

NATIONAL ASSOCIATION of  
PASTORAL MUSICIANS

December-January 2008



# PASTORAL Music



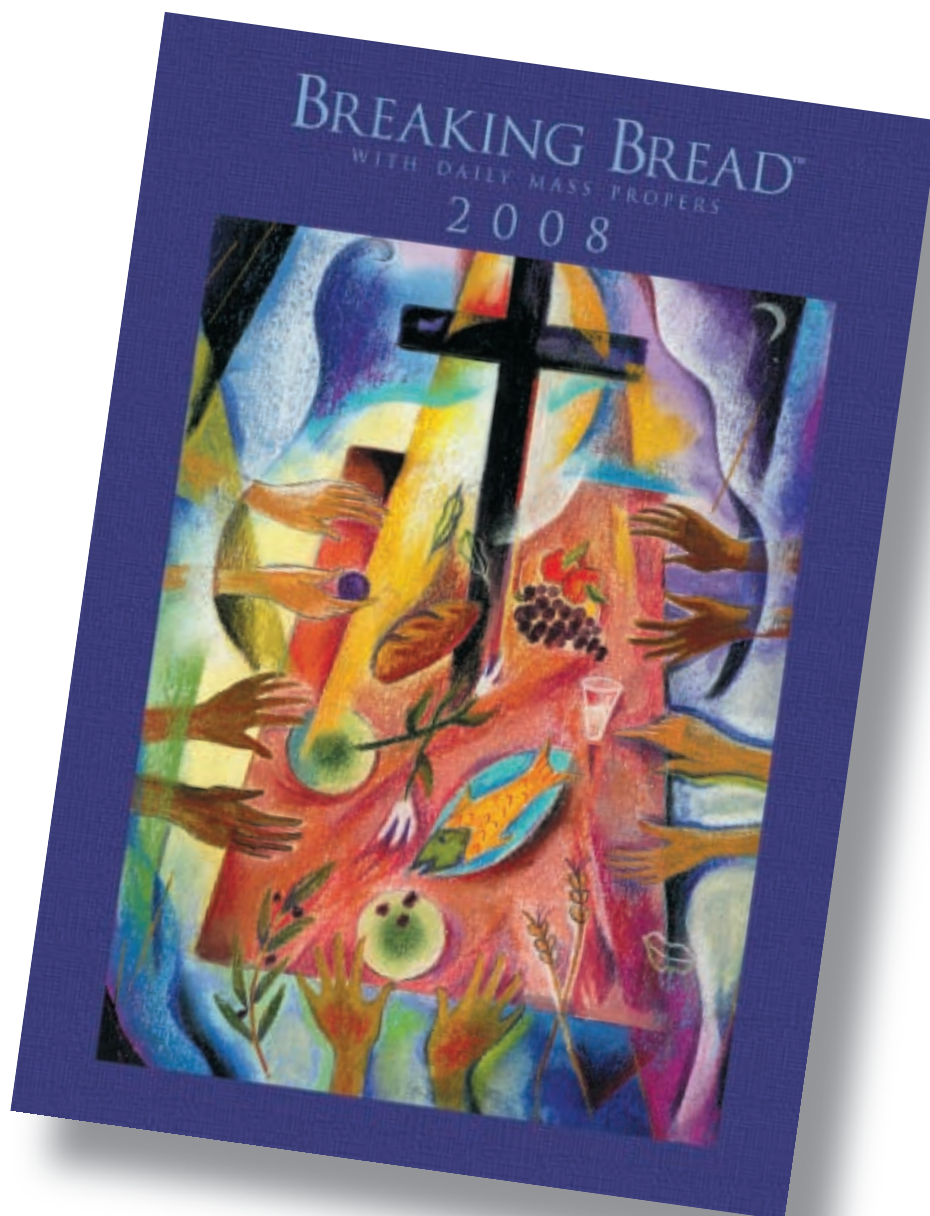
## Foundations and Visions

Liturgical Principles from *Sacrosanctum Concilium*



# One Bread, One Body

By John Foley, SJ



You'll find it in the new 2008 *Breaking Bread*

 [ocp.org/bbsa](http://ocp.org/bbsa)

MUSIC • WORSHIP • SERVICE

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



*Travel with the leader, as more than 1,000 choirs have done.*



## Peter's Way Choir Tours

*The programs you've been dreaming about!*

### *You're invited to a preview!*

VIENNA, MELK, SALZBURG - <i>European Masters</i>	NOV 7-13, 2008	\$ 1,295 (plus tax)
SPAIN - <i>Barcelona to Madrid</i>	JAN 5-12, 2009	\$ 1,295 (plus tax)
HOLY LAND - <i>Songs of the Scriptures</i>	JAN 8-17, 2009	\$ 1,095 (plus tax)
ITALY- <i>Gregorian Chant Study Week in Italy</i>	JAN 15-22, 2009	\$ 1,495 (plus tax)
ROME, FLORENCE, ASSISI, VATICAN- <i>Roman Polyphony</i>	JAN 15-22, 2009	\$ 795 (plus tax)
IRELAND - <i>Land of Saints and Scholars</i>	JAN 26-FEB.2,'09	\$995/550* (plus tax)
ENGLAND - <i>Wesley Heritage &amp; English Cathedrals</i>	FEB 5-11, 2009	\$ 1,295 (plus tax)
GREECE - <i>Footsteps of St. Paul</i>	FEB 11-18, 2009	\$ 1,195 (plus tax)
FRANCE - <i>Best in French Liturgical Music</i>	FEB 12-19, 2009	\$ 1,295 (plus tax)

### Continuing Education Programs for Music Directors

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

*\*Special Price by invitation to directors bringing their choir within two years.*



*Now is the time to plan for these international events:*

**2008/2009 Pauline Jubilee:** Special choral events scheduled at St. Paul Outside the Walls, Rome.

**2010 Oberammergau Passion Play:** Sing in the musical tradition of Germany and Austria!

25 S. Service Road • Suite 240 • Jericho, NY 11753 • Midwest Office: 1-800-443-6018 • NY Office: 1-800-225-7662

Email: [annette@peterswaysales.com](mailto:annette@peterswaysales.com) or [peter@petersway.com](mailto:peter@petersway.com) • Visit us at: [www.petersway.com](http://www.petersway.com)





## From the President

### Foundations

Some years ago, I remember, I watched workers dig a large hole and then pour the foundation of my current home. Over the next few weeks, as the structure of the house rose from the ground, the foundation mostly disappeared from view. In the years since the house was built, it has undergone some improvements, changes, and repairs, but that foundation is still there to secure the house in its place. Most homeowners know the importance of a solid foundation. No one wants to hear that the foundation of their home is sinking or cracked, since damage to the foundation puts the entire structure at risk.

Foundations are important for pastoral musicians, clergy, and others who lead the Christian community at prayer. The visible part—the “house”—of our ministry is filled with planning, preparation, meetings, rehearsals, training, administration, music making, preaching, and dozens of other activities. We will be effective in these tasks only to the extent that we have a firm foundation.

Foundations remain especially important for us as we lead and serve in the midst of change. In recent years official church documents have introduced a number of new liturgical norms. A new English translation of the entire *Roman Missal* is likely to be published within the next two years, resulting in changes to texts sung and said by the congregation, priest, and other ministers. Earlier this year Pope Benedict XVI issued an apostolic letter *motu proprio* allowing for wider celebration of the “extraordinary” form of the Mass according to the rite in the 1962 *Missale Romanum*. This issue of *Pastoral Music* provides us with an opportunity to peer below the structure of our everyday work to view the theological foundations of

the Church’s liturgical life as articulated by the Second Vatican Council in its Constitution on the Sacred Liturgy *Sacrosanctum Concilium* (1963). These principles have consistently been upheld both in church teaching and in official liturgical documents.

I hope that you will take the time to refresh your own understanding of these important principles, to consider the ways in which they guide us in celebrating the mystery of Christ, and to keep them in mind as we serve the Church at prayer. There is much at stake here, since the liturgy is itself at the foundation of the Church’s life, its “source and summit.”

Fidelity to the vision of Vatican II requires us constantly to “renew the renewal.” We offer the articles in this issue to assist pastoral musicians and others to study the foundations of that renewal in a spirit of prayer and reflection.

### Cardinal DiNardo

Cardinal Daniel N. DiNardo, Archbishop of Galveston-Houston, has served as the NPM Episcopal Moderator for the past five years. We rejoice with the people of his archdiocese that Pope Benedict XVI has named him a member of the College of Cardinals. Cardinal DiNardo has a great passion for the liturgy, is a great lover of music, and cares deeply about music for the liturgy. NPM members attending this year’s National Convention in Indianapolis had an opportunity to meet him as he joined us for all five days. Many attendees participated in a workshop that he offered on forthcoming changes in the liturgical books.

NPM is offering a 2008 academic scholarship for \$2,000 in honor of Cardinal DiNardo. The NPM Cardinal Daniel N. DiNardo Scholarship will help to support graduate or undergraduate study for an NPM member committed to the service of the Church in pastoral music ministry.

All the members and leaders of NPM congratulate Cardinal DiNardo and pray for continued blessings on his ministry.

J. Michael McMahon  
President

# PASTORAL Music

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

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

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

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

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

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

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

Copyright © 2007 by the National Association of Pastoral Musicians.

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

## Contents

Association News	5
<b>A Starting Point, a Plan for the Future</b>	<b>13</b>
BY BERNARD BOTTE, OSB	
<b>The Liturgy Is the Action of Christ</b>	<b>15</b>
BY KEITH F. PECKLERS, SJ	
<b>The Liturgy Paves the Road to Gospel Living</b>	<b>18</b>
BY KAREN KANE	
<b>Before All Else: Full, Conscious, and Active Participation</b>	<b>22</b>
BY M. PEGGY LOVRIEN	
<b>Ministerial Roles: "All but Only"</b>	<b>27</b>
BY BRUCE CROTEAU	
<b>"Many-Splendored" Liturgical Music Making</b>	<b>30</b>
BY JUDITH M. KUBICKI, CSSR	
Professional Concerns	34
Hotline	40
Calendar	52
Chapter News	36
Reviews	44
Bulletin Insert	56



**Cover:** Holy Spirit window, St. Peter's Basilica, Vatican City. Other photos in this issue courtesy of Princeton Theological Seminary, Princeton, New Jersey; Congregation of the Holy Spirit, Chevilly-Larue, France; Biblioteca Nacional, Madrid, Spain; Abbey of Maria Laach, Germany; St. Francis Parish, Abingdon, Maryland; www.bigfoto.com; Scott Thompson, West Lafayette, Indiana; St. Stephen Church, The Bahamas; Hans Watson, Elgin, Texas; Villanova Campus Ministry, Philadelphia, Pennsylvania; Church of the Resurrection, Solon, Ohio; Danielle Sainton; *Long Island Catholic* newspaper, Diocese of Rockville Centre, New York; and Michael Wilson.



# Mission Statement

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

## NPM Board of Directors

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

## NPM Council

### At-Large Representatives

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

### Committees for Operations

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

### Standing Committees

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

### Ex-Officio Representatives

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

## NPM National Office

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

Dr. J. Michael McMahon, *President*  
Ext. 12 E-mail: [McMahon@npm.org](mailto:McMahon@npm.org)  
Rev. Virgil C. Funk, *President Emeritus*

## Membership

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

## Education

Rev. Dr. Paul H. Colloton, *or, Director of Continuing Education*  
Ext. 11 E-mail: [nmp paul@npm.org](mailto:nmp paul@npm.org)  
Mr. Peter Maher, *Program Coordinator*  
Ext. 22 E-mail: [nmp peter@npm.org](mailto:nmp peter@npm.org)

## Publications

Dr. Gordon E. Truitt, *Senior Editor*  
Ext. 21 E-mail: [npm edit@npm.org](mailto:npm edit@npm.org)

## Exhibits and Advertising

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

## Administration

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

## Additional Staff

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



# Association News

## Conventions 2008

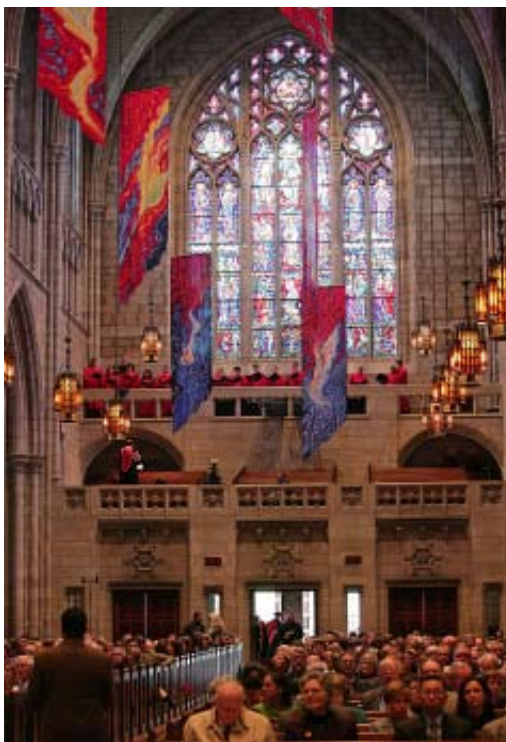
### First Look: East Brunswick June 30–July 3

In an urban environment that seems to change every few weeks, with old buildings being demolished and new ones under construction, we'll gather to reflect on the convention theme "In the Midst of Change . . . Jesus Christ, the Same: Yesterday, Today, and Forever" (Hebrews 13:8). The first Catholics in New Jersey were French and Irish immigrants who crossed from New Amsterdam on Manhattan Island in the late 1670s. Their first Mass, celebrated in secret for fear of persecution, was near Woodbridge. Those first Catholics did not establish a lasting presence, nor did a later group of Belgian Catholics who came into the area in the 1740s. Only the great immigrations of the nineteenth century into a now-tolerant New Jersey brought enough Catholics to establish roots, build churches, and form a diocese. That first New Jersey diocese was formed at Newark in 1853, shaped from the dioceses of New York and Philadelphia. Other dioceses quickly followed: Trenton in 1881 and Camden and Paterson in 1937. The Diocese of Metuchen is the youngest of the New Jersey dioceses; it was established in 1981—it's younger than NPM!

East Brunswick is southwest of New York City, just off I-95 (the New Jersey Turnpike). It's in an academic niche: The New Brunswick campuses of Rutgers University are just seven miles to the northwest, and Princeton University and Westminster Choir College are eighteen miles southwest of East Brunswick. And for fans of "The Boss," Asbury Park is just over twenty-nine miles southeast.

When we gather at the end of June, we'll focus, in our

keynote presentation, on Christ as our sure foundation (Sister Carol Perry, su). Then, in other plenum sessions, we'll examine some of the changes that we're facing in liturgical texts (Rev. Anthony Ruff, osb), as the Catholic Church in the United States (Sister Donna Ciangio,



Princeton University Chapel, photo by Joe Roemer  
courtesy of Princeton Theological Seminary



Rock 'n' Roll Hall of Fame and downtown Cleveland

or), and in the ministry of the Church (Jerry Galipeau). Afternoon and evening performances include a Princeton Chapel Hymn Festival; a concert by the Metuchen Diocesan Chamber Choir, conducted by Thom DeLessio, and Caritas, conducted by Barbara Sanderman; a piano and organ concert performed (as organist) and organized by Bill Atwood; an African American Event: Psalms and Songs for the Soul; Janet Natale's Youth Choir; and the contemporary music event "Rockin' the Parkway," coordinated by John Angotti. *Look for more details in the full convention brochure, coming in January, and in the February-March issue of Pastoral Music.*

### First Look: Cleveland July 8–11

We'll gather on the southern shore of Lake Erie, in the sixteenth largest Catholic diocese in the United States, in mid-July to reflect on and sing about the theme "Do Not Let Your Hearts Be Troubled" (John 14:27b). Founded in 1796 by General Moses Cleaveland as Cleaveland Township in an area that he named New Connecticut, the town lost its first "a" in 1896, when the editor of *The Cleaveland Advertiser* realized that the full name was too large for the newspaper's masthead and shortened the word to "Cleveland." About the time that the city's population reached 17,000 people, the Diocese of Cleveland was established by Pope Pius IX in 1847. The dioceses of Toledo (1910) and Youngstown (1943) were later created out of Cleveland's original territory.

Cleveland is the home of Life Savers candy (1891); the Cleveland Orchestra (1918); Superman (1933—creators Jerry Siegel and Joel Shuster were Cleveland natives); Jesse Owens (who won four gold medals at the Berlin Olympics in 1936); the first "rock 'n' roll" concert (the name was coined by Cleveland disk jockey Alan Freed

# Lucien Deiss, CSSP, 1921–2007

He reminded us, at our conventions and in the pages of *Pastoral Music*, that “few arts have evolved so prodigiously since Vatican II as liturgical music.” In the early days of our association, he charged pastoral musicians to “take great care . . . with the accuracy of your melodies but even more with the accuracy of your lives. Give splendor to the beauty of your chords but even more to the beauty of your souls! . . . It is the song of our love



Father Lucien Deiss on the fiftieth anniversary of his ordination to the presbyterate. Photo courtesy of the Congregation of the Holy Spirit.

which is the most beautiful song” (1978). While he celebrated with us that “our greatest joy as musicians is to open a path of beauty for our community toward our marvelous Lord,” he also reminded us that “we cannot lead our congregations to this full, conscious, and active participation if we do not participate ourselves. . . . We cannot lead the singing prayer of our assembly if we do not pray ourselves” (1985). “The dignity and vocation of the pastoral musician,” he told us in 1995, “rests in showing Jesus in his most beautiful garments. But this dignity is most fully expressed when pastoral musicians employ their skills to reveal the face of Jesus, not to hide him, and to adorn him with musical splendor.” In his final message to an NPM convention and to our members, read by his good friend and collaborator Gloria Weyman, he challenged us: “The church must progress; we cannot turn back. Keep going for the Lord! Keep your spirit! Sometimes we are discouraged, but we must still keep going. The Holy Spirit will lead us: Have faith in her!”

Born in Eschbach in Bas-Rhin, France, in 1921, Lucien Deiss entered the missionary Congregation of the Holy Spirit (Spiritan Fathers) in 1942 and was ordained to the presbyterate in 1945. After completing his studies, he served as a professor of Sacred Scripture at the major seminary in Brazzaville, Congo, but he was there just a year before contracting malaria. Returning to France because of his health in 1948, he resumed his teaching at the Spiritan missionary seminary in Chevilly-Larue, where he also directed the seminary choir. His dedication to music, he wrote, led him in these years to try to teach and use Gregorian chant in a small parish

community, but he found out that it didn’t work. He also discovered that his parishioners didn’t know the Bible, so he combined his love for the Scriptures with his musical skill and began to explore ways to compose singable songs with music inspired by chant and by renaissance polyphony and with texts drawn from the Scriptures. In the end, Father Deiss composed more than 400 songs which have been translated into many languages. He used the proceeds from sales to

support the missionary work of his religious community. As Nicolas Seneze noted on the website for *La Croix* (October 23, 2007), “Even if his health only allowed him to spend a year in Africa, Lucien Deiss always had the missions pinned to his heart.”

Father Deiss later occupied the chair of Sacred Scripture and dogmatic theology at the Spiritans’ Grand Scholasticate in Paris, and it was in this capacity that he became involved in the reform of the lectionary after the Second Vatican Council, with a particular focus on the responsorial psalm, serving as a member of the Consilium that oversaw the first liturgical reforms. He was also a member of the committee that created the French ecumenical translation of the Bible, and he served as liturgical editor of the journal *Assemblée Nouvelle*.

In 2005, in retirement at the seminary at Chevilly-Larue, Father Deiss celebrated sixty years as a priest. He summed up his ministry this way: “I tried to be a missionary while asking beauty to be a servant of Christ, by shaping musical notes—even if they were sometimes a bit rebellious—into a heavenly smile, so that they might become a path toward the Lord.” After a period of declining health, Father Lucien Deiss died on October 9, 2007, and his funeral liturgy was celebrated at the seminary on October 13. The Service National de la Pastorale Liturgique et Sacramentelle of the French Bishops’ Conference said this of Father Deiss at the time of his death: “For him, the Word of God, the liturgy, and music are three pillars in the one temple where people meet God.” We choose to sing as he taught us: “If we die with the Lord, we shall live with the Lord. If we endure with the Lord, we shall reign with the Lord.”



in 1952, and the Moondog Coronation Ball was held in that same year); and the Rock 'n' Roll Hall of Fame (1995).

When we gather on the shores of Lake Erie, we'll take a look at change and how we deal with it. Dr. Doris Donnelly will present the convention keynote on the role of conversion and collaboration in facilitating change. Christopher Walker will invite us to reflect on our personal spirituality in a changing environment. Sister Mary Bendyna, RSM, will invite us to name and examine the changes we face as Church—liturgy, demographics, generational attitudes, and the like. And Monsignor Ray East will offer suggestions on how to negotiate the changes we face. Evening events include a hymn festival at Old Stone Church on Public Square, coordinated by Bob Batastini and Kelly Dobbs Mickus; a performance by Todd Wilson, organist, and members of the Burning River Brass at St. John the Evangelist Cathedral; "Who Do You Say That I Am?" featuring Andy Andino; and a Gospel event coordinated by Thomas Jefferson. *Look for more details in the full convention brochure, coming in January, and in the February-March issue of Pastoral Music.*

## First Look: Los Angeles August 5–8

In the city named for the Queen of the Angels, in which Mass is celebrated every Sunday in more than forty languages, we'll gather around the theme "One Body, One Spirit in Christ" (Eucharistic Prayer III). The first settlement—El Pueblo de la



Organ pipes, Cathedral of Our Lady of the Angels, Los Angeles, California.

## Where Are They Now?

### Mary Catherine Levri NPM Scholarship 2002, 2003, 2004, 2005

A little more than a year ago, I graduated from the University of Notre Dame with a bachelor of arts in the Great Books and organ performance. I completed my music major by playing a senior recital on the Fritts organ in Notre Dame's new DeBartolo Center for the Performing Arts. Access to this wonderful instrument, combined with the superb and insightful teaching of my organ professor, Dr. Craig Cramer, made for an extremely formative four years as an organist. Most significantly, I learned from Dr. Cramer that an organist's art should humble her. The beautiful result of a musical performance does not find its origin in the performer but in the One who is Beauty itself. It is the musician's work everyday to be the conduit of something greater than herself.

The other experience that formed me profoundly as a musician was being a member of the Notre Dame Liturgical Choir. Rehearsals were often grueling, and our directors—Drs. Gail Walton and Andrew McShane—had extremely high expectations of us. At the time, I foolishly complained and failed to see the need for such a difficult standard. With the retrospective of more than a year, however, I can now see that the reason for this was simple: The sacred liturgy in which our Redeemer unites us to his own self-offering to the Father and becomes our food deserves nothing but the very best we can give. To provide the music for Mass is to accompany the moment at which heaven touches earth; it is the greatest drama—a drama without which our entire earthly existence fails to make sense. This realization was a continuation in my education in humility, and it completed my musical experience at Notre Dame as the most important time

in my formation as a sacred musician. I owe the world to my teachers at Notre Dame, then, for teaching me what it means to be a sacred musician.

Since graduating from Notre Dame in May 2006, I have finished one year of work in the MTS program of the John Paul II Institute for Studies in Marriage and Family in Washington, DC. I am also serving as an organist at St. Matthias the Apostle Catholic Church in Lanham, Maryland.

Living a five-minute walk from the Basilica of the National Shrine and an even shorter distance from the campus of The Catholic University of America, I am immersed in an environment saturated with the faith. My experiences here have confirmed over and over again the invaluable things I learned in my undergraduate years.

