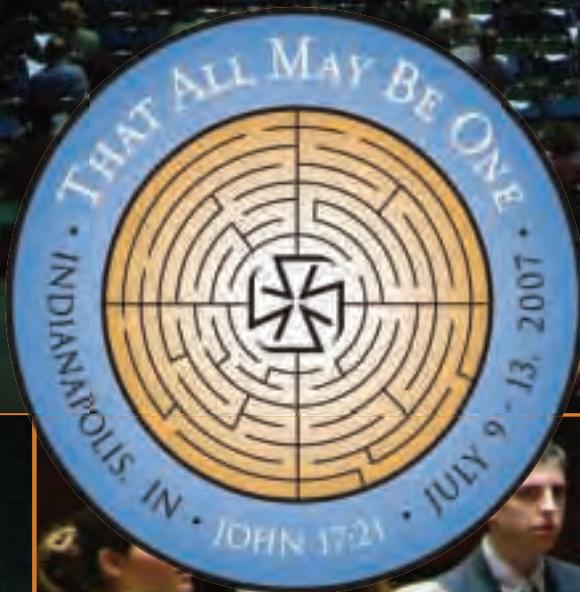


NATIONAL ASSOCIATION of
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October-November 2007

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From the President

That All May Be One

During the second week of July more than 3,300 NPM members and friends gathered in Indianapolis to celebrate our unity in the one Spirit and to make our own the prayer of Jesus: "That all may be one" (John 17:21).

Pastoral musicians have a deep appreciation for the value of unity. We know the power communicated by a congregation or choir that sings with one voice. We revel in the beauty of one song of praise built from text, melody, harmony, and rhythm.

We also know that unity can be difficult. Singing or playing in harmony requires that the many voices of singers and instruments blend with one another in one musical work that draws its vitality and beauty from the many layers of sound. For many persons to sing beautifully in unison, each one must listen intently to the others and then sing in such a way that the individuality of one's own voice is subsumed into the larger group.

The experience of musicians in building unity among singers and players offers us a unique perspective on the unity that binds together the members of the Christian community and the unity to which God calls the whole human race. We know from our own experience the important contribution of each voice and the value of listening to one another as we seek to sing with one voice and in the harmony of one grand chorus.

Pope Benedict XVI spoke eloquently last September of the unity to which musicians give witness. Consider these remarks that he made at the blessing of the new organ in the Old Chapel at Regensburg, Germany: "In the organ, the many pipes and voices must form a unity. . . . Now, this is an image of our community in the Church. Just as in an organ an expert hand must

constantly bring disharmony back to consonance, so we in the Church, in the variety of our gifts and charisms, always need to find anew, through our communion in faith, harmony in the praise of God and in fraternal love."

The Pope challenges us not only to seek unity but to work for a *harmony* that joins together a wide variety of people with their unique gifts and contributions. Harmony brings about a unity that is enriched by our diversity.

We sing in the hope "that all may be one" in our churches, families, neighborhoods, parishes, and world—across dividing lines of national boundary, race, culture, ethnicity, age, religion, denomination, theological outlook, and musical taste. Our singing and music making should give powerful witness to a unity of love built from the diversity of our communities.

NPM Annual Fund

By now you should have received a letter asking for your support of the 2007 NPM Annual Fund. Please take a moment to reflect on the blessings that you have received as a pastoral music minister and on the ways that your ministry has been enriched through your membership. Please help to multiply those blessings for others by making a gift today.

A handwritten signature in black ink that reads "J. Michael McMahon". The signature is fluid and cursive.

J. Michael McMahon
President

PASTORAL Music

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Cover: Top—Convention participants gather in the main hall at the Indiana Convention Center; lower left—Dr. Edward Schaefer, a deacon of the Diocese of Spokane, Washington, honors the assembly with incense during the Convention Eucharist; lower right—members of the Indianapolis Children's Choir offer a special performance for convention participants.

Page 18: Top—Participants in the Adult Choir Festival, under the direction of Dr. John A. Romeri, perform Haydn's *Mass in Time of War* at North United Methodist Church; lower left—Deacon Edward Schaefer carries the Book of the Gospels at the Convention Eucharist; lower center—participants in the pre-convention Percussion Clinic work with Marc Anderson; lower right—Pauline Todd proclaims the Gospel at the Opening Event; bottom right—members of the choir for the St. Louis Jesuits' Thirtieth Anniversary Concert.

Photos in this issue courtesy of Jeremy Helmes, Keith Kalembo, Peter Maher, Terri Pastura, and Gordon E. Truitt.



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Readers' Response

Recovering Psalmody and Hymns

I am writing in response to the article "We Need Contemporary, Humanly Attractive Songs for the Liturgy," written by Sister Delores Dufner, OSB, in the August-September 2007 issue of *Pastoral Music*.

In particular I am responding to the following: "But pastoral experience leads me to doubt that the average churchgoer is readily led into prayer by the language and imagery of the psalms, which reflect a biblical culture far removed from the culture of our times" (page 20). Among my concerns about a statement such as this is that, if such a culture is removed from

the culture of our times, it is not because it has disappeared but because the overuse of many contemporary hymns has replaced the rich and beautiful language of the psalms and the great hymns of the Church with watered-down spirituality that has very little true Catholic—let alone Christian—doctrine or scriptural meaning.

In the same article, Sister Delores writes: "If we are to be a truly catholic or universal church, we must avoid an elitism which excludes those who have not formally studied Scripture and theology" (page 20). I would respectfully argue that, because many people are not educated in Scripture or theology, dismissing the good ancient hymns of the Church is a

huge mistake. As one writer of hymnology so accurately stated: "The hymnbook is the poor person's book of theology." Those who have not learned Scripture or theology learn them through singing and praying, and through the active participation of singing about what the Church teaches, they come to believe and live their Catholic Christian faith. Again, if these things are missing from the liturgical assemblies of our time, it is because the good hymns of the Church have been disappearing and are being replaced with texts that are poorly written and music that is much harder to sing in most cases than many of the great hymns are.

I work for a wonderful small parish

"Ours is a singing faith
All thanks to God be sung
By people here both far and near
In every land and tongue"

Jane Parker Huber

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of about 400 families in a small suburb in central Minnesota. Our new priest, who is much more traditionally trained, and myself have brought the repertoire of hymns to about eighty-five percent traditional Catholic hymns with about fifteen percent more contemporary style hymns where appropriate. The response of our assembly has been overwhelmingly appreciative that the more singable "Catholic" hymns have at last returned to the parish and, with them, a liturgical assembly that sings better than they have in years. Children of families who have grown up in the parish, moved away, and return on various occasions, thank both my priest and myself endlessly that the hymns have returned to our parish.

I praise the work of the Congregation for Divine Worship and the Discipline of the Sacraments for having written *Liturgiam authenticam* and our USCCB for their work to approve the *Directory for Music and the Liturgy* for use in the United States of America. Their desire for hymns to have a Trinitarian, Christological basis and to show clear connection to the teaching of the Church shows that the Church is sensing the need for our worship of God and our walk of faith to be intimately connected. Furthermore, they are deeply concerned, as I have been for a number of years, that what we sing and what we say are in keeping with the Christian tradition as well as encouraging us to believe and live the Gospel.

I feel very strongly that my work as a pastoral musician means giving good solid music and hymn texts for the liturgical assembly of my parish to sing. The people of my parish, including the youth, do not want watered-down music and texts, they want good rich music and texts containing true teachings to be part of their worship. That is why I provide only the best that they can get, because God gave the very best for us, and we should only give the very best of ourselves as we celebrate the Holy Sacrifice of the Mass.

*Philip Lowe, Jr.
Hamel, Minnesota*

More Faith to Sing

I thoroughly enjoyed reading the article which was assembled by the NPM staff and appeared in the August-September issue of *Pastoral Music* entitled "The Faith We Sing."

What insight! The analysis was clear, thought provoking, and interesting. Let's

face it, some songs touch people's hearts. I believe it is good for pastoral musicians to take the time to reflect on those select titles that people find meaningful.

How interesting it would be to take the article to another level. There's so much more to discuss. How did these particular titles rise to the top? What prompted the authors and composers to write them? Who were the publishers? What stories do they have to contribute? Why were they published? What market factors might have contributed to their popularity that gave them wide exposure and acceptance? And finally, how about releasing the top 100 titles in the survey?

*Michael Cymbala
Chicago, Illinois*

Michael Cymbala is the director of marketing/executive producer for GIA Publications, Inc.

A Moment in the Desert

I came to Arizona really to have time with my friend, Sandy. Kaye, my wife, and I have been friends with Sandy for thirty years. Our lives have shifted yet been in the same beat. Sandy is an artist—in watercolor, in social work, and in living life. When NPM announced the Cantor Express institute in Tucson, I got excited about a chance to be with my friend.

I have also been struggling with the "community" part of my spirituality. Some years back we joined an urban community. I was deeply troubled by what I call "suburban spirituality" in Catholic communities—a country club mentality with "sweet" committee meetings, a notion that the "tuxedo ball" fundraisers were accomplishing the Christian service commission goals, and an attitude of exclusiveness about "our special community" that had a special relationship with our God. (The most prominent example of this in Michigan is Monahan's new selective community of Ave Maria.)

We fled to the central city and became connected with a wonderful place blessed by the Spirit. As this happened, the music here, led by a wonderful person, stirred me to discover fresh and brilliant notions of an awesome God. At this moment we had a grandson born to die: He had half a heart. The doctors called it hypoplastic left heart syndrome. Most kids with this anomaly die before being two years old. As we begged our community to help us,

pray for us, and hold us up as we lost our energy to stand up, the miracle of God's love happened. Emerson is now eight years old, playing soccer, and he is the student council representative from his grade.

As life has moved on, my community has changed with leadership that no longer values quality in its music; the political pressures of diocesan economics are again placing a priority on those who can fill the envelopes. I have become disillusioned again. This was the mindset I came with to Tucson.

I was quite serious in stating that my desire for the weekend was to refresh my spirit and realign my view of community. The people I met, ate with, sang with, watched the sun come up with, joked with helped me to put myself back into a holy context: a struggle we all face. I have been among saints! In the desert I met the soldier and warrior loving a victorious God. I met the fresh new soul, nervous and timid, loving a gentle God. I met the old tired soul looking for a gracious and hugging God.

Being with Sandy and exploring the desert and mountains for this past week has added to my fresh view of life.

Some time ago I discovered my God is a singing and shouting God. We laugh together, we sing together, we call across the valley to each other. But I want to call and sing to her in my best voice. I want to capture her with my love. I want him to harmonize with me in the refrain of the Psalms. You helped me come closer to my target. For that I am writing to thank you.

*Arthur J. Lewandowski
Troy, Michigan*

Responses Welcome

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

Association News

Convention

Indy!

For the week of July 9–13, Indianapolis was the site for the largest gathering devoted specifically to liturgy under Roman Catholic sponsorship in the United States this year. More than 3,300 people filled the Indianapolis Convention Center, surrounding churches and hotels, and even nearby streets with the sound of liturgical music in prayer, performances, and special events.

Participants gave NPM's thirtieth annual convention an overall rating of 4.4 out of 5 on their evaluations. All the plenum speakers were also rated highly, together averaging better than 4.4. All the performance events were well received, but several of them received some of the highest ratings for such events in the history of NPM conventions. These included the Young Organists performance (4.8), the St. Louis Jesuits' anniversary concert (4.8), the National Catholic Youth Choir Performance (4.8), the Notre Dame Folk Choir Concert (4.9), and the special performance by the Indianapolis Children's Choir (4.9).

Several of the pre-convention offerings also proved particularly attractive. These included the music ministry leadership retreat with John Bell, the two "intensives" — on chant with Father Anthony Ruff, OSB, and on sound with Gael Berberick, Dennis Fleisher, and Mike Overlin — and several of the clinics. Each received a 4.5 or better.

More than one-quarter of those who turned in evaluations noted that they come to an NPM convention every year, while another quarter said that they come only in national convention years. This was the first NPM convention for twenty-one percent of the respondents.

When asked what they come to an NPM convention to receive, participants checked these items (highest to lowest): new music, spiritual refreshment, new or renewed insights about liturgy, new ideas about music in the liturgy, a stronger

sense of ministry, musical inspiration, and stronger musical skills. They also noted that they attend NPM conventions for these opportunities (highest to lowest): workshops, showcases, liturgies and prayer events, major addresses, and camaraderie.

For some additional comments and suggestions by the participants, look at the Commentary on page eighty-three.

Members Update

NPM Council Meeting

The forty-member NPM Council met in Indianapolis for a full day immediately following the National Convention. The Council elected three new members to the NPM Board of Directors. Father Ricky Manalo, CSP, Dr. Jennifer Pascual, and Ms. Joanne Werner will serve four-year terms on the Board beginning in January 2008 and will join continuing members Dr. Michael Connolly and Mr. Stephen Petrunak.

The Council heard a presentation by Sister Mary Bendyna, RSM, executive director of the Center for Applied Research in the Apostolate (CARA), who led the Council in examining the state of the Catholic Church in the United States based on the social research of CARA and others. Some of her topics were Catholic population (especially changing ethnic composition and age differences), institutions, trends in ministry (priests, deacons, religious, lay ministers), and attitudes and behaviors of Catholics.

Council members explored the implications of this recent social research for the mission and work of NPM. Among the areas they discussed were the growing number and importance of lay ecclesial ministers, relationships to younger post-Vatican Catholics and priests who have different experiences of and attitudes toward the Church from those of previous generations, and the challenges posed by the complexity and richness of cultural diversity in the United States.

The Council spent a portion of its meet-

ing surfacing possible strategic objectives for 2008. Members also were invited to provide feedback to the Board of Directors on a proposal for NPM to hold national conventions every year. Although a number of cautions were raised, the proposal received a very positive response.

NPM Board of Directors Meeting

The NPM Board of Directors met both before and after the National Convention in Indianapolis. The Board is the governing and policy-making body of the Association. Board actions at the July meeting included:

- acceptance of the 2006 audit of NPM finances by the firm of Mister, Burton & Palmisano, PC;
- annual performance review of NPM President J. Michael McMahon;
- preliminary suggestion of strategic objectives for 2008;
- acceptance of the decision of the Standing Committee for Those Responsible for Leadership in Music Ministry (RLMM) to dissolve;
- approval of the proposal to hold a national convention every year beginning in 2009.

Unity Songs to Download

Texts and music for two winners of a hymn competition sponsored by the National Association of Pastoral Musicians (NPM) and the Franciscan Friars of the Atonement are now available as free downloads on the NPM website: www.npm.org. The winning entries include a new hymn text that may be sung to several familiar tunes and a new Communion song with an original musical setting. Both songs are based on the prayer of Jesus "that all may be one" (John 17:21). Reprint permission is granted through January 31, 2008, for non-commercial use by local churches and other worshipping communities.

The winning hymn text was written by Steven Ottományi, director of liturgy and music at St. Vincent de Paul Parish in Huntington Beach, California. His four-stanza text, "Family of Faith," forms a prayer to Christ to bring about the change of heart required for genuine unity in one family of faith. The download version of the hymn includes four familiar tunes to which the text may be sung.

Paulist Father Ricky Manalo collabo-

rated with Rodolfo López, Nguyen Dinh Dien, and Gerard Chiusano to create a Communion song that includes a text in English, Spanish, and Vietnamese along with an arrangement for choir and instruments. Although the text of the refrain is fundamentally the same in all three languages, the song includes three verses in each language that were written from the unique cultural perspective of each.

The two new congregational songs are being made available now for churches to use in worship during the fall and winter of 2007 as they prepare for ecumenical celebrations next January during the Week of Prayer for Christian Unity. The 2008 observance will mark the one hundredth anniversary of this important ecumenical event.

NPM Survey: Can Catholics Sing?

Since the Second Vatican Council Catholics have become accustomed to congregational singing as a regular part of Sunday Mass and other liturgical celebrations. This practice developed in response to a mandate of the Council: "To promote active participation, the people should be encouraged to take part by means of acclamations, responses, psalmody, antiphons, and songs, as well as by actions, gestures, and bodily attitudes" (Constitution on the Sacred Liturgy *Sacrosanctum Concilium*, 30).

Since the publication of the *Constitution on the Sacred Liturgy* in 1963, how well have Catholics developed the practice of singing the liturgy? NPM is conducting an online survey to find out how NPM members and other Catholics rate the congregational singing in their own parishes or communities and in the United States generally.

Please take a moment to take this very brief survey by logging on the NPM website: www.npm.org. Spread the word and invite others to take part in the survey as well. Include an announcement in your diocesan newspaper, parish bulletin, choir newsletter, or other publication. Help us find out if music directors, choir members, pastors, and parishioners think that Catholics can—and *do*—sing.

Scholarships

Thanks to the generosity of NPM members, friends, and corporate partners, we will be able to offer \$32,000 in

scholarships for 2008, of which more than \$15,000 comes from funds donated by members and other participants in this year's national convention. In addition to the five NPM scholarships listed on page eleven, NPM donates \$500 toward the \$1,000 Rensselaer Challenge Grant, which is administered by the Rensselaer Program of Church Music and Liturgy at Saint Joseph College, Rensselaer, Indiana.

This amount also includes the Dosogne/Rendler-Georgetown Chorale Scholarship (\$1,000), formed from endowments established to honor Rene Dosogne, a highly respected church musician in the Chicago area in the second half of the twentieth century and a faculty member at DePaul University School of Music, and Dr. Elaine Rendler, pastoral musician, music educator, and choral conductor of the Georgetown Chorale. And it includes \$1,000 from the Funk Family Memorial Scholarship, created to honor Rev. Virgil C. Funk, NPM founder and president emeritus, and deceased members of his family.

Other scholarship funds come from NPM's education partners. They include the MuSonics Scholarship, the Paluch Foundation/WLP Scholarship, the OCP Scholarship, the GIA Pastoral Musician Scholarship, the University of Notre Dame Folk Choir Scholarship, the Dan Schutte Scholarship, the Father Lawrence Heimann, CPFS, Scholarship, and the Steven C. Warner Scholarship.

Scholarship Winners 2007

Through generous donations in 2006 to the NPM Scholarship Fund and several endowed funds, and working with partners in pastoral music education, NPM was able to support fourteen students this year with \$23,500 in scholarships. This year's scholarship recipients include people who have been involved in music ministry for many years and others who are new to the work. Among them are a second-career music minister and several recipients of previous NPM scholarship awards. The list of their accomplishments is dazzling, and they promise an amazing future for pastoral music ministry. All have expressed their gratitude for your support.

Verena Lucia Anders began her studies at the prestigious Peabody Preparatory School in Baltimore, Maryland, in 1985. During studies at the Baltimore High School for the Arts and the University

of Maryland, she began winning prizes in piano and voice. After studying choral conducting with Joseph Flummerfelt at Westminster Choir College, she became associate director of music at St. Francis of Assisi Parish, Derwood, Maryland, where she currently serves as the director of music ministries. She has also served in music ministry at the Basilica of the National Shrine of the Immaculate Conception, Washington, DC; Holy Redeemer Parish, College Park, Maryland; and at St. Patrick Cathedral in New York. Verena will use the \$2,500 MuSonics Scholarship to continue her work toward a master's degree in sacred music at The Catholic University of America.

William H. Atwood, a native of Connecticut, is the director of sacred music and organist for the Church of the Immaculate Conception in Somerville, New Jersey. In addition to his parish responsibilities, Mr. Atwood is the diocesan organist and associate musician for the Diocese of Metuchen,



where he plays special liturgies and concerts at the Cathedral of St. Francis in Metuchen. Mr. Atwood holds a master's (*with distinction*) in sacred music from Westminster Choir College in Princeton and a bachelor's degree in music (*magna cum laude*) in organ performance from the University of Hartford, the Hartt School of Music, in Connecticut. He will use the \$2,000 NPM Koinonia Scholarship to begin his doctoral studies at The Catholic University of America.

Henry Bauer began playing the organ for his home church when he was twelve years old, and he has continued to play in



a church ever since. He is currently the director of liturgy and music at St. Jane Frances de Chantal Church in Bethesda, Maryland, and he maintains a private piano studio. Henry holds a master's in liturgical music from The Catholic University of America and a bachelor of music in piano pedagogy *cum laude* from Butler University. Currently, he is pursuing a doctorate in sacred music at The Catholic University of America, and he will use

the \$2,000 NPM Perrot Scholarship to continue those studies. His performance credits have included organ concerts at the Basilica of the National Shrine of the Immaculate Conception and National City Christian Church in Washington, DC. In college, he toured with the Butler Chorale in Europe as their organist and accompanist. In service to his local NPM chapter, he coordinates the activities for DMMD and in 2001 served on the Core Committee for the National Convention in Washington.

Jordan J. de Souza began learning the discipline of music at St. Michael Choir School in Toronto, Canada, when he was



eight years old, and he began playing the organ for Mass at his home parish of St. John of the Cross, Mississauga. At the age of ten, he began singing for Mass each week at St. Michael

Cathedral. Then he really got involved in pastoral music ministry. In 2002, he was appointed choirmaster and organist at St. John of the Cross, directing the adult choir, and one year later he began to accompany the choirs for St. Michael Choir School. Later he served as organist at St. Francis of Assisi Parish, as assistant organist at St. Michael Cathedral, and as organist at St. Martin of Tours Parish, Mississauga. In September 2006, when he began his undergraduate studies at McGill University, Jordan became an organ scholar at the Church of St. Andrew and St. Paul in Montréal. He has also begun composing, and his most recent work, *Four Afro-American Spirituals for Male Chorus*, received its première performance in 2006 by the Victoria Scholars, a prize-winning Canadian men's ensemble. Jordan will use the \$1,000 Dosogne/Rendler-Georgetown Chorale Scholarship to continue his studies at McGill.

Patricia Fointno-Dawson plays piano, organ, and accordion. She is a conductor and composer, and she has worked with various churches in Indiana, Washington, DC, and Georgia as an organist, pianist, and director of music. Patricia will use the \$1,000 Dan Schutte Scholarship to continue her work in the master of church music program at St. Joseph's College, Rensselaer, Indiana.

Therese M. Lenz will use the \$1,250

University of Notre Dame Scholarship to continue work on a master's degree in liturgical studies in the summer program at Notre Dame. During the rest of the year, she serves as associate music director for St. Barnabas Church and at St. Walter Parish in Chicago, drawing on more than twenty years of experience in music ministry and liturgy preparation.

John Meyers is currently the cantor and assistant organist at Saints Peter and Paul Roman Catholic Church in Hamburg, New York and an organ and sacred music major in the Mary Pappert School of Music at Duquesne University. He received the 2006 NPM Notre Dame Folk Choir Scholarship, and he will use this year's \$2,000 GIA Pastoral Musicians Scholarship to continue his studies.

John is also an organ scholar at First Lutheran Church, Pittsburgh. His interest in pastoral music is paramount: he already holds the NPM/AGO Service Playing Certificate, and he was the 2006 recipient of the Msgr. Henry Kawalec Organ Scholarship awarded by the Church Musicians' Guild of Buffalo.



Amanda P. Plazek is continuing a family tradition: Her mother has served as a music minister in Pittsburgh parishes, and in August 2005, Amanda began work-

NPM Scholarships 2008

to assist with the cost of educational formation for pastoral musicians

\$32,000 in Available Scholarships:

- \$4,500 NPM Nancy Bannister Scholarship
- \$3,500 NPM Members' Scholarship
- \$3,500 NPM Perrot Scholarship
- \$2,000 NPM Koinonia Scholarship
- \$2,000 NPM Board of Directors Scholarship
- \$3,000 MuSonics Scholarship
- \$2,500 Paluch Family Foundation/WLP Scholarship
- \$2,500 OCP Scholarship
- \$2,000 GIA Pastoral Musician Scholarship
- \$1,250 University of Notre Dame Folk Choir Scholarship
- \$1,000 Funk Family Memorial Scholarship
- \$1,000 Dosogne/Rendler-Georgetown Chorale Scholarship
- \$1,000 Dan Schutte Scholarship
- \$1,000 Father Lawrence Heiman, CPPS, Scholarship
- \$750 Steven C. Warner Scholarship

NPM also donates \$500 toward the \$1,000 Rensselaer Challenge Grant administered by the Rensselaer Program of Church Music and Liturgy at Saint Joseph College, Rensselaer, Indiana.

Eligibility Requirements

Applicant must be an NPM member enrolled full-time or part-time in a graduate or undergraduate degree program of studies related to the field of pastoral music. Applicant should intend to work at least two years in the field of pastoral music following graduation/program completion. Scholarship funds may be applied *only* to registration, tuition, fees, or books. Scholarship is awarded for one year *only*; recipient may re-apply, but renewal is not automatic.

Application Deadline: March 7, 2008

For application or additional information contact:

National Association of Pastoral Musicians

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

Phone: (240) 247-3000 • Fax: (240) 247-3001 • Web: www.npm.org

ing part-time as organist and pianist in one of those parishes: St. John Neumann. She is also the organist and choir director at Forest Avenue Presbyterian Church in Bellevue. Amanda attended her first NPM convention—in Pittsburgh—as a singer in a children’s choir, and she has since been to several national conventions as a participant. She plays organ, piano, flute, and piccolo and is working on the clarinet. Amanda will use the \$750 Steven C. Warner Scholarship as she begins her undergraduate studies at Duquesne University this fall.

Jennifer Seighman possesses an extensive background as an organist, conductor, vocalist, and music educator. Currently a doctoral student in sacred music



at the Benjamin T. Rome School of Music at The Catholic University of America, Jennifer has conducted the CUA Chamber Singers in performances at the Pope John Paul II Cultural Center, the National

Shrine of the Immaculate Conception, and the Church of St. Nicholas in Prague, Czech Republic. In addition to holding a bachelor’s degree in music education (*magna cum laude*) from Westminster Choir College, Jennifer earned a master’s degree in choral conducting (with highest honors) from the University of Oklahoma. Currently serving as the director of music at Holy Cross Church in Garrett Park, Maryland, Jennifer and her husband, Gary, reside in downtown Washington, DC. She will use the \$2,500 OCP Scholarship to continue her doctoral work.

Nicole Storey is this year’s recipient of the \$1,000 Funk Family Memorial Scholarship. She began to serve as a cantor when she was a member of the children’s choir, and she started playing instruments—flute and saxophone—to assist the singing at Masses when she wasn’t cantoring. In high school, she played for school Masses at which her mother served as cantor, and Nicole and her mother started a children’s choir (for which Nicole plays piano) at Our Lady of Grace Parish in Noblesville, Indiana. Nicole is currently working on a bachelor’s degree in liturgical music at Aquinas College in Grand Rapids, Michigan, and she serves as cantor and pianist for campus liturgies

Where Are They Now?

Greg Homza

NPM Scholarship Recipient 2001, 2002

My name is Greg Homza, and I serve as the director of music for The Church of Saint John the Beloved in Summerville, South Carolina. The NPM scholarships that I received in 2001 and 2002 represented much more than just financial assistance; they represented recognition of accomplishments and potential by established professionals in the field of pastoral music—those who inspire and guide the development of the next generation of pastoral musicians.

On graduating from high school in 1995, I never would have guessed that I would be doing what I’m doing and being enriched by it with every passing day. I went to the Indiana University Jacobs School of Music as a cello major that fall, and I spent the following four years pursuing a bachelor’s degree in cello (which I earned in 1999). But a funny thing happened in my second semester of study: I enrolled in secondary organ lessons and got involved with my local parish choir, and the rest, as they say, is history.

After my undergrad degree, I took a year off from school and spent many hours practicing the organ and reading about religion, music, singing, and anything else I could find that was related to the field of pastoral music. The following spring, I was admitted to the master’s program at IU—this time, in organ. I did not, however, have the scholarship assistance that I had during my undergraduate years. Without the NPM scholarship in 2001, I may not have been able to finish my master’s degree (which I’m proud to say I did in 2002). And then, not feeling quite ready to begin full-time ministry, I began work toward the degree of doctor of music in organ and church music (again, with the help of an NPM scholarship), and completed the course requirements for that degree in spring 2004. (Now, if I could just jump through the rest of the hoops . . .)

As you might imagine, by this time, I was champing at the bit to get into a parish. After several disappointing visits to parishes where I wouldn’t have been a good “fit,” my racquetball partner told me of a parish he knew of in his home

state of South Carolina, and I’ve been here ever since.

St. John the Beloved is a parish of about 1,500 households, just up the road from “the Holy City” of Charleston in historic Summerville. Though I do occasionally experience the conflict between artistic satisfaction and pastoral sensitivity which is so inherent to our field, it’s a wonderful place to be. I am appreciated as an essential member of the pastoral staff, and I spend much of my time thinking not about music but about people. Sure, I still strive to achieve musical excellence, but that excellence would be hollow without a parish family to share it with. And speaking of family, I’m ecstatic to report that I’ve recently become engaged to one of the parishioners! Of all the blessings I feel that I have received in my nearly three years of service to this parish, my fiancée, Leah, is the greatest of them all.

And to think it may never have happened without the help of NPM . . .

As I’m sure you know, higher education is becoming more and more expensive. I attended a large public university that happened to have an excellent school of music. But even with a lower overall cost of attendance, and even with scholarship help, I’ll still be making student loan payments for quite a few years to come. Those who choose to study at smaller private schools or conservatories will have an even greater financial burden. The next generation of pastoral musicians needs, nay, deserves our help and support. They need our financial gifts, and they need our prayers.

The Academic Scholarships program is just one of the many ways that NPM is “fostering the art of musical liturgy.” Please consider making a contribution (and ask your parish to match it!). By doing so, you will be investing in the future of our profession. What a blessing it will be for you in coming years as you see that investment pay off.





