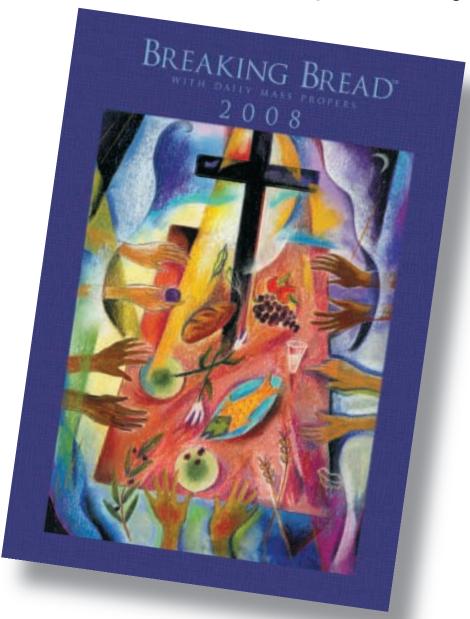


One Bread, One Body

By John Foley, SJ

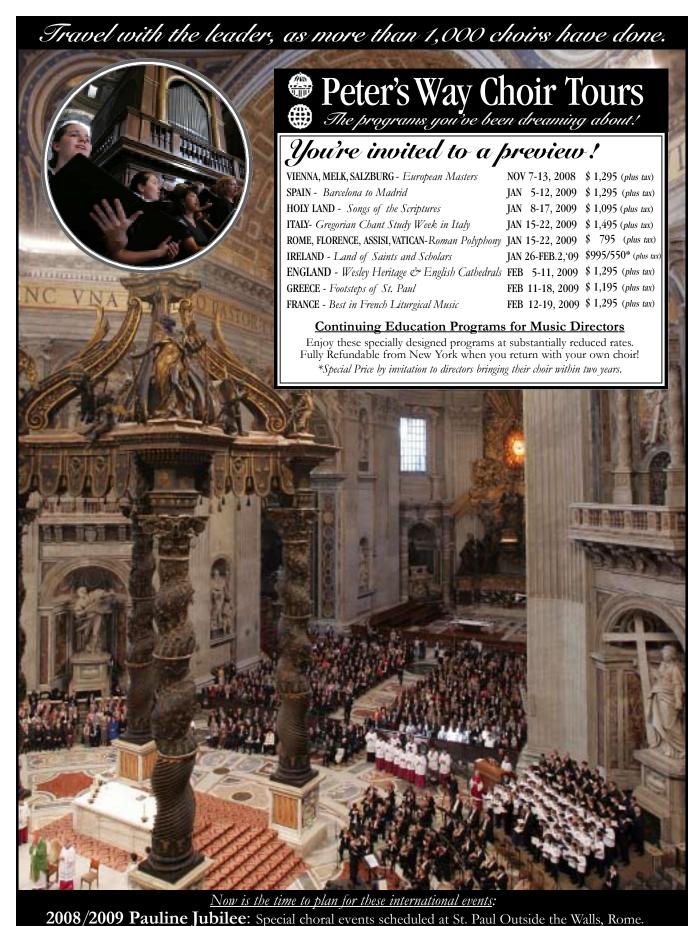


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From the President

Dear Members:

Have you read *Sing to the Lord: Music in Divine Worship* (STL)? The bishops of the United States approved these new guidelines on liturgical music at their meeting last November in Baltimore. The full text is available online at http://www.usccb.org/liturgy/SingToTheLord.pdf.

In this issue of *Pastoral Music* we present articles on various dimensions of this important document, which replaces *Music in Catholic Worship* (MCW, 1972) and *Liturgical Music Today* (LMT, 1982).

I hope that you will find these articles helpful, but I urge you to read the document itself, to study it, and to reflect on it. With apologies to David Letterman, here are the ten top reasons why I believe you need to read STL:

- 10. STL offers detailed practical guidance for singing the Mass and other—often neglected—rites of the Church. The guidelines found in STL reflect norms found the most recent editions of the ritual books, including the General Instruction of the Roman Missal (2002).
- 9. STL challenges liturgical music leaders to reexamine their priorities for the parts to be sung by congregations, giving first place to dialogues and acclamations and then to antiphons and psalms.
- 8. STL deals with the often controversial questions of incorporating chant, polyphony, Latin, contemporary songs, and music that reflect diverse cultures and languages. The document takes a both/and approach that pastoral musicians will find both helpful and challenging.
- STL identifies the acoustics of a church as a major element in the promotion of good liturgical singing.

- 6. STL emphasizes the responsibility of Catholic schools and other educational institutions to prepare both congregations and liturgical ministers to sing the liturgy.
- 5. STL gives extensive treatment to the important role of ordained ministers—bishops, priests, and deacons—in singing their own parts of the liturgy, especially the dialogues, and in joining the song of the entire assembly.
- 4. STL provides a thorough treatment of the various musical ministries, including the choir (or ensemble), psalmist, cantor, organist, and instrumentalist. It encourages the appointment of a director of music ministries, whose role is understood as a lay ecclesial ministry.
- 3. STL takes up the question of what makes music sacred by identifying both spiritual and ritual dimensions. Typical of the document's both-and approach, it regards sacredness as concerning both the music itself and its marriage to ritual action and text while also taking account of its cultural context.
- 2. STL restates the well-known "three judgments" of MCW, but with important differences. The new document views them as inseparable, requiring a single evaluation. The judgments have also been re-ordered and re-defined, providing plenty of food for thought and reflection.

And . .

 STL presents a theological understanding of music as a gift of God that discloses God's presence and provides a language for humans to respond in praise and prayer.

The U.S. bishops begin STL with a foreword that sets the tone for the entire document:

Greetings from the bishops of the United States to priests, deacons, liturgists, music directors, composers, cantors, choirs, congregations, and faith communities throughout the United States. "Grace to you and peace from God our Father and the Lord Jesus Christ." . . . We pray that this document will draw all who worship the Lord into the fullness of liturgical, musical prayer.

Let us who are dedicated to the ministry of pastoral music both work and pray that this wish of the bishops may be brought to life in our parishes and communities.

J. Mill M. Moho

J. Michael McMahon President

NATIONAL ASSOCIATION of PASTORAL MUSICIANS

April-May 2008 Volume 32:4

MISIC PASTORAL PASTOR



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Readers' Response

He Also "Starts the Singing"

I received my February-March Pastoral Music magazine yesterday and read over my article "But Who Will Start the Singing?" (pages 22-25). As so often happens when remembering many people-and also, I must admit, happens to me more often after retirement—I forgot a former student of whom I am very proud. As a high school student, Brian Bisig began his organ study with me when his family moved into St. Monica Parish. He then completed his bachelor of music degree at University of Dayton. After graduation, he became the director of music at St. Michael Parish in Cincinnati, where he continues to serve.

Brian has been very active in NPM. He was chapter director of the Cincinnati Chapter, was on the core committee for the 2003 Cincinnati National Convention, and is presently on the NPM Council. I spoke with him this morning and was very happy to hear that he now has a seventh grade organ student whom he is teaching and mentoring.

I did not include every student in the article, but I thought it appropriate to acknowledge Brian's dedication to the Church and to NPM.

Dr. Marie J. Kremer St. Louis, Missouri

Troubling Results

I find the results of your online survey reported in "Can Catholics Sing? The Answer May Depend on Where You Sit" [Pastoral Music 32:3 (February-March 2008), 17) a bit troubling, not so much because of the numbers themselves but because of what I read into those numbers. I tend to I trust the statistics as reported by those not involved in music ministry as the more reliable. Those in music ministry are often singing into a microphone, or may be surrounded by a choir or ensemble, or are tuned in to the song leader at the microphone. This all helps to create the

illusion of congregational song and is at best a subjective evaluation. The folks in the pews, on the other hand, are able to render a much more objective evaluation from their particular vantage point. If people are singing, they know it, and if they are not, they know that too. The survey seems to show that some members of the music ministry are deluded in this matter at times when the assembly clearly sees that the emperor has no clothes.

I would also question the author's conclusion about poor acoustics that suggests that a dead building "prevent[s] people in the congregation from sensing the strength of singing." My observations over the years in this regard lead me to concluded that in a dead building there

almost always is no "strength of singing" to be sensed.

Robert J. Batastini Fennville, Michigan

Mr. Robert Batastini is the vice president and senior editor (retired) for GIA Publications, Inc.

Responses Welcome

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



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Baylor University School of Music
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254-710-1417
joyce_jones@baylor.edu

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Association News

Conventions 2008

Sounds of Music

NPM conventions are not only opportunities to learn, they are also occasions when we celebrate what has been learned, skills that have developed, and repertoire that communicates faith in wonderful ways. The convention performances provide opportunities to rejoice in the gift of music that we share. Full details about these events are in the convention brochure included with this issue or online at http://www.npm.org/EducationEvents/convention/index.htm.

Eastern Regional Convention. Performances in East Brunswick include a hymn festival led by organist and director John J. Miller at the Princeton University Chapel (Monday evening); a concert of a cappella sacred song performed by the Metuchen Diocesan Chamber Choir and Caritas Chamber Chorale and directed by Thomas DeLessio and Barbara Sanderman (Tuesday evening); a concert of solo organ works and duets for organ(s) and piano with William H. Atwood and Paul Murray (Tuesday evening); high school organists and pianists performing at Rutgers University's Kirkpatrick Chapel (Wednesday afternoon); a concert by St. James Youth Choir directed by Ms. Janet Natale (Wednesday afternoon); an interpretation of psalms from the African American cultural perspective featuring Rawn Harbor and Val Parker (Wednesday afternoon); and contemporary music in a variety of styles that will be "Rockin' the Parkway" (Wednesday night).

Central Regional Convention. Robert J. Batastini and Kelly Dobbs Mickus will lead a hymn festival on Tuesday afternoon, and organist Todd Wilson with timpani and brass quartet will offer an exciting performance on Tuesday evening. An experience of the Gospel in song will feature Andy Andino and Who Do You Say That I Am on Wednesday; and Thomas Jefferson with Jolanda Robertson, Cliff Petty, and the Keith Hampton Singers will offer an experience of song and

prayer in the African American Catholic tradition on Thursday evening.

Western Regional Convention. The Cathedral of Our Lady of the Angels will be the site on Tuesday for a choral concert featuring three great choirs—the Cathedral Choir and the Schola Cantorum of St. Paul the Apostle Parish, directed by Frank Brownstead, and a Pueri Cantores children's choir, directed by Patrick Flahive. A highlight of this event will be a performance of The Mass for the Homeless by Henry Mollicone. Wednesday evening brings Voices of Care with Eddie Hilley and a musical journey with the San Antonio Vocal Arts Ensemble (SAVAE). Thursday afternoon offers Eleazar Cortéz, Donna Peña, and Pedro Rubalcava and the "sacred sounds of mariachi." And contemporary Catholic music will be "Rockin' LA" under the direction of John Flaherty on Thursday night.

Find Your Interest

The workshop sessions at NPM conventions focus on the particular needs,

programs, and ministerial specialties of the participants. So at this year's three conventions you will find workshops in the breakout sessions for cantors, ministerial teams, organists, handbell choir conductors, pastoral liturgists, choir directors, ministers in multicultural communities, young pastoral musicians, youth leaders, presiders, pianists, ensemble directors, those who control sound systems, catechists, children's choir directors, guitarists, liturgy planners, preachers, musicians who work with adult initiation, directors of music ministries, directors of small or rural choirs, beginning organists, people ministering in Asian American communities, people ministering in Hispanic/Latino communities, and people ministering in African American communities . . . among others. If you don't find your interest listed here, check the brochure or online at http://www.npm. org/EducationEvents/convention/index. htm. You'll probably find it!

Oops!

Here are some corrections to the 2008 NPM Conventions brochure.

Cleveland: Change of Presenter. Because Steve Angrisano will be participating in World Youth Day in Australia, Rick Modlin will work with pianists who register for workshop C 10 (Practical Skills for Young Guitarists, Vocalists, and Pianists).

Cleveland: Missing from Registra-



tion. Registration for the Cantor Master Class on Tuesday, July 8, requires an additional fee (\$30), but the place to sign up for that class was omitted from the printed registration form. Please write it in on your form and add the appropriate fee, if you want to participate, or use the corrected online Cleveland registration form.

Los Angeles: Missing Panelists. The brochure omitted the names of two panelists for session D 07 (The Challenge of Integrating Classical Training with Culturally Diverse Styles). In addition to those people listed in the brochure, Regina Kim and Rufino Zaragoza, OFM, will serve on that panel.

Deadlines Approaching

Don't panic yet! You still have time to register for this summer's conventions at the advance discount rate. But the advance deadlines are approaching: May 30 for East Brunswick, June 6 for Cleveland, and July 7 for Los Angeles.

The deadlines for discounts for groups from member parishes who register at the same time are even closer: May 16 for East Brunswick, May 23 for Cleveland, and June 23 for Los Angeles. See the box on this page.

Institutes 2008

Missing Faculty Member

The Guitar and Ensemble Institute (July 14–18, Erlanger, Kentucky) will



be blessed with the addition of Paul Tate to the faculty. Paul is a composer, pianist, and vocalist from Atlanta, Georgia. He will be working with pianists during this institute.

Upcoming Deadlines

Deadlines are near to register at the advance discount rate for the earliest 2008 NPM Institutes and to guarantee a place for yourself at one of these formative and informative programs. Deadlines in early June include those for the Cantor Express program in San Francisco (June 11), the Guitar and Ensemble Institute (June 16), and the Cantor Express institutes in Hartford, Connecticut (June 17), and Buffalo, New York (June 18). Deadlines

Member Parish Discount

NPM is pleased to offer discounts to member parishes that send five or more people from the parish as full convention attendees. This schedule outlines parish savings for the 2008 NPM Regional Conventions based on the member advanced registration fee of \$255.

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

Stipulations

- 1. Parish must have a current NPM membership.
- Parish discount is limited to members of one parish—no grouping of parishes permitted.
- 3. A registration form with complete information filled out must be enclosed for each and every registrant.
- 4. No discount on youth, daily, companion, or child registrations.
- 5. Only one discount will be given per registrant (that is, the parish group discount cannot be combined with the chapter or clergy-musician duo discount).
- 6. All convention forms and fees must be mailed together in one envelope.
- 7. Registrations must be postmarked by May 16 for East Brunswick, by May 23 for Cleveland, or by June 23 for Los Angeles.
- 8. No additions can be made to the group's registration once the registrations have been mailed to NPM.

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



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in later June include those for the Music with Children Institute (June 23) and the Pastoral Liturgy Institute (June 30).

For more information on the 2008 NPM Institutes, check the brochure included with this issue of *Pastoral Music* or online at http://www.npm.org/EducationEvents/institutes/index.html.

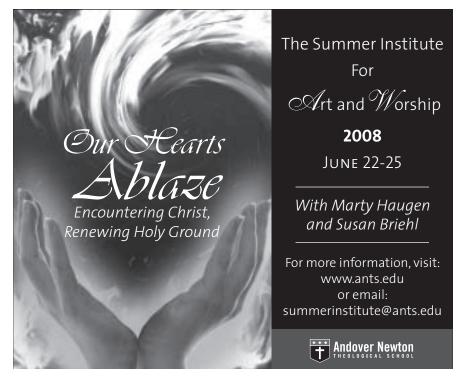
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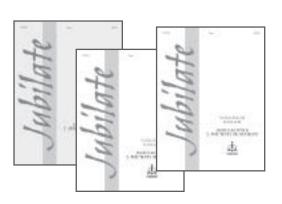
NPM and the Papal Visit

In the Marchissue of *Notebook*, we listed some of the NPM members and staff who are working on the Mass that Pope Bene-

dict XVI will celebrate in Washington, DC, during his visit to the United States. We also noted that Dr. Jennifer Pascual will be directing the music for the papal Mass at St. Patrick Cathedral.

In fact, Dr. Pascual will be working with both Masses in New York—the one at St. Patrick and the one at Yankee Stadium—as well as the ecumenical prayer service. Joe Simmons, who serves on the faculty for NPM's Cantor Express and on the Standing Committee for Cantors, will be the psalmist for the Mass at Yankee Stadium. Other NPM members working on liturgies for the New York visit include Rene Dalandan, assistant conductor and rehearsal accompanist for the Papal Choir; Michael Sweeney, assistant conductor and director of music for the Ulster County Choir, which will serve as part of the larger Papal Choir; Robert Evers, assistant director and music administrator at St. Patrick Cathedral, who is preparing the worship aids for all the events; and William Glenn Osborne, director of liturgy for the Dio-





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cese of Orlando, who is writing orchestral arrangements for some of the items to be used in both Masses. NPM members will also serve in the Papal Choir.

What One Parish Can Do

One parish in Jefferson City, Missouri, is offering music scholarships to student (and adult) parishioners in order to "encourage young people to develop their interest and musical talent and to insure the quality of music in the parish's worship." Spurred by the pastor, Father Patrick Dolan, who began a similar scholarship program in a former parish, and supported enthusiastically by the parish director of music and liturgy, Ms. Laura Forbis, the community includes \$2,000 in the music ministry's annual budget—\$1,500 for students in grades seven through twelve (sixth grade students may also be given consideration) and \$500 for current music ministers to receive continuing education. The parish has a school (Kindergarten through eight grade), and the students in the school are invited to apply for the scholarships, but the program is not limited to the students of Immaculate Conception School.

In 2007, five students applied for scholarship funds, and three received grants (two for \$650 and one for \$200). The funds may be used for studying an instrument (piano, guitar, organ, Bb instrument, or Cinstrument) or voice. The student must be actively taking lessons at the time of application and must be willing, "at a reasonable point in time," according to the scholarship application form, to serve as "songleader/cantor, play the instrument at Mass, or be an active member of the Children's Choir, Young Adult Ensemble, or Adult Choir." The applicant "should also be currently active in music ministry at Immaculate Conception in some way." The parish music director works with the instructor to make the parish's liturgical repertoire available for practice and to decide when the student is ready to play an instrument or serve as songleader or cantor at Mass.

In addition to the scholarship program, the parish is making plans to offer a summer Liturgical Music Enrichment Camp. Urged on once more by Father Dolan, described by Laura Forbes as being "very big on getting youth involved," Ms. Forbes is planning to model the camp on NPM's Guitar and Ensemble Institute, with a beginner track and a more advanced track

Where Are They Now?

