

system operating as if the full assembly were present. With no assembly present, the acoustics of the worship space will be different (in many cases dramatically different), yet playing in the empty church can establish a baseline to be compared to occupied conditions.

As vital as rehearsal in the worship space is, it is not an accurate representation of the sound at the Sunday celebration. Nonetheless, this can be an important component of pastoral musicians' "ear training," as the ensemble learns what it sounds like in the empty church. Then, as often as seems practical, a leader or conductor could move discretely to the assembly seating area during a Mass to develop a correlation between the music ministry's sound with and without the congregation present. The fact of the matter is that we simply cannot hear our own sound—particularly our own dynamic level—from within the music ministry itself. We need to get a pair of ears "out there" and allow sufficient time and opportunity for those ears to be trained for this particularly challenging task.

**Sound Checks.** There is a closely related sound balancing exercise practiced in many churches, known popularly as a "sound check." This involves checking loudness levels (in some situations making tonal adjustments) of instruments and microphones to get an even balance. This is vitally important, but it requires some discipline and cooperation in having all or

most of the musicians present sufficiently before Mass to run this check. This is not an appropriate thing to do, of course, while parishioners are coming in, many hoping for some quiet time to pray and transition to the worship environment. And, since this check is not done with full or normal occupancy in the space, the levels and balance may be quite different once the full assembly is present. It is key to realize, therefore, that performing a sound check is not a foolproof technique. There will almost certainly be a need for readjustment, and that readjustment is best done with informed ears—finding an opportunity to get a musician or director into the assembly area often enough to train those ears and develop some level of correlation between sound check conditions and active liturgy conditions.

**Monitors.** In recent years the use of music monitor speakers has become ubiquitous in Catholic music ministries. It is often supposed that monitor speakers can—or are intended to—provide the music ministry with a representation of what the rest of the assembly hears. This is not necessarily the case. While we tend to eschew performance models in pastoral music, it is highly likely that our use of monitor speakers came about through their common use in performance settings from nightclubs to performing art centers to late-night TV shows. And since this concept is borrowed from the performance environment, it is informative to take a



The praise band at Lakeway Church (non-denominational) in Lakeway, Texas, uses microphones and sound monitors.





closer look at how and why these devices are used by professional performers and entertainers and compare that with how and why we use them. Might they or can they be an asset in our quest to hear what the rest of the assembly hears?

The common use of monitor speakers in the professional performance setting is to enable a musician to (1) hear himself or herself, (2) hear the other instrumentalists and vocalists in the group, and (3) selectively single out whatever other instrument(s) the musician judges to be most important for the playing or singing that he or she is doing at any particular time. (For example, the drummer may want more bass for tight rhythm section work but more sax for sax solos.)

Note that in such situations, the monitor “mix” is a separate and different mix from the house “mix.” In the most “professional” situations, there is a totally independent mixing console for the monitors, and the monitor mixer is located on stage or backstage, so that the monitor-mix operator has a better sense of what the musicians are hearing on stage. There are more factors in the professional use of monitors in performance settings, but even with just this much information, it should be clear that monitors may not fulfill a common notion among pastoral musicians, i.e., that they can give us a representation of what the assembly hears.

**Real-Time, Hands-On Sound Operation.** Once we realize that excessive loudness in worship is caused almost exclusively by electronic sound reinforcement, and that the use of such sound equipment needs careful monitoring,

then the most effective way to control the music ministry’s loudness *and* put a pair of musically attuned, liturgically aware ears in the assembly is to locate the sound operator and mixing console in the assembly. This is surely not a panacea: It calls for an operator with an extraordinary combination of gifts and abilities. More significantly, it introduces a technological presence evocative of the performance world into a sacred space. In the majority of Catholic churches, this is not yet an acceptable option. Nonetheless, it is, from a sound standpoint, the most effective option and about the only viable response to some of the problems and suggested solutions outlined here. I’m not yet ready to go on record as an advocate for “in-house” mixing: I am as uncomfortable with the concept as most Catholics I know. Yet when and if it becomes clear that its benefits for liturgy outweigh the disadvantages, it may be appropriate to revisit this idea. There are some precedents for Catholic parishes, notably the Basilica of the National Shrine of the Immaculate Conception in Washington, DC, which uses such mixing. But it appears that its presence there has not persuaded other parishes around the country to follow suit.

### A Fundamental Goal

A fundamental goal of pastoral music is to create an aura of sonic unity, an audible and motivational expression that we are one in worship, praise, and celebration. As musicians, how we listen, what we listen for, and how we adjust to what we hear

**We need to find ways to hear better what the congregation hears.**

and what the rest of the assembly hears are essential elements in achieving that unity. We need to find ways to hear better what the congregation hears to serve this ideal. Being more aware of the challenges to such unity is the first step. The solutions will rely on the experience and creativity of the music ministers in individual parishes and, often, the solutions will be different from music group to music group within the same parish. In acknowledging that what we hear as musicians is important, that there are challenges in the hearing conditions in most churches, and that we need to find ways to overcome the limitations and to hear better what our brothers and sisters in the Body hear, we can move toward more effective pastoral ministry.

### Notes

1. Throughout this article, the term “ensemble” refers to *all* members of the music ministry, vocalists and instrumentalists alike.

2. The common musical “meter” for tempo is the metronome; for pitch the tuning fork, pitch pipe, or electronic tuner. There is no analogous device commonly used in music to measure dynamics. While most of us are familiar with getting a tuning note before the beginning of a performance, I know of no situation where a dynamic level is set. We ask for an “A” but not for a “mezzo forte.”

JUNE-JULY 2007 • PASTORAL MUSIC

## How We've Done It in Pittsfield, Massachusetts

# Organist Apprentice Program

By JEFFREY W. HUNT

In the beautiful Berkshires of Western Massachusetts, we have an organist shortage. We have lots of charming, old-fashioned New England churches throughout the Berkshire hill towns, but many of these little churches and parishes have no music for regular Sunday services, or funerals, or weddings because there is no organist available to play for them.

I have the honor of playing in eight of these lovely churches in the county, and I love what I do, but I could use some help. Most of these churches may not pay well, but they are perfect "starter" positions for the beginning organ student. They are nice little churches with nice people who would really appreciate organ music—or any music—if they could just find someone who could play or even try to play.

To meet this need, we thought we'd try something novel: We thought we'd teach new organists to play for services. Here in the Berkshires, we've announced the Organist Apprentice Program (OAP), in which student organists will learn how to play simple service music and hymns and gradually help to fill empty organ benches. As time goes on, "apprentice" organists at "starter" churches will develop the skill and maturity to take more prominent positions in larger churches. That will create a feeder system to keep fresh blood flowing in the organ world. Obviously, recruitment will need to continue. And as we all know, further organ study and training among our recruits will have to be life long.

*Mr. Jeffrey W. Hunt is the director of music and organist at St. Mark Church in Pittsfield, Massachusetts. He is the former Scholarship and Outreach Director for the Berkshire Chapter of the American Guild of Organists and an NPM member. In the late 1990s he assisted in founding the Berkshire Friends of the Organ and the Berkshire Organ Academy.*

PASTORAL MUSIC • JUNE-JULY 2007



South Congregational Church, Pittsfield, Massachusetts

### Wanted: Musicians

In January 2007, we sent this notice to Berkshire County papers:

Wanted!! Musicians of all ages with basic piano and music-reading skills. OAP will help prepare student to play basic church services, specializing in hymn playing. Will help provide jobs to starting musicians in an area with a critical shortage.

With the goal of significantly addressing the need to train and replenish the ranks of qualified church organists quickly, this "apprentice" model is recommended to be easily replicated by other organists and church leaders . . . .

Using this notice and other forms of advertising, I've looked for piano students who read music, are familiar with their own church traditions, like church music, and are interested in the fact that you can make money playing the organ. For a high-school-age person, being able to make money by playing Mass on the weekend or funerals during the week, instead of flipping burgers, is a pretty good incentive.

In its first month, the OAP attracted nine qualified students, and we were underway. All the students have started lessons, and most practice locations have been worked out. This OAP concept is intended

to be an easy model for other organists to copy. My hope is to branch out to recruit more students and bring in more teachers.

Fees for OAP lessons are negotiable on a sliding scale and case-by-case basis. Some students pay twenty dollars an hour; some pay ten; some begin for free but will pay ten to twenty-five percent of their fees, once they start taking engagements.

Most people think organists need years and years of highly complicated training, and this perception scares many potential students away. An OAP organist can start playing as soon as he or she can manage service music and hymns; more complicated organ repertoire can come later. More than half of the students may be able to play at least monthly, somewhere, by early summer.

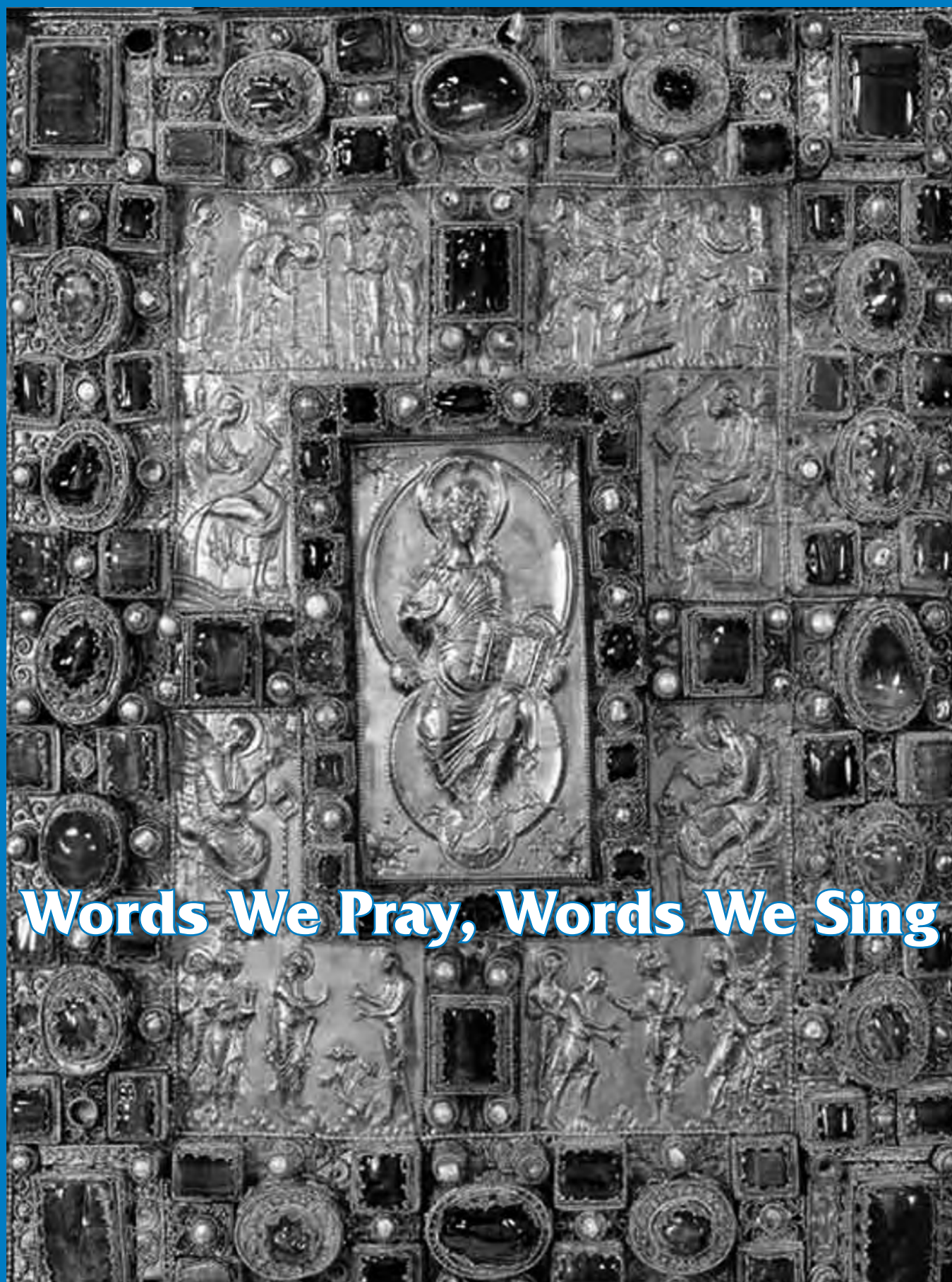
### Quick Math

The population of our county in Massachusetts is about 100,000 people, and we were able to recruit nine new students fairly quickly. Extrapolate those results to the 300 million people in the United States, and we could have 27,000 new organists up and running in a short period of time. (The AGO membership is currently somewhere in the low 20,000s.)

Now is the time, and we are the people to bring up our next generation of organists. The job market in this field is looking up for the first time in years. We are duty-bound to keep alive this historic field of music and promote the beauty and utility of what we organists affectionately call the "king of instruments." The organist shortage is nationwide, so this easy-to-implement program (or something like it) is needed nationwide.

Want to try this approach in your area? I'd be happy to discuss setup with anyone who is interested. Feel free to come up with your own plan, but if you want to know more about our experience in the Berkshires, please contact Jeff Hunt. Phone: (413) 499-7320; e-mail: Jeffcomusic1@aol.com.





# Words We Pray, Words We Sing

Cover of the *Codex Aureus* (the *Golden Codex*), a Gospel Book written in the mid-eighth century in Southumbria (probably Canterbury), England, and now in the Kungliga Biblioteket (Royal Library), Stockholm, Sweden, MS A. 135.

# We Dare to Pray . . . in Song

By GORDON E. TRUITT

One of the most dramatic scenes in the Bible comes at the end of the Book of Job. Despite the advice of his friends and advisers to admit his sinfulness, throughout the book Job maintains his righteousness before God: "Teach me, and I will be silent; make me understand how I have gone wrong" (6:24). Finally, God addresses Job out of a whirlwind. In wonderfully beautiful language, the Creator puts Job in his place as a creature: "Where were you when I laid the foundation of the earth? Tell me, if you have understanding. . . . Who laid its cornerstone when all the morning stars sang together and all the heavenly beings shouted for joy?" God continues: "Do you give the horse its might? . . . Is it by your wisdom that the hawk soars and spreads its wings toward the south? . . . Shall a fault-finder contend with the Almighty? Anyone who argues with God must respond" (Job 38–39).

Before such awesome might and majesty, Job responds in the only way a creature can when confronted by the Creator: with silence. "Then Job answered the LORD: 'See, I am of small account; what shall I answer you? I lay my hand on my mouth. I have spoken once, and I will not answer; twice, but will proceed no further'" (40:4–5).

If this is indeed the appropriate response of a creature who recognizes that the Creator is far beyond mortal understanding and far removed from mortal speech, then how do we dare address God in prayer? What language can possibly be appropriate beyond Job's final words to God: "I have uttered what I did not understand, things too wonderful for me, which I did not know. . . . Now my eye sees you; therefore I despise myself, and repent in dust and ashes" (42:3, 5–6).

## Not the Final Word

The Book of Job tells us a truth about God: The Creator is infinitely beyond us. We cannot begin to comprehend the One who can "bind the chains of the Pleiades or loose the cords of Orion" (Job 38:31). And if the Book of Job

*Dr. Gordon E. Truitt is the senior editor for NPM Publications. He holds a doctorate in theology from the pontifical faculty of The Catholic University of America, Washington, DC. This article is based in part on a presentation made to pastoral musicians of the Diocese of Rockville Centre, New York, in January 2007.*

PASTORAL MUSIC • JUNE-JULY 2007



William Blake, "The Morning Stars Sang Together," pen and ink, watercolor, from his illustrations of the *Book of Job* (plate fourteen), published 1825.

contained all that we knew about God, then our only appropriate response, when confronted by the Source of all being, would indeed be to repent in dust and ashes that we had thought ourselves worthy of contact with the Holy One. But Job does not offer us the final word; this book is part of a huge collection of inspired texts that tell us more about God than the author of Job could imagine.

The Book of Genesis, for example, tells us that the Creator has chosen to share creative power with the creature, and this power is characterized as the marvel of speech, the power to name things. To speak a word, after all, is



to convey not only a meaning but a part of oneself. It externalizes something that is interior, personal, secret until the word is spoken. In creation, God externalizes the divine self by speaking, and by naming the various elements of creation God gives them a connection to the divine being. Notice, in the first account of creation, it is God who names things: "God said 'Light!' and there was light" (Genesis 1:3). In the second creation account in Genesis 2, however, it is Adam who names things: The LORD God brings all the living things to Adam to see what he will name them "and whatever the man called each living creature, that would be its name" (Genesis 2:19). In other words, this narrative suggests that human beings are permitted to do what God does and by naming to establish a link with creation and thus with the Creator.

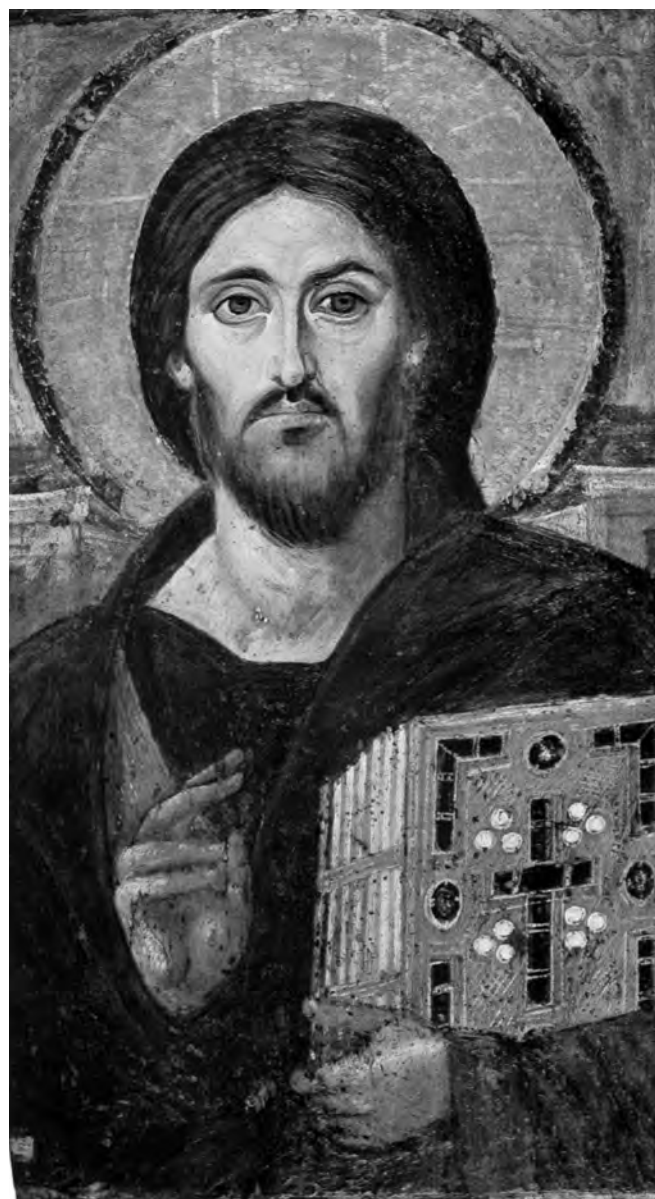
Later, God establishes a covenant with Israel by speaking with (and sometimes arguing with) visionaries from Abraham to Moses. Finally, this covenant takes the form of ten "words" or commandments spoken by God. While the covenant was originally carved in stone, literally, the tablets of the Torah were merely to serve as reminders of the words that God spoke and continues to speak. The covenant is a living exchange, so it is the *words* of the covenant—the speaking of God—that have to be remembered and written on the hearts of the people.

If, then, God has chosen to communicate with us by a divine word that externalizes the very being of God in creation and has invited us to share in the divine power of naming creation, if God has engaged us as partners (however unequal) in a covenant, how do we respond to God? How do we engage in dialogue with the Creator? Of course, we want to use a vehicle similar to the one that God uses—words that externalize our being—but as the Book of Job reminds us, there's a vast difference between God's word and ours.

What to do? If our words, expressive of our very being, even at their best are so distant from God's word that externalizes the divine being, how do we dare address God directly in prayer? One answer is to use the words that God has given us as a form of communication: the psalms and other inspired texts from the Bible. Another answer comes from Israel's gradual understanding that God, like a parent who hears the stumbling sounds that an infant makes and loves that child, loves us and understands what we are trying to say (Psalm 131). Both of these are acts of divine grace: God gives us the words to speak and God accepts the words that we offer even beyond those inspired texts.

## A Divine Word

In addition to these gifts of inspired texts and divine mercy, Christians believe that God has given us a Word that is divine, an externalization of the being of God in human form, and if we are united to that Word, then somehow our prayer becomes the prayer of the living Word of God, Jesus the Christ. All Christian prayer teaches us this truth, after all, because our formal praying almost



*Christ Pantokrator, icon, sixth century, Monastery of St. Catherine, Mount Sinai, Egypt.*

always concludes with one or another variation of the phrase: "We ask this through Christ our Lord."

Here's the Christian understanding of prayer in a nutshell: Whether we're talking about liturgical prayer or personal prayer or prayer without words, we are unable on our own to address God directly, because we are creatures addressing the Creator. Oh, God may indeed hear us and, in mercy, accept our prayer, but there is still a huge gulf between us, and that's not good enough for God. In an act of unparalleled love, the Holy One has personally become one of us to speak on our behalf to God. The Second Person of the Trinity has taken on our nature. He is the Word spoken "in these last days . . . , whom God appointed heir of all things, through whom God also created the worlds" (Hebrews 1:2). In the resurrection and ascension, that Word came back to God carrying with it human nature united to the Godhead. Therefore, Jesus can speak our human words and they can be received

as divinely spoken. Our word becomes the divine word. One image that captures all this is found in the Letter to the Hebrews: The risen Christ, the new and unexpected high priest, is seated with God, and his sacrifice offers perfect intercession for all believers (Hebrews 7:26–28).

If that's the case, then we really have to be careful about the words we address to God through Christ. As the Latin text of the introduction to the Lord's Prayer is usually translated into English, once we have been "taught by our Savior's command and formed by the word of God, we *dare* to pray." Even using the text that Jesus taught his disciples, even praying in the voice of the risen Christ, we *dare* to address God in prayer, because we remember who we are and who God is. Being "in Christ" offers us three things: the most profound vehicle for praying, a wider perspective on our prayers, and a real chance to screw all this up quite royally.

First, the profound vehicle for our prayer is the voice of Christ, to which our voice as individual believer or as Church is joined, and we have a vocabulary and a grammar for our prayer drawn from the Scriptures and the history of Jewish and Christian praying. The various kinds of prayer we make "through Christ our Lord" are praise, thanksgiving, repentance, and petition or intercession. We have models for all these from the Scriptures and Jewish prayer forms, and the Church has patterned its prayer on those models.

Second, prayer that uses these forms and the language of Scripture gives us a wider perspective on what our prayer is about. The Church encourages us, as much as possible, to use the words of Scripture or the Christian tradition to shape our praying because they broaden our own narrow interests and give us a global perspective and a view of prayer that transcends time. Consider, for example, the cosmic reach of the *Sanctus*: It combines a text from Isaiah that echoes the song of the heavenly liturgy with Psalm 118—a victory psalm celebrating a royal triumph over enemies—which is, of course, quoted in the Gospels when Jesus enters Jerusalem. In this short acclamation, then, our prayer echoes the cosmic prayer of the universe and the historic source of our prayer in the life and paschal mystery of Jesus of Nazareth.

Third, it's good to use these forms and this language when we dare to pray because, if we're not careful, we can stray pretty far from authentic Christian belief in our prayer. This is especially the case when it comes to prayers of petition or prayers that we compose without reference to older models. Here is where we're likely to put words into Christ's mouth that don't really belong there. In fact, if we're not careful, the prayers that we compose can actually lead us to pray falsely or to pray to a false God.

## Upping the Ante

When we use music to express our prayer in Christ, that added factor ups the ante because of the way that music works in us. Making music engages the music maker—body, mind, and spirit. We all know how impor-

tant it is to have proper posture when singing, to engage the diaphragm, to create the echo chamber of the mouth and larynx—to use the whole body in making music. Tests have also shown that making music "lights up" parts of the brain that are not otherwise engaged by human thought and action, uniting the mind in unique ways. (This location of music in various parts of the brain may be why music survives the ravages of dementia and Alzheimer's longer than other forms of communication.) And, finally, music engages the human spirit in ways that other forms of communication cannot. It stirs us to action and calms our heartbeat; it engages us and it sets us free.

Further, music—even more than speaking—engages the hearer. It creates sound waves that envelop those who are nearby. The impact of these sound waves can be measured on the skin; music touches the whole body of the hearer. Of course, some of those sound waves are received by the ear and interpreted by the brain, but because music is a more complex form of communication than mere speaking, the brain is required to spend more of itself processing the sound waves into intelligible meaning than it would if it were interpreting simple speech.