Convention Recordings

2007 National Association of Pastoral Musicians

Indiana Convention Center and RCA Dome
July 9 - July 13, 2007 - Indianapolis, Indiana



“That All May Be One”

Audio CD's are \$10.00 Each - DVD 's are \$25.00 Each

Audio CD	DVD VIDEO	Plenary Sessions
<input type="checkbox"/>	<input type="checkbox"/>	NPM - 07- 801 “ONE CHURCH, MANY GENERATIONS: HANDING ON THE SONGS” - Steven C. Warner
<input type="checkbox"/>	<input type="checkbox"/>	NPM - 07- 802 “THE PASTORAL MUSICIAN: HERMENEUT, CATECHIST, AND MYSTATGOGUE” - J. Michael Joncas
<input type="checkbox"/>	<input type="checkbox"/>	NPM - 07- 803 “ONE CHURCH, MANY CULTURES: IT'S MORE THAN THE SONGS” - Ricky Manalo, CSP
<input type="checkbox"/>	<input type="checkbox"/>	NPM - 07- 804 “DIALOGUE IN SEARCH OF COMMUNION: WORKING TOGETHER IN PASTORAL MINISTRY” - Jerry Galipeau & Mary Kay Oosdyke, OP
<input type="checkbox"/>	<input type="checkbox"/>	NPM - 07- 805 “THE UNIFYING POWER OF MUSIC” - Teresita Weind, SND

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Breakout Sessions - Audio CD's

Tuesday Block “A” Sessions

- NPM - 806 A-01 - “CONTINUE THE CONVERSATION: THE PASTORAL MUSICIAN: HERMENEUT, CATECHIST, AND MYSTAGOGUE” - J. Michael Joncas
- NPM - 807 A-02 - “LECTIONARY ANTHEM PROJECT I: ADVENT/CHRISTMAS YEAR A” - Timothy Dyksinski
- NPM - 809 A-05 - “SINGING THE PROPER ANTIPHONS” - Christopher Tietze
- NPM - 810 A-06 - “SUNDAY, TRIDUUM, AND WEEKDAY CELEBRATIONS IN THE ABSENCE OF A PRIEST” - Michael Prendergast
- NPM - 811 A-07 - “DISCOVERING THE GIFTS AND RESOURCES FROM ASIAN AND PACIFIC RIM COMMUNITIES” - Ricky Manalo, CSP, Rufino Zaragoza, OFM
- NPM - 812 A-10 - “CANTOR AS PROCLAIMER OF THE WORD” - Joe Simmons
- NPM - 813 A-16 - “LEADING THE ASSEMBLY WITH THE PIANO” - Paul Tate
- NPM - 814 A-17 - “LITURGY OF THE HOURS IN HOUSES OF RELIGIOUS” - Cyprian Consiglio, OSBCam
- NPM - 815 A-19 - “PREACHING THE LITURGY” - R. Gabriel Pivarnik, OP
- NPM - 816 A-21 - “VOICE CARE AND CHORAL SOUND 1” - Axel Theimer
- NPM - 817 A-23 - “THE SPIRITUALITY OF THE CHOIR” - Dan Schutte, Robert Dufford, SJ

- NPM - 818 A-25 - “ENLIVEN THE ASSEMBLY WITH A HANDFUL OF HANDBELLS” - David Weck

Tuesday Block “B” Sessions

- NPM - 817-B-01 - “CONTINUE THE CONVERSATION: ONE CHURCH, MANY GENERATIONS - HANDING ON THE SONGS” - Steven C. Warner
- NPM - 818 B-02 - “DMMD INSTITUTE: SUNG LITURGICAL TEXTS - HYMNS, SONGS AND ANTIPHONS” - J. Michael Joncas
- NPM - 819 B-04 - “SINGING THE RITUAL: RITUAL TEXTS” - James J. Chepponis
- NPM - 820 B-05 - “KEEPING THE SEASONS” - Karen Kane
- NPM - 821 B-06 - “SINGING WITH SPIRIT AND UNDERSTANDING: CRAFTING NEW TEXTS FOR SUNG PRAYER” - Alan Hommerding
- NPM - 822 B-08 - “FR. CLARENCE JOS. RIVERS LECTURES: BLACK PSALMODY: SONG AND PRAYER” - Roger Holland, Ray East, & Lynne' Gray
- NPM - 823 B-09 - “TECNICAS DE LA GUITARRA” - Rudy Lo'pez
- NPM - 824 B-10 - “THE CANTOR AS LEADER OF PRAYER” - Michael Connolly
- NPM - 825 B-11 - “VOCAL TECHNIQUES THAT PROCLAIM THE PSALM” - Joanne Werner
- NPM - 826 B-13 - “THE PERFECT BLEND: INSTRUMENTS, VOICES, ARRANGING - OH MY!” - Paul Hillebrand

- NPM - 827 B-17 - “FUNERAL RITES IN HOUSES OF RELIGIOUS” - Kathleen Harmon, SND deN

- NPM - 828 B-20 - “SMALL CHOIR RESOURCES” - Rob Glover

- NPM - 829 B-25 - “TAKING YOUR HANDBELL CHOIR TO THE NEXT LEVEL” - David Weck

Wednesday Block “C” Sessions

- NPM - 830 C-01 - “CONTINUE THE CONVERSATION: ONE CHURCH, MANY CULTURES IT'S MORE THAN THE SONGS” - Ricky Manalo, CSP
- NPM - 831 C-02 - “DMMD INSTITUTE: SUNG LITURGICAL TEXTS - HYMNS, SONGS AND ANTIPHONS” - J. Michael Joncas
- NPM - 832 C-03 - “HOVDA LECTURE: MUSICAM SACRAM REVISITED: THREE DEGREES OF CELEBRATION?” - Judith Kubicki, CSSF
- NPM - 833 C-04 - “THE LITURGICAL BOOKSHELF” - Karen Kane
- NPM - 834 C-06 - “WHAT THEOLOGY ARE WE SINGING?” - Alan Hommerding
- NPM - 835 C-07 - “HOW DO WE WORSHIP TOGETHER?” - Pedro Rubalcava, J-Glenn Murray, SJ, & Barbara Tracey
- NPM - 836 C-08 - “FR. CLARENCE JOS. RIVERS LECTURES: THE MANY SOUNDS OF BLACK WORSHIP” - Roger Holland & Lynne' Gray
- NPM - 837 C-09 - “QUE MUSICA PODEMOS CANTAR...Y COMO? - WHAT MUSIC DO WE SING AND WHEN?” - Norma Garcia - Now Bilingual

Wednesday Block "C" Sessions

- NPM - 838 C-10 - "THE CANTOR AS ANIMATOR OF THE ASSEMBLY" - Joe Simmons
- NPM - 839 C-11 - "TRAINING CANTOR TRAINERS" Joanne Werner
- NPM - 840 C-13 - "MANAGING A MUSIC PROGRAM, PART I" - Steve Petrunak
- NPM - 841 C-16 - "SERVICE PLAYING: THE PIANO IN LITURGY" - William Gokelman
- NPM - 842 C-17 - "SMALL AND RURAL PARISHES: DOING THE BASICS WELL" - Thomas Porter
- NPM - 843 C-19 - "THE EUCHARISTIC PRAYER: HOW DO WE PRAY IT?" - Steve Janco
- NPM - 844 C-22 - "ORFF AND ARRANGING MUSIC FOR CHURCH AND SCHOOL" - Nanci Flesher
- NPM - 845 C-26 - "BE ONE WITH THE LORD IN DANCE" - John West, Consuelo Zun'iga West

Thursday Block "D" Sessions

- NPM - 846 D-01 - "CONTINUE THE CONVERSATION: DIALOGUE IN SEARCH OF COMMUNION - WORKING TOGETHER IN PASTORAL MINISTRY" Jerry Galipeau, Mary Kay Oosdyke, OP
- NPM - 847 D-02 - "LECTIONARY ANTHEM PROJECT II: LENT/EASTER YEAR A" - Timothy Dyksinski
- NPM - 848 D-04 - "SINGING THE MASS" Paul Ford
- NPM - 849 D-06 - "WHAT POETRY ARE WE PRAYING?" - Alan Hommerding
- NPM - 850 D-09 - "TECNICAS PARA LOS CANTANTES ESPANOLAS" - Norma Garcia
- NPM - 851 D-13 - "JUSTICE FOR ALL: CONTRACTS AND OTHER PRACTICAL ISSUES" Anne Ketzner
- NPM - 852 D-16 - "ADAPTING HYMNODY TO THE PIANO" - William Gokelman
- NPM - 853 D-17 - "THE ELECTRONIC KEYBOARD IN THE LITURGY" - Keith Kalemba
- NPM - 854 D-19 - "NEW TEXTS: CONCERNS FOR PRESIDENTS AND PASTORS" Archbishop Daniel Di Nardo
- NPM - 854 D-20 - "VOLUNTEER SINGERS AND VOCAL DEVELOPMENT" - Thomas Porter
- NPM - 855 D-21 - "CONDUCTING THE HUMANE REHEARSAL" - James Jordan

- NPM - 856 D-22 - "TEACHING CHILDREN TO SING: BODY-MIND-SPIRIT-VOICE- IT TAKES THE WHOLE PERSON TO SING AND REJOICE" Helen Kemp

Thursday Block "E" Sessions

- NPM - 857 E-01 - "THE REAL PRESENCE OF THE ASSEMBLY: TOWARD FULL, ACTIVE, AND CONSCIOUS PARTICIPATION" Roc O'Connor,SJ, John Foley,SJ
- NPM - 858 E-02 - "DMMD INSTITUTE: SUNG LITURGICAL TEXTS - HYMNS, SONGS AND ANTIPHONS" - J. Michael Joncas
- NPM - 859 E-03 - "HOVDA LECTURE: MUSICAM SACRAM REVISITED - THE HERITAGE OF SACRED MUSIC" - Edward Schaefer
- NPM - 860 E-04 - "PREPARING THE CHURCH'S PRAYER: INTRODUCTORY RITES AND LITURGY OF THE WORD" - Jerry Galipeau
- NPM - 861 E-07 - "LITURGICAL AND DEVOTIONAL PRAYER: BLEND? COMPLEMENT?" Joyce Ann Zimmerman, C.P.P.S.
- NPM - 862 E-08 - "RESOURCES FOR SACRAMENTS: WEDDINGS AND FUNERALS" Norma Garcia
- NPM - 863 E-09 - "CELEBRANDO LOS RITOS DE RICA" - Joe Coleman
- NPM - 864 E-10 - "THE PSALMS: ARTISTIC PERSPECTIVES" - Kathleen Harmon, SND deN
- NPM - 865 E-11 - "TECHNIQUES TO IMPROVE YOUR SOUND AND LEADERSHIP, PART 2" Mary Clare McAlee
- NPM - 866 E-12 - "EVERYTHING AND THE KITCHEN SINK" - Barney Walker
- NPM - 867 E-13 - "MANAGING A MUSIC PROGRAM, PART 2" - Steve Petrunak
- NPM - 868 E-16 - "KEYBOARD IMPROVISATION TECHNIQUES" - Paul Tate
- NPM - 869 E-19 - "SINGING THE PROCLAMATIONS: CHRISTMAS, EPIPHANY, EXULTET" - Columba Kelly, OSB
- NPM - 870 E-20 - "SCORE PREPARATION BASICS" - Paul French
- NPM - 871 E-21 - "CHORAL REPERTOIRE THAT CHALLENGES AND INSPIRES" - Kent Tittle

- NPM - 872 E-22 - "CHILDREN'S CHOIRS IN CHURCHES" - Helen Kemp
- NPM - 873 E-23 - "ENHANCING SCHOOL LITURGIES WITH THE TALENT OF THE BAND" Pamela Holmes
- NPM - 874 E-24 - "RESOURCES FOR COMMUNITIES SMALL IN NUMBER AND LARGE IN FAITH" - Thomas Porter
- NPM - 875 E-26 - "PEACE BEFORE YOU: A SPIRITUAL CENTERING THROUGH MUSIC, MOVEMENT AND PRAYER" Donna Anderle, Mark Friedman

Friday Block "F" Sessions

- NPM - 876 F-02 - "HOVDA LECTURE: MUSICAM SACRAM REVISITED - NEW WINE, NEW WINESKINS!" - Alan Hommerding
- NPM - 877 F-03 - "MUSIC DIRECTOR PRACTICAL NEEDS: JUSTICE IN THE WORKPLACE" - Kathy Mumy
- NPM - 878 F-04 - "PREPARING THE CHURCH'S PRAYER: LITURGY OF THE EUCHARIST AND CONCLUDING RITES" - Jerry Galipeau
- NPM - 879 F-06 - "EUCHARISTIC ADORATION: BLESSINGS AND CAUTIONS" Joyce Ann Zimmerman, C.P.P.S.
- NPM - 880 F-07 - "FILIPINO BAPTISMS, WEDDINGS, AND FUNERALS" Ricky Manalo, CSP, Ricky Muyot
- NPM - 881 F-08 - "DEVELOPING A BILINGUAL MASS AND RESOURCES FOR SACRAMENTS" Joe Coleman
- NPM - 882 F-10 - "HOW TO PREPARE FOR THE BASIC CANTOR CERTIFICATE (BCC)" Mary Lynn Pleczkowski
- NPM - 883 F-13 - "PURCHASING AND MAINTAINING A PIANO" - Nancy Deacon
- NPM - 884 F-15 - "SERVICE PLAYING: THE PIANO IN THE LITURGY" - Thomas Jefferson
- NPM - 885 F-19 - "GETTING THE SOUND YOU WANT FROM YOUR CHOIR" - Kent Tittle
- NPM - 886 F-21 - "THE PASTORAL CARE OF PASTORAL MUSICIANS" - Carey Landry
- NPM - 887 F-22 - "COLLABORATION: WITH WHOM DO I WORK AND HOW?" - Jeremy Helmes
- NPM - 888 F-24 - "HOW TO FORM AN NPM CHAPTER" - Jacqueline Schnittgrund

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and the prayer group Koinonia.

Ben Tomczak studied music composition at Hampshire College, but when he began volunteering in 2002 as rehearsal technician and conductor of the children's choir at the Catholic Community of St. Francis of Assisi in Raleigh, North Carolina, he felt the need for further ministerial formation in that ministry and in his work as a music teacher at two schools in the Diocese of Raleigh. Workshops at Choristers Guild and NPM conventions provided some help, as did classes at Westminster Choir College and Villanova University, but Ben felt he needed a comprehensive, foundational education in ministry. He found what he wanted in a graduate degree program at the Loyola Institute for Ministry Extension (LIMEX), and he will use the \$2,500 Paluch Family Foundation/WLP Scholarship to continue those studies.

Ron Vanasdlen is a native of Carlisle, Pennsylvania. In his junior year of high school, Mr. Vanasdlen received his first church music position as assistant organist in his home parish, St. Patrick. He spent



fourteen years in the U. S. Navy as a print journalist/editor, radio personality, TV broadcaster, and public affairs officer. Playing, singing, and directing music groups for Mass continued in the Navy while

he was assigned to various commands. He also was asked to substitute for the Protestant chapel musicians. While on active duty, he received a bachelor of science degree from Southern Illinois University at Carbondale. As a result of the military size reduction and early retirement, he moved to the Seattle area to pursue further music studies and to work at Olympic College as the accompanist for the chamber choir and the vocal studios. He has studied organ, voice, and opera and participated in recitals, operas, and community theatre. Ron is presently the director of music and worship at the 1,500-family St. Cyprian Catholic Church. His ensembles include the liturgical choir, smaller adult ensembles, fifteen parish cantors, a twenty-voice resurrection choir, three children's choirs, and a children's cantor guild (which sings at school liturgies and monthly at the 9:00 AM Sunday Mass and assists with eve-

ning prayer). Instrumentally Ron either directs or oversees the musicians of four handbell choirs and a group of students in grades four through seven who assist with percussion. Ron will use the \$1,000 Father Lawrence Heiman, CPPS, Scholarship to continue his studies at St. Joseph's College, Rensselaer, Indiana.

Timothy Westerhaus is a master of music candidate in choral conducting at Boston University, and he will use the \$3,000 NPM Members' Scholarship to continue those studies. He serves



as the assistant conductor of the Chapel Choir at Boston University's Marsh Chapel and is in his second year of conducting the Boston University Choral

Society and its select ensemble, the Chamber Singers. A native of Minnesota, Mr. Westerhaus studied conducting and sacred music at the University of St. Thomas in St. Paul, Minnesota, graduating in 2004 with a degree in liturgical music. He continues to study piano and has performed as a solo, chamber, and concerto pianist. Mr. Westerhaus is a GIA choral clinician and has presented workshops at several conventions of the National Association of Pastoral Musicians. He chairs the NPM Committee on Youth and has published articles in *Pastoral Music* and the *GIA Quarterly*. For the past two years, he has served as the pastoral minister of liturgy and music at the Paulist Center in Boston, Massachusetts.

James A. Wickman will use the \$2,000 NPM Board of Directors Scholarship to continue his studies for a doctorate in ministry with a concentration on liturgy at The Catholic University of America.



Jim earned a bachelor of arts in music at St. Louis University and a master of arts in pastoral studies at the Aquinas Institute of Theology. He has been a choir director, organist, accom-

pianist, pianist, and director of music and liturgy at parishes in St. Louis and Milwaukee, and he served on the archdiocesan liturgical and music commis-

sions in those cities. In 2001, he became the associate director of worship for the Archdiocese of Milwaukee, a position which included the title "coordinator of music." In that capacity, he worked with parish musicians on the development of sung prayer, developed the first NPM chapter in Milwaukee, and chaired the 2005 NPM National Convention. In 2005 Jim moved to Washington, DC, to serve as the pastoral associate for liturgy at Holy Trinity Church in Georgetown.

Chant Section Website

Check out the new web page for the NPM Chant Section: <http://www.npm.org/Sections/Chant/index.htm>. You'll find information about programs on chant, an extensive bibliography, links to organizations and resources, and the very first issue of *Custos*, the newsletter of the NPM Section for Chant, now available for download at that site.

New Associate Director at BCL Secretariat

Father Richard Hilgartner, a presbyter of the Archdiocese of Baltimore and an NPM member, has been named the new associate director of the Secretariat for the Bishops' Committee on Liturgy at the USCCB. Ordained in 1995, Father Hilgartner served parishes in the Archdiocese of Baltimore before working for two years as chaplain and director of campus ministry at Mount St. Mary's University in Emmitsburg, Maryland. He holds a licentiate in sacred theology (sacramental and liturgical theology) from the Pontifical Athenaeum of San Anselmo in Rome. Father Hilgartner began his new duties on September 1, and NPM wishes him all the best in this challenging ministry.



Keep in Mind

Rev. Lukas Schmidt, O.CARM., an NPM member who was the founding pastor of Our Lady of Mt. Carmel Parish in Osprey, Florida, died on August 3. Born in Baltimore, Father Schmidt earned degrees in



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theology, canon law, and pastoral counseling before beginning his teaching career at Mount Carmel College in Niagara Falls, Ontario. He also taught in Illinois and served Carmelite communities as novice director and director of formation in Wisconsin; rector of Whitefriars Hall in Washington, DC; and regional superior for Carmelites in Texas, Arizona, and California. During these years he served various parishes, and in 2000 he became the founding pastor of Our Lady of Mt. Carmel. His funeral was celebrated on August 7 at the parish that he founded.

Gary P. Grabowski, an NPM member who served as music director at the Church of the Ascension, Ingram (Pittsburgh), Pennsylvania, for twenty-eight years, died on August 30, at the age of fifty-seven, after a long illness. Gary was very active in the Pittsburgh NPM Chapter and served as a chapter officer. He also worked on several of the NPM conventions in Pittsburgh. Gary was a long-time employee of the Pittsburgh Public Schools and was widely known for his large collection of Christmas crèche displays (he owned more than 1,000). His funeral liturgy was celebrated on Tuesday, September 4, at the Church of the Ascension.

We pray with the psalmist: We wait for the LORD, our soul waits, and in God's word we hope; our soul waits for the LORD more than those who watch for the morning, more than those who watch for the morning.

Missing Photo Credit

The photo of Nancy Bannister entering the waters of the River Jordan, used as a memorial card at her funeral and distributed at the 2007 National Convention, was taken by Dr. Ronald Doiron. We regret that this acknowledgement was not part of the memorial card.

Meetings and Reports

Music Ministry Alive! 2007

Now in its ninth year, "Music Ministry Alive!"—an annual summer liturgical music institute for high school and college age youth—took place July 31–August 5 at The College of St. Catherine in St. Paul, Minnesota. The theme for this year was "Our Lives Are in Your Hands." The



program, for forming young people and adult leaders in liturgical music ministry, focuses on six main areas: musical excellence, liturgical knowledge, prayer and spirituality, community, leadership development, and commitment to mission, justice, and peace. This year, MMA had 161 youth participants and 55 adult leaders, representing more than 34 states, Canada, Ireland, and Germany—the largest number of attendees ever.

Under the direction of its founder, David Haas, the 2007 team included Msgr. Ray East, Lori True, Tony Alonso, Bob Hurd, Bobby Fisher, Tim Westerhaus, Paul Tate, Michael Joncas, Marty Haugen, Tom Franzak, Bonnie Faber, Rob Glover, Eileen Bird, Rob Strusinski, David Dreher, Lynné Gray, Leisa Anslinger, George Miller, Zachary Stachowski, and many others. As in past years, youth and adult participants studied musical skills, rehearsals, liturgical preparation, theology, Scripture, leadership skills, peer ministry, conducting, and ensemble techniques. Daily community life and prayer were at the center of the week, which concluded with a final concert open to the public and a celebration of the Eucharist with Msgr. Ray East as presider and homilist.

Every year, MMA presents scholarships in memory of William Phang, an early friend and supporter, to participants who intend to pursue studies in liturgical music, music education, and other areas of ministry. This year's recipients included Meaghan Mader, entering her senior year at St. Henry District High School in Covington, Kentucky; Gregory Papesch, a music major at Marian College in Indianapolis, Indiana; Georgina Jameson, studying theology and music at St. Patrick's College in Maynooth, Ireland;

David Lockwood, a music student at California State University in Long Beach, California; and Akala Neves, from Hilo, Hawaii, who will be attending Harvard University in the fall of 2008.

Next year, "Music Ministry Alive!" will be celebrating its tenth anniversary, July 21–27, at The College of St. Catherine. For more information and to be put on the mailing list, please e-mail your interest to: mmasong@aol.com.

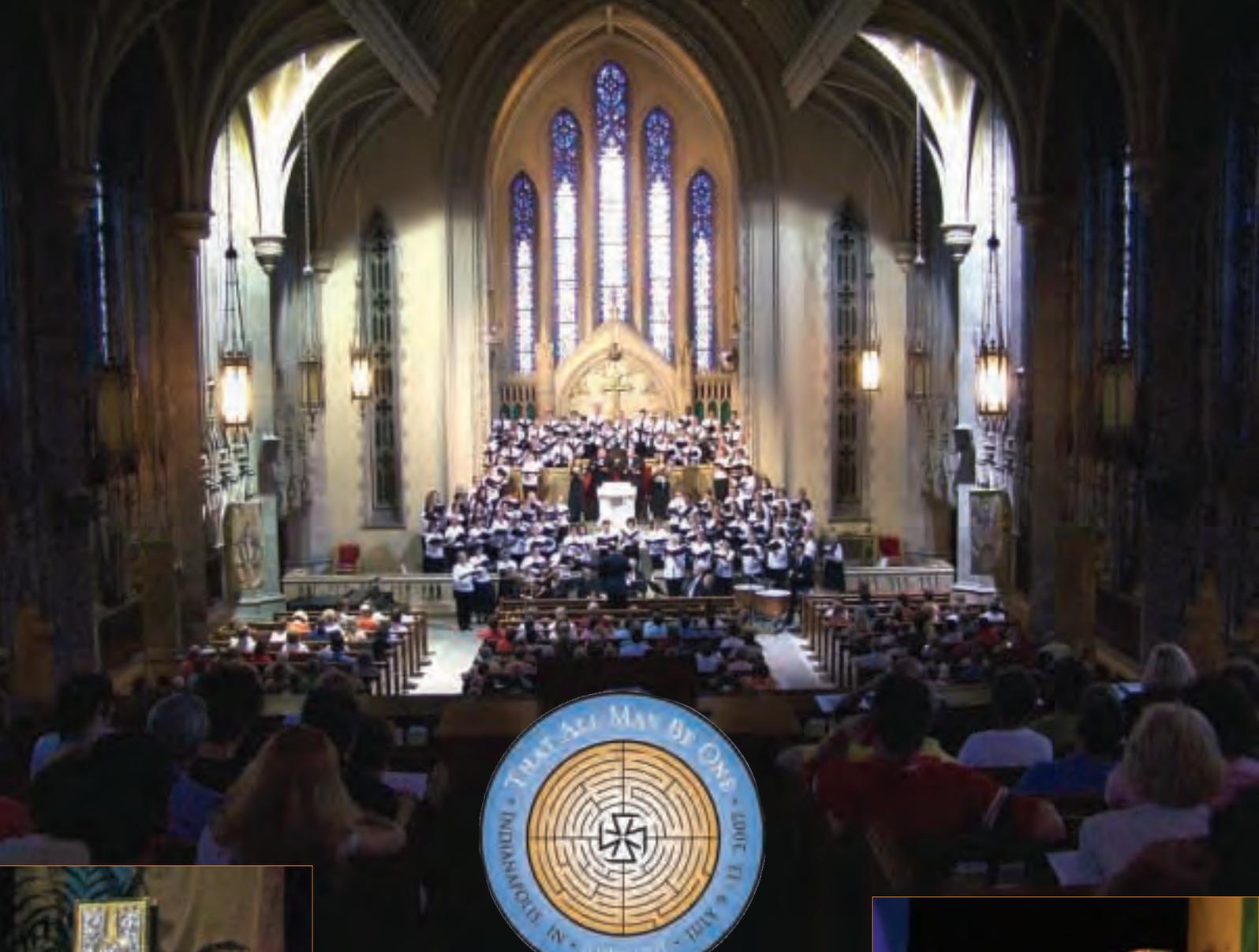
National Symposium on Lay Ministry

More than fifteen co-sponsoring lay ministry organizations met from July 31 to August 3 at St. John's University, Collegeville, Minnesota, for a national symposium titled "Working in the Vineyard of the Lord." The aim of this gathering was to develop and publish recommendations to enhance and sustain lay ministry in the areas of formation, pathways to ministry, authorization of ministries, and the workplace. The hope is that this gathering and its results will foster greater theological education and formation among lay ministers and promote a formalized relationship between them and the institutional Church.

Ecclesial lay ministry is a fact in church life today. Two-thirds of all Catholic parishes in the United States have paid lay ministers on their staff working at least twenty hours each week. In 2005 the United States Conference of Catholic Bishops sought to give direction to this growing phenomenon by approving *Co-Workers in the Vineyard of the Lord: A Resource for Guiding the Development of Lay Ecclesial Ministry*, and this symposium was a direct response to that document.

Participants in the Collegeville symposium included representatives from national lay ministry organizations—including NPM, the National Association for Lay Ministry, the National Conference for Catechetical Leadership, and others—as well as from Catholic colleges and universities, and representatives from three USCCB offices: the Secretariat for Family, Laity, Women, and Youth; the Commission on Certification and Accreditation; and the Secretariat for Hispanic Affairs.

The results of the symposium as well as the texts of major presentations are available on the Saint John's School of Theology/Seminary website: www.csbsju.edu/sot/symposium.



One Church, Many Generations: Handing on the Songs

BY STEVEN C. WARNER

Every year, on Mother's Day, the Notre Dame Folk Choir presents a very important concert off-campus. We bring our repertoire, our instruments, our music, and ourselves to a venue about an hour away. We set up in the auditorium and prepare to offer our songs to the assembly.

But this is no ordinary concert. In order to sing at this venue, we must pass through four levels of metal detectors, electronic security gates, and armed guards. The place in which we sing on Mother's Day is Indiana State Prison in Michigan City, Indiana, a level-four incarceration unit which houses "death row." Every year we offer a concert to the offenders there and, via closed-circuit TV, to the men on death row as well.

Last year, when we came to sing at the prison, an unexpected and rather traumatic thing happened. Halfway through the program, after an intermission with cheap punch and cookies shared by the choir and the offenders, we gathered to sing the second half of our concert. Mid-song, an armed prison guard stepped between me and the assembly and announced to all five hundred inmates: "Get back to your cells. NOW! The head count is off. The concert is over."

The next two minutes were chaotic. The offenders began shouting violently at the guard. In a heartbeat, the tension level soared in the room. My students, especially the first-time visitors, looked downright deer-in-the-headlights fearful. I stepped up to the microphone, taking it away from the guard (only later did I find out how dangerous that could've been). And I said to the men: "It's all right,

Mr. Steven C. Warner, composer and conductor for the Notre Dame Folk Choir, is a member of the campus ministry staff at the University of Notre Dame du Lac in Indiana. His plenum presentation at the 2007 NPM National Convention is available on audio CD and DVD (NPM-07-801) from Veranda Communications.



Steven C. Warner

gentlemen. If you have to leave, we'll sing you out of the auditorium. Don't worry. We'll see you next year."

The men began offering benedictions of "God bless you" and "Thank you for coming!" as they dejectedly headed back to their prison blocks.

Driving home, the choir unpacked this experience. What came out of that conversation was a remarkable insight: Before the intrusion by the guard, not one of my students felt any fear being in the presence of the prisoners. We had visited this place for more than a decade, and the men, I know, loved this opportunity to meet with our ensemble. They wouldn't dare blow it; they are always on their absolute best behavior. They bring their Bibles to our concert, many of them weep openly, and during the intermission they share stories with our students about their dreams to continue their own education, redeem themselves, and look for hope.

The fear came from the guard—from the man with the gun. But more frightening than the weapon that he carried was the fact that this person seemed unable to enter into the compassion of the songs we were singing. The fear came from one whose heart, it seemed, was hardened.

And a hardened heart is a dangerous thing.

Mazes and Labyrinths

There was great wisdom, I believe, when the Convention Core Committee put together the logo for this year's NPM convention. The folks in Indianapolis chose not only a beautiful design but a wonderful teaching tool: The design is a circular maze with some wrong turns and dead ends, but all paths eventually wind their way to the cross of Christ.

In his book *The Spirituality of Mazes and Labyrinths* (Northstone Publishing, 2005), Gailand MacQueen makes a distinction in the naming of ancient and symbolic walkways. A *labyrinth*, like the one in Chartres Cathedral in France or at Grace Cathedral in San Francisco, is a relatively simple path. All one has to do is patiently follow a single course to reach the center. The walking is quiet, deliberate, with no need to entertain any decision making along the way. And that, in and of itself, is a valuable exercise!

But a *maze* is different. In a maze, you can make wrong turns. Switchbacks, dead ends, and false leads occur. You can appear painfully close to the center and make a seemingly well-intentioned decision that looks perfectly reasonable from your perspective, only to be led further away from the center as your decision plays itself out.

To the Indy NPM Chapter: Thank you for providing such a teaching tool! You chose what appears to be a *maze*, not a labyrinth, and in doing so you also chose to illustrate that we, too, can make both wise and ill-advised turns. Music making is not always like walking a labyrinth, where no decision need be made except placing one foot in front of another. We can make seemingly well-informed decisions that ultimately lead us away from our goal. My hope is that our own journeys through the maze of expressions that embody the church today will resolve

themselves into the labyrinth that leads us surely to the center.

Keeping this image before us, let us address how the song of Christ's story forms a people and gathers them into one Body and attempt to answer at least one question: "How do we engage the generations yet to come in this life-giving song?"

To do that, I need to address several other questions. What kind of song are we leaving to generations yet to come? How do we pass that inheritance along? And how does a maze fit into this inheritance? What brings us closer to the core, what misdirects us, and what's at the center of our efforts?

I will not make recommendations for specific songs or, for that matter, songs from specific publishers. Such would be, I am convinced, a wrong turn, a dead end in the maze. Nor will you hear me advocate a particular *style* of music as being better than another. Our faith communities, particularly in America, are as diverse as any in the world. To make judgments about the worthiness of songs based on their *genre* would also, I feel, be a false direction in our maze. Some might accuse me of abandoning my own choir's *modus operandi* by saying this, because I'm in charge of a "folk choir." But really, the Notre Dame Folk Choir's name (as I have explained for many years) references a *vision* not a genre. It is the vision of a repertoire that, by and large, is the property of the assembly. It is a vision—a "job description"—of the choir as leaven and of the singing assembly—the "folks," if you will—as the natural extension of the choir. That vision cannot be contained in one, or even a handful, of musical styles.

Entertainment and Edification

As I've prepared for this presentation, I've shared a quote with some fellow music-makers: "People nowadays go to church to be entertained and to the theatre to be edified." When I've asked my listeners to guess the author, the responses have ranged from Marty Haugen to Jay Leno, from Cardinal McCarrick to Richard Proulx. All guesses were wrong . . . and from the wrong century.

My son Nathan, who lives in the Big Apple, recently offered an illustration of the truth behind that remark. When he saw the musical *Wicked* for the first time, he called me up and said: "Dad, my *heart* was changed. Everything I had thought

of this woman—the Wicked Witch—was turned around."

His *heart* was changed. Turned around and converted. And the *theatre* did that! Now, maybe you've seen this musical, too. Maybe you, too, found something inside you change as you listened to the songs and heard the story of the ostracized woman with her strange and alienating complexion.

Why does edification sometimes take place in theatres and not in our sacred spaces? From *The Lion King* to *Les Mis*, I constantly encounter people whose hearts have been touched and changed by "going to a show." So, pastoral musicians, I ask you: Aren't we ultimately about the business of edification, of changing hearts? Shouldn't that be one of the strongest goals unifying our efforts?

About the quote: It was actually written in 1895 by the philosopher Søren Kierkegaard. And my conjecture about why edification sometimes happens in the theatre and not in the church is this: Edification takes place when we are *true to the story of redemption*. And entertainment happens when the story is only about "me." As we sing our songs and tell our story, whose story are we telling? Are we telling our own? Or are we telling the story of the One who calls us together in the first place?

Let me illustrate the dialectic between entertainment and edification with two images, incongruous though they might seem. Remember Carol Channing as the inimitable Dolly Levi in *Hello, Dolly*? Remember her grand entrance, as adoring minions sang the title song? It was "all about Carol" and no one else.

But here's another image, one that we as Catholics easily comprehend. It's an icon of Mary, the Mother of God. When she is represented in an icon, as lovely and captivating as her picture might be, Mary diverts your attention away from herself. She always points to another: to Jesus the Christ. The icon is not about her. She is being *true to the story* by pointing to another. No matter how glorious the icon, her role is always to illustrate the glory of her Son.

Telling the Story

As we do the work of pastoral ministry, wherever we work, a choice soon presents itself as we walk through our maze. Two paths diverge. On one, we tell the story of *ourselves*; on the other, we tell the *story of Christ*. It is only when

we give ourselves utterly, sacrificially, and convincingly over to telling the story of Jesus the Christ that we can achieve conversion and edification of the heart.

And this brings us closer to the center of the maze. It is no switchback or dead end, no false lead. We must tell the story of Christ. The song we pass along to future generations must not be about us; it must point to the person of Jesus Christ.

In similar manner, all of us who engage in this great liturgical drama—our cantors, soloists, instrumentalists, presiders—must be completely willing to sacrifice the telling of our own story in order to tell the story of Jesus the Christ. This is one of the principal truths we must pass along in song to our next generation: It is not about us; it is not our song. It must be Christ's song.

This giving of ourselves over to Christ's story and not our own is not an easy task in our contemporary society. Here are two examples to illustrate this.

The first illustration: Whether we like it or not, one of the most popular shows in our country is *American Idol*. It's come to be *the* place where young and old witness how our music and our talent are transmitted in our culture. In the unfolding weekly drama, people try to keep the spotlight utterly focused on their own unique talents. *It's all about the performer*.

But in telling the story of Christ, we have to reject the business of being an American *idol* and, in doing so, reject how some of our musical culture is transmitted. For our purpose is to be an American *icon*—pointing to someone else, not to ourselves. Icon versus idol: One of these choices leads us down a path that is true; the other is a virtual dead end. Which pointing, which decision, which path, will we hand along to future generations? Do our musicians know that they need to be icons so that members of the assembly can see the face of Christ—not the face of a performer—calling them to prayer? Can we mentor our musicians to do such a magnificent thing? This aspect of pointing beyond ourselves is a critical part of the song we need to leave the next generation.

Here is a second illustration of how to hand down our story in song: Picture the 2006 Super Bowl. (Remember, I come from a place where sporting events are routinely elevated to the status of quasi-religious celebrations.) Tens of thousands of people attended this secular—almost cultic—event, and millions more watched

at home. But could *you* join Aretha Franklin and Aaron Neville in singing the “National Anthem”?