Thomas DeLessio GIA Pastoral Musicians Scholarship, 1996

The story of my vocation, particularly since receiving the GIA Pastoral Musicians Scholarship in 1996, is a study of dreams in conflict with reality. I had been a pastoral musician since junior high school, had earned an undergraduate degree in music education at Westminster Choir College, having doubts that a degree in sacred music would be practical, and upon graduation in 1987, stumbled into a full-time position as parish director of music at Our Lady of Lourdes Parish, Whitehouse Station, New Jersey.

By 1996, the time had come to study some more. I was anxious to begin and was fully supported by my wife, Christine, and pastor, Rev. Florian J. Gall. During 1996–1997, with the help of the GIA scholarship, I took five of the necessary twelve courses for a graduate degree in theology and ministry from LaSalle University in Philadelphia.

I was dreaming, and by fall 1997, I decided I wanted to increase my income exponentially. My third child was on the way, Christine would be leaving her job to be home with the children, and our household income would greatly decrease. Somewhat concurrent with the pregnancy, I took my own painful nine-month period to obtain a diploma in computer programming from the Chubb Institute! I then began eighteen months of full-time employment in computer programming while retaining my position at Our Lady of Lourdes on a part-time basis. With the reality of an increased income achieved, I discovered that I was losing my dreams! When I returned to an office cube the day after achieving one of my remaining dreams-conducting the parish choir at St. Peter's Basilica in Rome—I knew that I had been suppressing my vocation. My computer contract soon came to an end, just as the Diocese of Metuchen was about to close the application process for the new combined position of director of music for the Diocese of Metuchen and St. Francis Cathedral. I applied in the last minutes, and I got the job.



I left my position at Our Lady of Lourdes on February 1, 2001, with profound sadness but with a desire to bring the gifts God had given me to the service of the people of the cathedral parish. I would also be charged with directing the music for diocesan liturgies, thus collaborating with many talented and wonderful pastoral musicians throughout our diocese. The music ministry of St. Francis Cathedral emphasizes congregational singing but also includes five singing choirs with members from Kindergarten through adult, two handbell choirs, and volunteer cantors. The diocesan music ministry includes the Diocesan Festival and Chamber choirs. The Festival Choir will support the congregation in song at the NPM East Brunswick Convention Eucharist, and the Chamber Choir will perform at the convention.

I am grateful for the dream I am living and for the pastoral and musical tools God has given me to use in the building of the kingdom. The DeLessio family totals six members now, and all of us participate in music ministry. I am completing my ninth course at LaSalle and intend to finish my degree program before my son completes high school in 2011!

for guitarists, and tracks for keyboard, organ, obbligato instruments, and voice.

The sessions will run for five mornings and end by noon. As with the scholarship

program, she plans to open the camp to students in grades six through twelve, "so that we can get kids who already have a background in music."

Keep in Mind

NPM member **Jay Ricketts** died suddenly of a burst aneurysm at the age of fifty-two on February 20, 2008, at his home in Port Huron, Michigan. Born April 19, 1955, in Philadelphia, Jay left college for a while after his junior year to pursue what he called his "rock-and-roll dreams." In those years, he married Kimberly, and the responsibilities of parenthood (two children, now grown) forced him to finish college and look for "legitimate" work. He found that work in the electronics and software fields as, among other things, a



software quality engineer for Compuware and other companies. While software engineering was his "day job," composing, playing with rock, pop, and country

bands, and serving as a music minister whenever he could was his real passion. His involvement in music ministry was a growing interest. In 1997 he began serving as the music director at St. Cornelius Parish in Dryden, Michigan. In 2002 he began work toward a church music degree at Madonna University in Livonia, but after a year, for financial reasons, he returned to church work as organist

for the gospel choirs at St. Elizabeth's in Detroit and as an accompanist at St. Blase in Sterling Heights and Ss. John & Paul in Washington Township. Jay's funeral was celebrated on February 25 at St. Cornelius Catholic Church, Dryden. The music ministry for the funeral included choirs, cantors, and instrumentalists from four churches in which Jay had served as well as NPM Board member Steve Petrunak, who played guitar. In addition to his "live" ministry and his composing skills, Jay promoted the cause of sung worship online as a member of several e-mail forums that include NPM members, several Yahoo groups, and his own blog-St. Cecilia Was Here.

We pray: Lord of mercy, be close to those who call upon you. With St. Cecilia to help us, hear and answer our prayers for our brother.

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For further information on ways to support NPM through planned giving, contact:

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Coralie Hinkley is a member of the Sydney Street Choir. Founded in 2001 by Jonathan Welch, who later formed the Choir of Hard Knocks, the Sydney Street Choir is made up of homeless and disadvantaged people from the inner city region of Sydney, Australia. *Photo by Jamie Williams*.

Sing to the Lord Key Themes in the Bishops' Document

The Mystery of Music: Why and How We Sing

By Paul Turner

usic is so much a part of musicians that it is hard to separate one from the other. But *Sing to the Lord* (STL) admirably analyzes what music is, where it comes from, and how it works. All of this helps liturgical musicians appreciate their craft. The opening chapter of this document from the U.S. Conference of Catholic Bishops is called "Why We Sing" (paragraphs 1–14), and a later section develops the notion of how liturgical music works (67–71). Together these sections unfold the mystery of music.

Why We Sing

"Why We Sing" treats the divine origins of music (1–2), the biblical testimony to musical prayer (3–4), the symbolic nature of music in the liturgy (5–6), as well as its paschal and evangelical dimensions (7–9). It then treats participation: the fulfillment of diverse liturgical roles (10–11) and the internal and external dimensions of participation (12–14).

Sing to the Lord opens with the assumption that music has a divine origin. We assent to this every time we speak of someone as a "gifted" musician. Every musician practices, but some have a God-given gift, and others do not.

The gift of music, however, is not the private possession of the musically gifted. All human beings are made for music. Everyone can appreciate its diversity and delight in favorite tunes. Like food, music can cross cultural boundaries. People who do not speak the same language can eat the same food and enjoy the same music.

"God has bestowed upon his people the gift of song" (STL, 1): So opens *Sing to the Lord*. "God dwells within each human person, in the place where music takes its source." Music is present within us because God is present within us. And when one of us sings in praise, God is revealed.

Rev. Paul Turner, a presbyter of the Diocese of Kansas City-St. Joseph, is pastor of St. Munchin Parish in Cameron, Missouri, and its mission, St. Aloysius in Maysville. He is a team member for the North American Forum on the Catechumenate and has served as a translator for the International Commission on English in the Liturgy.

Music also dwells in community. Whenever music sounds, "it is accessible to others" (STL, 2). We experience music personally, but we share the experience with those who sing, hear, and play the same sound. Singing together in church expresses the sacramental presence of God.

Why do we sing? We sing because we must. God is within us, and God will not be silent.

Musical worship is ancient. Both the First (Old) and the New Testaments bear witness to it. *Sing to the Lord* highlights the musical ministry of Moses, Deborah, David, and the community of Israel.² It includes perhaps the earliest testimony to compositional inspiration, when God told Moses to write out a song and teach it to the people "so that this song may be a witness for me."³

In the New Testament, Jesus, Paul, and James promoted singing. Jesus concluded the Last Supper in song.⁴ Paul and Silas sang Christian hymns while in prison.⁵ Other references to music appear in New Testament epistles.

These biblical examples show that music is integral to our praise. *Sing to the Lord* explains the divine origins of music with arguments resembling natural law (STL, 1–2), but it also shows biblical evidence for the same truth (STL, 3–4): We reach God with song.

Formally this happens in our liturgical prayer. We do what our biblical ancestors did. "This common, sung expression of faith within liturgical celebrations can foster and nourish faith" (STL, 5). We can and do worship God anywhere and anytime. But when we worship in song at the liturgy, we have a unique opportunity to foster our faith. Of course, it must be done well. "Good celebrations can foster and nourish faith. Poor celebrations may weaken it."

Music is among the many words, signs, and symbols we use to praise God. It follows a sacramental principle cited in the *Catechism of the Catholic Church*. "[P]erceptible realities can become means of expressing the action of God." Catholics use bread, wine, water, oil, palm, ash, wax, stone, and wood to reach God. Just as we use what we see and touch, so we use what we hear and sing.

A Special Purpose

Liturgical music has a special purpose (STL, 7–9). It proclaims the victory of Christ, and it moves us to

spread the Gospel. As in the Book of Revelation (15:3) the saints sing of the Lamb's victory over sin and death, so all Christians sing of a new Exodus (STL, 7). Our music is not just an expression of natural desires. It affirms the supernatural plan of God made clear and certain in the resurrection.

Although we sing praise to God most excellently in the liturgy, we carry this song even when we are dismissed: "Christ, whose praises we have sung, remains with us and leads us through the church doors to the whole world" (STL, 8). Our music, then, has an evangelical dimension. It is not just for the praise of God or the nourishment of the believer. It also moves believers to carry on their mission in the world. "Charity, justice, and evangelization are thus the normal consequences of liturgical celebration" (STL, 9). Participation in the liturgy will prepare us to participate in mission after the liturgy.

Because of the diversity of gifts, various ministries serve the liturgical assembly. Each person fulfills a proper role (STL, 10). This especially applies to the congregation. "The full and active participation by all the people is the aim to be considered before all else." Participation is the assembly's source of the true Christian spirit.

This participation is both internal and external. An internal participation comes from attentive listening to the prayers and readings proclaimed by others and to the music sung by a cantor or the choir (STL, 12). Even though another minister is active, participation is universal. Silent participation is counter-cultural and difficult to foster. However, silence will attract those who seriously seek God.

External participation takes many forms. In this context, singing is its obvious expression. In any form, external participation expresses internal participation. It works when we are internally at prayer. External participation without internal meaning is the formalism condemned so often in the Bible. Our singing does not have to be especially artful, but it must be sincere. "The quality of our participation in such sung praise comes less from our vocal ability than from the desire of our hearts to sing together of our love for God" (STL, 13).

Sing to the Lord concludes its introduction with a pastoral note about the challenge of singing when one's interior dispositions may not fit the liturgical moment. "Sometimes, our voices do not correspond to the convictions of our hearts. At other times, we are distracted or preoccupied by the cares of the world" (STL, 14). Still, Christ invites us to enter the song. When we do, we join ourselves to his sacrifice for the glory of the Trinity.

How Does It Work?

So, how does it work? In a chapter detailing the different kinds of liturgical music, *Sing to the Lord* offers these explanations: The holiness of the music comes from its connection with the liturgical action, "whether making prayer more pleasing, promoting unity of minds, or

conferring greater solemnity upon the sacred rites."9

This is first accomplished through the *ritual* dimension of sacred music. It needs to fit the structure and the shape of the rite (STL, 68). If there is a procession, music accompanies it; it should not overshadow it. A responsorial psalm should function as a part of the proclamation of the Scriptures, not as a distinct aria.

Music also relies on a *spiritual* dimension, "its inner qualities that enable it to add greater depth to prayer, unity to the assembly, or dignity to the ritual" (STL, 69). Music that fits the ritual is not enough; it needs a deeper purpose. It draws us into prayer, and it binds us as one. Successful liturgical music is not a recitation or a performance. It taps the divine origins of music and returns the believer to the presence of God.

"The *cultural context* refers to the setting in which the ritual and spiritual dimensions come into play" (STL, 70). Factors ranging from ethnicity to age to musical tastes all have an influence on the way music works. A piece that works in one setting may not work in another.

Music is as diverse as musicians. Various styles afford manifold opportunities for enhancing the liturgical celebration. *Sing to the Lord* promotes selections "from the Church's treasury of sacred music" as well as "a fruitful dialogue between the Church and the modern world" (STL, 71). Not every contemporary musical style fits the liturgy. This has been true throughout history. But some new styles have the potential for deepening our prayer, and the Church is open to them.

Because We Must

We sing because we must. We do it in sincerity of heart. We rely on the wisdom of the past and the experience of today. God who is present in every age is always present to us whenever we sing in praise.

Notes

- 1. U. S. Conference of Catholic Bishops, *Sing to the Lord: Music in Divine Worship* (November 14, 2007), hereafter STL, 1.
- 2. STL, 3. Unaccountably, this paragraph fails to mention the Book of Psalms, the most important historical collection of texts for liturgical music.
 - 3. Deuteronomy 31:19.
 - 4. Matthew 26:30, Mark 14:26.
 - 5. Acts 16:25.
 - 6. STL, 5.
- 7. Catechism of the Catholic Church, 1148. English translation of the Catechism of the Catholic Church for the United States of America, second edition (Washington, DC: United States Catholic Conference, Inc.—Libreria Editrice Vaticana, 1994, 1997).
- 8. Second Vatican Council, Constitution on the Sacred Liturgy Sacrosanctum Concilium (SC), 14, cited in STL, 11.
 - 9. SC, 112, cited in STL, 67.

People, People Who Make Music

By James Chepponis

ne of Barbra Streisand's most popular songs claims that "people—people who need people—are the luckiest people in the world." Since liturgy can be defined as "the work of the people," the new document *Sing to the Lord: Music in Divine Worship* (hereafter STL) discusses in depth the roles and relationships of the different categories of people involved in pastoral music.

Although previous church documents dealing with pastoral music have discussed the people involved, STL does so in a more organized manner and offers some very practical guidelines. It is clear that the authors of the document have reflected on the impact of STL's predecessor document from 1972, *Music in Catholic Worship* (hereafter MCW). STL reaffirms the basic principles of MCW and exhibits a certain maturity based on twenty-five years of experience with MCW.

In STL, certain people and groups receive more emphasis than they did in MCW. For example, STL has several paragraphs dealing with the ordained ministers, some of whom were barely mentioned in MCW. Further, some ministries that are commonplace now (such as psalmist and director of music ministries) were hardly envisioned in 1972. The role that got the greatest attention in MCW (and in its 1982 partner document, Liturgical Music Today) was the assembly. STL still discusses the importance of the assembly, but the discussion is comfortably ensconced between descriptions of the ordained ministers and the ministers with specific musical responsibilities, almost as if one might say, after twenty-five years of reflection: "Of course the assembly is important. Who would question that?" And some of the more traditional music ministries (such as choir and organist) are dealt with at greater length in this document.

STL begins with a short section about the rationale for participatory singing during worship. The section on people (Section II, paragraphs 15–47) follows immediately and is appropriately titled "The Church at Prayer." Let's now reflect on some of the highlights of this section.

Rev. James Chepponis, a presbyter of the Diocese of Pittsburgh, Pennsylvania, is the director of Pittsburgh's Office of Music Ministry and pastor of St. John Capistran Parish in the Upper St. Clair suburb of Pittsburgh. "The Church is always at prayer in her ministers and her people, and that prayer takes various forms in her life."

Sing to the Lord, 15

Ordained Ministers

Bishop. It seems appropriate that, as the chief liturgist, the diocesan bishop is discussed first (STL, 16–17). The document emphasizes the importance of the bishop as a role model for liturgy, "encouraging sung participation by his own example." At a minimum, this can mean that the bishop is always provided with a copy of the worship aid for all liturgical celebrations. But the role of the bishop in pastoral music is much more significant, for he is called to be attentive to the liturgical music practice in his parish communities, especially in his cathedral. The role of the bishop is also formative: He promotes the continuing musical education and formation of clergy, deacons, seminarians, and musicians. It is heartening that paragraph seventeen seems to take for granted that the bishop has "staff in the diocesan Office of Worship and/or the diocesan music or liturgical commission" to help him in his role.

Priest. "No other single factor affects the Liturgy as much as the attitude, style, and bearing of the priest celebrant." With these strong words, quoted directly from MCW (21), the section on the role of the priest begins (STL, 18–21). More strong words follow: "The importance of the priest's participation in the Liturgy, especially by singing, cannot be overemphasized."1 The singing of the presidential prayers and dialogues of the liturgy is highlighted and even strengthened by an explanatory footnote. Paragraph twenty-one is a totally new text that deals with some very practical points that are obviously a reflection on past liturgical practice. The priest is urged to use a congregational worship aid and to be attentive to the cantor and psalmist. And there it is in writing: "The priest should step back from the microphone" while the assembly sings!

Deacon. As with the bishop and the priest, the document urges deacons to participate actively in the song of the gathered assembly (STL, 22–23). Specific examples are given of how deacons "should be prepared to sing those



parts of the Liturgy that belong to them." STL explains that "programs of diaconal preparation should include major and compulsory courses in the chant and song of the Liturgy." Notice that STL uses the words "major" and "compulsory." The document envisions that these courses be obligatory for all prospective deacons and that they not be an afterthought.

The Gathered Liturgical Assembly

One of the most quoted and significant phrases about liturgical participation from Vatican II's Constitution on the Sacred Liturgy Sacrosanctum Concilium is "full, conscious, and active participation" (SC, 14). Sing to the Lord uses that phrase twice in this section (STL, 24–27), and this can be seen as an affirmation of the many years of work that pastoral music leaders have spent in helping the assembly claim their liturgical role. STL also emphasizes the unity of the assembly and points out their need for musical formation. The following statement is significant: "Familiarity with a stable repertoire of liturgical songs rich in theological content can deepen the faith of the community through repetition and memorization" (STL, 27). This comment could not have been envisioned in MCW twenty-five years ago. Since then, a stable repertoire has $started \,to\,develop\,in\,the\,United\,States.\,This\,was\,evidenced$ by NPM's recent repertoire surveys (see Pastoral Music 29:3 [February-March 2005], 13-14; and 30:3 [February"Choirs members, like all liturgical ministers, should exercise their ministry with evident faith and should participate in the entire liturgical celebration, recognizing that they are servants of the Liturgy and members of the gathered assembly."

Sing to the Lord, 32

March 2006], 13–15) and is seen in actual practice. The phrase "rich in theological content" undoubtedly alludes to guiding principles of the U.S. Bishops' *Directory on Music and the Liturgy*.² Finally, when considering the repertoire of the assembly, "a pastoral judgment must be made in all cases."

Ministers of Liturgical Music

It is not surprising that the ministers of liturgical music are discussed in the final part of the section dealing with the people who make liturgical music. STL addresses the various individuals and groups in a hierarchical manner, so it seems natural that the specific music ministers follow the section on the assembly. Five different groups of liturgical music ministers are discussed.