---

## When the power of music is harnessed to the power of language, you can begin to understand why the Church . . . has asked us to be careful about the texts that we set to music.

---

When the power of music is harnessed to the power of language, you can begin to understand why the Church, down the centuries, has asked us to be careful about the texts that we set to music and why it encourages us to stick to biblical texts and ancient poetry that have proved themselves over time. But you can also understand why hymnody is so attractive. Particularly for those who are familiar with the Scriptures, hymn texts offer a reflection on biblical images, a chance to explore new images of the Christian life that are built up from the older images, new language that is more reflective of the contemporary Church, and even some old images that we may have set aside and almost forgotten. Hymnody, firmly rooted in the Scriptures and in tradition, expands our horizons and enriches our repertoire of sound and image—much like a good homily does (only better).

But because text joined to music is so powerful, song texts that are not firmly rooted in the tradition may lead us astray into the worship of a false god. This is why we need to play close attention to what we're singing as well as to the way we sing. I'm not saying that we shouldn't have hymnody. Far from it: We need hymnody just as we need good homilies, good catechetical resources, and good stories of the saints. But we also need to be careful about the words and music that we put on the lips of people at prayer.



# Prayer and Song for the People of God

By BISHOP DONALD W. TRAUTMAN

Whenever we assemble around the Table of the Lord to celebrate Eucharist, we are not just a large gathering of people, a crowd, or a throng. We are the assembly of God's people. At other events, this very same collection of people may form an audience, but at the Table of the Lord we form the liturgical assembly. As an audience we are passive, but as the assembly of God's people we are active participants in celebrating the Eucharist. What transforms us from a simple gathering of people, a crowd, or an audience to an assembly with special power and privileges? What makes the difference? Who can belong? Why is this assembly so unique? What is its ministry at the Table of the Lord and away from that Table in our everyday world?

The term "people of God" occurs 140 times in the sixteen documents of Vatican II, and the term "Mystical Body" occurs not quite 100 times. When the bishops-in-council at Vatican II employed those terms—especially the term "people of God"—they were not creating a new theological category but were recovering a term and concept as old as the Bible. We first meet the term "qahal YHWH" ("assembly of the LORD") at the very beginning of the history of the Chosen People. The First (Old) Testament uses this term to designate those Israelites called by God to form a new community that would be exclusively God's people. Recall how God gathered all the people of Israel at the foot of Mount Sinai to speak to them and give them the Torah. At Mount Sinai God made a covenant with the Israelites: If you obey my covenant, God said, "you shall be my special possession, dearer to me than all other people . . . You shall be to me a kingdom of priests, a holy nation."<sup>1</sup> Moses ratified this covenant by offering the blood of animals in sacrifice, and this event marked the beginning of the Israelites as God's Chosen People, the assembly of YHWH. In fact, this meeting with God at Mount Sinai became known as the "Day of the Assembly."<sup>2</sup>

The authors of the New Testament chose the Greek word for assembly (*ekklesia*) to designate the Christian Church, a community of believers forged by the fire of the Holy Spirit at Pentecost to become a dynamic community who meet for and are formed by worship. The result of

Pentecost was the emergence of a new community—a new assembly of God that we call the Church. The assembly is so much the sign of the Church, in fact, that St. Paul uses the same word for both: For Paul "assembly" and "church" are synonymous.

## New Meaning

The Second Vatican Council reinforced this understanding and gave new meaning, new emphasis, to the liturgical assembly. The bishops affirmed that full, conscious, and active participation by the whole assembly is the right and the responsibility of all the baptized.<sup>3</sup> The restoration of this sense of all the baptized as the assembly of God was the most important achievement of the *Constitution on the Sacred Liturgy*, confirmed as authentic doctrine by the Dogmatic Constitution on the Church *Lumen Gentium*,<sup>4</sup> because all other liturgical advances flow from this fundamental truth. The Council re-established the liturgical assembly in its rightful place with these words: "Every liturgical celebration, because it is an action of Christ the Priest *and* of his Body which is the Church, is a sacred action surpassing all others; no other action of the Church can equal its effectiveness by the same title and to the same degree."<sup>5</sup> The liturgical assembly *is* the Body of Christ, the community of God's people who have come together in faith to worship. Therefore, every Eucharist is "an action of Christ the Priest *and* of his Body" the liturgical assembly. Think of the consequences of this teaching, as summarized by John Gallen: "We do not go to Mass to watch what happens. We go there to make it happen."<sup>6</sup> We are the Body of Christ—the assembly of God's people—and what happens at Mass happens *through us*.

Liturgy then is the continuation and extension of the saving and sanctifying work of the risen Jesus. What Jesus did in historical form during his earthly life, he continues to do sacramentally through the liturgical mysteries he celebrates in and with the people of God, his Church. It is Christ the Priest who celebrates the Eucharist, just as it is Christ who baptizes and Christ who forgives sins through the instrumentality of his ordained priest. Christ is present "in the person of his minister," as Vatican II teaches, but what any bishop or priest or deacon does as an ordained minister is never done apart from the priestly character of all the baptized.<sup>7</sup> There is a true priestly character to the whole Eucharistic assembly. This fact was understood in the early church, as St. John Chrysostom brings out in

*Most Rev. Donald W. Trautman, STD, SSL, is the ordinary of the Diocese of Erie, Pennsylvania. This article is based on one of his presentations at the 2007 NPM Winter Colloquium, January 28–30.*

these words: "This solemn prayer of thanksgiving [the Eucharistic Prayer] belongs to the priest and people alike. In it, the priest does not act alone; all the people join in giving thanks and praise. Thus, the priest may not begin the Eucharistic Prayer until the people have publicly voiced their assent with the words 'It is right and just to do so.'"<sup>8</sup>

What was recovered at Vatican II was the dignity of baptism and the understanding that life in Christ begins at the baptismal font and leads to the Table. What was recovered at Vatican II was the understanding that within the Body of Christ there are many ministries, and these all function in mutuality. Recovered as well was an understanding that our mere bodily presence at Eucharist is not enough, that the liturgy asks from us a variety of responses: prayer, song, gesture, listening, eating, drinking, silence. What was recovered was the understanding that "this full and active participation by all the people is the aim to be considered before all else" in the reform and renewal of the liturgy.<sup>9</sup>

## Accessible Language

In his book *Sacrament of Unity*, Cardinal Walter Kasper writes: "Young people in particular find the language and forms of the liturgy inaccessible."<sup>10</sup> Many in pastoral ministry would concur with the Cardinal's words. In fact, however, much of liturgical language is inaccessible not just to youth but also to the average Catholic, and there is a danger that some parts of the forthcoming translations of the *Missale Romanum*—particularly the use of obscure and archaic words and sentences with two or three clauses in nine and ten lines—will make our prayer texts even less

accessible. In view of these obstacles, how do we open up the treasure of the Eucharistic liturgy and expose the meaning of liturgical language and forms? How do we help people discover the meaning of worship? How do we involve the assembly in full, conscious, and active participation? How do we communicate the importance and power of the Eucharist? If the language and forms of the liturgy themselves are inaccessible, how can the liturgy catechize and convey the reality of the living, risen Son of God? If the language and forms of the liturgy are stumbling blocks to intelligibility and proclaimability, then they are stumbling blocks to the prayer of the liturgical assembly itself. If the language and forms of the liturgy do not communicate, if they do not resonate with God's People as the language of their prayer, how can people fall in love with the greatest gift of God, the Eucharist? How do we excite people to fulfill Christ's words: "Do this in memory of me"?

## The way Christians think about liturgy is shaped by their experience of liturgy.

If the language and forms of the liturgy remain inaccessible, then liturgical music and sacred song will have a heightened responsibility to connect young people and average Catholics to the full, conscious, and active participation to which they are called. Without accessible language and forms, then the accessible "language" of liturgical music and sacred song will be the primary way to dispose the assembly to raise hearts and minds to God. Music teaches, music awakens, music nurtures,

music enhances, music communicates. Liturgical music and sacred song have the potential to create an uplifting, prayerful worship experience—a liturgy that appeals to heart and head equally. The liturgy that we celebrate together as the people of God—particularly the Eucharist—actively and reverently celebrated, is the most important form of pastoral care and the most effective means of catechizing God's people. After all, the way Christians think about liturgy is shaped by their experience of liturgy—by the way they celebrate it. To put this truth another way: "Good celebrations foster and nourish faith. Poor celebrations may weaken and destroy it."<sup>11</sup> Do people experience liturgy as interpersonal and communal? Is the Mass vibrant, joyful, reverent, challenging,





or is it lackadaisical, boring, spiritless, poorly prepared, routine, and irrelevant to my life? What is the quality of the worship experience? I suggest this axiom: Good liturgy is always musical liturgy. If the accessibility of other liturgical language and forms is diminished, more than ever music and song must help to create the worship experience.

## A Word of Hope

Some years ago, Alan Hommerding noted: "Liturgical music in the United States since the promulgation of the *Constitution on the Sacred Liturgy* has certainly gone through a time marked by tension, growth, despair, experimentation, alienation, reconciliation, and hope."<sup>12</sup> Those words still characterize the ministry of pastoral musicians. Like all ministries in the Church, there will be struggles, disillusionment, and weariness at times. We can experience burnout and lack of appreciation and liturgical backsliding. But at these moments we need hope. We need to ponder St. Paul's words to the Romans: "Rejoice in hope, be patient under trial, and persevere in prayer."<sup>13</sup>

Like other ministers dedicated to liturgical renewal, pastoral musicians have struggled each weekend to produce full, conscious, and active participation by all the people in a culture that dislikes community celebration, in a culture that promotes rugged individualism, in a culture that seeks an entertainment model for liturgy with the assembly as audience and liturgical ministers as performers. Against this backdrop pastoral musicians have taken the renewal and the reforms of Vatican II to the people with great success. When you need encouragement, read once

**We need liturgical language and forms that will be accessible to the assembly of God's people and that can become the very prayer of the people of God.**

---

---

---

---

more the Letter of St. Paul to the Philippians, chapter four: "I urge Euodia and I urge Syntyche [two women] to come to a mutual understanding in the Lord. . . . I ask you . . . to help them, for these women have struggled at my side in promoting the Gospel, along with Clement and my other co-workers, whose names are in the book of life."<sup>14</sup>

Paul is speaking here of lay and ordained co-workers laboring side by side in building up the Body of Christ. Here is a recognition of women in ministry, indeed, of all—men and women, ordained and non-ordained—who work side by side in promoting the Gospel. This recognition and encouragement comes from the inspired Scriptures and from the apostle Paul himself. Remember that Paul and his co-workers encountered struggles of every kind, detraction, and attacks from within the Christian community and from outside the Christian community. But Paul and his co-workers persevered, and their names are

now written in the book of life.

Have you heard of the Willow Creek Community Church in suburban Chicago? It is the largest single congregation in the United States, founded by a minister who surveyed people to ascertain what they wanted in worship. He designed a new church that would cater to their responses. He eliminated the organ and substituted all electronic music; he eliminated hymnals and hired professional musicians who write new hymns each week. He eliminated the cross because it made people feel uncomfortable. He employed a staff of writers to prepare his sermons. The purpose of the church is to sell Jesus softly, and this approach has been a huge success. The church operates with more than 150 staff members and a multi-million-dollar budget. The church gives people what they want: It is like an ecclesiastical WalMart, but it is not the Gospel.

We believe in participation worship, but the Willow Creek Community Church believes in presentation worship. Our tradition is participatory, but there are many in our culture who tell us to give the people what they want and to keep the Mass short. If people want a secular popular song at their wedding, these voices tell us, do it.

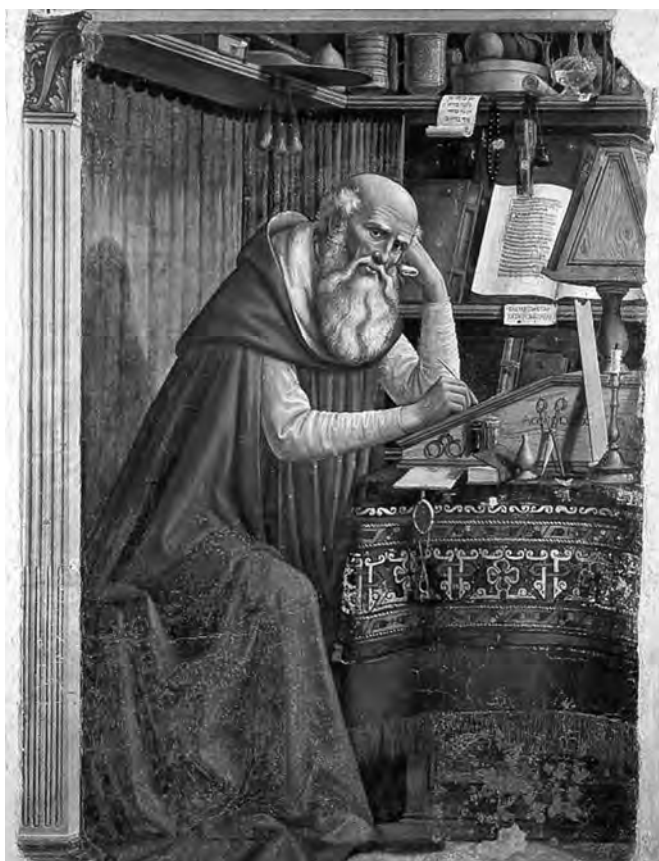
You know these struggles. Sunday after Sunday you have valiantly fought to maintain that the pre-eminent music of the Eucharistic liturgy is the song of the assembly. But each weekend, too many people in the assembly sit in silence, and too many places are still caught in the four-hymn syndrome. You have struggled to maintain the principle that choirs and cantors are not ecclesiastical entertainers; they are leaders of the assembly praying in song. In all of these struggles, you need to reflect on the words of Paul: "Have hope, be patient under trial, and persevere in prayer."

## Why Do We Do It?

Pastoral musicians who have prepared for and rehearsed a special liturgy can become very discouraged when they see the empty pews at events like the Easter Vigil or often even at a weekend Mass. Please remember: The assembly of God's people is not restricted to a spiritual or intellectual elite but is meant to bring together a whole people with all their blemishes and limitations. The members of the liturgical assembly are sinners; that is why we have a penitential rite. The liturgical assembly is not a gathering of the perfect, and the Church is not a museum for saints; the Church is a hospital for sinners.

Why do we go to Eucharist on Sunday? Why did the first Christians go to Eucharist on Sunday? For the same reason: survival. We can't make it in this world without divine help; we can't make it on our own. Our faith journey on this earth is too dangerous and difficult. There are too many temptations and trials and tragedies in life. We need strength and support for the journey. We need the bread come down from heaven and the cup of salvation. We need to be with others who share our faith and values.

JUNE-JULY 2007 • PASTORAL MUSIC



Domenico Ghirlandaio, *St. Jerome* (detail), 1480. Fresco, Church of Ognissanti (All Saints), Florence, Italy.

We need to praise and thank God.

Of course, we cannot expect a liturgical “high” on the weekend if we have not met God in the Scripture and in prayer during the week. In a certain sense, the most important words of the Eucharist appear at the end of the liturgy when the deacon or the priest says: “Go in peace to love and serve the Lord.” This is the missioning of God’s people, this is the sending forth of those formed and transformed by the liturgy of the Word and the liturgy of the Eucharist.

There are pastoral needs beyond the sanctuary and church doors, of course, and so the liturgical assembly must move into the streets. Members of the assembly must become a sign of the presence of Jesus transforming the life of a community. Despite our belonging to the dot-com society, despite our high-tech environment, countless individuals still live in physical poverty. There is an intrinsic relationship between liturgy and social justice. It is not enough to pray in our petitions at the Eucharist for the hungry and the homeless, it is not enough to pray for the poor and the powerless. The Jesus we worship in the Eucharist is the same Jesus we serve in the poorest of the poor. We must pray that the transformed elements of bread and wine, now the Body and Blood of Christ, will transform us and the whole assembly of which we are a part to be instruments of charity and doers of good.

For many years, in discussions of “real presence” and “transubstantiation,” we have rightly concentrated on the transformation of bread and wine into the Body and Blood

of Christ, but have we neglected the transformation of the assembly and its attitude into the renewed presence of Christ and the “mind of Christ”? What kind of Eucharistic devotion does God desire of us? It is the kind that sees Jesus hidden under the appearance of bread and wine and also sees Jesus hidden in our neighbor—in the aged, the addicted, the poor, the immigrant, the imprisoned, the sick, the disabled: all the marginalized of our society. This is the ministry of the liturgical assembly away from the Table of the Lord.

## Begin to Believe

How do we move from where we are to the nourishing and vibrant Sunday Masses that we all desire? The most basic answer is that we must begin to believe that we are an assembly celebrating and being transformed by the liturgy. We will not have a renewal of Liturgy as long as there remains the thinking that some *do* the liturgy and others *attend*, some *give* and some *receive*, some *prepare* and others *just get there*.<sup>15</sup>

We need liturgical language and forms that will be accessible to the assembly of God’s people and that can become the very prayer of the people of God. We need to keep alive the renewal of Vatican II. Who can better help the Church and keep us pointed to the vision of Vatican II than those gifted and graced with the vocation of pastoral musicians?

## Notes

1. Exodus 19:5–6.
2. See, for example, Deuteronomy 18:16.
3. See the Second Vatican Council, Constitution on the Sacred Liturgy *Sacrosanctum Concilium*, 14. English translation from International Commission on English in the Liturgy, *Documents on the Liturgy 1963–1979: Conciliar, Papal, and Curial Texts* (Collegeville, Minnesota: The Liturgical Press, 1982).
4. See the Second Vatican Council, Dogmatic Constitution on the Church *Lumen Gentium*, Chapter II (9–17).
5. *Sacrosanctum Concilium*, 7, emphasis added.
6. Rev. John Gallen, SJ, *Millennium Monthly Newsletter*, June 2000.
7. See the *General Instruction of the Roman Missal* (2000/2002), 4–5.
8. Quoted in Notre Dame Center for Liturgy, *Assembly* 26:5 (September 2000), 39.
9. *Sacrosanctum Concilium*, 14.
10. Cardinal Walter Kasper, *Sacrament of Unity: The Eucharist and the Church* (New York, New York: The Crossroad Publishing Company/Herder, 2004), 14.
11. Bishops’ Committee on the Liturgy, *Music in Catholic Worship* (1982), 6.
12. Martin Connell and Eleanor Bernstein, CSJ, *Traditions and Transitions* (Chicago, Illinois: Liturgy Training Publications, 1998), 161.
13. Romans 12:12.
14. Philippians 4:2–3.
15. See Cardinal Roger Mahony, *Gather Faithfully Together* (Chicago, Illinois: Liturgy Training Publications, 1997), 38.



# “For All”/“For Many”: A Reflection from Germany

BY HELMUT HOPING

At the Last Supper Jesus took the cup and spoke the prayer of thanksgiving and blessing. He handed the cup to his disciples with the words “This is the blood of the covenant which will be shed for many” (“περι/υπερ πολλων,” Matthew 26:28, Mark 14:24). These words have found their way into the words of institution of the Roman Mass: “*pro vobis et pro multis effundetur*” (“which will be shed for you and for many”). The German-language daily missals for laity—like English-language missals in the United States—which were widely used before the liturgy reform, translated “*pro multis*” accurately as “*für viele*” (“for many”). This phrase “for many” was thus well-known to the faithful. But the German-language edition of the missal of Paul VI (1975) replaced it with “*für alle*” in German, in English as “for all [men],” and in Italian as “*per tutti*.”

Viewed philologically, this translation of “*pro multis*” as “for all” is false, because “*multi*” can at times mean “the masses,” but it can never mean “all.” Then why did the translators choose “for all”? Certainly it must be emphasized that Jesus died for all (υπερ παντων, 1 Timothy 2:6). So did Jesus not express himself clearly enough at the Last Supper? The languages of Jesus—Hebrew and Aramaic—offered the possibility of distinguishing clearly between “many” (*rabbim, sagi*) and “all” (*kol, kûl*). In Greek also it would have easily been possible for Matthew and Mark to say “for all” (υπερ παντων, cf. 1 Timothy 2:6). The words of Jesus over the cup in Matthew and Mark are directly related to “the many” (*ha-rabbim*) in the Fourth Song of the Suffering Servant (Isaiah 53:11ff). According to a whole line of highly respected Catholic and Protestant Scripture scholars, “the many” here means “all of Israel” with its particular mission to the nations. As Jesus handed the cup to the twelve disciples, that group represented Israel and the future Church.

The discussions around “*pro multis*” have usually lost sight of the fact that the words over the cup belong within a liturgical context: on the one hand, the Last Supper (whether this was a paschal meal or a thanksgiving meal is a secondary issue), on the other hand, the Eucharist

as sacramental celebration of the New Covenant. The liturgical context of the Eucharist is also presumed in 1 Corinthians 10:17f. The text does not speak of all people but, rather, of all those who are united to Christ in the one Body. To be sure, all people are called into the New Covenant which God established in his Anointed One (Messiah). However, not all have a visible part yet in the messianic covenant. Surely we may hope that all will be saved in the end, but we cannot know this. In the end “the many” could be “all,” but this is not necessarily the case. Seen in this way, “for many” is not only more accurate; it is also more open.

The words over the cup of the Roman Mass have always been “*pro multis*” (“for many”) and never “*pro omnibus*” (“for all”). The great Eastern liturgies, e.g., the Divine Liturgy of St. Basil and of St. John Chrysostom, say “for many.” The Anglican Eucharistic liturgy in *The Book of Common Prayer* also has “for many.” While Martin Luther retained “*pro multis*” (“for many”) in his Latin Order of Mass of 1523, his German Order of Mass of 1526 relates it to the community celebrating the Lord’s Supper and says “for you” (“für euch”).

In the face of all these reasons in favor of the translation “for many,” the often expressed pastoral objections must give way. One can hardly defend an inaccurate translation by saying that we are accustomed to it. Since Pope Benedict XVI has decided that in all future liturgical books “*pro multis*” must be translated with a literal equivalent—i.e., “for many” or “for the many” in English—catechetical instruction will have to explain the meaning of “for many” to the faithful.

Already in 1974 the Vatican issued a declaration clarifying that only the pope can make a decision regarding the words of institution and their vernacular translation. In November 2006, all the bishops’ conferences were informed by Cardinal Francis Arinze, prefect of the Congregation for Divine Worship, of Benedict XVI’s decision regarding “*pro multis*.”<sup>1</sup>

## Note

1. On the question of translating “*pro multis*” see also Joseph Ratzinger, “*Gott ist uns nahe. Eucharistie: Mitte des Lebens*” (Augsburg: Ulrich Publishing House, 2005), 33–36. English translation: *God Is Near Us: The Eucharist, The Heart of Life* (San Francisco: Ignatius Press, 2003).

*Prof. Dr. Helmut Hoping is a professor of systematic theology and liturgy at the University of Freiburg, Germany. This brief reflection, prepared in response to the vernacular translation of pro multis into German, has been translated and slightly adapted by Father Anthony Ruff, OSB.*

# Replacing the Sacramentary: A Progress Report

BY PAUL TURNER

Why is the translation taking so long?" "How is it being done?" "When will it be ready?" "What should we expect when it gets here?" The forthcoming English translation of the third edition of the *Missale Romanum* is stirring anxieties—at least in some quarters—while it is being met with great expectation in other parts of the Catholic population and, let us admit it, with indifference among many English-speaking Catholics.

After forty years of use, the first-ever English translation of the Mass has been taken to the shop for restoration, retrofitting, and some cleaning. While some Catholics look forward to the results of this shop work and others are worried, the longer the process takes, the more questions people are asking. The working version of the texts has not been made public, which stokes fears of secrecy, back-room deals, and autocracy.

The occasion for this new translation effort is the publication of the third Latin edition of the *Missale Romanum*. Though promulgated as part of the Jubilee Year 2000 by Pope John Paul II, the book wasn't quite ready when it was announced. In fact, it wasn't actually published until 2002.

The *Sacramentary* presently in use is the 1973 English translation of the second edition of the *Missale Romanum*; that translation was published in 1975. In the years prior to 2000, the International Commission on English in the Liturgy (ICEL) worked on a revised English translation of that second edition of the missal. The commission hoped to generate more expressive texts while preserving the tone of the previous work.

However, after many years of labor during which a complete new translation was accomplished, the entire project was aborted for two reasons. One was the publication of the *third* edition of the missal. A few changes were made in that third edition: Some rubrics became more precise, new saints' days were added, some older Mass texts were restored, more sense lines were introduced,

and some sections were rearranged. The other reason was that the theory of translation changed. The Congregation for Divine Worship and the Discipline of the Sacraments issued new guidelines for translation in its 2001 instruction *Liturgiam authenticam*, which rendered most of ICEL's newly revised texts obsolete.