An extreme individualism has become symptomatic of our society, and it has silenced the throngs in the singing of our nation’s one shared song. The song of the assembly is eradicated in the name of vocal stylization (that is, musical individualism), and the result is a mute assembly. It seems as though the more we prize entertainment and individual expression, the more we encounter a numbing silence. The art of congregational singing in our country has been sacrificed upon the altar of the individual and evangelized through the power of a media-driven pop culture.

We must be very aware of this culture, the atmosphere in which we work. We must make conscious decisions about what we choose to sing and how we choose to sing it so that all know that the voice of the folk is an essential part of the experience. This priority—that the whole assembly’s voice is a critical component in our song—is another part of the legacy we must assuredly hand down to those that follow.

Positive Turns

I would be remiss if I ignored some positive turns in our maze at this point.

For the past ten years I’ve attended the Composers’ Forum, which is graciously hosted by John Foley, *sj*, and his staff at St. Louis University’s Center for Liturgy. A lecturer in the early years of these gatherings (gratefully, I cannot remember who it was) ventured to say that in the past generation we have been saturated by too much new music and that most of it was rather worthless. He suggested that we composers simply stop writing new material.

I’m not willing to accept that blunt suggestion. In 1967, when I first picked up a guitar and listened to the music of Mr. Joe Wise, we were on the threshold of a creative process seldom seen in church history. Had we taken to heart the suggestion that we should stop writing new material, we would never have experienced some of the compositions that have become mainstays of my own choir over the years. I simply cannot imagine doing Easter Sunday liturgy without hearing the over-the-top voices of my choir singing Christopher Walker’s “Out of Darkness” as it is accompanied by resplendent brass and strings:



A labyrinth was available for use in prayer and meditation during the convention at the Indiana Convention Center.

“The plenum speakers were unbelievable. Each one resonated within me.”

A Convention Participant



Let your sadness be no more! Christ
has opened heaven's door!
Death has no more pow'r to slay:
This is resurrection day!

Nor could I conceive of going through the liturgical year without invoking the lyrics of Marty Haugen's beautiful Advent beckoning: "For you O Lord, my soul in stillness waits; truly, my hope is in you."

These—and countless other songs—have catechized. They have inspired. They have formed and sustained vocations. They have blessed and launched sacramental unions. As I think back to 1975, when I began my own work in liturgical music, I can assuredly say we have more wondrous, articulate, theologically accurate, ethnically and spiritually and linguistically diverse ritual music available now than we've had at any point in the history of our church. That process is not over, and it never will be, thank God. It is a never-ending unfolding of the creative Spirit, a promise made to us by our Savior Son, ensuring the presence of that Holy Spirit in our lives and our work.

I approach the work of exploring the vast repertoire that continues to be written as a kind of "holy mining," a profoundly rewarding sifting through all the tangible, creative enterprise of the Holy Spirit. What songs will best fit the needs of our assembly? Which ones will move and challenge and inspire the choir, wherever they are in their ability? How do our images, colors, and languages of God need to be stretched?

We have a tremendous, emerging legacy of composition that continues to find its way into the hearts of our faithful. And that is a very positive direction in our maze! But just as this diversity has blossomed in the years since the Second Vatican Council, so too have conflicting opinions about this inventiveness. And in the recent exchange of opinions, there is, in my observation, a profound dead end.

Have you noticed that our society has become more and more intolerant of differences of opinion? The polarization that exists—that is, indeed, rampant—in politics seems to have found its way into many corners of the church and society as well. Where has the quest for common ground gone? In all issues from the environment to global politics, from education to ecumenism, we seem to have fallen into the dead end of polarization.

At the 2004 NPM Regional Convention in Chicago, Dominican Jim Marchionda announced to the participants that we are experiencing an "age of arrogance" that is not merely confined to political structures but has significantly permeated ecclesial ones as well.

In musical circles, this partisan spirit has become rampant. One of my friends, Father Columba Kelly from St. Meinrad Archabbey, has observed: "The singing of chant has now become politicized!" Can musicians move creatively beyond their normal repertoires without creating a stink among the choir and assembly alike? With my own ensemble, in order to avoid this partisan trap, I routinely and constantly mix genres and styles, deliberately attempting to find just the right place for everything: bilingual responses, African and African-American songs, Taizé ostinato chorales, contemporary compositions, traditional hymnody, Irish and Mexican and French sacred songs and, yes, both English plainchant and Gregorian chant! In the words of the challenging hymn text by Marty Haugen, "All Are Welcome." We speak here not just of the overt welcome of the human person but of an even more profound gesture of hospitality: the welcome of the human person's attempts to capture her own or his own experiences in song. In this vision, the rich, pluralistic, diverse fabric of human expression becomes a normative thing.

Another Path

If we are to move beyond this pervasive partisan spirit, we must deliberately, consciously, pragmatically choose another path. I'd like to share a story of making such a choice and of finding the commonality that we need. Every year, on the Tuesday of Holy Week, campus ministry at Notre Dame hosts "Campus-Wide Stations of the Cross." It is, by its very nature, a traditional devotional practice of our Church, but it has the potential to attract Catholics with a particular disposition and leave others behind.

Over the past fifteen years, our campus ministry staff has worked hard to make this event a common devotion for all walks of the faithful. Contemporary meditations are written by the residence hall liturgical commissioners, and many of these place the concerns of each of the stations in the modern world. (For instance, in Station One—Jesus Is Condemned to Death—our students often

read the names of those who have been found to have been wrongfully executed by our nation). So this traditional devotion often emphasizes contemporary concerns.

Throughout the procession, we use the traditional *Stabat Mater*. But the Fourteenth Station—Jesus Is Buried in the Tomb—inside the darkened Basilica of the Sacred Heart is followed by a host of selections creating a musical landscape around the veneration of the cross. From "Jesus Remember Me" to the "Coventry Litany of Reconciliation," from "Were You There" to Jim Marchionda's plaintive setting of Psalm 31—"Father, I Put my Life in Your Hands," the depth and plurality of old and new stand side by side.

As a result, many right-leaning and leftist-inclined students have found a place at this event. Last year, more than seven hundred students and community members emptied out of their dorms and homes to walk the Way of the Cross around our campus, and the majority stayed the extra two hours beyond the procession, waiting to celebrate the sacrament of reconciliation, while the Folk Choir sang softly from the loft.

We have struggled for years to find a way to embrace many expressions of faith as we journey through Holy Week. Old and new, traditional and contemporary: The careful building up of ecclesial consensus has taken place over the span of more than two decades. Campus-wide Stations, for me, represents the best of what we can do with our community when we deliberately seek out common ground in our liturgical expression.

To leave someone out of this expression of unity—to tell a group that their music is not welcome, their gifts not worthy to be used—would be akin to a betrayal of the basic approach of Jesus to his disciples after his resurrection. He did not tell them: "Meet me on my terms. Meet me where I see fit. Meet me only when you have passed all the tests or figured it out." He came to them. He broke through their walls. He walked with them on the road to Emmaus; flexed his own creative, catechetical muscles; and told the story in ways they could digest and appreciate. He met them in all their inadequacies, and he met them with compassion.

Every Gift

That is what we need to do. When I hear about choir programs being dis-

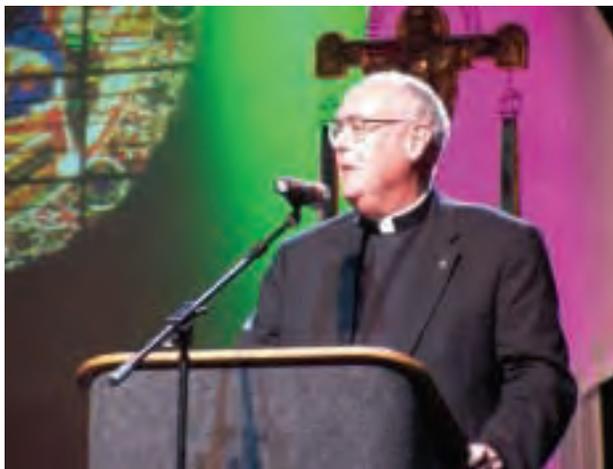
solved because of genre dislikes or parishes being dissected along stylistic lines, I think of the bracelet and the slogan of the young: "What would Jesus do?" Jesus would walk with them. He would eat with them. He would absorb their stories. He would remind them of the joy they had savored in his presence. He would find a way to celebrate every gift. *Every* gift. When all the gifts of our community are explored and brought to God, then we are on the right path through the maze.

There is a Gospel story that we heard this past spring as we moved through the cycle of Easter readings (Third Sunday of Easter C). It is the story of how, after the resurrection, the disciples once more experienced a great catch of fish: 153 fish, to be exact. Some commentaries will tell you this seemingly whimsical detail was a deliberate reference to all the varieties of fish known at the time. Not one was left outside the net; every one was brought in.

Are we leaving people out of the net because of our own genre-driven, narrow definition of what is proper and good? How do we catch everyone in the net; how do we work out common ground, feast to feast and week to week? Part of our job as liturgical music ministers is to help our guests feel welcome not just by handing them a program at the door but by putting something into that program that will be both relevant and accessible.

I am a big believer in the power of hymnody, though I may approach it in a slightly different way than some other musicians because of my background in guitar. In hymnody, a basic structure fleshed out by an AABA bar form, a well-grounded tune, and text combine to give the assembly something to hold onto, especially at the beginning of worship, as we begin to find our common voice.

I cast the net at the beginning of the liturgy, and I can go in a lot of directions when the hymn is introduced. What instruments do I include? Which are kept silent? I can choose a tune which might be inaccessible—musically mature, perhaps, but nonetheless hard for this assembly to embrace—or I can choose a tune that is better known and sacrifice a bit of newness for strength of participation. I may choose to orchestrate that hymn solely with organ, which employs a certain number of colors in the musicians' palette, or, depending on the assembly, I may choose instead to incorporate the guitar on certain verses, coupled *with*



Rev. Msgr. Joseph Schaedel, vicar general of the Archdiocese of Indianapolis, welcomes participants.



Steven C. Warner leads the Notre Dame Folk Group in a Tuesday evening performance.



Jessica Leitner, Nancy Bannister's daughter, rings the Exhibit Hall closed on Monday night.



Rev. John Bell participates on Tuesday night in a performance of "In Days to Come: Songs and Prayers for Peacemaking."



The crowd joins in a performance at Café NPM.

the organ. I might hear some percussion on the piece—something that another musician might not necessarily hear but which accentuates the rhythm and gives those who like percussion something on which to hang their hats. The point is, when the opening notes are sounded, the call from my choir is clear: Our voices are not enough. Yours are not just welcome, they are needed. We cannot be complete in our praise without you.

My goal, with all these choices, is to find common ground—to cast the net wide, to bring in all the fish. As much as possible, I wish to alienate no one. The song from the loft should be the leaven for the song from the pew: We find a commonality fleshed out in the choices manifest in tune, text, and instrumentation. Young and old, left and right, traditional and contemporary, we consciously strive to become one as we sing the mystery. That song—and it goes far beyond any particular title—brings us closer to the center and mystery of the maze.

Uncommon Ground

All of us, too, have been challenged to stand on *uncommon* ground, and we have to make decisions here as well. About fifteen years ago, I was approached by my director of campus ministry and asked to research and create a new liturgical service for our community. For many years our Hispanic population at Notre Dame had been growing, and we had been remiss in addressing some of their important liturgical needs. In one of our first steps, we did what many places had been doing for ages: We celebrated the

Feast of Our Lady of Guadalupe.

Now for many of you this might not be a big deal, but, for my ensemble, it was totally out of our element. We had to learn a repertoire not part of our normal language, and we had to partner with a choir—the Coro Primavera de Nuestra Señora—with whom we’d never worked. My students learn music by reading it; the Coro Primavera learn their music by rote. We had to respect each other’s ways of learning, and we had to merge our talents and resources.

And now, fifteen years down the road, the Guadalupe liturgy is one of the more eagerly anticipated liturgical events on our campus. It brings together our Hispanic dance ensemble—the Ballet Foclórico—Mariachi ND, and two choirs that have grown to admire and enjoy each other’s different gifts. Wondrously, this event has taken off with our students, even though its timing on December 12 annually places it squarely in the crosshairs of final exams on our campus.

I find that the Guadalupe liturgy has taught me several invaluable lessons, and they’re some of the most important ones I want to share with you here.

Lesson One: If you want to develop as a musician, work outside your comfort zone! Lesson Two: If you want to grow as a person of faith, learn lesson one. There is nothing more dangerous to the spiritual life than complacency. To be complacent about spiritual expression is simply to sit down in the maze and stop moving. Recall this beautiful refrain by Bernadette Farrell:

Restless is the heart, until it comes to

rest in you.

All the earth, all the earth shall remember, and return to our God.

These words, based on the reflections of St. Augustine, are ones I’ve struggled with my whole life. What is this restlessness all about? Is it not a curse, this attempt to know God more and more, to be itchy and unsatisfied with our musical efforts to encounter our Creator?

Over the years, I have come to see this restlessness not as a curse but as a rich, powerful, dynamic blessing. For when our hearts are restless, they are *not* complacent. When our hearts are restless, they do not settle for armchair spirituality. For me, moving into the task of the Guadalupe liturgy was anything but comfort-filled. It made me vulnerable, exposed my own weaknesses, preconceptions, likes and dislikes, biases, and inadequacies. I was forced to learn new languages—one on my guitar and another on my lips. And to top it all off, I had to *embrace* this discomfort if I was to be serious as a servant of the people of God through music. I was also being stretched in ways that I can only now appreciate in the landscape of my entire spiritual life.

Stretching beyond our individual comfort zones is key to our continued growth as musicians and people of faith. Perhaps you are a trained organist who needs to come to grips with this syncopated stuff your young choir members have crammed into their iPods. Perhaps you are a guitarist who’s been trapped in the same repertoire for the past thirty years. Perhaps you’re a very competent church musician with a diverse reper-

toire, but somehow most of your choices lately have left you flat, and there's that little, disquieting voice telling you to find something else.

Well, listen to that voice! It's the voice of the Spirit, beckoning you to a wider, broader liturgical horizon; inviting you to take new risks, learn new languages, and find out more about what God wants you to do with your own heart and voice. We are fortunate, in the United States, to be invited to a veritable banquet of sounds and songs, a feast of musical and ecumenical expression rarely experienced in other nations or in church history. The restlessness within us will flower as we taste this banquet, and that is the very DNA of God's imprinted authorship, leading us back to the heart of our Maker.

And while we are open to this restless Spirit, another thing will come our way, something that is also part and parcel of a healthy spiritual life. When we move beyond only that which we deem legitimate or valid into arenas that are unknown to us, we will undoubtedly see the *goodness* of this new landscape.

This stance is not rose-colored or overly naïve! We *need* to develop a more intimate knowledge of other languages, other styles of music, other cultures, other age groups, other races. Moving beyond the familiar is one of the first steps toward admiring those who are different from us. And admiration is the first movement of a heart of love.

More than ever before, as leaders of church music and prayer, we need to *model* that admiration. Admiration cultivates common ground. Our choirs and assemblies take their cues from us, and whether we like it or not, we pass along our biases to those with whom we work. We must teach admiration of the breadth and scope of our Catholic family's musical traditions.

When I began my long adventure into the repertoire of *la Guadalupana*, even though I had an entrée because of my ability as a guitar player, I still feared what I did not know. Years later, I enter that liturgy with a completely different stance. For now I *know* of the intimate love, the flowers and the songs, the romantic melodies held in the heart of faith that flows from Tepeyac Hill. What I once feared, I now admire. I admire it because I was asked to move outside my own zone of comfort to a zone which placed service above familiarity.

And could we not say the same of all the other great adventures that have led

us down different musical paths over the years? For me, that path has led to the music of Ireland and exposed me to more and more hymnody—especially American folk hymnody—that would have the right fit and feel for our Notre Dame community. Perhaps, like me, you've embraced the traditions of Afrocentric music, or let the sounds of Gospel harmony be lifted up, as our ensemble has done, both in a prison and under the vaulted ceilings of Notre Dame's Basilica. All of these inspired forms of music have opened our eyes wider and wider to the magnificent plurality of expression that has been unleashed by the Holy Spirit, unlocked by the creative vision of Pope John the Twenty-third, administered faithfully by Pope Paul the Sixth, and given full license to be expressed at wondrous, joyous liturgical events in the papacy of Pope John Paul the Second—those awe-inspiring, diverse, resplendent celebrations we have come to call "World Youth Day."

Listen to that voice! It's the voice of the Spirit

We have not yet begun to taste the profound fruit of the Second Vatican Council. We do not need a "reform of the reform." We need to embrace *this* reform and meet head-on the gifts of the Holy Spirit that continue to flow from this miraculous flowering of the Holy Catholic Church. To retreat from this vision, from the creative, tangible, expressive wonder that has flowed from the Second Vatican Council would be one of the most serious dead ends we could choose.

A Repertoire to Hand Down

In 1968, I had just begun to play the guitar, and at a certain point my church community—St. Luke Parish in Fairfax, Vermont—was subjected to my "talent." At the beginning of my first Mass, one of the prominent ladies of the parish grabbed her entire family and walked out of church! She made no small matter of it, either. What we were doing, in her opinion, was stripping the liturgy of the sacredness and awe that she had known throughout her faith life. We were "pouring the Beatles into the Eucharist." Does this sound familiar to you?

But there is an epilogue to this story.

Three years ago, my mother passed away, and we brought her to her final resting place back in Vermont, overlooking the Green Mountains. And there at the funeral, in the side pew, was the lady who had marched out of church almost forty years ago. This time, again, I played the guitar. But the songs were different. They were classical guitar arrangements of "I Want to Walk as a Child of the Light" by Kathleen Thomerson, and the PROSPECT tune from American pentatonic hymnody wedded to Marty Haugen's text, "The Lone, Wild Bird." They were "All Will Be Well," the lyrics of which were written long before our time, and one of my mom's favorites: the "Celtic Alleluia" by Fintan O'Carroll.

All these songs had been written between the time when this woman had walked out of church and my mother's funeral liturgy forty years later. At the end of the funeral, she sought me out, and she said something that I will never forget: "You have used your gifts well, Steven."

What I would say to her is: "We have used our gifts well." All of us have helped to contribute to the vital landscape that is known as the American Catholic Church. Whether we have written music or taught it, arranged it on the fly for our handbell choirs, or scaled it down from four-part to three-part settings, we have, through the grace of the Holy Spirit, relentlessly created a new repertoire over these past forty years. It is a dynamic repertoire, one that continues to evolve and inspire. And we are the stewards of that repertoire—songs that engage the young and console the aged, bringing every age to their feet and to their knees, helping to mark the days of both our joy and our grief, no matter how old we are.

Two lessons come from this funeral story. The first is this: Remember me, that kid in 1968 who was itching to use his guitar and find his voice in the liturgy, even though a few people deemed it sacrilegious? That young person is on my doorstep right now, and he is on yours, too. And we may find some of their expressions odd or incongruous, or a little too contemporary, or not worth our time or the energy of a good listen. But we need to meet them, listen to them, and help them find their voice. I would not be writing this if others had not helped me in this way. Mentors and musicians along the way were good stewards, and they did not shirk this task.

The second lesson is this: You and I

have not just inherited a list of songs; we have been shown a *way to hand down our songs*. That way is joy, and joy is a highway into the center of our maze.

Assisted by Joy

At the end of this past academic year, my chief administrator, Father Mark Poorman, addressed the senior class at our last visit to the Basilica and Grotto. This is an emotional night for our graduating students: It's the first day of commencement, of exit and entrance, and the seniors gather to acknowledge the love and the threshold of bittersweet leave-taking that is soon to unfold. Let me share a bit of Mark's text with you:

We celebrate [tonight] the gift of joy—the enduring knowledge that for the Christian, the fundamental stance toward life is joy. There's a reason why a university that joins faith and learning is a place of joy, a place of humor and cheer and constant hope. The world of ideas joined to the triumph of the resurrection is a formula for profound joy. Let us never lose sight of that, regardless of our circumstances in life. Let us cultivate it in the future.

Let others say about us: "How joyous those men and women are. How good their God must be."

As musicians, here is the song we need to teach. The song of joy, more than any other, is the one that needs to be heard right now. It transcends genres, styles, ages, instruments, continents. The joy of God is a powerful antidote to a society given over not to joy but to entertainment. The joy of God is our first and last step in the maze before we can come to the center. Why do we do what we do, if not for joy in being close to God?

Assisted by the joy of God, we come to the center of the maze. Joy brings us around the final curve, and in the heart of the maze we find our own hearts and the heart of our faith, the cross. So now, I ask you to rejoin me in the story shared at the beginning of this article.

Our choir had traveled to a prison to bring joy to those who knew no freedom. Many of our students describe the annual prison concert this way: "Next to Holy Week, it's the most important thing we do." These insights, from mere teenagers! When they first begin singing, they probably haven't experienced much by way of the corporal works of mercy. But they soon do. They begin to be catechized

in what it means to touch (and to be touched by) the body of Christ. With all the lively banter—some might even say arguments—our ensemble has had over the years regarding genre and style, prayer and performance, all is quickly silenced when you stand before the broken body of the Lord, manifested in 500 imprisoned men.

In *The Return of the Mother* (Jeremy P. Tarcher/Putnam, 2000), Andrew Harvey writes: "If you're really listening, if you're awake to the poignant beauty of the world, your heart breaks regularly. In fact, your heart is *made* to break! Its purpose is to burst open again and again, so that it can hold ever-more wonders."

We are now in the center of the maze, and there stands the cross of the One who was crucified, whose heart burst open so perfectly, was so amazingly full that we name it a Sacred Heart. A heart broken apart daily, shared so that all might be fed.

Every one of us has had our hearts broken apart by the work we do. Most of us have experienced dark moments when we have considered giving up the life that pastoral musicianship demands. We work all week long in order to work through the weekend, our labors subjected to the sometimes micromanaging critiques of colleagues or administrators or congregants. Everything counts, out there for all to see: No funeral can be routine. No wedding can be ordinary.

But every day, as we begin our prayers, we say the Invitatory: "Let not your hearts be hardened, if today you hear God's voice." In other words: "Lord, keep us vulnerable. Let us not become calloused. Let us not take for granted the holy ground upon which we walk. If our hearts are broken, let us not be scarred—let us still have hearts of flesh." A hardened heart, after all, is a dangerous thing.

Sometimes we have risked (and every one of these risks is played out publicly), only to experience more than a small amount of rejection. Sometimes musical selections we were convinced were perfect fell perfectly apart. But risk and failed experiments are not cause for lamentation! They are reasons to rejoice: We have risked, we have ventured, and we have been vulnerable with our parochial



Rev. Msgr. Ray East speaks during one of the Father Clarence Joseph Rivers lectures.

families. We have been creative and sensitive in the midst of a society that attaches precious little value to either.

We have dared to be prophets, using those three powerful, life-giving adjectives: full, conscious, and active! We have been advocates of *full* participation (not half-hearted!); we have tried to awaken the *consciousness* of our assemblies (not allowing them to be complacent, semi-conscious, or inert!); we have dared to call our parish families to be *active* in their faith (not passive!). And in doing all this, we have, inevitably, had our hearts burst open time and again. But we are not broken-hearted; we are, rather, "awake to the poignant beauty of the world." We renew ourselves in our mission, in one another's company, in the unity of the Holy Spirit. We pass along the songs we know—not mere titles or styles but the joy and the admiration and the wisdom and the grace.

In all we do, in song and prayer, in discussions and workshops, as we talk long into the night, as we wend our way through the challenging maze of song and story and society, let us stay focused on what we are about: not to be heartbroken and calloused, not to delude ourselves through the lens of entertainment, not to remain shackled to what is comfortable and secure. Let us rise and have our hearts burst open freely, understanding—even welcoming—the sacrifice! Let us be open to the exhortations and the challenges of the Second Vatican Council, open to a faith so dynamic, so full of tangible joy and respect and integrity that those who listen to us cannot help but take up our song: "How joyful these musicians are! How good their God must be!"

Let us take up that diverse song of joy. And may God bless every note!

The Pastoral Musician: Hermeneut, Catechist, Mystagogue

By J. MICHAEL JONCAS

A contemporary Christian re-telling of an incident recorded in the Synoptic Gospels tells us that an unnamed theologian infiltrated the band of the disciples surrounding Jesus of Nazareth as the group traveled to Caesarea Philippi. There, at a site hallowed by the confluence of four major religious systems, Jesus says to his disciples: "Who do people say the Son of Man is?" They answer: "Some say: 'John the Baptizer,' others: 'Elijah,' still others: 'Jeremiah or one of the prophets.'" "And you," says Jesus, "who do you say that I am?" Before Simon Peter can get a word in edgewise, the theologian bursts out like a graduate student acing an oral exam: "You are the Eschatological Manifestation of the Ground of our Being, the Ultimate Kerygma in which we find the meaning of our Interpersonal Relationships." And Jesus says: "Huh?"

I tell that story because I suspect many of you feel the same way about the title of this article. I can hear you thinking: "There goes Joncas again. We give him the *Jubilate Deo* Award and he thinks he has to show off his book smarts. How the heck will using these fancy-shmancy words help me to do the real work of a pastoral musician: making sure the instruments are in tune, the singers' diction is clear, the pieces programmed for Sunday worship connect with the readings and the ritual?"

Now, every art, science, profession, and community has its own particular jargon. That's part of why I love being a Catholic Christian. Boy, have we got the

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J. Michael Joncas

jargon! We can't talk about "walkways" in our churches; no, they're "ambulatories." We can't designate Father's vestment as a "poncho"; no, it's got to be a "chasuble"—or for those with a historical bent, a "*planeta*." We can't refer to the bishop's "hat and walking staff"; no, we've got to talk about his "miter and crozier." For that matter, we can't even talk about the bishop as "supervisor" or "overseer" which is what *episkopos* means: We have to call him a "bishop"!

Jargon helps to facilitate communication among groups of humans who acknowledge a world of shared ideas and shared values by the use of shared technical terms. The three terms I share with you today are not taken from the jargon of music, like "tessitura," "embouchure," or "enharmonic modulation." "Hermeneut," "catechist," and "mystagogue" are theological jargon terms, just like "transubstantiation" or "eschatological." I claim that these three terms will point out aspects of our pastoral music ministry on which we might all agree, whether our personal preferences program Palestrina or Peter, Paul, and Mary. I hope that

exploring these three aspects of pastoral musicians' ministry might contribute to the theme of this convention: "That all may be one." To that end I will take each term in order, exploring what it means, offering examples of how pastoral musicians function effectively in each area, and concluding with descriptions of common music-making that I hope will embody the term.¹

The Pastoral Musician as Hermeneut: Interpreter of Human Existence

The late Urban T. Holmes III, in his posthumous book *Spirituality for Ministry*, describes hermeneutics as follows:

Hermeneutics within theology is the discipline of interpretation. It refers usually to the interpretation of the Bible, its exegesis and application to life; but it can typically also refer to the reflection upon any other sacred text (e.g., creeds, liturgies, and doctrinal definitions). But the word hermeneutics has more life to it than this. It comes from the name of a Greek god, Hermes, who was the messenger between humans and the gods. Sometimes thought of as androgynous, Hermes was the trickster. He was a maverick, weird, full of surprises, and a bit irreverent It is from such a strange figure that we get our word for the solemn activity of interpreting the meaning of sacred texts.²

To say that musicians are hermeneuts, then, is to say that they, like other authentic artists, are interpreters of human existence. To say that pastoral musicians are hermeneuts is to say that they interpret human existence as messengers between humanity and God.

What a gift artists have been given! While undergoing the same rich and ambiguous experiences that all human beings face—the joy and terror of birth, the affection and pain of family bonding

with parents and siblings, the strivings and failures of childhood schooling, the awakening to a world of peer esteem and scorn in adolescence, the quest for identity and intimacy in young adulthood, the productivity and disappointments of adulthood, the integration of wisdom and the fear of despair in old age—it is the artist’s gift and task to interpret these experiences with all the resources of technique and media. Musicians may be especially blessed in this process of interpreting human existence, bound as we flesh-and-blood creatures are to the transient, the temporal, the historical, because our media—the patterned organization of sounds and silence—are likewise transient, temporal, historical.

Consider how Franz Josef Haydn depicted the opening chapters of Genesis in his oratorio *The Creation*. During the extended orchestral introduction he called “Representation of Chaos,” Haydn used muted strings, brass, and timpani producing shifting and ambiguous harmonies to usher in a sparsely accompanied recitative sung by the angel Raphael informing us that “the earth was without form and void.” A hushed choir takes over the narrative until at the words “and there was light” a sudden massive unmuted full orchestral C major chord shatters the sonic landscape. Even today the drama of Haydn’s aural imagination interprets the first moments of creation with at least as much power as contemporary scientific accounts of the Big Bang.

How different a vision of creation appears in György Ligeti’s 1961 composition for fifty-six string players, *Atmosphères*, chosen by Stanley Kubrick to evoke the vastness of space in his film *2001: A Space Odyssey*. Almost completely abandoning melody, harmony, and rhythm, Ligeti concentrates on timbre to communicate a sense of creation emanating from an initial plenitude. The piece begins with a massive but very quiet tone cluster in which every note of the chromatic scale sounds over five octaves all at once; the rest of the piece simply spins out thicker or thinner, higher or lower, masses of sound from the initial chord.

Can you imagine a more powerful evocation of the raptures of sexual love than the twenty minute foreplay we call the love duet between Lieutenant Pinkerton and his Japanese beloved concluding the first act of Puccini’s *Madama Butterfly*? But Puccini certainly doesn’t have the final word about the meaning of erotic love. Compare those sonic experiences with the

soprano’s rapturous “Liebestod” aria in Wagner’s *Tristan und Isolde* in which the heroine ecstatically sings her vision of the resuscitation of her dead lover as she herself sinks into death. As these varied pieces of music help us grapple with the meaning of sexual love, we quickly realize what an inexhaustible mystery it is.

Like every human being, we musicians must also grapple with the mystery of death. There is a world of difference between the death of the sacrificial virgin dedicated to the powers of fertility in the frenzied rhythmic outbursts of the conclusion of Igor Stravinsky’s *The Rite of Spring* and the almost unbearable last movement of Gustav Mahler’s *Ninth Symphony*, where the increasing silences between fragments of the central theme played by fewer and fewer instruments perfectly mimics the final breaths and irregular heartbeat of a dying human being.

So far my examples have all been taken from secular Western art music tradition, but popular music and folk music likewise interpret human existence. Can you imagine a more poignant presentation of the longing those left at home carried for their loved ones overseas during World War II than “I’ll be seeing you in all the old familiar places . . . I’ll be looking at the moon, but I’ll be seeing you”?³

The American civil rights movement of the 1950s and 1960s equipped its non-violent followers to confront the snarling dogs, the water cannons, and the billy-club-wielding jack-booted police with the sung declaration that “We Shall Overcome.” I can’t imagine a more powerful interpretation of life announcing ultimate trust in the triumph of love over hate, peace over conflict, and good over evil.

Spend a few hours watching the videos on MTV or VH1 or GAC sometime and note the interpretation of human life being offered by today’s popular artists. Though many sophisticates scorn country and western music for its sentimentality and jingoism, we have to be attentive to how profoundly it attempts to interpret the experience of its listeners and how frequently religious themes explicitly surface. For example, Martina McBride’s 2007 country hit “Anyway” is unique in her output not only because it represents the first time she has co-authored one of her singles but also because it is based on a prayer by Mother Teresa. Her theology is anything but simplistic when she tells us:

God is great, but sometimes life ain’t good
And when I pray it doesn’t always
turn out like I think it should
But I do it anyway.

The song concludes with what might be a theme song for us pastoral musicians, especially for those soul-wounded from unjust or unappreciative treatment by their congregations, their supervisors, or their church:

You can pour your soul out singing a
song you believe in
That tomorrow they’ll forget you
ever sang.
Sing it anyway . . .

Not all interpretations of life found in popular and folk music are as optimistic and uplifting, however. Perhaps because, like Steve Warner, most of my ministry is devoted to working with college and graduate students, I was overwhelmed by The Verve Pipe’s song “The Freshman” a few years back. After picturing the breakup of a college couple after an impregnation, an abortion, and the consequent suicide of the woman, the singer summarizes the human existence constructed by his peers—unable to commit to anyone or anything, preserving their false innocence rather than acknowledging their guilt and their need for healing:

We’ve tried to wash our hands of all
this
We never talk of our lacking relationships
And how we’re guilt stricken sobbing
with our
Heads on the floor
We fell through the ice when we tried
not to
Slip, we’d say

I can’t be held responsible . . .

For the life of me I cannot remember
What made us think that we were
wise and
We’d never compromise
For the life of me I cannot believe
We’d ever die for these sins
We were merely freshmen . . .

Yet even this painful glimpse of people lost to love by their own choices pales before the debased interpretation of life offered by “The Bloodhound Gang.” Part of me wants to treat this song as a great joke because of what appears to be simple verbal fireworks and doggerel in the

verses, but I fear it really represents the nadir of civilization, interpreting human beings as no more than primates. A song that avers, to a clunky thumping beat, "Do it now/ You and me baby ain't nothing but mammals/ So let's do it like they do on the Discovery Channel," truly reduces the great mystery of human sexuality to bestiality. I'd like to go on record as saying that while all interpretations have a right to be announced and explored, not all of them are equally valuable!