The Choir. The section on the choir (STL, 28–33) is full

of very practical guidelines. Although STL mentions that "the choir must not minimize the musical participation of the faithful," the choir is given its proper due, for the document notes that choirs exercise a special liturgical ministry, either in dialogue with or by alternating with the congregation or by singing alone (STL, 29-30). At other times, they "are able to enrich the celebration by adding musical elements beyond the capabilities of the congregation alone." A welcome clarification is that the word "choir" in STL also includes ensembles, defined here as "another form of choir that commonly includes a combination of singers and instrumentalists." As far as the repertoire sung by the choir alone is concerned, STL wisely mentions repertoire from the treasury of sacred music as well as music of various styles and cultures. STL also reminds choirs that they are "servants of the Liturgy and members of the gathered assembly." A somewhat surprising paragraph (STL, 33) discusses choir dress and says that "cassock and surplice, being clerical attire, are $not \, recommended \, as \, choir \, vesture. {\it ''} \, I \, predict \, that \, sentence$ will be discussed at great length in pastoral music chat rooms and internet blogs! (Note that this same sentence is also repeated when STL discusses the vesture of the psalmist and cantor.)

Psalmist. When MCW was published in 1972, the rediscovered role of the cantor was in its infancy. Cantors are now seen as vital liturgical music ministers. Although MCW discussed the singing of the responsorial psalm as one of the responsibilities of the cantor, the notion of a separate "cantor of the psalm" is more of a recent development (STL, 34–36). STL states: "Although this ministry is distinct from the role of the cantor, the two ministries are often entrusted to the same person." Since the responsorial psalm is an integral part of the liturgy of the Word, it is not surprising that STL discusses the role of the psalmist before discussing that of the cantor.

Cantor. This section on the cantor (STL, 37–40) begins by defining the cantor's role: "The cantor is both a singer and a leader of congregational song." A specific "job description" of sorts follows. Then the phrase "leader of congregational song" is explored, emphasizing a number of practical points. One notable observation is that the

cantor should sing with the assembly, but "the cantor's voice should not be heard above the congregation." Then the document seems to back-pedal for a moment and allow this auditory presence but only as a "transitional practice." The cantor's gestures "should be used sparingly and only when genuinely needed." STL states that cantors should be seen as well as heard but need not be visible during music with which the assembly is familiar.

Organists and Other Instrumentalists. "The primary role of the organist, other instrumentalists, or instrumental ensemble is to lead and sustain the singing of the assembly and of the choir, cantor, and psalmist, without dominating or overpowering them" (STL, 41). One couldn't ask for a more succinct statement than that in this section (STL, 41–44)! It is refreshing that STL then discusses the art of improvisation and says that "more than mere background sound is called for." And it even goes further: "When worthy improvisation is not possible, it is recommended that musicians play quality published literature, which is available at all levels of difficulty."

Director of Music Ministries. In three wonderful paragraphs (STL, 45–47), the director of music ministries is defined and affirmed. At four different times, this document quotes the 2005 USCCB document *Co-Workers in the Vineyard of the Lord: A Resource for Guiding the Development of Lay Ecclesial Ministry*. Noting that every ministry is rooted in the sacraments of initiation, *Sing to the Lord* affirms that directors of music ministries provide "a major service" both as collaborators with the ordained and as members of the lay faithful.

People Need People!

Twenty-five years after the revised edition of *Music in Catholic Worship* was published (1983), *Sing to the Lord* offers a mature reflection on pastoral music and the people involved. The document reaffirms the basic principles of MCW, affirms the good that has been done, acknowledges legitimate developments, and clarifies practicalities. As the people of God, who need one another as we worship together, we are the luckiest people in the world.

Notes

1. Editor's note on capitalization of "liturgy." Recent English-language translations or documents on the Liturgy of the Latin (Roman) Church regularly treat the word "liturgy" as a proper noun. Current standard editorial practice, however, treats it a common noun when it refers to Western Christian practice, where it may refer to several forms of ritual, unless it appears in a title, e.g., the Eucharistic Liturgy of the Latin Church. The word is used more specifically in the Eastern Churches, where it refers to one particular ritual, such as the Divine Liturgy of St. John Chrysostom. The practice in Pastoral Music has been to respect the capitalization usage in quoted documents but otherwise to maintain standard editorial spelling for the word "liturgy."

2. Approved in 2006, this directory is awaiting confirmation from the Holy See.

Leadership, Discipleship, and Formation

By Lena Gokelman

here are no stronger influences in ministry that will contribute more to its success or demise than the quality of leadership and the formation of leaders. Quality leadership, firmly rooted in prayer, self-sacrifice, praise, and gratitude, will have a lasting impact for present and future generations. The recent statement from the USCCB, *Sing to the Lord: Music in Divine Worship* (STL), reaffirms that as liturgical musicians we must first be disciples; only then are we ministers and leaders (STL, 49). It is from this perspective that all else flows.

A disciple (from the Latin *discipulus*, meaning "learner") is one who apprentices with a teacher, much as the disciples of Jesus learned from him. They practiced his teachings and worshiped in community, praised God, and professed their faith in the message of the Gospel — often experiencing both its reassurance and its challenge. Their ministry was not always easy and certainly had its share of disappointment. Likely there were times when shaking the dust from their shoes may have seemed the only thing left to do. Yet in spite of struggle and doubt, Jesus' disciples hungered to learn more. In so doing, their faith grew, their hearts were transformed, and the Good News was shared in a new way the next day. (Their experiences should sound familiar to any pastoral musician dedicated to ministry!)

A Holistic Foundation

Sing to the Lord develops and updates Music in Catholic Worship (1972/1983) and Liturgical Music Today (1982), and it takes into account our practical experience of pastoral music and music ministry during the past few decades. One of its most notable features is the intimate relationship it establishes with recent documents such as the 2005 U.S. bishops' statement Co-workers in the Vineyard of the Lord: A Resource for Guiding the Development of Lay Ecclesial Ministry (CVL)¹ and, indirectly, with the National Certification Standards for Lay Ecclesial Ministers (NCSLEM), whose importance was acknowledged in

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Sing to the Lord, 48

CVL (and whose content was revised in response to this document in 2006).² These resources provide STL with an articulate and insightful voice with which to address today's pastoral musicians.

Reflecting on the wisdom of CVL, *Sing to the Lord* highlights the need for pastoral musicians to build a holistic foundation for ministry rooted in human, spiritual, intellectual, and pastoral formation.³ Since ministry involves the whole person, a successful and well-balanced leader is grounded in formation that encompasses the entire human experience. Whether professional, volunteer, full-time, or part-time, all musicians require specialized areas of study that are essential to their formation. There are, however, fundamental values and competencies to which *all* ministers are called. Our bishops view these as key to effective ministry.

Elements that are especially relevant to the pastoral musician are fleshed out in CVL and NCSLEM. Some of these include the practice of personal wellness (cultivating a balance among ministry, family, personal, and pastoral relationships); spiritual wellness (participation in spiritual direction, retreats, and days of reflection); the need for the Gospel in one's life (through prayer, study, and theological reflection); integrating Scripture, Catholic theology, social teaching, and liturgical principles into ministerial practice; love and gratitude for the Church; fidelity and commitment to passing on the Church's teachings; listening that values cultural and generational diversity; understanding and respect for the ecumenical and inter-religious scope of the world; empowering others to articulate their faith and identify and share their gifts;

the ability to accept and learn from affirmation, criticism, and evaluation; the demonstration of leadership skills (delegation, organization, collaboration, communication, conflict resolution); and a ministerial life based on integrity, professional conduct, and discipleship. These are not only indispensable to healthy ministry, but they can become transformational in the lives of those whom the minister serves.

Developing these competencies offers many benefits. For example, they offer us as lay ecclesial ministers an opportunity for self-inventory—to assess our abilities, to review our current ministry situation and goals, and to sharpen or expand our skills. For those who educate, support, or supervise us on the national, diocesan, university, or parish level, embrace of these competencies offers the foundation on which to develop formation and certification opportunities,⁵ review degree plans, create curriculum, establish evaluative procedures, set long-range goals, or surface deficiencies in programs by reflecting on the core and specialized competencies of our ministry. For all pastoral ministers, gaining more insight into the responsibilities of our individual ministries may offer opportunities for better collaboration. For prospective ministers of all ages, as well as their advisors, this information can act as part of a discernment process.6

One consequence of improved personal formation is reinforcement of the stability, consistency, credibility, and value of our ministry. This will have direct bearing on just compensation and benefits reflecting the dignity of our work.⁷

Formation: Ourselves and Our Assemblies

Many agents form the pastoral musician. First and foremost is the Holy Spirit: "the Spirit of Jesus, sent by the Father, given in Baptism, poured out anew in Confirmation, bestowing personal gifts and charisms on each of the faithful, to be developed and used in the service of others."8 But the responsibility of promoting continuing musical education and assisting the faithful to recognize within them the gifts of the Spirit continues to rest upon the religious and lay leadership of the Church, beginning with the bishop as "chief teacher and shepherd of his diocese."9 Seminaries and priestly and diaconal formation programs should provide appropriate training for clergy and religious so that they may encourage the sung prayer of the assembly by their own example (STL, 16, 23). Dioceses and parishes should assume personal and financial responsibility in nurturing competent musical leadership for their ministers.¹⁰

Making continuing education a priority is an important step in developing one's leadership skills. Who would trust the advice of a health professional, tax preparer, or a computer technician who has not kept up with improvements in the field? The cliché is true: A chain is only as strong as its weakest link. If we truly wish to continue the work of Vatican II and the implementation

of foundational ministerial documents that will impact the Church, we must be unwavering in the care and nurturing of our human resources.

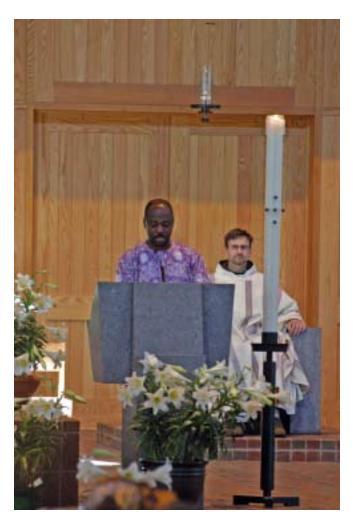
Among our many responsibilities as pastoral musicians, the musical formation of the assembly should be primary and form a main component in long-range liturgical planning. Establishing a repertoire that is stylistically and culturally diverse, that addresses the liturgical and sacramental needs of the liturgical year, and which reflects the rich traditions and heritage of the Church is indispensable in forming a community in faith and fostering "full, conscious, and active participation" (STL, 26). While this formation can occur through the natural rhythm of worship, it can also be fostered through sacred concerts, retreats, and appropriate audio, print, and electronic resources. We teach through every spoken and sung word and should never underestimate the opportunities to catechize and evangelize at any given moment.

Many agents form the pastoral musician. First and foremost is the Holy Spirit

All Catholic educational institutions "have a special obligation toward music and the Sacred Liturgy." They should consider it part of their responsibility to develop student musicianship by "fostering the joy of singing and making music," to provide opportunities to improve personal skills and develop strong ensembles (especially choirs), and to engage "the creative efforts of contemporary composers" (STL, 54).

Placing the words of sung prayer on our assembly's lips as well as the melodies that interpret and shape those words is a privilege. Music is "soul food for God's people."¹¹ A repertoire which spans the richness of our Catholic tradition and is stylistically and culturally diverse will be formative in the lives of children and young adults. Incorporating in the music classroom and in prayer services for school or religious education classes the repertoire used by the wider Church at the Sunday liturgy connects students to music they will sing throughout their lives. This practice prepares grade school students to assume their "eventual role as adult members of the worshiping assembly" (STL, 55). Catholic institutions of higher education are called to "show that they come from the heart of the Church" and should make the celebration of sacred liturgy a priority. 12 A university's demographics often reflect regional and cultural diversity. A repertoire for worship on college campuses taken from the wealth of the sung prayer used nationally and globally to form our Sunday assemblies also forms a generation of worshipers who will provide leadership within their own assemblies or as music ministers when they graduate.

Leadership at the college level is also fostered through mentoring, continuing education (certification, conven-



tions, workshops, reading), participation in volunteer and paid worship apprenticeships, personal practice, and ensemble preparation—using the talents of faculty, staff, and students so that the richness of the liturgy is experienced each week. Teaching students how to use liturgical resources that serve the Church's prayer is critical. Participation in planning should be encouraged and regular catechesis provided so that music does not simply become a matter of satisfying subjective tastes and comfort zones. The younger generation is always replaced by a younger generation. Our mission must be not only to build a strong foundation of musical prayer for the present individual community but always for the larger Church.

Thinking Big

Encourage dialogue. Expect and allow for mistakes. Be patient. And, most importantly, celebrate efforts. Wes Jackson, a plant geneticist who has been honored as one of *Smithsonian Magazine*'s "35 Innovators of Our Time," is fond of saying that "if your life's work can be accomplished in your lifetime, you're not thinking big enough." ¹³

A liturgical musician who embraces the life of a dis-

ciple comes with heart and hands open wide, knowing that living the Gospel will bring with it a rich palette of emotion and experience. To serve the Church at prayer, the pastoral musician must be a person of faith, a grateful steward whose life is also centered in prayer and service—a minister. Whether preparing for a rehearsal, assisting a grieving family, celebrating a school liturgy, enjoying the fruits (or agony) of collaboration, being disheartened by an irate parishioner, or affirmed by someone whose life was touched, we come to recognize that we will not be the same people when we leave as when we arrived. Perhaps the American humorist Erma Bombeck said it best: "When I stand before God at the end of my life, I would hope that I would not have a single bit of talent left and could say, 'I used everything you gave me'."

Notes

- 1. U. S. Conference of Catholic Bishops, *Co-workers in the Vineyard of the Lord: A Resource for Guiding the Development of Lay Ecclesial Ministry* (CVL). This USCCB document expresses the desire for the "fruitful collaboration of ordained and lay ministers who, in distinct but complementary ways, continue in the Church the saving mission of Christ for the world, his vineyard," page 6.
- 2. CVL, pages 30 and 34. The *National Certification Standards for Lay Ecclesial Ministers* (NCSLEM) were developed by the National Association for Lay Ministry, the National Conference for Catechetical Leadership, the National Federation for Catholic Youth Ministry, and the National Association of Pastoral Musicians, and they were approved by the United States Conference of Catholic Bishops' Commission on Certification and Accreditation. The statement now provides standards pertinent to the Certified Director of Music Ministries developed by NPM's DMMD Certification Committee. The NCSLEM links specific comparisons of its core certification standards to the formation sections of CVL (see page 6).
 - 3. CVL, page 34; STL, 51.
- 4. CVL, pages 36–49; NCSLEM, pages 27–40. Specialized competencies are developed from core competencies and are noted in the NCSLEM when these are available.
- 5. NPM has committed itself to study of and reflection on influential documents such as CVL and to the processes which will lead to future revisions of the NCSLEM. Its certification processes (in particular, that of the Certified Director of Music Ministries) affirm the vision of holistic formation which guides the views of the USCCB.
 - 6. NCSLEM, pages 3-6.
 - 7. CVL, page 63; STL, 52.
 - 8. CVL, page 52; 1 Corinthians 12:7, 1 Peter 4:10.
 - 9. CVL, page 52; STL, 16.
 - 10. CVL, page 53; STL, 51.
- 11. John Witvliet, *Worship Seeking Understanding* (Grand Rapids, Michigan: Baker Academic Publishing. 2003), chapter ten: "Soul Food for the People of God," 231–249.
- 12. See John Paul II, Apostolic Constitution *Ex Corde Ecclesiae* (On Catholic Colleges and Universities) 1990; STL, 56.
- 13. See the Chipotle Mexican Grill beverage series: "People We're Pleased to Know," Part Five.

Blending the Bloodline: The Call to a More Diverse Song

By Kathleen Harmon, and de n

n a recent "Dear Abby" column, a distraught writer described a family feud over whether or not foster children, stepchildren, adopted children, and children from previous marriages ought to be included in family photos. Some members argued that only children in the "family bloodline" belonged in the picture. Others argued that in a "blended family" such as theirs, everyone belonged in the picture. The argument was not resolved, and the family gathering ended with people going home angry, hurt, and divided.

Within the family of the Church a parallel argument ensues when it comes to celebrating the liturgy: Do we use only the language and music issuing from the "bloodline" of the western Latin Church, or do we use the multiplicity of languages and musics that mark a "blended" body of Christ? In articles 57 to 60 of Sing to the Lord: Music for Divine Worship (hereafter STL), the U.S. Catholic Latin Church bishops offer their strongest, clearest endorsement to date of the "blended" approach to liturgical music. In juxtaposition with a strong affirmation of the need to continue cherishing and using music flowing from the original "bloodline," they call for continued incorporation of music derived from other cultural and ethnic roots: "Even as the liturgical music of the Western European tradition is to be remembered, cherished, and used, the rich cultural and ethnic heritage of the many peoples of our country must also be recognized, fostered, and celebrated" (STL, 57).

This "both-and" stance affirms the theological truth that the salvation offered to all human beings comes in historically and culturally bound forms, that these forms are as multiple as the reach of grace, and that we cannot limit that reach by fencing it with constructions of our own making, whether these be on the side of "bloodline" or "blend."

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Two psalmists in traditional Kikuyu attire sing the responsorial psalm at the ordination of Bishop Anthony Muheria in Embu, Kenya.

Meeting the Challenge of a Blended Bloodline

This "both-and" stance is a challenge for us, however. We are to encourage new styles of singing (STL, 60) while we also preserve the treasury of Gregorian chant (STL, 72–73). We are to use the vernacular language and to engage the people in multilingual singing (STL, 57, 60) while we also teach them to sing in Latin (STL, 74–75). We are to collaborate with one another across our diversity to prepare multicultural liturgical celebrations, while we also strive to move beyond multiculturalism to the deeper community of interculturalism (STL, 59).

Sing to the Lord is telling us that we cannot settle for only one answer to the question of what music is appropriate for liturgy. Nor can we settle for where our particular liturgical assembly is at this moment. We must move ourselves and our local community forward, whether that movement be in the direction of what is new or what is old, of what is from the past or what is of the present and presages the future.

The document gives us two principles to guide this movement forward, principles which are themselves another example of "both-and." First, the music we choose must be "in conformity with the norms and requirements of the rubrics" (STL, 58) and "in harmony with the theological meaning of the rites" (STL, 60). Not

all religious music is appropriate for liturgical celebration. The deciding criterion is not whether a given piece of music moves people to prayer or makes them feel close to God but whether it can support the ritual action taking place as well as the deeper meaning this ritual action embodies. This precludes, for example, using songs directed toward privatized personal prayer rather than communal liturgical prayer. This norm applies to music from every cultural or ethnic tradition, be it the Western European treasury or non-European sources. The bottom line is that we are not to choose a piece or style of music simply because of its cultural or ethnic roots; it is not a given musical tradition which is sacrosanct but the spirit of the liturgy.