There are horror stories about what happened in this process—stories about power plays, muscle flexing, finger pointing, and heads rolling throughout this transition. Without question, some very good and devout people were

## There are horror stories about what happened in this process . . .

maligned. In many respects, it has been an embarrassing chapter in the history of liturgy. These events left many people angry and discouraged about the forthcoming *Roman Missal*. But the translation is coming anyway, almost like an out-of-wedlock child. People may not be happy about it or about the timing of its arrival, but it is going to come, and it deserves to be brought into the family as respectfully as possible.

## Why So Long?

Why is the translation taking so long? It is passing through many different committees. The labyrinth that each part of the translation must negotiate includes these components:

- members of the ICEL Secretariat, who steer the process from the office in Washington, DC;
- a base translator, who works up a direct but usable translation of one section of the missal;
- an ad hoc team, whose members rework the base translation into a more effective text;
- the Roman Missal Editorial Committee, which receives all the work of all the translators and teams and unifies the style;
- ICEL itself—the commission of bishops who represent eleven English-language episcopal conferences: the United States, Canada, England and Wales, Ireland, Scotland, South Africa, Australia, New Zealand, India, Pakistan, and the Philippines;

*Rev. Paul Turner, a presbyter of the Diocese of Kansas City-St. Joseph, Missouri, is the pastor of St. Munchin Church in Cameron, Missouri. A former president of the North American Academy of Liturgy and a team member for the North American Forum on the Catechumenate, he has served as a translator for the International Commission on English in the Liturgy.*

PASTORAL MUSIC • JUNE-JULY 2007

27



- the conferences of bishops of these same countries, who review the materials, make suggestions, and vote on the text;
- the Congregation for Divine Worship and the Discipline of the Sacraments in Rome, which evaluates what the bishops approved;
- Vox Clara, an ad hoc committee of bishops and experts who advise the Congregation;
- and the pope, who alone can change the form of sacraments, such as the words of institution during the Eucharistic Prayer.

The entire missal is divided into about twenty-five sections, and each section must pass through these hands. The good news is that all sections are out of the starting block, and many sections are much farther along. The part that has advanced the furthest is the Order of Mass—all the texts that remain the same at every Mass, from the sign of the cross to the dismissal, including the four traditional Eucharistic Prayers. It is the most controversial part of the missal because it includes the responses of the people. The proposed changes in translation of these responses and some other parts of the Order of Mass have been, well, controversial. Change is hard, particularly when that change affects very familiar texts and actions, and concerns about the new translation have increased as parts of the translated Order of Mass leaked out of the officially secret process. Still, in context, the whole missal will probably settle into a uniform style acceptable to the Catholic ear. But it will take time, and change demands patience.

Some wonder if all these committees and all this time are really necessary. Actually, it is much better to have so many groups review the proposed texts than to have just a very few people make all the decisions about the new translation. The most expendable piece of the process is probably Vox Clara, which helped break the logjam on translations before the publication of *Liturgiam authenticam* and which now seems to have completed its most significant work. Vox Clara continues to meet, however, and adds a layer of bureaucracy to the process.

### How Does the Work Get Done?

Mostly in committee. All participants may voice opinions and discuss corrections. The work is done aloud: Committee members never look at the texts on paper without also pronouncing and hearing them. Attention is given to punctuation, sense lines, unintended alliteration and assonance, meter, length of sentences, vocabulary, and orality. Sometimes a translation that appears to be clear in print is not clear when spoken aloud. The best solutions are sought for all the problems faced.

Among the fears commonly voiced about the new translations is the concern that they will be a “slavish, word-for-word rendering” of the Latin. But the reality is different. Participants search for an English that will be understandable when spoken, rich in its allusions to



Bishop Arthur Roche of the Diocese of Leeds, England, chairs the International Commission on English in the Liturgy.



Cardinal Francis Arinze, prefect of the Congregation for Divine Worship and the Discipline of the Sacraments.



Vox Clara Committee 2006. Standing (l-r): Rev. Anthony Ward, Congregation for Divine Worship; Bishop Philip Boyce; Archbishop Alfred Hughes; Msgr. James Moroney, USCCB Committee on the Liturgy Secretariat; Archbishop Terence Prendergast; Archbishop Kelvin Felix; Archbishop Peter K. Sarpong; Abbot Cuthbert Johnson, OSB, Quarr Abbey; Father Dennis McManus. Seated (l-r): Archbishop Oscar Lipscomb; Cardinal George Pell, president of the Vox Clara Committee; Archbishop Oswald Gracias; and Cardinal Justin Rigali.

(Photo courtesy of Vox Clara.)

Scripture, expressive in its theology, varied in vocabulary, and deep in spirit. The new rules for translation have been justly criticized; as a document, *Liturgiam authenticam* is flawed. But the translators are skilled.

So when will it all be ready? One wag says: “Hopefully in our lifetime.” No one knows for sure. There have been predictions about the publication date, many of which have already gone past. Some have hoped that Pope Benedict would debut the new texts at the Mass for World Youth Day in Sydney, Australia, during the summer of 2008. Certainly texts could be readied for a Mass on that day, but the entire missal will take more time. And it should; it should not be rushed. At the current pace, it is hard to imagine a finished book before 2009 or 2010. A parish with a decomposing *Sacramentary* should not wait for the new

missal but should go ahead and buy a new copy of the current book (or some red duct tape).

Many bishops of England and Wales would like to start using the new Order of Mass immediately, but it is not clear if Rome would grant such permission. If it happens, other conferences will want it as well. There is some wisdom in waiting, so that the project can be evaluated as a whole before it goes to press.

### When Will It End?

One of the most difficult parts of any large project is ending it. There are always last-minute hesitations, re-evaluations, discoveries, and changes.

Going to press will also take time. The work must be carefully proofread, and this book has to be as free of error as possible. Extra care will go into editing. Printing and binding take time. Even if the project is rushed, it will take several months—if not a year—for a publisher to produce the books.

During that time, the texts would probably become public. That will allow catechesis to begin, priests to become familiar with the prayers, and composers to write new settings for the Order of Mass.

Musicians are wondering if they will be able to sing

**So when will it all be ready? . . . No one knows for sure.**

the former Mass settings once the new texts are in force. No one has given a clear answer to this question, which is probably a good thing. It will take time for new music to be written, learned, and loved. The rush to legislate is best avoided. If the new texts inspire better music, congregations will sing it. If a congregation has four or five Mass settings in its repertoire, it will take years to replace them with four or five new ones—or major revisions of current settings.

The English translation of the *Missale Romanum* will be published with a chant setting, and congregations who learn it will create some uniformity in sung worship. Of course, the chant settings in the current *Sacramentary* are not all commonly used, at least in part because they created some confusion when they were first introduced. For example, many people learned the preface dialogue one way before the *Sacramentary* published it in a different form in 1975. The settings in the new *Roman Missal* will try to get past that confusion and offer a setting that links us to our chant heritage while being appropriate for English texts. For example, the new missal will probably change the notes for intoning “The Lord be with you,” in order to send an oral cue that people should sing the new response provided in the new book.

The missal is coming. It is still a few years away. It will change the way the Mass sounds. Some people will find the change very difficult. But this new translation will open the riches of the Catholic prayer tradition in some new ways. In time, the revised translation will become as familiar, memorable, and “owned” as the current one has been for the past forty years.



Photo courtesy of The Church of St. Mary Magdalene, Toronto, Ontario, Canada



# Perspectives on Translations and the Need for “Whatever”

By ANTHONY RUFF, OSB

Soon after the announcement that we had a new pope, my parents asked me just who this Joseph Ratzinger is. The newly named Pope Benedict had joked that he prayed not to be elected, but God did not hear his prayer. This seemed like a flippant remark to my devout parents. “Is the new pope some kind of *liberal*?” my mother wanted to know. “And ‘Ratzinger,’ such a last name you’ve never heard of,” my father added.

I smiled and realized yet again that people “in the pews” sometimes have very different perspectives and concerns than do we who are in the ministry of serving them. Everyone I know in my line of work—pastoral musicians, fellow clergy, theology professors—knew all about the name Joseph Ratzinger, and the main concern among many people on April 19, 2005, was not that the new pope would be too liberal!

*Rev. Anthony Ruff, OSB, a monk in the Order of St. Benedict, is an assistant professor of theology at St. John’s School of Theology and Seminary, Collegeville, Minnesota, the founding director of the National Catholic Youth Choir, and the chair of NPM’s ad hoc Section for Chant.*

Such differences between ordinary churchgoers and full-time ministers are to be expected. Of course those of us “in the business” pay more attention to church politics and the names of the main players. Of course members of the faithful whose life’s work is not church ministry do not have the same level of interest in such things. That is as it should be.

## Different Strokes

So when one thinks about the highly charged controversies regarding the retranslation of the English liturgy, it is good to be aware of such differences. Our concerns as pastoral ministers about the new translations might well be quite different from the concerns of the people in the pews. To be sure, the people in the pews vary widely in their concerns and interests, and my parents are not representative of everyone. Still, I suspect that for most churchgoers the transition to the new translations will be more a practical than a theoretical issue, and it will not be

*Continued on page thirty-nine*



*Photo courtesy of St. James Cathedral, Seattle, Washington*

National Association of Pastoral Musicians

# Summer 2007 Convention and Institutes



National Convention in Indianapolis  
5 Institutes at 9 Locations  
One Great Summer



# National Association of Pastoral Musicians 2007 National Convention



## Indianapolis, Indiana July 9–13

### Learning Opportunities

- ◆ Nearly 200 Workshops in 6 Breakout Sessions
- ◆ 5 Major Addresses  
Steve Warner • Jan Michael Joncas • Ricky Manalo, CSP • Jerry Galipeau and Mary Kay Oosdyke, OP • Teresita Weind, SND DE N
- ◆ Hovda Lecture Series
- ◆ Clarence Jos. Rivers Lectures
- ◆ Workshop Track in Spanish
- ◆ Music Education Sessions
- ◆ Master Classes
- ◆ Clinics

### Prayer and Song

- ◆ Eucharist
- ◆ Morning Prayer
- ◆ Taizé Prayer
- ◆ Ministry Leadership Retreat

### Musical Performances

- ◆ Evening Concerts  
St. Louis Jesuits • Notre Dame Folk Choir • National Catholic Youth Choir • Marty Haugen, Tony Alonso, and John Bell • African American Rhythms and Sounds • Spanish Rhythms and Sounds • Ecumenical Hymn Festival • Asian and Pacific Rim Rhythms and Sounds • Liam Lawton • St. Meinrad Archabbey Schola Cantorum • Grayson Warren Brown • Gary Daigle and Friends • *Psallite*
- ◆ Noontime Organ Recitals
- ◆ Festival Performances

- ◆ Gala Performance by the Indianapolis Children's Choir

**Information and secure registration** on the NPM web page: [www.npm.org](http://www.npm.org). Or phone: (240) 247-3000.

### National Festivals

- ◆ NPM Adult Choir Festival
- ◆ National Catholic Children's Choir Festival
- ◆ National Catholic Handbell Festival

### New Music

- ◆ Showcases
- ◆ Exhibits

### ... And More

- ◆ Youth Gatherings
- ◆ Liturgical Space Tour
- ◆ Organ Crawl

## Cantor Express

### 5 Dates and Locations

The weekend has something to offer cantors at all levels of experience: beginner, advanced, and professional. Most cantors are proficient in some areas but need to develop in others. Some participants are even discerning whether this ministry is right for them and come simply to explore. Whatever your level of skill and experience, the institute offers you an opportunity to assess areas for growth, begin to fill in gaps, and lay the groundwork for a firmer foundation for your ministry.

The weekend includes interactive lectures, discussion, reflection, skill building (group voice classes, interpretation, and coaching), and repertoire that best reflects the core identity of the cantor. At some points in the weekend, you will have the opportunity to choose sessions according to your own needs. Meals include Friday dinner to Sunday lunch.

All we ask is that you come with an open mind and reasonable expectations! For instance, if you don't already read music, we can teach you the basics. If you've had vocal training and need help with your interpretive skills, we can offer you some useful tools. If you have limited knowledge of Scripture, liturgy, and the psalms, we can help your development in those areas. In short, we can't offer you complete training in a single weekend, but we can share the riches of our liturgical heritage, provide useful tools for your ministry, and lead you to additional resources.



### Faculty



**Joe Simmons**

Cantor, clinician, spiritual formation leader, and solo recording artist based in New York City. *Lake Charles, Pittsburgh.*



**Melanie B. Coddington**

Faith formation associate, St. Michael Parish, Marquette, Michigan; parish cantor; founding editor, *The Liturgical Singer* (1999–2003). *Chicago, Tampa.*



**Mary Lynn Pleczkowski**

Editor, *The Liturgical Singer*; vice-chair, NPM Standing Committee for Cantors. *Lake Charles, Tucson.*



**Mary Clare McAlee**

Cantor, Cathedral Basilica of the Sacred Heart, Newark, New Jersey; frequent oratorio soloist; apprentice artist, Pittsburgh Opera at Duquesne and the Sarasota Opera; Westminster Choir College graduate; clinician and private instructor. *Chicago, Tampa.*



**Joanne Werner**

Pastoral musician, Fort Worth, Texas; chair, NPM's Director of Music Ministries Board of Directors. *Pittsburgh, Tucson.*

### Dates and Locations

#### June 29–July 1 • Cantor Express, Chicago, Illinois

UNIVERSITY OF ST. MARY OF THE LAKE/MUNDELEIN SEMINARY CONFERENCE CENTER

Bedrooms are double occupancy; single rooms available for \$50 supplement. Early arrival available on June 28 for \$50 supplement. All bedrooms have private bath. Indoor swimming pool as well as basketball, volleyball, racquetball, and tennis courts. A three-mile road circles the lake—perfect for walking or jogging. The University of St. Mary of the Lake is located at 1000 E. Maple Avenue in the town of Mundelein, approximately four miles west of Interstate 94. The closest airport is O'Hare International Airport, which is about 28 miles south of USML. Website: [www.usml.edu](http://www.usml.edu).

#### June 29–July 1 • Cantor Express, Lake Charles, Louisiana

ST. CHARLES CENTER

The St. Charles Center, with retreat and conference facilities, is situated on sixty-nine acres of woodlands and wetlands near Sam Houston Jones State Park, north of Lake Charles, Louisiana. Bedrooms are double occupancy; limited single rooms available for \$50 supplement. Early arrival available on June 28 for \$50 supplement. Located on Sam Houston Jones Parkway, the Center is north of Interstate 10 and about ten miles from Chennault International Airport. Website: <http://lcdiocese.org/retreat/>.

#### July 20–22 • Cantor Express, Pittsburgh, Pennsylvania

DUQUESNE UNIVERSITY

Located near downtown Pittsburgh. Bedrooms are double occupancy; single rooms available for \$50 supplement. Early arrival available on July 19 for \$50 supplement. There is a charge for parking on campus, currently \$6.25 per day on weekends. The University campus is about twenty miles from Pittsburgh International Airport. Website: <http://www.duq.edu/>.



## July 20–22 • Cantor Express, Tampa, Florida

### FRANCISCAN CENTER

The Franciscan Center is located on the Hillsborough River on eight acres of land that are conducive to prayer and reflection. It is ten minutes from the bus station and only fifteen minutes from Tampa International Airport. Bedrooms are double occupancy; single rooms available for \$50 supplement. Early arrival available on July 19 for \$50 supplement. Website: <http://www.alleganyfranciscans.org/franciscancenter.htm>.

## August 17–19 • Cantor Express, Tucson, Arizona

### REDEMPTORIST RENEWAL CENTER

The Redemptorist Renewal Center at Picture Rocks is located in the Arizona-Sonoran desert. On Picture Rocks Road, it is west of Interstate 10 and east of the Saguaro National Park-West. Housing is in double rooms with private bath; some single rooms are available for a \$50 supplement; early arrival on August 16 available for \$50 supplement. The Center is about twenty-two miles (a forty-five minute drive) from Tucson International Airport. Website: <http://www.desertrenewal.org/>.

## 22nd Annual Choir Director Institute

### July 16–20 • Alexandria, Virginia

This Institute has something to offer all participants—from the experienced, full-time director to the newly appointed one. Most directors are proficient in some areas but need to develop in others.

The Choir Director Institute includes daily liturgy of the hours, choral warm-ups to begin the day, practice and score study time, large- and small-group opportunities to conduct, new choral music, octavo reading sessions with free packet of material from various publishers, extensive singing and conducting in a variety of styles and voicings from easy to difficult, music planning and rehearsal planning sessions, opportunities for preparation and participation in all liturgical ministries, Scripture and liturgy sessions, spiritual care of the conductor or music director, and care of the voice.

Whatever your level of skill and experience, the Institute offers you an opportunity to assess areas for growth, begin to fill in gaps, and lay the groundwork of a firmer foundation for your ministry.

Registration and one-on-one dialogues begin on Monday at 8:00 AM. The institute begins on Monday at 9:30 AM and concludes on Friday at 11:30 AM. These days include time for large and small group instruction, conducting practice, music preparation, octavo reading sessions, shared meals and conversation, and recreation time. Meals include Monday lunch through Friday breakfast.



## Faculty



### Rob Glover

Director of liturgical music at the Church of St. Therese, Deephaven, Minnesota, author, arranger, clinician, composer, organist, and pianist.



### Kathleen DeJardin

Director of Music Ministries at St. Andrew by the Bay, Annapolis, Maryland; member of the NPM Director of Music Ministries Division's Board of Directors.



### Paul French

Director of music at Our Lady of Mt. Carmel Church, Chicago, Illinois, music director of the William Ferris Chorale, director of choir recordings for World Library Publications, composer.



### David Philippart

Author, parish retreat director, and nationally known clinician on liturgy.

## Date and Location

### July 16–20 • Choir Director Institute, Alexandria, Virginia

#### BISHOP IRETON HIGH SCHOOL, ALEXANDRIA

Bishop Ireton High School is about a mile and a half from the King Street Metro Station and close to historic Old Town Alexandria. Housing for the 2007 Choir Director Institute will be at the Holiday Inn Eisenhower in Alexandria, \$99 per night single/double + 10.5% tax and \$1 city occupancy tax. Transportation between the high school and the hotel will be arranged. Located at 2640 Eisenhower Avenue, the hotel offers free parking and a free shuttle to and from Reagan National Airport and Old Town Alexandria. Exercise center and indoor pool. Phone hotel for reservations: (703) 960-3400. Mention that you are with the National Association of Pastoral Musicians in order to receive the group rate. Deadline for hotel reservations is July 1.

## Institute for Music with Children

**July 31–August 2 • Seattle, Washington**

In this institute, you will discover innovative ways to engage children in the Church's liturgy through a wide range of liturgical music; explore classroom techniques for developing a child's musical ability, choral techniques for teaching children how to sing, and successful repertoire to use in liturgical and classroom settings; and reflect on the spirituality of children and directors and its expression through music, liturgy, and catechesis. Experienced educators and directors will find these sessions affirm what they have learned and offer insight into new research and materials. Those new to the field will find a wealth of theoretical and practical information to take home.

Registration opens Tuesday at 8:00 AM., and the program begins at 9:00 AM. The program ends on Thursday at 12:00 NOON. Meals include Tuesday lunch through Thursday breakfast.

Each day starts with morning prayer and combines plenum sessions for all with breakout sessions for music educators and children's choir directors. *Participants can choose the sessions they attend.*

Track for Music Educators includes:

- Techniques for teaching classroom music
- How to integrate musicality and movement
- The practicalities of music "a la carte," or the roving music educator.

Track for Children's Choir Directors includes:

- Preparing an effective choir rehearsal
- How to recruit and maintain choir members
- Developing solid conducting techniques.

### Faculty



**Donna Kinsey**

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



**Lee Gwozd**

Director of music, Corpus Christi Cathedral, Corpus Christi, Texas, and executive director, Corpus Christi Symphony Society; member of the Choristers Guild National Board of Directors.



**Jeremy Gallet, sr**

A member of the Sisters of Providence of Saint Mary-of-the-Woods, Indiana, Jeremy Gallet has had a wide variety of pastoral and administrative experience with special concentration on liturgy and music with children. She is presently the director of the Office of Worship for the Archdiocese of Portland in Oregon.



### Date and Location

**July 31–August 2 • Music with Children Institute, Seattle, Washington**

SEATTLE UNIVERSITY

Seattle University is located on forty-eight acres on Seattle's Capitol Hill. Bedrooms are double occupancy; single rooms available for \$50 supplement. Early arrival available on July 30 for \$50 supplement (check appropriate box on registration form). Seattle University is about fifteen miles (a half-hour drive) from Seattle-Tacoma International Airport. Website: [www.seattleu.edu](http://www.seattleu.edu).

## Guitar and Ensemble Institute

**July 23–27 • Erlanger, Kentucky**

This five-day intensive training program is intended primarily for guitarists at all levels—beginner, intermediate, advanced—and for instrumentalists who serve as part of worship ensembles. It is also designed for all directors of ensembles, whether those are primarily guitar, contemporary music, or folk groups, and for those who lead with a combination of instruments and voice.





Registration and individual assessment begins on Monday from 8:30 AM. The program begins at 11:00 AM. and ends on Friday at 12:00 NOON. Meals include Monday lunch through Friday breakfast.

Schedule includes:

- Sessions on liturgy for both experienced and beginning leaders of liturgical song • Techniques for guitar and bass, keyboard, percussion, flute, other obbligato instruments, and voice • Sampling of repertoire • Eucharist on Thursday followed by “open mic” recital • Shared meals and time for informal conversation • On-site luthier with “tips and tricks” to maintain your instrument.

## Faculty



**Bobby Fisher** *Program Coordinator*  
Music director at St. Agnes Church, Fort Wright, Kentucky; program coordinator for NPM's Institutes for Guitarists since 1988; musician, composer, actor, clinician, and author of *The Pastoral Guitarist* and the video *The Liturgical Guitarist*.



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



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



**John Angotti** *Guitar*  
Full-time music missionary traveling throughout the United States and abroad with a musical message of faith and hope. John is currently artist-in-residence at St. Thomas the Apostle Parish in Naperville, Illinois.



**Mary Sellars Malloy** *Liturgy and Voice*  
A former director of the Office of Liturgy for the Diocese of Saginaw, Mary Sellars Malloy now serves as a conference presenter, retreat facilitator, and pastoral musician.



**Dion Clay** *Percussion*  
Dion has been performing professionally as a percussionist since the age of twenty-five. Since March 2006, he has been touring with contemporary Christian artist John Angotti.

## Date and Location

### July 23–27 • Guitar and Ensemble Institute, Erlanger, Kentucky

MARYDALE RETREAT CENTER

Located in the rolling hills of northern Kentucky, across the Ohio River from Cincinnati, Marydale's 250-acre campus features a lake and walking paths. The Retreat Center is air-conditioned. Rooms are single-occupancy with shared bath; early arrival on July 22 available for \$50 supplement. Marydale is just four miles from Cincinnati/Northern Kentucky International Airport.

## Pastoral Liturgy Institute

### July 23–27 • Providence, Rhode Island

The five-day NPM 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 (priests, deacons, pastoral associates, ministers of religious education, liturgy committee members). The primary audience is pastoral musicians who seek a broader liturgical education than is available through single workshops, diocesan conferences, or NPM conventions but who do not need—or have time for—a full semester course or degree. The goal is to help pastoral musicians understand the liturgical principles and sacramental rites which are the context for their music and develop the pastoral skills necessary for effective ministry. A special emphasis will be placed on the vital role of music in celebration.

Registration opens Monday, July 23, at 9:00 AM., and the program begins with prayer at 10:00 AM. The program ends with closing prayer on Friday at 11:00 AM. Meals include lunch and dinner Monday through Thursday.

Session schedule includes:

- Basic principles of liturgy, music, and church environment and art • Liturgical documents • Sunday Eucharist and other sacramental rites of the Catholic Church • and the variety of prayer forms available to Catholic communities.



Sessions are held morning, afternoon, and evening every day (from approximately 8:30 AM to 9:00 PM) with the exception of Wednesday evening—a free evening.

## Faculty



### Paul Covino

An associate chaplain and the director of liturgy at the College of the Holy Cross, Worcester, Massachusetts, and the editor of *Celebrating Marriage*, Paul Covino works with parishes, dioceses, and national organizations as a workshop leader and liturgical coordinator.



### Victoria M. Tufano

Pastoral associate at Ascension Church in Oak Park, Illinois, Vicky Tufano is also an editor at Liturgy Training Publications and a team member for institutes and member of the Board of Directors of the North American Forum on the Catechumenate.



### David Anderson

In addition to serving as workshop director for GIA Publications, Inc., David Anderson serves as director of music and liturgy at Ascension Parish in Oak Park, Illinois.