If artists and therefore musicians are hermeneuts to a greater or lesser degree, if we all interpret human existence from a variety of perspectives, it is the gift and responsibility of pastoral musicians to interpret human existence from an explicitly religious perspective. To put it bluntly: We interpret human life in the light of our understanding of God; we interpret human life in the light of our understanding of all people as children of God; we interpret human life in the light of our understanding of the non-human universe as God's gift to us for our well-being and our stewardship.

That is not to say that pastoral musicians interpret the mystery of human existence in lockstep any more than other musicians and artists do. For us, the mystery of creation and birth may call forth both "Psalm 8" and "Child of Wonder." For us, the mystery of sexual love may call for both "The Canticle of Canticles" and the *agape* hymn in 1 Corinthians 13. For us, the mystery of death may call forth both the "In Paradisum" and the "Dies Irae," both Elgar's "Dream of Gerontius" and Britten's "War Requiem," both "We Shall Rise Again" and (dare I say it?) "On Eagle's Wings."

In offering such an interpretation of existence, Christian pastoral musicians follow the example of their Lord, whose ministry centered on the interpretation of human existence in the light of the God he called "Abba." According to Luke 24, the risen Lord met two disciples as they were returning from a pilgrimage to Jerusalem. Jesus didn't berate them for where they were on their life's journey, he offered them an alternative way of interpreting their experiences, awakening hope where their lives had become blocked. When the two disciples recalled Jesus as hermeneut, "they said to one another: 'Did not our hearts burn within us as he talked to us on the road and interpreted the Scriptures for us?'" God grant that the interpretations of life we pastoral musicians offer at least sometimes cause the hearts of those we



Dr. Axel Theimer leads members of the National Catholic Youth Choir in a workshop on voice care and choral sound.

"This convention grabbed my heart. . . . The presence of God is here, manifested through uncounted happy, caring faces, through an amazing variety of songs This place is but a small corner of heaven. Would that it would never end!"

A Convention Participant



Members of one of NPM's e-mail forums take time for a group shot and to connect faces to online names.



Grayson Warren Brown leads the choir in "Shout Praise!"

serve to burn within them!

One song that I wrote recently offers, to some extent, an example of pastoral music as hermeneutics through a specifically Christian interpretation of human life. I wrote "All Who Are Led By The Spirit" earlier this year at the invitation of my friend David Haas, who had asked a variety of composers to contribute to a compendium of Spirit songs for use in Christian initiation, especially the celebration of the sacrament of confirmation. He assigned me Romans 8:14–30 as the foundation for my composition, but left the style up to me. The more I studied and prayed this text, the more I was struck by how St. Paul's writings offer an interpretation of the mystery of human freedom: how we are brought out of slavery, liberated from fear, given courage to witness to our deepest values, and equipped to bear suffering. The refrain, therefore, invites the singers to interpret human and Christian life as the challenge to follow wherever Love may lead. But the verses challenge singers to move from simple declarations—"All who are led, who walk, who follow"—to explicit commitment—"We who are led, who walk, who follow"—in the last refrain, for the goal of Christian hermeneutics, after all, is an invitation to share the interpretation of existence that faith offers.

The Pastoral Musician as Christian Catechist: Representative of Christian Religious Tradition(s)

Although there are many magnificent Jewish pastoral musicians, whose cantorial tradition has much to teach Christians, from now on I will be focusing on Christian pastoral musicians in their roles as catechists and mystagogues.

Most Christian pastoral musicians are probably familiar with the term "catechesis" and connect it with various

forms of religious education. However I'd like to remind us that this Greek term actually comes from musical jargon and could be best translated as "resonance." One of the mysteries of acoustics is the ability of various sounding media to convert the energy of a tone into a series of complementary pitches, to resonate in response to musical stimuli. Christians saw in the acoustic fact of a note composed of a fundamental pitch and a series of overtones a powerful image of the relationship they believed they established with Christ through dogma and doctrines, worship, and works of justice and charity. Just as some overtones are suppressed and others are heightened in relation to a fundamental pitch, so some beliefs, cultic acts, and behaviors are suppressed while others are nurtured as one learns to live in harmony with Christ.

Christ as the "Logos," the Word of God, is the fundamental pitch sounding through the universe, eternally begotten from the silent depths of God the Father. Christians are those who live in harmony with Christ, who "resonate" as overtones energized by Christ. The Christian catechist, then, is the one who enables people to live in harmony with God-in-Christ, to live in beauty as their individual gifts are activated by the divine energies. The fundamental Christian catechist is the Holy Spirit who employs individuals already resonating with the divine music to draw others into a life of harmony between the human and the divine.

To say that pastoral musicians are catechists is to say that they, like other authentic Christian believers, have encountered and acknowledged Christ as the foundation of their lives. They have been made disciples by believers who communicated Christ to them. These disciples have taught them disciplines: how to live the Christian life in what they believe and think, in what they value and dream, in what they do and

with whom and what they cherish. Much like a voice teacher concerned that his or her student not only develop breath control and muscular acuity, pure tone, and agility of pitch but also the practice of musicianship—the bodily disciplines needed to preserve and foster the gift of singing—so the catechist is concerned not only with disciples' rote knowledge of the catechism, fulfilling the Sunday Mass obligation, and not breaking the Ten Commandments but also with all the spiritual disciplines that are needed to foster the life of grace.

As we have seen, musicians interpret the mystery of human existence in a variety of ways. As hermeneuts, pastoral musicians interpret the mystery of human existence in the light of God. As catechists, however, pastoral musicians stand as representatives of a particular religious tradition. Musicians of all brands of religious faiths, or secular humanist faith, or no explicit faith at all may all serve as hermeneuts, interpreting human life from a variety of perspectives. Pastoral musicians, however, interpret human life from religious faith. Thus Buddhist pastoral musicians might become Tibetan throat singers in order to chant their scriptures; Hindu pastoral musicians might chant *bhagrams* in honor of particular divinities; Muslim Sufi mystics might dance ecstatically; Jewish cantors might help mourners sitting shiva by leading Kaddish. Christian pastoral musicians embody the truths, values, and loyalties of Christ and his movement sustained by his Spirit. We invite people not only to learn the score generated by God the Father—the score superlatively played in and by Jesus—but also, under the Holy Spirit's guidance, to become full, conscious, and active performers of that score.

Two great mysteries and a narrative distinguish Christian faith from other religious faiths. Christians are not just deists or theists or even monotheists in

general. We believe in the mystery of a Triune God. We claim that by God's self-revelation we have been granted insight into God's own life as a community of Persons: eternally begetting, eternally begotten, eternally breathed forth, giving and receiving missions, a Plenitude of Being needing nothing to complete its community and yet, beckoned by love, It is and It generates to share Its very Being with the cosmos.

Further, Christians claim a second mystery. We do not claim that Jesus is simply a prophet, a sage, a philosopher, a murdered martyr, a revolutionary, or a model for behavior. We claim that he is "God in the flesh," incarnate of the Holy Spirit and born of the Virgin Mary, a God like us in all things but sin.

If what we claim about the Triune God and the incarnate Christ is true, this gives Christians a distinctive way of understanding history. We do not believe in some mythical Golden Age from which we have fallen into a corrupted present. We do not believe in some mythical Final Age when, through our alignment with class struggle, we will reach the end of history in the triumph of the proletariat. We do not believe that our existence is essentially pointless, an absurd drama enacted by conscious bacteria in the Petri dish of the universe. We claim that the history of the universe is the mysterious unfolding of God's will, marked by divine acts of benevolent creation, our tragic refusal to take our place in God's schema, God's even greater benevolence to us in repairing the breach caused by our sin through redemption in Christ, God's invitation to us in Christ to co-create the future, and our longing for the fullness of Christ's resurrection to be revealed in all its splendor and power at the end of time.

How do pastoral musicians serve as catechists of these great mysteries and this narrative? Let me give three examples.

First, consider Johann Sebastian Bach's brilliant catechesis of the Triune God in the final movement of his *Magnificat in D major*. In the first part of this final movement, gigantic choral chords announce "Gloria" directed to each of the three divine persons, thus sonically "equal in majesty." Yet by cadencing in D major for the Father—source and goal of all being as the tonic chord is source and goal of tonal music, by cadencing in B minor for the Son—the relative minor "mirroring" the tonic and also injecting a note of pathos for the Son's incarnation,



St. Joyce Ann Zimmerman, c.p.p.s.



David Haas

and by cadencing in A major for the Holy Spirit—the dominant chord arising from the tonic and leading back to it, the relation of the three Divine Persons is given harmonic expression. These “Glorias” are repeated polyphonically, the one associated with the Father in rising note patterns from the lowest to the highest voice (just as all contingent beings arise from the Father’s will), that associated with the Son in descending note patterns from the highest to the lowest voice (just as Christ “descended from the heavens” to be enfleshed in Mary’s womb), and for the Holy Spirit, up/down/up triplets in each voice depicting the Spirit’s dance of love between the other divine persons. Played and sung completely freely with much *rubato*, these measures exist beyond time, aurally depicting the eternity of the Divine Being. But the words “*sicut erat in principio*” (“as it was in the beginning”) suddenly bring the full orchestra and chorus into strict duple time, sounding God’s presence in history. With typical Bachian high jinks, the phrase “*in principio*” is set to exactly the motifs that appeared in the first movement for the first word, “*Magnificat*”; “*et nunc*” (“and now”) is treated as a single detached eighth note, a wonderful aural symbol of the fleeting present; and the “*sae-*” syllable of “*saecula*” (meaning “ages” as in “through the ages of the ages”) is held by women’s voices about as long as is humanly possible, thus illustrating all the eons of the universe’s

existence. Here, in a single movement of a single composition, a pastoral musician as catechist gives sonic expression to the mystery of the Triune God.

Or consider Ludwig von Beethoven’s depiction of the incarnation in the “*Praeludium*” movement of his *Missa Solemnis*. In the compositional tradition Beethoven inherited, the “Holy, holy, holy” was split into two movements, each concluded by “*Hosanna in excelsis*.” The first was sung after the Preface, while the priest prayed the text of the Eucharistic Prayer (Roman Canon) silently up to the consecration, and the second was sung after the consecration while the priest prayed the rest of the Eucharistic Prayer silently. The effect was gorgeous, as though the choirs of angels were providing background music for the Church’s central prayer of praise and thanksgiving. But no background music was to sound during the most solemn moments of the prayer—“*Hoc est enim corpus meum*” . . . “*Hic est enim calix sanguinis mei*”—when, in the theology of the day, the bread and wine were transmuted into the Body and Blood of Christ by the priest’s words spoken *sotto voce* over paten and chalice. Beethoven’s daring and profundity is shown by the purely instrumental “*Praeludium*” he writes as a bridge between the first “*Hosanna in excelsis*” and the “*Benedictus*” movement that follows. All human language dissolves into pure sound and the achingly sweet and haunting melody

of a solo violin sails above the kneeling worshipers, as if embodying the Holy Spirit who descended from heaven into the Virgin’s womb: the same Holy Spirit who descends from heaven into the bread and wine in a sacramental incarnation, an incarnate presence now greeted by the choir who sings “Blessed is he who comes in the name of the Lord.”

Catechesis on the Christian view of history pervades many of our anthems, hymns, and carols, from the code contained in “The Twelve Days of Christmas” to “Ye Sons and Daughters Let Us Sing.” A personal favorite has stuck with me ever since I heard Sidney Poitier teach it to a group of Eastern European nuns escaped from behind the Iron Curtain in the film “The Lilies of the Field.” Although some are tempted to mock this composition, especially as it was adapted for use in concluding the Eucharistic Prayer back in the 1960s and ’70s, I am in awe of how wonderfully this catechetical song guides us from seeing “the little baby / lying in the manger / on Christmas morning” to the astounding fact that “he rose on Easter.” Best of all, it allows us to affirm every aspect of God’s ultimate entry into our history in the life and death, deeds, and destiny of Jesus of Nazareth with our simple litanic “Amen.”

A composition that might be considered as an example of pastoral music as catechesis is “At Jesus’ Name,” which I wrote with a group of Holy Cross sisters who were at St. Mary’s College earlier this decade. They had invited me to offer an update on contemporary understandings of Jesus arising from recent scriptural study. I had already generated the refrain before the retreat. The verses were generated by the sisters to my melody after we had done our Bible study together. With some instrumental interludes, the piece became a processional by which a body of Christian believers can affirm the central proclamation of Christian faith: “Jesus the Christ is Lord!”

The Pastoral Musician as Mystagogue: Steward of the Mysteries of God

Those of you involved in the Rite of Christian Initiation of Adults know that “mystagogy” is the technical term for the final stage of the process during which new adult Christians deepen their spiritual lives by reflection on what has occurred to and in them during the texts and ceremonies of baptism, confirmation,



Scott Montgomery performs in the “Young Organists Concert” hosted by Lynn Trapp at Zion Evangelical United Church of Christ. The other young organists were Vincent Carr and Scott Myers.

and Eucharist.

The term “mystagogue” comes from two Greek words: *mystos* meaning “the hidden” and *gogein* which means “to lead.” In the ancient so-called “mystery religions,” the task of the mystagogue was to reveal to the initiate the climactic symbol or symbols by which they entered into a relationship with a god or goddess. For example, in a fresco from the Villa of the Mysteries in Pompeii, scholars believe we see a representation of the climactic moment in the Mysteries of Dionysius when a female initiate is forced to look at her own face dissolving as it is reflected back to her by the wine she stares at in the bowl held for her by one mystagogue, while another mystagogue holds a mask aloft in triumph. Together these mystagogues have led the initiate to discover that the life others see her leading is not her real life but a mask. Her real life is one of passion and ecstasy, an interior life transformed by the sacred use of alcohol in a consciousness-changing event dedicated to the god of wine.

To say that pastoral musicians are mystagogues is to say that they have been chosen by their God to lead others into the encounter with God. Pastoral musicians can bring others only to the threshold of that encounter. We can only offer the sonic symbols through which God both reveals and conceals the divine self. In the end it is a mysterious act of grace that bridges between spiritual seeker and God’s very self. But we pastoral musicians can bring others to the threshold of divine encounter, if other mystagogues have led us, in our turn, to the threshold of God—if we have encountered the symbols, and if we, by grace, have plunged into the abyss of holy Mystery. Seared by the encounter, we live to tell the tale.

Here in quick succession are musical moments very personal to my life, when through the grace of God and the ministry of pastoral musicians I found myself brought to the divine threshold, transfixed by sounds that to this day I can only associate with the Holy One:

1) Imagine little Mishu (that’s Polish for “Mikey”) at age five in All Saints Polish Parish in “Northeast” Minneapolis, kneeling next to my grandmother, awe-struck by the flickering candles and the gold on the icons and the smell of the incense, drawn into a new sonic world by the “Kyrie” from *Mass IX* (“*Cum jubilo*”).

2) Imagine Jan Joncas in grade school



At the end of his presentation, Father Joncas (left) listens to the first performance of his new composition.



enraptured by Theodore Dubois' sweetly harmonic setting of the "Adoramus Te, Christe" in the *St. Gregory Hymnal*, especially the hushed concluding chords with their crescendos and diminuendos on the concluding syllables.

3) Imagine the collegiate Michael Joncas overwhelmed by a performance of George Herbert's "Love Bade Me Welcome" in Ralph Vaughn Williams's *Five Mystical Songs*. I broke down and wept partially because the poem so beautifully expresses the conversion of a soul all too conscious of its sin, wanting to run and hide from the divine Love that seeks only to be his friend. But I broke down and wept also because of the genius of the composer who, in the final exchange of the poem, has the baritone sing so simply: "You must sit down, says Love, and taste my meat. So I did sit and eat." Just when one thinks the story is ended, when language comes to an end, the music sails beyond words with a male chorus wordlessly chanting in octaves the tune of a Eucharistic antiphon, revealing the holy Communion of Love with a forgiven sinner at the table of the Lord's Supper.

4) Imagine Professor J. Michael Joncas hearing the "Agnus Dei" from Arvo Pärt's *Berliner Messe* for the first time and in the tintinnabulation of this holy minimalist's harmonic canon experiencing the entire universe radiant with God's mercy.

5) Perhaps most powerfully, imagine Mike Joncas, Guillain-Barré patient paralyzed and on a ventilator at Mayo Clinic, unsure if he would ever speak again, let alone sing, if he would ever be able to clothe himself or tie his own shoes, let alone play the piano, if he would ever be able to preside at Mass again, let alone compose for the Mass. Then imagine him hearing Florence Quivar singing with the Harlem Boys' Choir a piece from her own African-American heritage, a piece that stretched across the years and the races to put into sound what Mike might never be able to sing: "I'm gonna tell God the road was rocky when I get home. / I'm gonna tell him the road was rocky when I get home. / And many times I could have fallen /



Members of the Sacred Choir of Marian College, Indianapolis, perform for participants.

If I hadn't kept on going. / I'm gonna tell him the road was rocky when I get home."

O dear friends, how blessed are we in those who have gone before us in faith, those who helped us interpret our lives, who sounded the notes of a religious heritage to which we resonate, those who, like the three young Hebrew men, walked into the fiery furnace and found themselves singing! How blessed are we in those the Lord puts in our paths, searching to make sense of their lives, wondering whether they can make our religious heritage their own, seeking us to tell them: "Come, join in the singing!"—to tell them, like John the Baptist: "Come on in, the water's fine!" How blessed are we, equipped by God to hear his holy Word-made-flesh, attuning ourselves and our talents to the Spirit's silent music.

Let me conclude with a description of a very new composition of mine, my own stumbling attempt to serve as mystagogue for the holy assembly. On June 27, 2007, I wrote a setting for eight-part chorus of the Latin introit assigned to the Fourth Sunday of Advent. My friend Rob Strusinski had asked me to write this piece for the Liturgical Choir he founded thirty years ago and which he still conducts at the institution we both serve, the University of St. Thomas, in St. Paul, Minnesota. The composition had to be able to be sung in concert venues, at various worship services, but most importantly as a motet at St. Peter's Basilica in the Vatican, where the choir will offer their ministry on the Fourth Sunday of Advent this coming December. Something happened when I was composing this piece for which I have no explanation. It was as though the poetic cry of Isaiah for the Just One to resolve the world's woes—for a Savior

to ransom the outcast—became all at once my voice crying to complete my healing, and the nation's voice crying to cease waging war and bashing immigrants and idolizing material wealth, and the world's voice crying that no one should go to bed hungry or homeless, and the Church's voice, the Spirit and the Bride crying: "Come, Lord Jesus, come and set us free." I pray that whatever was entrusted to me in these notes might become, by God's grace, a mystagogical moment for all who will hear this composition, a gift from one who, like Jacob, wrestles with God in the darkness and walks away limping but wins a blessing.

So may the heavens drop down dew and the clouds rain the Just One. May the earth be plowed open and the Savior's seed grow strong and tall. May the God of music and mystery, of sound and silence, bless our days and our deeds with his grace. And let the Church say: "Amen!"

Notes

1. At the convention, this presentation included the performance of several musical selections. These were my own compositions and new ones at that. In the past I've avoided using my own pieces in events like this, but at my advanced age I feel a certain freedom to try something new. Frankly now that I've faced death, I figure I could face the scorn and disapproval of the participants if these pieces should bomb. Except in a handful of communities with whom I regularly worship, these compositions were never sung in public before this event in Indianapolis, so the convention participants were placed in the situation of many assemblies, having to sight-read new songs on the spot. Especially nerve-wracking for me was the fact that the final piece is quite a departure from the compositional styles and harmonic languages in which I have regularly worked. It was also the first time I heard it sung in public (for which I thank David Anderson and Kelly Dobbs-Mickus, who gathered and rehearsed friends to serve in the music ministry). If this talk ultimately challenges us to risk deeper and deeper encounters with the Abyss of Mystery we call God, then the least I could do is risk sharing my encounter with the God of rescue and healing in a new sonic form.

2. Urban T. Holmes, *Spirituality for Ministry* (San Francisco: Harper and Row, 1982), 35.

3. As a side note, it fascinates me that the first four lines of the tune replicate the theme of the last movement of Mahler's *Third Symphony*.

One Church, Many Cultures: It's More Than the Songs

BY RICKY MANALO, CSP

Consider four meals. Begin with the image of a Filipina woman cooking my favorite Filipino dish: *kare kare*. This is a stew that is made of oxtail, eggplant, bok choy, roasted peanuts (or even peanut butter!), and tripe. In addition, a salted shrimp paste is used as a condiment. While that may not sound appealing to some readers, I think it's delicious, and this dish has shaped my own ethnic identity: It is part of who I am.

Next, consider a Chinese feast being celebrated by a family around a table. There are some details which should not go unnoticed: It takes place at a round table but not a rectangular table; the dishes are on a rotating dolly; each of the diners reaches the dishes with chopsticks instead of taking or being served a portion using a serving spoon; some members hold a small bowl of rice with the left hand, near the mouth, while the right hand pushes the rice into the mouth with the chopsticks. In addition, for a particularly festive occasion, the traditional number of dishes is eight, since the Chinese word for eight ("ba") also signifies fortune and prosperity. To have four dishes (such as a soup, salad, main course, and a dessert) would not be appropriate since the Chinese word for four ("si") also signifies death.

Next, imagine the classic presentation of Japanese sushi. Japanese aestheticism is usually minimalist in presentation and taste. Japanese woodblock prints, tea ceremonies, and Zen meditation

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Rev. Ricky Manalo, CSP

practices are comparable in cultural style and sensibility.

Finally, if we were to hold an American Thanksgiving Day dinner that included the members of these ethnic communities and traditions, what would that meal look like? How would we make people from Filipino, Chinese, and Japanese communities feel at home? How would we invite them to the table? What would we all smell as we gathered for the meal? Would we have a turkey? We could turn to cookbooks for some answers to these questions (and we have plenty of cookbooks available), but, alas, Martha Stewart or Rachel Ray would not be able to help us with some of the most important issues of meal hospitality. Where could we turn for help, and from what other resources could we benefit?

Similar issues about cultural attitudes and practices and a similar search for resources affect our pastoral preparation for liturgies in multicultural contexts. In this article I will address three areas: 1) preliminary terms and definitions; 2) a short history of racial relationships in

the U.S.A.; and finally 3) ten suggestions to foster better intercultural relations. Though the subtitle for this presentation is "It's More Than the Songs," it is not my intention to speak about liturgy or music *per se*, but I trust you are capable of making the appropriate applications of the principles to questions of musical selection, preparation, and presentation. Trust your own imagination.

My first two points, which stem from the field of sociology, should help us become better aware of our attitudes toward people who are different than we are, while my third point should provide specific resources. It is not my aim to present a comprehensive overview on any of these topics, but I hope to plant some ideas and images for further reflection.

Culture, Race, Nationality, and Ethnicity

My first goal is to present some preliminary definitions of words and concepts. These definitions are attempts to encapsulate "collective identities," that is, social groups of people whose members share things in common. There is a caution here: These words are highly fluid, porous, and historically conditioned. They change in meaning and understanding as they are dependent on particular contexts and time periods.

Culture. In 1952, sociologists Alfred Kroeber and Clyde Kluckhohn gathered 164 definitions of culture.¹ When I am speaking about culture, I refer to a way of indicating "collective identities" and the meaning-making processes that shape such identities. The members of a cultural group share values, symbols, rituals, interpretations, and worldviews among and between themselves for the sake of making sense of life. For example, being born in 1965, I qualify as a member of "Generation X." As a member of this *generational* cultural group, I share, more or less, common meaning-making

processes (social rituals, symbols, values, etc.) with those who were born during the 1960s through to the 1970s. Donald E. Miller and Arpi Misha Miller write:

GenXers are the 80 million Americans who were born between 1961 and 1981. This is the “buster” generation, the children of the so-called baby boomers. While they are a diverse lot, they also share many common cultural experiences related to advances in technology, the failed marriages of their parents, changes in the structures of the economy, and the liberation politics that transpired during their childhood and youth.²

Race. “Race” is a highly sensitive and politically charged term, particularly in light of our U.S. history and ongoing debates on immigration. As Michael Omi reminds us, “the concept of race invokes biologically based human characteristics,” but how we come to signify or classify human beings based on physical appearances is “a social and historical process.”³ A quick glance at the race categories that were used in the 2000 U.S. Census illustrates this point: American Indian or Alaska Native, Asian, Black or African American, Native Hawaiian or Other Pacific Islander, White, or “Some Other Race.” In addition to these six categories of race groups, there were two categories for ethnic groups: Hispanic or Latino and “Not Hispanic or Latino.”⁴

But who is “black?” Should a person from Latin America who may have dark skin color qualify? Does this mean that a Japanese woman who has lighter skin color should be considered white? And why do we use the term “white?” When I look at any group, I see various shades and degrees of pinks and browns. The 2000 Census allowed, for the first time, the opportunity to choose two or more categories, rather than just one. Perhaps these questions demonstrate the fluidity of these terms as well as how historically conditioned they truly are.

If the word “race” is so porous, we may ask why we continue to use such categories. The answer has to do with our history and current instances of prejudice. When there are prejudicial acts that occur toward people whose skin color may be different than the perpetrators of those acts, then we have to be able to monitor such activities. And so race categories, though imperfect, continue to be sociologically useful.

Nationality. Nationality is a collec-

tive identity marker that is based on a believed common descent but with the “assumption that nations are or should be associated with a state or state-like political form.”⁵ What makes nationality distinct from the other collective identity markers, then, is its reference to naming a political state and/or geographic territory.

Ethnicity. As with other identity markers, there remains no agreed-on definition for ethnicity. There have been attempts to name the main features that ethnic groups exhibit, as John Hutchinson and Anthony D. Smith suggest:

- a common *proper name*, to identify and express the “essence” of community;
- a myth of *common ancestry*, a myth rather than a fact, a myth that includes the idea of a common origin in time and place and that gives an *ethnic* a sense of fictive kinship;
- shared *historical memories* or, better, shared memories of a common past or pasts, including heroes, events, and their commemoration;
- one or more *elements of common culture*, which need not be specified but

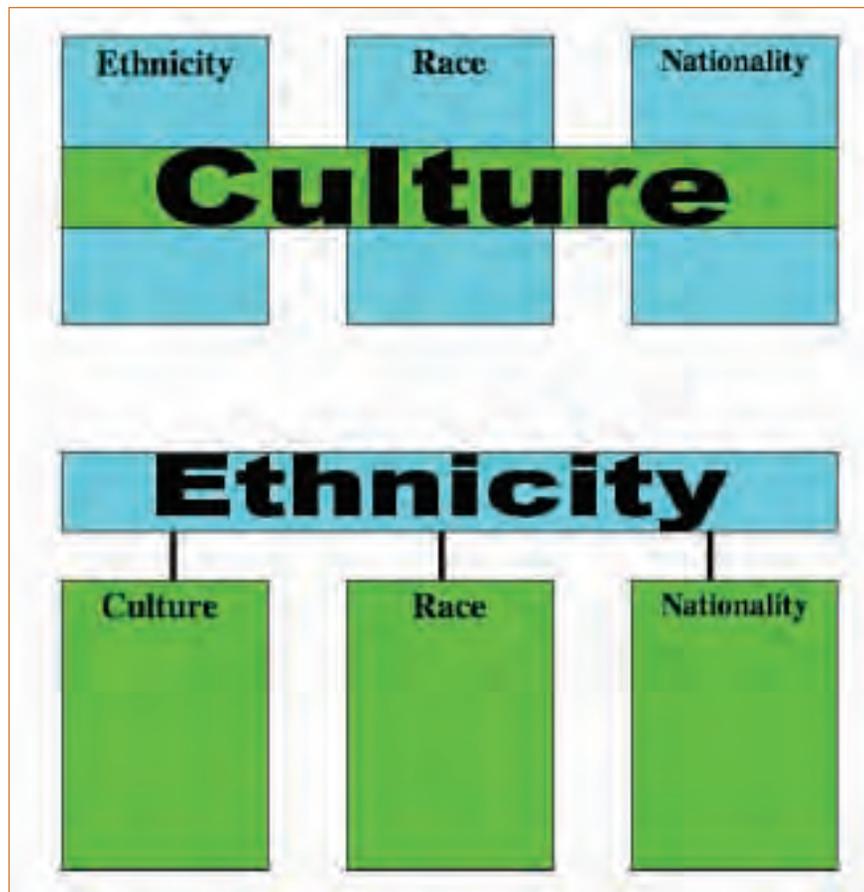
normally include religion, customs, or language;

- a *link* with a *homeland*, not necessarily its physical occupation by the *ethnie*, only its symbolic attachment to the ancestral land, as with diaspora peoples;
- a *sense of solidarity* on the part of at least some sections of the *ethnie’s* population.⁶

I prefer to view ethnicity as a combination of all of these terms (and more) to varying degrees, depending on the construction processes that collective identity groups create for themselves and choose to pass down.

I have often noticed that people interchange the word “culture” with “ethnicity.” For example, many of our official Roman Catholic documents, when using the term culture in discussing dialogue, are usually referring to ethnic-cultural groups rather than other cultural groups that may also benefit from such dialogue, such as generational or economic cultural groups. I hope the diagram on this page will help clarify how one might make this distinction.

On the one hand, culture is something



that is found among the other collective identity groups. Members of ethnic groups (e.g., Hispanics) as well as race groups (i.e., African Americans, Asians, and Whites), and nationalities (French, Japanese) utilize and share among themselves specific rituals, symbols, and values (cultural expressions) in order to make sense of and meaning in their lives. Ethnic groups, on the other hand, borrow and combine with varying degrees elements from culture, race, and nationality.⁷



Rev. Gerald T. Chinchar, SM, (left) and Prof. J. Michael Thompson (right) lead the Order of Matins on Wednesday, July 11.

Where Are You From?

How might these working definitions help inform our attitudes toward those who may be different than we are? I often get asked “Where are you from?” by people who may either assume that I am not originally from this country or by people who sincerely want to know my ethnic heritage/background/tradition or both. It is difficult to gauge why the person is asking the question. My first response is usually: “I was born in New York and I grew up in New Jersey.” There have been occasions when the person would then ask: “No, where are you *really* from?” At this moment it becomes clear to me that what they are really interested in learning is my ethnicity, but seldom do they use this word. I usually view these times as instructional moments: “Oh, you mean my *ethnic heritage*. I’m Filipino American and my grandfather from my mother’s side was Chinese.” While the intentions behind the inquiry may be sincere, loaded questions such as “Where are you from?” can sometimes presume that I am not from *this* country—the United States—due to my skin color. In short, rather than ask “Where are you from?” we ought to try “May I ask what your ethnic heritage is?” Words matter, as do our underlying assumptions and our pastoral responses.



Racial Lens: From Uni to Multi

In his book *Whiteness of a Different Color*, Matthew Jacobson presents a history of how the term “white” has changed in meaning and understanding in the United States over the centuries.⁸ How we came to view who is “white” consequently has shaped our attitude towards those who are not “white.” In 1790, the U.S. Naturalization Law granted citizenship to “free white persons,” specifically to those of Anglo-Saxon descent. This meant that if you were of Polish, Germanic, Italian,

Irish, Greek, or Jewish descent (basically *non-Anglo*) you were not considered white, and thus you were not granted citizenship.⁹

During a second epoch—from the European immigration of the 1840s to the restrictive immigration law of 1924—there was, Jacobson writes, “a fracturing of whiteness into a hierarchy of plural and scientifically determined white races.”¹⁰ Finally, from the 1920s to the present, whiteness was reconsolidated: “The late nineteenth century’s probationary white groups were now remade and granted the scientific stamp of authenticity as the unitary Caucasian race”¹¹ My point is that during the first two centuries in which our nation was being formed, a “uni-racial” lens emerged through which all other races were evaluated.

During the first half of the twentieth century, sociologist Robert E. Park developed his theory of a “race relations cycle” in response to the immigrant nation we had become. His fourfold cycle—contact, conflict, accommodation, and assimilation—was an attempt to illustrate the process through which various communities of different races and ethnicities interacted with one another and eventually became assimilated into one nation. According to Park, following the initial contact stage when different groups get together, conflicts arise, usually due to competition for resources, economic factors, and status. This is followed by a third stage of accommodation when the various groups become used to each other and learn how to respect one another. Finally—and eventually—there is an assimilation stage when ethnic and race identities become less important and differences become less pronounced.¹² In many ways, Park’s cycle was in alignment with the “melting pot” theory of Americanization, which was essentially a uni-racial enterprise—“they” start to become more like “us,” and we assimilate some of their practices and behaviors.

However, history has shown that whenever any social group becomes at risk of losing its identity, reaction and resistance are likely to ensue. Thus, Park’s assimilation model would eventually come under strong critique. The Civil Rights Movement (1945–1954) and other movements that focused on identity politics throughout the 1960s (such as feminist movements and gay rights movements) would not only confirm the sociological resistances to assimilation attitudes but usher in a new period of multiculturalism.

At the academic-theoretical level, sociologist Robert Blauner’s *Racial Oppression in America*, written in 1972, would critique Park’s model of assimilation by noting Park’s “assumption . . . that there are no essential long-term differences—in relation to the larger society—between the *third world* or racial minorities and the European ethnic groups.” Finally, the 1965 Immigration Law expanded the granting of visas to 170,000 people each year from the Eastern Hemisphere and 120,000 from the Western Hemisphere in addition to an unlimited number of visas granted for the purpose of family reunification. Since the 1960s, then, the “unmelted” multicultural context of the United States has become an everyday reality.