It is an awesome place to be, and I know I wouldn't be here without the help of those who love me, those who have taught me, and those who have supported me in numerous ways. It is here that I give my grateful thanks to the National Association of Pastoral Musicians for supporting me through their wonderful scholarship program. Only God knows how many books, lessons, and organ shoes this financial aid brought me. I pray that NPM will continue to receive the resources necessary to support the education of young sacred musicians in the future. They are needed, after all, for the most awesome work a person can do.

years to be a Catholic enclave, and after 1840 it was part of the new Diocese of the Californias (which became the Diocese of Monterey in 1849, one year after Alta California became part of the United States and Baja California remained with Mexico). Partly because it was serving Catholics in two nations now, the huge California diocese was split in 1853, and Los Angeles became part of the Diocese of Monterey-Los Angeles. The diocesan headquarters were moved to Los Angeles

Reina de los Angeles (or El Pueblo de la Reina de los Angeles Sobre el Rio de la Porciúncula)—was established in 1781 along a river—Rio de Nuestra Señora la Reina de los Angeles de Porciúncula—that had been named by the Spanish missionary Fray Juan Crespi in 1769. The first settlers, recruited from Mexico, were Catholic, and many of them were of African-Spanish and Indian descent; the first English-speaking settler arrived in 1818. Los Angeles continued for some

from Monterey, and St. Vibiana Cathedral was built in 1876. The diocese was split in 1922 and again in 1936, when Los Angeles became an archdiocese. Most of the growth in these years came from English-speaking Catholics. In fact, it was not until the 1930s and 1940s that an effort was made to provide services specifically for the Spanish-speaking population, and then more than fifty parishes and missions were created to serve them. Waves of immigration in the second half of the twentieth century brought more Spanish-speaking Catholics as well as Chinese, Japanese, Vietnamese, Koreans, and dozens of other Asiatic groups. By the time of the 2000 U.S. Census, more than thirty-six percent of the residents of Los Angeles County had been born outside the United States, and among geographic jurisdictions smaller than nations only Mexico City has more people of Latino/Hispanic origin than L.A. County. The City of Los Angeles is now the largest city in the world dedicated to Our Lady. The current archbishop, Cardinal Roger Mahony, is the first native-born Angeleno to head the largest archdiocese in the United States.

When we meet in Los Angeles, we'll



explore the inexhaustible mystery of authentic worship with Monsignor Kevin Irwin in the keynote presentation. We'll also explore multicultural liturgy with Rawn Harbor; with Dr. Robert McCarty we'll look at the kind of leadership we need to offer to serve people in the midst of change; and Sister Cynthia Serjak, RSM, will help us to discover how liturgy can move people toward transformation and hope. Evening events include a performance by Pueri Cantores and the Cathedral Concert Choir at the Cathedral of Our Lady of the Angels (which will follow an opportunity to tour the Cathedral's organ); Voices of Care; a SAVAE concert; a performance by Youth Mariachis Folkloricos; and the contemporary music

event "Rockin' LA," coordinated by John Flaherty. *Look for more details in the full convention brochure, coming in January, and in the February-March issue of Pastoral Music.*

## Institutes 2008

### Look Ahead

More than 250 people participated in NPM's eight institutes in 2007. They found these extended sessions (from three to five days long, depending on the program) to be events where "I learned so much about my faith," received "a multitude of ideas to share with my parish," developed "con-

**"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*

*Your contribution to the NPM Annual Fund  
helps strengthen and support:*

- ◆ Annual conventions
- ◆ Colloquia
- ◆ Certification programs
- ◆ Institutes
- ◆ Scholarships for future leaders
- ◆ Publications
- ◆ And much, much more!

*Federal employees may support the NPM  
Annual Fund through the Combined Federal  
Campaign. Please use designation number 0836.*



*Please send your tax-deductible gift to:*

**The NPM Annual Fund**  
PO Box 4207  
Silver Spring, MD 20910-4207



***Thanks for your support.***





# A Quartet of Resources for Lent and Easter

## Psalms for the Easter Vigil

*James Scavone*

All the appointed psalms for the Easter Vigil and the Gospel Acclamation are included in this pastorally sensitive collection. The psalms are arranged for choir, cantor, and assembly, with the occasional use of flute, trumpet, tambourine and handbells. The psalm set culminates with the gospel acclamation, which brings in the use of organ for the first time and introduces the traditional Easter acclamation "O Sons and Daughters."

006266 Octavo .....\$3.50

## Images of the Exsultet

*Lynn Trapp*

Something truly new for organists! Here Dr. Lynn Trapp, of the Liturgical Organists Consortium and director of music and liturgy at St. Olaf parish in Minneapolis, has taken the melody of the church's premiere chant and written an extended work for organ based on it. Haunting to exuberant, the Vigil's movement from the entrance of the *Lumen Christi* to its thundering "Amen!" are captured effectively by Trapp's masterful writing.

003078 Organ Book .....\$6.00

## In Shining Splendor

*Rev. Richard N. Fragomeni*

Fifty days of meditations on the great Easter vigil song of praise, the Exsultet. Accompanied by the exquisite art of Jane Pitz, these daily prayerful reflections will help you exult with all creation as you pray the Exsultet all Easter season long! Includes a CD with a recording of the chanted Exsultet and more Easter music to accompany your daily meditations. Ideal for new Catholics, this volume will also be treasured by cantors, deacons, and all who appreciate the splendor of the holiest night of the Christian year.

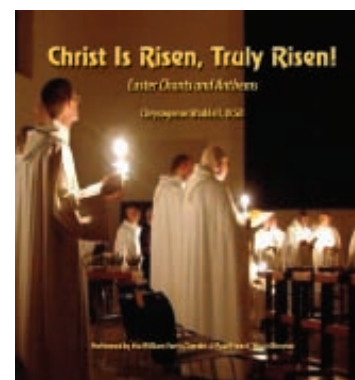
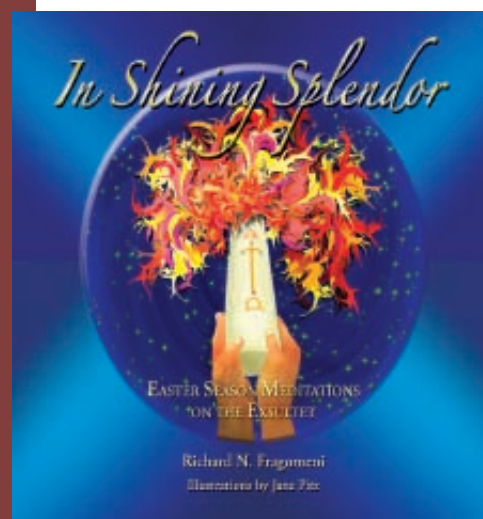
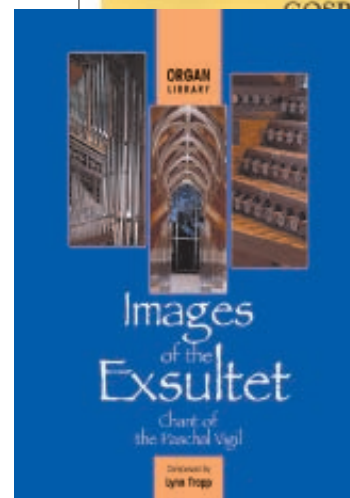
005714 Hardcover Book with CD .....\$29.95

## Christ Is Risen, Truly Risen!

*Rev Chrysogonus Waddell, ocsa*

A collection of extraordinary Easter music sung by the William Ferris Chorale directed by Paul French! Waddell has skillfully combined music and texts that span a period of time from early Gregorian monody through the 21st century. A collection that truly comes from the heart of the Paschal mystery and leads listeners back to it.

002311 CD .....\$17.00



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

fidence in working with young people," learned about "new repertoire and new approaches," "felt the power of prayer," found better ways "to communicate the Scriptures," and received a "recharging of my ministry." Look for an announcement about the 2008 NPM Summer Institutes in the February-March issue.

## Looking for Hosts

Would your diocese like to host an NPM institute in a year after 2008? If you have access to a facility that you think would be able to house one of our programs, and if you know someone who would be willing to serve as the local contact person/host, contact Father Paul Colloton, or, at the NPM National Office. Phone: (240) 247-3000; e-mail: NPMPaul@npm.org.

## Members Update

### Congratulations, Cardinal DiNardo!



Pope Benedict XVI has named Archbishop Daniel DiNardo of Galveston-Houston to become a cardinal of the Roman Church. Cardinal DiNardo has served for the past five

years as the NPM episcopal moderator and has participated in several NPM conventions and NPM Council meetings. He was formally elevated to the College of Cardinals in Rome on November 24. All the members of NPM rejoice in the appointment of Cardinal DiNardo and pray for God's continued blessings on his ministry.

## Will You?

Americans are well known for supporting causes in which they believe, and making charitable gifts through a will is one of the most popular ways to support such a cause. It is also a good way to preserve economic security for yourself and your loved ones, thanks to special planning methods that are available. NPM has a booklet, *Giving Through Your Will*, that outlines a number of ways to consider including your association in your will, living trust, or other estate plan. For a copy, phone the National Office at (240) 247-3000 or e-mail: NPMSing@npm.org.

## Pastoral Music Online

NPM is providing free online access to electronic files of the first twenty-nine volumes of *Pastoral Music*, extending from October-November 1976 through August-September 2005. Each issue of the magazine is posted at the NPM website in pdf

format for the use of pastoral musicians and others doing research on liturgical and musical issues. In each volume the issue titles are arranged by date of publication and issue number. Go to [http://www.npm.org/pastoral\\_music/archives.html](http://www.npm.org/pastoral_music/archives.html).

Back issues of the two most recent volumes of *Pastoral Music* are available for sale from the NPM Office. For copies, please call our Publications Department at (240) 247-3000; e-mail: npmpub@npm.org.

## Keep in Mind

**James Raymond Garner** died of heart failure while at home on his ship, *Sea Wave*, on October 31, 2006. Mr. Garner was born in 1951 and served as



an organ restorer, accomplished concert organist, and church musician as well as a computer retailer, Dixieland jazz musician, and sea captain. An NPM member, he served churches in

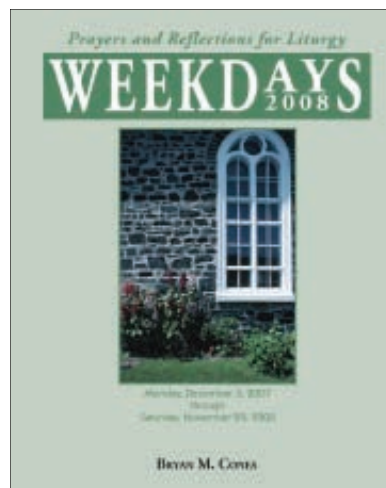
Montana, Colorado, and California. He was an associate or assistant director of music and organist at two cathedrals: Denver's Cathedral of the Immaculate Conception and San Francisco's St. Mary Cathedral. The last church that he served was St. Perpetua in Lafayette, California. His organ restorations included a handheld portable organ for the Cathedral of Ss. Peter and Paul, Washington, DC; a three-manual mechanical action organ for St. John Episcopal Church in San Bernardino, California; and two instruments for churches in Kalispell, Montana. His funeral liturgy was celebrated on November 11, 2006, at St. Perpetua Church.

We pray: O Lord, you gave new life to our brother in the waters of baptism; show mercy on him now, and bring him to the happiness of life in your kingdom.

## Meetings and Reports

### National Meeting of Diocesan Liturgical Commissions

The annual National Meeting of Diocesan Liturgical Commissions, jointly sponsored by the Federation of Liturgical Commissions (FDLC) and the Bishops' Committee for Divine Worship (BCDW), drew 164 delegates from 94 dioceses to the Archdiocese of Hartford, Connecticut, October 9-12. The meeting focused its



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

### Weekdays 2008 *Prayers and Reflections for Liturgy*

(Monday, December 3, 2007 through  
Saturday, November 29, 2008)

- Texts in harmony with the liturgy of the day (Penitential Rite invocations and General Intercessions with an invitation to prayer and a closing prayer)
- Daily reflections designed to inspire preaching and prayer
- Liturgical calendar information, including notation of significant civil or religious and optional memorials
- Citations for the readings of the day, with Lectionary number
- A clear, user-friendly page layout and large, easy-to-read and easy-to-proclaim type

8 1/2 x 11, three-hole-punched. 017198 \$29.95



three study mornings on the theme "Liturgy, the Privileged Place of Catechesis." Presenters included Rev. Dr. Paul Turner, Dr. Carole Eipers, and Ms. Rita Thiron. Excerpts of the addresses will be posted on the FDLC website ([www.fdlc.org](http://www.fdlc.org)).

In the course of the meeting the Federation presented its annual Frederick R. McManus Award for pastoral liturgy to Rt. Rev. Archimandrite Robert F. Taft, sj. The FDLC also honored Rev. Msgr. James P. Moroney for his twenty years of service to the Federation as a board member and board chair and as associate and executive Director of the USCCB Secretariat for the Liturgy (now the Secretariat for Divine Worship). Both Taft's and Moroney's remarks will appear on the FDLC website.

During the meeting the diocesan delegates adopted two resolutions. The first encouraged the FDLC to provide guidelines for the judicious use of electronic multi-media technology in worship spaces and during worship in accord with *Built of Living Stones*, 233. The second asked that time be set aside during the 2009 National Meeting for a thorough presentation and study of the catechetical materials being produced by the FDLC in preparation for the implementation of the English translation of the third edition of the *Roman Missal*.

Business sessions included presentation of reports from the Bishops' Committee on Divine Worship offered via video by its chair, Most Reverend Donald Trautman, Bishop of Erie, and from the chair of the Federation's Board of Directors, Rev. Msgr. John Burton. Both reports will appear on the FDLC website.

## U.S. Bishops Approve New Music Document

On November 14, during their annual fall general assembly in Baltimore, Maryland, the Latin (Roman) Church bishops of the United States Conference of Catholic Bishops approved a new document on liturgical music—*Sing to the Lord: Music in Divine Worship*—which revises and replaces the two earlier statements on music by the U.S. bishops: *Music in Catholic Worship* (1972, revised 1983) and *Liturgical Music Today* (1982). The document offers guidelines on music, much like the statement *Built of Living Stones: Art, Architecture, and Worship* (2000), which offers "suggestions and guidelines . . . intended to serve as the basis for decision making

at the local level [that] also can become the foundation for the development of diocesan guidelines and legislation."

The new music document "represents a significant rethinking of the structure and substance of what needs to be said about this important aspect of the liturgical renewal," said Bishop Donald Trautman, outgoing chair of the Bishops' Committee on Divine Worship, in the documentation sent to the bishops. While it retains and refines some of the more important elements of the original documents, including the "threefold judgment" (liturgical, musical, and pastoral appropriateness), the new text "benefits from the various new Church documents as well as from the experience of thirty-five years" since the publication of the original *Music in*

*Catholic Worship*, said Bishop Trautman.

The new text, developed after extensive consultation with musicians, composers, and others involved in liturgy and music, offers a clearer articulation of a theology of liturgical celebration than was to be found in the earlier documents, and it incorporates the concept of "progressive solemnity" to outline the process not only of choosing what to sing from among the various parts of the Mass that may be sung but also how to highlight Sundays and solemnities by the effective use of musical resources. The text also explores music in the celebration of the other sacraments and rituals, the role of the composer, instrumentation, language and cultural issues, technology, copyrights, and participation aids.

## NPM Scholarships 2008

to assist with the cost of educational formation for pastoral musicians

### \$33,500 in Available Scholarships:

- \$4,500 NPM Nancy Bannister Scholarship
- \$3,500 NPM Members' Scholarship
- \$3,500 NPM Perrot Scholarship
- \$2,000 NPM Cardinal Daniel N. DiNardo 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.

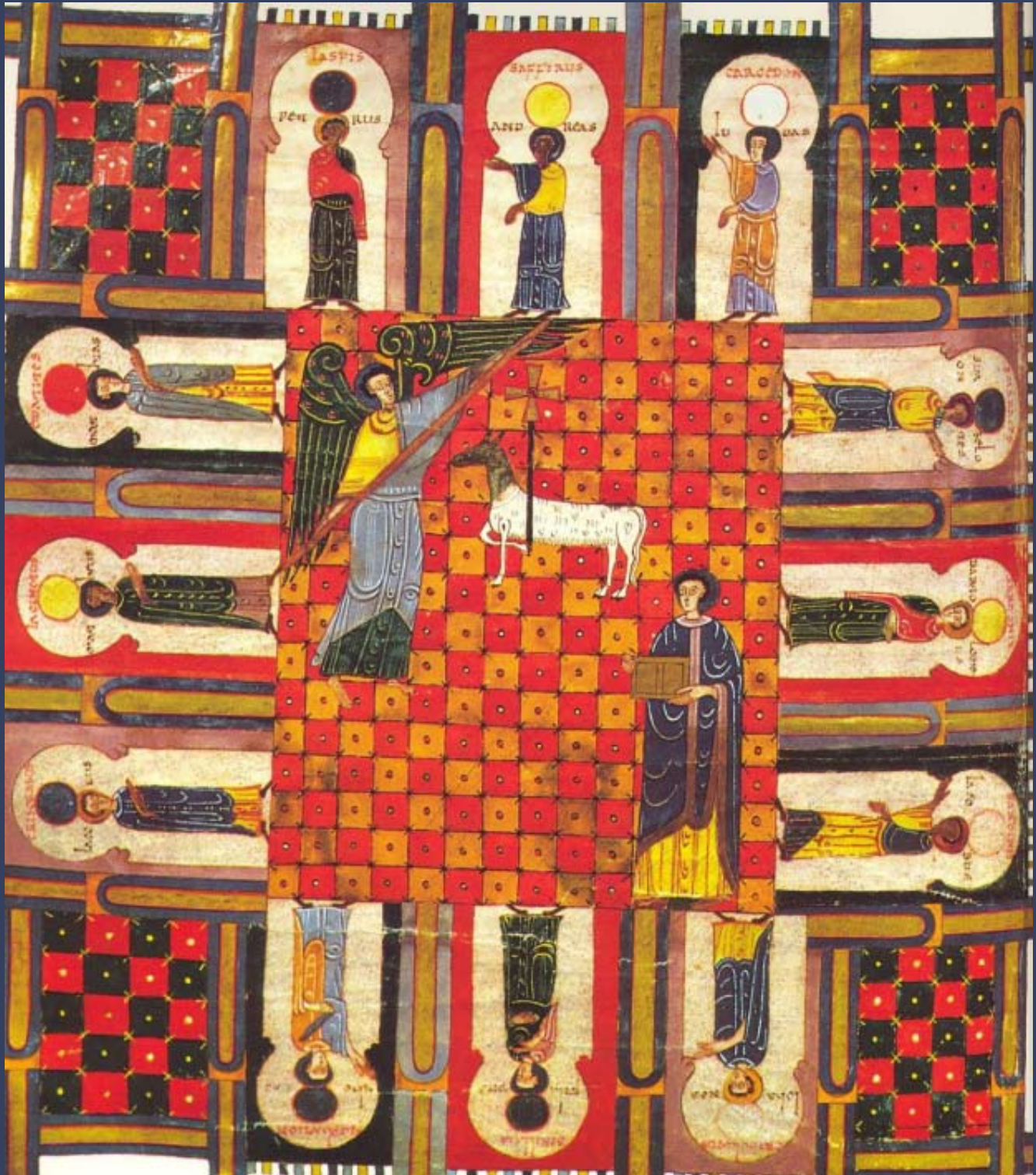
### Application Deadline: March 7, 2008

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



"The New Jerusalem," illumination by Facundus for an Apocalypse for King Ferdinand of Castile and Leon and Queen Sancha, 1047, folio in the Biblioteca Nacional, Madrid, Ms. Vit. 14:2, f. 253v.

# Foundations and Visions

## Liturgical Principles from *Sacrosanctum Concilium*



# A Starting Point, A Plan for the Future

By BERNARD BOTTE, OSB

---

---

---

---

I've followed the liturgical movement for almost sixty years, from its origins till after Vatican II. We all know that the postconciliar reform has stirred up differing reactions. Alongside the plain people who have accepted it quite simply there are some thinking people who balk at it. Some complain that we've gone too far and changed our religion; others, feeling that we haven't gone far enough, feel they're capable of doing much better. So I feel obligated to give my opinion. I am not under the illusion that everyone will agree, nor do I claim to be pronouncing a definitive judgment. I'll feel happy if I can clear up some confusion and correct some errors.

First of all, justice cannot be done to the twentieth century liturgical movement by judging it exclusively on the details of the liturgical reform. From the beginning the reform has been a movement of an idea inspired by a certain vision of the mystery of the church, and it has exerted a great influence on theology, even outside Catholicism. It is no accident that its founder, Dom Lambert Beauduin (1873–1960), became one of the most ardent craftsmen of the ecumenical movement. We must ask whether the movement has remained faithful to its early inspiration. It's the spirit that should be judged, not the letter. To separate one from the other is to resign oneself to understanding nothing.

## Authentic Reform

Let's confine ourselves to the authentic reform. Liturgy as prescribed by the Holy See must not be mistaken for the fantasies that can be seen in some places. Those who worked on the liturgical reform are not responsible for the anarchy reigning in some countries, no more than the Council Fathers are responsible for the lack of discipline

*Dom Bernard Botte, OSB, (1893–1980) was a Belgian Benedictine monk who was present and active during the major stages of the twentieth century liturgical renewal. This summary view of the liturgical reform following Vatican II is from his book From Silence to Participation: An Insider's Review of Liturgical Renewal (The Pastoral Press, 1988, Pastoral Press edition 6032), translated by John Sullivan, OCD. It is reprinted here in a slightly revised and edited form with the permission of The Pastoral Press, Portland, Oregon (ocp.org). All rights reserved.*

in some priests.

As far as essentials are concerned, the reform has always remained faithful to the spirit of the liturgical movement. The reform, although the result of the liturgical movement, is above all else a starting point. It is a plan for the future, and it would be a risky illusion to expect immediate, spectacular results from it.

Such an illusion presupposes a rather simplistic idea of liturgical reform, one which views the reform as a set of recipes destined to make the Mass more attractive and to fill the churches which were beginning to empty. This is to commit oneself to a dangerous pragmatism whose only criterion is success. Everything is good which attracts crowds, in this view. This leads to an escalation of undertakings which go from a touching naiveté to the eccentric.

---

**First of all, justice cannot be done to the twentieth century liturgical movement by judging it exclusively on the details of the liturgical reform.**

---

---

---

---

True liturgical reform has nothing to do with this sort of display. First of all, the reform cannot be separated from the doctrinal work of the Council, since the liturgy must express in worship the faith of the church. During the Council the Fathers of Vatican II reflected on the question of the church because it is the theological problem of the twentieth century not only in Catholicism but in all Christian confessions. It is in the church that the plan of God for bringing us all together in Christ is to be accomplished. The Council Fathers returned to the sources of revelation and made a distinction between human routine and the authentic tradition which ensures continuity in the life of the church. The Council's desire was that this renewed faith in the church be expressed in the liturgy so that the liturgy would permeate the whole life of individuals and communities.

The will of the Council is confirmed in more than one place in the Constitution on the Liturgy. This is why the document asks that the Word of God be widely proclaimed in the language of the people. This is why it recommends that the true nature and simplicity of the

rites be made evident. The Council Fathers wanted a rather flexible reform, one allowing the episcopal conferences a certain amount of freedom for adaptation. But the Fathers of Vatican II especially insisted on a renewal of catechesis and preaching along with the liturgical reform.

## No Illusions

You may ask what the impact of this reform will be on the life of the church. I am not a prophet or a clairvoyant, and I won't dare make any long-range predictions. Besides, I imagine that the outcome will not be the same everywhere. It will vary according to the fidelity of those responsible—priests and bishops—to the spirit and teaching of the Council.

As far as I'm concerned, I remain optimistic because I never had any illusions. I never expected any sensational results. It is a dangerous illusion to believe that the church would abruptly change and thereafter become a community of saints. It's enough to re-read the parable of the weeds [Matthew 13:24–30] to be convinced of this, but there's another parable that

## I remain optimistic because, above all else, I have faith in the church.

---

---

---

---

---

---

gives confidence, namely, that of the sower [Matthew 13:1–23]. I believe in the power of God's Word. When it doesn't encounter obstacles, it grows irresistibly and produces a hundredfold. There is much good earth which is eager to open itself to the sowing of God's Word, but we must provide this Word. This is the request of the Council: preaching inspired by the Word of God which clarifies and nourishes the faith of the people. In my opinion this is the most serious problem of the liturgical reform. The rest is secondary. I hope that those responsible would become more and more aware of this.

Nevertheless, I remain optimistic because, above all else, I have faith in the church. In spite of the scandals and



Pope Paul VI opens a session of the Second Vatican Council.

abuses, the church of Christ is the guardian of the deposit of faith. It's the church of the apostles, of the martyrs, and of the saints of all time. During the Council the Holy Spirit visibly inspired in the church the desire to purify itself and to return to its ideal. We should believe that the Spirit is still there, according to Christ's promise, and that the Spirit will bring to completion the work which has begun.