## Date and Location

### July 23–27 • Pastoral Liturgy Institute, Providence, Rhode Island

#### PROVIDENCE COLLEGE

Providence College is located in North Providence, close to Interstate 95. The College is about fifteen miles from T. F. Green International Airport in Warwick, Rhode Island. Website: [www.providence.edu](http://www.providence.edu). Housing for the 2007 Pastoral Liturgy Institute will be at the Quality Inn in Smithfield, Rhode Island, \$99 per night single/double + tax. Complimentary deluxe continental breakfast. Transportation between the hotel and the college will be arranged. Less than ten minutes drive from Providence College and near shops and other amenities, the Quality Inn is at 355 George Washington Highway. Phone hotel for reservation: (401) 232-2400. Mention that you are with the National Association of Pastoral Musicians in order to receive the group rate. Deadline for hotel reservations is July 16.

## Registration Information

**You can register by mail, fax, or online. Just complete the registration form and return it to NPM with your payment.**

#### LOWEST AVAILABLE RATES

Our lower advance rates apply until 30 days before the program.

**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 institute receive the members' discount.

**NON-MEMBER RATE** applies if you are not an NPM member. Or you can join NPM now and register at the lower member rate. On the registration form, check "New Member," indicate your preferred membership category, and add the appropriate fee.

**TUITION** includes group sessions, individual coaching, materials, and all meals as noted during the course of your institute.

#### CONFIRMATION AND CANCELLATION

You will receive a confirmation statement before your program. **Cancellation:** Requests received in writing one week prior to the institute will receive a full refund less a \$50 processing fee. (This refund will be processed after the institute.) After that one-week deadline, refunds are given only in the form of credit toward registration at a future NPM convention or institute.

#### ACCOMMODATIONS

Rates based on double occupancy. Limited single occupancy available for a \$50 supplement (three-day programs): Check box on registration form. Limited early arrival lodging (except Alexandria and Providence) offered on a space-available basis for a \$50 supplement: Check box on registration form.

**Lodging for Choir Director Institute: Please contact the Holiday Inn Eisenhower in Alexandria, Virginia.** Phone (703) 960-3400 and ask for reservations. Mention that you are with the National Association of Pastoral Musicians to receive the group rate: \$99 per night single/double + 10.5% tax and \$1.00 city occupancy tax. Deadline for reservations is July 1. Located at 2640 Eisenhower Avenue, the hotel offers free parking and a free shuttle to and from Reagan National Airport and Old Town Alexandria. Exercise center and indoor pool.

**Lodging for Pastoral Liturgy Institute: Please contact the Quality Inn in Smithfield, Rhode Island.** Phone (401) 232-2400 for reservations. Mention that you are with the National Association of Pastoral Musicians to receive the group rate: \$99 per night single/double + tax. Complimentary deluxe continental breakfast. Located at 355 George Washington Highway, the hotel is near shops and other amenities and less than ten minutes from Providence College. Deadline for hotel reservations is July 16.

#### Mail registration form with payment to:

NPM Institutes

PO Box 4207 • Silver Spring, MD 20914-4207

Fax—credit cards only—(240) 247-3001

Register online—credit cards only—  
at [www.npm.org](http://www.npm.org)



# Registration Form: NPM Summer Institutes 2007

Photocopy this form for each additional registration.

☐ NPM Member Member # \_\_\_\_\_ ☐ New Member ☐ Non-Member  
Name \_\_\_\_\_ Name for Badge \_\_\_\_\_

Check one: ☐ work ☐ home

Address \_\_\_\_\_  
\_\_\_\_\_

City/State/Zip \_\_\_\_\_

Phone (\_\_\_\_) \_\_\_\_\_ Fax (\_\_\_\_) \_\_\_\_\_ E-mail: \_\_\_\_\_

**Check Your Program Choice** Advance Deadline Resident Commuter After Deadline Fee

## Cantor Express

<input type="checkbox"/> June 29–July 1	Chicago, IL	May 29	\$360	\$285	Add \$50	\$ _____
<input type="checkbox"/> June 29–July 1	Lake Charles, LA	May 29	\$360	\$285	Add \$50	\$ _____
<input type="checkbox"/> July 20–22	Pittsburgh, PA	June 20	\$360	\$285	Add \$50	\$ _____
<input type="checkbox"/> July 20–22	Tampa, FL	June 20	\$360	\$285	Add \$50	\$ _____
<input type="checkbox"/> August 17–19	Tucson, AZ	July 17	\$360	\$285	Add \$50	\$ _____

## Choir Director Institute

<input type="checkbox"/> July 16–20	Alexandria, VA	June 16		\$460	Add \$50	\$ _____
-------------------------------------	----------------	---------	--	-------	----------	----------

## Guitar and Ensemble Institute

<input type="checkbox"/> July 23–27	Erlanger, KY	June 23	\$575	\$460	Add \$50	\$ _____
-------------------------------------	--------------	---------	-------	-------	----------	----------

## Pastoral Liturgy Institute

<input type="checkbox"/> July 23–27	Providence, RI	June 23		\$460	Add \$50	\$ _____
-------------------------------------	----------------	---------	--	-------	----------	----------

## Music with Children

<input type="checkbox"/> July 31–Aug. 2	Seattle, WA	June 31	\$360	\$285	Add \$50	\$ _____
---	-------------	---------	-------	-------	----------	----------

**ADDITIONAL FEES:** check applicable box(es); write in amount(s)

<input type="checkbox"/> Non-Member (or join NPM)	\$100	\$ _____
---	-------	----------

\* If new membership, add amount from below

<input type="checkbox"/> Single Occupancy Supplement Weekend Programs	\$50 (see available locations)	\$ _____
---	--------------------------------	----------

<input type="checkbox"/> Early Arrival	\$50 (see available locations)	\$ _____
--	--------------------------------	----------

<input type="checkbox"/> Printed course materials (required) for Pastoral Liturgy Institute	\$20	\$ _____
---	------	----------

<input type="checkbox"/> The Rites, Vol. I, 1990 ed. (req.) for Pastoral Liturgy Institute	\$30	\$ _____
--	------	----------

**TOTAL FEES** \$ \_\_\_\_\_

NPM MEMBERSHIP. Join now and register at member discount rates. Check the membership category you prefer; enter that fee above. To include more than one parish leader, enclose a separate sheet with additional names, addresses, phones, faxes, and e-mails.

<input type="checkbox"/> New Individual Membership	\$ 58	<input type="checkbox"/> New Youth Membership	\$ 29
--	-------	---	-------

<input type="checkbox"/> New Parish Membership for 1	\$ 70	<input type="checkbox"/> New Parish Membership for 2	\$ 97
--	-------	--	-------

<input type="checkbox"/> New Parish Membership for 3	\$ 122
--	--------

International Postal Supplement *per member*: To Canada, add \$11 To other countries, add \$15

## PAYMENT

☐ I authorize NPM to charge my ☐ VISA ☐ MasterCard Exp. Date \_\_\_\_\_

Card # \_\_\_\_\_ Security Code \_\_\_\_\_

Name on card \_\_\_\_\_

Signature \_\_\_\_\_

☐ Check enclosed (payable to NPM, USA dollars)

Continued from page thirty

tied to things like ecclesiastical centralism, “reform of the reform,” or advancing a particular vision of progressive renewal.

How will people in the pews receive the new translations? I cannot claim to speak for them, but I have a hunch that people’s resistance will have more to do with the practicalities of the hassle of change than with our “insiders’” concerns. If so, this is good news. The difficult transition to the new translations might go better than we expect. Let us not make the transition more difficult by loading ideological burdens onto our people.

Many of us have concerns about the current U.S. *Lectionary for Mass*—concerns about its accuracy, its beauty of language, its proclaimability. Those are very legitimate concerns. But what would happen if we polled our people on their reaction to the new lectionary? I dare say that probably ninety-nine percent would respond that they had no idea that the lectionary translation had changed a few years ago! I do not quite want to say it is good news that people do not attend to the language of the Scriptures at Mass, but I do want to raise the question of what truly matters to the people in the pews.

The difficult question of inclusive language surely displays some of these same sociological differences. Full disclosure: I use inclusive human language in my speaking, writing, and preaching. I believe in it, and I favor it in liturgical texts, as do many or most people in liturgical ministry. But here, too, opinions and practices in the wider public are more varied than we might realize. Have you ever noticed how often terms like “man” or “brethren” or “sons” are used collectively in major newsweeklies, by leading newspapers hardly known as conservative, and by commentators on the news networks that are more progressive by reputation? If our new liturgical translation has instances of traditional gender language, I will understand the disappointment of many. At the same time, I’m not sure this will be the pastoral disaster that some fear.

### More and Less Is Going On

As I said, it is not quite good news if worshipers do not attend to Scripture translations at Mass. In a certain way, however, it is good news. Fortunately, worship is not exclusively an intellectual endeavor.<sup>1</sup> When we stand before God in community, a lot more than rational comprehension is going on—and a lot less as well. This insight will be a great help when the new liturgical translation comes. The emotionally engaging aspect of the celebration as a whole matters much more than the vocabulary or syntax of this or that phrase. Truly engaging ritual is able to carry in its wake texts which are not entirely grasped rationally.

This is not an argument for the Tridentine Mass, as in, “since it’s not about rational comprehension anyway, just put it all back in Latin.” I am speaking of the reformed liturgy in the vernacular, celebrated well. Perhaps I

can make this point more clearly with reference to the proposed retranslation of the *Gloria*. A whole argument could be made for retaining the current English *Gloria*, even though it puts lines in a different order than the Latin and omits whole lines of text. The *Gloria* is a not a catalogue of doctrine, nor is it a legal document, nor an oath of fidelity. It is one big gesture of sung praise. It is more like a litany of endless alleluias or ecstatic speaking in tongues than it is like the Nicene Creed. (And by the way, even the creed at Mass is more about personal and communal commitment to baptismal vows than it is about orthodox doctrine, although it is also that.)

### I do want to raise the question of what truly matters to the people in the pews.

While that understanding of the *Gloria* could justify an English that is not an accurate translation of the Latin original, this insight on rationalism versus deep engagement of the whole person can be turned around and help us to accept the retranslated *Gloria* (and other liturgical texts). Even if some of us at first find the new liturgical texts harder to grasp intellectually, more stilted and artificial, this does not matter as much as we might imagine. An occasionally difficult word in the collects or prefaces like “sully” or “thwart”<sup>2</sup> is no hindrance to worshipers if the liturgy as a whole is engaging at the level of emotional energy, evangelical zeal, artistic beauty, and spiritual power.

Father Aidan Kavanagh, OSB, repeatedly made this point in his writings about liturgy. In the *NPM Commentary on Music in Catholic Worship*, for example, he wrote: “The *Constitution on the Sacred Liturgy* . . . shows some naïveté concerning the nature of the rite itself when it states in its paragraph 34 that ‘The rites . . . should be short, clear, and unencumbered by useless repetition; they should be within the people’s powers of comprehension and normally should not require much explanation.’ . . . The fact is that rituals are almost never short, clear, and without repetition; nor do they always fall within everyone’s power of comprehension (as a classroom lecture must).” Father Kavanagh described paragraph eight of *Music in Catholic Worship*, which quotes paragraph thirty-four of the *Constitution on the Sacred Liturgy* as “simply a well-meant inaccuracy.”<sup>3</sup> Gabe Huck made the same point about rationalism and celebration when he wrote in *Pastoral Music*: “Liturgy isn’t supposed to require that we get every word. It is repetitious with a purpose. You get inside it little by little.”<sup>4</sup>

We want the new liturgical translation to be good contemporary English—vigorous, straightforward, and beautiful. We do not want fussy mannerisms or archaic oddities. The Roman document guiding the new translation, *Liturgiam authenticam*, makes this point when it says that translations should be “comprehensible” and “easily understandable” for “the people of our own time” (LA,



25). I am confident that the translators are striving for and achieving these qualities. But even if here and there the new translations fall short of being immediately comprehensible, they will work. That is to say, they will work *if* the celebration as a whole is working. Let us not waste too much energy critiquing this or that word in the new translations. We have too many other important things demanding our energy: good musical leadership, good congregational singing, good use of space and ritual, good use of silence, good hospitality, good preaching, good sense of mission to the wider world . . . and the list goes on.

## A Spiritual Task

I recently heard someone comment that she will not be able to implement the new liturgical translations until she is at peace in her own heart. This is an important insight: For pastoral ministers and musicians, especially for those skeptical of the new translations, the task is fundamentally a spiritual one. How can ministers be at peace with the new translations?

This is a deeply personal issue, and its solution will vary depending on one's personal journey of faith. I do not mean to speak for others or tell others what to think or feel. I offer the following reflections in the hope that they might touch something in someone else's heart.

**Get beyond oppositional "us vs. them" thinking.** When trust breaks down within the community of the Church, we find it difficult to hear and respect what others are saying. It becomes, for example, "us progressive liturgists vs. those Curial officials." It becomes a win-lose game, where their win is our loss and vice versa. When we are caught in a polarized situation, we must strive to see the common humanity and the common Christian identity uniting us all. We are all on the same side. We are all in this together. We are all learners, and no one possesses the whole truth. Those who think differently — those Church officials who look at things differently — have something to say to us, and we must try to be open to hearing it.

**For pastoral ministers and musicians, especially for those skeptical of the new translations, the task is fundamentally a spiritual one.**

**Admit that I could be wrong.** James Alison wrote a book titled *The Joy of Being Wrong: Original Sin Through Easter Eyes* (New York: Crossroad, 1998). What a wonderful title; what a wonderful book! For Christians, being wrong is not a personal defeat, it is a means of spiritual growth—a gift and even a joy. Critics of the new translation, when it finally appears and is put to good use, may find that they were not entirely right about the new translation. Maybe its implementation will go better than they expected. Be



Guidonian Hand, a medieval mnemonic device, attributed to Guido d'Arezzo, used to assist singers in learning to sight sing. Image courtesy of the Music Library, University of California, Berkeley.

open to correction, and be open to surprises.

**Try to find the positive in what I am critiquing.** When we are emotionally worked up, we fall into black-and-white-thinking, and we demonize the person or position with whom or with which we disagree. When we are stuck in this rut, we must work especially hard to see the good in the other. There is probably much good in the new translation that critics are not yet able to see. For instance, the new translation uses clearer references to Scripture than some current texts do. We will be able, for example, to quote Scripture directly before receiving holy Communion: "Lord, I am not worthy that you should come under my roof." In responsive dialogues, we will use the vocabulary of St. Paul: "And with your Spirit." In my view, these are positive improvements over the current translation.

**Strive for spiritual detachment.** When we are worked up about something, we tend to make it much more important than it really is. There is emotional and liberating value in being able to throw up one's hands and say: "Whatever." By this I do not mean surrender to indifference or apathy; I mean embracing the hallowed virtue of spiritual detachment. The translation issue is not as important as we think it is. Popes come and popes go, translations come and translations go, musicians come

and musicians go. Only God is absolute, and everything else is secondary. Let go.

### Revolution: A Last Thought

The Church as a whole has not yet arrived at a general consensus on the meaning of the Second Vatican Council. There is a theoretical debate going on about whether to interpret the Council through the lens of continuity or of innovation. Some theologians and Church officials are calling for the hermeneutic of continuity, whereby the Council's statements are understood in the context of the whole preceding tradition of the Church rather than as a rupture with what went before. The "continuity" line of thought has something going for it, for the Council did build upon the whole tradition of the Church, and the Council's statements do explicitly call for continuity (e.g., in the use of Latin, Gregorian chant, and the treasury of sacred music).

And yet, when I ponder the shift from a clericalized liturgy to a communal liturgy, the word "revolution" seems too mild to describe what the Council began. When I think of the shift from exclusive Latin to the admission of vernacular, the word "revolution" seems too tame. With all due respect for tradition and continuity, Vatican II was, in some senses, a revolution.

We should not expect such revolutionary measures to be easy, and we should not expect that it will all be figured out within one or two or three generations. The leaders of liturgical renewal and the pastoral musicians at the ground level have done outstanding work since Vatican II, but surely they did not settle everything definitively. Nor will our generation, nor will the generation immediately after us. Given the magnitude of the revolution that has occurred and is still occurring, the ride is bound to be bumpy. When it comes to issues of translation, we are on one of those bumps. There will be more to come. In the midst of it all, may we find inner peace.

#### Notes

1. See my article, "And with Your Spirit: On the Reception of the New Translation of the Liturgy," *Assembly* 33:1 (January 2007), Notre Dame Center for Pastoral Liturgy, 6–7.
2. These are two words used in the proposed translations that come under sharp critique from various commentators, especially from Bishop Donald Trautman in several addresses, including his excellent address to the participants in the 2007 NPM Winter Colloquium.
3. Aidan Kavanagh, OSB, "Theology of Celebration," in Virgil C. Funk, ed., *Music in Catholic Worship (Revised Edition): The NPM Commentary* (Washington, DC: The Pastoral Press, 1983), 8.
4. Gabe Huck, "You Have to Be There: Liturgy Requires Bodies," *Pastoral Music* 22:5 (June-July 1998), 22.



# Chapter News

## From the Council

As you read this column, the Great Fifty Days of Easter are behind us and we have returned to Ordinary Time. As the summer stretches before us, perhaps this is an opportunity to review the past year in your chapter.

Are your chapter's events regularly listed in "Chapter News?" If not, perhaps you could be the catalyst for that to happen. Or offer to take digital photos and e-mail them to Ginny Miller for inclusion in the magazine.

Did your chapter host an end-of-the-year event? The time after Easter is a great time to renew relationships with colleagues and meet new ones. Perhaps consider this kind of programming for next year.

Does your chapter invite members to register together for the chapter convention discount each year? If you were unable to participate as a chapter in the National Convention in Indianapolis this year, perhaps one of next year's three re-

gional conventions will be within driving distance and the perfect opportunity to gather folks for a road trip.

Looking forward to seeing many of you at the Chew and Chat, Directors' Dinner, and other chapter events in Indianapolis!

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

## From the Chapters

### Buffalo, New York

Our NPM Chapter (Church Musicians' Guild of Buffalo) held its Eighteenth Annual Convocation on March 9-10 at

Christ the King Seminary in East Aurora, New York. The convocation began with an evening of recollection on Friday led by composer, teacher, and liturgist Bob Hurd, who helped us explore the paschal mystery in our own lives. "Music in Service of the Gospel" was the title of Saturday's keynote address, also by Bob, connecting our musical texts to the Gospels we proclaim at Eucharist.

Participants had their choice of several workshops on Saturday afternoon. These included: "Prayer and Spirituality for the Pastoral Minister," "Liturgy Basics 101," "The Extended Choir" (better choral sound inspires fuller assembly singing), and a special session for musical youth/teens entitled "A Brief History of Church Music for New Church Musicians Who Haven't Heard About What's Been Goin' On for the Last 2006 Years." The Convocation ended with the celebration of Eucharist at 5:00 PM, followed by dinner (optional).

Just a note: Categories of fees for the convocation included member early registration, non-member early registration, walk-ins, and a special rate of \$15.00 to encourage the attendance of those age eighteen and younger.

Jeffrey Nowak  
Chapter Director

### Cincinnati, Ohio (Miami Valley/Dayton Branch)

We are the Miami Valley Branch (Miami Valley Catholic Church Musicians), a subsection of the Cincinnati Chapter of NPM. We have had a very vibrant section of musicians and exciting performances in our area in the past ten years.

We are planning an Easter Lessons and Carols-type program with as many choirs as possible in our area. This should be fun. In order to encourage participation by as many people as possible, we are planning a wine and cheese evening for pastors and directors. This event will allow us to share our plans for the rest of the year as well as solicit help from them.


Veronica Murphy  
Branch Director

**NEW!**

Whether you are responsible for evaluating sung texts for your community or someone who crafts texts for sung prayer, you'll appreciate these insights! Throughout, the focus is on the care that pastoral musicians must take to create and select the words sung by worshiping assemblies.

017285 \$5.00

*More titles in the WorshipWorks Series available online at [www.wlpmusic.com](http://www.wlpmusic.com)!*

 World Library Publications • 800-566-6150 • [www.wlpmusic.com](http://www.wlpmusic.com)

**Words That Work  
for Worship**

What Theology Are We Singing?  
What Poetry Are We Praying?

Alan J. Hommerding

WORSHIP WORKS  
Practical Guides for Liturgy



ANDOVER

BEDIENT

BERGHAUS

BIGELOW

BOND

TAYLOR &amp; BOODY

SCHOENSTEIN

SCHANTZ

REDMAN

QUIMBY

PARSONS

OTT



## The Future of Church Music is in These Fingers

Share a 10 year-old's sense of wonder as she first touches an organ's keys! Delight in a 12 year-old's steady concentration, as he learns the pedals. Watch a 14 year old mature before your eyes during his first recital!

Young people are forever changed when they play the pipe organ! Join APOBA in supporting AGO outreach programs to the next generation of organists!



To receive information about pipe organs  
and recognized pipe organ builders  
write or call toll free 1-800-473-5270  
or on the web @ [www.apoba.com](http://www.apoba.com)  
Associated Pipe Organ Builders of America  
P.O. Box 155 • Chicago Ridge, Illinois 60415

BUZARD

CASAVANT FRERES

DOBSON

R. DYER

FISK

GARLAND

GOULDING &amp; WOOD

NOACK

MURPHY

KEGG

JAECKEL

HOLTKAMP

HENDRICKSON

## Galveston-Houston, Texas

We held our chapter's 2006–2007 kickoff event in August, when approximately 230 people gathered for an evening of fellowship, prayer, and a concert featuring Paul Tate. After a potluck dinner, people gathered in the church for evening prayer. This was followed by a concert featuring Paul with musicians from various parishes serving as the band and backup singers. Mr. Tate specifically requested teens be involved, and his performance also featured the music of two local composers. Mr. Tate's music was available for purchase following the concert, and he made himself available to the audience for conversation and pictures. The evening was a great success and served as a major fundraiser.

September's meeting featured a reading session of summer convention packets provided by WLP. In October, we invited parish music directors to gather for vicariate lunch breaks to facilitate discussion of concerns and needs for their parish music ministries as well as to foster fellowship and communication. In November many parishes hosted NPM St. Cecilia Sing concerts, including a large gathering for Taizé Prayer.

Upcoming events include "Singing the Mass, not *at* the Mass," which will focus on the work of the Music Subcommittee of the Archdiocesan Liturgical Commission in its year-and-a-half-long project to promulgate truly singing the liturgy. The project is two-phase: 1) Dialogue with the priests of the archdiocese to learn their vision of sacred music for their parishes and to learn their needs and concerns; 2) work with the priests to help them learn to sing (chant) the liturgy in whatever way is appropriate for them, their voices, and their worshipping assemblies. Members of the commission, along with members of the local chapter, will facilitate this process which is geared toward support and encouragement of the priests to use their voices in singing the liturgy.

We are excited about this and all of our plans for this year and look forward to another large contingent attending the Convention this summer in Indianapolis!

Kathleen Demmy  
Chapter Director

## Joliet, Illinois

Our chapter officers had a rather unusual event—"Take Your 'New' Bishop to Lunch"—to let the bishop know about our chapter and what we do and just



Joliet NPM Chapter participants in the January 19 choral reading workshop

get to know him a little better. We had a wonderful time, and we are glad to report that Bishop J. Peter Sartain loves music! Participating in this event were Linda Cerebona, David Mancini-Conway, Nicholas Thomas, Mary Bolton, Carrie Marcotte, and Barbara Masters. Board members who could not attend were Adrienne Rose and Connie Wilson.

On January 19, our chapter also sponsored a choral reading workshop with Mary Beth Kunde-Anderson from World Library Publications. The program was held at St. Michael Church in Wheaton, Illinois, with Megan Hassinger as our host. The group read through various selections from *Choral Companion*, WLP's new music resource. Each member received a complimentary copy of the collection.

Nick Thomas  
Chapter Director

## Lafayette, Louisiana

The Acadiana Chapter of NPM gathered on October 27, 2006, for "Evensong: An Ancient Prayer of the Church." The group participated in readings, psalms, and reflections at the short but inspiring service held on the campus of the University of Louisiana at Lafayette. Later, the group met at a nearby restaurant to plan the year, which was scheduled to include a visit by a "bell master" to assist bell choirs being formed in many parishes. At the dinner, Faye Drobnik from the Lafayette Diocese's Office of Worship spoke on "Helping Each Other: The Call in Music and Worship." About twenty-five members attended.

On December 14 our chapter sponsored an Advent service held at St. Joseph in Milton, which featured members of NPM as choir, cantors, and song leaders. Father Bill Gearherd presided and spoke on the spirituality of St. John of the Cross. His homily was entitled, "God Wants an Undivided Heart."

The music included "Advent Gathering Song," "God Be in my Head," "Eucharistic

Litany," "All Will Be Well," and "Christ Be Our Light," accompanied by Lisa Roy, flute, and Judy Garber, keyboard and organ. Michele Binnings served as cantor. Faye Drobnik composed a special psalm for the occasion. Linda Vollmer led the talented group of musicians from around the diocese. The group hopes to support many other retreats and missions throughout the diocese.