Now we are in a multicultural context—which is not to suggest that we were never multicultural but rather we have come to view the shaping of societal policies and tensions through a multicultural lens rather than through uni-racial regimes. But a challenge remains: How do all of these various collective identity groups interact, communicate, and live with one another? And what may be the implications when we consider applying these intercultural dynamics to the pastoral life of the Roman Catholic Church in the United States?

Ten Suggestions for Fostering Better Intercultural Relations

The following ten suggestions move us in the direction of *interculturality*, that is, the interacting and dialectical dynamics that are operative between and among various cultural groups. These are based on my pastoral experiences and on my current academic studies. My intention here is not to present a theological and systematic treatment of interculturality but rather a pastoral application. It is my hope, in other words, that these ten suggestions may be applicable to the pastoral life of our church communities.

One: Know Thyself Culturally. Become better aware of how you construct your own identity based on some of the sociological terms and concepts that I have used here. What is your race, your nationality, and your ethnicity? What various cultural groups do you feel you belong to? What other categories could you name for yourself—gender, sexual orientation, class, ability/disability—and, very important, how have these identity markers conditioned your relationship to

other people?

Two: Subtlety Awareness. Become better aware of the *subtle* aspects of cultural interaction. We usually focus on mainstream social interaction and ignore the margins. For example, I often notice, before Mass begins, that hospital-ity ministers spend more time “catching up” with those people with whom they are acquainted. While there is nothing wrong with these gestures, what about the strangers or the newer members of the community? Why are they ignored, and how should they be treated? There are a lot of dynamics going on that remain on the sidelines or along the borders of our immediate sensibilities. Intercultural mindfulness considers the plurality of all of these social dynamics and interactions and does not exclude one to the detriment of the others.

Three: Intercultural Communication. Learn intercultural communication skills. Begin by learning some of the communication patterns of ethnic or cultural groups different from your own. When Euro-Americans communicate, for instance, they tend to draw conclusions more directly and straightforwardly than members of other ethnic groups. “The goal of this type of communication [Euro-American] is the provision of manageable bits of data that can be digested quickly and can lead to a certain action or knowledge.”¹³ Romance/Hispanic communication patterns, on the other hand, are usually characterized by a succession of points that are developed and related to the first point. After a succession of points, the conclusion is eventually reached. This pattern “fosters connection and relationship between the interlocutors” in which contact with one another is more important than the content of the message.¹⁴ How might this insight help us in our attempts to dialogue with one another?

Four: Maintain a Non-Judgmental Posture. Learn how to accept differences of opinion while being open to a variety of cultural expressions. This may be self-explanatory, but it does not hurt to be conscious of (and honest about) those moments when we judge other people, especially when we make judgments based initially on physical appearance.

Five: Multicultural Representation. The final six suggestions consider intercultural dynamics within large group contexts: pastoral committees, liturgical preparation meetings, diocesan planning initiatives, etc. Whenever you gather a

group of people together for strategic planning and preparation, everyone should ask: "Who is not around this table but should be around this table?"¹⁵ Ask this question, for example, whenever you gather together to prepare the diocesan Christ Mass. Whenever you gather in your parish to prepare the Triduum, ask this question. This is the bottom line: When the proper cultural representatives are present and gathered in the name of Christ, inculturation happens!

Six: Equity Conversational Processes.

I drew the next two suggestions from the field of multicultural education. First, to consider equity conversational processes means that we remain open to modifying facilitation skills in order to respect various cultural communication patterns and styles.¹⁶ This is related to suggestion three about intercultural conversation, but the issue is now placed within a large group setting. For example, during the two years that I studied in China, I noticed that many students from Asia did not participate vocally in the classroom as assertively as the students from the United States and Europe often did. I later learned that in many Asian countries respect for the professor usually emphasizes a posture of listening and learning from the wisdom of the elder. What implications might this have during committee meetings here in the United States, where there may be a diversity of cultural representatives around the table?

Seven: Content Integration. In writing about the dimensions of multicultural education, James Banks observes: "Content integration deals with the extent to which teachers use examples and content from a variety of cultures and groups to illustrate key concepts, principles, generalizations, and theories in the subject area or discipline."¹⁷ To transfer this into the pastoral realm, it helps to keep in mind that there are various cultural forms, literature, and resources that everyone may draw from. If, for example, the opening prayers of your gatherings or planning meetings are restricted to one resource book, consider exploring other prayer texts, songs, and artwork that stem from other cultures. Do not limit your time together to one cultural expression but invite the sharing of all cultural gifts.

Eight: Interpreting One's Own Cultural Gifts.¹⁸ The final three suggestions were inspired by my studies in the field of intercultural theology. Volker Küster, a professor of intercultural theology in the University of Kampen, Netherlands, has



The St. Louis Jesuits' Thirtieth Anniversary Concert (l-r): John Foley, sj, Bob Dufford, sj, Dan Schutte, and Roc O'Connor, sj



Pastoral musicians from Virginia Tech, led by Bryan Schamus (second from left), sing and pray with us at the NPM Members' Breakfast.

"All the individual nuggets of advice come together to start to form a coherent picture of what it really means to be a cantor."

A Convention Participant



J-Glenn Murray, sj



Melanie B. Coddington

argued for a *heuristic* approach when considering how different fields of theology interact with one another.¹⁹ By “heuristic,” he intends that interaction between and among different theological disciplines may lead to a discovery of meanings, commonalities, and dialogue.²⁰

I realize that this may sound theologically abstract, but I want to take this systematic theology and make it more pastorally relevant. These final few suggestions have addressed the process of intercultural exchange. So, in a large-group multicultural context, how do we move from A to Z? As the first of three steps in intercultural dialogue, Küster writes: “[Do] not look at the stranger to discover similarities first but accept the stranger in his or her difference.”²¹ In my experience, when people from various cultural or ethnic backgrounds get together to work on a joint project, we are usually quick to name those things we have in common. While this may be expected at the *systematic theology* level (i.e., we are all members of the one Body of Christ), I would argue that at a *pastoral* level it is better to acknowledge the differences and unique gifts of each cultural group or person *first* and then move toward acknowledging our similarities.

For example, at the beginning of a meeting that entails the preparation of a liturgy in a multicultural context, go around the table (assuming you have representatives from various cultural groups) and ask the representatives the following question: “What are the gifts, values, and resources that stem from your cultural group, and how may they help us prepare and celebrate this liturgy?” Note: The theological unity (our commonalities) is already maintained by virtue of our baptism, the presence of the Holy Spirit, and our use of the official books (missal and lectionary, for example). But *pastorally* speaking, we need to learn how to respect the variety of cultural gifts as the first order of business (following an opening prayer, of course). The interpretation criterion is that each cultural group should be able to recognize and interpret its own cultural identity—its own values, gifts, and resources—rather than have others outside the cultural group name and interpret these gifts for them.²²

Nine: Comparing with Other Cultural Groups.²³ Once the values of each cultural group are named, move into the stage of comparison. It is here we may discover *transcultural* values, gifts, and resources (elements that are shared



The National Catholic Youth Choir, directed by Dr. Axel Theimer, from St. John's University, Collegeville, Minnesota.

across cultural groups) without necessarily denying cultural differences. At this stage we ask ourselves: “What do we have in common beyond our cultural boundaries?” For example, during Triduum preparation, certain cultural groups may name for themselves values of hospitality, food, and fellowship. However, these values may not be limited to one cultural group but may be common experiences in other cultural groups. Whereas in the previous stage we discovered and named our unique cultural gifts, in this stage we discover those gifts we share in relation to the other groups.

Ten: Dialoguing with Other Cultural Groups. In writing about the third stage of a heuristic approach to intercultural theology, Küster writes: “Intercultural dialogue is a common search for truth that is only available contextually.²⁴ At the same time, truth will always be more than the sum of the contextual truths. The rules of dialogue for the . . . intercultural . . . encounters have to be negotiated in the process.”²⁵ So let's unpack this *at a pastoral level*. Basically, once we are able to name and honor our own cultural gifts, values, and resources, and once we are able to discover (heuristically) those cultural gifts, values, and resources that we have in common, then our understanding (albeit, a faith-filled understanding) of how we come to make particular pastoral decisions should become clearer. Specific needs of the liturgical committee may then be negotiated and resolved among

the representatives and members of the cultural groups and the larger worshipping community. At the same time, we need always to bear in mind that God's truth remains above our own grasping of that truth; that is, we are called never to lose sight of “the divine initiative” operative within and throughout all our actions and approaches.

Discovery, Not Fear

I end with two thoughts for further reflection. The first is the need for a larger pastoral plan for the Church that would take into consideration many of the areas I touched upon here. A shining hope toward that goal is the recent establishment of the Office for Cultural Diversity of the U.S. Conference of Catholic Bishops.²⁶

My second thought raises a more sensitive issue. When we come to the matter of intercultural dynamics, particularly at the pastoral level, issues of power and authority inevitably arise. I suggest that we need to talk more openly and honestly about these dynamics of power and dialogue than we have in the past but in a way that respects the various roles of our very large Church. Intercultural dynamics offers a way into such issues. It exposes them, and that could be scary for many people at all different levels of authority—from music director to choir members, from pastors to music directors, from bishops to pastors of parishes, and so on. But we ought not to be scared. The

need for better dialogue and conversation should not be driven by fear. Rather, the need is for discovery! It's about deepening our *one* identity that we re-discover in the Triune God each time we gather for the Eucharist. If dialogue and conversation are motivated by fear, then we can easily lose sight of the Christian message that there is indeed life after the fear of death.

But are we not Christian? What I'm trying to say is that all of this is about discovering the multiple ways that God speaks to us, forgives us, and loves us. It is about believing that God does all of this through the one Body of Christ and in the diversity of gifts from the Holy Spirit. And if we can somehow embrace this truth, then this truth is what it means to celebrate our collective *Christian* identity.

Notes

1. Alfred L. Kroeber and Clyde Kluckhohn, *Culture: A Critical Review of Concepts and Definitions* (New York, New York: Vintage Books, 1963).

2. Donald E. Miller and Arpi Misha Miller, "Introduction: Understanding Generation X," in *GenX Religion* (New York, New York: Routledge, 2000), 3.

3. Michael Omi and Howard Winant, *Racial Formation in the United States*, second ed. (New York, New York: Routledge, 1994), 55.

4. "In October 1997, the Office of Management and Budget (OMB) announced the revised standards for federal data on race and ethnicity. The minimum categories for race are now: American Indian or Alaska Native; Asian; Black or African American; Native Hawaiian or Other Pacific Islander; and White. Instead of allowing a multiracial category as was originally suggested in public and congressional hearings, the OMB adopted the Interagency Committee's recommendation to allow respondents to select one or more races when they self-identify. With the OMB's approval, the Census 2000 questionnaires also include a sixth racial category: Some Other Race. There are also two minimum categories for ethnicity: Hispanic or Latino and Not Hispanic or Latino. Hispanics and Latinos may be of any race." U.S. Government Census Bureau Website: <http://www.census.gov/population/www/socdemo/race/racefactcb.html>.

5. Steve Fenton, *Ethnicity* (Cambridge, England, United Kingdom: Polity Press, 2003), 23.

6. John Hutchinson and Anthony D. Smith, *Ethnicity* (Oxford, England, United Kingdom: Oxford University Press, 1996), 6–7.

7. Of course, other identity markers could be added to this list, including gender, sexual orientation, class, disability/ability, and so on.

8. Matthew Frye Jacobson, *Whiteness of a Different Color* (Cambridge, Massachusetts: Harvard University Press, 1998).

9. During this time period (and well into the 1880s), the United States was forming its own self-identity (its "nationhood"), and with this formation two operative forces emerged. The first—capitalism—created an "insatiable appetite for cheap labor." The second—republicanism—created an "imperative of responsible citizenship."

10. Jacobson, 7.

11. *Ibid.*, 8.

12. Robert E. Park, *Race and Culture* (New York, New York: Free Press, 1950).

13. Raúl Gómez, *sds*, synthesizes a presentation on multicultural education by Marina Herrera in his "Preaching the Ritual Mass among Latinos" in *Preaching and Culture in Latino Congregations*, ed. Kenneth Davis and Jorge Presmanes (Chicago: Liturgy Training Publications, 2000), 105. Herrera provides five diagrams that correlate with five ethnic cultural groups, illustrating how these groups draw conclusions: Euro-American, Romance/Hispanic, Slavic/Russian, Semitic/Middle Eastern, and Asian/Chinese.

14. Gómez, 106.

15. Borrowed from a conversion with John Hurley, *csp*, director of the National Pastoral Life Center, New York.

16. James A. Banks, "Multicultural Education: Historical Development, Dimensions, and Practice," *Handbook of Research on Multicultural Education* (San Francisco, California: Jossey-Bass, 2004), 5.

17. *Ibid.*, 5.

18. Writing at a theological level, Volker Küster calls this the *hermeneutics* role in his article "Toward an Intercultural Theology," in *Theology and the Religions: A Dialogue*, ed. Viggo Mortensen (Grand Rapids, Michigan: William B. Eerdmans Publishing Company, 2003), 182.

19. Küster, 171–184. He writes: "The three disciplines missiology, ecumenics, and comparative religion (when taught at a theological faculty) are the sources of what we have started calling intercultural theology" (171). Elsewhere he writes: "Intercultural theology is a necessary tool to link the divergent contextual theologies and to analyze globalized cultural systems in their interaction with Christianity" (175).

20. Specifically, this is a "function" of intercultural theology, a heuristic function. He names three other functions of intercultural theology: the *anamnetic* function, the function of *foundational theology*, and the *ethical* function (183).

21. Küster, 182.

22. *Ibid.*, 183.

23. Küster calls this *comparative theology* (183).

24. Note: My interpretation of this is that the *search* for truth is contextually conditioned.

25. Küster, 183.

26. The executive director of this new office will be Allan Figueroa Deck, *sj*.



NPM President Dr. J. Michael McMahon



A reception at Hilbert Circle Theater was sponsored by Indiana's Diocese of Lafayette.



The Book of the Dead

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St. Teresa of Avila, Grovetown, Georgia

Mary Ann Klicka

St. Ann, Lahaska, Pennsylvania

Verdi Morley

Immaculate Conception, Dardenne (O'Fallon), Missouri

The Promise of Something Better

By ARCHABBOT JUSTIN DUVALL, OSB

Without too much strain, we can almost hear the faint whine in Peter's voice as he put his question to Jesus: "We have given up everything and followed you. What will there be for us?" (Matthew 19:27). As is often the case, Peter says out loud what we say to ourselves in the privacy of our own hearts. As disciples of Jesus we have committed ourselves to the Christian life, of which sacrifice—while not the whole picture—is an essential part. The blessed abbot Benedict, whom the Church commemorates today, placed this radical preference of the Christian life squarely at the heart of the monastic life when he told his monks that they are to "prefer nothing whatever to Christ" (*Rule of Benedict* [RB], 72.11). For every Christian, the heartfelt desire to follow Christ means that he is to have first place in whatever we do, in word or in deed. We know this is to be true for us. Yet, still, the little voice way in the dark corner of our heart continues to whisper: "What's in it for me?" Peter's question is our question as well.

Jesus had an answer to Peter's question: "Everyone who has given up houses or brothers or sisters or father or mother or children or lands for the sake of my name will receive a hundred times more and will inherit eternal life." Jesus' answer holds out the promise of a better life than the one his disciples gave up in order to follow him. Of course, the trade is a little vague: "A hundred times more" leaves a lot to the imagination, and "eternal life" is tougher to picture than the endless aisles of goodies at Wal-Mart. But only a fool trades down. Every choice closes

Archabbot Justin DuVall, OSB, a monk of St. Meinrad Archabbey, Indiana, for thirty-three years, was elected as the ninth abbot (sixth archabbot) of the community on December 31, 2004. This is the text of the homily that he preached at the Convention Eucharist on the Solemnity (Memorial) of St. Benedict, July 11, 2007.



Archabbot Justin DuVall, OSB

off options. Some of us have given up possibilities for the future when they married, because they fell in love with another person without whom the future itself seemed impossible. Others have chosen to set the course of their freedom down the path of obedience to a life of service in the Church. And still others among us have walked away from a lifestyle that no longer brought a sense of satisfaction, literally leaving behind houses, cars, careers, colleagues, and even disposable income. But whatever we may have traded in, we did it because we believed there was something better to be gained. And we have learned that the promise for which we traded doesn't always have an immediate payoff.

Part of the "hundred times more" of Jesus' promise is growth in a wisdom that understands those dimensions of life hidden from mere bargain hunters. Our continued trust in the Lord's promise gives us a share in that wisdom that comes from God, a wisdom that

the author of Proverbs promised would allow us to understand righteousness and justice, and honesty, and every good path (Proverbs 2:9). The market value of these things may not be tremendous, but they appeal to those who know that a price tag is not the only gauge of value in this world. Growing in wisdom allows us to know the love of God for us in Christ, and in turn to love one another in Christ, no matter what we have given up in exchange. It's only natural to wonder what we will get for what we've given up. Peter wondered the same thing when he put his question to Jesus, and Jesus had an answer for Peter. "A hundred times more—and eternal life to boot." The promise of something better: That's what a disciple gets.

But there are days—even for disciples—when Jesus' promise begins to fade into the darkness, like the smile of the Cheshire Cat. Despite Jesus' promise, Peter and the other disciples still had their illusions of grandeur, not content to wait for the age to come to sit on those thrones of judgment. For Judas, the jingle-jangle of thirty pieces of silver tipped the scale against some future throne; and Peter readily traded his seat for a good slice



Cantor Kathy Rund leads the Gospel Acclamation.



Rex Rund directs the choir for the Convention Eucharist.

of ear from the High Priest's servant. Yet we can't be too harsh in judging them, since we ourselves aren't home-free from the temptation to take back what we once so freely gave up. Opportunities of the moment press in on us, luring us to lust for some tangible trade-in for what we've given up. Human nature never fades away from us. In our struggle to be faithful disciples, we all discover little ways of recouping our losses, even if on a small scale.

If we wish to follow Jesus, then we'd better have a good grasp of what it is we're *really* up against. We face the wayward desires of the human heart because we remain wounded even in our love for God. The letter to the Colossians takes our wounded condition seriously, urging us to "let the peace of Christ control [our] hearts, the peace into which [we] were also called in one Body" (Colossians 3:15). We're not alone in our struggles. United in the love of Christ, we draw our strength from the Lord and from his mighty power. And we need it. Even as *good* Christians, our wounded human nature remains. When opportunities of the present moment press in on us, then

When opportunities of the present moment press in on us, then they challenge us to be true to what we promised.

they challenge us to be true to what we promised. The grace of God allows us to recognize those wayward desires for what they are: forgeries of fulfillment. Those are the times when, even as Jesus' promise of something better fades in the distance, the true nature of our struggle comes into sharper focus. We get right in line with Peter and the other disciples, who continued to face their own impatience with the promise of something better to come.

Still, even in the midst of struggles, Jesus' promise brings rewards in the present. Peter and the other disciples did grow in their love of God because they allowed the power of the Gospel to touch them at their core. Their willingness to have their minds totally

overhauled gave them a new life, one in which the promise of "a hundred times more" began to pay some dividends already in the present. It may not have been what they originally hoped for, but they did allow the Spirit of God to show them the world through the patterns of grace, and that sight changed their desires.

There is a famous incident in the life of St. Benedict that well illustrates this transforming experience. One night, keeping his customary vigil, Benedict stood at the window of his room in a tower of his monastery. Suddenly, a brightness that outshone the light of the sun shattered the deep darkness of the night. Benedict himself later reported that during this vision he saw the whole of creation gathered up into a single ray of the sun. It wasn't a pantheistic vision in which he saw God diffused in all of creation; rather, he saw all of creation unified in God. In a single instant time collapsed into eternity, and in a single-hearted vision both the source and the goal of the whole of creation was downloaded into his own soul. The promise of the Gospel was delivered in all its splendor.

While we may not be given such an

overwhelming vision, surely the same Spirit gives us those occasional glimpses of the rewards that “the eye has not seen nor ear heard.” This gift of God is the undivided source of all our unity, catching us up into a river of communion, cool in its consolation, crystal clear in its source, shimmering in its eternal beauty, racing to the vast ocean that draws it on. It’s that promise of what awaits us that puts in our hearts here and now the psalms, hymns, and spiritual songs of gratitude by which we give thanks to God the Father through Jesus Christ—*los salmos, himnos y cánticos espirituales por los cuales damos gracias a Dios Padre, por medio de Cristo* (Colossians 3:16–17). The Christian life aims to widen our hearts to the fullest extent of their capacity, making them capable of satisfaction by nothing less than God. As wonderful as the things of this world can be, they are pale glimpses of “what eye has not seen nor ear heard, the things God has prepared for those who love him.” St. Benedict urges his monks to “hasten to do now what will profit us for eternity” (RB, Prol. 44). If we pay attention to his advice, then all the way to heaven becomes heaven, and our desire becomes single-hearted. The present has its rewards, and Jesus’ promise to his disciples retracts from the distant future, rewarding us now with the delight of an undivided heart that possesses all things because it is possessed by God. There is no greater reward; it silences the self-centered whine; it stretches our hearts a hundred times wider, both now and for the world to come.

Brothers and sisters, the voice of Christ reaches a diversity of people, as is evident among us here this evening. God’s gifts are many. But beyond all our diversity, our unity lies in Christ, who calls us all to live his Gospel with a single-hearted love. Not everyone in this assembly is a monk; not everyone needs to be. Nevertheless, all of us can learn from the wisdom of the Blessed Abbot Benedict, whose memory we celebrate today. Like all of us, he, too, strove to live the paradox of the Gospel, that in giving our life away, we gain it. For his monks—and for all of us as well this evening—his words about Christ reflect the wisdom of an undivided heart: “Never swerving from [the Lord’s] instructions, then, but faithfully observing his teaching . . . until death, we shall through patience share in the sufferings of Christ that we may also deserve to share in his Kingdom. *Amen*” (RB, Prol. 49–50).



Archbishop Daniel DiNardo, NPM’s episcopal moderator



Dialogue in Search of Communion: Working Together in Pastoral Ministry

BY JERRY GALIPEAU AND MARY KAY OOSDYKE, OP

We believe¹ that the challenge of working together in pastoral ministry is of vital significance as we stand on the threshold of a crucially important time in the unfolding history of the liturgical reform in the Roman Catholic Church. Most importantly, within the next few years, our English-speaking Catholics in parishes throughout the world will be asked to embrace a new translation of the *Roman Missal*, including new spoken and sung texts to be prayed. Secondly, we face an era of increased tightening of liturgical and musical legislation from the Holy See and from our own bishops in the United States. Thirdly, and less significantly, *Summorum Pontificum*—the recently released *motu proprio* of Benedict the Sixteenth—has liberalized the use of the so-called Tridentine Mass. The lines of demarcation seem to grow ever wider between those who espouse a return to more traditional modes of liturgical and musical expression and those who embrace more contemporary modes of expression. Admittedly, the polarities exist among members of the National Association of Pastoral Musicians.

In the face of what inevitably opens before us, we believe that every person involved in liturgical ministry has a choice to make. The choice is whether or not to

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Sister Mary Kay Oosdyke, OP, and Dr. Jerry Galipeau

collaborate with one another so that the defining liturgical vision of the Second Vatican Council—"that all the faithful be led to that full, conscious, and active participation in liturgical celebrations called for by the very nature of the liturgy"²—continues to take hold of our hearts, our voices, our communities, and the very fabric of our Catholic lives.

Here is our plan for this presentation. First, we will clarify terms and then offer theological grounding and a spirituality that sustains collaboration. We will then talk about the identification and release of gifts—the core of collaborative ministry. Then we will discuss the obstacles to collaboration and the practical components of successful collaboration before drawing our conclusions.

Clarifying Terms

After many years in ministry in the post-Vatican II church, we have learned a few things about what collaboration is and what it is not. There have been relatively successful collaborations such as a seven-year collaborative project which produced a book of prayer for Dominican

women. We say *relatively* successful because it took two outside facilitators to get the participants through this, but they stayed at the table with one another through many strong differences as liturgical, theological, and practical issues emerged. And there have been unsuccessful efforts at collaboration that ended in broken relationships and a diminishment of ministry.

Two truths emerged out of these years of experience. The first truth—and this is the good news—is that both the understanding and the practice of collaboration are evolving, so it is important not to give up on it. The second truth is that not everyone understands collaboration in the same way. These truths are related, and both are the sources of our present frustrations and our future hope. Our first task, then, is to clear the table: to say what collaboration is not so that we can lay out the pieces of what we know about collaboration, come to a common understanding, and see clearly what it asks of us and what it offers the world.

Laughlin Sofield and Carroll Juliano's book, *Collaboration: Uniting Our Gifts in Ministry*, represents their fine work in this area and begins with a clarification of the term "collaboration."³ And, like them, we begin with a list of what collaboration is *not*—which is the classical *via negativa* of theologians.

Collaboration is not just ministering in the same setting for the same goal. We all know parishes, offices, and chanceries where "silo ministry" occurs. Reports may be given at staff meetings to keep everyone informed, but the various aspects of ministry or the various offices remain highly particularized and exclusive ministries. In a situation like this, any suggestions offered are often taken as criticism.

Collaboration is not about securing power,

authority, and hierarchy. In the Gospel of Matthew (20:20–28), the mother of James and John learns that lesson very quickly. A focus on power totally misses the point and, as a result, those in need of service suffer. In essence, the very reign of God is betrayed by a focus on power.

Collaboration is not “taking turns” at various tasks, functions, or roles. This can be a practical strategy to keep the peace, but it doesn’t get to the heart of the matter, which is the communion—or *communio*—of God in mission through those in ministry. (We’ll come back to *communio* later.)

Collaboration is not sharing information and asking for help with events. This is more like “cooperation.” Cooperation is good; it is an essential step in the right direction, but collaboration is more than this. If you check your dictionary, you will find that cooperation has to do with “working with another for a common benefit,” whereas collaboration, interestingly, includes cooperating with those with whom one is not immediately connected and even the notion of aiding (collaborating with) the enemy. This leaves room for some interesting interpretations of collaboration: It is about working with, for, and through the “other.”

Collaboration is not egalitarian, and decision making is not always consensus. Leadership is a gift to the church, and it too has a place at the table. Moreover, all decisions do not warrant the time and effort consensus takes.

Finally, collaboration is not easy or immediate. Some years ago, a wonderful woman known for her gracious and effective administration on a leadership team in her congregation was invited to join two priests and another person in a “team ministry” committed to collaboration. One of the priests was officially named as pastor yet tried valiantly to function collegially. In every way he was the most promising of collaborating pastors. One year into the team ministry, he came to the sister and the other lay person and said: “This team ministry is just too hard. If you want to stay on as staff, you may.”

That story raises the fundamental question: Is this vision of collaboration in ministry really possible? The answer is “yes,” but collaboration is not quick or easy. It will stretch your very soul, your faith, and your relationships.

Just one final comment in light of all this: Collaboration should not become the primary focus of ministry. It is a key component, but not the primary focus.



Participants in the National Catholic Handbell Festival were directed by Michael Helman.



Above: Rodolfo López
Right: Pedro Rubalcava



At the NPM Members’ Breakfast, Tom Tomaszek of OCP (right), assisted by editors Michael Prendergast and Bari Colombari, presents the *Festschrift* publication *The Song of the Assembly* to Father Virgil Funk in honor of his seventieth birthday.

What Collaboration Is

The word “collaborate” comes from the Latin “com” (“with”) and “labore” (“to work”). So collaboration can be defined simply as “to work with,” but we would like to borrow the definition of collaborative ministry posited by Sofield and Juliano: “Collaboration is a style of ministry completely based on the identification, release, and union of all the gifts in the Christian community for the purpose of continuing the mission of Jesus Christ.”⁴

A critical element in this definition—and certainly an indispensable foundation of true collaborative ministry—is found in the latter part of this definition: the continuation of the mission of Jesus Christ. In 2005, the United States Conference of Catholic Bishops released *Co-Workers in the Vineyard of the Lord: A Resource for Guiding the Development of Lay Ecclesial Ministry*. In that document, our bishops remind us that “through their sacramental initiation all are established in a personal relationship with Christ in a network of relationships within the communion of the People of God. The personal discipleship of each individual makes possible a community of disciples formed by and for the mission of Christ. And so every one of the baptized, confirmed in faith through the gifts of God’s Spirit according to his or her calling, is incorporated into the fullness of Christ’s mission to celebrate, proclaim, and serve the reign of God.”⁵ In order to enter successfully into the collaborative enterprise, each person must be absolutely convinced of and focused on this common mission to “celebrate, proclaim, and serve the reign of God.”

We agree with the bishops: A focused and deliberate commitment to a common mission is critically important as an indispensable first and abiding principle for true collaboration. Here is one example: SSM Catholic Healthcare System, based in Saint Louis, struggled for years to focus its employees’ work on a mission statement that was simply too long, too verbose, and completely unfocused. They decided that in order to raise their level of healthcare quality and effectiveness, they needed a new mission statement. Through a process that took several years, with input from more than three thousand people in that system—including the CEO, doctors, nurses, dieticians, information systems analysts, housekeepers, and cooks—they reached a consensus on

their mission and it boiled down to just twelve words: “Through our exceptional healthcare services we reveal the healing presence of God.” More than thirty thousand employees and volunteers at SSM Healthcare have owned and taken this mission to heart, and this system was the first healthcare system in the United States to win the coveted Malcolm Baldrige Quality Award, presented to that system by the vice president of the United States.⁶

United together in mission. In order for us—pastoral musicians, liturgists, theologians, and pastors—to work together, we must, first and foremost, be absolutely convinced that whatever we do—every note we play, every tempo we count out for our choirs, every string plucked, every organ pedal played, every breath blown into the flute, every rhythm articulated, every sacred word proclaimed or sung, every theological construct spoken or written, every word of every homily preached—every single one of these actions, we must be convinced, is inextricably linked to the continuation of the mission of Jesus Christ. Without this deep sense of ownership of a shared mission, our collaborative efforts are doomed to fail.

Theological Grounding and Spirituality

At this point we need to slow this down and reflect on two things: the theological grounding for collaboration and the spirituality that sustains it. We suggest that we think about what our bishops said in *Co-Workers in the Vineyard*: “Ministry has its source in the Triune God and . . . takes shape within the Church understood as a communion.”⁷ These are words packed with more meaning than we can unpack with any facility. One of the challenges we face as musicians, ministers, and theologians, after all, is that we toss around profound language in discussions and song so frequently that we fail to recognize their profundity, and we stop sinking into their mystery.

The Triune God. But if we do choose to embrace the mystery, we do well to begin with the Triune God. In her award-winning book on God, *She Who Is*, Elizabeth Johnson writes that, at its most basic level, “the symbol of the Trinity evokes a livingness in God, a dynamic coming and going with the world that points to an inner circling round in unimaginable

relation . . . a relational dynamic that bears the fruit of communion.”⁸ This God, then, is a lively God, involved in a dynamic intercourse with the world that points to an “unimaginable relation within God, and with us IN God and God IN us.”⁹ Hold on to the phrase “unimaginable relation” because true *collaboration* is just that.

In *Co-Workers in the Vineyard*, the bishops support Johnson’s description by telling us that “at the heart of the divine act of creation is the divine desire to include created persons in communion with the Triune God through the incarnate mission of Christ.”¹⁰ Thus at the very root of our humanity is relationality—a relationality so profound that its communion overflows all limits and becomes mission to the world.

You know that Karl Rahner once said that it wouldn’t make much difference to most Christians if tomorrow it was declared that there were four persons in the Trinity. This shows how little we have mined this truth. We avoid this mystery because we don’t know how to approach it and ask it for its truth to become real in our lives. We know that ritually we begin our life in the name of the Trinity, we end our life in the name of the Trinity, and our lives progress ever touched by Trinitarian love, yet we rarely reflect on the implications of this God-relational reality for the way we can relate to all others. In actuality we are caught up in and transformed by the dynamic relationships in God through sacrament and everyday experience. These relationships occur in and around us constantly. This is the “unimaginable relation . . . that bears the fruit of communion.” Even though it is the unimaginable, it is not unknowable.

In describing the difference between cooperation and collaboration, we mentioned that collaboration has a subtle nuance of cooperating with the “other,” the one who is different from us. This is precisely where the challenge of collaboration is. Pope John Paul II described the Church as “a mystery of Trinitarian communion in missionary tension.”¹¹ Some of that tension comes from moving beyond the familiar and the likable toward becoming one with the “other.” This is where God is God—and we have some stretching to do to maintain the truth of being made in the image of God.

Church as Communion. How do we exist in communion with the “other” such that our very communion with them

becomes God's mission to the world? This is *our* work blessed with the grace of Christ himself manifest in the Church's mission. In recent years "communion" or "*communio*" ecclesiology has become a prevailing topic in Church documents and the theological study of the Church. It is an important piece of the "Body of Christ" symbol present in *Lumen Gentium*, the Vatican II dogmatic constitution on the Church. However, after the Council it did not receive the same emphasis that the "people of God" symbol received. But this *communio* image being emphasized today is important for our consideration of collaborative ministry.