# The Liturgy Is the Action of Christ

By KEITH F. PECKLERS, SJ

One of the fundamental principles of Vatican II's Liturgy Constitution *Sacrosanctum Concilium* is an affirmation of the centrality of Christ's action in the liturgy. At number seven of that document, we read:

Christ is always present in his Church, especially in its liturgical celebrations. He is present in the sacrifice of the Mass, not only in the person of his minister, "the same now offering, through the ministry of priests, who formerly offered himself on the cross" [quoting from the twenty-second session of the Council of Trent], but especially under the Eucharistic elements. By his power he is present in the sacraments, so that when a man baptizes it is really Christ himself who baptizes. He is present in his word, since it is he himself who speaks when the holy Scriptures are read in the Church. He is present, lastly, when the Church prays and sings . . .

Rightly, then, the liturgy is considered as an exercise of the priestly office of Jesus Christ. In the liturgy . . . the whole public worship is performed by the Mystical Body of Jesus Christ, that is, by the Head and his members.

From this it follows that every liturgical celebration, because it is an action of Christ the Priest and of his Body which is the Church, is a sacred action surpassing all others; no other action of the Church can equal its effectiveness by the same title and to the same degree.

Like the entire Liturgy Constitution, this rich theological statement about the role of Christ in the liturgy and the assembly's liturgical role as living and active members of Christ's body was not invented at the Council *ex nihilo*. Rather, it was the fruit of the firm foundation laid by the work of German theologians in the nineteenth century and of scholars associated with the liturgical movement in the twentieth.

## Nineteenth and Twentieth Century Foundations

Influenced by the German Enlightenment, several

*Rev. Keith F. Pecklers, SJ, author of the recent book Worship (Continuum and The Liturgical Press), is a professor of liturgy at the Pontifical Gregorian University and a professor of liturgical history at the Pontifical Liturgical Institute, Rome. He also serves as an "on-air expert" in church affairs for ABC News.*



Romano Guardini



Pope Pius XIII



Josef Jungmann, SJ

theologians associated with the Theological Faculty at the University of Tübingen unearthed an ancient understanding of the Church that had been dormant for centuries: The Church is the Mystical Body of Christ. Of course, this image is found in the letters of Saint Paul and in the preaching and writing of early Church teachers like Saint Augustine of Hippo (died 430). But with the gradual waning of people's participation in the liturgy over the centuries there grew a concomitant waning of a vocabulary that spoke of the entire Church as Christ's body. Among the key players in the recovery of the "Mystical Body theology," as it came to be called, were Johann Michael Salier (died 1832) and Johann Adam Möhler (died 1838). Their theology was grounded in a vision of the Church as a community—a society—whose baptism had incorporated them into Christ's body. This was a far cry from the institutional view of the Church common at the time, in which the laity were relegated to second-class citizenship.

Not surprisingly, pioneers of the twentieth century liturgical movement found a resonance with the Mystical Body theology and relied heavily on the work of those Tübingen professors as they endeavored to promote a new theological understanding of the liturgy that would necessarily involve the whole Church and not just the hierarchy. Thus, in the early years of the twentieth century, an inquiry into the Christological dimensions of worship was unleashed that led to the publication of several significant works on the subject of how Christ acts in the liturgy.

In 1925, the great Austrian Jesuit liturgical scholar Josef Andreas Jungmann published one such important book (it later appeared in English as *The Place of Christ in*

*Liturgical Prayer*). In this book he noted, for example, that as the liturgies of the Franco-Germanic Empire emerged in the medieval period, numerous prayers came to be addressed directly to Christ rather than to God the Father, largely as a response to the Arian heresy that denied the divinity of Christ. Some of these Gallican prayers, which gradually made their way south to Rome in the tenth century and were incorporated into the liturgical books in use there, are still to be found in the current *Missale Romanum*.

As Jungmann was engaging in his research, Odo Casel—a Benedictine monk of the Abbey of Maria Laach—and Romano Guardini—an Italo-German diocesan priest—were making equally significant contributions to the subject in neighboring Germany. Nor was this research limited to Roman Catholic scholarship. In his magisterial work *The Shape of the Liturgy*, first published in 1945, the British Anglican Benedictine Gregory Dix wrote extensively on the subject of Christ's presence and action in the liturgy and made a huge contribution to the discussion. And only a few years before the Second Vatican Council, the Italian Benedictine Cipriano Vagaggini published a monumental work that would become a classic text in liturgical studies: *Theological Dimensions of the Liturgy*. The book was first published in Italian in 1957, and an English edition appeared soon after. A central theme of Vagaggini's book was the centrality of the paschal mystery in the liturgy—all worship as the celebration of the passion, death, and resurrection of Christ. Christ is always the chief "liturgist," and all Christians are drawn into the worship of God with Christ as full participants.

Two encyclicals of Pope Pius XII—*Mystici Corporis* (1943) and *Mediator Dei* (1947)—grounded in the teaching of the magisterium the theological inquiry that had first been undertaken at Tübingen and then developed beyond those first explorations. *Mystici Corporis* silenced those critics of Mystical Body theology when it declared that "the Church is the Mystical Body of Christ, head and members," while *Mediator Dei*, the first encyclical on the sacred liturgy in the history of the Church, further affirmed the centrality of the priesthood of Christ in the liturgical action:

It is an unquestionable fact that the work of our redemption is continued, and that its fruits are imparted to us, during the celebration of the liturgy, notably in the august sacrifice of the altar. Christ acts each day to save us, in the sacraments and in his holy sacrifice. By means of them he is constantly atoning for the sins of mankind, constantly consecrating it to God (no. 29).

In this instance, as is usually the case, history is instructive as we seek to understand how documents are written and how we've arrived at our own understanding of what it means to participate in Christ's liturgical action today in the twenty-first century. For our purposes, it is not insignificant that both Jungmann and Vagaggini were chief advisors in the preparation of *Sacrosanctum*



Christ enthroned, surrounded by symbols of the four evangelists; Abbey of Maria Laach, eleventh century.

*Concilium*. And, in fact, if one compares paragraph seven of the Constitution with Vagaggini's book, it becomes abundantly clear who served as the primary author of that part of the Liturgy Constitution!

### Liturgy as the Action of Christ

Prior to the Second Vatican Council, liturgy was often looked on as an object, a thing. The laity attended or "heard" Mass but largely as passive spectators. Vatican II challenged that view, speaking rather of liturgy as an event—an action which necessarily involves the whole Church in exercising Christ's priesthood, which all the members share through baptism. In this liturgical action, Christ unites the Church to himself in associating it to the worship that he renders to God. Thus the Church as Christ's Mystical Body participates in this priestly act of Christ. This is obviously a very different perspective from the medieval and Tridentine theologies which located Christ's priestly activity solely in the person of the priest. Today, almost forty-five years after the promulgation of *Sacrosanctum Concilium*, we are all the beneficiaries of this gift. More and more we are coming to recognize the intrinsic link between the celebrating community—the



Mystical Body of Christ—and the Eucharistic elements that are placed upon the altar.

In restoring the active and participative nature of Christian worship, the Second Vatican Council recovered the threefold presence of Christ in the Eucharist: in the liturgical assembly that gathers, in the proclaimed Word where Christ himself speaks to us, and in the Eucharist. Thus, even before God's Word is proclaimed, we acknowledge the presence of Christ in those around us—Christ's Church that has gathered in this particular place. This rich patristic image of the Mystical Body of Christ has profound implications for how we treat one another not only within the liturgical assembly but also outside it.

Even as we acknowledge the presence of Christ in one another, however, *Sacrosanctum Concilium* reminds us that Christian liturgy belongs to no one individual or group: It belongs to Christ. In recent years, critics of Vatican II and its liturgical reforms have argued that the centrality of Christ in the liturgy has been overshadowed by an exaggerated attention to the horizontal aspect of worship—on the worshiping assembly or particular members of that assembly rather than on Christ. Certainly, this critique is not completely unfounded. Liturgy is always God's work on us—God's gift to the Church—given for our spiritual upbuilding and nourishment. But clearly, if the priest thinks that he is the center of the celebration rather than Christ, attempting to become the center of attention in his liturgical leadership or preaching, this attitude does not correspond to the Council's liturgical vision as expressed in *Sacrosanctum Concilium*. In such a situation and in similar circumstances, the individual priest, other individuals, and the whole celebrating community fall into the trap of celebrating nothing more than themselves!

These same critics have also argued for a more strongly accentuated placement of the tabernacle within the worship space, instead of recent tendencies to place it to the side or in a separate space, as a way to highlight the real presence of Christ in the Eucharist. This is an issue that would take us too far afield from the topic being explored here, but suffice it to say that the focal points during Mass are the actions that take place at the two "tables" of the Word and of the Eucharist, and what takes place at these two tables reveals the presence of Christ.

When my students in Rome question why the tabernacle is not included as a third principle center essential for the liturgical action, I always remind them that no tabernacle is transported into St. Peter's Square when the pope celebrates Mass! The tabernacle certainly has its proper role as the place of reservation for Communion to the sick and homebound, viaticum for the dying, and for Eucharistic devotion. But it is always important that practices of Eucharistic devotion be guided in the right direction—toward the celebration of Mass—lest those devotional practices obscure the true meaning of the sacrament: the Eucharist as Christ's action in which the whole Church participates and from which members of



Choir of St. Francis Parish, Abingdon, Maryland, photo by Tim McKay

Christ's Mystical Body are fed.

Giving ourselves over to Christ's action in the liturgy, of course, also implies the need for reverence in how we treat our liturgical symbols and how we pay attention to the places where Christ's presence is revealed—ambo and altar, Lectionary and Book of the Gospels, bread and wine. Similarly, Christ's presence and action in the liturgy are further encountered when the Word is proclaimed with care and reverence, when the homily is preached with integrity and conviction, when the Eucharistic Prayer is proclaimed prayerfully, and when pastoral musicians exercise their ministry as servants of the Mystical Body of Christ.

## The Challenge for Pastoral Musicians

In reflecting on the centrality of Christ in the liturgy, the Council's Liturgy Constitution offers pastoral musicians a tall order. In stating that Christ's presence is also revealed through praying and singing together, the Constitution challenges church musicians to make this theological statement a reality in their service of Christ's liturgy by helping the assembly to pray and sing together with one voice.

Last July, during Pope Benedict's summer vacation in the Dolomite Mountains of northern Italy, mountain choirs offered a concert in his honor. At the end of the concert, the Holy Father addressed the choirs. "Song is an expression of love," he said, citing St. Augustine. "Training in song, in choral singing, is not only an exercise of external hearing and the voice; it is also an education of the inner hearing, of the heart's hearing, an exercise and training in life and peace. In order to sing together, it is necessary to pay attention to the other . . . to the totality that we call music and culture and, in a way, singing in a choir is an education in life and peace. It is a walking together" (Vatican Information Service, July 21, 2007). It is just this sort of harmony that pastoral musicians are called to foster in their service of Christ's Mystical Body as it worships God from age to age and as it goes forth from the liturgy to recognize the manifold presence of Christ in the liturgy of the world.

# The Liturgy Paves the Road to Gospel Living

By KAREN KANE

---

---

---

In recent months, we have heard and read much about the Holy Father's apostolic letter *Summorum Pontificum*, which allows for a wider celebration of the pre-conciliar liturgy, commonly known as the Tridentine Mass (but now to be understood as the *extraordinary form* of the Roman or Latin Rite Mass). A careful reading of this apostolic letter and its accompanying letter to the bishops suggests that Pope Benedict does not envision a groundswell of the faithful seeking to return to this form of celebration. Rather, he hopes to attend to the spiritual and sacramental needs of the faithful who continue to celebrate this form of the liturgy or who have had a lingering desire to celebrate Mass according to this form. While his desire to reach out to these Catholics is noble, it presents a whole range of questions around liturgical theology and the foundational principles of the liturgy. Not only are there two forms of the liturgy, the *ordinary form* (post-Vatican II) and the *extraordinary form* (1962 *Missale Romanum*), there are two quite different liturgical theologies at work. However, one of the positive effects of the promulgation of this document has been the opportunity to articulate and define more clearly the goals and principles of *Sacrosanctum Concilium*.

All the publicity around Pope Benedict's apostolic letter has engendered a steady flow of questions into liturgy offices around the country: "Can the *Lectionary for Mass*, with its three-year cycle for Sundays and festivals, be used for the Tridentine Mass?" "Do all the silent prayers and various gestures have to be used?" "Are all the rubrics to be strictly adhered to?" "What about Communion under both kinds?" These kinds of questions are good reminders of why the liturgical movement began in the first place. In order that the liturgy be more efficacious and accessible to the faithful, early liturgical scholars and the Second Vatican Council sought to reform the liturgy by simplifying the rites, broadening the use of Sacred Scripture, promoting a fuller use of signs and symbols, encouraging the full and conscious participation of the faithful, and focusing on the most important aspects of our ritual prayer while avoiding the temptation to get

bogged down in minutiae and the mundane. While some of the liturgical reforms of the Second Vatican Council were not always implemented in the most appropriate or carefully-considered ways, *Sacrosanctum Concilium* was and continues to be the foundational document for our understanding of the Church's worship and for how our liturgy is to be the "summit and fount" of our Christian lives.

## Finally Getting It

Now, forty-plus years after the promulgation of *Sacrosanctum Concilium*, one could say that we are finally "getting it" when it comes to celebrating the liturgy. We have come a long way since the "experimental days" of the 1970s and the "anything goes days" of the '80s. Most of us understand that the liturgy must be celebrated prayerfully, with intentionality, with reverence and decorum, with respect for our tradition, with preparation,

---

**Now, forty-plus years after the promulgation of *Sacrosanctum Concilium*, one could say that we are finally "getting it" when it comes to celebrating the liturgy.**

---

---

---

and with careful attention to detail.<sup>1</sup> We have come to understand what it means when the Church says that the liturgy is always an act of Christ and his Church, in which Christ joins us to himself in offering a sacrifice of praise and thanksgiving to God the Father.<sup>2</sup> Indeed it is an awesome and holy act. The liturgy is our response to God's graciousness, God's gratuitous love for us as a chosen and holy people. We offer praise and we offer ourselves, in and through Christ, as a gift to God.<sup>3</sup>

The liturgy is an act of the gathered assembly: It is something the entire Church does under the leadership of the priest, and we do this act by participating fully, consciously, and actively in the songs, prayers, responses, silence, and movements of our rituals.<sup>4</sup> We know that through the liturgy we remember, we name God's grace and presence in our lives in and throughout history. We also understand that we are not simply recalling history but that God's Word is alive and active among us here

---

*MS. Karen Kane, MA, the director of the Worship Office for the Archdiocese of Cincinnati, is also an adjunct faculty member at the Athenaeum of Ohio and a frequent presenter for liturgical workshops on the local and national level.*



and now,<sup>5</sup> reminding us of who we are and whose we are, thus always inviting us to conversion of heart and mind, transforming us into the Body of Christ. The words we sing, the prayers we pray, the gestures we use, the environment in which we pray all speak to what it is that we believe as a Church. Our liturgy forms us in our belief;<sup>6</sup> consequently, everything we do and say must be carefully considered in order that we continue to pass on authentically what we believe as a Church. These foundational liturgical principles, enumerated in *Sacrosanctum Concilium*, have become the cornerstone of worship for many, many parishes throughout the United States.

In addition to shaping these liturgical principles that were laid out in the Constitution on the Sacred Liturgy, the Second Vatican Council had a deeper goal in mind. The Council hoped that the reform of the liturgy would “impart an ever-increasing vigor to the Christian life of the faithful”<sup>7</sup> and lead the people of God to grasp more fully the notion that the liturgy transforms us, sanctifies us, and nourishes us to live as Christ in the world. Through our worship, through giving glory to God, our lives are transformed by Word and Eucharist, and our hearts are set on fire to be the Body of Christ in the world. *Sacrosanctum Concilium* states: “The liturgy in its turn

moves the faithful, filled with ‘the paschal sacraments,’ to be ‘one in holiness’; it prays that ‘they may hold fast in their lives to what they have grasped by their faith’; the renewal in the Eucharist of the covenant between the Lord and his people draws the faithful into the compelling love of Christ and sets them on fire.”<sup>8</sup>

## Eucharist Compels Us

The celebration of the Eucharist must compel us to acts of charity and kindness. It must lead us to seek justice for all peoples, to speak out against unjust systems that violate and oppress human dignity. The liturgy must change our stony hearts into hearts of flesh in which we reach out to others in love and acceptance, in peace and reconciliation, in faith and hope. Perhaps one of the best contemporary reflections on the Eucharist and its implications is found in Pope John Paul II’s apostolic letter, *Mane Nobiscum, Domine* (2004), in which he devotes several paragraphs to the connection between liturgy and mission. He says: “The Eucharist is not merely an expression of communion in the Church’s life; it is also a *project of solidarity* for all of humanity. In the celebration of the Eucharist the Church constantly renews her awareness of being a ‘sign and



Children in Ghana, photo from [www.bigfoto.com](http://www.bigfoto.com)

instrument' not only of intimate union with God but also of the unity of the whole human race."<sup>9</sup> He goes on to say: "The Christian who takes part in the Eucharist learns to become a *promoter of communion, peace, and solidarity* in every situation. More than ever, our troubled world, which began the millennium with the specter of terrorism and the tragedy of war, demands that Christians learn to experience the Eucharist as a *great school of peace*, forming men and women who, at various levels of responsibility in social, cultural, and political life, can become promoters of dialogue and communion."<sup>10</sup>

John Paul II certainly understood the liturgy as the source of sanctification for the faithful, but he also understood that sanctification—being made holy, being in union with God—must lead to action in the marketplace and in the world. Liturgy is not an end in and of itself. As our hearts and minds are transformed through the grace of God, bestowed in a particular way in the Eucharist,<sup>11</sup> we are called to respond to that grace and move beyond the four walls of our churches into a world that is greatly in need of our love, care, and concern. Solid preaching, theologically and liturgically sound musical texts, and excellent proclamation of Scripture all contribute greatly to this understanding of connecting liturgy and mission. Music in a particular way can be a primary source for making connections and forming the assembly in Gospel living. This is particularly true in a world where words are often rendered meaningless—in one ear and out the other—never really to sink deep down into our bones. Liturgical music has the power to move hearts and minds; it has the power to get inside us and change us.

**Contemporary hymn text writers . . . have written . . . inspiring reminders to the faithful of their responsibility as baptized Christians to be people of the Gospel, people of just living, people missioned to go forth and live as Christ in the world.**

---

---

---

---

---

---

---

---

---

---

Contemporary hymn text writers such as Dolores Dufner, Sylvia Dunstan, Alan Hommerding, Fred Pratt Green, Bernadette Farrell, Mary Louise Bringle, and many others have written texts that are wonderfully poetic, theologically and liturgically sound, and inspiring reminders to the faithful of their responsibility as baptized Christians to be people of the Gospel, people of just living, people missioned to go forth and live as Christ in the world. Not only hymns make such connections, but psalmody, antiphons, and other liturgical texts such as the Eucharistic Prayer are great sources for forming the assembly in its understanding of the responsibility to live the Gospel each and every day of their lives, especially when those texts are set to music.

In fact, a key element in this equation is the marriage



Pope John XXIII



Pope Paul VI

## The First Truly Ecumenical Council

The Catholic Church counts twenty-one ecumenical ("worldwide") councils in its history, beginning with the Council of Nicaea (325) and ending—at this point—with the Second Vatican Council (1962–1965). Vatican II, however, is the first one that can be called "ecumenical" in reality as well as in title. Most of the Church's councils gathered only a few hundred bishops and other ecclesial leaders. The longest council—the Council of Trent (1545–1563)—gathered 5 cardinal legates of the Holy See, 3 patriarchs, 33 archbishops, 235 bishops, 7 abbots, 7 generals of monastic orders, and 160 doctors of divinity.

The Second Vatican Council gathered a total of 2,860 bishops (between 2,000 and 2,500 per session). While more than 1,000 of those bishops were from Europe and nearly as many from the Americas, for the first time there were bishops from other countries who had been raised in non-European cultures, including 374 from Asia and 75 from Oceania.

Also for the first time, lay and religious women were invited to an ecumenical council (primarily as observers), and a large number of non-Catholics were also invited as guests and observers.

*Some of this data is from Pat Morrison, "A Council Primer," National Catholic Reporter, October 4, 2002.*

between text and music. Is the music bound to the text, thus elevating the text? Does the music get in the way of the text, or does it enhance and deepen the text? The way the notes match the words is of utmost importance.

Of course, another consideration is the performance of the music. Does the performance add to or detract from the text? Do those who lead the music understand and sing the text in such a way that it draws the whole assembly into the meaning of the words? Do those who lead the music get in the way or become transparent in order for the music to speak to the hearts of the faithful? The way music is transmitted by the ministers to the rest



of the assembly will have an enormous impact on the transformative nature of music. Poor musical performance will not have the power to transform hearts and minds. On the other hand, solid performance of liturgical music will move the assembly, opening their minds and hearts to God's message being proclaimed through sung prayer.

Finally, an often-forgotten dimension of music's contribution to just living is our recognition of the diversity of our Church and our world. Does music in the liturgy remind us that there are more cultures than those defined by a European heritage? Do we choose music that reflects the universal nature of the Church—a Church of many

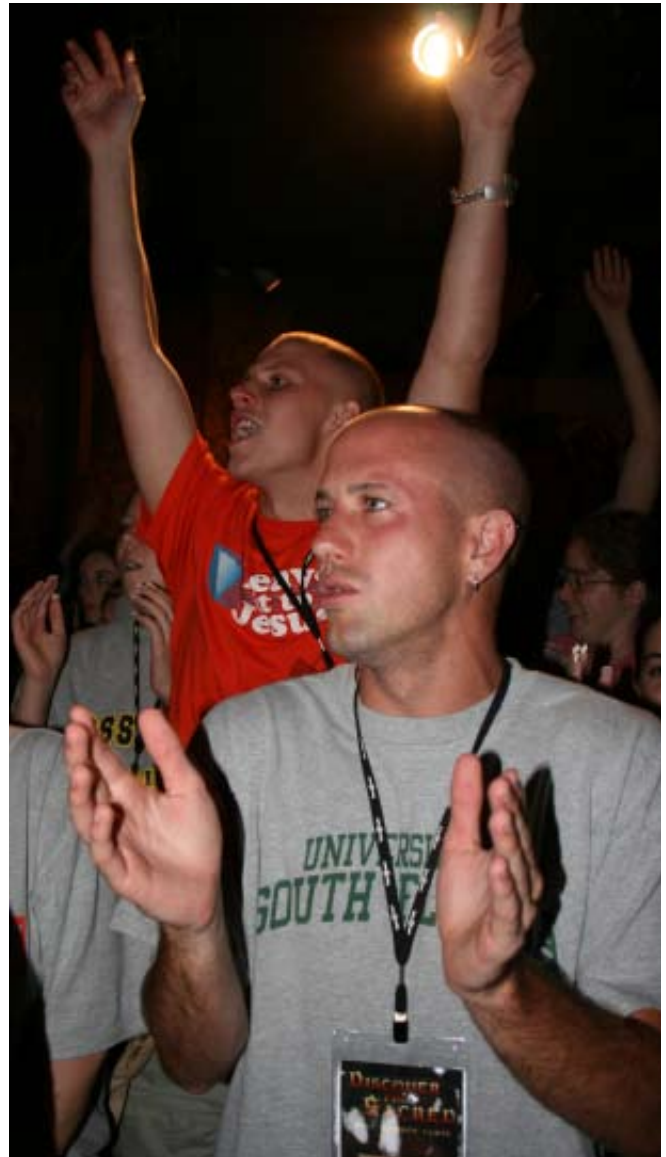
### **Do we choose music that reflects the universal nature of the Church—a Church of many colors, a Church of many ages, a Church of many abilities?**

colors, a Church of many ages, a Church of many abilities? Does the music that we sing welcome the stranger, the poor, the elderly, the young, the disabled, the weak, and the marginalized in our midst? Does the liturgical musical experience remind us that in this place we are a people whose arms embrace all peoples?