Lynn Doucet  
Chapter Director

## Rapid City, South Dakota

Our chapter's winter meeting was held at St. Rose of Lima in Hill City on January 27. Maria Munoz, a native of Mexico, gave a beautiful presentation on bilingual music. Although most people immigrating to America try to learn English, she said, they are naturally more comfortable with their own language. Munoz explained that "the greatest evil in the world is not hatred but indifference." She gave a quick lesson on Spanish pronunciation, enabling us to sing several bilingual songs. Accompanying her were Christy Leichtnam, piano, and Peg Westrich, guitar. They lead music at the monthly Hispanic liturgy at Blessed Sacrament. Peg and Christy shared the blessings they have reaped from their participation in the group. All were encouraged to join with the musical ensemble sometime.

Mary Ann Fanning distributed packets of music from WLP complete with CD and catalogues. Songs for every season and every combination of voices were included.

Sister Eleanor Solon, OSB, spoke on the history and use of chant, citing examples from our hymnals. She emphasized the ease of singing, beauty, and memorable tunes.

Our next event was a March 3 presentation which included these topics: basic resources for small parishes, how to teach new music, music for the RCIA, and the presider's view of music in the liturgy.

An NPM children's choir workshop is planned for June to give potential leaders of children's choirs the tools for recruit-

JUNE-JULY 2007 • PASTORAL MUSIC



College music ministers honored by the Rochester NPM Chapter in 2006

ment, organization, and repertoire. The focus will be on understanding the purpose of children's choirs as well as ways to help children love the liturgy through their participation.

*Jacqueline Schnittgrund*  
Chapter Director

## Rochester, New York

Our NPM chapter once again celebrated the Feast of St. Cecilia in a festive way. Participants gathered at Sacred Heart Cathedral for a gala concert and reception on Friday evening, November 17, 2006.

Performers included the Osgood Brass Trio; Sarah Mancini (soprano); VOCE Vocal Ensemble (Chris Yule, director); Joseph Ilardo (bass); St. Paul's handbell choir; and organists Ron Fabry and Rita Manners. The future of NPM was represented by a young violinist, Dillon Kennedy, who played the first movement of Mozart's *Concerto No. 3 in G Major*. The program concluded with participants singing "*Ave Verum*" by Mozart in honor of the 250th anniversary of the composer's birth.

That evening we also honored Helen Halligan, retired music director of St. Mary, Downtown Rochester, with our chapter's 2006 St. Cecilia Award. Helen has given her life to music ministry in the Rochester Diocese, and she is known as an excellent musician who has fostered the appreciation and use of various styles of liturgical music during her career. Helen was a member of the core team of the Rochester 1986 and 2002 regional NPM conventions as well as a founding member of our Rochester Chapter. Helen and Ron Fabry, director of music at St. Paul, Webster, were also presented with NPM former chapter director pins.

Our chapter also began a new tra-

dition: recognizing college students for their previous contribution to music ministry in their home parish as well as their current involvement in parish or campus worship. Those honored in 2006 were Janelle Borkowski, Peter Burke, Michelle Cook, Katlyn Gor-

*Ginny Miller*  
Chapter Director

## San Antonio, Texas

Our chapter is very excited about a special project for the fall of 2007 which has all the marks of becoming an annual program. Tentatively titled "First Tuesdays," the program in the fall of 2007 will focus on the psalms.

This event will be co-sponsored by our chapter, the Oblate School of Theology, St. Mary's University, the Archdiocesan Catechetical Office, and ACTS Missions, which oversees the ACTS Retreats for the archdiocese and beyond.

A tentative list of topics includes: "History of the Psalms," "Classifications of the Psalms/Praying with the Jewish People," "Praying the Psalms with the Risen Jesus to the Father in the Liturgy of the Hours," and "Connecting Psalms to the Lectionary" (arrangements for Sundays and feasts). Specifics will be developed during the summer.

*John Halloran*  
Chapter Director

## Washington, DC

Our board of directors has been very busy over the past several months providing a variety of programs for pastoral musicians in our area. In September 2006, we held our first Catholic parish organ tour: Twenty "crawlers" visited three downtown DC historic organs. Several had never seen the inside of a pipe organ before this event. Thanks go to Ronald

Stolk who organized the event

In October, NPM/DC sponsored cantor workshops at Immaculate Heart of Mary in Lexington Park, Maryland, and at the Cathedral of St. Matthew in downtown Washington. Thanks to Carol Connolly, Mary Stevens, Tom Stehle, Bill Culverhouse, and Jennifer Goltz. Also in October, our Spanish-speaking pastoral musicians gathered for an all-day workshop in Spanish with presentations on various aspects of ministry, liturgy, vocal technique, music reading, and psalm repertoire. Thanks to Fernando Delgado and those from Our Lady, Queen of the Americas, as well as Lourdes Montgomery, Father Juan Puigbo, Father Agustín Mateo, Jose Sacín, and Adriana Balzán.

In November, more than ninety singers from twenty-three parishes in three dioceses gathered for an all-day choral workshop with Alan Hommerding at Our Lady of Mercy Parish in Potomac, which ended with Saturday evening liturgy with Father Paul Colloton presiding. Thanks to a long list of people who made that event a smashing success. On Friday, November 17, more than fifty musicians gathered at St. Patrick in downtown Washington for vespers and a social celebrating the feast of St. Cecilia. Bishop Martin Holley presided, and he was joined by retired Bishop Leonard Olivier. Ronald Stolk, parish organist and music director, led the music and provided beautiful improvisations; a small schola lent support and harmony to vigorous congregational singing. A reception followed in the magnificent rectory dining room. Thanks to Ronald, Msgr. Salvatore Criscuolo (pastor of St. Patrick), and Charlene Dorrian and her crew who prepared treats from *The NPM Cookbook: With Lyre, Harp, and Spatula*. Rick Gibala, author of the cookbook, was on hand to autograph copies.

We are also excited to announce our new website. Visit us at [www.npmdc.org](http://www.npmdc.org).

*Mary Beaudoin*  
Chapter Director

*Did your read about your chapter in this column? "News from the Chapters" may be sent to Ginny Miller at [jackmill@aol.com](mailto:jackmill@aol.com). Please single space using Times New Roman font. Indented paragraphs are helpful. Photos (digital or scanned) are most welcome!*



# Join OCP at these outstanding music events!

## **St. Louis Jesuits** 30th Anniversary Concert

***Tuesday, July 10, 7:30 – 8:30 PM***

Join Bob Dufford, SJ, John Foley, SJ, Tim Manion, Roc O'Connor, SJ, and Dan Schutte for a spirited journey through the celebrated songs from this legendary group.



MUSIC · WORSHIP · SERVICE

1-800-LITURGY (548-8749) | [ocp.org](http://ocp.org)

## **OCP Showcase**

### Today's Music for Today's Church

***Thursday, July 12, 1:30 – 2:30 PM***

Come and experience the newest products and materials from OCP and meet the faces behind our music. Attendees will receive a packet containing some of the best resources OCP has to offer!

#### **Cantemos:**

Music in Spanish  
and English

*Sounds and Rhythms*

***Tuesday, July 10, 9:30 – 10:30 PM***

Pedro Rubalcava, Pablo Sosa  
and Peter Kolar explore the  
amazing musical elements of  
Latin American cultures.

#### **Harmony in Faith:**

Music from Asia  
and the Pacific Rim

*Sounds and Rhythms*

***Tuesday, July 10, 9:30 – 10:30 PM***

Rufino Zaragoza, OFM, Ricky  
Manalo, CSP, and Barbara  
Tracey celebrate the gifts for  
worship and music the Asian  
and Pacific Rim communities  
share with the Church.



# Reviews

## Psalmody

### Psallite

*The Collegeville Composers Group. The Liturgical Press. Accompaniment/vocal edition three-volume set (Years A, B, and C), 978-0-8146-3060-0, \$59.95, discount for five or more copies. (Years B and C currently available; Year A available in July 2007).*

Inspired by the antiphons and psalms of the *Roman Missal*, *Psallite* contains settings for the opening song, responsorial psalm, and Communion processional for every Sunday, solemnity, and major feast of the liturgical year. The heart of *Psallite* comes from the new Communion songs. They take their texts and themes from the liturgy of the Word, especially from the Gospel of the day, transformed into processional music.

The five members of the Collegeville Composers Group—Carol Browning, Catherine Christmas, Cyprian Consiglio, Paul Ford, and Paul Inwood—have contributed settings of these proper liturgical texts to this collection. The music can be led by a cantor without accompaniment or by a schola singing the verses and adding choral embellishment. The music ranges from chant style to Afro-Caribbean to folk-song. The music flows organically from the liturgy and is sure to enhance the liturgical prayer of celebrating communities. *Psallite* makes a needed contribution to musical liturgy. A “must have” resource for those responsible for music in the Church.

Tim Dyksinski

### We Will Follow You, Lord: Year C

*Music From Psallite. The Collegeville Composers Group. The Liturgical Press. Accompaniment book, 0-8146-3075-8, \$11.95. CD, 978-0-8146-7964-7, \$16.95.*

*Psallite: Sacred Song for Liturgy and Life* is an ambitious project that encompasses a wide variety of musical styles with the

emphasis always on the voice. Because of this, the songs are very adaptable, working well with forces ranging from an unaccompanied cantor and congregation to an SATB choir with a keyboard and guitar accompaniment. In short, no matter what your parish’s musical resources, you can celebrate with these songs.

If you’re familiar with the classic *Gelineau Psalter*, you’ll understand these psalms. The verse tones are original yet not difficult. The antiphons are sometimes striking, sometimes sweet, but always memorable. The texts for the verses are from the Grail translation of the *Psalter* (1993 revision), so they’re inclusive, for the most part. The biblical canticles are taken from the NRSV with some original translations.

This collection contains twenty-eight titles from the Year C edition of *Psallite*. If you’re not sure that you’re ready to commit to the more than 600 songs of the full *Psallite* experience, this collection will serve as a great introduction to the collection. Accompaniments and reprintable antiphon graphics for the congregation are also included in the book.

I love the musicality of these works and applaud the systematic effort they represent. No matter your opinion of these compositions as pieces of music, you must acknowledge the significant contribution these composers are making through their careful consideration of the use of music in the liturgy, their successful attempt to place the voice in a position of musical prominence, and their commitment to the singing of psalms as the primary prayer language of the liturgical assembly.

Joe Pellegrino

## Congregation

### By Heart: Seasonal Songs for Gathering, Interceding, and Communion

*Tony Alonso and Gabe Huck. GIA. SATB, cantor, congregation, keyboard, guitar. Octavo collection, G-6541, \$10.95. Full score, G-6541FS, \$19.95. CD, G-624, \$16.95. Bulletin inserts, G-6541B, \$24.95.*

Here is a publication that should be on the shelf (better yet, at the keyboard) of all practicing liturgical musicians. The team of Alonso and Huck has created text and music that will enhance the prayer of communities everywhere. *By Heart* offers seasonal music for gathering, general intercessions, and Communion processions.

Many of the congregational refrains employ all or some familiar seasonal tunes that range from chant and spirituals to the traditional Caribbean “Halle, Halle, Halle” and “Take, O Take Me As I Am” by John Bell. The book of bulletin inserts and a CD-ROM contain bulletin articles and table prayer for the home linked to this music.

This is music that comes from the heart of the liturgy and from the heart of two men imbued with the spirit of the liturgy. This music was born from their experience of worship at St. Nicholas Parish in Evanston, Illinois. Very highly recommended!

Tim Dyksinski

## Choral Recitative

**May God Be Merciful to Us.** Robert J. Powell. Two-part. Trinitas, 4528, \$1.10. It’s a safe bet that when the names Robert Powell and Trinitas are found together some worthwhile music is present, and this composition is no exception. Using the text of Psalm 67, Mr. Powell has crafted a forty-four-measure anthem that is mostly unison with about eight measures of two-part singing. The dynamic markings range from *p* to *mf*, and the tessitura lies in a comfortable range. Key, meter, and tempo changes provide added interest to this three-page anthem, as do several chromatic twists. Perfect for women’s choirs and accomplished children’s choirs. Psalm 67 is used as the responsorial psalm on Thanksgiving Day, the Solemnity of Mary, Mother of God (January 1), and at several other times during Ordinary Time.

**O Sweet and Sacred Feast.** Michael McCabe. SATB. Trinitas, 4551, \$1.30. The works of Michael McCabe are always well crafted

JUNE-JULY 2007 • PASTORAL MUSIC



and appealing. This is a worthy addition to settings of the English translation of "O Sacrum Convivium." The choral writing is very effective and well suited to the voices. Parish choirs will find this music to be accessible and rewarding. Here is a welcome addition to liturgical choral music on Eucharistic themes. Moderately easy, very highly recommended.

**We Glory In Your Cross.** *Donald Pearson. SAB. Trinitas, 4537, \$1.10.* This marvelous text from the opening chant of the Triduum is set for choir alone, to be sung a cappella in refrain-verse style. The refrain is SAB while the first verse of Psalm 67 is SA, the second is men in unison, and the third is SAB. There is a starkness in this music, but it doesn't sound severe. This is a very short (two-page) but moderately difficult setting. The creative pastoral musician will find a way to make this excellent piece part of the Holy Thursday liturgy, perhaps as a prelude. Very highly recommended.

**For the Fruit of All Creation.** *Alice Parker. Two-part with congregation, keyboard. GIA, G-6264, \$1.40.* F. Pratt Green's wonderful text is ideal for the Thanksgiving Day celebration. As is her way, Alice Parker provides a setting that makes the text come alive with even greater meaning. This is an easy and cheerful work that can be sung in many variations: two-part choir with congregation, adults and children, or two soloists and choir. The last page offers an SATB hymn version with congregational response. Whatever your resources, large or small, this is for you! Check it out and let your imagination go. This is a winner!

**Nova, Nova.** *Arr. Richard Proulx. Solo voices, unison choir, congregation, organ, recorder or flute, hand drum or tambourine, finger cymbals or triangle, three handbells (D, E, G). GIA, G-6222, \$1.50.* This well-known medieval text and tune are cleverly set for a congregation singing the simple refrain in English or Latin with the verses split between a narrator and vocalist taking the role of Gabriel. Adult and children's choirs will find this charming and pleasing. From the recorder descant to the organ accompaniment, the instrumental as well as the vocal lines are very easy. Excellent for use on the Fourth Sunday of Advent or the Solemnity of the Annunciation (March 25).

**Magnificat.** *Margaret Rizza. Unison or mixed voices with congregation, organ, opt. C instruments (seven various, duet); Bb instruments*

*(three various); Eb instruments (two various); bass clef instrument. GIA, G-6214, \$1.50.* This composition, which is also found in the collection and CD *Fountain of Life*, is reminiscent of the music of the Taizé community. There are four vocal variations (descants) offered and seventeen instrumental parts. This would make fine processional music for Communion during Advent, on Marian feasts, and all year long. If you don't know about the Rizza collections, check the GIA catalogue. You will be glad you did.

**Ave Maria.** *Tomás Luis de Victoria, ed. Richard Proulx. SATB. GIA, G-6228, \$1.50.* This venerable motet needs no introduction to most choral musicians. If your choir has not already sung Victoria's classic setting—or if your choir has not sung much sixteenth or seventeenth century music—give this gem a try. Here is a well edited and clean score. The chant version precedes the motet and would be lovely as well preceding the singing of the motet. If this composition is not in your choral library, here is the edition for you. Perfect for Advent, Christmas, and Marian feasts.

**Come, O Just One.** *Lynn Trapp. SATB, congregation, organ, oboe. GIA, G-6194, \$1.75.* This introit hymn for the Advent Season is of high quality and deserves to be used in our Advent celebrations. The teaming artistry of Mr. Trapp and Benedictine Sister Delores Dufner, coupled with the liturgical and pastoral insight of Rev. Greg Labus, has produced a series of introit hymns for various liturgical seasons and occasions. In this selection, using the tune *NUN KOMM DER HEIDEN HEILAND*, the antiphon is immediately familiar and accessible to the congregation. The original writing for the SATB choral verses is moderately difficult for average parish choirs. Organists will relish the marvelous keyboard part with its "Schiedt-like" intonation. A convincing oboe line crowns and decorates this Advent processional. This selection could also be done simply with cantor, congregation, and organ. Consider using it as the gathering song for the whole Advent Season. Here is music that makes a real contribution to the Advent repertoire liturgically and musically. Very highly recommended!

**Christ, Our Host, We Come Adoring.** *Arr. William Rowan. SATB, congregation, keyboard. GIA, G-5964, \$1.50.* A charming, anonymous sixteenth century English tune is used to set Mary Louise Bringle's

text. This would be an excellent choice for a gathering song at a special parish occasion. Well within the grasp of most parish choirs and congregations, here is music sure to find favor with the whole liturgical assembly. To make it really dance, add a hand drum as the arranger suggests. Ideal for combined choirs and ensembles. Worth looking into.

**When Grief Is Raw.** *David Haas. Choir, congregation. GIA, G-6154, \$1.50. Instruments, G-6154INST, \$4.00. Guitar, G-6154G, \$3.00.* This setting has much to offer pastoral musicians looking for music and texts for funerals and for the Fifth Sunday of Lent, Year A. Many performance options are available, from unison choir with congregation to SATB choral. In addition to the keyboard accompaniment, there are parts available for guitar, C instrument, and cello or bassoon. This composition would make a fitting selection for music at funeral vigil services; and funeral choirs looking for prelude, preparation of gifts, or anthem music will find this piece satisfying, whether sung in four parts or unison, with or without the instruments. Here is music that conveys compassion and hope. An excellent addition to the funeral repertoire for any parish.

**Remember You Are Dust.** *Paul Tate. Cantor, congregation, keyboard, C instrument, guitar. GIA, G-6289, \$1.50.* Many communities will find this simple and singable composition the right choice for the distribution of ashes on Ash Wednesday. A guitar and C instrument part are provided in addition to the keyboard accompaniment. Very easy, practical, and effective. Worthwhile.

*Tim Dyksinski*

## Organ

### The Ultimate Organ Book: For Weddings, Funerals, and the Church Year

*Hal H. Hopson, comp. and arr. Hope Publishing. 8315, \$49.95.*

Most of the pieces in this collection are arrangements or editions of music taken from the established organ literature—"works of fifty-eight composers over a period of five centuries," as the foreword notes. From the standpoint of breadth and depth, this book would be a valuable purchase for an intermediate level student whose organ library and budget are lim-

ited. At \$49.95, one buys three pieces for a dollar in this book! The first one hundred pages or so consist of music to be played for weddings and include fourteen bridal fanfares in nine major keys, processions, and prelude music. In addition, Hopson has successfully arranged several classics such as Rachmaninoff's "Vocalise," Mozart's "Alleluia," and Bach's "Jesu, Joy." Matched with some volumes from Hopson's "Creative Use" series, this collection would be a practical resource for many organists serving the church.

Heather Martin Cooper

## Books

### Preaching at the Double Feast: Homiletics for Eucharistic Worship

Michael Monshau, ed. *The Liturgical Press*, 2006. 240 pages, paperback. ISBN-13: 978-0-8146-2780-8; ISBN-10: 0-8146-2780-3. \$21.95.

Each of the five authors of the essays in this work brings insights from various traditions of the double feast of Word and Table in a particular community: Roman Catholic, Disciples of Christ, Episcopal, and Orthodox communities. These insights include historical bases for the traditions' practices, theological emphases, and the role of preaching at the Eucharist in the traditions. Each author also presents a summary of how she or he teaches homiletics with an eye to the double feast. All include bibliographies—some annotated—making their contributions even more valuable. In reading this book, veteran preachers will review and refresh their understandings and reframe their experience of preaching, novices will recall aspects of preparation for preaching they may have forgotten or neglected, and teachers will have the joy of peering over colleagues' shoulders to observe other ways to teach key concepts.

Each essayist offers many gifts, including those noted here. Michael Monshau begins with a fine, albeit brief history of the development of the ritual of the double feast in Christian worship. As he describes some teaching strategies, he clearly explains focus, function, and moves drawn from both David Buttrick and Thomas Long (though he fails to cite them in his bibliography!) and supplies good illustrations. His discussion of the diversity among hearers uses the Myers-Briggs Personality Profile types to good

advantage. He calls for preachers to seek feedback and offers proven methods for doing so.

Mulligan writes from the perspective of the Disciples' tradition of the double banquet, which she explains briefly. She then offers some of her pedagogical strategies—including practical pointers for the preacher—especially regarding preaching at weddings and funerals. Her tips for effective delivery remind the reader of the sound advice received in speech and preaching classes. When she refers to narrative preaching, however, it is as if it were story-telling instead of a text constructed like a story, involving movement from beginning through plot development to the end. Her insistence upon the importance of theology in and of the preaching is most welcome.

Halvorsen describes the Orthodox perception that there is one liturgy not divisible into two parts. He notes the sacramental use of human language in the Scriptures, preaching, hymns, litanies, and prayers, all functioning as encounters with God, with Jesus. The preacher is a poet writing a liturgical text for one-time use. The preaching is the only part of the liturgy that is spoken, not sung, in Orthodox practice, so it must be as musical as possible. He develops a section on the spirituality of the preacher, relying on Chrysostom's advice for preachers. In another part of his essay, Halvorsen contrasts the influence of hours of media "preaching" the popular culture to the influence of the fifteen-minute sermon. This observation, for him, supports the patristic insistence on "the force of eloquence."

Wiesemann-Mills's lyrical style and clarity make for delightful reading. Her treatment of the role of liturgical preaching in the Catholic Church offers a focus for preachers torn between people's need for catechesis and the call to proclaim the Gospel. Her section on images and imagination challenges the preacher to stay alive in the present culture and in its artistic heritage as well. She highlights the importance of the Trinity in preaching at the double feast. Also included are appendices containing materials she uses with her students, which is another valuable gift.

Clader begins her discussion from the perspective of an Episcopalian preacher with an emphasis on personal prayer—in preparing to preach, for the people who will hear the preaching, and as one is preaching. Her comparison of the preacher to a musical instrument effectively conveys the importance of breathing correctly,

embodying the preaching event, and being present to it. She highlights the Episcopal/Anglican tradition of formation by liturgical immersion and situates preaching solidly in that context. She admits to preaching mostly to people who are relatively well-off, so her advice regarding prophetic preaching in such a community is well taken. Her call to preachers to grow in attentiveness to life around them challenges them to be sensory people who then use sensory language in the pulpit, a most fitting style for the sensory experience we call liturgy.

The distinctions among the five essayists delight the reader, while their unanimity about the need for prayer, the similarities in the process of preparing to preach, and their insistence on carefully exegeting the congregation give their advice an even more powerful voice.

Honora Werner, OP

### Liturgy and Law: Liturgical Law in the System of Roman Catholic Canon Law

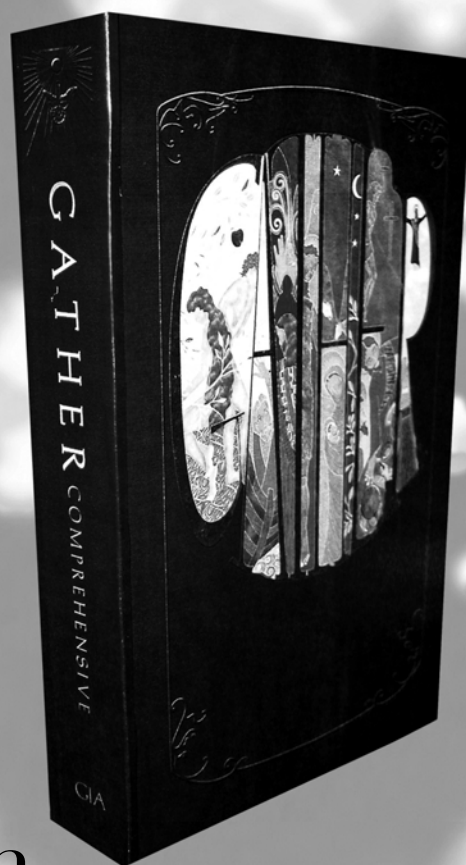
John M. Huels. Wilson & Lafleur Ltée, 2006. 250 pages, paperback. ISBN 2-89127-773-2. \$34.95 (Canadian).

*Liturgy and Law: Liturgical Law in the System of Roman Catholic Church Law* is the latest in the Gratianus collection of canon law texts. Authored by John M. Huels, a tenured professor of canon law at Saint Paul University in Ontario, Canada, this book serves not only to place liturgical law in its appropriate context within the broader system of Catholic ecclesiastical law, it also provides clear, concise answers to many frequently asked questions on liturgical issues.

While I suspect this text will become a standard resource work for canonists and liturgists alike, it also belongs on the bookshelves of parish priests and chancery officials. Both of these latter groups are called upon frequently to answer liturgical questions that involve canonical subtleties, and the primary benefit of *Liturgy and Law* is not only that it provides the proper answers to common questions but also that Huels clearly and succinctly explains the why underlying the answers. In fact, a majority of the work focuses on the underlying principles needed to understand the development, interpretation, and adaptation of liturgical law properly.