The second guiding principle we are given is that the music must always be chosen "with due consideration for the culture of the people and the abilities of each liturgical assembly" (STL, 58). No matter what its cultural roots, a piece of music that is beyond the ability of a given assembly to sing or understand is not an appropriate liturgical choice. *Sing to the Lord* makes this principle explicit regarding the use of Latin (STL, 64), and we must apply this principle to any language or musical idiom that exceeds the stretch of the local community. Again, it is not the music which is sacrosanct, but that which the music serves, in this case the full, conscious, active participation of this particular community in the liturgical celebration.

Additional Tasks

The bishops' document calls culturally diverse parishes to engage in the dialogue and collaboration necessary to develop effective multicultural liturgical celebrations. It calls diverse cultural and ethnic groups to enrich the musical treasury of the Church with their repertoire. It calls liturgical leaders and musicians to incorporate traditional and newly composed music from various cultural roots into liturgical celebration. It calls publishers to continue making available multilingual music for liturgical use.

Responding to these calls brings additional tasks to be addressed. Those collaborating across diverse cultural and ethnic lines in musical decision making, for example, must be knowledgeable about the structure and meaning of the liturgy. A great deal of liturgical education needs to be done. Without such formation, multicultural liturgical celebrations run the risk of becoming dangerous distractions from what the liturgy is ultimately about—surrendering ourselves to what God wishes to do within and among us rather than glorifications of what we are doing for ourselves.

Furthermore, those making musical decisions must know well the people who make up their assembly, understand their cultural roots and traditions, and appreciate their spiritual strengths and needs. A great deal of sociological, cultural, and ecclesial discernment must be pursued. Without it, multicultural celebrations can leave the people feeling bereft of their connection with the Church rather than more deeply engaged in it.

United in the Blood of Christ

Citing their document *Welcoming the Stranger: Unity in Diversity* (2000), the U. S. bishops place this call to more culturally diverse music within the context of the broader mission of the Church to open our hearts as well as our doors to the multiplicity of immigrant peoples joining us as a nation and as a Church. In essence they are saying that an earmark of the authenticity of liturgical celebration is the willingness to worship as an intercultural community and that the music we sing together both reveals this willingness to be one family around the Lord's Table and facilitates its happening.

The analogy with the situation detailed in the "Dear Abby" letter with which I began this essay is marred by a major flaw having to do with the notion of "bloodline." Non-westerners whose language and culture do not derive from Latin roots are not stepchildren in the Church but full-blooded members of the community of the baptized. Immigrants who comprise so much of the American Church are not foster children permitted by the gratuity of others to sit at the table of the Lord. In the Church there is no bloodline other than the blood of Christ poured out that all members of the human family may be brought into unity.

Sing to the Lord directs every one of us to take steps in the direction of the unity-in-diversity we are given in Christ. We are to incorporate into our liturgical celebrations the language and songs of whatever cultural and ethnic groups comprise our assemblies. We are also to incorporate the language and music from our heritage as the Latin (Roman) Church. How we do this is to be determined at the local level and must take into consideration two balancing principles: the need to ensure the full, conscious, active participation of the particular community that has gathered to celebrate; and the need to ensure that the music selected, in whatever language or idiom, draws this particular community into the intent and spirit of the rite.

In its introductory paragraphs, Sing to the Lord reminds us that our very ability to sing the liturgy comes from God who first loved us into being (STL, 1–2). This same God is calling us now to become more than we have previously been: persons of many skin colors, languages, and ethnic and cultural roots who sit together at the Eucharistic banquet not as strangers but as relatives who know and cherish one another. We have much to learn from each other about our various approaches to prayer patterns and faith matters, and we struggle with the tensions this challenge generates. But we are at the table together drinking from the one Blood and giving thanks to the one God who has called all of us to become a new family.

What, How, and How Much? Progressive Solemnity

By J. MICHAEL McMahon

here is a big difference between planning Saturday lunch for the kids, a dinner party for the neighbors, breakfast for overnight guests, and Thanksgiving dinner for extended family. Although each of these events is a common meal, each calls for a greater or lesser degree of simplicity, formality, or festivity depending on the type of meal (breakfast, lunch, dinner); the participants (children, neighbors, guests, extended family); and the occasion (ordinary day, overnight visit, Thanksgiving Day).

Lunch on Saturday is likely to be an informal affair at the kitchen table or a fast food restaurant. Thanksgiving dinner might require the addition of extra tables and chairs and the use of cloth napkins, candles, seasonal decorations, the best dishes, and lovingly prepared traditional foods.

Preparing music for liturgical celebrations requires similar attention to the occasion and the participants. Priests, musicians, and liturgy planners are quite accustomed to making choices regarding the various parts of the liturgy to be sung and about simpler or more elaborate musical settings of the various liturgical texts.

Progressive Solemnity in Post-Vatican II Documents

Choices regarding the liturgical elements to be sung and the settings to be used are governed by the principle of progressive solemnity. This principle was first stated in the 1967 instruction *Musicam Sacram* (MS):

Between the solemn, fuller form of liturgical celebration, in which everything that demands singing is in fact sung, and the simplest form, in which singing is not used, there can be various degrees according to the greater or lesser place allotted to singing. However, in selecting the parts which are to be sung, one should start with those that are by their nature of greater importance ¹

Musicam Sacram was issued in 1967 by the Sacred Congregation of Rites to help implement the clear mandate of the Second Vatican Council for full, conscious,

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"Music should be considered a normal and ordinary part of the Church's liturgical life. However, the use of music in the Liturgy is always governed by the principle of progressive solemnity."

Sing to the Lord, 110

and active participation by the entire assembly.² One of the reasons for introducing the principle of progressive solemnity was to allow for greater flexibility in the older and fairly strict division between Masses that involved singing (Missa cantata, Missa solemnis) and those that didn't (Missa recitata),3 promoting the gradual introduction of congregational singing by encouraging planners to begin with singing the more important parts of the Mass. MS also applied this principle in relation to the occasion and circumstances, directing that "the format of the celebration and the degree of participation in it should be varied as much as possible, according to the solemnity of the day and the nature of the congregation present" (MS, 10). The instruction made some specific applications regarding the relative importance of various Mass parts, but it was issued prior to the publication of the current Order of Mass in the Missale Romanum of 1969, which re-structured many parts of the celebration.

Following the introduction of the new Order of Mass in 1970, the revised Liturgy of the Hours in 1971 gave this revised approach to music in the liturgy its name. In the General Instruction of the Liturgy of the Hours (GILH, February 2, 1971), the Sacred Congregation for Divine Worship pointed out that the "declarations of Vatican Council II on liturgical singing apply to all liturgical services Hence, in celebrating the liturgy singing is not to be regarded as an embellishment superimposed on prayer; rather it wells up from the depths of a soul intent on prayer and the praise of God and reveals in a full and complete way the community nature of Christian worship."4 While the instruction commends a fully sung liturgy, it notes that "it may be useful on occasion to apply the principle of 'progressive solemnity,'" which it describes this way: It is a principle that "recognizes several intermediate stages between singing the office in full and just reciting all the parts. The criteria are the

particular day or hour being celebrated, the character of the individual elements comprising the office, the size and composition of the community, as well as the number of singers available in the circumstances" (GILH, 273).

The bishops of the United States issued *Music in Catholic* Worship (MCW) in 1972 to guide the continuing development of sung worship in light of the Church's universal norms and the particular situation of the Church in the United States. MCW draws on the principle of progressive solemnity, recognizing that "each feast and season has its own spirit and its own music,"5 and offering guidance on "whether or not this or that part may be or should be sung in this particular celebration and under these specific circumstances" (MCW, 51). MCW proposed a schema for evaluating the relative importance of various parts beginning with acclamations and continuing with processional songs (entrance and Communion), the responsorial psalm, ordinary chants (Kyrie, Gloria, Agnus Dei, creed), and supplementary songs (offertory, after Communion, recessional).

Sing to the Lord on Progressive Solemnity

Sing to the Lord: Music in Divine Worship (STL), approved by the U.S. bishops in November 2007 to replace MCW and the 1982 document Liturgical Music Today, devotes an entire section to explaining and applying the principle of progressive solemnity (110–117). It follows the lead of both MS and MCW in its description of progressive solemnity as including "not only the nature and style of the music, but how many and which parts of the rite are to be sung." It likewise takes up the concern of both documents to consider the occasion and the celebrating community in applying the principle.

At the same time, however, STL expands and refines

earlier considerations of progressive solemnity by taking into account the *General Instruction of the Roman Missal* (GIRM, 2002), other official liturgical documents, and the experience of American Catholic musicians and liturgical leaders over a period of more than thirty-five years.

STL begins with an understanding that "singing by the gathered assembly and ministers is important at all celebrations" (STL, 115) and therefore "should be considered a normal and ordinary part of the Church's liturgical life" (STL, 110). This same notion is articulated strongly in the most recent edition of the GIRM, which directs that Eucharistic celebrations should normally include at least some singing, especially on Sundays and holy days but even on weekdays.⁷ Choices regarding the parts to be sung are not to be made arbitrarily but should take into consideration a number of factors, including the relative importance of various liturgical elements, the nature of the congregation, the occasion being celebrated, and the musical resources that are available. Some seasons and feasts call for a more festive style of music or additional instruments. Other times call for greater restraint, for example a more limited use of instruments during Advent, Lent, and portions of the Easter Triduum.

Which Parts Should Be Sung?

In evaluating the relative importance of the various parts to be sung, MS and the GIRM directed that preference should be given "especially to those [parts] to be sung by the priest or the deacon or the lector, with the people responding, or by the priest and people together."

STL applies this norm by listing the dialogues and acclamations as the first category to be considered in preparing music for the liturgy. This approach is a marked departure from MCW, which ranked acclamations as a first

priority but nowhere mentioned the sung dialogues and devoted very little attention to singing by the priest.⁹

The dialogues are among the most important parts of the Mass to be sung because they "are not simply outward signs of communal celebration but foster and bring about communion between priest and people." ¹⁰ The dialogues are mostly short and simple, normally sung without accompaniment.

Implementing this guideline will require some re-thinking of musical priorities by musicians and clergy. Parish assemblies will likewise need preparation for what may be an unfamiliar style of responding to the greetings, the readings, and some other texts.





Yet these dialogues can become familiar very quickly if dioceses, parishes, and publishers commit themselves to consistent use of the official musical settings, especially the new music that will appear in the forthcoming third edition of the *Roman Missal*. In a mobile society like ours, some degree of consistency can facilitate participation in singing the responses.

Roman Catholic communities in the U.S. have been quite accustomed to singing the major acclamations at Mass—the Gospel acclamation, the *Sanctus*, the memorial acclamation (mystery of faith), and the great Amen. STL underscores the importance of these sung texts that "arise from the whole gathered assembly as assents to God's Word and action." The document recommends that these acclamations be sung "at any Mass, including daily Mass and any Mass with a smaller congregation" (STL, 115a).

STL outlines the other categories of sung texts as antiphons and psalms (responsorial psalm, entrance and Communion chants); refrains and repeated responses (*Kyrie, Agnus Dei,* prayer of the faithful); and hymns (the *Gloria,* hymns for the entrance, preparation of the gifts, Communion, and the recessional).¹¹

Challenges

In dealing with the choice of parts to be sung, the new guidelines challenge Catholic liturgical music leaders in the United States in two important ways. First, the document urges that "every effort . . . be made to introduce or strengthen as a normative practice the singing of the dialogues between the priest, deacon, or lector and the people" (STL, 115a). This guideline applies not merely to more solemn liturgies or to celebrations where a choir is participating. STL instead suggests that even on weekdays and "even when musical accompaniment is not possible, every attempt should be made to sing the acclamations and dialogues" (STL, 116).

The singing of the primary dialogues is of course dependent on singing by the priest and other ministers. Formation in liturgical singing should therefore be an indispensable part of priestly formation, and practical resources need to be provided to help priests learn the dialogues and sing them with confidence.

A second challenge following from the principle of progressive solemnity concerns the use of antiphons and psalms. Worshiping communities in the United States have largely embraced the singing of the responsorial psalm, especially on Sundays and at other major celebrations. STL offers stronger encouragement to make use also of antiphons and psalms during the entrance and Communion processions. STL in no way demeans the widespread practice —clearly permitted by current liturgical norms in the U.S.A.—of choosing another "suitable liturgical song," but it takes seriously the other three options for the entrance and Communion which include the singing

of an antiphon and psalm.¹² The document recommends paying particular attention to the proper antiphons found in the liturgical books. They "are to be esteemed and used especially because they are the very voice of God speaking to us in the Scriptures" (STL, 117).

This second challenge requires pastoral musicians to become better informed about the resources currently available for singing antiphons and psalms. It also provides an incentive for composers and publishers to provide more and varied musical settings for the official texts of the antiphons found in the liturgical books.

Engaging Human Hearts

In its treatment of progressive solemnity, STL presents liturgical music leaders a valuable if challenging opportunity to re-examine the choices they make. The nature of the liturgy, of course, invites—even demands—that those who prepare and lead liturgical song are solidly grounded in the mysteries that God opens before us. As STL reminds us, the choices are aimed less at musical variety than at "engaging human hearts in the mystery of Christ that is celebrated on a particular occasion by the Church" (STL, 113).

Notes

- 1. Sacred Congregation of Rites, instruction *Musicam Sacram* (March 5, 1967, hereafter MS), 7. Official English translation online at http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_instr_19670305_musicam-sacram_en.html. Also see International Commission on English in the Liturgy, *Documents on the Liturgy* 1963–1979: Con-
- ciliar, Papal, and Curial Texts (Collegeville, Minnesota: The Liturgical Press, 1982), document 508, 4128.
- 2. See Vatican Council II, Constitution on the Sacred Liturgy Sacrosanctum Concilium (SC), 14.
- 3. Missa cantata—sung Mass—was a simpler form of the Missa solemnis (solemn Mass). The same parts of the Mass were chanted, but the ceremonies of the Missa cantata were somewhat simpler (e.g., no deacon or subdeacon was required). A Missa recitata was a spoken Mass. Even Masses that included vernacular hymnody were referred to as recitata, since the actual texts of the Mass were not sung.
- 4. Sacred Congregation for Divine Worship, *General Instruction of the Liturgy of the Hours* (GILH, February 2, 1971), 269–270.



Choir for the 2004 re-dedication of the Cathedral of Christ the King, Superior, Wisconsin

English translation in International Commission on English in the Liturgy, *Documents on the Liturgy 1963–1979: Conciliar, Papal, and Curial Texts* (Collegeville, Minnesota: The Liturgical Press, 1982), document 426, 3699–3700.

- 5. USCCB, Music in Catholic Worship (MCW), 19.
- 6. USCCB, Sing to the Lord: Music in Divine Worship (STL), 112.
 - 7. See General Instruction of the Roman Missal (2002), no. 40.
 - 8. GIRM, 40; MS, 7 and 16.
 - 9. See MCW, 22.
 - 10. STL, 115a; GIRM, 34.
 - 11. See STL, 115b, 115c, 115d.
 - 12. See GIRM, 48, 87.

Three Judgments, One Evaluation

By David Mathers

hree judgments—sets of musical, liturgical, and pastoral criteria to be considered, according to the U.S. bishops' 1972 document *Music in Catholic Worship* (MCW) "to determine the value of a given musical element in a liturgical celebration" (MCW, 25)—have been a core element of planning and practice since they were first articulated.¹ For several decades, they have provided a set of principles for evaluating the musical requirements of a particular liturgical rite in a particular cultural or ecclesial situation and the ability of particular musical compositions to fulfill those requirements.

Since the bishops' new document *Sing to the Lord: Music in Divine Worship*² (hereafter STL) is a revision of MCW, it naturally contains a new version of the three judgments. The changes between the documents in the description of those judgments reflect the experience of doing musical liturgy over the past forty years as well as the discussion of the purpose and ideal characteristics of liturgical music that has taken place during that time—a discussion largely stimulated by the three judgments themselves.

Origin after Vatican II

The three judgments first appeared in a document produced under the auspices of the U.S. Conference of Catholic Bishops in 1968. *The Place of Music in the Eucharistic Celebration* (PMEC),³ published by the U. S. Bishops' Committee on the Liturgy, was, in many ways, a response to the 1967 instruction *Musicam Sacram* (MS)⁴ which established universal norms for the use of music in the restored liturgy.

While much of MS is echoed in PMEC, there is also some tension between the two documents. MS quotes the Constitution on the Sacred Liturgy *Sacrosanctum Concilium* (SC) in stating that the purpose of sacred music "is the glory of God and the sanctification of the people" (MS,

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"In judging the appropriateness of music for the Liturgy, one will examine its liturgical, pastoral, and muscial qualities. Ultimately, however, these three judgments are but aspects of one evaluation, which answers the question: 'Is this particular piece of music appropriate for this use in the particular Liturgy'."

Sing to the Lord, 126

4). PMEC never explicitly mentions "the glory of God," however, but states that "the primary goal of all celebration is to make a humanly attractive experience." PMEC's concern is that SC's incarnational theology of celebration through sign and symbol, hardly present in MS, be maintained: "In the liturgy, by means of signs perceptible to the senses, human sanctification is signified and brought about in ways proper to each of these signs" (SC, 7).

PMEC insists that "the signs of celebration must be accepted and received as meaningful. They must... open up to a genuinely human faith experience." While MS states that musical liturgy "raises the mind more readily to heavenly realities" (MS, 5), PMEC insists that the incarnation has made heavenly realities present here and now in the people of God, the Church. PMEC makes clear that music is a symbolic language of liturgical celebration capable of expressing and nourishing the faith of the Church, which is God's presence in the world. The three judgments find their basis in the symbolic approach to ritual and liturgy fundamental to the reformed liturgy.