If we are unable to recognize within the four walls of our churches the vast diversity of people in our midst and the varied needs of those who sit in our pews, how will we recognize them in the grocery store, on the street, at the bank, in our own homes? Gospel living must begin in our liturgical spaces, and if we turn a blind eye in sacred space, how easy it will be for us to turn a blind eye in the world in which we live. A balanced approach to liturgical music, always with an eye toward those to whom we are ministering and the goal of worship as outlined in *Sacrosanctum Concilium*, will certainly meet the demands of liturgical worship and the diverse assemblies of our parish communities.

### **No Delusions**

Perhaps John Paul II states it most clearly: "We cannot delude ourselves: By our mutual love and, in particular, by our concern for those in need we will be recognized as true followers of Christ (cf. Jn. 13:35; Mt. 25:31-46). This will be the criterion by which the authenticity of our Eucharistic celebrations is judged."<sup>12</sup> The liturgy, the "summit and fount" of our Christian lives, must lead us to authentic, Gospel living. The goals and liturgical reforms set forth in *Sacrosanctum Concilium* have provided the Church with a blueprint, a vision for worship whose focus is giving glory to God, who sent us his Son to be our way, our truth, and our life. Gospel living, therefore, flows from this sacrifice of praise that we offer week after week, Sunday after Sunday. For, in recognizing God's goodness, we are transformed by God's love, mercy, and



Rejoicing at LifeTeen Covecrest Summer Camp, Tiger, Georgia, photo by Scott Thompson.

justice in order to be God's love, mercy, and justice in our world.

### **Notes**

1. Cf. Second Vatican Council, Constitution on the Sacred Liturgy *Sacrosanctum Concilium* (SC), 29.
2. SC, 7.
3. SC, 48.
4. SC, 14, 30, and 48.
5. SC, 33.
6. Ibid.
7. SC, 1.
8. SC, 10.
9. Pope John Paul II, apostolic letter *Mane Nobiscum, Domine* (MND, October 7, 2004), 27.
10. Ibid.
11. SC, 10.
12. MND, 28.

# Before All Else: Full, Conscious, and Active Participation

By M. PEGGY LOVRIEN

A school principal on staff once complained about the difference between his salary and that of the parish's music director, pointing out that he deserved more pay because he was responsible for 200 students, while the musician just played piano at Mass once in a while. Bothered by his myopic view, the pastoral musician struggled for gentle words to challenge his attitude: "Oh, but you don't understand pastoral music ministry. I, too, am responsible for many people; I am responsible for the spiritual formation of more than 2,000 people!"

A pastoral musician is part of a team who shapes the spiritual growth of individual Catholics. Every liturgical setting engages the unique dimension of the pastoral musician's ministry: spiritual formation.

Spiritual formation for mission is the ironwork in the foundation of every ministry in the Church. The impetus for the reform of the liturgy was to strengthen this foundation, that is, the spiritual formation that occurs through the liturgy so that Christians may bear witness to the Gospel. The desire of the Church is to see ultimately an integration of the Church's theology at the level of lived experience. Mark Searle put this desire succinctly in his writings: "The liturgy presupposes a group of people who can reach across the social, political, and economic barriers that structure our world to say, 'Our Father' and to speak of themselves as 'we.'"<sup>1</sup> Liturgy is what we all do so that God's sense of justice and love will fall on our ears and take root in our hearts.

Paragraph fourteen of the Constitution on the Sacred Liturgy *Sacrosanctum Concilium*, one of the key paragraphs of this document, states why "full, conscious, and active participation" in the liturgy was so important to the Council leaders. They were convinced that the liturgy is the "primary and indispensable source from which the faithful are to derive the true Christian spirit."<sup>2</sup> In other words, these Church leaders believed that the liturgy

*Ms. M. Peggy Lovrien, author, cantor, and choir director, is the director of liturgy for the Diocese of Winona, Minnesota. She previously served parish liturgy as a pastoral musician and liturgist for twenty-seven years in the Archdiocese of St. Paul-Minneapolis and for eight years in a multicultural parish in San Jose, California, before returning to Minnesota.*



Pope John XXIII (under the canopy) and the world's bishops enter St. Peter's Basilica for the opening of the Second Vatican Council.

## By Reason of Their Baptism

"The Church earnestly desires 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. Such participation by the Christian people as 'a chosen race, a royal priesthood, a holy nation, God's own people' (1 Pet. 2:9; see 2:4-5) is their right and duty by reason of their baptism.

"In the reform and promotion of the liturgy, this full and active participation by all the people is the aim to be considered before all else. For it is the primary and indispensable source from which the faithful are to derive the true Christian spirit and therefore pastors must zealously strive in all their pastoral work to achieve such participation by means of the necessary instruction."

Constitution on the Sacred Liturgy  
*Sacrosanctum Concilium*, 14



immerses every baptized person in the true Christian spirit and, once awash in that spirit fully, consciously, and actively, Catholics could not help but demonstrate the teaching of the Church every day. Once moved beyond a spectator role in the mission of Christ, they would be active participants in Christ's mission, implementing it daily in everything they would say or do. Baptismal character makes the Christian a member of "a chosen race, a royal priesthood, a holy nation, God's own people,"<sup>3</sup> the bishops said, and the world needs just such people today. As ambassadors of Christ, they bring salvation to the world, teaching it and spreading salvation by demonstrating it.

Archbishop Annibale Bugnini, one of the key architects of the postconciliar liturgical renewal, offered additional clarification of the bishops' insight by evoking the connection between the *lex orandi* and the *lex credendi*. Noting that the liturgy is theology in the form of a prayer,<sup>4</sup> he wrote: "At the center of the liturgy is Christ, the giver of life . . . [T]he pasch, or passage, of Christ lives on in the sacrament, that is, the Church . . ."<sup>5</sup> Only by immersing ourselves in the paschal mystery will Christian life be called out of the shadow and into a renewed life in us.

Archbishop Bugnini also called this immersion a *celebration* that, he said, is "the glorification of God" in Christ, through the Holy Spirit. There is a flood of love, he said, pouring out into the world from the Church.<sup>6</sup> All evangelization and pastoral activity is aimed at the liturgy, which also nourishes pastoral activity.<sup>7</sup> The ultimate goal is that the liturgy will transform those who participate in it fully, consciously, and actively, drawing them "into the compelling love of Christ and set[ting] them on fire."<sup>8</sup>

---

### **The liturgy immerses every baptized person in the true Christian spirit.**

---

Pastoral musicians immersed in such an attitude about their music making are unique among their music colleagues. We do not "present" our music or "perform" our music. We enable a room full of people to "perform" the music, that is, to sing the liturgy. In other words, our music making is more about people singing the liturgy and less about making music for others to hear. Our rehearsals are unique because we practice music without



Baptism during the Easter Vigil at St. Stephen Church, The Bahamas

the presence of the primary choir—the whole gathered assembly. Our musical imagination must make room for the vast sound of a whole church singing the liturgy. We must support that song substantially by the instruments and voices in rehearsal that will enable the primary choir to enter into the sung dialogue which is the liturgy.

Singing the liturgy, in a sense, bleeds the Word of God and the Eucharistic presence into the hearts of believers, so that this Word and this presence become the lifeblood of our lives as disciples.<sup>9</sup>

### Does Music Hinder or Aid Participation?

Does music hinder or aid us in moving toward the goal of full, conscious, and active participation? Music will hinder that movement if it mutes an assembly. It will hinder if it numbs the people with poor, trite, and uninspired music. It will hinder if the texts lack beauty and substance, if melody lines are clichéd and too simplistic, or if, by the choice of liturgical music, the rhythm or mood of music within one liturgy stays at one level throughout (all meditative or all bombastic, for example).

As musicians, we know that transformation may occur when a person sings or plays an instrument. When music transforms, then spiritual joy engages the whole being, liberates an individual from self, and introduces him or her into the community of music makers. Full, conscious, and active participation in shared music making can create communal ecstasy, that is, celebration in unity that is beyond the self.

Music will aid in developing full, conscious, and active participation when people sing the substantial texts of the Bible and the liturgy, when we look upon the whole assembly as the primary singers of the liturgy, and when we choose music that will deepen their experience of the virtues of God: truth, beauty, and love.

### Active Participation and Texts

For the sake of active participation in the liturgy by all the people, pastoral musicians have moved to a unique way of thinking about music. For example, we put first priority on the quality of a psalm setting for the liturgy of the Word. We carefully and thoughtfully build the assembly's repertoire of psalms, choosing settings that will promote the texts well; engage singers with beauty; and challenge communal singing with stronger melodies, well-shaped harmony, and descants. We look for musical structures that make singing together fulfilling and pleasing. We discern which musical settings will feed the souls of those in the assembly and cultivate their love for the psalms. We use and reuse these stellar settings until they are imprinted in the memory of each person in the assembly. When these memorable psalms are not the psalm of the day, we plan them into the presentation of gifts procession and Communion procession, featuring the singing assembly. We know that these must be excel-

lent musical settings of accurate biblical texts because they shape every person's growth in faith. Whether we serve as organist, pianist, instrumentalist, cantor, or choir member, our goal is to develop the people's knowledge of the psalms by singing them beautifully, consciously, and confidently because by singing the texts the people of God grow spiritually.

The way a pastoral musician prepares music for the singing assembly is a unique task. Our work deeply affects the spiritual development of every child, catechumen, and adult in the assembly.

And—we cannot say it often enough—choirs, cantors, and accompanists do well to develop the excellent habit of spending quality time (that is, twenty to thirty minutes each week) preparing and practicing the psalms for the liturgy. Psalmody is far too important to Catholic liturgy and its goal of full participation to spend only the last ten minutes before Mass to “rehearse” the psalm.

### Hymns and Songs by Heart

Active participation means that the people of God can sing their acclamations, psalms, and songs by heart. I was at a Mass during a national meeting once where the pastoral musicians, for some reason, planned music that did not accompany the full duration of the Communion procession. People walked in procession in silence. Obviously, I was not the only one feeling uncomfortable because from behind me I heard a man start “Amazing Grace,” singing it from memory (“by heart”). Another voice joined him, then another, until the whole assembly sang the hymn a cappella in full voice as they processed. The man who had started the singing knew all the verses, so when others faltered with the text, his confident singing buoyed up even the slightest voice. The urge to sing as they processed had overwhelmed this well-formed assembly: They *had* to sing.

Pastoral musicians need to know the liturgy well. We need to understand the role and purpose of music at each part of the liturgy. We need to be convinced of why we sing when we sing during the liturgy. We need to read and re-read the *General Instruction of the Roman Missal*, the Introduction to the *Lectionary for Mass*, *Music in Catholic Worship* and *Liturgical Music Today*—or their replacement, *Sing to the Lord: Music in Divine Worship*, once it has been approved by the Holy See. We need to know what these documents say and use language from them regularly with those whom we teach and lead.

We must repeat liturgical music with the color of imagination and inspiration woven into arrangements that are substantial and that make singing the liturgy pleasing, fulfilling, fun, and worthy of the dignity of God.

### Formation of Accompanists Supports the Principle

We are on an incline in implementing the goals of





"Hardcore Catholic" drummer Claire in Elgin, Texas, photo by Hans Watson.

active participation in the liturgy but on a decline in forming a new generation of pastoral musicians. Every pastoral musician needs to replace himself or herself with an accompanist and/or cantor. Pastoral musicians need to be recruiters and coaches for new pastoral musicians. We must work with pastors to identify children, teens, and adults in the assembly whose gifts the parish will develop annually with parish-sponsored organ lessons and piano lessons. We need to lobby parish councils and finance boards to understand that because the liturgy is "is the summit toward which the activity of the Church is directed [and] the fount from which all the Church's power flows," we must annually invest in reinforcing the foundation of the singing assembly. We must invest in lessons for our accompanists, and, as a parish community, we must provide beautiful and sound acoustical instruments with which they will lead.

Pastoral musicians need to cultivate, plant seeds, and draw in a new harvest of pastoral musicians. Pastors must encourage the parish pastoral musician to be an on-site coach for this ministry by rewriting job descriptions to include giving lessons, practicing, and promoting new leaders. We need to delegate the task of scheduling ministers to others with organizational skills and leave the pastoral musicians free to teach and promote the accompanists and cantors who will enable full, active, and conscious participation in the liturgy. The spiritual

formation of our people and the salvation of the world depend on our thoughtful stewardship of these great gifts.

## Embracing the Mission of Jesus

In his address to open the Second Vatican Council, Pope John XXIII said that "the Church does not offer to the men of today riches that pass, nor does she promise them merely earthly happiness. But she distributes to them the goods of divine grace which, raising men to the dignity of sons of God, are the most efficacious safeguards and aids toward a more human life. She opens the fountain of her life-giving doctrine which allows men, enlightened by the light of Christ, to understand well what they really are, what their lofty dignity and their purpose are."<sup>10</sup>

Pastoral musicians contribute intimately to this nourishment that Mother Church pours out on hungry souls. Pastoral musicians are consumed with concern for the health of the sung liturgy and for the people who sing it. We know that active participation does not mean constant motion, endless upbeat, loud sound, or absence of silence. Active participation in the liturgy embraces a written text, pours over it a well-shaped melody, acclaims a truth, forms a heart, takes time for silence, and urges a convinced disciple to go forth to love and serve the Lord, returning then to offer thanks, "for the aim and object of apostolic works is that all who are made children of God by faith and baptism should come together to praise God in the midst of his Church, to take part in the sacrifice, and to eat the Lord's supper."<sup>11</sup>

## Active Participation

The music pastoral musicians make focuses on the singing assembly whose purpose is to sing the liturgy in praise and thanksgiving to God. This action engages the people in full, conscious, and active participation in the liturgy. The musicians' role, as ministers of music, is unique among musicians because of this focus. It is a great act of humility, putting musical skills and talents to the service of the Lord in the liturgy. Yet pastoral musicians are faithful, dedicated stewards of God's gift of music, which they joyfully make with the people of God to instill within them the true Christian spirit by singing the liturgy.

The active participation pastoral musicians promote enables the people to sing the psalm, the Gospel acclamation, the Eucharistic Prayer acclamations (Holy, memorial acclamation, *Amen*). Pastoral musicians accompany the singing assembly during the processions (opening, presentation of gifts, Communion procession). They sustain the people's song in the liturgical hymn (the "Glory to God.") and the litanies (*Kyrie*, prayers of the faithful, *Agnus Dei*). They promote full, conscious, and active participation as they continue to teach others to gesture, process, respond, present, proclaim, pray, sit, stand, and



Photo by Bradley Degnan courtesy of Villanova Campus Ministry, Philadelphia, Pennsylvania.

kneel.

So, finally, what is this “true Christian spirit” that marks the goal of active participation in the liturgy? Mark Searle was fond of talking about it in this way: In the liturgy of the Word we learn about God’s order of the universe based in God’s sense of justice. In the liturgy of the Eucharist, we engage in the “parabolic actions” of “eating and drinking with sinners” that is, we enact that which we have proclaimed. Because liturgy is an event, a participatory activity, it “shares the same function as the actions of Christ, namely, that of being not just a description of what the Kingdom of God is like, but the very presence of that Kingdom and its justice in the person and action of Christ, now present sacramentally in the assembly of the faithful.”<sup>12</sup> After all, Jesus said, “Do this . . .”

## Notes

1. Mark Searle, ed., *Liturgy and Social Justice* (Collegeville, Minnesota, 1986), 25. Father Romano Guardini also reminded his students that “the liturgy does not say ‘I,’ but ‘We.’ The liturgy is not celebrated by the individual, but by the body of the faithful. This is not composed merely of the persons who

may be present in church; it is not the assembled congregation. On the contrary, it reaches out beyond the bounds of space to embrace all the faithful on earth. Simultaneously it reaches beyond the bounds of time, to this extent, that the body which is praying upon earth knows itself to be at one with those for whom time no longer exists, who, being perfected, exist in Eternity.” Romano Guardini, *The Essential Guardini: Anthology of the Writings of Romano Guardini*, ed. Heinz R. Kuehn (Chicago, Illinois: Liturgy Training Publications, 1997), 136.

2. Vatican II, Constitution on the Sacred Liturgy *Sacrosanctum Concilium* (SC), 14. English translation in International Commission on English in the Liturgy, *Documents on the Liturgy 1963–1979: Conciliar, Papal, and Curial Texts* (Collegeville, Minnesota: The Liturgical Press), paragraph 14, page 8.

3. SC, 14, quoting 1 Peter 2:9 with reference to 2:4–5.

4. Annibale Bugnini, *The Reform of the Liturgy (1948–1975)* (Collegeville, Minnesota: The Liturgical Press, 1990), 39. Archbishop Annibale Bugnini, CM, was secretary to the various committees on the reform of the liturgy. He was the secretary of the commission for liturgical reform under Pope Pius XII (1948), secretary of the preparatory commission on the liturgy (1960–1962), a *peritus* of the Second Vatican Council and of its commission on the liturgy, secretary of the Consilium for the implementation of the Constitution on the Sacred Liturgy (1964–1969), and secretary of the Congregation for Divine Worship (1969–1975). His account of these years gives the reader insights into the meaning and purpose of the reform and the numerous compromises that were negotiated. This source depicts the gradual introduction of the revisions of the liturgy over time.

5. Ibid, 39–40.

6. Ibid, 40.

7. See SC, 10.

8. SC, 10; see also SC, 30: “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 bearing. And at the proper times all should observe a reverent silence.” See also Bugnini, *Reform of the Liturgy*, 44, where Archbishop Bugnini quotes Pope John XXIII: “The liturgy must not become a relic in a museum but remain the living prayer of the Church.”

9. See Ezekiel 37:4–6: “Then he said to me: Prophesy over these bones, and say to them: Dry bones, hear the word of the LORD! Thus says the LORD God to these bones: See! I will bring spirit into you, that you may come to life. I will put sinews upon you, make flesh grow over you, cover you with skin, and put spirit in you so that you may come to life and know that I am the LORD.”

10. Pope John XXIII, Opening Address of the Second Vatican Council, October 11, 1962. English translation of the original Latin text at <http://www.papalencyclicals.net/vatican2.htm>.

11. SC, 10.

12. Mark Searle, “Serving the Lord with Justice” in Searle, *Liturgy and Social Justice*, 31–32. In his opening address to the Second Vatican Council, Pope John XXIII said: “Illuminated by the light of this Council, the Church—we confidently trust—will become greater in spiritual riches and gaining the strength of new energies therefrom, she will look to the future without fear. In fact, by bringing herself up to date where required, and by the wise organization of mutual co-operation, the Church will make men, families, and peoples really turn their minds to heavenly things.”



# Ministerial Roles: “All but Only”

By BRUCE CROTEAU

As a pastoral musician and pastoral liturgist born in the early 1960s, I hold no memories of the Mass prior to the Second Vatican Council. Further, I'm not quite sure that the liturgical ministry I exercise today would even have been a realistic option, were it not for the principles set forth in the Constitution on the Sacred Liturgy *Sacrosanctum Concilium* (SC) and in the postconciliar documents that emphasized the functions and roles of those who celebrate the “source and summit” of the Church's life.

Probably the most quoted and familiar foundational principle embraced in the Liturgy Constitution is the realization that “full, conscious, and active participation in liturgical celebrations” by all the faithful is “called for by the very nature of the liturgy.” In fact, “in the reform and promotion of the liturgy, this full and active participation

by all the people is the aim to be considered before all else” (SC, 14). This principle is also a calling to the Christian people, who are “a chosen race, a royal priesthood, a holy nation, God's own people” (1 Peter 2:9; see 2:4–5), to the task of exercising the ministries of the liturgy as “their right and duty by reason of their baptism” (SC, 14).

## Ministries within the Worshiping Assembly

The call to full participation by all is clear, but participation in what? Participation in the liturgy that is an “action” of the whole Christ: “*Christus totus in capite et corpore*”—Christ the head and members.<sup>1</sup> Now, the understanding of what constitutes “full, conscious, and active participation” continues to be debated, and there are many interpretations of this key phrase. But two things are clear: We are enabled to participate fully in the liturgical action because we share in Christ through baptism, and the primary expression of our identity as Church in Christ is the act of gathering together as a community for Eucharist. It is only in the context of this

*Mr. Bruce Croteau is the director of liturgy at St. Margaret Mary Catholic Church in Winter Park, Florida, and chair of the NPM Standing Committee for Pastoral Liturgy.*



Church of the Resurrection, Solon, Ohio

understanding of the liturgy as an act of Christ carried out by the whole Christ that we can begin to address the various aspects of participation and the differentiation of roles and functions in the liturgy.

The primary liturgical role is that of the gathered assembly, the Body of Christ, from which all other roles and ministries are called forth according to the manifestation of the Spirit. These roles encompass all of the ministerial offices and functions in the liturgy, each genuine, each specialized, each part of the one action that is the action of Christ. The Constitution explains that the liturgy concerns “the individual members of the Church in different ways, according to their different orders, offices, and actual participation” (SC, 26).

Most certainly, the incarnate realization of active participation in the liturgy is to be looked for in any parish each Sunday. On each Sunday, in any parish, it is likely that an observer will find a variety of ministers (ordained and non-ordained) leading and assisting the whole assembly in enacting the sacred liturgy. Each individual is called to unity in the one Body through the exercise of specific tasks and actions that are indicative of a variety of offices and a diversity of charisms. The principle governing how these offices and charisms are exercised in the liturgical assembly is this: “In liturgical celebrations, each one, minister or layperson, who has an office to perform, should do all of, but only, those parts which pertain to that office by the nature of the rite and the principles of the liturgy” (SC, 28).

*All but only:* Each individual, from the ordained celebrant to an individual member of the assembly who has no role beyond being part of the worshiping Body of Christ, should perform the whole of what is required by that person’s role, but only that which is required, without straying into someone else’s area of responsibility. Of course, there are other principles that guide participation: All those who perform a “genuine liturgical function . . . ought to discharge their office . . . with the sincere devotion and decorum demanded by so exalted a ministry and rightly expected of them by God’s people” (SC, 29).

## The Manifestation of the Spirit

In his first letter to the Church at Corinth, St. Paul presented the analogy of the Body of Christ to explain how the Spirit’s presence is manifested in both unity and individual activity (1 Corinthians 12:4–11). To explain this unity in diversity and diversity in unity as the action of the Spirit, he uses a common-sense metaphor: the human body with its various parts (1 Corinthians 12:12–30). This theology of the Spirit and the metaphor of the body guide the understanding of the liturgy as a corporate action that also embraces individual gifts and ministries. “A body is one, though it has many parts,” Paul wrote, “and all the parts of the body, though many, are one body. So it is with Christ.” “Now,” he said to his audience, “you are Christ’s body, and individually parts of it.”



Theologian Father Joseph Ratzinger (left) was a *peritus* at the Second Vatican Council. Sister of Loretto Mary Luke Tobin (right) was one of the fifteen women invited to serve as Council auditors; she eventually worked on the planning commissions for documents on the Church in the modern world and on the laity.

This portion of 1 Corinthians is a call to understand both the unity of all believers in Christ and the important need to maintain the uniqueness of all the roles and functions associated with ministry in Christ, particularly liturgical ministry. It is also an invitation to recognize that there is something quite organic about the exercise of liturgical ministry. Paul uses an obvious and common-sense metaphor: The function of the eye is to see; the function of the ear is to hear. One might say, correspondingly, that the function of the cantor is to sing; the function of the priest is to preside. Each gift, as perfect and sublime as it may be, is to be used for the purpose for which it was created.

## Notes of a Triad

I am reminded of a helpful analogy from one of the plenum presentations at the 2007 NPM National Convention. During a wonderful presentation entitled “Dialogue in Search of Communion: Working Together in Pastoral Ministry,” which he offered with Mary Kay Oosdyke, or, Jerry Galipeau used the analogy of individual musical notes forming a triad to help describe collaborative ministry.<sup>2</sup> In summary, the D in a D major triad is not an F#, and the F# is not an A. Yet, while each note is distinct, each also serves to enrich the others, bringing out the unique characteristics of the other notes. To paraphrase St. Paul: If all the notes were D, where would the A be? Where would the F# be, if all the notes were A?