It is difficult to overestimate the importance of this contribution to canonical literature, given the recent revision of the

Struck by a hard  
decision?



GIA can  
*soften* the blow!

***Gather Comprehensive—Second Edition*** softbound...

A solid solution in a soft cover!

**G-6200S ..... \$6.50**



**GIA Publications, Inc.**  
7404 South Mason Avenue, Chicago, IL 60638  
800.442.1358 or 708.496.3800  
[www.giamusic.com](http://www.giamusic.com)



*Roman Missal* and the number of documents on the liturgy regularly issued by the dicasteries of the Roman Curia. Simply to identify whether or not a document is legislatively binding is often a challenge in itself before one can even attempt to interpret or apply it accurately.

Huels does an excellent job of illuminating complex canonical concepts, like custom, which are often invoked but frequently misunderstood. For example, canon twenty-four states, in part, that no custom contrary to or beyond canon law may obtain the force of law unless it is reasonable. Therefore, to understand the canon properly, one must be able to identify an unreasonable liturgical practice. Instead of leaving this as a merely subjective standard, Huels provides a concrete example from a recent document: *Redemptionis Sacramentum*, the instruction from the Congregation for Divine Worship and the Discipline of the Sacraments on certain matters to be observed or avoided regarding the Eucharist. Huels explicitly asserts that the practices expressly reprobated in *Redemptionis Sacramentum* must be considered unreasonable; therefore they may not be invoked as custom. These include: (1) the celebrant breaking the host at the words of institution; (2) altering liturgical texts; (3) laypersons offering the homily during Mass; (4) persons distributing unconsecrated hosts or other edible or inedible things before or during the Mass; (5) arbitrarily suspending the celebration of the Eucharist for the faithful on the pretext of "fasting" from the Sacrament; (6) using as sacred vessels at Mass containers made of glass, clay, or earthenware or which are otherwise common, lacking in quality and/or artistic merit, and easily susceptible to rust, deterioration, or breakage; (7) celebrating Mass without proper vestments; and (8) inappropriately relying upon the use of extraordinary ministers in the presence of sufficient ordinary ministers.

The book concludes with several useful appendices: a listing of principal liturgical books and rites; the current Vatican documents on the Roman liturgy; a table of correspondence between the former *General Instruction of the Roman Missal* and the current text; and an essay on literary forms in canon law. The lattermost of these is the most important, since, for example, it makes clear distinctions between those canons which are unambiguous prohibitions or absolute demands versus those which are merely suggestions or recommendations by the legislator.

Huels has already established himself



as one of the foremost experts on liturgical law issues. With this newest book, he offers one of the most cogent explanations of general administrative acts available in English and firmly cements his growing reputation as an authority on canonical general norms.

Amy Strickland

### When Ministry is Messy: Practical Solutions to Difficult Problems

Richard C. Brown. *St. Anthony Messenger Press*, 2006. 116 pages, paperback. ISBN 0-86716-777-7. \$12.95.

Richard Brown believes that there are lessons to be learned from the ministry of Jesus that speak to conflict within ministry and free ministers from the anxiety and fear that arise from this conflict. The occurrences of unjust practices in parish employment and high instance of emotional illness in pastors, which Brown discovered in earlier research, motivated him to look to these scriptural insights for solutions to conflict situations.

Brown finds the scriptural foundation for the identification of and solution to the primary sources of conflict in Matthew 23. In Jesus' denunciation of those scribes and Pharisees opposed to his teaching or unfaithful to their own interpretation of the Torah, Brown identifies personality differences, emotional illness, and sin as the root causes of the hypocrisy of these Pharisees. In Brown's view, Jesus responds to this hypocrisy by calling for loving servanthood, the use of logic, loving forgiveness, and a willingness to act. These same responses, posits Brown, can overcome conflicts among church ministers.

The three principal causes of dysfunctional conflict within parish ministry presented in the book are personality differences, emotional illness, and sin. Brown sees differences in individual personality skills as part of God's overall plan and believes that knowledge of our

individual personality skills leads to personal discernment, emotional health, and happiness in using the strengths God has given us. Ministry benefits when individual skills are used in harmony. Natural personality skills, however, give rise to certain needs, which may be at odds with the needs of others who lack specific skills or who have seemingly opposite needs. For example, if two persons possess strong leadership skills, they may both want to be the decision maker. If a staff member is gifted with organizational skills, her need for order may place her at odds with those who have a high tolerance for chaos or flexibility.

Serious anxiety, depression, and irrationality that continue for an extended period may be signs of emotional illness. Over time, dealing with emotionally ill individuals can lead emotionally healthy ministers into some of these feelings and behaviors themselves. Brown believes that emotional illness in ministers not only has an impact on other ministers but may also affect the ministries themselves, as manifested in unjust employment practices, a decreased willingness by volunteers to work in ministries led by the emotionally ill, and a decline in the motivation of other ministers. These are particularly evident when it is the pastor who is emotionally ill.

Intentional sin is capable of doing great harm to ministry, particularly if the sinfulness can harm the ministry and has an impact on many ministers or ministries. Brown identifies the most common categories of such sins as pride, injustice, scandal, lack of courage, sloth, factions, unjust accusations, envy and hatred, slander and lies, and enmity and strife.

Brown believes that Scripture provides a means of overcoming these causes of conflict. Through an attitude of loving servanthood (Matt. 23:11, 20:27-28, 1 Cor. 9:19), ministers are able to place the needs of those served above the needs arising from their own personality traits. A broader understanding of logic as the creative use of our intellectual capabilities is seen by Brown in the writings of John of the Cross and Teresa of Avila and in the Gospel of John. By using creative logic, ministers can raise questions about conflict situations and develop creative solutions which focus on the needs of the ministry and not the ministers. The many examples in Scripture of Jesus calling us to loving forgiveness invite ministers to be more aware of the needs of others and less judgmental and confrontational in handling conflict situations. Finally, tak-

# ***Are you singing Misa Luna yet? Look who's singing its praises!***

“So many excellent settings are just too difficult for most of our choirs,  
and simple settings are often not excellent in quality.

Here is a setting that is simple, idiomatic, and of the highest quality.”

**Frank Brownstead, Director of Music, Cathedral of Our Lady of the Angels**

“...so catchy and so versatile it will stay in your heart for a long, long time!”

“...tan memorable y tan versátil que permanecerá  
en nuestros corazones por mucho, mucho tiempo.”

**Jaime Cortez, Composer**

“...opens an important door for all of us to open our eyes, our hearts, and in this case,  
our ears, to drink in the celebrative and prayerful strains of a multicultural church gathering  
around a common table... Well done, well done, indeed!”

**David Haas, Composer**

“Peter Kolar’s well-crafted musical phrasing of the texts is faithful to the natural speech  
patterns of both Spanish and English...”

**Bob Hurd, Composer**

“...an absolute joy to play.

The vocal range is excellent for the assembly. It is a work of art.”

**Mary Frances Reza**

**Founder of the Southwest Hispanic Musicians Conference**

“...a worthy response to a continuing hunger for bilingual musical settings...  
accessible to all levels of musicianship...

beautifully musical and adaptable to local multi-cultural musical expressions as well.”

**Kathy Lindell, Liturgist**

**Can be sung in English only, Spanish only,  
or completely bilingually!**

**Order this acclaimed Mass setting by Peter Kolar today.**

012584 Keyboard/Vocal Edition ..... \$10.00

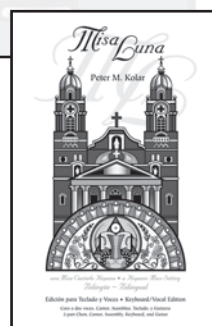
012585 Guitar/Vocal Edition ..... \$ 2.95

012588 CD ..... \$12.00

Entire Mass recorded in two styles — Traditional and Contemporary

Instrumental parts for flute, oboe, and trumpet available for download at [www.wlpmusic.com](http://www.wlpmusic.com)!

Misa Luna appears in WLP's 2007 new *We Celebrate® Hymnal* and *¡Celebremos/Let Us Celebrate!® Himnario/Hymnal*. Call for details and samples!



World Library Publications • 800-566-6150 • [www.wlpmusic.com](http://www.wlpmusic.com)

ing action (Matt. 23) is a necessary step in eliminating destructive conflict. According to Brown, when ministers adopt the attitudes and perspectives of servanthood, logic, and loving forgiveness, the causes of conflict can be prevented, identified, or remedied before serious harm is done.

Brown's use of concrete examples to illustrate situations that can lead to harmful conflict helps the reader appreciate the value of his approach. At times, however, his interpretation of Scripture as the foundation of solutions to these situations seems a bit forced, particularly in cases of personality conflict. Although the remedies identified by Brown seem plausible, it would have been helpful to address how specific management strategies—for example, developing sound administrative structures or insisting on a collaborative working environment—might serve as tools for implementing the insights gleaned from Scripture. That said, Brown's book provides a clear understanding of the effects of conflict on pastoral care and encourages those in positions of ministry to address these conflicts for the good of each other and the faithful.

*Linda Budney*

## About Reviewers

Ms. Linda Budney, a canonist, is the pastoral associate for adult faith formation at Our Lady of Mercy Parish in Potomac, Maryland.

Ms. Heather Martin Cooper is the director of liturgical music at St. Monica Parish, St. Louis, Missouri.

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

Dr. Joe Pellegrino is an assistant professor in the Languages, Literature, and Composition Department at the University of South Carolina Upstate, Spartanburg, South Carolina.

Ms. Amy Strickland is a canonist for the Archdiocese of Boston and teaches canon law at Saint John's Seminary and Weston Jesuit Theology Seminary in Massachusetts.

Sister Honora Werner, OP, is a Dominican religious living in Caldwell, New Jersey.

## Publishers

**GIA Publications**, 7404 S. Mason Avenue, Chicago, IL 60638. (800) 442-1358; web: [www.giamusic.com](http://www.giamusic.com).

**Hope Publishing Co.**, 380 S. Main Place, Carol Stream, IL 60188. (800) 323-1049; web: [www.hopepublishing.com](http://www.hopepublishing.com).

**The Liturgical Press**, PO Box 7500, Collegeville, MN 56321-7500. (800) 858-5450, ext. 2560; web: [www.litpress.org](http://www.litpress.org).

**OCP Publications**, 5536 NE Hassalo, Portland, OR 97213. (800) 548-8749; web: [www.ocp.org](http://www.ocp.org).

**St. Anthony Messenger Press**, 28 W. Liberty Street, Cincinnati, OH 45210-1298. (800) 488-0488; web: <http://catalog.americancatholic.org>.

**Trinitas**—see OCP.

**Wilson & Lafleur Ltée.**, 40 rue Notre-Dame E, Montréal, Québec, H2Y 1B9. (800) 363-2327; web: [www.wilsonlafleur.com](http://www.wilsonlafleur.com).

# The Premier Softbound Solution

## We Celebrate Worship Resource

- A worthy, comprehensive beautifully-bound hymnal
- An always up-to-date quarterly missal with scriptural introductions and reflection questions

*The Perfect Combination for Today's Changing Church.*



**World Library Publications**

800-566-6150 • [www.wlpmusic.com](http://www.wlpmusic.com)



*Call for a free sample!*



# LIGHT the FIRE *music*

CONTEMPORARY LITURGICAL MUSIC

A new online publishing company providing music that is...

...Singable, Downloadable, Affordable...

...and created with the Music Director in mind

Introducing our revolutionary new  
Teaching Tools system...

Login, Listen &  
**LEARN**

Allows your music ministers  
to practice at their leisure

## ≡ **Going to the NPM Convention?** ≡≡≡

Stop by **Booth #108**

to pick up a **FREE** Responsorial Psalm and  
try out Login, Listen and Learn

Hear composers **Cher & Gene Klosner** perform selections  
from USCCB-approved **Mass of the Holy Family, Mass for the Advent Season**  
and several **Advent/Christmas Responsorial Psalms** at **Cafe NPM**

**Monday.....12:45-1:15**

**Thursday.....12:00-12:30**

CD's and Cassettes available

Catch **Cher & Gene Klosner** on **ESPN** singing the  
National Anthem for the **College World Series**  
Father's Day, Sunday, June 17th - Game 6, 6pm CT

[www.LightTheFireMusic.com](http://www.LightTheFireMusic.com)

[www.LTFMusic.com](http://www.LTFMusic.com)

# Professional Concerns

By RICHARD R. REED, JR.

## Using Notation Software: Encore

For centuries, the best way to tell other musicians how to play what you had written was to use the five-line-four-space staff originated by the Italians in the middle ages; this arrangement had more or less evolved from the four-line-three-space staff still used to notate chant.

While the Italians didn't invent everything about our current notation system, they did refine and standardize many things about it, including note values and spacing requirements.

As I was taught, every rule about music can be broken (including the rule that every rule can be broken). But there are a few things about music that really *shouldn't* be broken, and many of us learned about those—or will learn about them—in theory class. I'll touch on a few of them below, but my list will not be complete by any means.

### Notation Basics

Let's begin with a brief background. The notes we use are based on their value as if they were in a measure with four beats, and a quarter note gets one beat. This is also known as common time. We start with a whole note, divide its value by adding a stem, divide it further by adding a filled head, divide it further by adding a flag, and so on.

To avoid confusion between time signatures, a half note will always be two beats, a quarter note will always be one, and so forth. This will hold true for time signatures with a four on the bottom, regardless of the top number. Naturally, there cannot be a note with more value than the top number of the time signature.

When you start to write or arrange music on notation software, the time signature is but one of the important ingredients to consider. For whom is the music be-

*Mr. Richard R. Reed, Jr., is the director of music ministries at St. Philip Benizi Parish in Jonesboro, Georgia.*

ing produced—choir, orchestra, piano, guitar? Is there a need for a conductor's score—a master plan for the whole piece of music?

If you are composing for choir, will each voice part need its own separate staff, or can the soprano/alto be on one staff? Will there be a need for a piano score, or is the piece a cappella with no need for a piano rehearsal reduction?

Most notation software will pose several questions as soon as the program is opened, but before you even get to that point, you have to answer other important questions. Will the computer you plan to use have the resources it needs to handle this software? Is there enough space on the hard drive for the program to run? Is there enough RAM for the program to run without the computer crashing? Will the printer be able to print what you've created?

Assuming that you have answered these preliminary questions positively, let's get into some great qualities of notation software. Although I will be referring mainly to *Encore*, many other notation software packages operate in similar manners. Take the time to know your software. Here's a rule that shouldn't be broken (though it often is): Peruse (read) the manual! If that's not in your plans, then become good friends with the "undo" command.

### Using Encore

When you open *Encore*, you are offered the choice of starting a new file (song) or opening a previous one. If you choose "new," then you face the question of how to set up what's about to be brought into existence. The user chooses a piano score, a piano-vocal score, or a single stave option (with boxes that offer choices of number of staves per system and number of systems per page as well as number of measures per system).

For this example, I'll choose two staves for the choir, two staves for piano, and six staves for other instruments, for a total of ten staves. (Staves can be added or deleted at any point in the process.) I'll

also choose four measures per system—a choice which can also be adjusted freely. I'm now presented a page with ten staves and four measures. This represents one system, and due to the number of staves, I'll keep the composition to one system per page.

By default, all staves have the treble clef. Brackets and braces can be added where needed, so I'll brace the bottom two staves to make a piano staff, bracket the next two up for the choir, bracket the second through fourth for the brass, and leave the others clear. Clefs can be changed as needed, by measure or by the whole staff.

One thing that those Italians in the middle ages seemed to realize is that the human eye likes to see things in easy-to-comprehend groups, preferably small ones, about five items in a group. That's part of why the staff we know and love uses five lines. In this score we're creating, there are three groups of two staves (piano, choir, unmarked) and one group of three (brass).

Top to bottom, the staves are alto sax, trumpet one, trumpet two, trombone, guitar, bass, soprano/alto, tenor/bass, piano treble, piano bass. These can be labeled once at the beginning or once per page.

There are several options for adding the notes to the staves. These include using a mouse to insert what's needed manually, playing the notes in with a keyboard that's hooked into the computer either by MIDI or USB, or using the computer keyboard to insert notes, rests, and other items manually.

If you are using the mouse, there are drop-down palettes or palettes that can be kept visible. These palettes include: notes and rests, tools (including slurs, ties, octave markings, and other items), symbols (holds, trills, tremolos, drummer symbols, and the like), clefs (including alto, drum, and others), graphic tools (text boxes, lyric insertion, shapes, lines, etc.), dynamic and expressive markings, colors (text and notes and more), and assorted miscellaneous markings.

If you are using an external keyboard or synthesizer via a MIDI or USB connection, you have to set a tempo as well as a click track. Additionally, you must set up the smallest note value. If you know that you'll only go down to eighth notes, set the value there. The smaller the note value chosen at this point, the more exact the program will be with what is transcribed, and that's when you'll find out whether your timing is off.

Every fraction of a beat that your play-

ing is off from the beat you set will be shown by the computer. I suggest playing slower than you think you'll need so that the timing will work out better. Notes can be moved and values adjusted at any point in the process.

If you are using the computer keyboard to insert notes and rests, learn any shortcuts available to speed the process.

If using the mouse or computer keyboard to make your music, you will have to add measures as needed. If you are using the music keyboard and record function, measures will be automatically added until you hit the stop command.

Save your work often! This holds true for any computer work, but please don't forget it for notation work.

## Copyright

If you are writing an original composition or creating your own arrangement of a public domain work, then you will want to copyright that original work, but you won't have to get copyright permission from anyone else. However, if you are working from copyrighted sources or incorporating copyrighted materials—setting a copyrighted text to music, for example—then you have to ascertain the copyright owner in advance and contact that person or institution in order to get appropriate permission to use that work ("appropriate" depends on your contemplated use of the copyrighted materials).

Arrangements bring their own set of copyright issues. If you are making a horn arrangement of an existing piece of music that has been copyrighted, then you have to contact the composer(s) or copyright holders for permission to make that arrangement. You might also ask if they already have such an arrangement available. Sometimes a song is published, and the composer adds other parts later.

Once you've obtained permission to make an arrangement of a copyrighted composition, get to work! In most cases, the horns for which you're arranging will be playing the published accompaniment. If you're going to change that accompaniment, you need permission from the copyright holders. But before you go through all this work, if you are arranging for less experienced players, be sure to know the players' limits—especially younger trumpet players.

## Some Arranged Examples

A few years ago, I was asked to make an

PASTORAL MUSIC • JUNE-JULY 2007



arrangement of Bobby Fisher's "This Is the Day." We were going to have two trumpets, an alto sax, and a trombone. The guitars and bass worked from the published guitar score and the piano from the published piano score. I contacted Bobby through the publisher and obtained permission with one stipulation: The existing single trumpet part had to remain as is.

That stipulation alone made the task quite a bit harder, but the two trumpet players we had were very skilled and experienced, so that helped. Bobby also wanted to see the arrangement before we used it, so I had to get that to him in time. Things worked out well in the end, but the two trumpet parts jumped around each other. (First trumpet didn't stay above second trumpet.)

I had an easier task in creating a horn accompaniment for Grayson Warren Brown's "Go Tell It On the Mountain." Neither Grayson nor his arrangers had created such accompaniments yet, so I was able to start from scratch. Using the existing piano score as a guide, I found it easy to let the horns complement the singers and piano.

One last example: I wanted to create an arrangement of the Trans-Siberian Orchestra's "Christmas Canon" for my choir. I sought permission from the copyright holders and was told that if I were only going to use it for my personal use (i.e., for the choir I'm directing) and not going to sell it, permission wasn't necessary. My arrangement ended up being SATB, piano, guitar, bass, two trumpets, alto sax, trombone, and drum kit. I was able to keep rather faithful to the recording

without a lead electric guitar.

## Only a Tool

Notation software is a tool; it cannot replace the skills and knowledge generated by the human mind. In fact, *Keyboard* magazine, in a test, found that a skilled arranger could do the task faster by hand than by using a computer. Where notation software shines is in the details. Say you have an arrangement in D, written for a specific soprano. She gets a sore throat, and your star alto says she knows the song. Pull up the arrangement on your computer, hit the transpose key, and voilà! Additionally, extracting individual instrument or vocal staves is quick and easy in most software programs.

Think of using notation software as similar to using word processing on a computer. The task can be done by hand—possibly as fast or faster than doing it by machine—but making changes in the text or the music and performing other editing functions are what make software worth the cost and the effort. But software programs differ, so take time to compare various software programs to see which will best meet your needs. MIDI or USB keyboards are well worth the cost if you're planning to use composing software, and they can be obtained rather inexpensively.

A what-if discussion that comes up now and again asks what Mozart or Beethoven might have done if they had had the tools we have today. My take is that they'd have had lots of fun making music with the best tools available.



# Hotline

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

A listing may be posted:

- ♦ on the web page—[www.npm.org](http://www.npm.org)—for a period of two months (\$50 for members/\$75 for non-members);
- ♦ in print twice—once in each of the next available issues of *Pastoral Music* and *Notebook* (\$50 for members/\$75 for non-members);
- ♦ both on the web page and in print (\$75 for members/\$125 for non-members).

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

Format: Following the header information (position title, church or organization name, address, phone, fax, e-mail, and/or website addresses), ads are limited to a maximum of 100 words.

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

## Position Available

### CALIFORNIA

**Accompanist.** Padre Serra Parish, 5205 Upland Road, Camarillo, CA 93012. Phone: (805) 482-6417, ext. 127; e-mail: [dominic@padreserra.org](mailto:dominic@padreserra.org). Padre Serra Parish is a Catholic community of 2,800 families with a commitment to excellence in music and liturgy. Repertoire ranges



from classical to contemporary. Three-manual Rodgers organ with MIDI. Seiler grand piano. Excellent acoustics. Accompany choirs and/or cantors at weekend liturgies and special services and events. Sixty-voice adult choir, twenty-voice high school/college choir, thirty-five-voice elementary/junior high choir. Instrumental ensemble. The accompanist reports to the director of music and liturgy. Position is approximately twenty hours a week. Open beginning May 1, 2007. HLP-6959.

### FLORIDA

**Assistant Music Director/Accompanist.** St. Brendan Catholic Church, 1000 Oceanshore Boulevard, Ormond Beach, FL 32176. Phone: (386) 441-1505, fax: (386) 441-0774; e-mail: [sfzliturgy@aol.com](mailto:sfzliturgy@aol.com). Part-time assistant to director of liturgy and music, two weekend Masses, one choir rehearsal. Parish has a Wicks pipe organ and a baby grand piano. Choir of forty-five or more members is well developed SATB. For major solemnities parish employs violins, harps, cello, and brass. Tradition and beautiful liturgy are the hallmarks of our ocean-side parish. Candidate will have opportunity to teach part-time in parish school if securing Florida teaching certification and

with necessary degree. Send résumé, salary expectations, and questions via e-mail or fax. HLP-6948.

**Music Director.** St. Leo Catholic Church, 28290 Beaumont Road, Bonita Springs, FL 34134. Fax: (239) 992-5282; e-mail: [stleoliturg@yahoo.com](mailto:stleoliturg@yahoo.com). St. Leo the Great Catholic Church, a vibrant and growing parish of 1,800 families, seeks a full-time music director who has a thorough understanding and appreciation of Catholic liturgy. Close to beach and Naples Philharmonic. Requirements include: minimum of BA in music with excellent organ, keyboard, and vocal skills. Responsibilities include: planning and preparation for six weekend liturgies, holy days, weddings, and funerals and training, directing, and scheduling choirs and cantors. Salary and benefits are commensurate with education and experience. Please fax or e-mail résumé to St. Leo Catholic Church—Music Director Search Committee as soon as possible. HLP-6949.

**Director of Music and Liturgy.** St. Martin de Porres Catholic Church, Jensen Beach, FL. Fax: (772) 334-8627; e-mail: [martindp@bellsouth.net](mailto:martindp@bellsouth.net); website: <http://www.stmartindp.com>. Full-time position in 2,500-member parish in Diocese of Palm Beach. Responsibilities include adult, children's, and handbell choirs; cantor training. Must be available for or coordinate music for weekend liturgies, weddings, funerals, and feast days. Development of resurrection choir and other events as scheduled. Also organize and facilitate liturgy committee. Must be proficient in piano and organ. Degree in the music field and three to five years experience in Catholic liturgy preferred. Benefit package including health insurance available. Salary commensurate with experience and education. Please fax or e-mail résumé, references, and salary requirements to the attention of Father James Molgano. HLP-6951.

### ILLINOIS

**Director of Music-Organist.** Saint Rich-



# Inspired Performance Tours

**Others promise custom-created performance tours. Encore delivers.**

"The concerts just kept getting better as we went along. Our last performance was in Busseto, the birthplace of composer Giuseppe Verdi. It was a real treat for the kids to get to play his music, in his town, in a theater that was built for him while he was still alive. Encore did a great job publicizing our concerts so we always played to packed houses."