Use and Discussion

Following the inclusion of the three judgments in MCW (1972), a number of official and unofficial documents commented on or reacted to these criteria for evaluation of music for the liturgy. Especially influential were *Environment and Art in Catholic Worship*⁸ (EACW, 1978) and *Liturgical Music Today*⁹ (LMT, 1982), both published by the U.S. bishops and intended as companions to MCW, and two documents produced by unofficial groups: *The*

Milwaukee Symposia for Church Composers: A Ten-Year Report¹⁰ (MR, 1992) and the Snowbird Statement on Catholic Liturgical Music¹¹ (SS, 1995). The conversation about liturgical music that these documents represent ultimately influenced the revision of the three judgments in Sing to the Lord. Several salient, interrelated points can be distinguished.

The Sacramental Context of Liturgical Music. EACW agrees with MCW that worship traditions are "realized in each community" and assert a particular "symbol language" (EACW, 9), but it reminds us that worship is the experience of "the holy, the numinous, mystery" (EACW, 12). The reality of "incarnation, the paschal mystery, and the Holy Spirit" (EACW, 13) means that Christian worship, rather than being only cultural and immanent or only timeless and transcendent, is both immanent and transcendent

Music Must Better Support the Rite. Both MR and SS call for music that better expresses the nature of the rite being celebrated. MR recalls music's ministerial role in the liturgy and that "sacred music will be the more holy the more closely it is joined to the liturgical rite" (SC, 112), advocating the approach found in *Musicam Sacram* to "joining music and texts in the enactment of rite." This implies a "functional definition of sacred music" rather than one based on abstract criteria. MR, following LMT, contends that, beyond the text which will be sung, the ritual action associated with that text and the larger ritual structure must

be considered when choosing music or deciding which texts should be sung.

Complementarity of the Three Judgments. MR points out that the three judgments tend to be treated as independent questions, with the pastoral and musical judgments especially opposed. MR offers several solutions: The three judgments should be viewed as complementary aspects of a single dynamic decision-making process. True cooperation among all involved in planning is necessary, and even those who are not professional musicians "have much to say about the quality of worship music" (MR, 83). All the elements of liturgy must be considered together so that the musical decision is situated in the fuller context of the entire rite. Beyond the verbal or musical text, the performative aspects of the rite must be considered. Finally, the cultural situation, analyzed without ethnocentrism, must be considered decisive.

Aesthetic Criteria and Musical Style. SS advocates objective standards of musical quality and beauty, and, expressing its own concern for a better integration of the three judgments, states that without consensus on what constitutes "good" music, efforts to correlate the three judgments "cannot help but remain unsatisfactory" (SS,



6). But while lamenting the "inadequate criteria" for the musical judgment in MCW, SS admits that the definition of any such criteria, including beauty, is elusive.

Which styles of music are appropriate for worship? How do we evaluate the aesthetic quality of a piece of music? The relationship between these two questions has been one of the most controverted issues for many years. One approach is to consider only the rite itself and the culture of the worshipers. Another is the belief that traditional forms of sacred music can in some way be a guide or pattern for what can be considered sacred and appropriate. In fact, starting with Pope St. Pius X's statement *Tra le sollecitudini* (1903), most of the Church's statements on music have expressed this tension.

Reformulating the Judgments

Looking at the description of the three judgments in *Sing to the Lord* (STL, 126–134), we first note that much of the content of their descriptions in the older documents has been placed elsewhere in this new statement, creating a more focused presentation. However, now one must search for these relevant passages scattered throughout

STL. The introduction to the three judgments (STL, 126) calls for "cooperation, consultation, and collaboration" among "pastors, musicians, liturgists, or planners," but more details of such cooperation are found elsewhere (STL, 47 and 122–124). The discussion of the different roles in liturgical celebrations finds expanded treatment in its own new section (STL, 15–53). Also, a new section discussing the relationship of the "ritual and spiritual dimensions" to the "cultural context" (STL, 67–71) is directly related to the three judgments.

In reflecting much of the discussion about the judgments outlined above, STL often finds a way to see opposing ideas instead as complementary ones. STL makes clear that the "three judgments are but aspects of one evaluation...to be considered together, and no individual judgment can be applied in isolation from the other two" (STL, 126). In decisions about style, for example, MCW places "value" and "style" in opposition to one another, while STL felicitously declares that "sufficiency of artistic expression . . . is not the same as musical style" (STL, 135). "Value," a loaded and ultimately meaningless term, is replaced by a meaningful definition of the qualities required of sacred music regardless of style. While affirming the necessity of considering cultural factors, including local musical traditions, STL also advises that the "musicians will find guidance," in the "treasury of sacred music" of the past (STL, 71). However, the new document also appears to suggest that "forms of musical expression that are alien" may be introduced as long as this is not done "precipitously" (STL, 132).

More fundamentally, STL returns to the purpose of music articulated in MS. The question is not merely: "Does music in the celebration enable these people to express their faith, in this place, in this age, in this culture?" (MCW, 39). Instead, taking the local cultural situation into account, it is: "Does a musical composition promote the sanctification of the members of the liturgical assembly by drawing them closer to the holy mysteries being celebrated? Does it strengthen their formation in faith by opening their hearts to the mystery being celebrated on this occasion or in this season? Is it capable of expressing the faith that God has planted in their hearts and summoned them to celebrate?" (STL, 130). This clarifies the context in which cultural factors and the symbolic language are situated: the Church's entry into the paschal mystery.

Yet it seems that for STL it is ultimately the liturgical judgment that has priority. There are several clues that point to this conclusion. The order of the judgments has been changed from musical-liturgical-pastoral (PMEC/MCW) to liturgical-pastoral-musical (recent documents tend to honor the Roman significance of the order of items). The musical judgment, now last, is no longer described as "primary," and it is framed in terms of "whether [a] composition . . . can bear the weight of the mysteries celebrated" (SC, 134). The liturgical judgment, now listed first, is also essentially described as "primary" in SC, 137, to which one is referred from SC, 126, for a revamped

and expanded discussion of the structure of the Mass.

In fact, though, this is a realistic response to the longstanding call from all parties for music to be better wedded to and more supportive of the structure of our liturgy. If we insist that music enhances and makes more expressive a liturgical element, why is the entrance song sung but the opening prayer is not? The entrance song has, in fact, become the opening prayer!

Guided by the Liturgy

As our experience with the reformed liturgy grows, we gain a better and better sense of it. We perceive more and more that music can do a better job of serving the liturgy. The clarification by *Sing to the Lord* of the centrality of the mysteries actually being celebrated and the necessity for truly letting the shape of the liturgy guide musical decisions reflects the continually developing sense that liturgy is not a place for music but liturgy itself is musical. Like *Music in Catholic Worship*, *Sing to the Lord* reflects the needs perceived in its own time, taking what it finds from the past that is suitable for the concerns of the present. And like that earlier document, this new one will certainly stimulate new debates in the future.

Notes

- 1. The 1972 statement *Music in Catholic Worship* was revised slightly in 1983, and that later version is available in *The Liturgy Documents: A Parish Resource, Vol.1,* 4th ed. (Chicago: Liturgy Training Publications, 2004), 349–365. It is also in *The Music Documents* (Portland, Oregon: OCP, 1995) and in other sources.
- Available online at http://www.usccb.org/liturgy/SingTo-TheLord.pdf.
 - 3. BCL Newsletter, January-February 1968.
- 4. English translation in *Documents on the Liturgy 1963-1979: Conciliar, Papal, and Curial Texts* (Collegeville, Minnesota: The Liturgical Press, 1982), document no. 508.
- 5. Constitution on the Liturgy Sacrosanctum Concilium, 112. English translation in *The Liturgy Documents, Volume 1*, 3–30. Cf. SC, 7, and the *motu proprio* of Pius X, *Tra le sollecitudini* (1903),
 - 6. PMEC, Part II, subhead.
 - 7. PMEC, Part III, paragraph 3.
- 8. In *The Liturgy Documents: A Parish Resource, Volume I*, 3rd ed. (Chicago, Illinois: Liturgy Training Publications, 1991), 319–338
- 9. In *The Liturgy Documents: A Parish Resource, Volume I*, 4th ed. (Chicago: Liturgy Training Publications, 2004), 369–384.
- 10. Archdiocese of Milwaukee, *The Milwaukee Symposia for Church Composers: A Ten-Year Report* (Washington, DC, and Chicago, Illinois: The Pastoral Press/Liturgy Training Publications, 1992).
- 11. The Snowbird Statement on Catholic Liturgical Music (Salt Lake City, Utah: The Madeleine Institute, 1995).

Paying Close Attention

By Paul Colloton, op

ince the end of the Second Vatican Council, when the Music Advisory Board of what was then the Bishops' Commission on the Liturgical Apostolate issued a brief statement on "Music in the Renewal of the Liturgy," the bishops of the Catholic Church in the United States have paid close attention to the role of music in divine worship. Their consistent focus has been, in the words of that 1965 statement, to promote the use of music that is "first of all, good music . . . well suited to the words it uses . . . [and] with due regard for the liturgical action or moment to which it is related and the nature of the text being used." In fact, the bishops' work in this regard has been so significant that the 1972 statement Music in Catholic Worship (revised 1983) has served communities around the world as a guide to understanding how music functions best to accomplish what the Second Vatican Council saw as music's "necessary or integral" role in the Church's solemn liturgy (Constitution on the Sacred Liturgy Sacrosanctum Concilium, 112).

This new statement, *Sing to the Lord: Music in Divine* Worship (STL), a revision of Music in Catholic Worship approved by the Latin (Roman) Church bishops in the United States on November 14, 2007, is both a profound reflection on music's integral role in the liturgy and, for the most part, an affirmation of the way that musical liturgy has been shaped in the Church in the United States during forty-four years of experience with the postconciliar liturgical renewal. Beginning with the foreword of this new document, the bishops reaffirm their intention to serve as exemplars and leaders, stating that their role is "to guide and oversee liturgical song in each particular Church" in order to "draw all who worship the Lord into the fullness of liturgical, musical prayer." Noting that "the diocesan bishop is particularly concerned with the promotion of the dignity of liturgical celebrations," they offer themselves as models. The bishop, they say, carries out his role as "chief steward of the mysteries of God" "through the example of his own celebration of the Sacred Liturgy, encouraging sung participation by his own example." As leader of the local church, the bishop also promotes musical prayer "by his attention to the practice of liturgical music in the parishes and communities of

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"As the Church in the United States continues its journey of liturgical renewal and spiritual growth, we hope that this document will be a further encouragement in our progress along that course. The words of St. Augustine remind us of our pilgrimage: 'You should sing as wayfarers do—sing but continue your journey. Do not grow tired, but sing with joy!"

Sing to the Lord, 259

his diocese, especially in his own cathedral church; by his promotion of the continuing musical education and formation of clergy and musicians; and by his careful attention to the musical training of future priests and deacons" (STL, 16).

In shaping the document, the bishops have drawn on previous texts as well as experience. In fact, the texts that support this document reflect the wealth of materials that describe music's role in the renewed liturgy and generally support the main directions that the Catholic Church in the United States has taken in its use of music in worship. For example, the bishops quote and refer to the documents of the Second Vatican Council as well as the 1967 instruction from the Sacred Congregation of Rites, Musicam Sacram. They refer to the appropriate sections of the General Instruction of the Roman Missal (2002), the General Instruction of the Liturgy of the Hours (1970), and the Introduction to the Lectionary for Mass (1981). They go back to Pius XII's encyclical on music, Musicae Sacrae Disciplina (1955), and they quote from Pope John Paul II's Letter to Artists (1999).

In this wide-ranging document, they say some things that should sound very familiar to anyone who has prepared and led musical worship in Catholic communities in the United States in recent years. They also provide some interesting—and some fairly new—insights into the role of music that are worth pondering as we move forward in the work of drawing "all who worship the Lord into the fullness of liturgical, musical prayer."

Music Is Sacramental

One of the most exciting elements of STL is its description of music as sacramental. After stating that "God has bestowed upon his people the gift of song," the document tells us that God "is present whenever his people sing his praises," (STL, 1). Therefore "it is no wonder that singing together in church expresses so well the sacramental presence of God to his people" (STL, 2). I am reminded here of Edward Schillebeeckx's groundbreaking book Christ the Sacrament of the Encounter with God (Mission, Kansas: Sheed Andrews and McMeel, 1963). Analogously, music is the sacrament of the encounter with God because music joins the baptized to the action of Christ, who is the sacrament of that encounter. This description reflects the Catholic "sacramental principle" which underlies our whole ritual economy and, indeed, our theology of church. As flesh and blood, body and spirit, human beings express and come to know the spiritual by means of the sensual. Thus "these perceptible realities can become means of expressing the action of God who sanctifies men [and women] and the action of men [and women] who offer worship to God."2

It is no wonder, then, that the sung expression of faith strengthens our faith when it is weak and that "good celebrations can foster and nourish faith. Poor celebrations may weaken it. Good music 'make[s] the liturgical prayers of the Christian community more alive and fervent so that everyone can praise and beseech the Triune God more powerfully, more intently and more effectively'" (STL, 5).³ This observation about the results of good and poor celebrations, enunciated originally in *Music in Catholic Worship*, affirms the importance of the incarnation as the foundation of the sacramental principle in Catholic worship. The liturgist and patristic scholar Godfrey Diekmann, osb, often reminded his students about this when he taught that there would have been no Paschal Mystery had there not first been an incarnation!

Music Is Not Its Own End

The bishops remind us that the liturgy is celebrated by Christ, head and members, according to each person's proper role (cf. GIRM, 4–5), and that liturgy's purpose (God's glory and human sanctification) embraces all of life: "Christ, whose praises we have sung, remains with us and leads us through church doors to the whole world, with its joys and hopes, griefs and anxieties" (STL, 8). Because the assembly of God's people is flesh and blood, body and spirit, liturgy forms people for life. Thus, "particularly inspired by sung participation, the body of the Word Incarnate goes forth to spread the Gospel with full force



Participants sing during a World Youth Day rally at St. Mary's Cathedral College Hall, Sydney, Australia. *Photo by Giovanni Portelli*.

and compassion" (STL, 9, emphasis mine).

The body of the Word Incarnate goes forth to spread the Gospel because the body of Christ has been formed in this task by the shared act of worship—through participation that is both internal and external (STL, 10–14). The Catechism of the Catholic Church affirms that Christ acts through the whole assembly in offering worship and that, therefore, "liturgy is an 'action' of the whole Christ (*Christus totus*)" (CCC, 1136). Put another way, "it is thus the whole assembly that is leitourgos, each according to [proper] function, but in the 'unity of the Spirit' who acts in all" (CCC, 1144). There has been much debate in recent years about who belongs to this "assembly" that the bishops describe. In a way that this writer has not seen in any other document on the liturgy, STL answers that question. The liturgical assembly includes: "bishop, priest, deacon, acolytes, ministers of the Word, music leaders, choir, extraordinary ministers of Holy Communion, and the congregation" (STL, 10). I find it refreshing to see such a clear description.

A Rich Symbol

Some people seem, at times, to want to reduce music's role in the liturgy to just one aspect of a rich symbol and a multivalent action. Liturgical music, they might say, must always reflect the "theme" of the Mass, or the music must always be chant and polyphony, because these are "specially suited to the Roman liturgy" (STL, 72). No, others

say, music must *always* reflect the attitudes and cultural background of the particular gathered community. It must *always* be sung by everyone, because liturgy is the act of the whole gathered assembly.

This document does not take an easy approach to the meaning and practice of sung worship but points out the complementary as well as the contrasting values at play in choosing music. So STL calls us to consider the ritual as well as the spiritual dimensions of liturgical music (STL, 67–69), its cultural context (STL, 70), historical treasures and contemporary resources (STL, 71–83), the skills and resources of a particular community (STL, 130–133), and the occasion being celebrated (STL, 110–114).

All these dimensions reflect the need for reciprocity and mutuality. In planning the liturgy, the rite needs to be in dialogue with the abilities of the people gathered to celebrate the rite and the larger Church to which a parish, diocese, or nation belong. The selection of appropriate music "requires cooperation, consultation, collaboration, and mutual respect among those who are skilled in any of the . . . judgments, be they pastors, musicians, liturgists, or planners" (STL, 126).

Whether the principle of progressive solemnity calls us to the fullest range of possible choices or the simplest, whether the ritual dimension calls for the maximum of sung possibilities or the minimum, whether the cultural context integrates a greater variety of styles, languages, and rhythms or a lesser variety, *Sing to the Lord* reaffirms the integral role of music in the

liturgy, the sacramentality of sacred music in worship, the need for all members of the assembly to participate actively (both internally and externally) by means of sung participation, the need for music to serve the rites, the spiritual dimension of liturgical music, and the need for beauty and music of "good" artistic and aesthetic quality of whatever style or culture.

Sing to the Lord: Music in Divine Worship brings together the Church's theology of worship and the arts, especially music, the Church's universal call to holiness according to our role and membership within the Body of Christ, and the need for formation into our identity as sacraments of the Christ who is the sacrament of the encounter with God. It offers advice that is both practical and theoretical, affirming and challenging. It offers both cautions and praise and should be received with joy and studied carefully by pastors, pastoral musicians, liturgists, and all who care for and care about the Church's liturgical life. Read the document with care. Pray the document with openness.



Organ pipes, St. Bede Catholic Church, Williamsburg, Virginia

Evaluate the document with honesty. Then, *sing to the Lord* for the sake of the Church and of the world!

Notes

- 1. Music Advisory Board of the Bishops' Commission on the Liturgical Apostolate, "Music in the Renewal of the Liturgy," May 5, 1965, in Frederick R. McManus, ed., *Thirty Years of Liturgical Renewal: Statements of the Bishops' Committee on the Liturgy* (Washington, DC: United States Catholic Conference, 1987), 33–35.
- 2. Catechism of the Catholic Church, second ed., 1997, hereafter CCC (English translation of the Catechism of the Catholic Church for the United States of America © 1994, United States Catholic Conference, Inc. Libreria Editrice Vaticana. English translation of the Catechism of the Catholic Church: Modifications from the Editio Typica © 1997, United States Catholic Conference, Inc. Libreria Editrice Vaticana), 1148, quoted in STL, 6.
- 3. Here STL quotes Pope Pius XII, Musicae Sacrae Disciplina, 31.



PSALLITE

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

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Reviews

Meditation

Hear the Prayers that Rise: A Music Resource for Contemplative Prayer

Assembly booklet, 20214, \$6.00 (bulk discounts available); accompaniment book, 20215, \$30.00; Solo instrument book, 20216, \$15.00; CD set, 20213, \$60.00. OCP.