The *communio* (communion or unity) of the Church functions as mission in the world, just as the *communio* of the Triune God functions in the world in the person of Jesus Christ. We are caught up in this dynamic torrent of divine love and communion because we were baptized into it, caught up like people are in the "Storm Stories" on the Weather Channel. It takes strong people—resilient people of faith—to be a part of this torrent, for there will be difficulties. When we sit at the table together in an effort to know one another or to work collaboratively, it will become clear how different we are, how "other" we are from each other. But think about this: No one is more "other" than God. As Sister Mary Kay's Franciscan uncle used to say, when she was a novice and was amazed at how "far out" some theologians were: "Listen, doll, no one is further out than God."

Known by Analogy. In the *Summa Theologiae* (I, Q.3), Thomas Aquinas says that we cannot know what God is. Classical theologians affirm that we can only know God by analogy: God is love or God is like the mountain, the ocean, the birthing woman, the male protector. But the flip side of that affirmation is that we *can* know God by analogy. Thus, when we look at creatures, we can glean clues about who God is. Knowing God—by analogy—is a "dynamic of relational knowing"¹² because we mentally go back and forth between two realities—what we know and what we are trying to know. We also come to know others in this same way. As we sit around the table, we think that she is power hungry or he is needy, but that is not the full truth about those other people. They are not just power hungry or needy; they are far more mysterious than that. And so we must go back and forth until we know more about them. It is precisely this relational and analogical



Above: Carey Landry
Right: Tom Nichols of the Convention Core Music Committee.



Rev. Robert VerEecke, SJ, (center) leads participants in a ritual movement and dance workshop.

knowing of God and one another that is the work of our collaboration. If we cannot come to know the “other” who is at our table, how can we come to know God who is Other *par excellence*? Jesus said this: Our relationship with God depends on being able to know the other in love. Or as the First Letter of John puts it: “Those who do not love a brother or sister whom they have seen cannot love God, whom they have not seen” (1 John 4:20).

As we sit around the table with all of our differences, God is there working dynamically with us. And in so far as we can attend to the “otherness” among us, we attend to God. Insofar as we attend to the others—and the Other—in love, the mission of God in this world is happening.

In this section we have focused on the dynamic relationality of the Trinity, but the theological grounding for collaboration needs to be filled out with the theology of the body of Christ and the diversity of gifts. Still, from these reflections, you can see how theology feeds spirituality. For example, giving attention to some classic elements of spiritual growth in light of these theological foundations may refine our practice of collaboration. The classic disciplinary practices and virtues are familiar ones to most ministers and certainly to pastoral musicians. They include:

- attentive listening (whether warming up a choir or tuning an instrument, you are all ear);
- communication that is honest, informative, and full of faith;
- endurance that keeps faith in the other’s potential for change and growth;
- prayerful reflection that includes a rigorous self-examination.

In addition to these regular practices that serve our collaborative efforts, there are the virtues necessary for collaboration. These include:

- patience with the time it takes (if collaboration is evolving, it will take time);
- compassion as the limitations of our colleagues and ourselves become more obvious;
- courage to speak of our gifts, our insights, our concerns, and our conflicts;
- forgiveness for the hurts and disappointments.

If we pay attention to the Trinitarian God within us, we will know firsthand the collaborative relationships that hold out compassionate forgiveness, that release a love that transforms suffering and death into a dynamic new life, and that foster community amid diverse gifts. We are created in the image of a relationally inclusive God, nurtured at the table of Jesus Christ’s love and forgiveness, and sustained by the dynamic relational power of the Spirit. If we, with all these gifts, cannot identify and release the “other’s” gifts for Christ’s mission, if we cannot collaborate, who can?

A Variety of Gifts

In order for us to work together in a collaborative way in pastoral ministry, we must acknowledge the variety of gifts that each unique person brings to the shared mission. It is only through the unity of those gifts that the mission can be achieved. This is where collaboration can become a real challenge. Consider a gathering of pastoral musicians: In one row you will have someone who has played guitar in the parish’s contemporary ensemble for twenty years, sitting next to someone with a master’s degree in organ performance from Michigan State University. Next to that classically trained organist sit three handbell choir members just learning to read music. And in the row directly behind, you’ll have a jazz saxophonist who plays in his parish’s LifeTeen band sitting next to a pastor who wants to create a *schola cantorum* in his parish to be able to sing the Latin chants and motets for the parish’s monthly celebration of the Tridentine Mass. And next to that pastor is a Hispanic musician who leads the mariachi group at her parish’s Spanish Mass. Talk about a diversity of gifts! And talk about an immense challenge not only for the Church but for the National Association of Pastoral Musicians as well!

We would like to propose to you that all of the people just described—and many, many more—must come together, hearts grasped by their utter dedication to continuing the mission of Jesus Christ, and release these varied gifts so that Christ’s mission does indeed continue. In *Co-Workers in the Vineyard of the Lord*, the bishops put it this way: “An ecclesiology of communion looks upon different gifts and functions not as adversarial but as enriching and complementary. It appreciates the Church’s unity as an expression

of the mutual and reciprocal gifts brought into harmony by the Holy Spirit.”¹³

It’s interesting that the bishops would choose a musical image to describe the work of the Spirit. Here’s a more explicit musical example of harmonic collaboration. Consider a D major seventh chord, made up of a D, an F sharp, an A, and a C sharp. Let’s imagine that tonic of the chord—the D—represents a person, maybe a personality type, maybe even you. This D is a person who is solid as a rock, someone who keeps everyone grounded. This D is someone who is always accountable: a born, strong leader. But this D needs others to complement his or her gifts, needs others to join with that D so that the D’s unique gifts can be released, heard, and appreciated.

The dominant—the A—the fifth of our D major seventh chord—may describe a person who is dependable, who doesn’t rock the boat. By his or her very presence, this A creates an open atmosphere. But A needs others to complement his or her gifts, needs others to join with that A so that the A’s unique gifts can be released, heard, and appreciated.

The mediant—the F sharp—the third of our D major seventh chord—may describe the person who can be counted on to provide an alternative viewpoint, someone who can sometimes feel lost between the stronger voices. Sometimes F sharps irk the tonics and the dominants because, by their very presence, their viewpoint can seem to throw things off-balance. But F sharp needs others to complement his or her gifts; needs others to join with that F sharp so that the F sharp’s unique gifts can be released, heard, and appreciated.

Finally, our leading tone—the C sharp—the major seventh of our D major seventh chord—is the person who nearly always tends to rock the boat, nearly always offers a different viewpoint on just about everything. At first this viewpoint seems to be way out of line, but eventually it often makes sense to the tonics, dominants, and mediant after some reflection. But, C sharp needs others to complement his or her gifts, needs others to join with that C sharp so that the C sharp’s unique gifts can be released, heard, and appreciated.

The tonics and the leading tones need others to bring unity to the structure of the chord. We cannot experience the richness of a major seventh chord unless we hear each voice singing its pitch. We cannot experience the rich results of collabora-

tion unless each person's unique gifts are respected and released—unless that unique gift is allowed to “sing.”

Obstacles to Collaboration

It does not take long for a group of musicians and ministers around a table to realize when collaboration just is not working. This is an important realization, and someone has to voice it. The question is: Why is it not working? This calls for some pretty thorough reflection—first, on the dynamics of communication present in the group; second, on the understanding of collaboration and on the motivation for ministry; third, on your experience of self in relation to others; and fourth, on the experience of the group as a whole.

A little note of comfort here: St. Catherine of Siena says we have to look into the “mirror of God” to know ourselves as God knows us, for the only way God knows us is as one who is in love with us. With that knowledge we have the courage to enter the “cell of self-knowledge” and discover what obstacles to collaboration we bring to the table before we judge the other.

Among the eleven obstacles to collaboration named by Sofield and Juliano, we would like to highlight four.

One of the most common obstacles is low self-esteem. This leads to a variety of behaviors that inhibit collaboration. In some people, low self-esteem appears as competitive behavior to prove self-worth; in others it becomes constant criticism in an effort to level the playing field; and in still others it is their lack of awareness of their own gifts. No one can give self-esteem to another; it is something that is yours to claim. The Gospel parable of the talents tells us that: The servant who was afraid, who thought he had too little to matter, buried the talent. That servant had no talent precisely because he decided it was nothing and thereby insulted the master. So why hold onto a lack of self-esteem, a lack of giftedness, when you can choose to claim the gift that is yours? It is work to claim our gifted identity, but it can be done. Only then can we use our gifts and enter into relationships for healthy collaboration. We assure you that any number of mid-career men and women have claimed their identity and gifts.

A second obstacle is the inability to share our journey in faith appropriately with others. This sharing is a building block of community and essential for ministry. When faith is shared honestly



Left: Msgr. Anthony Sherman of the BCL Secretariat.

Above: Paul French



Under the direction of Father Columba Kelly, osb, (right rear) monks of St. Meinrad Archabbey share compositions used at the abbey.

and humbly, community is built up. Consider the case of a house of eighteen religious sisters who appeared to have very different interpretations of poverty. Tensions were growing, but, one day, they all sat down, and each sister shared the answer to two questions: how she tried to live the vow of poverty and what was most challenging for her in that vow. There were to be no comments or questions, just attentive listening. By the end of that conversation, no one doubted the others' efforts or integrity; there was a profound sense of affection and respect for one another.

A third obstacle is the inability to deal with conflict. Dealing well with conflict takes skill, and occasionally an outside facilitator is needed. Many of us are beginners in practicing these skills. Many of us want to avoid conflict and fear expressions of anger, but this fear of conflict deprives the mission of Jesus of its truth, energy, and progress. After all, wasn't he the one who set his face toward Jerusalem; wasn't he the one who told Peter off? Still, while we may not fear conflict, we need to develop the skills that address conflict in ways that lead to effective resolution. Learning, for example, not to start a conversation by saying, "I disagree with . . .," but instead to say something like, "Would you say a little bit more about . . .?" or "Could we also consider . . .?" or "Would you ever think that . . . might work also?" It is such fun to learn new skills!

Finally, we must say something about arrogance and self-righteousness. Arrogance is an insidious obstacle because "arrogance is virtually impossible to perceive in oneself."¹⁴ One needs to be willing to seek honest feedback from others to come to fuller self-knowledge. And arrogant folk don't need anyone else's input, right? This is where the Gospel injunction comes into play to take one or two witnesses with you to confront someone in error.

Self-righteousness is especially difficult when it becomes based in doctrine or revelation. Any challenge here runs up against the self-righteous person's perception of divine authority. But this perception is often founded on fear, and often love and time build up trust and may help to work this person through to growth.

It is likely that no one of us has had to confront all of these obstacles, but most of us have found at least one of them at play in our psyches. As much as we may

say we desire collaboration in ministry, it is only when we do our own inner work that we can be sure of our level of commitment to the common endeavor.

Components of Successful Collaboration

In order for us to work collaboratively together—in order to share in the mission of Jesus Christ—we must find ways to overcome the obstacles to collaboration. In other words, we need to discover the components of successful collaboration. We would like to group these components under three major categories: attitudes, values, and skills. You will see some overlap from the virtues and disciplines listed earlier because we are drawing on so many different sources: tradition, theology, spirituality, and communication theory.

Attitudes. At the center of this category is an attitude unique to collaboration in pastoral ministry. It is the personal and collective appropriation of the paschal mystery of Jesus Christ. By embracing a baptismal spirituality, in which we recognize deeply our union with the dying and rising of Jesus Christ, we develop an attitude that goes far beyond our own needs and wants. While we are unafraid to share our own gifts and ideas, we are willing to let go, to die to what we may hold dearest in order to serve the mission of Jesus Christ.

Secondly, we must have an attitude of humility if collaboration is to go anywhere. And for musicians, humility might just be the attitude that needs more cultivating than all the rest. When faced with musical styles and preferences that may be far different from our own, are we able to develop an attitude of humility? If we begin our collaborative endeavors with a shared commitment to the mission of Jesus Christ, humility might just be easier to cultivate.

Thirdly, openness and inclusiveness. During a meeting of a parish liturgy commission in the late 1980s, an outspoken member of the commission said, "I just love the music in the *Glory and Praise* hymnal. I wish I could build a huge bonfire and throw all of those *Worship* hymnals into it." Another person on that same commission looked up and said, "Hmm, I was just about to suggest we do the same thing with those darn *Glory and Praise* hymnals." I think this is an enduring example of a state of non-openness and non-inclusiveness prevalent in our

pastoral musical worlds—one that we still taste today. Unless we are willing to open ourselves to the gifts that others bring to further the mission, we are just spinning our wheels. Spinning our wheels is simply a waste of precious time, for there is far too much work to be done to further Christ's mission. There remain too many hungry poor in this world; there is too much violence in our towns and cities; there is too much discrimination against anyone perceived as "other."

Inclusiveness is an attitude that translates itself into what being Catholic (and catholic) is all about. Not only are we called to include those with different musical tastes and different degrees of musical expertise into collaboration for the kingdom, we must include the great gifts that the multicultural Church brings to the table. Unless we do this, we become insular, less universal in our thinking and actions. In other words, we become less and less catholic (and Catholic).

Fourthly and finally, trust. There is a vertical dimension here as well as a horizontal one. We need, first and foremost, to trust in our God. Sometimes we forget that the day we celebrated the sacrament of confirmation, God infused us with seven gifts of the Holy Spirit: wisdom, understanding, right judgment, courage, knowledge, reverence, and wonder and awe in God's presence. We need to trust in the God who gave us these gifts; trust that God will guide us through our efforts and embolden these gifts within us. Recently one of us found himself forgetting that these gifts are present within all of us. At a meeting earlier this year of the parish Initiation Board, communication began to break down, and tempers started to flare. The discussion came to a head when Jerry found himself pointing a finger at the pastor, whose voice had become quite elevated in tone, and, not to be outdone, he raised his own voice a few decibels above the pastor's and shouted, "No, now *you* are going to listen to *me*, Father!" He forgot, you see, that he had been given the Spirit's sacramental gifts of right judgment and reverence. The experience was about as far away from collaboration as one could imagine.

The horizontal dimension of trust is an attitude that can be difficult to cultivate. In an age when turf wars over liturgical and musical issues are, sadly, too often the norm, we can be led into distrust. We are prey to the temptation to suspect the motives of someone who questions or criticizes the genre of liturgical music we

know and love best. Trust is a difficult attitude to develop. When confronted with inner feelings of mistrust, we need to be open and frank with one another. The question that can help level the playing field is a simple one: "Can we allow the mission of Jesus Christ to be at the center of our efforts so that the walls of mistrust tumble?"

Values. Underlying these attitudes are the guiding values we hold as key to this collaboration in ministry. We have addressed these throughout this presentation, so here is a brief summary:

1. *the mission of Jesus* known in its Trinitarian and earthly context;
2. *the common good* which is the basis of communion;
3. *the diversity of gifts* given by the Spirit;
4. *the respect for the person* created with both potential and diversity;
5. *and the building up of community.*

These must be unpacked in the ministerial setting. What does the mission of Jesus call for in this community at this time? What does the "common good" imply for how we do ministry here and now? Does "respect for the diversity of gifts" mean that we have actually done the hard work discerning the gifts anew? (So often we have a task and we just ask the same person to do it because it is easier than finding someone else with the gift.) Has "attention to building up the community" generated the question of who is *not* at the table? In *Co-Workers in the Vineyard*, we read: "Aware of the challenges involved, we call both lay and ordained ministers to learn the skills of collaboration, to value the benefits it brings to church life and ministry and to commit themselves to practice it in their places of ministry."¹⁵

Skills. Finally we would like to focus on the skills that need to be developed in order to work together collaboratively in pastoral ministry. The first is good communication. There are all kinds of valuable resources that can assist us in developing good communication skills. Just enter the words "communication skills" on any search engine, and hundreds of web sites are there for your use.

One of the greatest gifts that sets our work apart from many professions is the deep passion with which we do pastoral ministry. We have a profound sense of God's call and God's abiding presence in our ministry, and that call inspires our own personal passions for our own

ministries. But those individual passions often revolve around our own musical tastes. At an NPM colloquium on the theme of "beauty" two years ago, the participants were asked to describe what they felt was the most beautiful liturgical musical sound. One person quickly responded: "The 'Kyrie Eleison' from Schubert's *Mass in G Major*. I absolutely go to heaven when my choir sings that piece." The next person to speak said: "There is something haunting and enduring about the melody line of the refrain from David Haas's 'You Are Mine.'" This led to a wonderful, honest, frank, and open discussion about how we, as a church, are blessed with such a treasury of beauty. In his recent post-synodal exhortation, *Sacramentum caritatis*, Pope Benedict the Sixteenth says: "The People of God assembled for the liturgy sings the praises of God. In the course of her two-thousand-year history, the Church has created, and still creates, music and songs which represent a rich patrimony of faith and love. This heritage must not be lost."¹⁶

Inevitably, conflicts will arise. We need to develop skills of care-filled confrontation and Christian conflict management in order for true collaboration to take hold. This can be particularly challenging in the pastoral setting. Attentive listening is a critical skill that can help us overcome tendencies to judge too quickly. Attentive listening not only tries to hear content; it also tries to hear the emotions and passions that lay behind the content of a conversation. Care-filled confrontation is much less difficult when we are engaged in attentive listening.

Choices

At the beginning of this presentation, we said that each of us has a choice to make. In order to work in ministerial collaboration we must ask ourselves whether or not we are committed to working with one another: "*com-labore*." In our shared ministry as pastoral musicians, liturgists, theologians, and pastors, we must witness to the communion that *is* mission. If we do not choose to work together, in *communio*, we all lose, and, more importantly, the very mission of God suffers. At the heart of this witness and work must be a commitment to begin, at least, by admitting that our mission is the same. Are we interested in joining our diverse voices (gifts) together to work collaboratively toward fulfilling the mission? We each

have a choice.

How do we want our church to sound? Like the community of believers that sings with the richness, beauty, and color that people at an NPM convention can produce? Let us all pray and work so that God's amazing grace, enhanced with the richness of our harmonies, fills the earth and leads us to the heavenly banquet.

Notes

1. *Editor's Note.* At the 2007 National Convention, Dr. Galipeau and Sister Oosdyke each presented sections of the plenum session. This article presents the text as a collaborative work of the two presenters.

2. Second Vatican Council, Constitution on the Sacred Liturgy *Sacrosanctum Concilium*, 14.

3. Loughlan Sofield and Carroll Juliano, *Collaboration: Uniting our Gifts in Ministry* (Notre Dame, Indiana: Ave Maria Press, 2000).

4. *Ibid.*, 23.

5. United States Conference of Catholic Bishops, *Co-Workers in the Vineyard of the Lord: A Resource for Guiding the Development of Lay Ecclesial Ministry* (Washington, DC: USCCB, 2005), 21.

6. The Baldrige Award, named for Secretary of Commerce Malcolm Baldrige (1981–1987), is given by the president of the United States to businesses and to education, health care, and nonprofit organizations that apply for it and are judged to be outstanding in leadership, strategic planning, results, and other areas. Congress established the award program in 1987 to recognize U.S. organizations for their achievements in quality and performance and to raise awareness about the importance of quality and performance excellence as a competitive edge.

7. *Co-Workers in the Vineyard*, 21.

8. Elizabeth A. Johnson, *She Who Is: The Mystery of God in Feminist Theological Discourse* (New York: Crossroad, 1993), 222.

9. *Ibid.*

10. *Co-Workers in the Vineyard*, 17; the primary source is the International Theological Commission, *Communion and Stewardship: Human Persons Created in the Image of God* (Vatican City, 2004), 65: http://www.vatican.va/roman_curia/congregations/cfaith/cti_documents/rc_con_cfaith_doc_20040723_communion-stewardship_en.html.

11. Pope John Paul II, Post-Synodal Apostolic Exhortation *Pastores dabo vobis* (March 25, 1992), 12.

12. Johnson, *She Who Is*, 114.

13. *Co-Workers in the Vineyard*, 20.

14. Sofield and Juliano, *Collaboration*, 57.

15. *Co-Workers in the Vineyard*, 48.

16. Pope Benedict XVI, Post-Synodal Apostolic Exhortation *Sacramentum caritatis* (February 22, 2007), 42.

The Unifying Power of Music

BY TERESITA WEIND, SND DE N

Benjamin and Rosamund Zander discovered a creative, fresh, and innovative approach to calling forth music from Benjamin's students. They designed a method of grading that transcends competition, comparison, or academic standards of measurement. Inspired by the genius of Michelangelo—who is often quoted as having said: "Inside every block of marble dwells a beautiful statue; one need only remove the excess material to reveal the work of art within"—Benjamin and Rosamund searched for a way to apply Michelangelo's visionary concept to music education. Benjamin's teaching focuses on the self-expression, mastery, talent, and skills of each person. They call their discovery the practice of *giving an A*. In their book, *The Art of Possibility*, they write:

It is an enlivening way of approaching people that promises to transform you as well as them. It is a shift in attitude that makes it possible for you to speak freely about your own thoughts and feelings while, at the same time, you support others to be all they dream of being. The practice of *giving an A* transports your relationships from the world of measurement into the universe of possibility . . .

When you give an A, you find yourself speaking to people not from a place of measuring how they stack up against your standards, but from a place of respect that gives them room to realize themselves. Your eye is on the statue within the roughness of the uncut stone.

*This A is not an expectation to live up to, but a possibility to live into.*¹

Sister Teresita Weind, SND DE N, serves the Ohio Province of the Sisters of Notre Dame as a leadership team member. Her plenum presentation at the 2007 NPM National Convention is available on audio CD and DVD (NPM-07-805) from Veranda Communications.



Sister Teresita Weind

Benjamin describes his approach and practice in the following account:

Thirty graduate students are gathered in the New England Conservatory for the first class of the year on a Friday afternoon in September. The students, all instrumentalists and singers, are about to undertake a two-semester exploration into the art of musical performance, including the psychological and emotional factors that can stand in the way of great music-making. I promise them that if they attend my Interpretation class regularly and apply themselves to mastering the distinctions that are put forward in the course, they will make major breakthroughs both in their music-making and in their lives. . . .

[Speaking directly to his students:]
"Each student in this class will get an A for the course. However, there is one requirement that you must fulfill to earn this grade: Sometime during the next two weeks, you must write me a letter dated next May, which begins with the words, 'Dear Mr., Zander, I got my A because . . .,' and in this letter you are to tell, in as much detail as you can,

the story of what will have happened to you by next May that is in line with this extraordinary grade.

"[I am] especially interested in the person you will have become by next May. I am interested in the attitude, feelings, and worldview of that person who will have done all she wished to do or become everything he wanted to be." I tell them I want them to fall passionately in love with the person they are describing in their letter.

In the book, Benjamin includes letters from a few of the students:

Dear Mr. Z:

Today the world knows me. That drive of energy and intense emotion that you saw twisting and dormant inside me, yet, alas, I could not show in performance or conversation, was freed tonight in a program of new music composed for me. . . . The concert ended and no one stirred. A pregnant quiet. Sighs: and then applause that drowned my heart's throbbing.

I might have bowed—I cannot remember now. The clapping sustained such that I thought I might make my debut complete and celebrate the shedding of the mask and the skin that I had constructed to hide within, by improvising on my own melody as an encore—unaccompanied. What followed is something of a blur.

I forgot technique, pretension, tradition, schooling, history—truly even the audience.

What came from my trombone I wholly believe, was my own Voice.

Laughter, smiles, a frown, weeping.

Tuckerpoint did sing.

—Tucker Dulin

Dearest Teacher, Mr. Zander,

I received my A grade because I worked hard and thought hard about myself taking your class, and the result was absolutely tremendous. I became a new person. I used to be so negative person for almost everything even before trying. Now I find myself happier person than before. I couldn't accept my mistakes about a year ago, and after every mistake I blamed myself, but now, I enjoy making mistakes and I really learn

from these mistakes. In my playing I have more depth than before. I used to play just notes, but now I found out about the real meaning of every piece, and I could play with more imagination. Also, I found out my value. I found myself so special person because I found out if I really believe in myself, I can do everything. Thank you for all the lessons and lectures because that made me realize how important person I am and also the clear reason why I play music. Thank you.

—Ester Lee (Student from Korea)

Dear Mr. Zander,

I got my A because I had the courage to examine my fears and I realized that they have no place in my life. I changed from someone who was scared to make a mistake in case she was noticed to someone who knows that she has a contribution to make to other people, musically and personally. . . . Thus all diffidence and lack of belief in myself are gone. So too is the belief that I exist as a reflection in other people's eyes and the resulting desire to please everyone. . . . I understand that trying and achieving are the same when you are your own master—and I am. I have found a desire to convey music to other people, which is stronger than the worries I had about myself. I have changed from desiring inconsequentiality and anonymity to accepting the joy that comes from knowing that my music changes the world.

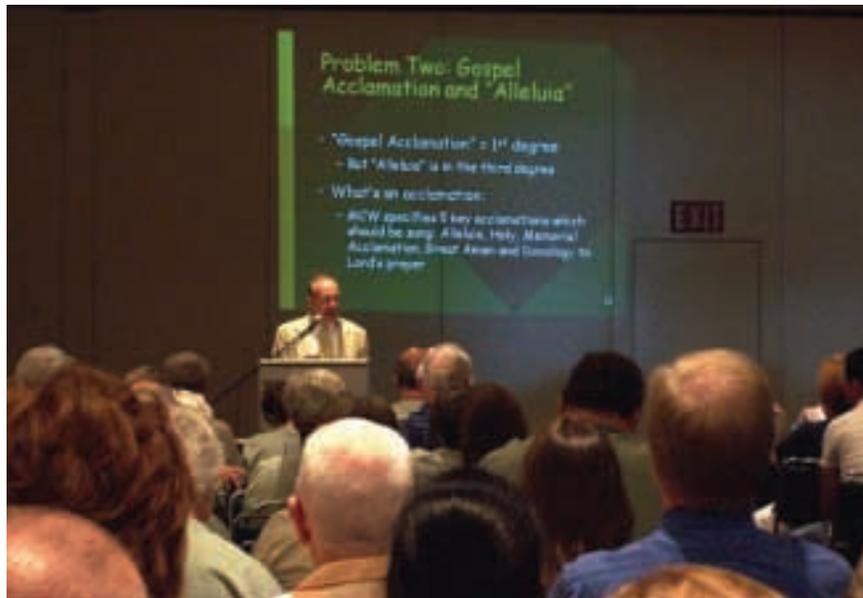
—Giselle Hillyer

Giving an A and the Gift of Oneness

The Zanders' creativity inspired me to look deeply into the theme for this NPM convention. When I prayed with and pondered their insight—"This A is not an expectation to live up to, but a possibility to live into"—I began to wonder if the prayer of Jesus "that all may be one" was more of a possibility to live into rather than an expectation to live up to. Following this meditation and thought, I wonder if the call to be one is actually an integration of possibility and reality. We are one with the Source of all Being. Our creed, our rituals, and our songs testify to his truth already evolving within us.

Rory Cooney expresses the reality of oneness in the song "One Is the Body."

One is the body, one is the bread,
 one are the living, the unborn, the dead.
 One is the cup, one blood in us flows,
 one is the breath of the star and the rose.
 One is the Spirit with Maker and
 Son, just as the source and the river



Rev. Edward Foley, CAPUCHIN, delivers one of the Hovda Lectures.



Dion Clay participates in "Rockin' the Circle."



are one;
one are the stranger, my foe, and
my friend. To this I will say,
"Amen."²

The gift of oneness is a reality that has already claimed and named us. Our growth is marked by coming to an awareness of the reality and choosing to live all the possibilities that being one with others and with creation elicits. Our place in creation is established by the Creator: All is connected. Everything—without exception—is connected to everything else. The unifying power of music echoes the call of the Divine Singer "that all may be one."

What difference would it make if we received Christ's prayer as an affirmation of reality and the evolution of possibilities beyond our wildest imagination? What if we believed and held the words "that all may be one" as a daily renewal of the rock-solid reality of our God-given connectedness with all of creation?

Today we have insights coming from the New Science to help form and shape a deeper awareness of the connectedness and "oneness" of all that is, of all that exists. We have moved from a scientific worldview that placed the emphasis on comparisons that separate, dominate, and manipulate. We still live with some of the sad effects of "taming and conquering," overcoming and controlling—behaviors that reflect a mentality of division. The New Science is helping us probe the depths of Jesus' prayer for oneness. With the help of Elaine Prevallet, SL,³ Barbara Fiand, SND DE N,⁴ Thomas Berry, CP,⁵ and Brian Swimme,⁶ we are gradually awakening to a new mindset about creation and our right relationships in the cosmos. These women and men have moved beyond the concept of the universe as a machine; their insights have opened us to see and live in the universe as mystery. Brian Swimme's insights in *The Hidden Heart of the Cosmos* inspire and challenge me to keep trying to show the oneness that is already ours. He writes:

The Sun, each second, transforms four million tons of itself into light. Each second, a huge chunk of the Sun vanishes into radiant energy that soars away in all directions.

The Sun is, with each second, giving itself over to become energy that we, with every meal, partake of. . . . The Sun converts itself into a flow of energy that photosynthesis changes into plants that are consumed by animals. So for four million years, humans have been



Christine Seitz chaired the Convention Core Liturgy Committee, directed several choirs, and served as song leader.

feasting on the Sun's energy stored in the form of wheat or maize or reindeer as each day the Sun dies as sun and is reborn as the vitality of Earth. And those solar flares are in fact the very power of the vast human enterprise. And every child of ours needs to learn the simple truth: she is the energy of the Sun. And we adults should organize things so her face shines with the same radiant joy.

. . . Our own vitality is a natural evolutionary development of the Sun's vitality. . . .

In the cosmology of the new millennium the Sun's extravagant bestowal of energy can be regarded as a spectacular manifestation of an underlying impulse pervading the universe. In the star this impulse reveals itself in the ongoing giveaway of energy. In the human heart it is felt as the urge to *devote one's life to the well-being of the larger community.*⁷

Each of us, committed to the unifying power of music, resonates Gospel oneness, revealing that the call of Jesus is a real "possibility for others to live into." Our ministry is a re-sounding testimony

to the conviction of oneness already evolving in the music we use to summon the community back to the Source of all Being, the Eternal Word and the Sanctifying Spirit.

You already know the connections that are rooted in truth, goodness, and beauty for the common good. From you and your circles of pastoral ministry, lyrics attest to the oneness in creation. From this circle of pastoral musicians, Ruth Duck has connected with several composers who have written settings of her text "Abundant Life":

We cannot own the sunlit sky,
The moon, the wild flow'rs growing,
For we are part of all that is
Within life's river flowing.
With open hands receive and share
The gifts of God's creation,
That all may have abundant life
In every earthly nation.⁸

Music Is Powerful

Music is powerful. Each of us has a story about the power of music in our

journey of faith. Every culture, ethnic group, race, and religion continues to unfold with music at the heart of growth and expansion. Some people sense an instant connection with a particular selection of music. Some sounds hold the power to link past with present and instill hope for the future. An entire world of memory is awakened with the first strains of a familiar piece of music. With your “A” and your roots in the risen Christ, you hold the notes, strains, and sounds of the music that is bridging the gaps between estranged peoples and nations.

You—we—have one call and one agenda to contribute to the unity of all creatures of the earth. Every day, as we rise, we have one more opportunity to respond to another dimension of the possibility of making all one in Christ Jesus! Each day is another opportunity to contribute something that tells others how you got your “A,” how the possibility of actually living together in harmony on this planet is embedded in your ministry. This is the primary agenda of all ministers!

I remember one story about my niece that reveals how early the temptation to lean toward another agenda gets a grip on us. Carla was in first grade at the time. She was not paying attention to the teacher, and it was quite obvious that she was busy with something other than the assigned work in the class. The teacher called for Carla’s attention a few times. In a final unsuccessful attempt, the teacher threatened to call Carla’s mother. This move still did not get Carla’s attention. The teacher walked back to Carla’s desk and said: “Carla, why can’t you pay attention?” Carla, still looking down, responded: “Maybe I have a different agenda!”

It is so obvious that there are different agendas driving the mission of the Church. It is just as clear that Christ had a single focus: unity. That focus cost him his very life. Over the years, I have been aware of some of the sacrifices that pastoral musicians have made in your effort to bring peoples of different races together around the table of the Lord. “One Bread, One Body, One Lord of All” is more than a familiar and favorite hymn. We know we are called to hard choices, decisions, and actions on behalf of justice to “live into” the possibility of being “One Body in this One Lord!”

Your way of striving for and achieving unity may not make you martyrs in the same way that Dorothy Stang gave her



Convention Co-chairs Charles and Dianne Gardner

“Yaay, Indianapolis! Indy did a great job! There were so many highlights The local folks and NPM volunteers could not have been friendlier and more hospitable. It strengthens me to go back to my parish and do this again for another year.”

A Convention Participant



Tom Buckley, sound coordinator for NPM conventions, checks out the sound in the main hall at the Indiana Convention Center.



The Core Committee joins in the closing song.