– Keith Rector, Encore Tours Group Leader, Central Kentucky Youth Orchestra, Kentucky

"The venues challenged students to rise to a level beyond their expectations. For our final concert we were on a bill with the Edinburgh Philharmonic – truly a 'wow' experience!"

– Marge Campbell, Encore Tours Group Leader, Director, Chester County Voices Abroad, Pennsylvania

---

Call us today at 1-877-460-3801, or visit us at [www.encoretours.com](http://www.encoretours.com).

---



FROM THE NATIONAL  
ASSOCIATION OF  
PASTORAL MUSICIANS

FOR CANTORS, PSALMISTS,  
CHOIRS, AND CHOIR  
DIRECTORS

Four Issues a Year  
Eight Pages Packed with Help

The Liturgical Singer

A Consistent Resource:

- practical help for your growing understanding of the liturgy,
- the singer's role in the liturgy,
- and usable vocal techniques.

The Liturgical Singer

provides a perfect blend of immediate *practical* help and long-term formation.

Each issue highlights a particular ministry or ministerial setting. Each issue also offers practical suggestions, stories "from the trenches," prayers, and hymns.

Not just for choir directors!  
Consider a bulk subscription for your cantors and choir members.

Sample copy available online at  
[www.npm.org](http://www.npm.org)

ONE-YEAR SUBSCRIPTION

mailed to individual addresses:

- ❖ Single copy: \$22
- ❖ 2-9 copies: \$17 per subscription (may be mailed to one or more addresses)

mailed to one address:

- ❖ 10-24 copies: \$11 per subscription
- ❖ 25-49 copies: \$9 per subscription
- ❖ 50 or more copies: \$7 per subscription

Canadian Postage: Please add \$4 per subscription. Postage to all other countries, please add \$7 per subscription.

ard Parish, 5030 South Kostner Avenue, Chicago, IL 60632. E-mail: [saintrichardchurch@hotmail.com](mailto:saintrichardchurch@hotmail.com). Vibrant faith community (1,600+ families) seeks individual who embraces the spirituality of Vatican II with appreciation for diverse styles of liturgical music and music degree or equivalent experience. Full- or part-time. Must be an experienced organist and choir director. Responsibilities include: providing music for Sunday, holy day, and school liturgies; recruiting, training, and overseeing choirs—adult, children, and resurrection funeral—and cantors; be part of parish staff and liturgy committee. Full-time position would include teaching music in the parish school (PreK-8). Salary commensurate with experience. Full-time position eligible for benefits. Position available July 1, 2007. Send résumé to Rev. Thomas Bernas. HLP-6941.

**Staff Cantor.** St. Emeric Catholic Church, 4330 W. 180th Street, Country Club Hills, IL 60478. E-mail: [RFBusby@gmail.com](mailto:RFBusby@gmail.com). We are a diverse and welcoming community in search of a pastoral musician for the newly created position of staff cantor. We seek a person of Christian faith and belief who is familiar with Roman Catholic liturgical practice. We are particularly open to students preparing for ministry in church music. We seek a person with a pleasant singing voice (second tenor/baritone or mezzo-soprano) with excellent pitch, intonation, sight-singing ability, and an engaging "stage presence." Our liturgical style is informal, with both the organ and piano used at every Mass. The position is nine hours per week. HLP-6955.

MARYLAND

**Organist.** St. Mark the Evangelist Church, 7501 Adelphi Road, Hyattsville, MD 20783. Phone: (301) 422-8300; fax: (301) 422-2313; website: [www.stmarkhyattsville.org](http://www.stmarkhyattsville.org). The person in this position plays for all Sunday morning Masses in English (7:30, 9:00, 10:30), holy days (Christmas, Ash Wednesday, Easter, Triduum, etc.), and accompanies one choral rehearsal (Thursdays, 7:00-8:30) from September to May. Reports to director of music. Weddings and funerals additional. Compensation approximately \$17,000. Four weeks vacation. Contact: Jeannette Oliver, Director of Music, by phone—(301) 405-5565 day; (301) 890-8223 evening—or e-mail at [jlo@umd.edu](mailto:jlo@umd.edu). HLP-6953.

**Director of Music and Keyboardist,** Valley Brook Community Church, 3333 Spen-

cerville Road, Burtonsville, MD 20866. Phone: (301) 476-9499; fax: (301) 476-9299; e-mail: [vbcsearch@verizon.net](mailto:vbcsearch@verizon.net). Growing non-denominational church seeks both an energetic, experienced director of music and a talented keyboardist. Applicants will have professed Jesus Christ as Lord and Savior, appreciate diverse praise and worship selections (e.g., Gospel, contemporary, hymns), and have the ability to incorporate new music/trends. Church uses piano, keyboard, drums, guitar; can add others. Responsibilities: lead vocalists/musicians; prepare/arrange song selections; lead 10:45 AM Sunday service, special services, and rehearsals. Degree in music/related field preferred. Part-time salary \$18,000-\$20,000. Keyboardist will play for Sunday services, rehearsals, and other events. Must read music, play by ear. Part-time salary \$100.00-\$200.00 per service/event. HLP-6960.

MASSACHUSETTS

**Director of Music Ministry.** St. Zepherin Parish, 99 Main Street, Wayland, MA 01778. E-mail: [fatherronatz@comcast.net](mailto:fatherronatz@comcast.net). Part-time position in welcoming, suburban Boston Vatican II parish (950 families). Candidate should possess excellent musical skills, be well-versed in both traditional and contemporary repertoire, and be a committed Catholic with a strong liturgical background. Duties include providing music for parish liturgies; recruiting and training parish musicians including volunteer cantors; and being an integral part of the parish, staff, and worship committee. Worship aids: *Gather Comprehensive* and OCP's *Spirit and Song*. Bi-manual Rodgers organ with MIDI, five-year-old Boston grand piano, and most importantly a singing assembly. Mail or e-mail letter of interest and résumé to Father Ron Bourgault. HLP-6944.

MINNESOTA

**Director of Music and Liturgy.** St. John the Baptist Catholic Church, 4625 West 125th Street, Savage, MN 55378. Suburban parish and school of 2,800 households. Candidate must have understanding of Church's liturgy and be willing to assume responsibility for the musical and liturgical life of the parish. Music ministry includes both adult and children's choirs. Candidate should ideally have experience in choral direction and organ and piano keyboard skills. We seek a strong leader with experience, excellent communication abilities, and organizational skills who



has enthusiasm for music and liturgy and works with all people including children. Position begins on or about June 15, 2007. Salary commensurate with experience. Send letter of interest and résumé to Father Mike Tix. HLP-6942.

#### MISSOURI

**Liturgist/Music Director.** St. James Catholic Church, 309 S. Stewart Road, Liberty, MO 64068. Phone: (816) 781-4343; e-mail: fr.matt@stjames-liberty.org; website: www.stjames-liberty.org. Responsibilities include music planning and directing for choirs/cantors/ensembles at five weekend Masses, playing for liturgies including funerals and weddings, planning liturgical celebrations, and overseeing the liturgical ministries. Excellent keyboard and choral direction skills as well as thorough knowledge of Catholic theology and rites required. Ideal candidate is a practicing Catholic possessing strong organizational and people skills, vocal and keyboard proficiency, and choral background. Minimum bachelor's degree in music or equivalent experience. Mail résumé to Liturgist/Music Director Search Committee or e-mail Father Matt Link. HLP-6958.

#### NEBRASKA

**Pastoral Minister Working with Liturgies.** Creighton University, 2500 California Plaza, Omaha, NE 68178. Campus Ministry seeks a full-time pastoral minister beginning in August 2007. Creighton is a Catholic Jesuit university serving approximately 6,700 students. The ideal candidate will be Catholic and able to work collaboratively with our liturgy team to coordinate our university and parish liturgies. The person will be an integral member of the campus ministry staff and collaborate with parish staff. Familiarity with Catholic Jesuit higher education and Ignatian spirituality is desirable. Send a current résumé and letter of interest to Laura A. Weber, Ph.D., Director, Campus Ministry. HLP-6836.

#### NEW JERSEY

**Director of Worship and Music Ministries.** The Church of the Sacred Heart, 481 Sanford Avenue, Newark, NJ 07106. Phone: (973) 373-9790; fax: (973) 373-3837; e-mail: info@sacredheart-vailsburg.org; website: www.sacredheart-vailsburg.org. Active, diverse, urban parish seeks energetic, creative individual to build on our thriving music program. Responsible

for liturgical and musical coordination for all Sunday and holy day liturgies. Salary commensurate with education and experience. Full-time or part-time as suited to the individual. Please send cover letter, résumé, and references via mail, fax, or e-mail to the attention of Alissa Yatcko. HLP-6947.

#### OREGON

**Pastoral Minister of Music.** St. Pius X Parish, 1280 NW Saltzman Road, Portland, OR 97229. Fax: (503) 626-6540; e-mail: ecolwell@stpiusx-pdx.org. 2,850-household St. Pius X Parish in Archdiocese of Portland, Oregon, seeks minister responsible for music at four English Masses, choirs (adult and children), cantors; coordinate music/song leaders for children's liturgy and youth Mass; knowledge of Catholic repertoire. Assist with reconciliation, weddings, funerals, etc. Piano/keyboard, vocal, people skills; recruiting and supervising music makers; commitment to Vatican II liturgy. Music/theology degree or parish experience, competitive salary and benefits. Résumé with two references to PMM Search Committee. HLP-6961.

#### WISCONSIN

**Director of Liturgical Music.** St. Matthias Parish, 9306 W. Beloit Road, Milwaukee, WI 53227. Phone: (414) 321-0893; fax: (414) 321-1330; e-mail: jvandalen@stmatthias-milw.org; website: www.stmatthias-milw.org. Dynamic parish of 3,200+ families with strong congregational singing. Must be knowledgeable in Roman Catholic liturgy, keyboard proficient in organ and piano. Direct adult and handbell choir, train cantors and musicians. Play for all weekend, holy day, and school liturgies. Plan music for liturgies and play at weddings and funerals. Oversee directors of youth choir and youth handbell choirs. Work with director of liturgy. Bachelor's degree in music with focus on liturgical music and/or significantly related experience required. Apply by sending résumé and employment application (available on news page of parish web site) to address above. HLP-6956.

### 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>.



#### June

29-July 1  
Cantor Express, Chicago, IL  
Cantor Express, Lake Charles, LA

#### July

9-13  
**NATIONAL CONVENTION**  
Indianapolis, IN  
16-20  
Choir Director, Alexandria, VA  
20-22  
Cantor Express, Pittsburgh, PA  
Cantor Express, Tampa, FL  
23-27  
Guitar & Ensemble, Erlanger, KY  
Pastoral Liturgy, Providence, RI  
31-August 2  
Music with Children, Seattle, WA

#### August

17-19  
Cantor Express, Tucson, AZ

### Information and Registration

- See pages 31-38 in this issue
- Phone: (240) 247-3000
- Web: [www.npm.org](http://www.npm.org)

NPM  
962 Wayne Avenue, Suite 210  
Silver Spring, MD 20910-4461

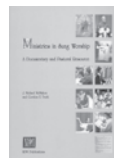


# Bookstore . . . at the Convention, too!

Publications and other resources available from the National Association of Pastoral Musicians

## Publications

### LITURGY FORMATION RESOURCES



**Ministries in Sung Worship:**  
A Documentary and Pastoral Resource  
Documentation from official instructions and ritual books and pastoral applications for each musical ministry.  
J. Michael McMahon and Gordon E. Truitt  
Item #LFR-5.....Single copy .....\$15.00



**Psalmist & Cantor:**  
A Pastoral Music Resource  
A collection of practical articles drawn from *Pastoral Music* and *Liturgical Singer*. Various authors  
Item #LFR-6.....Single copy .....\$7.00



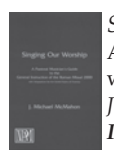
**The Choir in the Liturgy:**  
A Pastoral Music Resource  
Practical advice for choirs and choir directors about the role of the choir in liturgy, rehearsals, and how to form children's and youth choirs. Various authors  
Item #LFR-8.....Single copy .....\$7.00



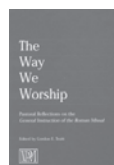
**Why We Sing Pamphlet**  
Item #LFR-1.....Packet of 50.....\$7.50



**Keep Silence Pamphlet**  
Item #LFR-2.....Packet of 50.....\$7.50



**Singing Our Worship**  
A Pastoral Musician's Guide to the General Instruction 2000 with American adaptations.  
J. Michael McMahon  
Item #LFR-3.....Single copy .....\$4.00  
.....10 or more copies .....\$3.50 each



**The Way We Worship**  
Pastoral Reflections on the *General Instruction of the Roman Missal*.  
Edited by Gordon E. Truitt  
Item #LFR-4.....Single copy .....\$7.00

### PROFESSIONAL ISSUES



**NPM Workbook: Job Descriptions, Contracts, Salary.**  
Revised Edition, 1996  
A method for developing a contract, job description, and an appropriate salary for a pastoral musician, with sections for the pastoral musician, parish, and diocese. Virgil C. Funk  
Item #PRO-4.....Single copy .....\$15.00

#### Sample Contract

The sample contract found in the *NPM Workbook*.

Item #PRO-5.....Single copy .....\$2.00



**Work and Remuneration: A Statement and Worksheet**  
Because music is integral to liturgy, the employment of well-trained directors of music ministries is vital, and the Church has a moral obligation to pay its musicians fair and equitable salaries. *Director of Music Ministries Division*  
Item #PRO-6.....Single copy .....\$5.00



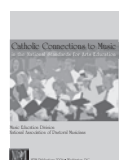
**Hiring a Director of Music Ministries:**  
A Handbook and Guide—Revised Edition  
This helpful booklet makes the task of hiring the right director of music ministries easier and more productive by offering tested and proven suggestions. *Director of Music Ministries Division, Professional Concerns Committee*  
Item #PRO-8.....Single copy .....\$6.00

Revised!



**National Certification Standards for Lay Ecclesial Ministers**  
Standards for lay ecclesial ministry approved by the USCCB Commission on Certification and Accreditation. Includes standards for Certified Director of Music Ministries. English/Spanish edition.  
Item #PRO-7.....Single copy .....\$14.95

Revised!

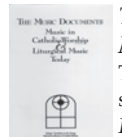


**Catholic Connections to Music**  
in the National Standards for Arts Education  
A genuine, comprehensive, and qualitative vision for music education in a Catholic school and parish setting.  
Free download from [www.npm.org](http://www.npm.org)  
Item #MED-3.....Single printed copy .....\$5.00

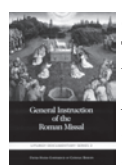
### LITURGICAL DOCUMENTS



**Built of Living Stones**  
Guidelines from the USCCB on art, architecture, and worship.  
Item #LD-1.....1–9 copies .....\$11.95 each  
.....10–24 copies .....\$10.95 each  
.....25+ copies .....\$9.95 each



**The Music Documents:**  
*Music in Catholic Worship & Liturgical Music Today*  
The 1983 revised text of *Music in Catholic Worship* and a 1982 statement published ten years after the original MCW.  
Item #LD-6.....Single copy .....\$5.95



**General Instruction of the Roman Missal**  
The official English translation with adaptations for the U.S.A.  
Item #LD-4.....Single copy .....\$12.95  
.....10–24 copies .....\$10.95 each  
.....25+ copies .....\$8.95 each



**Introduction to the Order of Mass**  
A Pastoral Resource of the Bishops' Committee on the Liturgy.  
Item #LD-5.....Single copy .....\$9.95  
.....10–24 copies .....\$8.95 each  
.....25+ copies .....\$7.95 each

### THE HOVDA LECTURES



**Toward Ritual Transformation (Hovda • Series I)**  
Remembering Robert Hovda: Essays challenging us to continue the pilgrimage toward beauty and justice in liturgy. *Liturgical Press*.  
Gabe Huck, Robert Hovda, Virgil Funk, J. Michael Joncas, Nathan Mitchell, James Savage, and John Foley, sj  
Item #PR-11.....Single copy .....\$15.95

#### Singing Faith into Practice

*Essays in Honor of Robert W. Hovda • Series II*

Six pastoral scholars reflect on the impact of Vatican II's *Constitution on the Sacred Liturgy* on liturgy and other aspects of Church life. Various authors

Item #LFR-7.....Single copy .....\$10.00



*Sacred Signs: Commitment and Healing*  
*Essays in Honor of Robert W. Hovda • Series III*  
 Five pastoral scholars offer insights into the Church's sacramental sense, initiation, marriage, and the anointing of the sick. *Various authors*  
**Item #LFR-9**.....Single copy .....\$10.00

## Gift Items



*NPM Baseball Cap*  
 Beige cotton, blue bill and trim, adjustable.  
**Item #GIF-1** .....\$12.00



*NPM Travel Mug*  
 Stainless steel exterior, anti-splash lid, non-skid base.  
**Item #GIF-2** .....\$10.00



*NPM Swivel Clock*  
 Adjustable head, quartz analog movement, solid base, silver color.  
**Item #GIF-4** .....\$10.00



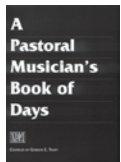
*NPM Lapel Pin*  
**Item #GIF-5** .....\$4.00  
**Specify Member or DMMD**



*Past NPM Chapter Director Lapel Pin*  
**Item #GIF-11** .....\$15.00

**New!**

*NPM Cookbook: With Lyre, Harp, and Spatula*  
 "Pastoral musicians should make excellent cooks, for cooking and music making have so much in common." *Richard Gibala*  
**Item #GIF-3**.....Single copy .....\$6.00



*A Pastoral Musician's Book of Days*  
 Information, enjoyment, and a source of prayer for all who recognize the central value of sung worship in the Christian life. *Gordon E. Truitt*  
**Item # GIF-6**.....Single copy .....\$15.00



*St. Cecilia*  
 The patron saint of musicians. Poster or Notecard (inside blank). *World Library Publications.*  
*Michael O'Neill McGrath, OSFS*  
 Poster .....# **GIF-7**.....Single copy .....\$15.00  
 Notecard.....# **GIF-8**.....Single copy .....\$2.50

*All God's Critters Got a Place in the Choir*  
 Based on the popular song. Poster or Notecard (inside blank). *World Library Publications. Michael O'Neill McGrath, OSFS*  
 Poster .....# **GIF-9**.....Single copy .....\$20.00  
 Notecard.....# **GIF-10**.....Single copy .....\$1.50

## Magazine Back Issues



*Back issues of Pastoral Music are excellent resources for clergy, musicians, and those who prepare liturgy.*  
*Pastoral Music* .....Single copy .....\$7.00  
**Item #MAG-1 Specify volume and issue number**

## Pastoral Resources

These resources from other publishers are also available from NPM. Order them today to enrich your ministry.



*Cantor Basics, Revised Edition*  
 Answers 112 of the most common questions about the ministry of cantor, from recruitment to technical issues. *Pastoral Press. Jim Hansen, Melanie Coddington, Joe Simmons*  
**Item #PR-1** .....Single copy .....\$14.95

*Handbook for Cantors*  
 Updated approach to the roles, skills, and spirituality of the cantor. *LTP. Diana Kodner*  
**Item #PR-2** .....Single copy .....\$10.00

*Children's Choir Basics*  
 A handbook for children's choir directors, with resources for planning, developing, and rehearsing a children's choir. *Pastoral Press. David Nastal*  
**Item #PR-3** .....Single copy .....\$11.95

*Choir Director Basics*  
 Techniques for recruiting, rehearsals, choral sound, ritual celebrations, and administration—from an expert in the field. *Pastoral Press. Oliver Douberly*  
**Item #PR-4** .....Single copy .....\$14.95

*Choir Prayers*  
 Prayers to help choir members focus on the liturgical seasons during weekly rehearsals. *Pastoral Press. Jeanne Hunt*  
**Item #PR-5** .....Single copy .....\$7.95

*More Choir Prayers*  
 More seasonal prayers to deepen a choir's understanding of the liturgical seasons. *Pastoral Press. Jeanne Hunt*  
**Item #PR-6** .....Single copy .....\$7.95

*Prayers of Those Who Make Music*  
 For organists, choir members, cantors, and all who love music: psalms, poems, prayers. *LTP. Compiled by David Philippart*  
**Item #PR-7** .....Single copy .....\$5.00  
 .....5–24 copies .....\$4.00 each  
 .....25+ copies .....\$3.50 each



*Blessed Are the Music Makers*  
 Warm ups for the musician's spirit—for choirs and music ensembles before and after rehearsal and in preparation for worship. *World Library Publications. Alan Hommerding*  
**Item #PR-8**.....Single copy .....\$14.95

*A Music Sourcebook*  
 A rich anthology of texts that sing the praises of music. *LTP. Compiled by Alan Hommerding and Diana Kodner*  
**Item #PR-9** .....Single copy .....\$18.00

*Acoustics for Liturgy*  
 Six professionals offer advice for improving the acoustics of the assembly's singing. *LTP. E. A. Sövik, Dennis Fleisher, et al.*  
**Item #PR-10** .....Single copy .....\$6.00

**Order Today! By phone: (240) 247-3000, ext. 26. Online: [www.npm.org](http://www.npm.org). E-mail: [nmpmpub@npm.org](mailto:nmpmpub@npm.org).**

NPM Publications • 962 Wayne Avenue, Suite 210 • Silver Spring, Maryland 20910-4461

• See our website—[www.npm.org](http://www.npm.org)—for shipping charges and return policy •



# Calendar

## CONCERTS AND FESTIVALS

### INDIANA

Bloomington

June 17–August 4

Indiana University Summer Music Festival. More than thirty events in Bloomington, including an opera theater production, orchestral concerts, a chamber music series, outdoor band concerts, the Festival Jazz Orchestra, solo performances, the final concert of the Seventh U.S.A. International Harp Competition, and a performance (July 6) by Chanticleer. Sponsored by the IU Jacobs School of Music. For more information and a complete list of performances, go to <http://music.indiana.edu/summer>.

### PENNSYLVANIA

Kutztown

June 30–July 8

Kutztown Festival, celebrating Pennsylvania Dutch folk life. Music, dancing, and entertainment on six stages plus folklore programs, quilt show, folk art and crafts, and children's activities. Musical performances include folk singing, country fiddling, and brass bands. Special performances of Mennonite singing by an a cappella choir. Information: (610) 683-1597; web: <http://www.kutztownfestival.com>.

## CONFERENCES

### CONNECTICUT

Mystic

June 3–8

Gregorian Chant Week. A week-long study of Gregorian modes, neumes, chironomy, and Latin and English texts. Daily sung liturgies. Instructor: Dr. William Tortolano. Place: Saint Edmund's Retreat. Contact: Saint Edmund's Retreat, PO Box 399, Mystic, CT 06355-0399. Phone: (860) 536-0565; web: [www.endersisland.com](http://www.endersisland.com).

Mystic

October 26–28

Gregorian Chant Weekend. An intensive opportunity to study Gregorian chant for beginners and for those who want a review. Instructor: Dr. William Tortolano. Place: Saint Edmund's Retreat. Contact: Saint Edmund's Retreat, PO Box 399, Mystic, CT 06355-0399. Phone: (860) 536-0565; web: [www.endersisland.com](http://www.endersisland.com).

### FLORIDA

Jacksonville

July 22–August 3

Liturgy in a Formative Environment (L.I.F.E.). A two-week program offering immersion in praying, learning about, and reflecting on the Church's life of liturgical prayer—a holistic experience of the daily and weekly rhythms of the Paschal Mystery. Facilitators: Joyce Ann Zimmerman, C.P.P.S., Kathleen Harmon, S.N.D. DE N. Place: Marywood Retreat and Conference Center of the Diocese of St. Augustine. Contact: Father Tom Willis, Diocese of St. Augustine, 11625 Old St. Augustine Road, Jacksonville, FL 32258. E-mail: [twillis@dosaf.com](mailto:twillis@dosaf.com).

### HAWAII

November 1–3

Hawai'i National Park

The Big Island Liturgy and Arts Conference. Presenters include David Haas, Marty Haugen, Tony Alonso, Kate Cuddy, and Bobby Fisher. Concerts and workshops. Place: Kilauea Military Camp in Hawai'i National Park. Contact Joe Camacho: (808) 967-7788.

### MINNESOTA

St. Paul

July 31–August 5

Music Ministry Alive! Institute for Youth and Youth Leaders. Presenters include: David Haas, Lori True, Kate Cuddy, Tony Alonso, Michael Joncas, Marty Haugen, Ray East, Paul Tate, Bonnie Faber, Rob Glover, Bobby Fisher, Stephen Petrunak, and Rob Strusinski. Sponsored by The Emmaus Center and The College of St. Catherine. Place: The College of St. Catherine. Information: (651) 994-1366; e-mail: [mmasong@aol.com](mailto:mmasong@aol.com).