This collection of 135 songs from more than 35 composers, compiled by the team at OCP and led by Suzanne Toolan, RSM, and Barbara Bridge, is intended for use in prayer services of many faith traditions. The variety of genres and styles makes it accessible for services in many different settings, from cathedral to hospital and from retreat to prison.

The complete set includes an accompaniment book, a solo instrument book, an assembly book, and a seven-CD recording of the entire collection. The accompaniment book contains the complete score for organ and keyboard, cantor and choral parts, a scriptural index, a topical/seasonal index, and an index of adapted songs with references to the complete choral editions for many of the songs that are included. The solo instrument book includes parts for oboe, cello, Bb and C trumpet, flute, Bb clarinet, trombone, bassoon, brass quartet, handbells, percussion ensemble, recorder, string quartet, English horn, tenor instrument, and C instruments. The assembly book contains the refrains in four parts (when appropriate) as well as the verses for many songs. The preface provides a tutorial for preparing a prayer service, offering a suggested order for Taizé-style prayer, a variety of suggested readings, three sets of sample intercessions, and a bibliography of additional resources, including a referral to GIA Publications-the publisher of Taizé music in this country. This indicates a happy level of cooperation between these two publishers, which is inspiring. Descriptions of rehearsing this music, playing introductions, singing the verses,

and using a variety of options for each piece are also included. The CD recording indicates OCP's commitment to good quality recordings that invoke a spirit of contemplation and deep spirituality.

The collection includes a wide variety of styles and composers, from Palestrina, Tallis, and chant to African, Taizé, and contemporary styles of music. The discerning music director or prayer leader will find dozens of options for prayer services, liturgical rites, and Eucharistic liturgies for all seasons and feasts of the year. Barbara Bridge and Suzanne Toolan offer a good number of settings in this book. "As the Deer Longs" is a beautiful example of Bridge's adaptation for sung prayer. She created a refrain adapted from "Sicut Cervus Desiderat" by G. P. da Palestrina (an edition of the original composition is also available from OCP). She wrote verses for the setting that use four-part psalm-tone chant settings based on Psalm 42. The refrain and verses are accessible for most parish SATB choruses. The verses can be sung in one, two, three, or four parts. The adaptability of this kind of piece allows the director to use it for a call to worship or a choral/assembly antiphon in a variety of liturgical settings. Other chant and choral classics are adapted, giving new life to these older tunes. Bridge has re-created them as liturgical music appropriate for active participation by the assembly. Her original music and texts found in this collection are well crafted with good voice leading, creative use of psalm tones, and sonorous settings of her adapted texts.

Suzanne Toolan, who also has a large number of pieces in this collection, has written many Taizé-like pieces well suited for contemplative prayer. Her "Jesus Christ, Yesterday, Today and Forever" is a beautiful example of an ostinato refrain with a variety of verses that may be sung by a cantor in English, Spanish, French, and Vietnamese. She has many other good settings of original texts and music in a variety of styles in this collection.

Hear the Prayers that Rise is a lovely music resource for contemplative prayer. It successfully collects many of our favorite Taizé prayer melodies, chants in Latin and English, Spanish language music, and settings of traditional folk melodies, as well as familiar and beloved music from many of OCP's best collections. This is a wonderful collection to add to the music library of every parish, school, and retreat center. Its flexibility and adaptability will make it a favorite among those who minister in hospitals, prisons, and social outreach centers. Music directors and prayer leaders will appreciate the benefits of having this resource in their libraries for both liturgical and contemplative prayer.

Daniel Girardot

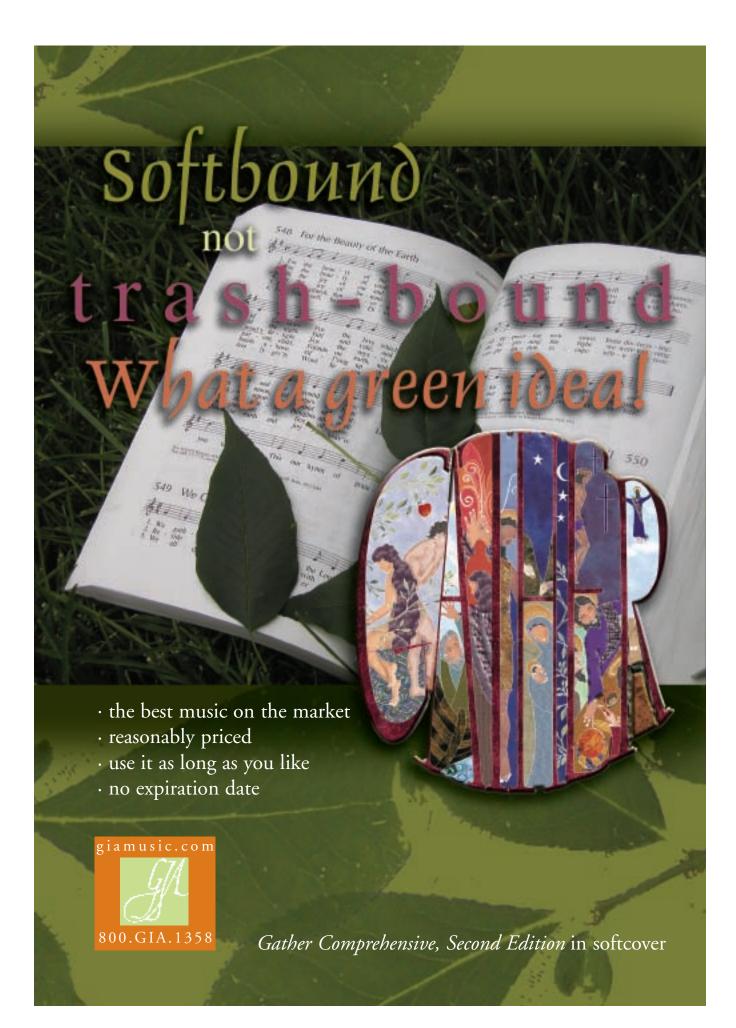
Handbell Recitative

All the items in this section are from The Lorenz Corporation.

Sing and Rejoice! Derek K. Hakes. 3, 4, or 5 octaves and opt. Bb 2 handbells or handchimes. Level 3. 20/1363L, \$3.95. Combine "Spanish Hymn," "Ave Virgo Virginum," and "Darwalls 148th," add some shakes, accents, key changes, and a few sixteenth notes, and you have an interesting arrangement! Ringers will request that this piece stay in their repertoire for quite some time.

Let Us Break Bread Together. Arr. Douglas E. Wagner. 3, 4, or 5 octaves of handbells or handchimes. Level 2+. 20/1343L, \$3.95. Wagner combines this beloved melody with contemporary chords to give a fresh sound to this piece. The bass line is very easy, with eighth notes and accidentals more prevalent in the melody and treble accompaniment. A very approachable and usable arrangement.

Jubilate! Arr. Douglas E. Wagner. 3, 4, or 5 octaves handbells or handchimes. Level 2. 20/1352L, \$3.95. Solid chords for the first verse of this arrangement of the tune known as Vesper Hymn, a moving eighth-note accompaniment for the second verse, and a triumphant third verse with an interesting four-bar coda combine to make a very usable piece. The melody is very singable, and the typical clean writing of Doug Wagner permits the



melody to predominate with the chordal accompaniment.

Finlandia. Sibelius, arr. Wood, transcribed Sherman. 3, 4, or 5 octaves with opt. organ (20/1354L) or brass quintet and timpani (30/2066L). Level 3+. 20/1353L, \$3.95. Triplets predominate in this arrangement of the famous orchestral piece that has been set as a hymn tune with various texts through the years. The handbell part is full and may stand alone or may be combined with either organ or brass and timpani for a rich sound that will fill the ear of the listener. This is a very approachable level 3+ with only one key change. It is definitely worth the work to learn and perform!

Come, Holy Spirit. Kathy Moklebust. 3, 4, or 5 octaves of handbells or handchimes. Level 2+. 20/1342L, \$3.95. Kathy never fails to write an arrangement that is lovely, and this piece is no exception. She combines the hymn tunes Down Ampney and Veni, Creator Spiritus, accompanies them with arpeggios, changes keys to bring the piece to a climax, and then fades to a single C major chord to end. An inspirational piece for Pentecost!

Donna Kinsey

Piano

In Communion: 40 Hymntune Meditations for Organ, Piano, or Keyboard

Charles Callahan. Birnamwood Publications/MorningStar Music Publishers. 10-829, \$22.00.

Charles Callahan succeeds in reaching his goal in giving us these forty sight-readable vignettes of familiar (for the most part) tunes commonly associated with Communion. He is clear about their purpose, that is, to remedy a "panic but-ton" response when (1) more people are taking Communion than anticipated and there is not enough music, (2) a missing contingent of singers requires the organ to take the place of the intended anthem, or (3) having only one Eucharistic minister requires that Communion take longer. The pieces are meant for the organist or pianist who does not improvise easily.

The individual settings are not more than one sharp or flat away in key signature from each other, so they can be played consecutively without jarring the listener. Starting with C, G, and D



A Roma woman sings during the liturgy in Romania. *Photo by David Nelson.*

major, Callahan provides modulation in *O salutaris* from D to E flat major so that successive pieces are in E flat, A flat, B flat, F, and D minor, and then several in D major close the collection.

Though hints are given as to where the melody is located (by indicating *piano* and *mezzo piano* differences in lines, for example), it may be difficult to voice the melody correctly upon first reading. No fingerings are given. An hour at the keyboard, with pencil in hand, marking melody lines and adding a few phrases and fingerings, will make this volume ready to use at a moment's notice.

Some (especially the pianists) may quibble about the small range, the improvisatory nature of the writing, or the brevity of the settings. All of these critiques are true. But what Callahan sets out to do is to give us easy music that has graceful conclusions wherever they are needed. As always, the writing is tasteful and appropriate for the chosen texts and tunes

Callahan suggests that this little volume be on the console at all times. And I suspect that is precisely where it soon will be found—in churches everywhere, where Communion happens regularly.

Charlotte Kroeker

Piano Recitative

The three items reviewed here are from Hope Publishing Company.

Favorite Hymns for Piano. John Carter. 8323, \$12.95. This latest in John Carter's series of hymn settings for piano includes "Be Thou My Vision," "Brother James' Air," "Come, Thou Long-Expected Jesus," "Crown Him with Many Crowns," "For the Beauty of the Earth," "Immortal, In-

visible, God Only Wise," "Let All Mortal Flesh Keep Silence," and "When Morning Gilds the Skies"—all favorites of Carter. Carter writes with knowledge of the piano and its capabilities, so evident in these pieces, always giving the tune to the listener in recognizable form. This collection includes tunes not found in prior volumes, adding to the breadth of Carter's own repertoire and to the choice of options for pianists seeking hymn tune arrangements. Carter quotes from Grieg's Peer Gynt Suite for the introduction to "When Morning Gilds the Skies" (LAUDES Domini), and the opening of "Be Thou My Vision" (SLANE) is reminiscent of the Satie *Gymnopedies*. Of note is the setting of Dix ("For the Beauty of the Earth") where the duple and triple subdivisions add richness to the overall texture. Users of the volume may want to exercise care in using Picardy ("Let All Mortal Flesh Keep Silence") for its jazz influence and DIADEMATA ("Crown Him with Many Crowns"), which is to be played with an "easy ragtime tempo." The volume is worth the purchase price for Dix.

Sound the Trumpet: Hymns & Spirituals for Trumpet & Piano. John Carter. Book, 8324, \$16.95; book and CD, 8319, \$24.95. These pieces were written for Arnett Howard, a trumpeter at the Tree of Life Community Church in Columbus, Ohio, where John Carter is the pastoral musician. Titles of hymns/spirituals are "Amazing Grace," "Come, Thou Fount of Every Blessing," "Every Time I Feel the Spirit," "Fairest Lord Jesus," "He Never Said a Mumbalin' Word," "Lord, I Want to Be a Christian," "The Lord's My Shepherd," "The Old Rugged Cross," and "What Wondrous Love Is This." Melodies are almost always in the trumpet part, with fine piano accompaniments supporting the melody. Trumpet key signatures are from none to three flats. Settings for the hymns are reflective of the text and compatible with the tunes. The spirituals are set in blues and jazz styles, the gospel tunes in gospel style. This reviewer believes these pieces would also be effective for flugelhorn.

Meditations for Quiet Worship. Joel Raney. 8320, \$14.95. Joel Raney has given us a collection of familiar hymn tune arrangements for piano in his inimitable, creative style. In this volume are "Amazing Grace," "Be Thou My Vision," "Fairest Lord Jesus," "For the Beauty of the Earth," "Love Divine, All Loves Excel-

ling," "Morning Has Broken," "Were You There?" and "What Wondrous Love Is This." These pieces were written to meet a need for "shorter arrangements, requiring less practice, that are also interesting to play and hear." Raney succeeds in meeting that goal. They are interesting, of intermediate to moderate difficulty, and fit the hands nicely. This reviewer wished the composer had used less parallel motion and more inversions instead of root position chords. The creative arranging would have been even more interesting. Regardless, these are tasteful, fresh settings of hymns that will add significantly to the worship services where the hymns are sung.

Charlotte Kroeker

Children's Recitative

These two selections are from Choristers Guild.

Forever We Shall Sing. Arr. John R. Paradowski. Unison/two-part, piano, opt.

flute, shaker, woodblock, cowbell, and guiro. CGA1096, \$1.95. Your children's choir or adult choir will love this piece because of its easily accessible and rhythmic melody line. The congregation even has a reproducible refrain on the back cover. The piano part is challenging but within reach for your advanced student accompanists. I would also try to include the optional flute part because it plays so well with the accompaniment, so find your best player and provide the music ahead of time. The text works well for so many seasons of the Church year: Christmas, Easter, and Christ the King.

Come, Sing Your Thanks to the Lord. Terry D. Taylor. Unison, piano, opt. flute, maracas, claves. CGA1097, \$1.85. This is a fun little piece with many possibilities for involving multiple choirs and even congregation. While it is in unison, you can have your children sing the first half, with your adult choir or congregation singing "Now Thank We All Our God" (verse one) in the middle. The third part

of the song can include both choirs singing

together, or choose your own combinations. Again, the flute and percussion add sparkle to this piece, so try to include them if you can. This anthem is perfect for Thanksgiving.

Steven Betancourt

Books

Praying in Silence of Heart Glimmers of Happiness

Brother Roger of Taizé. Ateliers et Presses de Taizé, 2007. Distributed in USA by GIA Publications. Praying in Silence of Heart, 127 pages, G-7077, \$9.95. Glimmers of Happiness, 136 pages, G-7078, \$9.95.

The grace, humility, and rich spiritual life of Brother Roger remain evident in these companion texts which offer a spiritual oasis for prayer and meditation.

Praying in Silence of Heart offers one hundred prayers that provide the words



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and set the stage for quiet meditation. The simplicity of the verses, like the music of Taizé, is accessible and opens the door to deeper reflection and connection to the Spirit. Brother Roger suggests that, as we pray these simple prayers, often a single word stands out or is lifted up, inviting us to ponder and to perceive the signs of the Gospel. These prayers, offered to God the Father, to Jesus the Son, and to the Holy Spirit, resonate in the heart to provide an uplifting spiritual moment. The reader is introduced to a manner of prayer that encourages responding to God's call and dwelling with the Lord in quiet stillness.

For Brother Roger, themes of peace and forgiveness are the very essence of that which gives life to us and to our soul. He offers, as did Jesus, a consistent call to forgiveness. Brother Roger hopes to engage the Christian presence within us through prayers of forgiveness.

In the simplicity of the prayers and in the face of our busy lives, Brother Roger calls to silence. "In prayer, silence seems to be nothing special. Yet in that silence, the Holy Spirit may enable us to welcome God's joy as it comes to touch the depths of the soul."

Several other themes become apparent, such as God's compassion and mercy, an unending sense of hope and joy in the Lord, and a genuine spirit of generosity. We are invited to read familiar words anew, to contemplate their meaning for our lives, and to emerge renewed in mind and spirit.

In a similar fashion, Glimmers of Happiness inspires us to cherish in gratitude and joy the great gift of faith. Brother Roger begins with God's desire for our happiness and concludes with his hope for peace. In between he offers simple yet powerful musings about joy, simplicity, communion, and peace. This collection of brief reflections stands as a true treasure of stories, a model of hope for the spiritual life. These stories, which draw from Brother Roger's personal life as well as from life within the Taizé community, touch on the fundamental necessities of the spiritual life—persistent relationship with God and a humble relationship with one another. Brother Roger invites us to a life of faith grounded in prayer and the Gospels.

Both texts offer a valuable reminder of God's goodness and the value of simple, humble prayer.

Barbara Humphrey McCrabb Clare of Assisi:

A Heart Full of Love

Ilia Delio, osf. 129 pages, paperback. St. Anthony Messenger Press, 2007. B16789, \$13.95

I have a dream that one day in popular book stores there will be as many volumes of the great Catholic writers and saints as there are volumes of *Chicken Soup for the Soul!* In conversation with groups of Catholics, I marvel at how few adult Catholics have read any of the greats. To be sure, some of the works are difficult reading, and some of the images do not resonate so easily in the imagination of contemporary Catholics. For many, there is not even an attempt to find a volume of classical spiritual writing because one can't imagine what a cloistered nun or desert hermit might have to say to today's world.

Happily, not only do the greats have much to say to the contemporary Catholic, many writers are taking up the challenge of presenting the timeless character of the saints' and spiritual writers' lives and writing in a way that resonates in the spiritual lives of adult men and women. One such example is Ilia Delio's exploration of the life and witness of Clare of Assisi. In Clare of Assisi: A Heart Full of Love, we meet Clare, teacher of the way of the cross as the way of personal transformation.

Into our frenetic world steps Clare, not simply to offer the story of a cloistered religious woman's experience of leaving "the world" to find God but rather to offer an invitation to experience the transforming power of the Eucharist as "an internalization of God's love" (page 88). She invites us to consider the practice of contemplation as an expression of our desire for God.

For Clare, Delio writes, the cross is at the center of our identity because it is in the cross that God comes to us on our terms as a fragile human being. Inasmuch as we "gaze, consider and contemplate the meaning of the cross, we take the first steps toward acting like God" (page 60). It is this idea of acting like God that builds a bridge between the life of a celibate cloistered woman of the middle ages and the adult Catholic of the twenty-first century. Clare sees the vocation of the baptized as that of "co-worker with God." Echoing Paul, Clare writes to her friend, Agnes, a lay woman: "I consider you a co-worker of God himself" (page 102). Delio takes this opportunity to expound on the meaning of co-worker through the insight of Bonaventure. Bonaventure suggests that the baptized "put on Christ" because the completion of Christ depends on us.