For pastoral musicians, the musical concept of harmony is probably the richest analogy for understanding liturgical ministry. I am reminded of a Petrine image which St. John Chrysostom was fond of using: It is the image of Peter, the vicar of Christ, as the *coryphaeus* (the choirmaster).<sup>3</sup> In fact, though, it is Christ who is not only the divine choirmaster but also the very song we sing! It is Christ who calls us, Christ who directs us through the



Holy Spirit, Christ who brings out our unique talents as the Spirit intends.

Thus the charismatic Spirit provides for the diversity, variety, and complementarity of talents and gifts in the liturgy. The USCCB document *Introduction to the Order of Mass* (IOM) explicitly uses Paul's body metaphor to explain how Mass works: "The celebration of Mass is the action of Christ and the People of God — ministers and congregation. Within the one body of Christ are many gifts and responsibilities. But just as each organ and limb is necessary for the sound functioning of the body (see 1 Cor 12), so every member of the liturgical assembly gathered by Christ has a part to play in the action of the whole" (IOM, 4). Further, the bishops say, "through the active participation of the faithful and the variety of liturgical ministries in the Church, the Body of Christ is built up" (IOM, 6).

We build up the Body of Christ by using and developing our gifts in service of the liturgy. The call for "all but only" (SC, 28) is a call to honor and respect the manifold gifts of the Spirit. Yet it is also a caveat against one or more individuals in a particular ministry, whether intentionally or unintentionally, monopolizing the celebration or calling an inappropriate amount of attention to themselves during the liturgy. The gifts of the Spirit are given for some benefit to the community as a whole (see 1 Corinthians 12:7). How often do liturgical ministers find themselves in an effort to become "*omnia omnibus*" ("all things to all people") rather than becoming witnesses to the way that, in Christ, the liturgy itself becomes the fount of *omnia omnibus*?

## Ministers of Music and "All but Only"

While only one aspect of the multifaceted united action of the liturgy, the music ministry contains many roles in itself. There are differences between the roles of the whole assembly, the organist, the pianist, the guitarist, the cantor or psalmist, choir members, and instrumentalists. Indeed, particularly in the post-Vatican II Church, the music ministry has been a catalyst for and a prime example of the variety of liturgical ministries. The "all but only" principle found in *Sarosantum Concilium* calls attention to the need for each of us to see our role as *one part of one complex action*, one part of the *Christus totus*. It also challenges us

- to continue to strive for a greater sense of "devotion and decorum demanded by so exalted a ministry and rightly expected . . . by God's people" (SC, 29);
- to maintain distinctions between and see the complementary nature of the various liturgical roles;
- to cultivate within ourselves the gift of music that has been given by the Spirit, that we may be "deeply



Photo courtesy of the Long Island Catholic

imbued with the spirit of the liturgy, in the measure proper to each one . . . trained to perform [our] functions in a correct and orderly manner" (SC, 29);

- to see the perfection of Christ in the sum of our imperfect actions.

As a pastoral musician, I find it increasingly important to keep myself grounded in the ministry to which I am privileged to be called and to seek out opportunities to affirm and grow in my ministry and the ways it relates to other ministries and to the greater assembly. The following words, taken from the Order of Blessing for Music Ministers from the Canadian Conference of Catholic Bishops, helps me to remain grounded and focused:

You are called to lead this parish community in song during our worship. Are you willing to help us to respond to God's Word and to sing of our salvation in Christ?

Are you willing to persevere in practice and prayer so that your talents are used for the glory of God and for strengthening the faith of the Church?

Are you willing to reflect on the Scriptures for the liturgy in which you will serve, so your music will flow from God's Word and lead us in a hymn of thanksgiving?<sup>4</sup>

## Notes

1. See Pope Benedict XVI, Post-Synodal Apostolic Exhortation *Sacramentum Caritatis* (2007), 36.
2. See *Pastoral Music* 32:1 (October-November 2007), 46–53.
3. St. John Chrysostom (died 407), *Homilia de decem mille talentis*, 3, vol. III, 20[4], quoted in Dom John Chapman's *Studies on the Early Papacy* (and originally in the *Dublin Review*, January 1903).
4. Canadian Conference of Catholic Bishops, *Celebrations of Installation and Recognition* (Ottawa, Canada: Canadian Conference of Catholic Bishops, 2005).

# “Many-Splendored” Liturgical Music Making

By JUDITH M. KUBICKI, CSSF

Liturgical music-making is a many-splendored thing, a “treasure of inestimable value”!<sup>1</sup> Alas, this beautiful truth is often lost on those of us who are immersed in the day-to-day tasks of pastoral music ministry. Yet, when we pause to reflect, observe, and listen, we are struck by the realization that liturgical music—when it appropriately fulfills its function in worship—is involved in just about every aspect of the liturgy. By saying this I am not referring to the misguided practice of programming too much music for one celebration. Rather, I am referring to the almost countless ways that music serves the liturgy when its role and its potential are truly understood and wisely implemented.

The Constitution on the Sacred Liturgy *Sacrosanctum Concilium*, promulgated by the Second Vatican Council, signaled the Church’s high esteem for music’s role in worship by devoting an entire chapter (six) to sacred music. There the council fathers laid down foundational principles for evaluating and developing, in an organic and creative manner, liturgical music programs in the spirit of the postconciliar reform.

Perhaps of all the articles in chapter six, the one that best serves as a kind of prism for interpreting the musical aspects of the reforms of Vatican II is article 112, which sets forth four principles, one in each of four paragraphs. The first speaks of the preeminence of music because of its close association with text and declares it a necessary or *integral* part of the solemn liturgy. The second speaks of music’s *ministerial* function. Paragraph three explains that sacred music is more *holy* the more closely it is joined to the liturgical rite. The final paragraph identifies the *purpose* of sacred music as identical with the purpose of the liturgy itself—the glory of God and the sanctification of the faithful. An entire issue of this journal could be devoted to these four points. This article will simply offer a few reflections on the first two: music’s role as integral and ministerial.

## Music Is Integral and Ministerial

Describing music as both integral to the liturgy and

*Sr. Judith M. Kubicki, CSSF, who chairs the NPM Board of Directors, is an associate professor in the Department of Theology at Fordham University, New York.*



The bishops and observers meet in a formal session of the Second Vatican Council.

## Of Inestimable Value

“The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. The main reason for this preeminence is that, as sacred song closely bound to the text, it forms a necessary or integral part of the solemn liturgy.

“Holy Scripture itself has bestowed praise upon sacred song and the same may be said of the Fathers of the Church and of the Roman pontiffs, who in recent times, led by St. Pius X, have explained more precisely the ministerial function supplied by sacred music in the service of the Lord.

“Therefore sacred music will be the more holy the more closely it is joined to the liturgical rite, whether by adding delight to prayer, fostering oneness of spirit, or investing the rites with greater solemnity. But the Church approves of all forms of genuine art possessing the qualities required and admits them into divine worship.

“Accordingly, the Council, keeping the norms and precepts of ecclesiastical tradition and discipline and having regard to the purpose of sacred music, which is the glory of God and the sanctification of the faithful, decrees what follows.”

Constitution on the Sacred Liturgy  
*Sacrosanctum Concilium*, 112



ministerial reveals a vision of liturgical music making that is rich in both its breadth and its depth. Indeed, these two concepts on some level cover just about every aspect of music's role in the liturgy. That very fact may be the reason we often miss the profound implications of its message. Music is ubiquitous in the liturgy, not only in the overtly musical selections that it includes but also in every element of ritual celebration: tempo, rhythm, pitch, silence, timbre, tension and release, harmony and dissonance. In other words, not only can we speak of ritual music, we can also speak of musical liturgy. When this state of affairs actually exists in perfect (or near perfect) balance, then music can be said to be functioning as both integral and ministerial.

Let us consider, then, the first foundational principle articulated in the Liturgy Constitution. Article 112 describes music as integral to the liturgy. According to Webster, "integral" means whole, entire, lacking nothing, making part of a whole, or necessary to make a whole. In other words, the word "integral" describes that which participates in making a whole by being a part of it. Saying that music is integral to the liturgy claims that music makes an irreplaceable contribution to the whole, that is, to the liturgy in its entirety. No other element of the liturgy can make the contribution that music makes. This does not make it indispensable. We know that liturgy can be and often is celebrated without music, at least without musical performance as it is generally understood. But when music is present, it provides an irreplaceable contribution to the wholeness of the liturgy.

A consideration of music as integral is closely related to an understanding of music's role as ministerial. Such an appreciation of music has undergone significant change in the last century. Whereas Pius X's *motu proprio*, *Tra le sollecitudini* (1903), describes music as "handmaid," Vatican II uses the term "ministerial" instead (the Latin uses the phrase "*munus Musicae sacrae ministeriale*" — the

"ministerial function of sacred music"). The shift suggests a move from the notion of subservient service to that of mutual service. In other words, music is not merely an instrument of the liturgy but a vital and intrinsic (integral) part. Liturgical music operates ministerially in its

---

### The shift suggests a move from the notion of subservient service to that of mutual service.

---

relationship to three components of the liturgy: the rite, the assembly enacting the rite, and the word. In each case, music-making participates in the *shaping* of the rite, of the assembly, and of the word. How does it do this? To answer that question, we need to return for a moment to our consideration of "music as integral to the liturgy because it contributes to the perfection of the whole."

### Ritual Action

Recall that liturgy is ritual action. When we gather to worship, we are engaging in ritual behavior that involves the interplay of multiple symbols. Music is one of those symbols. The dynamism of this interplay of symbols can perhaps be more easily understood by comparing it with one of the fundamental principles of quantum physics. Quantum physics describes the universe as a place where everything is interconnected or interrelated. Connections are realized by energy concentrated in bundles called "quanta" that flow throughout all of reality.<sup>2</sup> Indeed, this energy is the primary essence of reality. This quantum view is an astonishing and fresh way to look at the cosmos! The notion that all of reality is interdependent and that its relatedness is accomplished by means of the flow of energy provides an apt metaphor for understanding the symbolic activity that occurs in the liturgy. Like the

bundles of energy described in quantum theory, liturgical symbols interact with each other, transferring and increasing energy, shedding light, and unfolding meaning.<sup>3</sup>

All elements of the liturgy—bread, wine, cup, water, fire, book, vesture, altar, crucifix, assembly—and all gestures—processing, bowing, eating, drinking, signing, singing, sprinkling—and all environmental elements such as color, texture, art and architecture, light and darkness, silence—all of these can be said to make up the complexus of symbols that constitute the liturgy. So the strains of "O Come, O Come, Emmanuel" enliven the proclamation of the prophet Isaiah, which is also enlivened by the color purple and by early nightfall that descends on the Saturday evening Eucharist for the



first Sunday of Advent. It is because music—and more specifically, music making—is one of those symbols or symbolizing activities that it is integral and ministerial. It contributes in a way that is different from text, color, or gesture. Nevertheless, its contribution serves to enliven those other symbolic elements in a unique and irreplaceable way that ultimately serves the prayer of God's people.

## A Form of Art

Music making has such an integral role in the liturgy not only because it is symbolizing activity but also because it is a form of art. In his book *The Magic of Ritual: Our Need for Liberating Rites that Transform Our Lives and Our Communities*, Tom Driver observes that the arts have always been an essential element of religious ritual because the language of ritual is the language of the arts.<sup>4</sup> If this indeed is the case, then within the liturgy theological meanings are best expressed poetically and artistically. This is especially the case with liturgical music making because of its “exhibitive” nature. A simple example will demonstrate what this term means.

Propositions can be either exhibitiv or assertive. For example, a young man could (conceivably) read a treatise on love to the woman who is the object of his affection. Or he could simply kiss the woman. The first behavior—reading the treatise—would be communicating in an assertive mode. The second—the kiss—is exhibitiv. We don't celebrate Christmas by reading theological treatises. We exhibit the meaning of Christmas through gestures, color, music, proclamation, etc. The purpose of Midnight Mass is not to tell the story of the Incarnation to people who don't already know it but to allow those who do believe it to *express* or *manifest* (exhibit) that belief. So the mystery of Christmas, Driver says, is “danced out, sung out, sat out in silence, or lined out liturgically,” with ideas playing a secondary role. Music making provides the liturgy with the means not only to shape but also to exhibit or manifest the faith of the community.

From such reflections we can only conclude that liturgical music making is indeed a gift to be nurtured and cherished because its influence within public prayer is vital and far reaching. Indeed, it is a many-splendored activity! Nevertheless, its significance is tied to its ability not only to function as symbol but also to interact with other liturgical symbols. Recall the quantum metaphor. Music making serves the ritual, the texts, and the assembly insofar as it interacts meaningfully with all the various elements of the ritual that also function as symbols. This includes assembly, texts, gestures, sacred objects, vestments, architecture, and the like. The stone of the altar, the wood of the cross, the words that proclaim the Good News, the song of the assembly—all these symbols interact in order to mediate the liturgy's meaning. They are not ends in themselves. Their service is mutual and grounded in the community for the sake of building the



“Triskelion” by Danielle Sainton

reign of God. The ultimate purpose of all these ritual symbols, including music, is to mediate the revelation of the God of Jesus Christ and the community's response to that revelation.

Furthermore, ritual (that is, liturgy) has a natural affinity for the arts and for poetry, and therefore, for congregational music making. Such activity is rooted in the very temporality and bodiliness of a people who are about the proclamation of the Gospel. It is a messy business, a quite earthy affair! However, liturgical music making is meant to have its sights set firmly on the eschatological banquet where the reign of God will be fully realized and celebrated in the eternal dance of the Triune God. The Spirit invites us to catch the rhythm and the poetry and allow it both to shape us and to express the faith we confess to the glory of God and to our own sanctification (which is nothing less than our *participation* in the life of God). Liturgical music making is an integral part of that glorious enterprise!

## Notes

1. Second Vatican Council, Constitution on the Sacred Liturgy *Sacrosanctum Concilium* (December 4, 1963), 112. English translation in International Commission on English in the Liturgy, *Documents on the Liturgy 1963–1979: Conciliar, Papal, and Curial Texts* (Collegeville, Minnesota: The Liturgical Press), paragraph 112, page 23.

2. See Diarmuid O'Mirchu, *Quantum Theology: Spiritual Implications of the New Physics*, revised (New York, New York: Crossroad, 2004), 29–30.

3. See Judith M. Kubicki, *The Presence of Christ in the Gathered Assembly* (New York, New York: Continuum, 2006), 125.

4. Tom F. Driver, *The Magic of Ritual: Our Need for Liberating Rites that Transform Our Lives and Our Communities* (San Francisco, California: HarperCollins Publishers, 1991), 84.





# PSALLITE

Sacred Song for Liturgy and Life

*The Collegeville Composers Group*

Carol Browning, Catherine Christmas,  
Cyprian Consiglio, O.S.B. Cam.,  
Paul Ford and Paul Inwood

*"... the collection is deeply pastoral in the models it provides for music to open/close the celebration, to proclaim God's Word, and to draw communicants to/from holy communion. I strongly commend the Collegeville Composers Group for producing prayerful song in the Psallite project."*

Fr. Jan Michael Joncas, University of St. Thomas, St. Paul, Minnesota

Wait no longer! Finally, forty-five years after Vatican II, there is a new music program rooted in the liturgical antiphons and psalms of the *Roman Missal*. *Psallite* provides a means for you to sing the essential elements of the Mass: entrance, responsorial, and communion.

*Psallite* is the only music program of its kind; Liturgical Press is the only publisher to undertake a project of this magnitude. *Psallite* provides at least three songs for each Sunday and Solemnity of the liturgical year, as well as for sacramental celebrations and funerals. *Psallite* clearly reflects the role of liturgical music envisioned in the *General Instruction of the Roman Missal* and in various documents on liturgical music.

The antiphon/psalm-based music of *Psallite* allows your congregation, cantors, and choirs to sing **the Mass** and its liturgical texts instead of simply singing **at Mass**.



**LITURGICAL PRESS**

1-800-858-5450 [www.litpress.org](http://www.litpress.org)

# Professional Concerns

By STEVE OTTOMÁNYI

## Conflict Resolution and Irresolution

How many of us have been forced by circumstance to deal with difficult people? They may be “pillars of the community” or members of the parish staff. I would like to offer a model for approaching these situations, one that I’m offering right now to the ministers at the parish where I work. At the heart of this model is Jesus’ own “turn the other cheek,” principle, and I have found it to be a particularly useful tool. If you turn your cheek, you may ask, don’t you just get slapped again? Well, it depends on how you define a “slap.” An attitude of genuine humility can do wonders.

The first question we should ask ourselves is this: “Why am I in this ministry?” To be of service in whatever way I want? No—to be of service in whatever way *God* wants. At my parish, I let the ministers know that this is the founding principle of all of our liturgical ministries. If I am here to serve, it makes sense that I would want to be the best servant I can be. I therefore pray for guidance *to serve as God would have me serve*. I give all my ministers the following centering prayer on a little card, small enough to keep in a purse or wallet, so it is accessible in times of distress:

God,  
I offer myself to Thee today  
to build with me and to do with  
me as Thou wilt.

*Mr. Steve Ottományi is the director for music and liturgy at Saint Vincent de Paul Church in Huntington Beach, California. In addition, he is organist and cantor at St. Pius X Church in Santa Fe Springs and is a member of the Mission Basilica Schola at Mission San Juan Capistrano. In 2006 he won the NPM National Hymn Competition, and his hymn “Family of Faith” was sung as the theme hymn at the 2007 NPM National Convention.*

Relieve me of the bondage of self  
that I may better do Thy will;  
take away my difficulties  
that victory over them  
may bear witness to those I would  
help  
of Thy power, Thy love, and Thy way  
of life.

May I do Thy will always. Amen.<sup>1</sup>

Among the many ways God communicates to us (and I am not presuming to place limits on how God communicates), I would suggest the most common way is through other people, even those who are placed in legitimate authority above us.<sup>2</sup> Going back to the founding principle of ministry at my parish: If my reason for being here is *to be of service* in whatever way *God* wants me to be, and I am looking for guidance, it then becomes relatively easy to accept it, in *whatever* form it comes. I do not need to take anything personally; I do not need to be concerned with how someone else behaves or what s/he says or even how s/he says it. In fact, that is none of my business. I am not responsible for (nor will I be held responsible for) anyone’s behavior but my own. From communications with others I need only take the information that concerns me—that which helps me to be of better service—and leave the rest. If a coworker is rude or thoughtless, it doesn’t reflect on me; it reflects on that person.<sup>3</sup>

Now we come to the main point of this article: the problem of dealing with difficult people. The answer to the problem is not found in trying to change the other person; it lies within each of us and has *nothing whatsoever to do with other people*. Notice that the goal is not to have the attitude of a victim-martyr, bravely suffering the abuses of other people for the Lord (while carefully keeping count). That is nothing but self-centeredness masquerading as humility. Eleanor Roosevelt said, “No one can make you feel inferior without your consent.” I would hasten to add that no one can make you feel humiliated, embarrassed, wronged, or angry without your consent, either. A

healthier and more helpful attitude sees any input one gets from others as messages that contain information that can help one become a better worker in the vineyard of the Lord. We should strive to listen to what helps us and leave the rest, for it does not concern us.

Now this attitude does not come easily or automatically. For many—if not most—people, the first reaction will usually be to take everything personally. But with much prayer and practice, the attitude of humility and service can become nearly automatic. When we get out of our own way and allow God to work the divine will through us, miracles happen.

### Notes

1. Text © 1939 Alcoholics Anonymous, Inc. Used with permission.

2. An observation on the nature of our Church’s hierarchical structure: As a minister in service of the Church, whether paid or volunteer, I am *not* free to do as I wish; I am accountable, as is everyone. As director of liturgy, I am responsible for overseeing the volunteer liturgical ministers; I in turn report to my direct supervisor, the pastor; he is responsible to the local ordinary, and so on up to the pope. And the pope reports to no one? No, he is the servant of all. So rather than seeing the hierarchical organization of the Church as a mere power structure, one could see it instead as a series of loving relationships of service, all directed to doing the Father’s will. We are bound in a relationship of loving service to God and to one another.

3. Taking everything personally is always detrimental to our relationships, not the least because other people’s behavior usually has nothing whatever to do with us. There may be any number of reasons for their behavior. Whatever the reason, they need and deserve our prayers, not our condemnation. After all, when we see someone sick with, say, diabetes, we don’t tell them, “Oh, quit playing sick—you’re just trying to get attention!” We pray for them. When we meet that guy on the street who is busy talking to ten different people *who don’t exist*, we don’t mock him, we pray for him. If we pray for people who are physically or mentally ill, why are we so quick to condemn people who are *spiritually* ill? Do they not deserve our prayers too?



# Music Ministry Alive!

Join us for our 10th Anniversary!

Don't delay!  
May 10th Deadline!

The Tenth Annual  
Summer Music Ministry  
Institute for young adults &  
adult leaders.

**Youth Track:** For musically gifted students entering 10th, 11th, 12th grade or their first two years of college.

**Adult Track:** For adult music directors & teachers, religious educators, youth ministers, priests, & all who mentor, guide, and form youth into ministry leadership roles.

Where: The College of St. Catherine  
St. Paul, Minnesota

When: July 22 - 27, 2008

Cost: Youth Track: \$425 (includes: registration, meals, room and board)

Cost: Adult Track: \$375 (includes: registration and meals)  
(limited dormitory rooms for adults are available for an additional \$250)

For applications contact:  
Music Ministry Alive!

1595 Blackhawk Lake Drive, Eagan, MN 55122  
phone: 651-994-1366 e-mail: mmason@aol.com



David Haas

Team leader; Director of The Emmaus Center for Music, Prayer and Ministry, Eagan, MN; Campus Minister/Artist in Residence, Benilde-Saint-Margaret's High School, St. Louis Park, MN; composer, author, workshop and retreat leader, concert performer and recording artist.

## The Music Ministry Alive! Team:

Director, Office of Black Catholics and Evangelization, Archdiocese of Washington DC; Inspirational Speaker, Preacher, Composer

Director of Chapel Music, Campus Minister, University of St. Thomas, St. Paul, MN

Composer, Pastoral Musician, Senior Editor for Hispanic Resources, World Library Publications, El Paso, TX

Liturgical Dancer, Storyteller, Movement Therapist, Workshop Leader, Seattle, WA

Pastoral Musician, Conductor, Chairperson, NPM Standing Committee for Youth, Boston, MA

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

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

Fr. Ray East



Rob Strusinski



Peter Kolar



Betsey Beckman



Tim Westerhaus



Paul Tate



Kate Cuddy



Fr. Michael Joncas

Composer, Author, Theologian; Priest of the Archdiocese of St. Paul/Minneapolis; Professor of Theology, University of St. Thomas, St. Paul, MN



Stephen Petrunak

Workshop Leader, Author, Recording Artist and Studio Musician, Director of Music, St. Blase Parish, Sterling Heights, MI



Tom Franzak

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



David Dreher

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



Lori True

Cantor, Composer, Associate Director Music Ministry Alive! Campus Minister for Music and Liturgy, College of St. Catherine, St. Paul, MN



Tony Alonso

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



Bobby Fisher

Acclaimed Guitarist and Musician, Teacher; Director of Music, St. Agnes, Covington, KY; Director, NPM Guitar School

Other faculty include: Leisa Anslinger, Rob Glover, Bonnie Faber, George Miller, Art Zannoni, Michael Griffin, Joe Camacho, and more!!!

# Chapter News

## From the Council

One of the added perks for us at NPM Conventions (besides inspiring speakers, informative workshops, concerts, liturgies, and new music!) is the opportunity to learn more about our chapters. Events such as the Chapter Officers' Institute and Chew and Chat offer leaders the opportunity to renew friendships, share ideas, offer support, and celebrate milestones.

Indianapolis saw the awarding of Chapter of the Year to our Lansing, Michigan, Chapter for their service to members, programming, and efforts to support musical liturgy in their diocese. Congratulations and well done to chapter director Dr. Robert Wolf, chapter officers, and all the Lansing Chapter members!

Congratulations also to those chapters who celebrated their twenty-fifth anniversaries: Fort Wayne-South Bend, Galveston-Houston, Hartford, Indianapolis, Pittsburgh, Orlando, and St. Louis. Thank you for your service to NPM and to your dioceses!

To those chapters who submitted news for this column: You gave us ideas for our own chapters, reminded us of challenges and opportunities facing us today, and—more importantly—gave us all hope for the future!