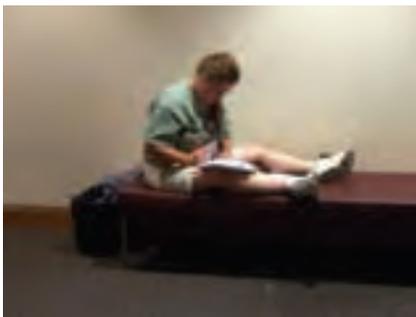
life to save the Amazon Rain Forest in Brazil.⁹ Nor would we ever wish to see you gunned down because of your commitment to harmony and peace among all the people you serve. I simply want to assure you that you are held in high esteem and deep reverence for the steady attention you give to choosing music that breaks down the barriers of fear and resistance between human beings. Thank you for the sacrifices you make every day “that we may be one.” As James Moore teaches us to sing:

That we may be one, that we may be one.
Jesus came and gave his life, that we may be one.

We are one, all God’s children.
One in God and God in us; one in each other.
Jesus came and gave his life that we may be one.¹⁰

An Inexhaustible Source

God is an inexhaustible source and summit, well, and wealth of unity. Whatever depth we have reached up to this moment, we can be certain that we have



not reached the bottom, the core, or the climax of this reality and expression of God. Applaud each other for whatever you have contributed to worship for the sake of unity. Support each other in every effort to live into the possibility of the call of our risen Redeemer “that all may be one.” To this, let the church say: “Amen!”

Notes

1. This quotation is from “Giving an A,” the third chapter of Rosamund Stone Zander and Benjamin Zander, *The Art of Possibility* (New York: Penguin Books, 2000). Other quotations in this first section are from the same book.

2. Rory Cooney, “One Is the Body,” © 1993, GIA Publications, Inc.

3. Sister of Loretto Elaine Prevallet was for twenty-two years director of Knobs Haven Retreat Center in Nerinx, Kentucky, and former chair of the Department of Religious Studies at Loretto Heights College in Denver. She currently resides in Santa Fe, New Mexico, where she continues to do spiritual direction and retreat work as well as writing. She is a frequent contributor to the journal *Weavings: A Journal of Christian Spiritual Life*, and she is the author of *Interconnections* (1985), *Reflections on Simplicity* (1982), and two booklets on ecological spirituality: *A Wisdom for Life* and *In the Service of Life*.

4. Barbara Fiand is a Sister of Notre Dame de Namur. She gives retreats, workshops, and courses throughout the country and abroad on issues related to holistic spirituality, prayer, religious life, feminist spirituality, transformation of consciousness, quantum spirituality, and the psychology and spirituality of human maturation. She is the author of eight books and numerous articles as well as cassette tapes.

5. Passionist Father Thomas Berry is a cultural historian and ecotheologian (or “Earth scholar”). Among advocates of deep ecology and “ecospirituality” he is famous for proposing that a deep understanding of the history and functioning of the evolving universe is a necessary inspiration and guide for our own effective functioning as individuals and as a species. He is considered a leader in the tradition of Teilhard de Chardin.

6. Currently serving on the faculty of the California Institute of Integral Studies in San Francisco, Brian Swimme received his Ph.D. (1978) from the University of Oregon in gravitational dynamics. His research focuses on the evolutionary dynamics of the universe, the relationship between scientific cosmology and more traditional religious visions, the cultural implications of the new evolutionary epic, and the role of humanity in the unfolding story of Earth and cosmos. In 1998 he founded the international Epic of Evolution Society, a forum for artists, scientists, ecofeminists, ecologists, religious thinkers, and educators interested in the new story.

7. Brian Swimme, *The Hidden Heart of the Cosmos* (Maryknoll, New York: Orbis Books, 1996).

8. Ruth Duck, “Abundant Life,” © 1992, GIA Publications, Inc.

9. Dorothy Mae Stang (June 14, 1940–February 12, 2005) was born in Dayton, Ohio, but became a naturalized citizen of Brazil. A member of the Sisters of Notre Dame de Namur, she began working as an advocate for the rural poor in Brazil in the early 1970s. She was murdered by two gunmen in Anapu, a city in the state of Pará, in the Amazon Basin of Brazil. Stang, outspoken in her efforts on behalf of the poor and the environment, had previously received death threats from loggers and land owners.

10. Dr. James E. Moore, “That We May be One,” from the collection of the same name, published by GIA Publications, Chicago, Illinois.

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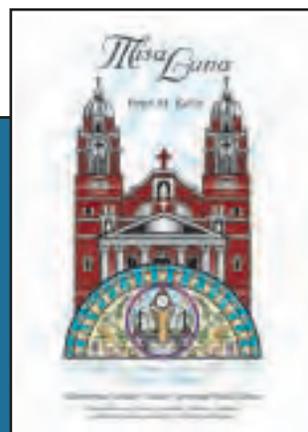
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Professional Concerns

By ROB MONATH

Copyright, Part Two

The first part of this article looked at the recurring particular copyright issues that a pastoral musician might encounter. This second article addresses two important subjects: available resources for answering common music copyright questions and special copyright considerations for digital music uses.

Free Online Resources

A number of free online resources have become available in the past few years; they cover copyright and music copyright. Here are several recommended sites.

1. *U.S. Copyright Office Information Circulars* (www.copyright.gov/circs). These clear and accurate publications are available online as PDF files at the U.S. Copyright Office website. *Copyright Basics*, which is must reading, is a short and concise ten-page general summary of U.S. copyright law. There are also circulars covering specific topics such as *Works Made for Hire*, *Duration of Copyright*, *Reproduction of Copyrighted Works by Educators and Librarians*, and *Copyright Registration for Musical Compositions and Sound Recordings*. These circulars are often an essential starting point for any music copyright inquiry.

2. *MENC Copyright Guide for Music Educators* (www.menc.org). This excellent booklet provides an overview for

Dr. Rob Monath is an attorney who concentrates on intellectual property matters, especially copyright and trademark, entertainment law, internet law, licensing, and trade secrets. He holds a B.A. in English and a J.D. from the University of North Carolina at Chapel Hill. Website: www.robmonath.com. The first part of this article appeared in the August-September issue of Pastoral Music.

educators, and its appendices are particularly helpful for addressing fair-use questions. Pastoral musicians face many of the same issues as music educators, which makes these resources especially helpful.

3. *ASCAP* and *BMI* (www.ascap.com and www.bmi.com). ASCAP and BMI are the main performance licensing organizations in the United States. The FAQ sections of these websites not only address performance issues but also consider broader music copyright questions.

4. *The Harry Fox Agency* (www.harryfox.com). The Harry Fox Agency is the principal non-exclusive U.S. licensing agent of mechanical rights for music publishers. The HFA website provides useful information about mechanical licensing, including current statutory license rates and licensing procedures.

5. *Public Domain Music* (www.pdinfo.com). This site offers abundant unrestricted music content with additional links and information to facilitate the search for free music.

6. *Onelicense.net* (www.onelicense.net). GIA has effectively established a “one-click” licensing process for hymn

text reprints through this online clearinghouse.

7. *Christian Copyright Licensing International* (www.ccli.com). Christian Copyright Licensing International (CCLI) offers a subscription service for churches that permits reproductions of hymns for congregational worship and related activities.

8. *Creative Commons* (<http://creativecommons.org>). This non-profit site offers flexible copyright licenses and serves as a “quasi-public domain” source for music and other creative content.

Special Considerations for Digital Uses of Music

Clearing music compositions and recordings for online uses such as streaming, webcasting, and downloading involves a number of special considerations. This is a rapidly evolving area and, one hopes, within the next two to three years there will be some settled rules-of-thumb for online uses of music. In the meantime, extreme caution is warranted.

Webcasting. Broadcasting a church concert on a small FM non-profit radio



Members of the DMMD Board of Directors. Back row (l-r): Michael Batcho, Robert Wolf, Bob McCaffrey-Lent, Dan Girardot. Middle row: Kent Tritle, Michael Wustrow, Jeremy Helmes. Front row: Marie Kremer, Lena Gokelman, Kathy Mumy, Dan Wyatt.

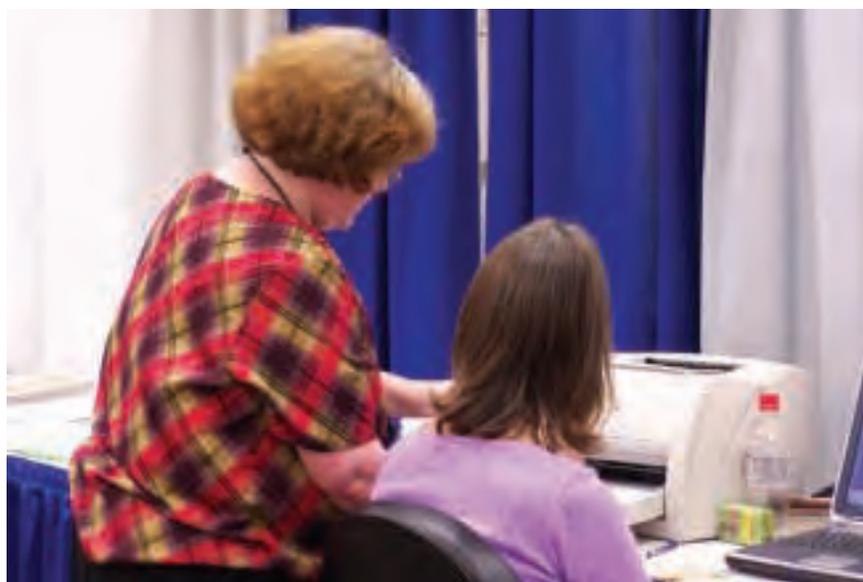
station is a relatively easy task since the station usually has all necessary clearances in place. By contrast, webcasting a concert performance via internet radio is a daunting process given the myriad rules and regulations governing this area. For example, the Copyright Act recognizes a special digital performance right in sound recordings that is only applicable to internet radio (as opposed to terrestrial FM radio). An additional set of digital performance royalties is collected by Sound Exchange, the nationally-designated digital performance right collecting society, on behalf of sound recording owners (usually record labels). These sound recording digital performance fees must be paid by webcasters in addition to traditional ASCAP/BMI performance royalties.

Downloads. The music industry is waging an internal battle over which rights are implicated in the downloading of MP3 files. Mechanical collecting societies such as the Harry Fox Agency, as well as the Copyright Office, maintain that only the reproduction right is applicable to a digital download. ASCAP, on the other hand, maintains that the downloading of MP3s is also a "performance." Consequently, sites that offer digital music downloads are presently obtaining two types of licenses: mechanical licenses from the Harry Fox Agency, covering the reproduction right, and internet performance licenses from ASCAP and BMI. A pending federal court proceeding in New York may resolve this rights classification dispute in the near future.

Podcasting. Similarly, legal experts are still trying to determine which types of permissions are necessary for clearing a podcast. Without any consensus, it is very difficult for individual podcasters to feel confident about offering music podcasts for download.

The Wisest Path

Given these complexities and uncertainties, the wisest path for safely using music on the internet is for a church to make its own recordings of public domain musical works. No permissions will be required for use of the music compositions since they are in the public domain. No permissions will be required for posting the sound recording, assuming it is owned by the church.



Three views of convention registration.
 Top: Volunteers staff the registration booth.
 Middle: Kathleen Haley (left), NPM Director of Membership Services, works with a volunteer.
 Bottom: Participants check the list to see who is registered for the convention.

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Quomodo Cantabimus

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ed. Francis Steele

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This edition reconstructs two breathtaking motets by the English composer William Mundy. The text by St Francis of Assisi, incorporating the phrase 'we do not know the day or the hour when the Lord will come', is appropriate for the end of the Church Year and during the Season of Advent. These elegant, straightforward settings are within the abilities of most church choirs.
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ed. Sally Dunkley
for SATTBB unaccompanied

This practical performing edition is based on the single extant manuscript preserved at the Bodleian Library. The beautiful and well-written *Missa Cantata* (Gloria, Credo, Sanctus, and Agnus Dei) follows the well-established technique of drawing some material, usually the *cantus firmus*, from a pre-existing work.
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For SATB with divisi, unaccomp.

This is a simple contemplative setting of the Latin text for unaccompanied SATB choir. This short anthem would find a place in church services throughout the year.
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Blessed Assurance
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24 Psalms for the Church Year*
ed. Albert Blackwell

The aim of the edition is to provide English lyrics that match Schütz's music as well as he matched his music to Becker's German. This collection is relevant for the holy days of Christmas, The Holy Name, The Epiphany, The Presentation, The Annunciation, Palm Sunday, Easter, Ascension Day, The Visitation, and several others.
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For organ
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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—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 npmem@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

FLORIDA

Organists/Music Directors. Diocese of St. Petersburg, PO Box 40200, St. Petersburg, FL 33743-0200. Live and work in warm, sunny Florida! The Diocese of St. Petersburg is accepting résumés for

full-/part-time parish organists/music directors. Send to the Office of Worship at above address. HLP-7037.

Music Director. St. Leo Catholic Church, 28290 Beaumont Road, Bonita Springs, FL 34134. Fax: (239) 992-5282; e-mail: stleoliturgy@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 as well as excellent organ, keyboard, and vocal skills. Responsibilities include: planning and preparation for six weekend liturgies; holy days; weddings; funerals; and training, directing, and scheduling of 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-7012.

Director of Music Ministry. Corpus Christi Catholic Church, 9715 N. 56th Street, Temple Terrace, FL 33617. Phone: (813) 988-1593; e-mail: jwaters@spiritual-home.org. 1,500-family parish in Tampa area. Candidate should have a degree in music or related field; vocal, keyboard, and choral conducting skills; a thorough knowledge of and experience with Catholic liturgy; and good communication and organization skills. Responsibilities include planning and coordinating music for weekend liturgies, holy days, sacramental liturgies, funerals, and weddings; directing, training, and recruiting adult choir and cantors; as well as leading the assembly in song. Full-time position with benefits. E-mail résumé, references, and salary requirements. HLP-7044.

ILLINOIS

Director of Music and Liturgy. St. Mary Parish, 302 Fisk Avenue, DeKalb, IL 60115. E-mail: lindag@stmarydekalb.org; fax: (815) 758-2487. 1,500-family parish, just

west of Chicago suburbs, seeks full-time director. Responsibilities include directing adult and contemporary choirs, music and liturgy preparation, wedding and funeral preparation, scheduling and training cantors and liturgical ministers, etc. Includes monthly liturgy committee meetings and staff meetings. A music degree with experience in Catholic liturgy is required. Organ skills preferred; three-console, thirty-nine-rank tracker pipe organ. Please send cover letter, résumé, and salary requirements to Fr. Kenneth J. Anderson. HLP-7046.

INDIANA

Director of Liturgical Music. St. Anthony de Padua Catholic Church, 2114 East Jefferson Boulevard, South Bend, IN 46617-3453. Phone: (574) 282-2308; fax: (574) 288-8877. Individual must be of the Roman Catholic tradition and furnish references regarding the practice of the faith. Full-time opportunity for individual with keyboard (organ and piano) and vocal skills. Direct choirs, handbell groups, folk ensemble, and cantors. Parish school with three weekday liturgies. Member of pastoral staff. Plan liturgical celebrations. Salary commensurate with academic qualifications and experience. Send résumé to Fr. Derrick Sneyd, Pastor. HLP-7033.

IOWA

Director of Music and Liturgy. Cathedral of St. Raphael, 231 Bluff Street, Dubuque IA 52001. Phone: (563) 582-7646; website: www.raphaelcathedral.org. Vibrant community of 850 families seeks an enthusiastic director of music and liturgy to plan and facilitate faith-filled liturgies with a collaborative staff, talented music ministry, and liturgy committee. Serves as the director of the Cathedral Choir, collaborates with the Office of Worship, and Archdiocesan Chorale director for archdiocesan events. Must have a strong faith, organizational skills, understanding of Vatican II liturgy. BA in music with graduate degree in liturgy, music,

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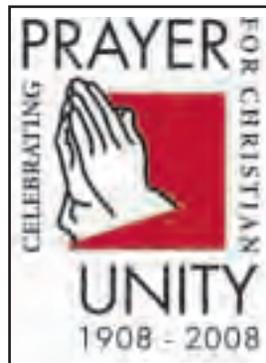
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or liturgical music and three years experience. Choral conducting required as well as voice and keyboard proficiency. Please send cover letter and résumé with three references to Msgr. Wayne Ressler. HLP-7052.

KENTUCKY

Director of Music and Liturgical Ministry. Sts. Joseph and Paul Catholic Church, 609 East Fourth Street, Owensboro, KY 42303. Phone: (270) 683-5641; e-mail: frcarlsjpc@owens.twcbc.com; website: www.stjpc.org. Full-time position in a rapidly growing, multicultural, and faith-filled parish with a current enrollment of 720 families. Requirements include: knowledge of contemporary and traditional music; ability to lead adult choir, handbell choir, treble choir, cantors, and instrumentalists; proficiency in piano, organ, and conducting; ability to inspire congregational participation; at least three years of educational and parish experience; knowledge of Vatican II documents and Roman Catholic liturgy. Must be able to work closely and collaboratively with

parish staff and volunteers. Competitive salary and benefits offered. Send résumé and three letters of recommendation c/o Search Committee. HLP-7053.

MARYLAND

Director of Liturgy and Music. St. Pius X Church, 6428 York Road, Baltimore, MD 21212. Phone: (410) 427-7500; fax: (410) 377-2651; e-mail: cpacione@stpius10.org; website: www.stpius10.org. New full-time staff position for vibrant suburban parish of 1,300 households and pre-K-8 school. Director coordinates all aspects of liturgical/musical planning; develops a broad repertoire of music to appeal to youth, families, and seniors; and encourages active participation of the assembly. Requires thorough knowledge of Catholic liturgy, excellent keyboard and vocal skills, collaborative style of work, and strong organization/communication abilities. Church has a two-manual, eighteen-rank Austin organ (1985) and a grand piano. Open search until position is filled. Please send résumé and references via e-mail (above) to Carol Pacione,

Pastoral Life Director. HLP-7042.

MICHIGAN

Liturgical Music Director. St. John Vianney Parish, 4101 Clyde Park SW, Wyoming, MI 49509. E-mail: employment@stjohnvianney.net. Grand Rapids-area parish of 1,500+ households is looking for a liturgical music director to coordinate our music ministry and provide accompaniment. This person will work closely with the pastor, worship director, worship commission, and various musicians (choirs, cantors, and instrumentalists). Knowledge of Roman Catholic liturgy plus skills in keyboard (both organ and piano), voice, and choral music required. Please mail résumé to the attention of the Search Committee or e-mail to above address and include "Music Director" in the subject line. Please submit résumé ASAP. HLP-7049.

NEBRASKA

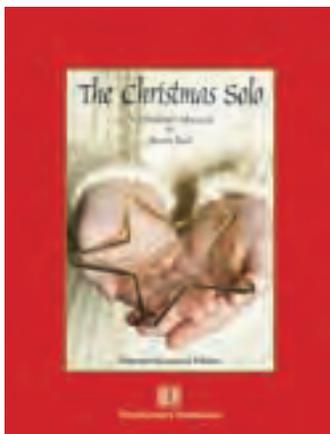
Director of Liturgical Music. St. Isidore Church, 3921 20th Street, Columbus, NE,

Sing the Season

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Kevin Keil

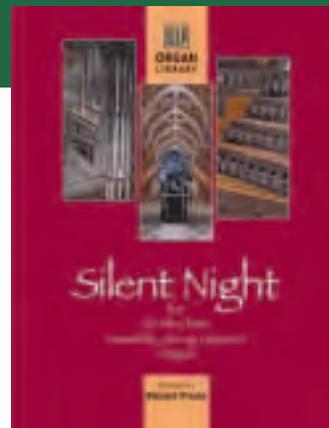
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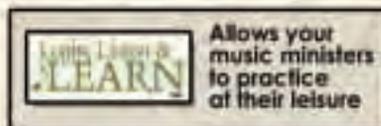
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- Carol Orval Liturgy Coordinator

"The arrangements are interesting, easy to play, spiritual, energizing, and moving! The music ministers who used Login, Listen & Learn knew the music very well and hardly had to practice."*

- Kelly Barth Director of Liturgical Ministries

"Mass for the Advent Season worked extremely well for our parish. The fact that it is based on the tune of 'O Come, O Come, Emmanuel' made it easy to learn by both the assembly as well as our music ministers. The Login, Listen & Learn Teaching Tools on the web were an added bonus. It was so easy for our music ministers (cantors, keyboardists and choir members) to just go on the web and learn the music...saved many hours of practice...the music ministers were able to do their learning at their convenience, which was a hit with them! You are truly on the cutting edge with this technology. Thanks so much for a wonderful Mass setting and for all of your work, which helped to simplify my ministry!" **- Cindy Brown** Director of Liturgy & Music

"Your words, music and harmonies fit together as perfectly as a warm blanket wrapped gently around a sleeping, newborn baby." **- Peg Lucy** Director of Music Ministry

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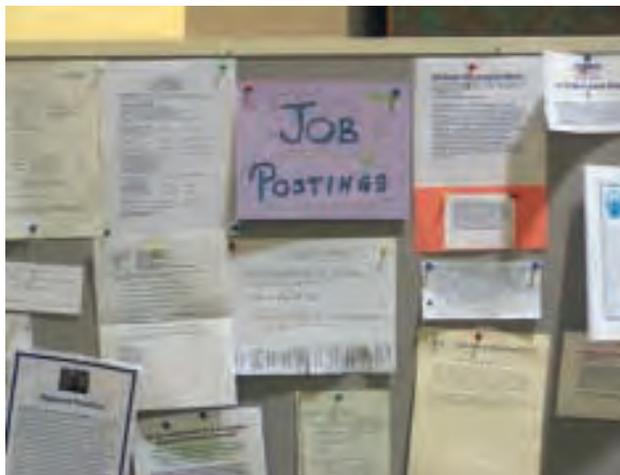
68601. Phone: (402) 564-8993; e-mail: isidore@mychurch.com. A vibrant parish of 1,200 families seeks a full-time enthusiastic director of liturgical music. The position is currently open in this parish in Columbus, a fast-growing town in northeast Nebraska, located near two large cities. On May 27, 2007, St. Isidore dedicated its awesome new church building, which houses a spacious choir room. Applicant should have a degree (or equivalent) in vocal music and choral conducting. Significant knowledge of and experience with Catholic liturgical music and keyboard proficiency are also essential. Send inquires and résumés to Rev. Joseph Miksch. HLP-7038.

NEW JERSEY

Director of Liturgical Music and Organist. Saint Joseph Roman Catholic Parish, 55 High Street, Carteret, NJ 07008. Phone: (732) 541-8946; fax: (732) 541-0500; website: www.saintjosephparish.com. Seeking enthusiastic director accomplished in organ, piano, voice, choir direction, and Catholic liturgical worship. Available to play and/or cantor for the weekend and holy day Masses, special liturgical events, weddings, and funerals. Responsible to recruit, rehearse, and direct adult and children's choirs, handbell choir, cantors. Communication and leadership skills essential. Salary commensurate with experience and education. Attractive benefits package. Additional salaried opportunities at school, grades pre-K through 8. The interviewing process has begun. Send résumé and references to Rev. James McGuffey. HLP-7047.

NEW MEXICO

Liturgist-Musician. Aquinas Newman Center, 1815 Las Lomas Road NE, Albuquerque, NM 87106. Fax: (505) 247-2933; e-mail: newmancenter@aquinasnm.org. The Aquinas Newman Center at the Uni-



versity of New Mexico in Albuquerque is seeking a part-time liturgist-musician in a parish-based ministry that includes 22,000 students and about 1,000 households. The position requires a BA in music; master's degree and prior parish experience preferred. Responsible for all matters related to liturgical celebrations and worship as well as the preparation and participation of all necessary ministers. Forward a letter of interest and résumé to Father Robert Kelly, or. Position will remain open until filled. HLP-7039.

OHIO

Organist. St. Wendelin, PO Box 836, Fostoria, OH 44830. Phone: (419) 435-6692. Part-time position for a 2,000-family parish with an elementary and high school. Responsibilities include playing weekend liturgies, holy days, special liturgies, and weddings. Daily liturgies and school celebrations may also be required. Organist accompanies the memorial choir for funeral liturgies and the adult and children's choirs. Competent keyboard skills required for a 1993 Holtkamp organ and Baldwin grand. Send résumé and references to Shellie Gabel at the above address. HLP-7041.

WEST VIRGINIA

Director of Music and Liturgy. St. John University Parish, 1481 University Avenue, Morgantown, WV 26505. Phone: (304) 296-8231; e-mail: FrJohnRice@aol.com; website: <http://www.stjohnmorgantown.org/>. University parish seeks pastoral music minister who will direct all phases of liturgical music program. S/he will be responsible for three Sunday liturgies that primarily

serve the families of our parish and will collaborate with staff, liturgy committee, and director of the college choir to ensure a comprehensive and dynamic music program. The minister will train and lead cantors, choirs, and volunteer musicians. Must have strong leadership skills, know Roman Catholic liturgy, and be personally proficient on keyboard instruments. BA+experience required, MA preferred. Demonstrated knowledge of contemporary and traditional Catholic liturgical music expected. Write or e-mail for details. HLP-7017.

WISCONSIN

Director of Liturgy and Music. Saint John Vianney Parish, 1755 N. Calhoun Road, Brookfield, WI 53005. A growing and active parish of 2,600 families in Brookfield seeks full-time (forty hours/week) director of liturgy and music. Responsibilities include accompanying weekend liturgies, Friday morning school liturgies and holy days, funerals/weddings, adult/children's choirs, and planning and implementing the parish's liturgy and music ministry program. Qualified applicant will possess competent keyboard skills (organ and piano) and professional training in liturgy/music. Bachelor's degree in liturgical/classical music and parish experience preferred. Available immediately. Salary and benefits competitive and commensurate with experience. Applicants should submit a cover letter and résumé to Director of Liturgy and Music Search Committee, attn. Deacon John Ebel. HLP-7048.

Resources

Allen Organ for Sale. Church closure is necessitating the sale of our two-manual Allen organ. Organ comes with MIDI and is in excellent condition — wonderful features. Asking \$25,000, negotiable. Call (570) 822-8788 if interested. HLP-7040.

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Music Education

By TRACY LAKE

Music Educators Make the Connection

For many music educators, the NPM Convention in Indianapolis began a day early with extended sessions provided by Dr. Edwin Gordon and Mr. Jaime Cortez. Dr. Gordon shared, briefly, his research and success in teaching basic theory and the language of rhythm in music. He offered a different way to engage children in actively learning rhythm and beat using their bodies, voices, and brains. Just as we learn to speak before we learn to write, Dr. Gordon emphasized, if children learn to feel and speak the beat and rhythm, then music's written language—notation—becomes more readily understandable. Next door to Dr. Gordon's session, Jaime Cortez was taking this knowledge further and helping participants to understand better how to assist students in using their musical knowledge while understanding the rubrics of the Mass in order to create beautiful, meaningful, pleasing liturgies throughout the school year. Mr. Cortez also shared examples of how student-created music can be fostered and used in Mass.

A healthy variety of breakout sessions during the week provided music educators with new resources, ideas, and enthusiasm for the upcoming school year. Conventioneers had opportunity to choose among sessions that focused on general music classrooms, instrumental music, choir, and liturgy. Workshop presenters offered a variety of ways to enhance teaching skills and repertoire as well as student involvement in these areas. Movement while learning basic music skills, movement while learning

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



Helen Kemp (left) offered a two-session institute on teaching children to sing, and Donna Kinsey (right) illustrated "music à la carte"—ways to take the music classroom on the road.



an instrument, movement while praying in the classroom and at liturgy were explored and encouraged in several sessions. We often tend to teach as we were taught—it's only human nature—but it is vitally important to the growth of our students (and ourselves) that we explore new ways to teach and to engage students in the learning process so that they can take ownership of their knowledge and understanding of their faith. Music is such a crucial element of the celebration of our Catholic faith that educators need to step outside their "boxes" and help students to explore their faith through music and the ways that music has the power to touch and move their bodies, minds, and souls.

The NPM Music Education Board of Directors would like to invite all who work with children in church or school settings to become members of this division so that we can work together to strengthen the sung prayer of our Catholic community. *You* are a pastoral musician, and the music education division of NPM can help *you* make the connection between music and liturgy with and for the children so that "all may be one."



Using a slinky, a volunteer illustrates Helen Kemp's point about proper breath control.

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Reviews

Choral Recitative

Thy Name Is Love. James Hopkins. SATB, oboe (or clarinet), and organ. ECS Publishing, 6316, \$2.65. Here is a lovely setting of the Scottish melody CANDLER. Well within the grasp of the average church choir, this anthem will receive a hearty welcome from any choral group. The text is taken from Charles Wesley, and each verse ends with “Thy nature and thy name is love.” The organ part is interesting and independent of the choral writing, giving the organist the opportunity for creative registration. The oboe part is moderately difficult and adds just the right touch to the whole effect. Mr. Hopkins has set this beautiful tune with sensitivity and artistry, allowing the charm of the tune to come through. This is a piece well worth looking into. Very highly recommended.

Love Unfolding. Gwyneth Walker. SATB, organ, and brass quintet. ECS Publishing. Choral score, 5947, \$2.15; full score, 5948, \$10.75; brass parts, 5949, \$18.95. From the writings of Julian of Norwich comes this meditation on God’s love: “Love was our Lord’s meaning.” Here is moderately easy music that is well suited to the text. The composer sets most of this composition in D minor, saving an exciting climax in D major for the ending: “Love everlasting, without beginning, without end.” The organ part has its own pedal line. The accompaniment is interesting but not difficult. This is a very moving piece that deserves to be sung!

There Is a River. Ellen Gilson Voth. SATB, organ, opt. oboe. ECS Publishing, 6425, \$1.85. Oboe part, 6426, \$1.25. Psalm 46:4–6, 10 is treated to a beautiful musical setting by Ellen G. Voth. The text has many differing images, from “a river whose streams make glad” to “nations are in uproar, kingdoms fail” and “be still and know that I am God.” The composer has successfully captured the meaning of the text in this compelling anthem. Here is music of moderate difficulty for

the choir and organist. This is a very appealing composition marked with tempo and dynamic changes throughout. Well worth looking into for the choir of above-average ability.

How Good It Is to Sing Praises. Leo C. Nestor. SATB, organ, flute, oboe/English horn/trumpet/flugelhorn, string orchestral quintet. ECS Publishing. Choral score, 5780, \$3.25. Full score, 5781, \$18.50. Solo instrumental part, 5781A, \$2.65. String and organ parts, 5781B, \$18.50. As always, Leo Nestor has produced a first-rate offering with this setting of Psalm 147. Commissioned for the dedication of a church building, this is a substantial choral and instrumental work. Eighteen pages of score make this a grand prelude for a major celebration. Parish choirs of above-average ability will find challenging and rewarding music here. An organ reduction and instrumental solo line offer possibilities for occasions when full instrumental accompaniment is not employed.

In Praise of the Virgin. Colin Brumby. SATB. CanticaNOVA Publications, 5123, \$1.85. Here is a setting of the same text used by Benjamin Britten in his “Hymn to the Virgin.” The thirteenth century carol text is macaronic—English and Latin—with beautiful unison solo lines for soprano and bass and dialogue with the SATB choir. At other times the dialogue is sung by SA, TB, ST, or AB and the full choir. A good many accidentals are found throughout. The experienced choir will welcome this moderately difficult piece. This is well crafted music suitable for Advent, Christmas, and Marian Feasts.

O Lord Thou Has Searched Me. Carrie Nixon. Three-part equal voices. CanticaNOVA Publications, 5125, \$1.50. The text of Psalm 139 is treated to a fine setting for three-part equal voices. Each section of the psalm is given unique treatment. Shifts in tonality and meter will challenge the good SSA choir.

One with the Risen Lord: The Scrip-

tures of the Easter Season in Song. Bob Hurd and Anawim. OCP. Songbook, 20355, \$13.00. CD, 20354, \$17.00. This collection contains seventeen pieces that span the Easter Season from the Easter Vigil to Pentecost, offering reflections on the themes of the Easter Scriptures. Those who are responsible for planning music for this season will find a common psalm for the season, Gospel acclamations for each Sunday, and a wide range of music for texts of the Easter liturgies. Here is music appropriate for Communion or preparation of gifts. Excellent and extensive reflections on the texts are given for each selection. Instrumental parts and congregational participation refrains are available.

Regina Caeli, Jubila. Michael Praetorius, arr. Godfrey Tomanek. SSA a cappella. World Library Publications, 008790, \$1.20. If you don’t direct a women’s choir you will want to start one just so you can sing this marvelous setting. This little motet is a gem! Tomanek has found all the right notes to make this tune do what it was born to do—dance. There is a feel of a German folk tune here that captures the Easter spirit and makes this setting stand out as unique and winsome. Moderately difficult, but altos will enjoy the opportunity to use their lower range while sopranos I and II will have a very comfortable vocal part. This would make a fine prelude to the Easter Season liturgy that falls on Mother’s Day. Here is outstanding music!

Cantate Domino: Sing to God. Robert Kreutz. SSATTBB a cappella. World Library Publications, 004001, \$1.40. The name Robert Kreutz (1922–1996) has long been associated with music written for the Church in the United States. This challenging work was first printed in 1974, and WLP has wisely republished it. The parish choir looking for a challenge will find it in this motet. This selection comes to life through divisi as well as changing meter, tonality tempo, and dynamics. Here is Mr. Kreutz at his creative best. This is music that is worth singing.