### MISSOURI

St. Louis

July 16–19

2007 Convocation of the Fellowship of United Methodists in Music and Worship Arts. Plenary presenter: Cleophus J. LaRue. Intensive classes, workshop sessions, hymn festival with Michael Burkhardt, organ concert with Felix Hell, worship. Place: Millennium Hotel, St. Louis. Contact: Amy Law, 2007 Event Chair, First UMC, 307 E 4th Street, Stuttgart, AR 72160. Phone: (870) 673-1131; fax: (870) 673-4146; e-mail: [music@stuttgartumc.org](mailto:music@stuttgartumc.org). Or: David Bone, Executive Director, FUMMWA, PO Box 24787, Nashville, TN 37202. Phone: (800) 952-8977; fax: (615) 749-6874; e-mail: [FUMMWA@aol.com](mailto:FUMMWA@aol.com). Website: <http://www.gbod.org/worship/fummwa/default.html>.

St. Louis

July 20–21

Children's Choirs in Churches. Presenter: Helen Kemp. Sponsored by Choristers Guild. Place: Central Presbyterian Church, St. Louis. Information: Choristers Guild, 2834 W. Kingsley Road, Garland, TX 75041-2498. Phone: (800) 246-7478; fax: (972) 840-3113; e-mail: [registrar@mailcg.org](mailto:registrar@mailcg.org); web: [www.choristersguild.org/conferences](http://www.choristersguild.org/conferences).

### NORTH CAROLINA

Asheville

June 15–16

Children's Choirs in Churches. Presenter: Helen Kemp. Sponsored by Choristers Guild. Place: Grace United Methodist Church, Asheville. Information: Choristers Guild, 2834 W. Kingsley Road, Garland, TX 75041-2498. Phone: (800) 246-7478; fax: (972) 840-3113; e-mail: [registrar@mailcg.org](mailto:registrar@mailcg.org); web: [www.choristersguild.org/conferences](http://www.choristersguild.org/conferences).

Lake Junaluska

June 17–22

Music and Liturgical Arts Week. Theme: From Jerusalem to Joy: A Journey through a Holy Week. Sponsored by the Fellowship of United Methodists in Music and Worship Arts. Leaders include Michael Burkhardt, Heather Murray Elkins, Roxanne Golden, Michael Helman, Arnold Sherman, Mark Miller, Kevin Presley, Jerry Ulrich. Clinicians in dance, drama, children's choir, and more. Place: Lake Junaluska Conference and Retreat Center. Contact: [www.sejmusicweek.com](http://www.sejmusicweek.com).

### PENNSYLVANIA

New Wilmington

July 8–13

Presbyterian Association of Musicians' Westminster Conference on Worship and Music. Focus: reclaiming the sacramental heart of Presbyterian worship and the relationship between font and table and sacramental living in the Great Fifty Days. Events include music, worship, fellowship, discussion, classes, Bible study, and evening prayer. Musical events: organ recital, chamber choir concert, youth/children talent show, and a hymn festival. Place: Westminster College, New Wilmington. Information: [www.presbysmusic.org](http://www.presbysmusic.org).

### TENNESSEE

Brentwood

October 19–20

Conference: Ideas and Resources to Renew Your Children's Choir Program. Presenter: Michael Burkhardt. Co-sponsored by Choristers Guild and MorningStar Music Publishers. Place: Brentwood

JUNE-JULY 2007 • PASTORAL MUSIC

# WHY

# RODGERS®

## Because it's the sound that counts.

When it comes to selecting an organ, Rodgers owners are unanimous — the deciding factor is sound quality. Why does Rodgers come out ahead?

- A total commitment to supporting the best in music for worship.
- The resources to develop the right technology to deliver true pipe organ sound.
- The leader in user-friendly MIDI for adaptability to all musical styles.
- The first choice for pipe compatibility.
- The experience and financial strength to continue leading in the future.



RODGERS LEADS THE WORLD IN PIPE-DIGITAL  
COMBINATION INSTALLATIONS, MIDI USABILITY,  
AND TECHNOLOGICAL INNOVATION

**CONTACT RODGERS FOR A FULL-LINE BROCHURE**

# RODGERS

*America's Most Respected Organ Builder*

Rodgers Instruments LLC  
A Member of the Roland Group  
1300 NE 25th Avenue • Hillsboro, Oregon 97124  
503.648.4181 • fax: 503.681.0444  
Email: [marketing@rodgers.rain.com](mailto:marketing@rodgers.rain.com) • [www.rodgersinstruments.com](http://www.rodgersinstruments.com)



Church of Mary Magdalene, Mount of Olives, Jerusalem

United Methodist Church. Information: Choristers Guild, 2834 W. Kingsley Road, Garland, TX 75041-2498. Phone: (800) 246-7478; fax: (972) 840-3113; e-mail: registrar@mailcg.org; web: www.choristers-guild.org/conferences.

## TEXAS

Austin  
October 26–28  
United States Catholic Mission Association Annual Mission Conference. Theme: “Are Not Our Hearts Burning?” Spirituality of Mission in the Twenty-First Century. Keynote speakers: Gerald Arbuckle, SM, and Ron Rolheiser, OM. Panel, dialogue sessions. Place: Wyndham Garden Hotel and Woodward Conference Center, Austin. Information: (202) 832-3112; e-mail: meetings@uscatholicmission.org; web: www.uscatholicmission.org.

Houston  
July 7  
Making Worship Work Today: Choirs, Handbells, Congregational Song. Pre-ALCM Conference event sponsored by the Association of Lutheran Church Musicians, Augsburg Fortress Music Clinics, Concordia Publishing House, MorningStar Music Publishers, and Choristers Guild. Presenters include: David Cherwien, Mark Sedio, and Venita MacGorman. Place: St. John the Divine Episcopal Church, Houston. Information: Choristers Guild, 2834 W. Kingsley Road, Garland, TX 75041-2498. Phone: (800) 246-7478; fax: (972) 840-3113; e-mail: registrar@mailcg.org; web: www.choristersguild.org/conferences.

Houston  
July 8–12  
Biennial Worship Conference of the Association of Lutheran Church Musicians. Theme: From

Generation to Generation. Presenters include: Dr. Don Saliers, the Rev. John Nunes, and the Rev. David Miller. Musical presentations include the Houston Chamber Choir; the Bach *Magnificat for Vespers* as sung by the Houston Bach Society; and organists Aaron David Miller, Mary Preston, Hans Davidsson, and Robert Bates. Daily morning prayer and compline. Workshops. Place: Hilton Americas, Houston. Information: <http://www.alcm.org/news/national/national.asp>.

## WASHINGTON

Lynwood  
October 26–27  
Conference: Ideas and Resources to Renew Your Children’s Choir Program. Presenter: Michael Burkhardt. Co-sponsored by Choristers Guild and MorningStar Music Publishers. Place: Trinity Lutheran Church, Lynwood. Information: Choristers Guild, 2834 W. Kingsley Road, Garland, TX 75041-2498. Phone: (800) 246-7478; fax: (972) 840-3113; e-mail: registrar@mailcg.org; web: www.choristersguild.org/conferences.

## OVERSEAS

### FRANCE

Paris and Other Cities  
January 17–24, 2008  
Familiarization tour: Best of French Liturgical Music. Subsidized and inclusive continuing education program sponsored by Peter’s Way Choir Tours. Contact: Peter’s Way Tours, Inc., 25 South Service Road, Suite 240, Jericho, NY 11753. Phone: (800) 225-7662; fax: (516) 997-4388; e-mail: peter@petersway.com or anette@peterswaysales.com; web: www.petersway.com.

### GREECE

Athens and Other Sites  
January 22–28, 2008  
Familiarization tour: In the Footsteps of St. Paul. Subsidized and inclusive continuing education program sponsored by Peter’s Way Choir Tours. Contact: Peter’s Way Tours, Inc., 25 South Service Road, Suite 240, Jericho, NY 11753. Phone: (800) 225-7662; fax: (516) 997-4388; e-mail: peter@petersway.com or anette@peterswaysales.com; web: www.petersway.com.

### IRELAND

Dublin and Other Sites  
January 28–February 4, 2008  
Familiarization tour: Land of Saints and Scholars. Subsidized and inclusive continuing education program sponsored by Peter’s Way Choir Tours. Contact: Peter’s Way Tours, Inc., 25 South Service Road, Suite 240, Jericho, NY 11753. Phone: (800) 225-7662; fax: (516) 997-4388; e-mail: peter@petersway.com or anette@peterswaysales.com; web: www.petersway.com.

### ISRAEL AND PALESTINE

Tel Aviv and Other Sites  
January 10–19, 2008

Familiarization tour: Holy Land—Song of the Scriptures. Subsidized and inclusive continuing education program sponsored by Peter’s Way Choir Tours. Contact: Peter’s Way Tours, Inc., 25 South Service Road, Suite 240, Jericho, NY 11753. Phone: (800) 225-7662; fax: (516) 997-4388; e-mail: peter@petersway.com or anette@peterswaysales.com; web: www.petersway.com.

### ITALY

Rome  
January 10–17, 2008  
Familiarization tour: Roman Polyphony. Subsidized and inclusive continuing education program sponsored by Peter’s Way Choir Tours. Contact: Peter’s Way Tours, Inc., 25 South Service Road, Suite 240, Jericho, NY 11753. Phone: (800) 225-7662; fax: (516) 997-4388; e-mail: peter@petersway.com or anette@peterswaysales.com; web: www.petersway.com.

Rome  
January 10–17, 2008  
Tenth Gregorian Chant Study Week in Italy. Chant masters: Rev. Anthony Sorgie, Rev. Alberto Turco, Mr. James Goettsche, and professors from the Pontificio Istituto di Musica Sacra. Contact: Peter’s Way Tours, Inc., 25 South Service Road, Suite 240, Jericho, NY 11753. Phone: (800) 225-7662; fax: (516) 997-4388; e-mail: peter@petersway.com or anette@peterswaysales.com; web: www.petersway.com.

Please send announcements for Calendar to: Dr. Gordon E. Truitt, NPM, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. E-mail: [npmmedit@npm.org](mailto:npmmedit@npm.org).

JUNE-JULY 2007 • PASTORAL MUSIC



Abingdon Press / United Methodist Publishing House—I Want Jesus to Walk With Me; Go Make of All Disciples; Wash, O God, Our Sons and Daughters; Praise God, from Whom All Blessings Flow/adapt; Sent Out in Jesus' Name Augsburg Fortress Publishers—Halle, halle, hallelujah!; You Are Holy; Children of the Heavenly Father; Alleluia! Jesus is Risen!; Thine the Amen, Thine the Praise Beckenhorst Press, Inc.—Offertory; O Jesus I Have Promised; Thy Will Be Done; A Communion Invitation; Great and Awesome God CantaNova—Are You Ready to Rise; You Celebration—I Want to Walk as a Child of the holy (Freedom Mass); I will sing I will sing; Jesus is our Siyakudumisa-MASITHI; Halle; Go Into the World; Into the World Church Publishing, Inc.—Gloria in Sursum Corda; Father, we thank thee Concordia Publishing House—Go, My Children, With My Blessing; Stay with us; Stay with Us; Divine Service 2 - Setting 1—ALL; Have No Fear Little Flock CRC Publications—Holy, Holy, Holy, My Heart; Baptized in Water / Bunessan; He Is Lord; If You and I Believe in Christ; Come, Light, Light of God ECS Publishing—Let All Things Now Living; Evergreen; The tree of life; Jesus Christ the Apple Tree Fred Bock Music Company—Come, Share The Lord; This Is My Song, O God of All the Nations / A Song of Peace; Thou Art Worthy; Spirit, Now Live In Me General Board of Global Ministries—Jesu tawa pa / Jesus, we are here; Halle, Halle, Halleluja; Amen siakudumisa/Amen, We Praise You, O Holy One, santo, santo GIA Publications, Inc.—Mass of Creation; Gather Us In / Here In This Place; All Are Welcome; I Am The Bread Of Life; We Are Called Good for a Season—Come, O My Soul; Be Still; Come To Me; Behold (Magnificat) Hinshaw Music, Inc.—There in God's Garden; Go Now In Peace; Praise the Lord with the Sound of Trumpet; This is the Day; All Things Bright and Beautiful Hope Publishing Company— Lift High the Cross (CRUCIFER); Lord, Listen to Your Children Praying (CHILDREN PRAYING); For the Fruit of All Creation; Baptized In Water; Lord, You Give the Great Commission Jan-Lee—Let There Be Peace on Earth Kevin Mayhew—In the Lord is My Joy; The Lord is My Light; A Blessing Lillenas Publishing Company—The Trees of the Field; The Trees of the Field; I Thank the Lord for You; Far above riches; I Look to You, and You are love Litmus Productions—Easter Alleluia Liturgical Press—O God, Almighty Father; As the Sun with Longer Journey; The Voice of God; Drinking Earth's Pure Water; Mass of the Trinity F.E.L. Publications—They'll Know We Are Christians Lorenz Publishing—Lord, Be Glorified; They'll Know We Are Christians; This Is My Song - st 1-2; I Will Call Upon the Lord Manna Music—How Great Thou Art; Alleluia; Sweet, Sweet Spirit; His Name Is Wonderful; We've Come This Far By Faith Morningstar Music Publications—Festive Alleluia; The Lamb; A New Song Liturgy; Alleluia; Be Known to Us Neil A. Kjos Music Company—Creed form Chicago Folk Service Northwestern Publishing House—Psalm 27 from CW: New Service Settings; Common Service from CW: New Service Settings; Opening Sentences/Christian Worship; New Service Settings; The Lord's Prayer; Common Service, New Setting Oxford University Press—Lord, whose love in humble service; Lord of all hopefulness; Lord of all hopefulness; Forgive Our Sins as We Forgive; Praise and thanksgiving Selah Publishing Co., Inc.—Word of God, Come Down on Earth; This Day God Gives Me; Come, Join the Dance of Trinity; Thy Holy Wings; Take and Eat - verses Shawnee Press—He Is A Mighty Lord; Train Up a Child; Go Out and Serve Him; Lead Me Back; Go In Love LNWHymns—The Promise; When I Lay This Body Down; I Live in You; By Faith; Hear the Prophets Talking The Pilgrim Press—In Christ Called to Worship; Healing River of the Spirit; We Are People on a Journey-English Transl.; God how can we forgive; Each Winter as the Year Grows Older Troubadour for the Lord Music—Veni Sancte Spiritus Wayne Leupold Editions—God Has Gone Up with Shouts of Joy; A babe in Mary's arms; Sing! A New Creation Calls Us; God has given gifts to all; From varied hills of daily cares Zimbel Press—A Mighty Fortress / REFORMATION,; As Bright As Lightning; Cosmic Windows; Like Miriam Who Danced to Praise; Pipe a Tune and Beat the Drum

ANNUAL AND  
ONE-TIME COPYRIGHT  
PERMISSIONS WITH THE  
CLICK OF A MOUSE

## Many Songs Many Publishers

# OneLicense.net

LOG ON AND  
TAKE THE TOUR TODAY!  
[WWW.ONELICENSE.NET](http://WWW.ONELICENSE.NET)

# Word and Music in Worship: A Powerful Combination

Text joined to music is powerful. It is so powerful a combination in worship that the Second Vatican Council dealt with the combination of text and music at length—more, in fact, than any other council of the Church. The bishops at Vatican II called sacred music “a treasure of inestimable value,” and the Council’s Constitution on the Sacred Liturgy *Sacrosanctum Concilium* calls song bound to text “a necessary or integral part of the solemn liturgy.”

Because the combination of word and song is so powerful, Catholics have always been cautious about the texts we sing in the liturgy as well as the music we use for worship. Several times in the history of Christian liturgy, new combinations of text and music in worship have led to heated discussions and even violent condemnations. Among the major times that disputes broke out over aspects of sung worship were the early battles over the use of instruments in church (they were banned for centuries); the introduction of the Roman Empire’s official language (Latin) into the liturgy instead of the familiar vernacular (Greek); the extensive introduction of psalmody, under the influence of the rising monastic communities in the fourth and fifth centuries, to replace earlier and beloved hymns; the introduction of the organ into Western liturgy (it has never been part of Eastern Christian worship); the introduction of vernacular hymns in Catholic worship in imitation of the Evangelical and Reformed churches during the sixteenth century European Reformation; the introduction of popular styles of music into church during the baroque and rococo periods (the work of composers such as Mozart, Beethoven, and their contemporaries); the introduction of a particular style of Gregorian chant in the early twentieth century (prepared by the monks of Solesmes); the introduction of vernacular texts and popular musical styles in the decades after the Second Vatican Council; and the increased use of psalmody and psalm-tone music to replace hymns in recent decades.

When the liturgy of the Latin Catholic Church (the Roman Rite) was translated into contemporary language immediately after the Second Vatican Council, translators developed a set of principles to guide the work. The texts were intended faithfully to “communicate to a given people, and in their own language, that which the Church by means of this given text originally intended to communicate to another people in another time” (Instruction *Comme le prévoit* [January 25, 1969], 6). Translators were told to take “particular care . . . for texts which are to be

sung,” and they were offered directions about translating the texts in ways that reflected “the form of singing which is proper to every liturgical action and to each of its parts” (*Comme le prévoit*, 36).

Another principle guiding the translators was the theology of the Church embraced and proclaimed by the Second Vatican Council—a theology based on baptism as our common heritage and as the foundation of our liturgical participation. This theology was captured in the image of the Church as the “people of God” and a vision of the liturgy as an act of the whole Church—Christ and all the baptized—in which we are all engaged fully, consciously, and actively. Only such total engagement in the liturgical act, the Council said, provides the firm “source from which the faithful are to derive the true Christian spirit” (*Sacrosanctum Concilium*, 14).

For forty years, Latin Church Catholics around the world have been worshiping in their own language as well as in Latin. While those vernacular texts have become familiar, it has been clear to many people that the first translations of the Latin texts were rushed, and some of the translations were poorly done. Acknowledging that this is so, the group of experts responsible for the English texts, under the leadership of the bishops of the International Commission on English in the Liturgy, has been working for nearly twenty years on an improved English translation of the Mass. Some of that work was short-circuited by the appearance of a new edition of the Latin *Missale Romanum* and a new set of translation guidelines that, in some instances, provided principles that contradicted the first set of guidelines from 1969, under which the translators had been working. But much of the work has not been lost, and the experience of forty years of vernacular worship has also been brought to bear on the new translation that is in the works.

Like all other texts of the liturgy down the centuries, these new translations will be carried by music to the ears and the hearts of those who use them in worship. These revised texts will change the way the Mass sounds, and some people will find the change very difficult. But as with all other texts that the Church has used for prayer, the intent of these texts is to break open the Scriptures and our faith tradition and to illuminate the meaning of the sacraments, to provide both familiar and new ways for the Spirit to touch us and transform us and shape us into what we are through baptism—the Body of Christ.

Copyright © 2007 National Association of Pastoral Musicians. This page may be reproduced in its entirety as a bulletin insert by parish members of NPM without further reprint permission. A pdf version is available at [www.npm.org](http://www.npm.org). For other uses, contact the NPM editorial office by e-mail: [npmedit@npm.org](mailto:npmedit@npm.org).





# Suzuki ToneChimes



**They're The Most!**

## Most Innovative

Precision crafted from fine lightweight aluminum, Suzuki ToneChimes have adjustable clapper heads for variable expression and overtone tuning for perfect harmonics. Beautiful yet cost effective ways to share the music.

## Most Comfortable

Only Suzuki ToneChimes feature tubular bells with rounded tone chambers. They're easy to hold and easy to play for extended periods.

## Most Affordable

Bring the beauty of handbell playing to your school, church or musical ensemble with the lowest cost Chimes available today. Don't pay more!

## Most Beautiful Sound

Suzuki ToneChimes have the highest standard in quality and projectable sound than any other manufacturer of Chime instruments.



## Most Expandable

Start with our affordable 2 octave, 25 note set. Add sets as your experience level increases. 3rd octave, 4th octave and new 5th octave bass note add on sets put on a spectacular show!

## Most Convenient

Rugged, heavy duty padded travel cases (models HB-25/12a/12b).

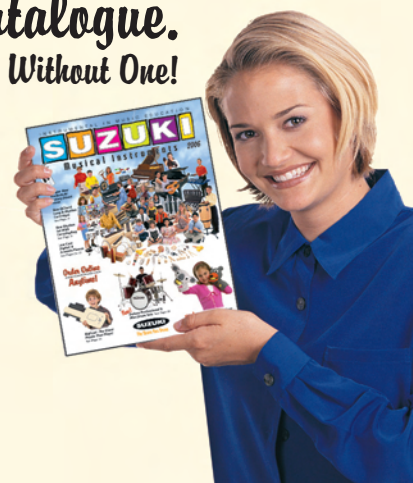
25 note set has wheels and pull handle—another Suzuki exclusive! ToneChime tables are both beautiful and functional.

## Most Educational

Suzuki Tonechime method books show you a step by step approach on how it's done, even if you've never played before. Scored for 25 notes. Now in 13 volumes.



**Free '07 Catalogue.**  
Don't Start Class Without One!



**Order Online**  
[www.suzukimusic.com](http://www.suzukimusic.com)  
**Anytime!**

**1-800-854-1594**  
**SUZUKI**

P.O. Box 710459, Santee, CA 92072-0459





Photo by Amber Gormley

## ALLEN PIPE AND DIGITAL COMBINATION INSTRUMENTS: ELEGANT SOLUTIONS FOR UNIQUE NEEDS

St. Joseph's Catholic Church in Biddeford, Maine, faced the challenge of coordinating a cantor located in the front of the church with the organist and choir in the rear balcony. Utilizing fiber optic technology, Allen designed a state-of-the-art pipe/digital organ and interface. Consoles and tonal resources in both of these locations can be played simultaneously or independently. The organist, choir and cantor now enjoy the versatility of performing from diverse locations without distracting sound delays. Organists have the added luxury of using both consoles at the same time to play duets.

Allen is pleased to have served the music ministry of St. Joseph's Church and looks forward to meeting your church's unique needs.

### ST. JOSEPH'S 50 STOP THREE-MANUAL RENAISSANCE QUANTUM™ PIPE AND DIGITAL SPECIFICATION

<b>GREAT (Unexpressed)</b>		<b>PIPES</b>		<b>SWELL</b>		<b>PIPES</b>		<b>PEDAL (Unexpressed)</b>	
16	Bourdon	16	Bourdon	8	Stopped Diapason	8	Stopped Diapason	32	Contre Bourdon
8	Open Diapason	8	Open Diapason	8	Bourdon			16	Diapason
8	Harmonic Flute			8	Salicional			16	Soubasse
8	Gedeckt	8	Gedeckt	8	Voix Celeste	8	Voix Celeste	16	Lieblich Gedeckt
8	Salicional (Sw)			4	Principal	4	Principal	16	Contra Viole (Ch)
4	Octave	4	Octave	4	Harmonic Flute	4	Harmonic Flute	8	Octave
4	Spitzflute	4	Spitzflute	2 2/3	Nazard	2 2/3	Nazard	8	Bourdon
2 2/3	Twelfth	2 2/3	Twelfth	2	Octavin	2	Octavin	4	Choralbass
2	Fifteenth	2	Fifteenth	1 3/5	Tierce				Mixture IV
	Fourniture IV				Mixture III			32	Contre Posaune
8	Trumpet			16	Bassoon			16	Posaune
	(Pipes only)	4	Great	8	Cornopean	8	Cornopean	16	Bassoon (Sw)
	Chimes		Peterson Chimes	8	Trumpet			8	Trumpet
	MIDI on Great			8	Hautbois	8	Hautbois	4	Clarion
	Bass Coupler			4	Chalumeau	4	Chalumeau		MIDI on Pedal
	Melody Coupler CH > GT				(Pipes only)	16	Swell	<b>COUPLERS</b>	
	GT-CH Manual Transfer				Swell Unison Off		Swell Unison Off		<b>PIPES</b>
					(Pipes only)	4	Swell		
				<b>CHOIR</b>					
				(All Digital)					
				16	Contra Viole				
				8	Holzgedeckt			8	Great to Pedal
				8	Erzähler Celeste II			8	Swell to Pedal
				4	Prinzipal			8	Choir to Pedal
				4	Koppelflote				(Pipes only)
				2	Octav			8	Swell to Great
				1 1/3	Quintflote				(Pipes only)
					Mixture III			8	Choir to Great
				8	Festival Trumpet			8	Swell to Choir
				8	Krummhorn				Choir Unison Off
					Celesta (Sw)				MIDI on Choir
					Tremulant				Gallery Choir Off
									Chancel Choir On
									Gallery Gt/Sw/Pd Off
									Chancel Gt/Sw/Pd On



www.allenorgan.com

150 Locust Street, P.O. Box 36  
Macungie, PA 18062-0036 USA  
Phone: 610-966-2202 Fax: 610-965-3098  
E-mail: aosales@allenorgan.com