Explore our chapters' websites by going to the Chapters links at <http://www.npm.org/Chapters/links.htm>. More websites are being added all the time. Since January 2007, links have been added for NPM chapters in Washington, DC, Galveston-Houston, San Antonio, Cincinnati, and Baltimore.

Sincerely,  
Thomas Stehle, Chair  
Washington, DC  
Ginny Miller  
Rochester, New York  
William Picher  
Orlando, Florida  
Jacqueline Schmittgrund  
Rapid City, South Dakota  
Hollie Uccellini  
Greensburg, Pennsylvania

## From the Chapters

### Baltimore, Maryland

Members of the Baltimore Chapter held their first full-slated-election in June 2007. Since then, the new board has been hard at work discussing the needs of the pastoral musicians in an archdiocese that has no office of worship. A new website has been created—[www.npmbalt.org](http://www.npmbalt.org)—so members and visitors can benefit from the offerings of the chapter. Features include original songs for worship by local Catholic musicians, a substitute list for instrumentalists and vocalists, a calendar of events which allows individual parishes to add their own happenings, and much more.

Events for the fall included presentations—"Combining Parish Choirs," "Selecting Appropriate Music for Liturgy"—and a joint event with NPM/DC on "The Art of Organ Improvisation," which included a tour of the organs at the National Shrine of the Basilica of the Immaculate Conception. Vespers are planned in celebration of the Feast of St. Cecilia with a blessing of all liturgical ministers and musicians.

Michael Ruzicki  
Chapter Director

### Baton Rouge, Louisiana

Our chapter year began with a very special weekend presented by Steve Janco, liturgy resources specialist with World Library Publications as well as director of the Rensselaer Program of Church Music and Liturgy at Saint Joseph's College in Rensselaer, Indiana. The topic for the Friday evening session on October 12, held at St. Aloysius Catholic Church, was "Liturgical Music Tune-Up: For All Liturgical Musicians."

The session on Saturday, held at the Catholic Life Center Auditorium from 9:00 AM to 3:30 PM, featured another important topic: "Reclaiming the Power of the Sunday Eucharist."

Beth Bordelon  
Chapter Director

### Bridgeport, Connecticut

The Bridgeport Chapter began the 2007–2008 year with a choral reading session held on Monday, September 24, at St. Leo Church in Stamford. Alma Hamilton, organist at St. Leo, led the session to which local composers were encouraged to bring their own pieces. Dan Kean, music director at St. Edward the Confessor, New Fairfield, shared two



Baltimore Chapter members share prayer before electing new board members.



beautiful pieces: "Mary Speaks" (lyrics from a poem by Regina Kelly) and "I Am the Vine," from John 15. Alma shared her setting of Psalm 22 and a choral setting of "What Child Is This," with a newly composed melody.

"St. Cecilia Sing," part of the NPM national program, took place on Sunday, November 18, at St. Aloysius Church in New Canaan.

*Maria O'Kelly*  
Chapter Director

## Grand Rapids, Michigan

August 27 was our first meeting this fall, when we explored "Many Cultures and One Church: Sharing Each Other's Joy." This event, held at St. Francis de Sales, Holland, focused on our very real pastoral need for the cultures of the Church in West Michigan to share and support each other. Presentations included "Cross Cultural Songs for Any Parish: What Songs and Why?"; "It's More Than Just Language"; and a panel discussion titled "Why Should We Learn Songs from Other Cultures?"

Our October 9 gathering at St. Peter and Paul, Ionia, focused on "Music, Weddings, Funerals." There was an enlightening discussion led by Michelle Ogren, past chapter director who serves on the NPM Council and teaches in the School of Cantor Training.

*Aline Snoeyink*  
Chapter Director

## Lafayette, Louisiana

As we began a new year of events for our chapter, Linda Vollmer gave a full report on the National Convention in Indianapolis last July. There were many suggestions for inspiring our chapter. These included a proposed bell workshop with Jeffery Honoré and formation of an "in-house" cantor training team, which Linda agreed to chair.

With representatives from our diocesan Office of Worship present at our first meeting, we also discussed working more closely together on various projects in the future.

*Lyn Doucet*  
Chapter Director

## Lansing, Michigan

As we concluded our 2006–2007 year, five of our chapter members received diocesan "Alleluia Awards" presented



Lansing Chapter members celebrate their selection as Chapter of the Year.

at the Tenth Annual Diocese of Lansing Conference on Liturgy and Music by Rita Thiron, associate director of the Office of Worship.

Honorees included: Dr. Robert Wolf, chapter director and NPM National Chair of Scholarships, chair of the Education Committee on the NPM DMMD Board of Directors, and pastoral director of music at St. Patrick Church, Brighton; Rev. William Lugger, chair of the Diocesan Worship Commission and pastor at St. Casimir Church, Lansing; Cecelia Costigan, chapter secretary/treasurer and music director at St. Gerard Church, Lansing; Rev. Francis George, chair of the Diocesan Committee for Liturgical Design and pastor of St. John the Baptist Church, Hartland; Mary Malewitz, chapter hospitality chair, member of the Diocesan Worship Commission, and director of music at St. Mary Star of the Sea Church, Jackson.

Our chapter was also blessed to be named NPM Chapter of the Year at the 2007 NPM Convention in Indianapolis. All of us were proud to be chosen for this honor.

*Robert Wolf*  
Chapter Director

## Palm Beach, Florida

The Palm Beach Chapter held their first event of the fall on Friday, August 31, with a business meeting followed by a wine and cheese social open to all music ministers in the diocese. Fourteen new members were added to our chapter at

this time.

On September 8, many chapter members joined the fifty-member choir for the ordination of four new permanent deacons. Other planned events included our annual St. Cecilia Sing, which took place at two sites—in churches at opposite ends of our diocese. This celebration included evening prayer, a short program of songs learned by all chapter choristers in advance, and a hymn sing for all in attendance. A December 1 holiday breakfast for the general membership rounds out our programming.

*Jeanne Clark*  
Chapter Director

## St. Petersburg, Florida

Our 2006–2007 year included a blessing of diocesan musicians on November 27, 2006, at which diocesan music directors formed a forty-five-member choir to celebrate evening prayer in honor of St. Cecilia. Bishop Robert Lynch presided. On May 21, 2007, music directors gathered for a day of recollection at the new diocesan Bethany (Retreat) Center. The facility is still under construction, but we look forward to next year, when residences will be completed and an overnight retreat can be scheduled. A music reading session

Not afraid of the KJV?  
Or of metrical intricacies?  
Try [www.marksmusicdrama.com](http://www.marksmusicdrama.com)  
"Four Hymns and a Love Song," #3

was held on June 11, our last meeting of the year.

Our 2007–2008 year began on September 24 with a much-needed crash course on soundboards. A reading session on Mass settings is planned for January. February will see the première of the winning hymn from our hymn competition which we co-sponsored with the diocesan liturgical commission. This will occur at the opening of the Living Eucharist Conference at the Tampa Convention Center.

A Caribbean cruise is planned for April as a much-needed respite from the Lent-Easter Season. The year will close with a favorite anthem sharing session.

*Christopher Berke*  
Chapter Director

## San Antonio, Texas

Our chapter had many exciting events this fall! On September 16, many NPM members were involved in a celebration at San Fernando Cathedral commemorating the twentieth anniversary of Pope John Paul II's visit to San Antonio. This event was directed by NPM member Rick McLaughlin, cathedral music director.

On October 27 we held a GIA Choral Fest at the University of the Incarnate Word, which also served as a community singing for choir members.

We are very proud of our Fall Psalm Series held on the first Tuesday of each month. On October 2, Rabbi Leonardo Bitran (originally from Chile) from Agudas Achim spoke on "The History of the Israelites and the Psalms." The session on November 6 featured Fr. Steve Sherwood, CME, (Oblate School of Theol-

ogy) on "Praying the Psalms with the Risen Christ in the Liturgy of the Hours."

Dr. Dolores Martinez led a cantor workshop: "The Role of the Cantor in the Jewish/Christian Traditions: An Avenue from the People to God and from God to the People." Bill Gokelman assisted as they worked with cantors and accompanists.

Advent Evening Prayer is planned for December 1.

*John Halloran*  
Chapter Director

## Scranton, Pennsylvania

Our chapter recently held elections and chose a new chapter director. On behalf of myself and the chapter members, I wish to extend a big thank-you to Mark Ignatovich for his many years of fine leadership, dedication, and service to NPM in Scranton and the national organization.

On October 9, our chapter held its first meeting of the year. This presentation was based on Fr. Joncas's address at the Indianapolis National Convention. Our second meeting, held in November, was presented by Fr. Donald Williams and was titled "How to Merge Parishes Successfully." This included strategies for merging music ministries and parish repertory.

*Rob Yenkowski*  
Chapter Director

## Venice, Florida

Last year we sponsored a Lenten music retreat and an April music workshop. Our deanery lunches continued over the summer with many musicians attending.

Some members attended the Indianapolis Convention or Tampa NPM Cantor Institute. We also had a good turnout for the August OCP Hispanic retreat with more than forty-five people attending.

For this year: Six new organs are being installed in our diocese, so several organ recitals are scheduled. Dan Schutte offered an October concert and workshop. Several St. Cecilia celebrations are planned, with one scheduled in Naples. Grayson Warren Brown and the Newman Singers have planned visits in January. In addition, we have our annual Music Lenten Retreat scheduled for January 22–23 at the retreat center.

We previously prepared worship material for our diocesan web page in the areas of copyrights and suggested funeral music. This year we are working on suggested wedding music.

Our committee is also looking into becoming a permanent NPM Chapter.

*Fr. John Mark Klaus, TOR*  
Chapter Director

## Washington, DC

Last January, DC Chapter board members led neighborhood meetings in their deaneries, as they have done in the past, inviting musicians to an evening of prayer, sharing, and socializing. Musicians were introduced to NPM and met musicians from neighboring parishes.

David Nastal led our children's choir workshop in February, a joint program with the Arlington Chapter that brought together more than sixty young singers.

Our annual Lenten Retreat was led by Fr. Larry Madden, SJ, who invited us to meditate on artists' representations of Christ. We came away refreshed, renewed, and ready for Holy Week.

This summer, more than thirty NPM members from our area attended the Indianapolis Convention. With all the activities included in that week, we were pleased to find a time to gather for dinner, song, and sharing.

This fall we looked forward to "The Art of Liturgical Organ Improvisation" led by Peter Latona in October at the National Shrine of the Immaculate Conception.

Our St. Cecilia Sing included evening prayer at one of our historic downtown parishes, Archbishop Donald Wuerl presiding, and followed by treats made from recipes found in the NPM Cookbook: *With Lyre, Harp, and Spatula*.

*Mary Beaudoin*  
Chapter Director



Members of the San Antonio Chapter participate in the Mass in memory of Pope John Paul II's visit to San Antonio.





# Inspired Performance Tours

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

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

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

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

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

---

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



# Hotline

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

A listing may be posted:

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

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

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

Ads may be submitted by e-mail to [npmem@npm.org](mailto: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

### CALIFORNIA

**Director of Liturgical Music.** St. John Vianney Church, 1650 Ygnacio Valley Road, Walnut Creek, CA 94598. Fax: (925) 939-0450; e-mail: [jmcgee@sjvianney.org](mailto:jmcgee@sjvianney.org). Full-time. Active 2,100-family parish in San Francisco East Bay area seeks highly

trained, enthusiastic director. Required: bachelor's in music; five years Catholic liturgy experience; excellent keyboard/conducting skills; good understanding of Catholic liturgy. Responsibilities: hymn planning; rehearsing vocal and handbell choirs and volunteer cantors; manage two-manual, twenty-five-rank M. W. Lively pipe organ (1991), grand piano, and various small percussion instruments; scoring music for worship aids; providing music for sacraments, weddings, funerals, interfaith liturgies. Competitive salary (Oakland Diocese guidelines M-4 position). Additional stipends for weddings/funerals. Health insurance and generous benefits package. Start date negotiable. Cover letter, résumé, and references to Rev. James J. McGee. HLP-7068.

### FLORIDA

**Director of Music Ministry.** Our Lady of Lourdes Catholic Church, 750A San Salvador Drive, Dunedin, FL 34698. Phone: (727) 733-3606; e-mail: [OurLady@gate.net](mailto:OurLady@gate.net). Parish of 3,800 families seeks music director with minimum BA degree in music or related field. Applicants must have vocal ability appropriate to lead congregational singing, piano and organ skills in varied musical styles, and experience in choral conducting. Must have thorough knowledge of and experience with Catholic liturgy, good communication and organizational skills, and must collaborate with parish liturgy committee. Responsibilities include planning and coordinating weekend, sacramental, holy day, wedding, and funeral liturgical music. Also responsible for development/recruitment of choir, cantor program, and LifeTeen ensembles. Salary/benefits commensurate with education/experience. Send résumés and references to Director of Search Committee. HLP-7055.

### INDIANA

**Director of Liturgical Music/Coordinator of Liturgical Ministries.** St. Mark the Evangelist Catholic Church, 535

East Edgewood Avenue, Indianapolis, IN 46227. St. Mark the Evangelist seeks enthusiastic, full-time director: planning and coordinating various aspects of music/liturgy for weekends, holy days, rites, and sacramental celebrations, including funerals. Weddings negotiated separately. Requires a thorough knowledge of Catholic liturgy, excellent keyboard (organ and piano) and vocal skills, collaborative style of work, choral directing skills, and strong organization/communication abilities. Responsibilities: direct choirs, ensemble, and cantors; liturgy and event planning; recruitment, formation, and coordination of liturgical ministries; direction of well-established, versatile music program. Send résumé and salary requirements to the attention of Kevin Sweeney. HLP-7065.

### NEBRASKA

**Director of Liturgical Music.** St. Isidore Church, 3921 20th Street, Columbus, NE, 68601. Phone: (402) 564-8993; e-mail: [isidore@mychurch.com](mailto: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. Applicants 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-7064.

### TENNESSEE

**Director of Music and Liturgy.** Immaculate Conception Church, 414 W. Vine Avenue, Knoxville, TN 37902. E-mail: [icoffice@bellsouth.net](mailto:icoffice@bellsouth.net); website: [www.icknoxville.org](http://www.icknoxville.org) or [www.dioceseofknoxville.org](http://www.dioceseofknoxville.org). Historic parish, served by the Paulist Fathers in revitalized downtown, seeks enthusiastic, full-time pastoral di-



ANDOVER

BEDIENT

BERGHAUS

BIGELOW

BOND

TAYLOR & BOODY

SCHOENSTEIN

SCHANTZ

REDMAN

QUIMBY

PARSONS

OTT



Pipe Organs -  
Not  
Snob Appeal,  
but  
Mass Appeal.

Pipe Organs Are for Everyone!



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

BUZARD

CASAVANT FRERES

DOBSON

R. DYER

FSK

GARLAND

GOULDING & WOOD

NOACK

MURPHY

KEGG

JAECKEL

HOLTKAMP

HENDRICKSON

rector: planning and coordinating various aspects of music/liturgy for weekends, holy days, rites, and sacramental celebrations, including funerals. Weddings negotiated separately. Responsible for: recruiting/training various liturgical ministers, cantors, and choir. Knowledge of and experience with traditional and contemporary Catholic music/liturgy, proven organizational and interpersonal skills, working collaboratively with staff and volunteers. Demonstrated skills: vocals, keyboard (including organ), choral conducting, administration, budgeting. Liturgical music degree preferred; equivalent experience acceptable. Competitive salary and benefits offered. E-mail résumé and references to Search Committee. HLP-7058.

#### TEXAS

**Director of Music Ministry.** Saint Anne Catholic Church, 2715 Calder Avenue, Beaumont, TX 77702. Phone (409) 832-9963; e-mail: [pastorstanne@gtbizclass.com](mailto:pastorstanne@gtbizclass.com). 1,200-family parish seeks energetic, enthusiastic director who has a thorough understanding and appreciation of

Catholic liturgy. Responsibilities include adult, contemporary, children's choirs, and cantor training; must be available to coordinate music for weekend liturgies, weddings, funerals, and feast days. Also work with liturgy committee. Requirements include minimum BA in music with excellent organ, keyboard, and vocal skills. Send résumé and references to Pastor. HLP-7063.

#### VIRGINIA

**Assistant Director of Liturgy and Music.** Good Shepherd Catholic Church, 8710 Mount Vernon Highway, Alexandria, VA 22309. Multicultural, active 2,800-family parish seeks energetic and enthusiastic person. Responsibilities: coordinate liturgical ministries, plan two Spanish Masses per weekend and other parish celebrations, and work with director on bilingual liturgies. Work with liturgy committee scheduling/training liturgical ministers. Requirements: experience/training in church music and liturgy development, working with multicultural communities with emphasis on Spanish needs/diversity. BA in music; play organ, piano, and/or

guitar; read music; vocal skills; excellent organizational and management skills; ability to work collaboratively; computer literacy; proficient English/Spanish oral and written skills. Competitive salary, generous diocesan sponsored benefits. Send résumé/references to Search Committee. HLP-7061.

#### Resources

**Wanted: Worship III Hymnals.** Our parish is in dire need of more *Worship* hymnals (third edition, OLD lectionary 1986 edition) that are now out of print. We are looking for gently used pew/melody editions as well as the choir editions and possibly a few lectionary accompaniment/cantor books. We will gladly pay you for these books and the cost of the shipping. Please contact J. R. Daniels at [jr@jrdaniels.org](mailto:jr@jrdaniels.org) or (412) 389-6658. HLP-7073.

#### More Hotline

Check the NPM website for additional Hotline ads and for the latest openings and available resources: <http://www.npm.org/Membership/hotline.html>.

**New  
from  
Paul Turner!**

### Celebrating Initiation: A Guide for Priests

017189 Paperback ..... \$24.95

"Written by a priest for his brother priests, this volume will also be of inestimable value for seminarians, deacons, and liturgists. If I could put one book in the hands of everyone involved in the ministry of initiation, it would be Paul Turner's *Celebrating Initiation*.

His Eminence Cardinal Roger Mahony, Archbishop of Los Angeles

"...Turner leads the reader through a confusing thicket of liturgical rituals and conflicting rubrics. In the process, he shows how to celebrate initiation more effectively, avoiding both rubricism and anything-goes adaptation... It is clear, simple, humorous and profound—and that's just the first few pages!

Rev. Robert D. Duggan  
Priest of the Archdiocese of Washington, D.C.  
Visiting fellow at the Life Cycle Institute, Catholic University of America.

## CELEBRATING INITIATION

A Guide for Priests



Paul Turner



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



# Softbound not trash-bound What a green idea!

- the best music on the market
- reasonably priced
- use it as long as you like
- no expiration date

[giamusic.com](http://giamusic.com)



800.GIA.1358

*Gather Comprehensive, Second Edition in softcover*

# Reviews

---

---

---

---

---

## Handbell Recitative

All items in this section are from Lorenz Publishing Company.

### Advent-Christmas

**O Come, O Come Emmanuel.** Arr. Sandra Eithun. 3, 4, or 5 octaves of handbells or handchimes, level 2+. 20/1362L, \$4.50. For a fresh, contemporary-sounding arrangement of a classic Advent hymn, check out this piece. The meter changes from three to four with moving eighth notes throughout. The chord progressions will tweak the ear of the ringer as well as the listener.

**O Come, All Ye Faithful.** Arr. Douglas E. Wagner. 3, 4, or 5 octaves of handbells or handchimes, level 1. 20/1371L, \$3.50. Doug Wagner has written such a usable arrangement of the old familiar carol! There are solid chords which will hold the first-year choir together as well as allow ringers to come home for Christmas and be able to play this piece well in one rehearsal. There are interesting dynamic changes as well as shakes added in forte sections. Enjoy this arrangement that allows your choir to have a big sound without a lot of work.

**How Great Our Joy!** Arr. Douglas E. Wagner and Lloyd Larson. 3, 4, or 5 octaves, level 3. Handbell part, 20/1365L, \$4.95; keyboard score, 20/1366L, \$7.95; accompaniment CD, 99/1954L, \$24.95; full orchestra, 30/2102L, \$39.95. Put "Joy to the World," "Good Christian Friends, Rejoice," "While by the Sheep," and "O Come, All Ye Faithful" together with piano or orchestra in this arrangement by Wagner and Larson and you have a winner. This was one of the pieces played in the Fourth National Catholic Handbell Festival in Indianapolis, and it was received enthusiastically by the audience. There are meter and key changes to rehearse as well as tempo changes. It is definitely worth the work to learn!

**Handbell Hymns for Advent and Christmas, Volume 2.** Arr. Douglas E. Wagner. 3 octaves, level 1. 20/1368L, \$7.95. The Advent carol "The Angel Gabriel from Heaven Came" plus the Appalachian Christmas carol "Jesus, Jesus Rest Your Head" and six others comprise this carol collection. As always, Wagner's understanding of what allows a level 1 bell choir to ring and sound good is in use here. Eight pieces for \$7.95: What a deal!

**Silent Night, Holy Night.** Arr. Michael Helman. 3, 4, or 5 octaves of handbells with 3, 4, or 5 octaves of optional handchimes, level 3. 20/1370L, \$3.95. Michael has written a lovely treble eight-note countermelody to the beloved German carol played in bass chords on the handchimes. After a modulation from the key of F to the key of G, the melody moves to the treble with some modern chords to keep the listener engaged. This is a stand-alone solo that could not be used with the assembly's singing of the carol, but it is one they will want to hear more than once through the years.

**Christmas Bells Are Ringing.** Arr. Bill Ingram. 3, 4, or 5 octaves of handbells or handchimes, level 3. 20/1358L, \$7.95. In this collection of eight carols, Bill Ingram has chosen to weave melodies together for an interesting sound. For instance, he combines "Joy to the World" with "Ode to Joy" and "We Three Kings" with "Behold the Star" and "Follow." Each time the result is interesting for ringer and listener alike. The layout on the page is clear and easily read as ringers use a variety of techniques and tempos. A good buy with eight arrangements for \$7.95!

### Lent-Easter

**Wondrous Love.** Arr. Dan R. Edwards. 3 or 5 octaves handbells or handchimes, level 2. 20/1340L, \$3.95. This meditation on the familiar Appalachian folk hymn begins quietly in C minor using chord arpeggios under the original introduction, and then it continues in the same style for

the melody. The second verse changes to chords in bass and treble, and then the coda uses the theme from the introduction as it dies away. There are very few accidentals or techniques that would require a long learning time. This piece would be excellent for a group to learn to balance melody and accompaniment with great musicality!

**Ah, Holy Jesus.** Susan Ullom Hungerford. 3, 4, or 5 octaves of handbells or handchimes. 20/1351L, \$3.50. Susan wrote variations on two verses of this powerful Lenten hymn. Careful attention to the dynamics and reading of the hymn text will allow ringers to interpret this arrangement. Careful attention to phrases will make a difference in the ringing of this piece.

**When I Survey the Wondrous Cross** (on the tune HAMBURG). Shackey, transcribed Doug Wagner. 3, 4, or 5 octaves of handbells or handchimes, level 2. 20/1394L, \$3.95. You may want to allow the listeners to have the text of the German chorale in hand while listening to this arrangement. The first verse keeps the chord structure of the chorale for the most part, and then the second verse has an eighth note accompanying pattern in the fives and low sixes under the melody with chords in the bass. This is an easily learned meditation piece for the Lenten season for most choirs.

**Hosanna, Loud Hosanna.** Arr. Douglas E. Wagner. 2 or 3 octaves of handbells or handchimes, level 2. 20/1345L, \$3.95. This is an easy level 2 piece based on the hymn tune ELLACOMBE that Wagner has arranged in an up tempo for Palm Sunday. Choirs could play this prelude piece if they are able to play half, quarter, and eighth notes while bringing the melody to the listener.

**Easter Song.** Herring/arr. Ryan. 2 or 3 octaves of handbells or handchimes, level 1+. 20/1392L, \$3.95. This quick arrangement is in three with occasional measures in two. The style is light and cheerful for ringers and listeners alike! It's a nice piece for



# WHY

*Trillium* MASTERPIECE  
SERIES™ 

## Because it's the organ built for you.

Why settle for someone else's idea of the right organ for your church? A better idea just came along - yours. Trillium Masterpiece Series organs are built to fulfill your unique vision for worship.