In describing Clare's experience of poverty as an openness to love and of the cross as an experience of hope and transformation, Ilia Delio has done a marvelous job of bringing Clare and Clare's mind alive in a way that makes the reader feel as if she has been in one long, good conversation with a friend.

Susan M. Timoney

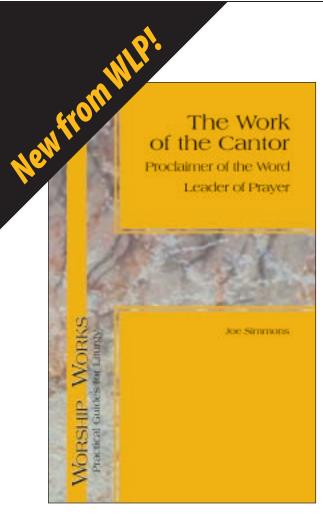
In the Footsteps of Francis and Clare

Roch Niemier, OFM. 207 pages, paperback. St. Anthony Messenger Press, 2007. I1226, \$39.95.

Just as Clare teaches us the art of contemplation as a way to transformation, the Christian tradition of pilgrimage is also, at its best, an invitation to inner transformation. We visit the places in which the spiritual greats were born, lived, worked, and died not simply to remember but also to consider the meaning their lives have for us today. Roch Niemier brings twenty-five years of experience in the ministry of pilgrimage to bear in his book *In the Footsteps of Francis and Clare*. He writes with the assumption that pilgrimage ought to be a celebration of faith and a living classroom of Christian spirituality.

The difference between a tour and a pilgrimage is the opportunity to experience place as prayer and stones as "living stones" calling out to the pilgrims to allow "themselves to be transformed by contemplating the supernatural events of the place" (Murray Bodo, ofm). It is suggested that there are three fundamentals to the art of pilgrimage. First, the pilgrim is invited to be open to discovery, to the movement of God's grace. Second, the pilgrim enters into the events of the place as if he or she is part of the drama. Third, the pilgrim immerses himself or herself in the place by reflecting on its meaning for Francis and Clare and for the pilgrim personally. It is here that one becomes not a tourist but a pilgrim (pages xiv-xv).

In short chapters of three to six pages, Niemier weaves pieces of the biographies of Francis and Clare with descriptions of the place and with Franciscan spirituality in a way that makes you realize that, in our hunger for God and life with God, we are more like Francis and Clare than we are different from them. Each chapter identifies a charism of Franciscan spirituality



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World Library Publications 800-566-6150 • www.wlpmusic.com and uses that as the jumping-off point for understanding the place in which the pilgrim is standing and the gift the place has to offer for our own spiritual growth. This approach has a value not only as a resource for the person preparing for a pilgrimage to Assisi or as reading material during the pilgrimage but also for the armchair pilgrim looking for a reflection on the gift of Franciscan spirituality or to renew the graces of a pilgrimage previously taken. More than a travel guide, *In the Footsteps of Francis and Clare* is a primer on Franciscan spirituality.

Susan M. Timoney

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Mr. Steven Betancourt is the director of music and University Organist for Loyola University Chicago.

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Publishers

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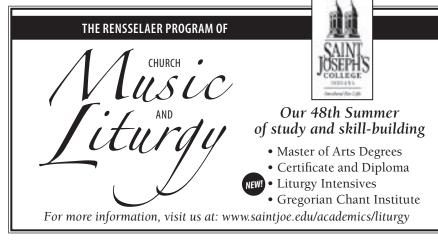
Campus Minister-Music and Liturgy. Archdiocese of Los Angeles, 3424 Wilshire Boulevard, Los Angeles, CA 90010. Fax: (213) 637-6116; e-mail: employment@ la-archdiocese.org; website: www.uccla. org. The University Catholic Center at UCLA is seeking a full-time campus minister with a focus on music and liturgy. Requirements include: BA and a commitment to completing courses leading to a master's degree in a supervised field relevant to religious pastoral ministry, two years of leadership experience in campus ministry or other related ministry field, commitment to Vatican II principles. Responsibilities include: building community and providing pastoral care for Catholic students at UCLA, direction of a comprehensive music program, acting as an advisor for various student-run committees. For complete job description, visit above website and click on Job Posting. HLP-7100.

DISTRICT OF COLUMBIA

Graduate Assistant for Music Ministry. The Catholic University of America, Office of Campus Ministry, 620 Michigan Avenue, NE, Washington, DC 20064. Phone: (202) 319-5575; fax: (202) 319-4431; e-mail: deprizio@cua.edu; website: www.ministry.cua.edu. New position. Responsible for University's music ministry program, planning, and participating in a variety of liturgies. Nineteen hours/week. Compensation: full tuition scholarship (graduate level) and \$15,000 stipend/academic year. Spiritual life on campus is vibrant and diverse. Minimum requirements: experience in music ministry in wide variety of liturgical genres, knowledge of Catholic liturgy, proficiency in keyboard and choral directing, accepted into or in good standing in a CUA graduate program. Preference given but not limited to students of Sacred Music Program in Rome School of Music or Liturgical Studies Program in School of Theology. Direct résumé or questions to Jessica DePrizio. HLP-7122.

Georgia

Director of Liturgy and Music. St. Lawrence Catholic Church, 319 Grayson Highway, Lawrenceville, GA 30045. Email: awjowdy@saintlaw.org; website: www.saintlaw.org. Full-time position in a vibrant, diverse parish of 2,500+families one-half hour NE of Atlanta. Responsibilities include: guiding parish's liturgical ministries; planning and accompanying weekend liturgies; directing and rehearsing choirs and cantors; holy days, weddings, and funerals; collaborating closely with supportive staff and parishioners. Ideal candidate will have strong organ/ piano/vocal/conducting skills, multicultural sensitivity, comfort in a program of blended traditional-contemporary liturgical music, thorough knowledge of Catholic liturgy, and appreciation of the ecclesiology and spirituality of Vatican II. Salary negotiable; excellent benefits. E-mail cover letter, résumé, references, and salary requirements. Position avail-



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Illinois

Director of Liturgy and Music. St. Jude Catholic Church, 10811 N. Knoxville Avenue, Peoria, IL 61615. E-mail: stjude@ stjudechurchpeoria.org. Seeking faithfilled, energetic person. Full-time position in rapidly growing parish. Collaborate with current musicians and staff implementing Spirit-filled, high-quality liturgies through song and music. Inspiring others to use their existing God-given musical gifts, directing adult/other choirs and instrumentalist. Should play organ or piano; have interest and background in both traditional and contemporary Catholic liturgical music; be vocalist; be able to train leaders of song; have working knowledge of Catholic liturgy and liturgical year. Relevant undergraduate degree preferred, advanced degrees welcome. Detailed job description available. Mail or e-mail letter of interest, résumé, and references to Rev. R. Anthony Lee. HLP-7099.

Music Director. St. Francis Xavier, 2500 Arbeiter Road, Joliet, IL 60431. Phone: (815) 609-8077; e-mail: Missionlands@aol. com. Exciting new parish established in 2002 with 650 household families seeks part-time music director beginning July 1, 2008. Responsibilities include playing two weekend liturgies and all holy days, training and directing two choirs (adult and children) and cantors, and planning music for liturgical celebrations. Qualifications: bachelor's degree in music; master's degree preferred. Requirements: previous training and experience in church music ministry and a working knowledge of Catholic liturgy and liturgical year. HLP-7130.

Montana

Director of Music. St. Bernard's Catholic Church, 226 Wicks Lane, Billings, MT 59105. E-mail: davidr@stbernardblgs.org. Parish of 1,200 households seeks director of music to start mid-May 2008. Music degree, directing skills, piano/organ experience, and knowledge of liturgical music and Catholic liturgy required. Responsible for adult/children choirs and cantors, planning music for all celebrations. Salary range \$32–38K (negotiable) depending on education and experience, full benefits, and additional compensation for weddings and burials. Information

and résumé to Fr. Dave Reichling, Pastor. HLP-7126.

Nebraska

Director of Liturgical Music. St. Isidore Church, 3921 20th Street, Columbus, NE 68601. Phone: (402) 564-8993; e-mail: isidore@mychurch.com. A vibrant parish of 1,200 families with a new 2007 worship space seeks a full-time, enthusiastic director of liturgical music. The parish is located in Columbus, a fast-growing town in northeast Nebraska near two large cities. Applicants should possess a degree (or equivalent) in vocal music and choral conducting. Significant knowledge of Catholic liturgical music as well as keyboard proficiency is also desired. Position open until filled. Salary commensurate with education and experience. Mail inquires and résumés to the Search Committee. HLP-7128.

New Jersey

Director of Sacred Music. St. Peter the Apostle, 94 Somerset Street, New Brunswick, NJ 08901. E-mail: rhughes@ hughesmarine.com. St. Peter the Apostle Church and Catholic Campus Ministry at Rutgers University, New Brunswick, NJ, seeks a full-time director of sacred music. Candidates should possess an evangelistic spirit and a commitment to congregational participation. Responsibilities include accompanying three parish liturgies and one choir rehearsal and directing music for three campus liturgies per week. Requirements: proficiency on organ (three-manual Rogers), piano, conducting from the console, familiarity with traditional/praise and worship repertoire. Compensation commensurate with education and experience. Send cover letter and résumé to Search Committee. E-mail for further information. HLP-7129.

New York

Director of Music Ministries. St. Andrew the Apostle Catholic Church, 1525 Sheridan Drive, Kenmore, NY 14217. Phone: (716) 873-6716; e-mail: standrewoffice@roadrunner.com. Full-time position with benefits. 1,800-family, Western New York parish in proximity to Lakes Erie/Ontario, Niagara Falls. Variety of cultural, winter, summer activities. Affordable homes/cost of living. Need energetic person with ability to collaborate with vibrant, active pastoral team. Creative opportunities for one

who inspires assembly song. Traditional/contemporary repertoire. Allen Quantum Renaissance organ; Kawai baby grand. Required: knowledge of Catholic liturgy and documents, strong keyboard skills. Desired: degree or equivalent experience in vocal music and choral conducting. Lead paid/volunteer music personnel. Develop parish choirs; oversee liturgical music program with parish school. Call Business Manager or e-mail résumé. All inquiries confidential. HLP-7124.

Оню

Pastoral Associate for Music and Liturgy. St. Wendelin Catholic Church, POBox 836, Fostoria, OH 44830. Phone: (419) 435-6692; e-mail: nicholas.weibl@stwendelin.org; website: www.stwendelin.org. Full-time position with benefits for a 2,000-family parish with elementary and high school. Responsibilities include coordinating all Masses, weddings, funerals, and other parish celebrations; coordinating the parish liturgical ministries. Position requires thorough knowledge of Catholic liturgy and music; direction of the adult, Spanish, children, handbell, and funeral choirs; training cantors and instrumentalists. Candidate should possess excellent proficiency in playing 1992 Holtkamp organ and Baldwin grand piano and have strong communication, collaboration, and organizational skills. Salary/benefits commensurate with experience. July 1 start date. Send cover letter, résumé, and references to Search Committee by June 1. HLP-7135.

SOUTH CAROLINA

Director of Music Ministries. St. Philip Neri Catholic Church, 292 Munn Road, Fort Mill, SC 29715. Phone: (803) 548-7282. Parish of 1,900 families in the suburbs of Charlotte, NC, seeks a director of music ministries to start by July 2008. The applicant should have an appreciation of Catholic liturgy, competence on the keyboard and in directing cantors and choirs. The director rehearses and accompanies the choir. Plays at three Masses with cantor. Will do weddings and funerals as needed. Plays holy days of obligation. Oversees cantors, brass ensemble, LifeTeen, funeral choir as needed, and children's choir. Salary is commensurate with experience. Send résumé to the attention of the Pastor. HLP-7105.

Tennessee

Director of Music & Liturgy. Immaculate Conception Church, 414 W. Vine Avenue, Knoxville, TN 37902. E-mail: icoffice@bellsouth.net; website: www. icknoxville.org. Search reopened. Historic parish served by the Paulist Fathers in revitalized downtown seeks enthusiastic, full-time pastoral director for planning and coordinating various aspects of music/liturgy for weekends, holy days, rites, and sacramental celebrations, including funerals. Weddings provide additional income. Responsible for recruiting/training various liturgical ministers, cantors, and choir. Knowledge 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-7132.

Texas

Associate Director for Liturgical Music. Archdiocese of Galveston-Houston. E-mail: HR@archgh.org. Collaborative Office of Worship within a dynamic, multicultural archdiocese of 1.5 million Catholics. Responsibilities: liturgical musician formation; assist with preparation of archdiocesan liturgies; archdiocesan choir; assist with programs and projects; resource to parishes, offices, organizations. Requirements: Practicing Catholic; MA liturgical music or comparable; five years experience as parish music director; thorough knowledge of Roman Rite; imbued with the spirit of the liturgy; proficient in organ/piano, conducting, or vocal performance; MS Office and composition software, e.g. Sibelius; bilingual (Spanish/English) a plus. E-mail résumé, cover letter, and salary requirements. Open until filled. HLP-7104.

Director of Liturgical Music. St. Mary Seminary, Archdiocese of Galveston-Houston. E-mail: HR@archgh.org. Responsibilities: Plan and direct the liturgical music components for the seminary formation program; provide organ/piano accompaniment for daily and Sunday Masses; morning or evening prayer; work with UST School of Theology and

the archdiocese as requested for teaching and liturgical preparation/participation. Requirements: Bachelor's degree (BA) from a four-year college or university; two years related experience. Knowledge of liturgical documents/instructions of the Roman Catholic Church; experience with a variety of cultural music and liturgical forms. E-mail résumé and cover letter to above address. Position will remain open until filled. HLP-7107.

Virginia

Director of Music. Church of the Holy Family, 1279 N. Great Neck Road, Virginia Beach, VA 23454. Phone: (757) 481-5702; fax: (757) 481-3989; website: www.holy familyvb.org. Full-time for 1,100-family parish. Plan, rehearse, and coordinate music for three weekend liturgies, holy days, weddings, funerals, and other liturgical rites. Responsible for adult choir, teen choir, and children's choir program, three-octave handbell choir, instrumental ensemble, and cantors. Serve as member of liturgy committee and resource person for staff. Enthusiastic style, strong piano and organ skills desired, vocal skills a plus. Full concert-size Baldwin piano, three octaves of handbells, and three-manual Ahlborn-Galanti organ. Requires bachelor's degree in music and experience of Catholic liturgy. Salary in

keeping with Richmond Diocese scale. Send résumé to Music Search Committee at above address. HLP-7120.

Director of Music Ministries. St. Joseph Catholic Church, 750 Peachtree Street, Herndon, VA 20170. E-mail: Music Search@sjcherndon.org. Full-time director of music ministries for parish with 3,400+ families. Responsibilities include overseeing the music ministry team to plan and coordinate the music for all parish liturgical celebrations. Continue to develop and maintain the parish cantor program. Direct and accompany two choirs at weekend Masses as well as availability for other weekend liturgies, funerals, and weddings. Excellent keyboard skills, good organ background. Preferred degree in music/liturgy with a minimum three years full-time experience. Salary and benefits commensurate with experience. Please send résumé to Music Director Search Committee. HLP-7134.

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.



Professional Concerns

By Pat Kerwin

Ministry, Not Martyrdom

We are caught in a cultural whirlwind! As ministers in parishes and institutions that strive to lead people to prayer and bring them into a deeper relationship with God and one another, we feel that we should model a pattern of living that is balanced with times for prayer, work, and leisure. We encourage others to live the rhythm of the liturgical year, set aside prayer time each day, share special experiences with family and loved ones, but

Ms. Pat Kerwin is the director of spirituality in ministry for the Sisters of Charity of the Incarnate Word, Houston, Texas.

when people ask us, "How are you?" all too frequently the answer is, "I am SO BUSY!"

We get caught up in the cultural milieu that views overwork as a professional virtue and productivity as the only true measure of a worthwhile life; we become exhausted by an ever-increasing workload that is dispatched at an everincreasing rate of speed. Like heart cells that become entrained to beat in rhythm with the cells next to them, it seems that even those of us who claim to believe in a countercultural lifestyle where being is as important as—if not more important than-doing have allowed our lives to become entrained to the noise, speed, and stress of modern life. Technology has given us the capacity to be available,

on call, "at work," and connected twenty four hours a day, seven days a week. In *Conjectures of a Guilty Bystander*, Thomas Merton wrote:

There is a pervasive form of contemporary violence-and that is activism and overwork. The rush and pressure of modern life are a form, perhaps the most common form, of its innate violence. To allow oneself to be carried away by a multitude of conflicting concerns, to surrender to too many demands, to commit oneself to too many projects, to want to help everyone in everything, is to succumb to violence. The frenzy of our activism neutralizes our work for peace. It destroys our own inner capacity for peace. It destroys the fruitfulness of our own work, because it kills the root of inner wisdom which makes work fruitful.1

Ministry makes demands on our time and talent, but it is not meant to be martyrdom. Ministry is primarily about *presence* and relationship. It calls us to a reality centered in the One in whom we live and move and have our being. The call to a deeper relationship with self,

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World Library Publications 800-566-6150 www.wlpmusic.com others, and God invites us to attune our minds and hearts to a rhythm of work and rest, being and doing, productivity and leisure that is rooted in the deep story of our faith. The Book of Genesis reminds us that after the work of creation was complete, the Creator rested from work on the seventh day, gazing lovingly on all that he had made and finding it very good. This natural rhythm of work and rest supports and sustains life: The heart beats and then rests, the lungs inhale and then exhale at the body's subconscious direction, the seed falls to the ground and rests in the darkness of winter soil before giving itself over to producing plant and fruit. So too, we need time, silence, and rest to enter into the depth and mystery of who and whose we are.

A lovely poem by Kabir, a fifteenth century Indian poet, invites the exploration of this deep mystery:

Inside this clay jug there are canyons and pine mountains,

And the maker of canyons and pine mountains!

All seven oceans are inside, and hundreds of millions of stars. The acid that tests gold is there, and the one who judges jewels.

And the music from the strings that no one touches,

And the source of all water.