Set Your Troubled Hearts at Rest. *James E. Clemens. SATB, C instrument, keyboard. World Library Publications, 008819, \$1.30.* Here is charming and simple music well suited for the Gospel of the Fifth Sunday of Easter, Year A. The first verse sets forth the tune for unison voices, while the second verse has the tune sung by the men as the women add a counter-melody and the C instrument enters for the first time. The third verse is set simply and effectively for SATB choir a cappella. The final verse employs the same choral harmonies as the previous verse, but the C instrument and keyboard return. A six-measure coda brings it all to a fine conclusion. Here is very lovely and useful music that is easy to learn for choirs of all sizes and abilities.

My Inmost Heart Rejoices. *Arr. Henry Kihlken. SAB. Northwestern Publishing House, OL-286088, \$1.75.* This is well-written music for the SAB choir! Wonderful independent lines for each voice allow for beautiful musical phrases. The chorale tune is presented by the sopranos with some moderate decorating of the tune. The sixteenth century German tune *Aus MEINES HERZENS GRUNDE* is sure to be familiar to organists but is not found in Catholic hymnals in this country. It is a very lilting and appealing melody. The text is a general hymn of praise to the Father through the Son. A second verse is appropriate for the later part of Advent or the Christmas Season. With all the text options, choirs will find many uses for this very pleasing five-page piece. This is a real winner! It would make a great addition to any choir library (SAB or SATB).

Concertato on DUKE STREET: I Know That My Redeemer Lives. *Paul M. French. SATB, congregation, brass quartet, timpani, keyboard. World Library Publications, 008569, \$1.40.* If you are in search of a great setting of this great hymn tune look no further! Two texts are given—"I Know That My Redeemer Lives" and "Jesus Shall Reign"—making this piece useful for many occasions. This is a strong and festive setting that your congregation, choir, and brass will find to be a true expression of praise and joy. Here is effective and accessible fare marked with elegance and dignity. Very highly recommended!

Concertato on Come, Holy Ghost. *Arr. Richard Proulx. SATB, congregation, opt.*

trumpet, organ. World Library Publications, 008804, \$1.50. This work is sure to be received with great enthusiasm, and it is a perfect way to begin Pentecost Sunday. It makes no great demands on the choir or instruments, so it is easily learned at the end of the Easter Season. An extended introduction gives way to verses one and two with SATB choir and optional trumpet joining with the congregation. The third verse is scored for choir alone—the tenors take up the tune while SAB voices provide an appropriate foil that is easy and pleasing. The final verse has the congregation returning as the sopranos and trumpet enter with independent descants. The descant employs a few "fs" and "gs" for the sopranos and one "a." Once it is learned, you will want to return to this setting every year. Very highly recommended.

Tim Dykinski

Ritual Music Recitative

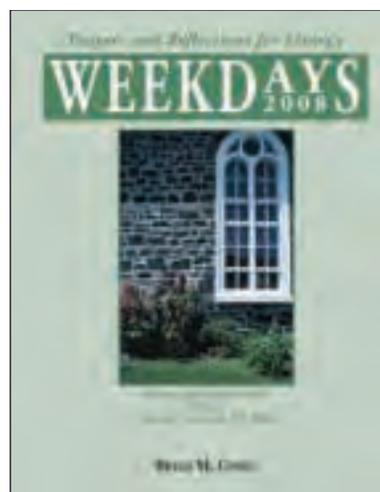
Lord When Your Glory Appears: Psalm 17. *Joseph B. Sullivan. SATB, cantor, congregation, keyboard. World Library Publications, 006285, \$1.15.* Here is easy music for this responsorial psalm, scored for cantor or SATB choir and congregation. The verses are set to a simple pattern that make this a quick learn for everyone. This is a very practical one-page setting.

With the Lord There is Mercy: Psalm

130. *Steven R. Janco. Unison choir, cantor, congregation, flute, keyboard. World Library Publications, 006282, \$1.25.* Cantors and choirs who sing the verses of this work will easily take hold of the melodic line that composer Steve Janco sets forth in this appealing setting. The descant appears over the refrain and final verse, offering a fine climax to the setting. The keyboard part seems more suited to piano than to organ. Recommended.

The Reception of the Holy Oils. *Paul French. Cantor, presider or second cantor, opt. chorus, congregation. World Library Publications, 005269, \$1.30.* Here is ritual music that is accessible and suited to the rite. The roles of cantor, presider, choir, and congregation are called forth. If your presider is not able to sing his part, a second cantor can take that part. The choir is offered the option of humming under the presider's part. The congregational acclamation is immediately accessible. The accompaniment is interesting, and short interludes separate the presentation of each of the oils, allowing an opportunity for those who are presenting the oils to move with ease. A well-thought-out and useful piece for Holy Thursday. Recommended.

Good Friday Reproaches. *Arr. Charles Thatcher. SATB choir. World Library Publications, 005878, \$1.40.* Here is the deservedly well-known Victoria "Popule Meus" with



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chant verses adapted from the *Graduale Romanum*. The SATB antiphon is in Latin and Greek, while the verses are in English. Translations of the Latin and Greek are given as well as pronunciation guides for the Greek. This is a fine arrangement of the Good Friday Reproaches and a very useful addition to the Triduum repertoire. Very highly recommended.

The Reproaches. James C. Morrison. SATB choir, cantor, opt. congregation. CanticaNOVA Publications, 3086, \$1.50. Like the Thatcher arrangement just described, this is another fine setting of the Good

Friday text, and it offers many of the same features as the Thatcher setting. Mr. Morrison's setting includes the option of the congregation joining in on the refrain which is in English with SATB choir. Here is a worthy alternative to the Victoria setting. Highly recommended.

The Passion of Our Lord Jesus Christ According to Saint John. Chant and William Byrd, adapt. Jeremy de Satgé. Three soloists, two-part choir. CanticaNOVA Publications. Soloists, 3014-s, \$10.00. Choral parts, 3014-c, \$1.85. The chant used by the soloists is the traditional passion tone, while the

choir parts are by Byrd. The setting of the Passion choruses will appeal to choirs who find the Victoria settings a challenge. Here is simple two-part music that could be done by a choir or small ensemble of equal or mixed voices. The chorus always begins on the same pitches, making it easy for the choir to enter with confidence. Recommended.

Tim Dyksinski

Books

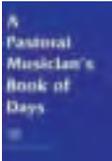
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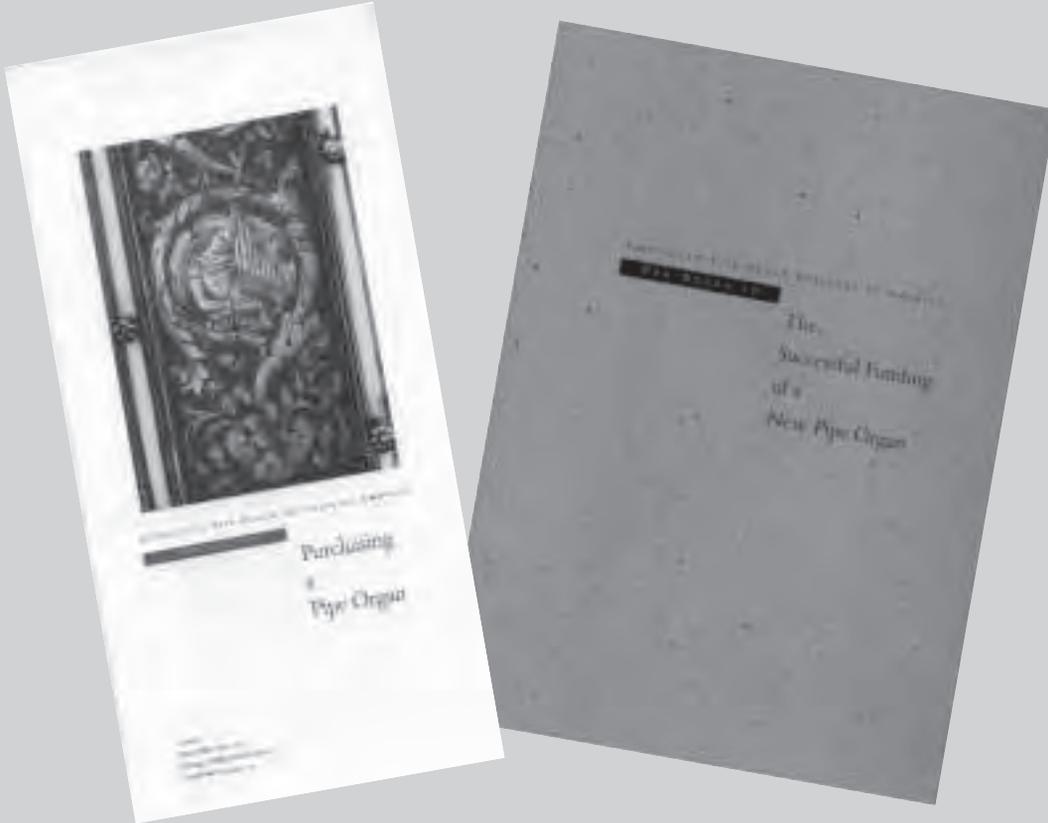
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Preparing the Roman Catholic Wedding Liturgy

A Workbook for Engaged Couples, third edition. Edited by Paul Covino with Lawrence Madden, sj, Elaine Rendler-McQueeney, and John Buscemi. Pastoral Press, 2006. ISBN 978-1-56929-075-0. 136 pages, paperback, 6145. \$11.00.

Among the many books and catalogues intended to help engaged couples prepare for their wedding, this is one that should be at the top of every Catholic couple's list. It's a valuable resource that I wish had been available when I was preparing for my wedding thirty-three years ago!

A theme stated in chapter one is evident throughout the book: "Nothing is more vital to liturgy than the active participation of all the worshipers." The authors make it abundantly clear that this fundamental principle of liturgy applies to a Catholic wedding. If only we could convince our Sunday assemblies of this principle!

In this book one can find a wealth of practical advice, such as the importance of contacting the parish before reserving the reception location and caterer, how to choose lectors and other ministers for the wedding, and how to deal with overzealous photographers, both professional and amateur.

In the introduction, the editor, Paul Covino, sets the stage for dealing with possible conflicts, advising couples: "Let your approach to these issues now be a positive beginning to the way you will handle similar situations during your marriage. The qualities mentioned in the readings and prayers of the wedding liturgy will serve you well in marriage and in this time of preparation: graciousness, hospitality, generosity, compassion, kindness, peace, and love." (Perhaps you might bookmark that page for the next "bridezilla" with whom you come in contact!)

The book has numerous sidebars or margin notes that are filled with very practical, personal, and historical background information, all explained in a warm, friendly tone. Some of the sidebar topics include: "When a Catholic Marries a Jew," "Your Wedding: A Celebration for the Whole Church," and "Beginning with Hospitality." In one of these sidebars, the authors emphasize that the wedding liturgy is a public celebration, connected not just with the local parish but with the

universal Church. Couples are encouraged to view parish wedding guidelines "not as obstacles to overcome, but rather as an expression of the Church's desire to celebrate your wedding as an integral and welcome part of the parish's worship life" (page 15). The sidebar on pages 13–15 gives a beautiful explanation of the rationale for celebrating the wedding in a church rather than at the beach or in a hotel ballroom.

There is a step-by-step "walk" through the wedding ceremony, with helpful suggestions about and explanations of the ritual. Terms that we liturgists and musicians take for granted are explained clearly and gently. The explanation of the elements of the wedding ceremony allows for the variety of practices among parishes. As a liturgical minister in a very ethnically diverse part of the country, I would have appreciated some comments about the many traditions, devotions, and customs of different cultures which have found their way into the wedding ceremony (though perhaps that would be another book altogether).

One of the sidebars offers some very creative ideas regarding wedding gifts, including website addresses of online charitable wedding registries and the suggestion that family or friends provide the bread and wine for the wedding Mass. Another notable sidebar gives a lovely suggestion for including children from a previous marriage in the ceremony.

The insights and background information given in the commentaries on the Scripture readings are a valuable part of the book, including the encouragement to read and pray with the readings as well as the admonition that the readings should always be proclaimed from a worthy book rather than a flimsy piece of paper.

In the section on music, I was glad to see the presumption that the responsorial psalm is sung, with emphasis on the role of the cantor as one who enables and motivates the participation of the whole assembly. Couples are also encouraged to extend hospitality toward their wedding guests with practical advice about the use of flowers, where to stand during the exchange of vows and rings, and how to prepare a worship aid—all reinforcing the importance of full participation by everyone present.

Some very practical resources are offered in the last pages: worship aid samples; a list of songs (unfortunately but understandably limited to OCP and public domain sources); sample prayers

of the faithful; and excellent, easy-to-use planning sheets. The concluding pages about convalidation are a welcome addition in this time when convalidations are becoming more frequent.

I would love to see this wonderful resource in the hands of all couples getting married in the Church as well as in the possession of priests, liturgists, and musicians. It might also make a good pre-wedding gift for the mother of the bride.

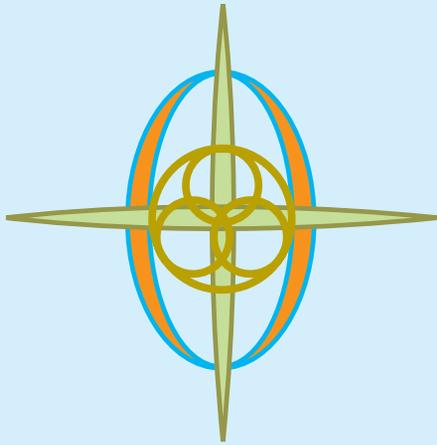
Sandra Dooley

The People's Work: A Social History of the Liturgy

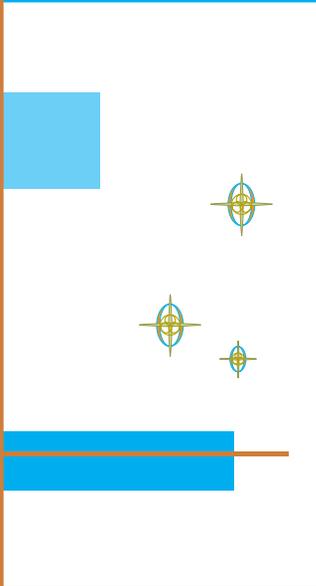
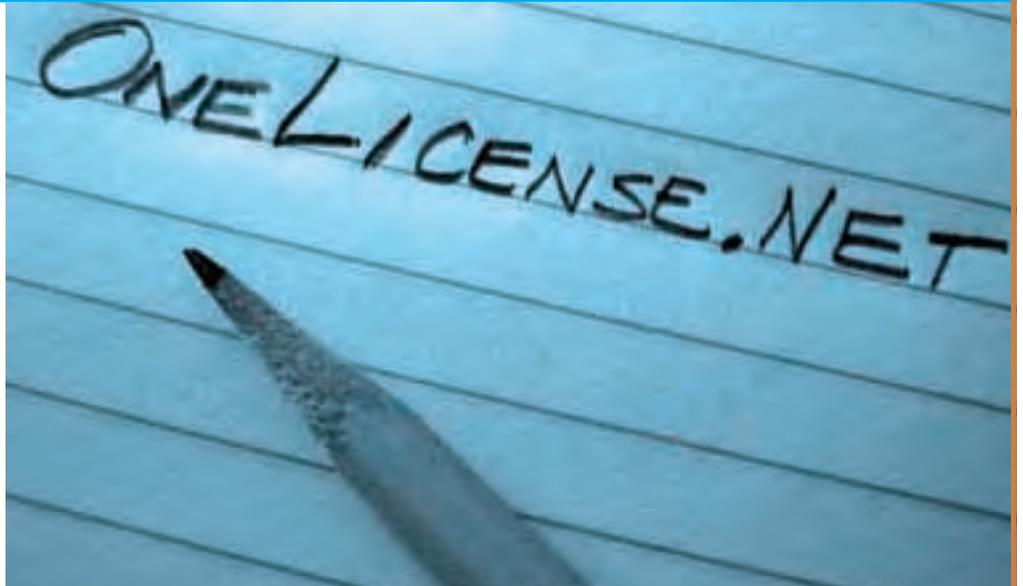
Frank C. Senn. Augsburg Fortress, 2006. ISBN 0-8006-3827-1 (9780800638276). 416 pages, hardcover. \$35.00.

A rich, readable, and rewarding treasury of the social history of liturgy awaits the reader in Frank Senn's most recent masterpiece. Senn is pastor of Immanuel Evangelical Lutheran Church in Evanston, Illinois, as well as a prolific writer and inspired professor, deservedly well-known for his insightful articles and landmark books (including *New Creation: A Liturgical Worldview*, 2000). The dedication of *The People's Work* provides a hint of Senn's vision for this book: to uncover "what's really going on in the liturgy."

Having made substantial contributions to the study of liturgy as text and rite, especially in his 1997 work *Christian Liturgy: Catholic and Evangelical*, Pastor Senn now explores the companion dynamics: the actual behavior of the worshiping assembly. He claims these questions for his subject: No matter what the liturgical books prescribed, when the community of faith gathered throughout its two thousands years, how did the people baptize, marry, and bury? What architecture and art surrounded and formed the assembly? What were the psalms and hymns sung by heart? On Sunday mornings throughout these millennia, how did Christians gather, hear the Word, intercede, offer praise and thanksgiving, and feast together on the risen Christ? How did they respond to the revolutionary experiences of worship suddenly heard in their native tongues? Who taught them how to listen effectively to catechetical sermons? And how did the people guard what was most important to them in their worship? Thus Senn concentrates his attention on the



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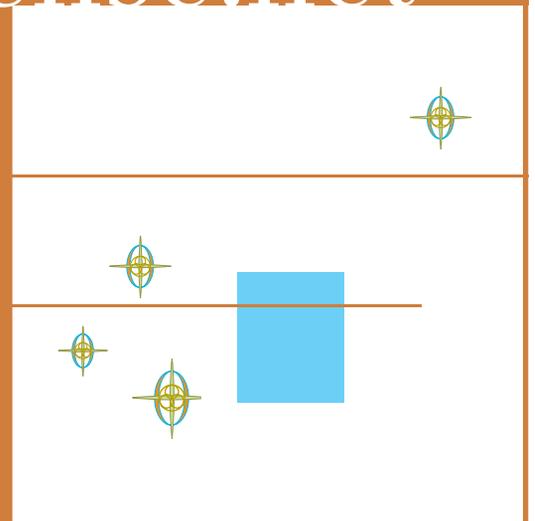


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popular elements in worship and on “the dynamics of liturgical change—and how changes were received by the people.”

In this search to reconstruct and understand the impact of the people themselves on the performance of liturgy (“the people’s work”), Senn acknowledges the necessity for some creative imagination, since the pastoral practices of real worshippers often did not leave permanent traces. He also alerts the reader that this is a survey in which “everything . . . is covered in a cursory way.” But “cursory” in the encyclopedic hands of Senn is profound and thorough indeed.

Through eighteen chapters and an epilogue, Senn puts a fascinating human face on topics as varied as the domestic origins of the Eucharist, characteristics of early monasticism, theories of the December 25 date of Christmas in the West, medieval use of the pax board, and initial reaction to married clergy during the Reformation. But the chapters are more than a dense tapestry of information; Senn offers his own insights and evaluations in ways that continually intrigue and inspire the reader.

For example, the first six chapters weave in commentaries on the nature of ordained ministry in Christianity; on the shifting roles and status of the bishop, presbyters, and deacons; and on the factors underlying the transformation of presbyters into autonomous parish priests to whom have been delegated almost every sacramental power and pastoral authority of the early bishops. Almost as an aside, Senn sagely concludes: “It apparently never occurred to church leaders to make these town and village churches cathedrals by multiplying the number of bishops so that bishops really could be the chief pastors of their people.” This one sentence of his is worthy of sustained, Church-wide dialogue.

Chapters frequently cover broad sweeps of centuries but engagingly focus on local details and local figures. Senn allows the reader, for example, to stand with parents and their children lining the road as the bishop on horseback passes by and confirms; we hear the sounds of the first mechanical clocks invented to awaken sacristan monks in time to ring the bells for Matins; we eavesdrop as Johann Sebastian Bach wrangles with Parish Rector Ernesti over the removal of all untrained voices in the choir if worship is to be for God’s glory alone; and we peer into the future as retrieval of authentic tradition at Taizé and Angli-

can/Episcopal Compline services meets genuine inculturation in the churches of the Southern Hemisphere.

Each chapter reads like the best of a master’s course on the topic. Senn draws the reader on from Jewish synagogue practice through changes in worship as fourth-century Christianity becomes a “licensed cult,” from the mix of Roman and Gallican rites in the Carolingian Renaissance through early Reformation practices to the multiethnic makeup of the Pentecostal movement in the United States and beyond. His sources are inclusive and wide-ranging; frequent quotations from Eastern Orthodox theologian Alexander Schmemmann shed light on the prophetic words of Roman Catholic Benedictine Aidan Kavanagh. And like the wise steward of Matthew 13, who brings out from his storeroom things both new and old, Senn spices his chapters with the words of Eusebius and Egeria, Thomas Aquinas and Martin Luther, Joseph Jungmann, Edmund Bishop, and Victor Turner, among others.

As additional delights for the student of liturgy, Senn provides forty-three pages of bibliography, easily accessible notes, a useful index, and twelve color photographs with detailed explanations. *The People’s Work*, while scholarly, is not overly academic. Beginners will be entranced by this accessible introduction to the many worlds within the liturgical universe, and scholars will follow Senn from insight to insight, glad for the fresh vision he brings to this “flip side” of a well-traveled history. I recommend this book and the unique, enriching experience reading it provides.

Sharon McMillan, SND DE N

The Art of God: The Making of Christians and the Meaning of Worship

Christopher Irvine. *Liturgy Training Publications*, 2006. ISBN 13: 978-1-56854-250-8; 10: 1-56854-250-X. 192 pages, paperback. \$14.95.

A particular challenge to Christians throughout our religious history has been the way that our relationship to God is expressed. Christopher Irvine focuses this endeavor within the physical sphere of art. This book skillfully navigates the course of artistic analogy through the framework of Christian anthropology and the formation of persons in the im-

age of Christ. In the numerous and well-crafted examples of art, Scripture, and Christian tradition, Irvine emphasizes the temporal and spatial realities of God’s continued invitation for the human family to seek to be patterned after Christ not in some sort of intellectual endeavor but in the very practice of our worship.

Chapter One, “Whose Image and Likeness,” as the title suggests, presents the ancient notions of “image” and “likeness” of God conceived as an ideal rather than reality, creating a dichotomy between body and soul. What Irvine sees in artistic expression of human forms is a correlation between God’s creating and renewing women and men in God’s image and the way that an artist shapes and reveals meaning in a work of art. Both take place in the physical world; both attempt to draw out who persons are.

“God’s Pattern” is the title of Chapter Two, which is particularly attentive to the writings of the letters of Paul. Irvine does this because at the center of Paul’s writing is God’s plan and purpose for humanity in the person of Christ. After the event of the life, death, and resurrection, “the only possible way of figuring the divine-human relationship was Christ-shaped” (page 24). The essence of this relationship is transformation in Christ. This is a worthwhile chapter, especially when Irvine distinguishes between the form of Christ, being conformed to Christ, and being transformed in Christ (page 35).

Chapter Three, “Telling and Showing,” offers a rather unique expression of the language of worship. Irvine suggests that our liturgical words need to be poetic language (expressive, rhythmic, and memorable) and direct language (the language of address). In these words we understand the physicality of our prayer and come to know the “relationship with the triune God into which we are drawn by the Spirit, and give voice to that Spirit which prays within us, as brothers and sisters in Christ” (page 45). Some of our church music gives strong expression to this relationship.

In the fourth chapter, “Liturgical Reform and the Formation of Christians,” Irvine brings the reader to the heart of his work. He feels that in order to elucidate the formational meaning of worship, we must develop a greater understanding of the Holy Spirit in our language of worship and from there a better sense of the presence and active work of God. “‘Active participation’ would need to be inverted

so that the accent was placed not so much on our active participation . . . but on how it is the worshippers themselves who are, in the real sense, the ones who are acted upon . . ." (page 85).

The remaining chapters use mosaics found in the church of St. Apollinare Nuovo in Ravenna as examples of the transformation of the Christian community in the Eucharistic celebration, in the Eucharistic grammar of giving and receiving. The mosaic of the Last Supper shows Christ and the disciples gathered around a table. On the table are placed not bread and wine but two fish. The presence of fish recalls the five loaves and two fish as well as the post-resurrection account of Christ inviting the disciples to a fish breakfast. The fish represent the gift of Christ to us and our response—to receive the gift and share in Christ's life.

Gifted and receiving, offering and response, find particular expression for us in the Eucharist. The dialogue which is the Eucharistic Prayer comes to fulfillment in the sharing of Communion. Communion is the destination of the Eucharistic Prayer. For here, through Christ's indwelling in us, the community,

though many, can be made one Body and "find ourselves bonded together in a reconfiguration of relationship which is the new Covenant" (page 125).

John Konicek, sj

About Reviewers

Ms. Sandra Dooley is the director of the Office for Worship in the Archdiocese of Los Angeles, California.

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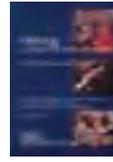
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East Brunswick, New Jersey

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August 5–8

Los Angeles, California

“One Body, One Spirit in Christ” (Eucharistic Prayer III)

Details available in January 2008

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That All May Be One

BY THE PARTICIPANTS

The major benefit I received from the NPM Convention is . . . good new music to take home and try . . . the experience of wonderful music in many styles . . . new music for high school chorus . . . fresh ideas . . . thought-provoking reflections . . . practical tips . . . usable tools to take home . . . genuine camaraderie . . . pauses for silence in prayer . . . meeting old and new friends . . . meeting new people from all over the world . . . singing my heart out . . . breakouts . . . very good workshops . . . excellent, uplifting musical performances . . . the Jesuits concert . . . the Indianapolis Childrens' Choir . . . the Notre Dame Folk Choir . . . Rockin' the Circle . . . spiritual uplift . . . time to reflect . . . ecumenical styles of music in prayer services . . . renewed sense of my duties . . . renewed awareness of the joy of praise through music . . . the opportunity to deepen my relationship with the amazing God who loves and nurtures me beyond reason . . . reinforcement in ministry . . . realizing that I need to learn theory . . . directing and rehearsal techniques . . . knowledge of liturgy . . . ideas of how to nourish unity . . . learning from watching and listening to the various piano accompanists . . . new ideas for combining traditional and contemporary music . . . hope for the future of liturgical ministry . . . getting to know younger members of our music group . . . inspiration . . . mini-vacation . . . time away from home . . . motivation and insight for more collaborative ministry . . . affirmation . . . inspiring musical performances . . . handouts . . . the speakers' love and passion for the Church and their honesty . . . hearing from prominent musicians and composers . . . inculturation . . . the Sound Intensive . . . the opportunity to participate/serve in a breakout session . . . discovering that even those who do not have a great singing voice can improve and find a way to serve the parish . . . hearing about the Byzantine tradition . . . contacts for future needs . . . copyright information . . . the liturgical dance/movement workshops . . . a deeper sense of how to proceed in the present ecclesial/liturgical climate . . . an opportunity to understand/get familiarized with the pending changes in the English translation of the *Roman Missal* . . . being able to dialogue with Asian

These comments are taken from the evaluation forms filled out by participants in this year's NPM National Convention.



music interests . . . learning more about the richness and distinctions of the Asian community . . . awareness of the diversity in our Church and the richness that flows from it . . . clarity of vision from the direction of my parish's music ministry . . . a better understanding of the role of the cantor . . . the idea of inclusion . . . purchases in the exhibit hall . . . communication with other diocesan musicians . . . the labyrinth . . . Taizé . . . heaven-sent liturgy . . . morning prayer . . . plenum speakers . . . spirituality of speakers and clinicians . . . pre-convention retreat . . . simply having a week to share with others who do what I do . . . renewed sense of mission . . . a much greater appreciation for liturgical music, its diversity, creativity, and history . . . a real eye-opener for this first-timer . . . wow!

At future conventions, we should have more (better) . . . buses and facilities that accommodate our large numbers . . . brighter lighting in the main hall . . . better use of lighting and sound system in the main hall . . . music performance events . . . choral singing . . . piano concerts . . . duplication of concerts and events so we can attend them all . . . orientation for first-time NPM attendees . . . affordable youth packages (less expensive housing) . . . information for youth about sessions geared to them . . . youth-oriented sessions . . . sessions for advanced musicians . . . sessions for senior members . . . for small choir leaders . . . for volunteer musicians . . . for volunteer small choir directors working with vol-

unteers and small budgets
 . . . for diocesan musicians
 . . . for small parishes . . . for
 aging religious communi-
 ties . . . handbell workshops
 for beginning directors . . .
 children's choir breakouts
 . . . breakouts on liturgy
 . . . on the liturgy of the
 hours . . . on accepting and
 celebrating changes in the
 liturgy as well-intentioned
 . . . on implementation of
 new texts and responses
 . . . on Liturgy 101 . . . on basic
 sound system how-tos for
 musicians . . . on diocesan-
 sponsored celebrations . . .



on reconciliation services . . . on music ministry on college
 campuses . . . on all the churches in communion with
 Rome and their liturgical practices . . . on evangelizing
 beyond Mass . . . on technology (composition software,
 sound system issues, MIDI) . . . on Muslim worship and
 the place of music in it . . . hands-on opportunities . . .
 repeated breakouts . . . assured seating at breakouts for
 which we've pre-registered . . . recording of breakouts
 . . . workshop presenters who stick to the topic . . . op-
 portunities to pick up leftover handouts from all sessions
 . . . time for discussion in breakout sessions . . . oppor-
 tunities for cantor certification during the convention
 . . . encouragement for self-taught organists to participate
 in the Young Organist Master Class . . . seats reserved
 for short people in front . . . seating for handicapped/
 wheelchairs . . . front seats reserved for youth at events
 like "Rockin' the Circle" . . . larger, easier-to-read fonts
 in PowerPoint slides . . . attention to tuning of pianos
 . . . candles for everyone in the convention totes . . .
 opportunities to ship things home . . . lively music at
 showcases . . . children's music showcases . . . showcases
 by smaller publishers . . . exhibits . . . exhibitors . . . in-
 strument exhibits . . . books on liturgical theology at the
 exhibits . . . exhibits open earlier . . . late-night exhibit
 time on additional nights . . . jam sessions . . . massage
 therapy . . . time for registration . . . time to rest . . . time
 for exhibits . . . time to eat . . . free time . . . music exactly
 like that at this year's liturgies . . . inclusive liturgies
 like the ones at this convention . . . opportunities for
 confession . . . Byzantine morning prayer . . . projection
 of the Mass on the large screens . . . youth ministering
 at liturgy . . . Gospel music at liturgies . . . chant . . . gui-
 tar . . . liturgical dance . . . congregation-friendly music
 for the Handbell Festival concert . . . food vendors . . .
 opportunities to get food . . . practical new music for
 children . . . events like "Rockin' the Circle" . . . dynamic
 plenum speakers . . . women plenum speakers . . . panel
 discussions . . . Taizé prayer services . . . closer hotels
 . . . multilingual music in liturgies . . . space for notes

in the program book . . . conventions in the "forgotten"
 South . . . variety . . . varied music at Eucharist . . . staff
 . . . volunteers . . . handouts . . . Café NPM (but without
 amplification) . . . appropriate dress by attendees . . . help
 in finding roommates to share costs . . . prophetic voices
 for justice in the Church . . . women composers and their
 work . . . women presiders (as at this convention) . . . use
 of inclusive language . . . professional choirs or musicians
 for major events . . . room for general comments on the
 evaluation form . . . more of the same.

And less (fewer) . . . academic talks . . . talking
 down to musicians . . . explanation of songs (just
 singing them) . . . feel-good spirituality . . . cantor-
 only verses in the songs for Mass . . . long Masses with
 standing . . . music for Communion at Eucharist . . .
 stodgy liturgies . . . high church . . . chant-style service
 music . . . men-only processions at Mass . . . choirs
 usurping the role of the assembly . . . people providing
 their own commentary during Mass . . . extremely loud
 music . . . Spanish . . . readings and prayers at evening
 events . . . room changes . . . substandard music . . .
 over-orchestration . . . showcases . . . "showy" music in
 showcases that small choirs can't sing . . . "we'll keep
 looking at our watches to see when they'll be finished"
 plenum speakers . . . breakout sessions . . . workshops
 on liturgical dance . . . loud music in the exhibit hall . . .
 labyrinths . . . additional costs for the Handbell Festival
 . . . distance to music education sessions . . . PowerPoint
 presentations . . . ultra-straight-backed chairs in breakout
 sessions at hotels . . . emphasis on choral show pieces
 . . . transportation screw-ups . . . inconsiderate use of
 cell phones . . . reserved seating for committee people
 . . . misspellings in the program . . . talking at showcases
 . . . days (shorter convention, please) . . . masculine im-
 ages, masculine languages, male plenum speakers . . .
 air conditioning . . . concerts without programs . . . busy-
 ness . . . whining . . . no, keep everything!

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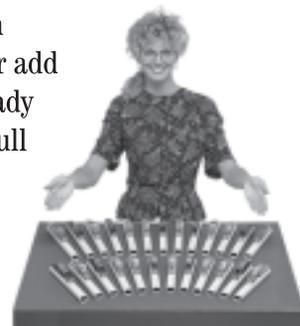
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