- Unprecedented tonal design ability
- Hundreds of registration possibilities
- Customized console design, from the trim style to the toe studs
- Two to five manuals
- Each organ created individually like a fine pipe organ

The Trillium Masterpiece Series organ. It doesn't come out of a box. It comes out of your dreams.



"THE KING"  
FOUR MANUAL TRILLIUM MASTERPIECE  
SERIES TOURING ORGAN  
WITH CUSTOM FRENCH SPECIFICATION  
BUILT FOR HECTOR OLIVERA

**CONTACT US FOR A MASTERPIECE SERIES BROCHURE AND CD**

**RODGERS**  
*America's Most Respected Organ Builder*

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

beginning ringers to play on any of the Sundays of the Easter Season.

**All Hail the Risen King!** *Arr. Derek K. Hakes. 2 or 3 octaves of handbells or handchimes, level 2. 20/1341L, \$3.95.* What an interesting combination of the hymn tunes CHRIST AROSE, LLANFAIR, IN BABILONE, and CORONATION Derek has created in this piece. There is a repeating dotted eighth/sixteenth rhythm pattern that needs to be rung cleanly and a few accidentals. Most choirs would be able to learn this in the winter in anticipation of the Easter Season.

**Easter Fanfares.** *Michael Coe. 3, 4, or 5 octaves of handbells or handchimes, level 3. 20/1350L, \$3.95.* Michael has written less-than-twenty-measure fanfares on the familiar resurrection tunes EASTER HYMN and VRUECHTEN. They are nice to use for an extended introduction to these congregational hymns or as instrumental/organ arrangements of the hymns for prelude or postlude.

**Hallelujah! Crown Him Glorious Lord!** *Arr. Dan R. Edwards. 3 or 5 octaves of handbells or handchimes, level 3. 20/1348L, \$3.95.* This is a straightforward arrangement of the hymn tunes DIADEMATA and JUDAS MACCABEUS with some mart lifts, shakes, swings, and plucks or mallets in the bass. As always, Dan Edwards writes with a clean-sounding melody and solid chord structures. An easy level 3 for the Easter Season!

**Come Worship the King.** *Arr. Dan R. Edwards. 3 or 5 octaves of handbells or handchimes, level 2+. 20/1369L, \$4.50.* What a triumphant sounding arrangement of the hymn tunes ITALIAN HYMN, LYONS, and LASST UNS ERFREUEN! Short sounds are needed in both the treble and bass at times, and the melodies need to be brought out, with key changes and dynamics perfected so that the piece flows easily from one melody to the next. A great choice for Christ the King or the Easter Season!

Donna Kinsey

---

## Choral Recitative

---

*These selections are from Paraclete Press.*

**Arise And Shine.** *Mona Lyn Reese. SATB, brass quintet, timpani, and organ. Full score, PPM00706FS, \$2.80.* Most music historians would agree that liturgical and musical drama began with the Easter *Quem Que-*

*ritis.* So Reese is being true to her roots as she gives us an incredibly dramatic piece for Easter. This requires great rhythmic precision from all forces but especially from the voices. It's relatively short, so it may not justify hiring a quintet just for its thirty-three measures, but it also works well just with the organ, as long as the trumpet stops are loud.

**Cast Me Not Away.** *Robert J. Powell. SATB and organ. PPM00708, \$1.60.* This haunting piece, with a text from Psalm 51, is perfect as a Lenten anthem. The organ moodily offers a bit of support for the lyrical melodic lines. The solo section for all sopranos is like sunlight breaking through the clouds, and the final cadence is a gentle winding down to rest after such a tearful lament.

**A Gaelic Prayer.** *David M. Lowry. Unison voices and organ. PPM00716, \$1.60.* This easy setting of a newly-popular Celtic or Gaelic blessing ("Deep peace of the rolling wave to you . . .") obviously doesn't rely on part-writing to commend itself. Instead, the simplicity of the melodic line, supported well by a very simple organ part, allows the text to shine through effectively. A great command of a wide dynamic range, both from the choir and the organist, will ensure your success with this piece.

**Sing to the Lord a New Song.** *Robert Lau. SATB and organ. PPM00715, \$2.10.* While the text here may be a chestnut, the setting is indeed inventive and inspiring. The rhythmic drive of the varying time signatures pushes the text forward. The part-writing is fresh and offers a few surprises. The mood varies throughout the piece, and Lau can write an excellent descant.

**Whom The Lord Hath Forgiven.** *Alan MacMillan. TTBB and organ or piano. PPM00717, \$2.10.* The unusual voicing of this piece is at least partly explained by its dedication: "Composed for the Prisoners of Casemates Prison, Bermuda." The deep sonorities of the male choir are met by the quietly supportive organ. While this is not a piece for the faint of heart, the pathos which comes through here is palpable and is worth the time of an advanced choir. It may be a daring choice, but I can see this working in Lent, especially on Good Friday.

*The following pieces are all from Scott Soper's*

*You Alone Have the Words (OCP), a collection with four new psalm settings, arrangements of two spirituals and one carol, and songs with new original texts. They are available singly or as a collection.*

**If Today You Hear His Voice.** *Scott Soper. Congregation, SATB, keyboard, guitar, and solo instruments I and II. 20167, \$1.50.* The setting is a bit plaintive, creating a psalm that is more of a request than a command to hearken to the Lord's voice. Nevertheless, the melody is simple and singable, so this would be a great piece, for Psalm 95 is in every lectionary cycle. The octavo comes with the solo instrument parts.

**Bring A Torch, Jeanette Isabella.** *Arr. Scott Soper. SATB. 20164, \$1.25.* This interesting arrangement plays against the typical word painting we have come to expect with this traditional French carol because it moves very slowly, luxuriating in its nice choral harmonies.

**Sometimes I Feel Like a Motherless Child.** *Arr. Scott Soper. SAB. 20174, \$1.50.* Soper demonstrates an inventiveness with the part-writing here that I was not expecting. This piece is pretty far removed from the sound world of the rest of his collection, and that's a good thing. The SAB writing makes it appropriate for smaller choirs, and the triplet figures are easily reproduced. There's a fire in the writing here that is usually lacking in these arrangements. While it won't be for everyone, it may be the most successful piece of the collection.

Joe Pellegrino

---

## Books

---

### A Concise Guide to the Documents of Vatican II

*Edward P. Hahnenberg. St. Anthony Messenger Press, 2007. 178 pages, paperback. ISBN 978-0867165524. \$19.95.*

In the introduction to this book, Edward Hahnenberg comments that during the Second Vatican Council the Catholic Church was doing something it has not done enough of since: Within the church, dialogue was taking place on difficult issues. Hahnenberg expresses the hope that his book will remind readers of this example and get people talking again. His book arrives at a providential time. This summer's *motu proprio* on the Latin



Mass and the Vatican's statement on the Church's understanding of non-Catholic Christians received wide publicity. As a result, the general public was exposed to the result of debates that have continued in the Church since the council. But Catholics who did not live through the council, in particular, may be unfamiliar with these debates. One positive result of this summer's statements is that members of the faithful are expressing an interest in the issues which led to these statements and a willingness to gain a deeper understanding of recent Church history. Hahnenberg's book is a very useful introduction to this history.

The book is structured around the council documents themselves. After an introduction to the council, each document (the four constitutions, nine decrees, and three declarations) is given its own chapter. The documents are grouped in three parts: The Four Constitutions, the Church as the People of God, and the Church in the World. A helpful glossary and suggestions for further reading appear at the end.

Each chapter begins with an overview of the issues contained in the document and a description of the debate at the council (including descriptions of rejected drafts). A reading guide follows, along with commentary on the impact of the document today (including any unresolved concerns). The chapters end with questions designed for personal reflection and group discussion.

Throughout the book helpful sidebars outline the chapters of each document; highlight important quotes from the documents; or contain tidbits of history, theological background, or interesting anecdotes from the council.

Hahnenberg's style is engaging and easy to read. In relating the course of debate at the council, he engages the reader in a sense of the drama of some of the proceedings and the tediousness of others. He delves into the sticky issues of collegiality, the relationship of Scripture and tradition, ecumenism, the relative merit of marriage versus the celibate state, and doctrinal development. He doesn't shy away from asking provocative and challenging questions such as these: "Are there ways for priests to share authority with the people of their parishes?" and "Have we taken seriously [*Unitatis Redintegratio's*] call for *everyone* in the church to work for Christian unity?" These are timely questions likely to spark lively conversation in a classroom or adult formation group.

Hahnenberg makes no mention of the 1985 Synod of Bishops' report which described principles for sound interpretation of the Council's documents, but the introduction does include a section on how to read the documents, which covers some of these principles. Not mentioning the synod's report seems to be a small oversight. In Hahnenberg's explanation of the touchier issues, he describes some of the differences theologians today have on interpretation of the documents. At times, however, his explanations of certain concerns (the nature of bishops and salvation of non-Catholic Christians, for example) make it sound like there is a common understanding within the Church on these issues. In a guide such as this one, the reader who is unfamiliar with debates within the Church might benefit from additional description of the questions at hand. These minor flaws do not detract from the overall value of the book.

As the Church continues to grapple with the changes brought about by the Second Vatican Council, Hahnenberg's guide is a useful introduction to this momentous gathering. This book is ideal for adult formation programs, high school and college students, and anyone seeking to understand the documents of the council and the council itself. The side notes and anecdotes give a sense of the council's extraordinary nature, which is especially helpful for those who did not

live through it. After putting the book down, the reader will want to know more about this exciting time in the history of the Church and its impact today.

Catherine Heinhold

## God in the World: A Guide to Karl Rahner's Theology

Thomas F. O'Meara. *The Liturgical Press* (Michael Glazier Books), 2007. 160 pages, paperback. ISBN-13: 978-0-8146-5222-0; ISBN 10: 0-8146-5222-0. \$15.95.

Thomas F. O'Meara's *God in the World* refreshingly fulfills its purpose as a handbook to Karl Rahner's theology. It serves as a "guide" in the best sense of the word. O'Meara does not merely lead the reader through the essential aspects of Rahner's theology; he joins the reader on a journey into Rahner's historical framework of a Church and world in transition and suggests how this can be a passage to a renewal of Rahner's theological insights for our twenty-first century. O'Meara's scholarship is thoroughly accessible to lay audiences, and he admirably facilitates an encounter between his reader and Rahner that makes Rahner alive and innovative in the contemporary theological milieu. For O'Meara, Rahner's ideas are enduring because he addresses who we are as human persons who are receiving the grace that God is ever bestowing on us



*Sing to the world in concert with Witte Travel & Tours*

Our expertise guarantees careful attention to travel and performance details, customized itineraries, well-received concerts, and a memorable tour for the entire group.



*Performance*  
TOUR DIVISION

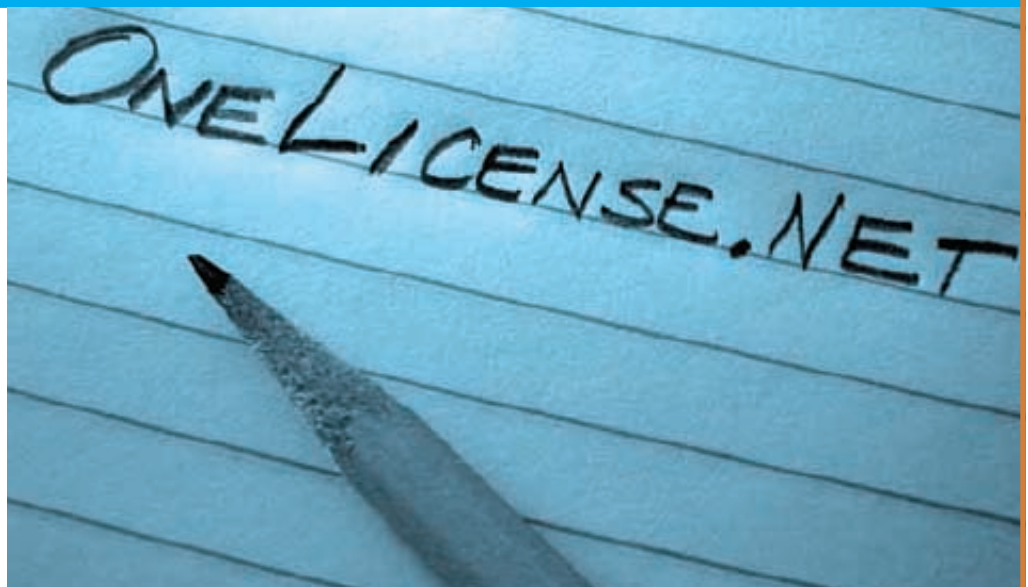
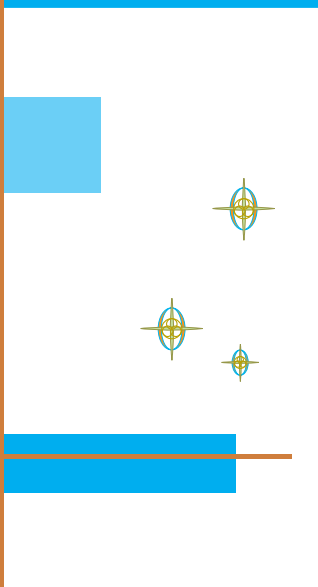
For more information: (616) 957-8113, 800 469-4883

Email: [groups@wittetravel.com](mailto:groups@wittetravel.com), Web: [www.wittetravel.com](http://www.wittetravel.com)

Witte Travel & Tours, 3250 28th Street, SE, Grand Rapids, MI 49512

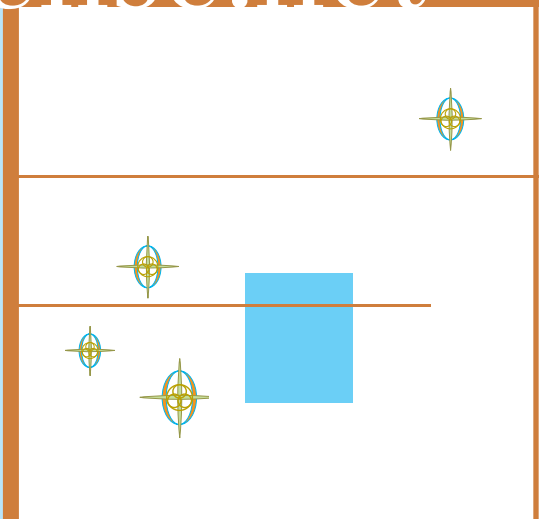


a n n u a l  
*and*  
o n e - t i m e  
c o p y r i g h t  
*permissions*



Many Songs  
Many Publishers  
**OneLicense.net**

*log on and take the tour*  
**t o d a y !**  
*www.onelicense.net*





as individuals, as Church, and as the human community in the plurality of historical situations and cultural perspectives of our ever-changing world.

O'Meara takes his reader with him into Rahner's opening lecture at the University of Munich in May 1964, where Rahner first articulated the premises for *Foundations of Christian Faith* that he would later publish in 1976. Especially for the young reader who has not yet read *Foundations* on her own, O'Meara is a trustworthy guide, because he personally heard Rahner speak of his theology and how it incorporated Aquinas's theological genius as well as Kantian and Heideggerian philosophy. The reader is confident in O'Meara's interpretation of Rahner because he lays out the essential elements of Rahner's thought and simultaneously exhorts his reader to interpret Rahner anew within today's disparate theological environments.

O'Meara introduces his reader to the heart of Rahner's influential theology: that grace is made accessible to every person in her God-given self-transcendence that opens her up to receive God's self-communication. When we perceive the human person's graced capacity to hear the immanent call of the transcendent God, we can see grace abounding in every historical shift and transformative process in Church and society, if we remain open to the continued disclosure of God's mystery in our contemporary world. O'Meara asserts that this Rahnerian view of a graced world does not "relativize sin or secularize grace" (page 38). Quite the contrary, it makes "grace as the trinitarian presence" stand out against "sin as an atmosphere of evil" and makes it imperative for us to reject sin and become individuals who accept our share in God's life that has been made possible by God becoming human in Christ (pages 38, 76).

O'Meara highlights the expansive capacity of Rahner's theology to extend outward into multiple layers of transmission and influence: from the individual's comprehension of her identity as a self-transcending receiver of God's grace (chapters three and four), to the reality of God's grace that shapes individuals' personal histories and the global commu-



Fountain, St. Peter's Square, Vatican City, photo by Michael Wilson

nity's history within the ambit of God's kingdom coming about through salvation history in Christ and the Spirit (chapter five), to the Church which "unfolds as grace-in-history" and reaches out to the world so as to manifest sacramentally God's presence in the contexts of local churches that are speaking to particular historical and cultural situations (chapter six), to a present-day theology that enthusiastically embraces the future so as to engage creatively with our changing world in a Rahnerian-like spirit (chapter seven).

In chapter two, O'Meara contextualizes Rahner's theology in terms of his joining of neo-Scholasticism and neo-Kantianism as well as Rahner's living out of his theology within the life-giving function of Vatican II in order for his reader to hear Rahner's voice acutely so that he can effectively speak in her present and teach her how to understand herself, the Church, and the world in the profoundest ways. Every page of O'Meara's book reminds us of Rahner's lasting relevance because of his vision of a world of grace in which individuals, Church, history, and society are forever mutually transformed by God's self-communication. Rahner rouses us to be theologians of a global society who meet the

needs of diverse populations and ecclesial environments that are contemporary conduits of God's everlasting presence. O'Meara not only introduces us to the Rahner who opens our eyes to the ways in which God comes to meet us, but he also compels us to follow Rahner's lead and meet God in new ways in the Church and in the world.

Danielle Nussberger

## When Other Christians Become Catholic

Paul Turner. *The Liturgical Press* (A Pueblo Book), 2007. 184 pages, paperback. ISBN-13: 978-0-8146-6216-8; ISBN-10: 0-8146-6216-1. \$23.95.

The provisional English translation of the *Rite of Christian Initiation of Adults*, promulgated in 1974, was received with great enthusiasm in the United States. This enthusiasm had been primed by a generation of mostly European

scholars who had undertaken extensive study of the historical, theological, and anthropological aspects of the initiation sacraments. Their work provided the scholarly underpinnings for the radical revision in the practice of making Christians that the new ordo represented, and their academic progeny in North America stood ready to introduce pastoral practitioners not only to the rites that appeared between the covers of the book but also to the historical, theological, and anthropological contexts from which they had sprung.

*Made, Not Born* (Notre Dame, Indiana: University of Notre Dame Press, 1976), which comprises the papers given at the 1974 annual conference of what was then the Murphy Center for Liturgical Research at the University of Notre Dame, is archetypal of the thoroughness with which the pedigree of the new rites of initiation were examined and broadcast. Scholars such as Aidan Kavanagh, Reginald Fuller, and Nathan Mitchell examined the history, while Ralph Keifer and Robert Hovda offered a vision of how this new order of initiation might reshape the Church.

Many pastoral ministers, formed by this and many other resources, approached the implementation of the RCIA with a deep understanding of the meaning

of initiation and with enthusiasm and hope. In their pastoral situations, though, many found that the people to whom they were called to minister were not always those for whom they were prepared. Rather, they found themselves working with as many—if not more—baptized people from other Christian communities as with unbaptized people. With no other tool than the RCIA at hand, pastoral ministers did what they always do: They adapted.

When the United States edition of the *Rite of Christian Initiation of Adults* was published in 1988, it responded to these pastoral adaptations by including (after much debate) several rites drawn from the catechumenate for use with baptized, uncatechized adults and several combined rites for unbaptized and baptized together. This encouraged what has become common practice in many parishes in the United States: preparation of baptized persons for reception combined with the catechumenate, including reception into full communion at the Easter Vigil. This has given rise to a discussion critical of this approach, which an increasing number of scholars and pastoral practitioners are joining.

Paul Turner's *When Other Christians Become Catholic* is an important voice in this discussion. Turner begins his book by describing the present situation regarding baptized persons seeking to become Catholic. Beginning with the reasons baptized persons seek full communion and then proceeding to statistics, documents, and scholarly reflections on the current practice of forming baptized candidates, the author concludes "that something has gone wrong with the rite of reception. The council envisioned an ecumenically sensitive rite that would promote the concept of one baptism among Christians. But the rite of reception is being celebrated as a near equivalent with the initiation of the unbaptized" (page 15).

Over the next several chapters, Turner examines the pedigree of the rite and recounts its conception and birth. The rite of reception is not the stepchild of the catechumenate, as one might guess from its implementation in the United States. Rather, its lineage is "the historical development of the rite for receiving heretics and the contemporary ecumenical movement" (page 19).

Turner offers a rather dense examination of the early Church's struggle to figure out how to deal with those baptized persons coming to it from heresy,

schism, or apostasy. He traces the early Church's debates regarding the difference between how to treat heretics who wished to join the Catholic Church (they were "received") and apostates and schismatics who wished to do so (they were "reconciled"). Eventually this distinction deteriorated, leading to the practice of receiving Protestants into the Catholic Church—a rite that was distinctly penitential. Turner then examines how the modern ecumenical movement led the Catholic Church to set aside the language of heresy to seek a new understanding of the relationship of the baptized to each other and to develop a ritual for receiving baptized persons that expressed that understanding.

With this background, Turner critiques the rites in the U.S. edition of the RCIA adapted for baptized persons from the initiation process. Their effect, he states in short, is that "in the interest of offering baptized candidates more from the Church's store of liturgical worship, the RCIA eliminated many of the sharp distinctions between baptized candidates and catechumens" (page 84).

"[T]he adaptations of catechumenate rites for baptized candidates have managed to disaffirm the baptism received, especially when celebrated in the combined rites" (page 151). These rites have become "arbitrary stations on the way to the communion table where the baptized more imminently belong" (page 157). In his concluding chapter, Turner asserts: "By celebrating the rite of reception at the Easter Vigil, Catholic parishes are actually taking back some of the steps they had gained in the ecumenical movement . . . . It is hurting the mutual recognition of baptism that Catholic and other Christians have worked so hard to attain" (page 167).

In this book, Paul Turner has done for the rite of reception what *Made, Not Born* did for the catechumenate. Few pastoral ministers understand the historical antecedents or the ecumenical implications of treating baptized candidates so much like catechumens. By offering the proper contexts in which to understand what we do when we receive baptized Christians into the full communion of the Catholic Church, Turner has challenged us to examine our practices and to move toward rites that better reflect the true nature of what we are doing and in this way to witness to the unity of Christians as it is now and as it is to be.

Victoria M. Tufano

## About Reviewers

Ms. Catherine Heinhold directs the Catholic Chaplaincy at Georgetown University's main campus in Washington, DC.

Ms. Donna Kinsey is a handbell teacher and conductor at the national level and a music educator for Monongalia County, West Virginia. She also serves as a pastoral musician at St. Francis de Sales Parish, Morgantown.

Dr. Danielle Nussberger is a member of the theology faculty at Marquette University, Milwaukee, Wisconsin.

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

Ms. Victoria M. Tufano is pastoral associate at Ascension Church in Oak Park, Illinois, and she was the editor of *Catechumenate: A Journal of Christian Initiation* from 1991 to 2007. She serves as a team member for institutes of the North American Forum on the Catechumenate and is a member of the Board of Directors of that organization and of the Liturgical Conference.

## Publishers

**Lorenz Corporation**, 501 E. Third Street, PO Box 802, Dayton, OH 45402-2165. (800) 444-1144; web: [www.lorenz.com](http://www.lorenz.com).

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

**Paraclete Press**, PO Box 1568, Orleans, MA 02653. (800) 451-5006; web: [www.paraclete-press.com](http://www.paraclete-press.com).

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

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



LIGHT  
the FIRE *music*

*Audible*  
CHOCOLATE  
Productions

proudly present



a lullaby collection  
for all ages  
by composers,  
Cher & Gene Klosner



As heard  
at NPM  
in Indy

Let award-winning singer-songwriters Cher & Gene Klosner guide you on a soothing musical voyage featuring their trademark rich, lilting vocals and authentic instrumentation. Relax to the sounds of grand piano, acoustic guitar, cello, violin, flute, oboe, vibes, clarinet, English horn, and soft percussion, in acoustic, traditional and jazz trio settings.

**2-disc set** - each disc contains a vocal and instrumental rendition of each song.  
Over 2½ hrs of music with 42 tracks in all!