If you want the truth, I will tell you the truth:

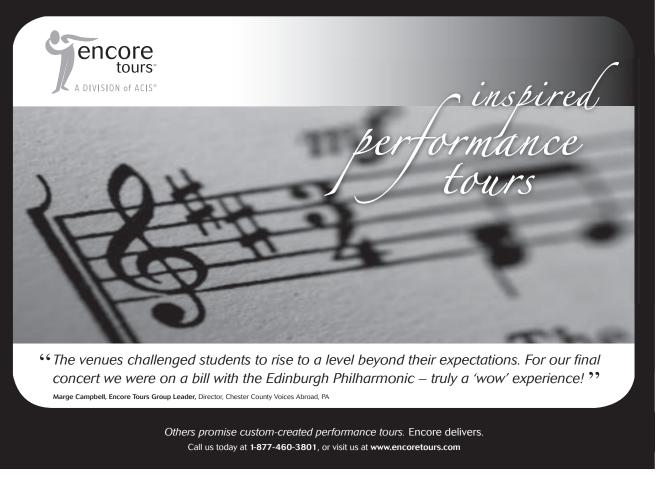
Friend, listen: the God whom I love is inside ²

Ministers tend to be people who are generous, loving, and ready to be of service to anyone in need. It is perhaps this generous spirit that makes it hard for us to say no when someone asks for help with "just one more thing." Those small things accumulate until the time we had planned for prayer, leisure, reflection, or simple rest is consumed with more and more activity. The Martha in each of us takes charge, leaving little time for the Mary in us simply to sit at the feet of Jesus. But the truth is that we need those guiet times to refresh and renew our spirits so that we can minister more fruitfully. We cannot give our best gifts when we are exhausted, stressed, or resentful of the load we are carrying.

How can we achieve the balance we so desire? First, choose intentionally to enter into your ministry with an attitude of prayer. Work takes on a new dimension when it is offered in a spirit of thanksgiving to the great Giver of all gifts. Second, take time for Sabbath each week. As liturgical ministers our Sabbath may not be on Sunday, but it can be another time during the week when we can rest in God and nurture the life which we have been given to enjoy, not to endure! Block out an hour or an afternoon on your calendar for a "meeting." No one need ever know that it is a meeting with yourself and God spent walking in nature, sitting in contemplative silence, or relishing a beautiful poem. "Self-care is never a selfish act—it is simply good stewardship of the only gift I have, the gift I was put on earth to offer to others. Anytime we can listen to true self and give it the care it requires, we do so not only for ourselves but for the many others whose lives we touch."3

Notes

- 1. Thomas Merton, Conjectures of a Guilty Bystander (New York: Doubleday Image Books, 1966), 85–86.
- 2. Robert Bly, adapter, *The Kabir Book: Forty-Four of the Ecstatic Poems of Kabir* (Boston, Massachusetts: Beacon Press—The Seventies Press, 1977).
- 3. Parker J. Palmer, Let Your Life Speak: Listening for the Voice of Vocation (San Francisco, California: Jossey-Bass, 1999).



6ummerS ng 2008



Michael Driscoll
Director



Nicholas Ayo, c.s.c. Retreat Master



Michele Warner Cantor Pedagogy



Jane O'Keefe Organ



Nathan Mitchell
Theology of Ministry



Danielle Svonavec Vocal Pedagogy



Daniel Stowe Conducting



Karen Kirner Piano, Handbells



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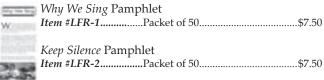


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Calendar

CONCERTS AND FESTIVALS

PENNSYLVANIA

Kutztown June 28–July 6

Kutztown Pennsylvania German Folk Festival. Performances by the Blue Mountain Gospel Express, Echoing Heart, and a Mennonite a cappella choir. Contact: Kutztown Folk Festival, PO Box 306, Kutztown, PA 19530. Phone: (888) 674-6136; fax: (610) 683-4638; web: www.kutztownfestival.com.

CONFERENCES

ARKANSAS

Little Rock July 17–20

Initiation Experience Institute: Beginnings Plus. Vision and pastoral skills to implement the initiation process and emphasize the relationship of good liturgy to good catechesis. Sponsored by the North American Forum on the Catechumenate. Focus on adults and children. Contact: Forum, 125 Michigan Avenue NE, Washington, DC 20017. Phone: (202) 884-9758; fax: (202) 884-9747; e-mail: info@naforum. org; web: www.naforum.org.

CALIFORNIA

Los Angeles August 2–4

A Conductor's Seminar: Parish and School Choirs—Voices of the Future. Sponsored by the American Federation Pueri Cantores. Presenters include Michael Bower, Lee Gwozdz, John Romeri, Mandy Brigham, Rachel Fine, Paul French, Paul Salamunovich, and Patrick Flahive. Place: Mount St. Mary's College, Los Angeles. Contact: American Federation Pueri Cantores, 615 E. Chapman Avenue, Suite 200, Orange, CA 92866. Phone: (714) 633-7554; e-mail: info@puericantores.com; web: www.puericantores.com.

CONNECTICUT

Mystic June 1–6

Gregorian Chant Institute. For all levels of ability: beginning studies in Gregorian chant, chant notation, neumes, chironomy, semiology, Latin diction, chant in English. Full opportunities to sing and to



Photo courtesy of Stephanie Wallace

direct at Masses and services. Place: St. Edmund's Retreat, Mystic. Contact: Dr. William Tortolano, The Saint Michael Institute of Sacred Art, PO Box 399, Mystic, CT 06355-0399. Phone: (800) 536-0565; fax: (860) 572-7655; e-mail: sacredart@endersisland.com; web: www.endersisland.com.

INDIANA

Lafayette June 20–21

Focus on Initiation Institute: Children and Christian Initiation. Concentrate on specific aspects of initiation using presentations, celebrations of the rites, and small group discussions. Contact: Forum, 125 Michigan Avenue NE, Washington, DC 20017. Phone: (202) 884-9758; fax: (202) 884-9747; e-mail: info@naforum.org; web: www.naforum.org.

Notre Dame June 16–18

Notre Dame Center for Liturgy Conference: The Forgotten Sacraments: Marriage, Holy Orders, Reconciliation, Anointing of the Sick. Major presenters include: Joyce Ann Zimmerman, CPPS, John Kasza, James Keating, Julie Hanlon Rubio, and Robert Barron. Breakout sessions, prayer, closing banquet. Contact: Notre Dame Center for Liturgy, 1224 Hesburgh Library, Notre Dame, IN 46556. Phone: (574) 631-5435; fax: (574) 631-8553; web: liturgy.nd.edu.

IOWA

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MARYLAND

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MASSACHUSETTS

Boston August 1–2

Focus on Initiation Institute: Concerning the Baptized. Concentrate on specific aspects of initiation using presentations, celebrations of the rites, and small group discussions. Place: St. Robert Bellarmine Parish. Contact: Forum, 125 Michigan Avenue NE, Washington, DC 20017. Phone: (202) 884-9758; fax: (202) 884-9747; e-mail: info@naforum.org; web: www.naforum.org.

NORTH CAROLINA

Lake Junaluska June 22–27

Music and Liturgical Arts Week. Theme: The Time of Your Life: Transforming the Rat Race into a Journey. Designed for clergy, musicians, worship leaders, handbell ringers, adults, youth, children and those involved in the arts and the church. Sponsored by the Fellowship of United Methodists in Music and Worship Arts. Advance registration deadline: April 30. Contact: FUMMWA, PO Box 24787, Nashville, TN 37202-4787. Phone: (800) 952-8977; fax: (615) 749-6874; e-mail: MusicArts-Week@FUMMWA.org; web: www.musicartsweek. org/index.shtml.

OKLAHOMA

Oklahoma City July 31–August 3 Initiation Experience Institute: Beginnings Plus. Vision and pastoral skills to implement the initiation process and emphasize the relationship of good liturgy to good catechesis. Sponsored by the North American Forum on the Catechumenate. Focus on adults and children. Contact: Forum, 125 Michigan Avenue NE, Washington, DC 20017. Phone: (202) 884-9758; fax: (202) 884-9747; e-mail: info@naforum.org; web: www.naforum.org.

VIRGINIA

Richmond July 9–12

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OVERSEAS

AUSTRIA

Salzburg July 10–14

Cantus Salisburgensis: Kaleidoscope of Nations Choir and Orchestra Festival. Focus: Orff and Mozart. Festival concert in the Mozarteum and a celebratory Mass in the Salzburg Cathedral. Contact: Cultours Europe, Höglwörthweg 10/B, A-5020, Salzburg, Austria. Phone: +43 (0)662 821310; fax: 821310-40; e-mail: office@cultours.at; web: www. cultours-europe.com.

Salzburg October 9–12

World Choral Festival. Salzburg Cathedral Orchestra and Choir with voices from around the world perform Mozart's *Great Mass* (KV 427) under the direction of Janos Czifra, director of music at Salzburg Cathedral. Contact: Cultours Europe, Höglwörthweg 10/B, A-5020, Salzburg, Austria. Phone: +43 (0)662 821310; fax: 821310-40; e-mail: office@cultours.at; web: www.cultours-europe.com.

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ITALY

Rome June 23–30

Co-Workers in the Vineyard of the Lord: Called to Communion, Called to Mission. A seminar sponsored by the Lay Centre at Foyer Unitas in cooperation with the USCCB Office for Laity, Marriage, Family Life, and Youth. Contact: The Lay Centre at Foyer Unitas, Via dei SS. Quattro 7, 00184 Roma, Italy. Web: www.laycentre.org or www.laycentre.org/Coworkers_2008.html.

Rome, Florence, Assisi, Vatican City January 15–22, 2009

Familiarization tour: Roman Polyphony. Subsidized and inclusive continuing education program, sponsored by Peter's Way Tours. Contact: annette@peterswaysales.com, (800) 443-6018; or peter@petersway.com, (800) 225-7662; web: www.petersway.com.

Verona, Rome, Vatican City January 15–22, 2009

Gregorian Chant Study Week in Italy. Chant Masters: Rev. Anthony Sorgie, Rev. Alberto Turco, Mr. James Goettsche, and professors from the Pontifico Instituto di Musica Sacra. Sponsored by Peter's Way Tours. Contact: annette@peterswaysales.com, (800) 443-6018; or peter@petersway.com, (800) 225-7662; web: www.petersway.com.

SPAIN

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UNITED KINGDOM

Stratford, Cambridge, London February 5–11, 2009

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



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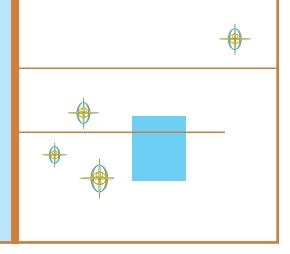
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Music Industry News

HopeSings

World Library Publications has created a label dedicated to fundraising for not-for-profit causes. The latest addition to the "HopeSings" label is *Tazama*, *Tazama*, a recording of music by Our Lady of Visitation Catholic Church Choir, from a parish located in one of the communities in Nairobi, Kenya. The choir hopes to use the recording to raise awareness of the struggle and difficulties of refugees and the civil unrest in their area and also to raise funds to assist the choir in various projects that give service to the community, the elderly, and the less fortunate.

Our Lady of the Visitation Parish first learned about WLP's HopeSings project from an "African Outreach" program led by Margaret Mary Nykaza, director of Harmony, Hope, and Healing in Chicago, which has also produced recordings for HopeSings.

The choir at Our Lady of the Visitation was formed in 1961 by William Wasike and a parish priest who has since become

A woman does laundry in one of the "informal settlement areas" in Nairobi, Kenya. *Photo courtesy of EarthViews*.

the archbishop of Nairobi, Most Rev. Ndingi Mwana A. Nzeki. Besides singing at the 10:30 Am Mass every Sunday, the choir takes part in community programs and festivals, and some members sing in other choirs, such as the Muungano National Choir.

For additional information about *Tazama, Tazama* and other recordings on the HopeSings label, contact World Library Publications. Phone: (800) 566-6150; web: www.wlpmusic.com.

Swann Honored by AGO

The American Guild of Organists is sponsoring a recital and gala benefit reception honoring organist Frederick Swann



on Sunday, April 13, at the First Congregational Church of Los Angeles. Founded in 1867, First Congregational is the oldest Protestant church in

Los Angeles. The recital will feature Mr. Swann on the church's great organ, and the reception will follow. All proceeds from this event will go to the AGO Endowment Fund in Mr. Swann's honor. For additional information, contact: American Guild of Organists, 475 Riverside Drive, Suite 1260, New York, NY 10115. Phone: (212) 870-2310; e-mail: gala@agohq.org; web: www.agohq.org.

Transitioning Management at Wicks

The Wicks Organ Company has announced some management changes in its 101-year-old company to strengthen the ability of each business to grow and prosper within the company's ethos. Members of the third generation of the Wick family are now taking the reins to lead the company into the twenty-first century. Mrs. Barbara Wick, current president, is becoming the company's board chair. Mary Wick Haberer is taking



Members of the Morgan State University Choir in concert. *Photo courtesy of Morgan* State University.

over as president for custom woods; Mark Wick is now president for organ; and Scott Wick is the president for aircraft.

Hidden Treasures

Following on the success of 49 Hidden Treasures, a collection of little-known gems from the African American Heritage Hymnal, GIA Publications has released 46 More Hidden Treasures, a second collection of hymns from this resource. The double-CD recording, like the first collection, uses the voices of students at Morgan State University in Baltimore, Maryland, directed by James Abbington. For additional information, contact: GIA Publications, 7404 S. Mason Avenue, Chicago, IL 60638. Phone: (800) 442-1358; fax: (708) 496-3828; e-mail: custserv@giamusic.com; web: www.giamusic.com.

You're invited to our new home ...that is, our new home page. We'll be launching our redesigned and improved www.rodgersinstruments.com website on February 1, 2008, with the addition of new worship resources, organ forum discussions and more. We invite you to visit us online to hear the spectacular sound of Rodgers. 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 On the Web: www.rodgersinstruments.com

Sing to the Lord: Guidelines for Sung Worship

n November 14, 2007, the Latin Church members of the United States Conference of Catholic Bishops approved the document Sing to the Lord: Music in Divine Worship (STL). This set of guidelines is "designed to provide direction to those preparing for the celebration of the Sacred Liturgy according to the current liturgical books " Sing to the Lord is rich in detail, offering practical guidelines for using music in celebrating Mass, the other sacraments, various rites, and devotions. The full text is available online at http://www.usccb.org/liturgy/SingToTheLord. pdf. Keep in mind, though that the details express some general principles that guide the celebration of sung Roman Catholic liturgy in the United States, and all of us should be familiar with those general principles, since we're all involved in singing the liturgy.

Christianity Was Born Singing. "God has bestowed upon his people the gift of song," the bishops say, and "God, the giver of song, is present whenever his people sing his praises" (STL, 1). Recognizing that the gift of song is rooted deep in human nature, the Jewish people chanted and sang their praise and petition, and the early Church made singing a key element of its liturgy. Centuries of singing have taught us that "this common, sung expression of faith within liturgical celebrations strengthens our faith when it grows weak and draws us into the divinely inspired voice of the Church at prayer" (STL, 5).

Roman Catholic Liturgy Is Sung. We sing the liturgy because internal participation of mind and heart, expressed in and strengthened by external participation through all our senses, is both our right and our duty by reason of our baptism (see the Constitution on the Sacred Liturgy *Sacrosanctum Concilium*, 14). Singing is one of the best ways to express both kinds of participation, because authentic song emerges from authentic faith and our love for God: Singing is something that lovers do, St. Augustine tells us.

Each member of the liturgical assembly joins the singing in a particular way, according to that person's role and responsibilities, from the bishop (STL, 16), the priest celebrant (STL, 18–19), and the deacon (STL, 23), through the ministers of liturgical music (STL, 22–23; 28–47) and, indeed, every member of the assembly. "Singing is one of the primary ways that the assembly of the faithful participates actively in the Liturgy" (STL, 26).

Progressive Solemnity. While the liturgy of the Roman

Catholic Church is a sung act of worship, not everything needs to be sung. The Latin Church has embraced a principle called "progressive solemnity," which "includes not only the nature and style of the music, but how many and which parts of the rite are to be sung" (STL, 112). So while "music should be considered a normal and ordinary part of the Church's liturgical life" (STL, 110), the use of music in worship is governed by a number of factors, from the ability of the local congregation and the availability of trained musical leaders to the time of day and the liturgical season or solemnity of the feast being celebrated.

Participation in sung worship is built up step by step. At the basic level—the kinds of things which should be sung most (if not all) of the time—are dialogues and acclamations (STL, 115a). Next come antiphons and psalms, refrains and repeated responses, and then hymns (STL, 115b–117). More elaborate musical forms and a wider use of instruments during the liturgy are included once these building blocks are in place.

Formation for Sung Worship. While the Church was born singing, its members have to learn the "language" of liturgical song, just as children have to learn the languages of speech and appropriate behavior. The whole assembly should learn musical basics, since "the whole assembly is actively involved in the music of the Liturgy" (STL, 48). But those in leadership positions should be formed for their roles as disciples, liturgical ministers, and ministers of sung worship (STL, 49–53). Catholic schools have a special role to play in this formation (STL, 54–56).

A More Diverse Song. As the cultural diversity of the Catholic Church in the United States increases, we need to find ways both to preserve the heritage of liturgical musical created in Western Europe — especially Gregorian chant using Latin texts—and at the same time recognize, foster, and celebrate "the rich cultural and ethnic heritage of the many peoples of our country" (STL, 57, 61–66). This is not an easy task, but it is an integral part of our affirmation and embrace of the musical nature of our shared liturgy. It is the liturgy itself that has set us on this road and made our current cultural diversity part of the pilgrim journey of the Catholic Church in the United States. As the bishops remind us, quoting St. Augustine once more, we are pilgrims on the way to the fullness of worship in the kingdom of God. Therefore, "you should sing as wayfarers do—sing but continue your journey. Do not grow tired, but sing with joy!"

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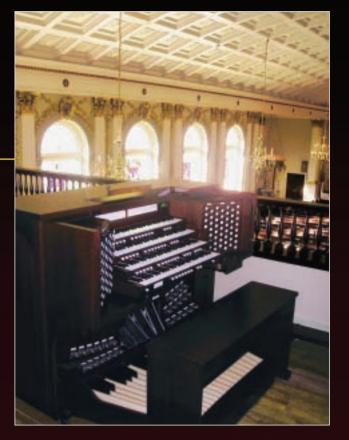
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