*Stardust* **\$19.95** plus s/h

Hear samples and order online  
at [www.StardustLullaby.com](http://www.StardustLullaby.com)



**Cher & Gene's  
Cassette Blowout!**

**99¢** each, plus s/h

*Ribbons and Pine* - Christmas  
*Denver* - World Youth Day  
*Sunday* - Sacred

**HURRY! SUPPLIES LIMITED**

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

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

# Calendar

---

---

---

---

## CONCERTS AND FESTIVALS

### NEW YORK

New York  
February 13

Choir of St. Ignatius Loyola Church, conducted by Kent Tritle. Program includes Schnittke, *Concerto for Choir*; Ginastera, *The Lamentations of Jeremiah*; and Striggio, *Ecce Beatam Lucem*. Pre-concert recital with Russian Chamber Chorus of New York, directed by Nikolai Kachanov. Place: Church of St. Ignatius Loyola, 980 Park Avenue, New York. Phone: (212) 288-2520; e-mail: [concerts@saintignatiusloyola.org](mailto:concerts@saintignatiusloyola.org).

New York  
February 24

Organ recital by Johannes Unger, assistant organist at St. Thomas Church, Leipzig, Germany. Works of J. S. Bach, Widor, and Reger. Place: Church of St. Ignatius Loyola, 980 Park Avenue, New York. Phone: (212) 288-2520; e-mail: [concerts@saintignatiusloyola.org](mailto:concerts@saintignatiusloyola.org).

New York  
March 12

Choir and Orchestra of St. Ignatius Loyola Church, conducted by Kent Tritle and Renée Anne Louprette. Program includes Buxtehude, *Jesu, Meine Freude*; Schütz, *Musikalische Exequien*; and J. S. Bach, *Jesu, Meine Freude*. Pre-concert organ recital. Place: Church of St. Ignatius Loyola, 980 Park Avenue, New York. Phone: (212) 288-2520; e-mail: [concerts@saintignatiusloyola.org](mailto:concerts@saintignatiusloyola.org).

### PENNSYLVANIA

Pittsburgh  
February 24

Music in a Great Space Concert: Presidio Saxophone Quartet. Place: Shadyside Presbyterian Church. Phone: (412) 682-4300; web: [www.shadysidepres.org](http://www.shadysidepres.org).

Pittsburgh  
March 30

Music in a Great Space Concert: Bells in Motion Handbell Ensemble. Place: Shadyside Presbyterian Church. Phone: (412) 682-4300; web: [www.shadysidepres.org](http://www.shadysidepres.org).

## OVERSEAS

### FRANCE

Paris and Other Cities  
January 17–24

Familiarization tour: Best of French Liturgical Music. Subsidized and inclusive continuing education program, sponsored by Peter's Way Choir Tours. Contact: Peter's Way Tours, Inc., 25 South Service Road, Suite 240, Jericho, NY 11753. Phone: (800) 225-7662; fax: (516) 997-4388; e-mail: [peter@petersway.com](mailto:peter@petersway.com) or [anette@peterswaysales.com](mailto:anette@peterswaysales.com); web: [www.petersway.com](http://www.petersway.com).

### GREECE

Athens and Other Sites  
January 21–28

Familiarization tour: In the Footsteps of St. Paul. Subsidized and inclusive continuing education program, sponsored by Peter's Way Choir Tours. Contact: Peter's Way Tours, Inc., 25 South Service Road, Suite 240, Jericho, NY 11753. Phone: (800) 225-7662; fax: (516) 997-4388; e-mail: [peter@petersway.com](mailto:peter@petersway.com) or [anette@peterswaysales.com](mailto:anette@peterswaysales.com); web: [www.petersway.com](http://www.petersway.com).

### IRELAND

Dublin and Other Sites  
January 28–February 4

Familiarization tour: Land of Saints and Scholars. Subsidized and inclusive continuing education program, sponsored by Peter's Way Choir Tours. Contact: Peter's Way Tours, Inc., 25 South Service Road, Suite 240, Jericho, NY 11753. Phone: (800) 225-7662; fax: (516) 997-4388; e-mail: [peter@petersway.com](mailto:peter@petersway.com) or [anette@peterswaysales.com](mailto:anette@peterswaysales.com); web: [www.petersway.com](http://www.petersway.com).

### ISRAEL

Tel Aviv, Jerusalem, More  
January 7–16

Roman Catholic Priest Retreat and Pilgrimage to the Holy Land. Directed by Rev. Peter I. Vaccari. Contact: Passages, 25 South Service Road, Suite 240, Jericho, NY 11753-1065. Phone: (800) 225-7662.

Tel Aviv and Other Sites  
January 10–19

Familiarization tour: Holy Land—Song of the Scriptures. Subsidized and inclusive continuing education program, sponsored by Peter's Way Choir Tours. Contact: Peter's Way Tours, Inc., 25 South Service Road, Suite 240, Jericho, NY 11753.

Phone: (800) 225-7662; fax: (516) 997-4388; e-mail: [peter@petersway.com](mailto:peter@petersway.com) or [anette@peterswaysales.com](mailto:anette@peterswaysales.com); web: [www.petersway.com](http://www.petersway.com).

### ITALY

#### Rome

January 10–17

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

#### Rome

January 10–17

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

### SPAIN

#### Barcelona to Madrid

January 21–28

Subsidized and inclusive continuing education program, sponsored by Peter's Way Choir Tours. Contact: Peter's Way Tours, Inc., 25 South Service Road, Suite 240, Jericho, NY 11753. Phone: (800) 225-7662; fax: (516) 997-4388; e-mail: [peter@petersway.com](mailto:peter@petersway.com) or [anette@peterswaysales.com](mailto:anette@peterswaysales.com); web: [www.petersway.com](http://www.petersway.com).

### UNITED KINGDOM

#### London and Other Cities

January 10–16

Familiarization tour: Footsteps of Wesley/English Cathedrals. Subsidized and inclusive continuing education program, sponsored by Peter's Way Choir Tours. Contact: Peter's Way Tours, Inc., 25 South Service Road, Suite 240, Jericho, NY 11753. Phone: (800) 225-7662; fax: (516) 997-4388; e-mail: [peter@petersway.com](mailto:peter@petersway.com) or [anette@peterswaysales.com](mailto:anette@peterswaysales.com); web: [www.petersway.com](http://www.petersway.com).

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





# Bookstore

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

## Liturgy Formation Resources



### *Ministries in Sung Worship:*

*A Documentary and Pastoral Resource*

Documentation from official instructions and ritual books and pastoral applications for each musical ministry.

J. Michael McMahon and Gordon E. Truitt

Item #LFR-5.....Single copy .....\$15.00



### *Psalmist & Cantor:*

*A Pastoral Music Resource*

A collection of practical articles drawn from *Pastoral Music* and *Liturgical Singer*. Various authors

Item #LFR-6.....Single copy .....\$7.00



### *The Choir in the Liturgy:*

*A Pastoral Music Resource*

Practical advice for choirs and choir directors about the role of the choir in liturgy, rehearsals, and how to form children's and youth choirs. Various authors

Item #LFR-8.....Single copy .....\$7.00



### *Why We Sing Pamphlet*

Item #LFR-1.....Packet of 50.....\$7.50

### *Keep Silence Pamphlet*

Item #LFR-2.....Packet of 50.....\$7.50



### *Singing Our Worship*

A Pastoral Musician's Guide to the General Instruction 2000 with American adaptations.

J. Michael McMahon

Item #LFR-3.....Single copy .....\$4.00

.....10 or more copies .....\$3.50 each



### *The Way We Worship*

Pastoral Reflections on the *General Instruction of the Roman Missal*.

Various authors

Item #LFR-4.....Single copy .....\$7.00

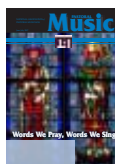


### *Blessings for Musicians*

Texts and ideas to celebrate the gifts, contributions, and ministry of pastoral musicians. Compiled by Gordon E. Truitt

Item #LFR-9.....Single copy .....\$5.00

## Magazine Back Issues



Back issues of *Pastoral Music* are excellent resources for clergy, musicians, and those who prepare liturgy.

*Pastoral Music* .....Single copy .....\$7.00

Item #MAG-1 Specify volume and issue number



## Professional Issues



### *NPM Workbook: Job Descriptions, Contracts, Salary.* *Revised Edition, 1996*

A method for developing a contract, job description, and an appropriate salary for a pastoral musician, with sections for the pastoral musician, parish, and diocese.

Virgil C. Funk

Item #PRO-4 .....Single copy .....\$15.00

### *Sample Contract*

The sample contract found in the *NPM Workbook*.

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



### *Work and Remuneration: A Statement and Worksheet*

Because music is integral to liturgy, the employment of well-trained directors of music ministries is vital, and the Church has a moral obligation to pay its musicians fair and equitable salaries. *Director of Music Ministries Division*

Item #PRO-6 .....Single copy .....\$5.00



### *Hiring a Director of Music Ministries:*

*A Handbook and Guide—Revised Edition*

This helpful booklet makes the task of hiring the right director of music ministries easier and more productive by offering tested and proven suggestions. *Director of Music Ministries Division, Professional Concerns Committee*

Item #PRO-8.....Single copy .....\$6.00



### *National Certification Standards* *for Lay Ecclesial Ministers*

Standards for lay ecclesial ministry approved by the USCCB Commission on Certification and Accreditation. Includes standards for Certified Director of Music Ministries. English/Spanish edition.

Item #PRO-7.....Single copy .....\$14.95



### *Catholic Connections to Music*

*in the National Standards for Arts Education*

A genuine, comprehensive, and qualitative vision for music education in a Catholic school and parish setting.

Free download from [www.npm.org](http://www.npm.org)

Item #MED-3 .....Single printed copy .....\$5.00

## Liturgical Documents



### *Built of Living Stones*

Guidelines from the USCCB on art, architecture, and worship.

Item #LD-1 .....1–9 copies .....\$11.95 each

.....10–24 copies .....\$10.95 each

.....25+ copies .....\$9.95 each



### *The Music Documents:*

*Music in Catholic Worship & Liturgical Music Today*

The 1983 revised text of *Music in Catholic Worship* and a 1982 statement published ten years after the original MCW.

Item #LD-6.....Single copy .....\$5.95

Revised!

Revised!

New!



*General Instruction of the Roman Missal*  
The official English translation with adaptations for the U.S.A.

**Item #LD-4** .....Single copy .....\$12.95  
.....10–24 copies .....\$10.95 each  
.....25+ copies .....\$8.95 each



*Introduction to the Order of Mass*  
A Pastoral Resource of the Bishops' Committee on the Liturgy.

**Item #LD-5** .....Single copy .....\$9.95  
.....10–24 copies .....\$8.95 each  
.....25+ copies .....\$7.95 each

## Pastoral Resources

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



*Cantor Basics, Revised Edition*  
Answers 112 of the most common questions about the ministry of cantor, from recruitment to technical issues. *Pastoral Press*. Jim Hansen, Melanie Coddington, Joe Simmons

**Item #PR-1** .....Single copy .....\$14.95

### *Handbook for Cantors*

Updated approach to the roles, skills, and spirituality of the cantor. *LTP*. Diana Kodner

**Item #PR-2** .....Single copy .....\$10.00



*Guide for Cantors*  
Background and tools cantors need to pray, study, and serve in the liturgy. *LTP*. Jennifer Kerr Breedlove and Paul Turner

**Item #PR-11** .....Single copy .....\$5.95



*Guide for Music Ministers*  
Theology, catechesis, prayer, practical instructions, and FAQ about music ministry. *LTP*.

Jennifer Kerr Breedlove and Paul Turner  
**Item #PR-12** .....Single copy .....\$5.95

### *Children's Choir Basics*

A handbook for children's choir directors, with resources for planning, developing, and rehearsing a children's choir. *Pastoral Press*.

David Nastal

**Item #PR-3** .....Single copy .....\$11.95

### *Choir Director Basics*

Techniques for recruiting, rehearsals, choral sound, ritual celebrations, and administration—from an expert in the field. *Pastoral Press*.

Oliver Doublerly

**Item #PR-4** .....Single copy .....\$14.95

### *Choir Prayers*

Prayers to help choir members focus on the liturgical seasons during weekly rehearsals. *Pastoral Press*. Jeanne Hunt

**Item #PR-5** .....Single copy .....\$7.95

### *More Choir Prayers*

More seasonal prayers to deepen a choir's understanding of the liturgi-

cal seasons. *Pastoral Press*. Jeanne Hunt

**Item #PR-6** .....Single copy .....\$7.95

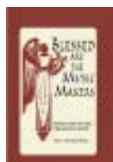
### *Prayers of Those Who Make Music*

For organists, choir members, cantors, and all who love music: psalms, poems, prayers. *LTP*. Compiled by David Philippart

**Item #PR-7** .....Single copy .....\$5.00

.....5–24 copies .....\$4.00 each

.....25+ copies .....\$3.50 each



### *Blessed Are the Music Makers*

Warm ups for the musician's spirit—for choirs and music ensembles before and after rehearsal and in preparation for worship. *World Library Publications*. Alan Hommerding

**Item #PR-8** .....Single copy .....\$14.95

### *A Music Sourcebook*

A rich anthology of texts that sing the praises of music. *LTP*. Compiled by Alan Hommerding and Diana Kodner

**Item #PR-9** .....Single copy .....\$18.00

### *Acoustics for Liturgy*

Six professionals offer advice for improving the acoustics of the assembly's singing. *LTP*. E. A. Sövik, Dennis Fleisher, et al.

**Item #PR-10** .....Single copy .....\$6.00

## The Hovda Lectures

*Father Robert Hovda (1920–1992) was a leader of the liturgical movement in the United States. NPM honors Father Hovda's life and ministry in a series of lectures presented at its national conventions and collected in these volumes.*



### *Toward Ritual Transformation (Hovda • Series I)*

Remembering Robert Hovda: Essays challenging us to continue the pilgrimage toward beauty and justice in liturgy. *Liturgical Press*.

Gabe Huck, Robert Hovda, Virgil Funk, J. Michael Joncas, Nathan Mitchell, James Savage, and John Foley, sj

**Item #PR-11** .....Single copy .....\$15.95

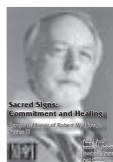
### *Singing Faith into Practice*

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

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

Gerard Austin, OP, Joyce Ann Zimmerman, C.P.P.S., Jerome Hall, SJ, Catherine Vincie, RSHM, Paul Westermeyer, and Edward Foley, CAPUCHIN

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



### *Sacred Signs: Commitment and Healing*

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

Five pastoral scholars offer insights into the Church's sacramental sense, initiation, marriage, and the anointing of the sick.

Paul F. Ford, James M. Schellman, Gordon E. Truitt, Paul Covino, and John K. Leonard

**Item #LFR-9** .....Single copy .....\$10.00

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

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

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





# Regional Conventions 2008

Gather ❖ Learn ❖ Pray ❖ Sing ❖ Celebrate



**June 30–July 3**

**East Brunswick, New Jersey**

In the Midst of Change . . .

“Jesus Christ, the Same: Yesterday, Today, and Forever” (Heb 13:8)

**July 8–11**

**Cleveland, Ohio**

“Do Not Let Your Hearts Be Troubled or Afraid!” (John 14:27b)



**August 5–8**

**Los Angeles, California**

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

Details available in January 2008

Watch our website: [www.npm.org](http://www.npm.org)



# How Firm a Foundation

## Basic Principles of the Liturgy

---

---

---

---

In calling for “the reform and promotion of the sacred liturgy,” in its Constitution on the Sacred Liturgy *Sacrosanctum Concilium* (SC) more than forty years ago, the Second Vatican Council identified some basic principles that should guide that reform. The bishops drew on the whole history of the liturgy as well as teachings of recent popes—particularly Pope St. Pius X and Pope Pius XII—and research undertaken during the twentieth century liturgical renewal. Here are five of those principles that provide a firm foundation for our rites and our pastoral liturgical practice today.

**The Liturgy Is the Action of Christ.** Liturgy does not belong to any one individual or to a local community or even just to the present members of the Church. The liturgy belongs to Christ as an exercise of his priestly office (SC, 7), that is, as an expression of Jesus Christ’s total self-offering to the Father in love and fidelity. This priestly act is carried out today by Christ present in the Church. Christ acts through the Church in three ways: in the baptized members of the Church who gather for worship (and in a particular way through ordained ministers), in the proclamation of the Word (and in a particular way in the Gospel), and in the sacramental elements (uniquely in the bread and wine of the Eucharist).

**The Liturgy Leads Us to Authentic Gospel Living.** As our hearts and minds are transformed through the grace of God, we are called to respond to that grace and move beyond the walls of our churches into a world greatly in need of love, care, and concern. We are called to be living signs of the reign of God for the salvation of the whole world. The late Pope John Paul II made such authentic living of the Gospel a measure of the effectiveness of our liturgy. In his apostolic letter *Mane Nobiscum, Domine* (2004), he wrote: “By our mutual love and, in particular, by our concern for those in need we will be recognized as true followers of Christ . . . This will be the criterion by which the authenticity of our Eucharistic celebrations is judged” (*Mane*, 27).

**Full Participation in the Divine Plan Stems from and Leads to Full Participation in the Liturgy.** The Church was established to spread the Gospel through word and action (Matthew 28:19–20). The liturgy is the “primary and indispensable source from which the faithful are to derive the true Christian spirit” (SC, 14) which will lead to participation in the Church’s mission. Therefore “full, conscious, and active participation” in the liturgy (SC, 14)

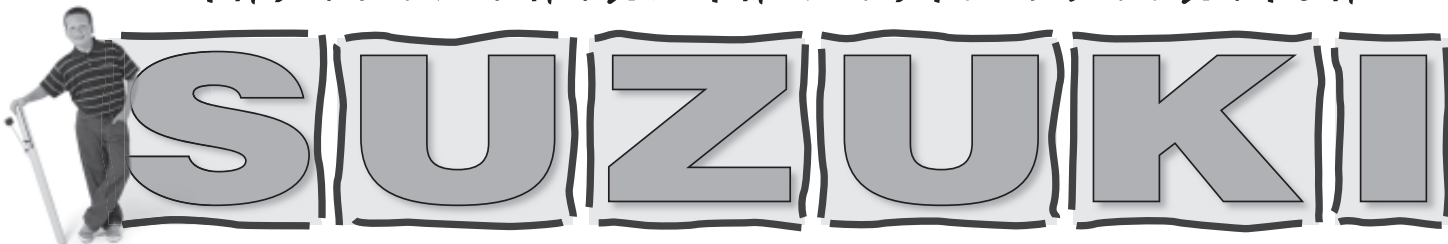
is essential in order to shape people to serve as ambassadors of Christ, bring salvation to the world, and live as redeemed people. “Full” participation is both internal and external, for we are embodied spirits. If we are to be conformed to Christ, we need to “embody” the attitudes of worship, prayer, devotion, petition, celebration, sorrow, and rejoicing. We need to hear the Word and to proclaim it in spoken and sung prayer, acclamation, psalmody, and hymnody. We need to savor the Eucharistic elements and the cleansing power of water, the smooth anointing of oil, and the touch of hands invoking the Spirit, if the Spirit and the Word and the sacramental presence of Christ are to transform our spirits.

**The Church Is One Body with Many Ministries.** The primary liturgical role, of course, is that of the whole Body—the liturgical assembly of believers brought together by the Holy Spirit. But, like a human body, the Body of Christ needs specialized “members” who perform various ministries so that the whole Body may function properly. These special ministers include ordained members (bishops, priests, deacons) and baptized members who are appointed to a ministry. The goal of each ministry is the action of the whole Body in sharing in Christ’s worship of the Father, and each ministry has both responsibilities and limits. Each individual should perform the whole of what is required by the role, but only that which is required (SC, 28), acting “with the sincere devotion and decorum demanded by so exalted a ministry and rightly expected . . . by God’s people” (SC, 29).

**Music Is an Integral Part of the Solemn Liturgy.** Of all the arts, music is the one most useful to and expressive of liturgy’s goals because it unites to the texts we proclaim in such a way that it adds delight to prayer, fosters oneness of spirit, and invests the rites with greater solemnity (SC, 112). Music is ubiquitous in authentic Roman (Latin) Rite liturgy, not only in the specific musical selections that the rite includes but also in every element of ritual celebration: tempo, rhythm, pitch, silence, timbre, tension and release, harmony and dissonance. Music contributes to the complex set of symbols that constitute the liturgy in a unique and irreplaceable way that enlivens the other symbolic elements. Its purpose as an integral part of the liturgy, in other words, is the same as the purpose of liturgy itself: “the glory of God and the sanctification of the faithful” (SC, 112).



INSTRUMENTAL IN MUSIC EDUCATION



TONCHIMES & CHIMETTES

*They're The Most!*

### **MOST INNOVATIVE**

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



### **MOST COMFORTABLE**

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



### **MOST AFFORDABLE**

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



### **MOST EXPANDABLE**

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



### **MOST CONVENIENT**

Rugged, heavy duty padded travel cases (models HB-25/12a/12b). 25-note set has wheels and pull handle – another Suzuki exclusive! ToneChime tables are both beautiful and functional.



### **MOST EDUCATIONAL**

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



### **CHIMETTES**

Involve the whole class with Chimettes as a starter set or add to ToneChimes you already have. Pitched one full octave above ToneChimes.



**New 2008  
Catalog!**

DON'T START CLASS WITHOUT ONE!

**ORDER ONLINE ANYTIME!**

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

**1-800-854-1594**

**SUZUKI**

The Name You Know

## OPUS I - SPECIFICATIONS

### PEDAL

- 32 Contre Bourdon
- 32 Contre Violone
- 16 Diapason
- 16 Bourdon
- 16 Lieblich Bourdon (Sw)
- 16 Violone
- 8 Octave
- 8 Gedackt
- 4 Choralbass
- 4 Flute
- Mixture IV
- 32 Contre Bombarde
- 16 Bombarde
- 16 Trompette (Sw)
- 8 Trumpet
- 4 Clarion

### SWELL

- 16 Lieblich Bourdon
- 8 Rohrbourdon
- 8 Salicional
- 8 Voix Celeste
- 8 Geigen
- 4 Geigen Octave
- 4 Traverse Flute
- 2 2/3 Nasard
- 2 Piccolo
- 1 3/5 Tierce
- Fourniture IV
- 16 Trompette
- 8 Trompette
- 8 Oboe
- 4 Clairon
- Tremulant

### GREAT

- 16 Violone
- 8 Diapason
- 8 Metalgedackt
- 8 Harmonic Flute
- 8 Gamba
- 4 Octave
- 4 Spitzflöte
- 2 2/3 Twelfth
- 2 Waldflöte
- 2 Fifteenth
- 1 3/5 Seventeenth
- Mixture IV
- 8 Trumpet
- Tremulant
- Chimes

### CHOIR

- 16 Viole
- 8 Gedackt
- 8 Viole
- 8 Viole Celeste
- 8 Principal
- 4 Octave
- 4 Koppelflöte
- 4 Viole
- 2 2/3 Quinte
- 2 Blockflöte
- 2 Fifteenth
- 1 1/3 Quintflöte
- Mixture IV
- 8 Festival Trumpet
- 8 Clarinet
- Tremulant

On Piston Capture:  
Pedal Divide  
Zimbelstern

# OPUS I

The Elite program places the resources and expertise of the world's premier organ builder at the disposal of the world's finest organ designers. Each Elite organ is the embodiment of well-articulated musical ideals. Every console is a numbered Opus. For Opus I, Randy Miller, who has designed organs for churches throughout the world, chose voices that emphasize rich foundation tones with distinct articulation and upper work that clearly leads the melody. The primary goal for this design is the support of congregational singing and traditional worship service organ repertoire.



"Given the vast resources available through Elite Organs, I was able to design an instrument with a degree of control that few pipe or digital organ builders can provide. Elite's audio system enabled me to optimize the characteristics of specific voices with specialized speakers. In addition, critical voices are interleaved into four different audio channels, creating a sonic result that is clear and spacious. Finally, a total of 30 audio channels assure effortless sound with superior clarity and presence."

Randy Miller, Elite Opus I Designer

# Allen Elite™



Allen Organ Company LLC • 150 Locust Street, P.O. Box 36, Macungie, PA 18062-0036  
Phone: 610-966-2202 • Fax: 610-965-3098  
E-mail: aosales@allenorgan.com • Web site: www.allenorgan.com

PEDAL  
DIVIDE