

NATIONAL ASSOCIATION of
PASTORAL MUSICIANS

August-September 2008

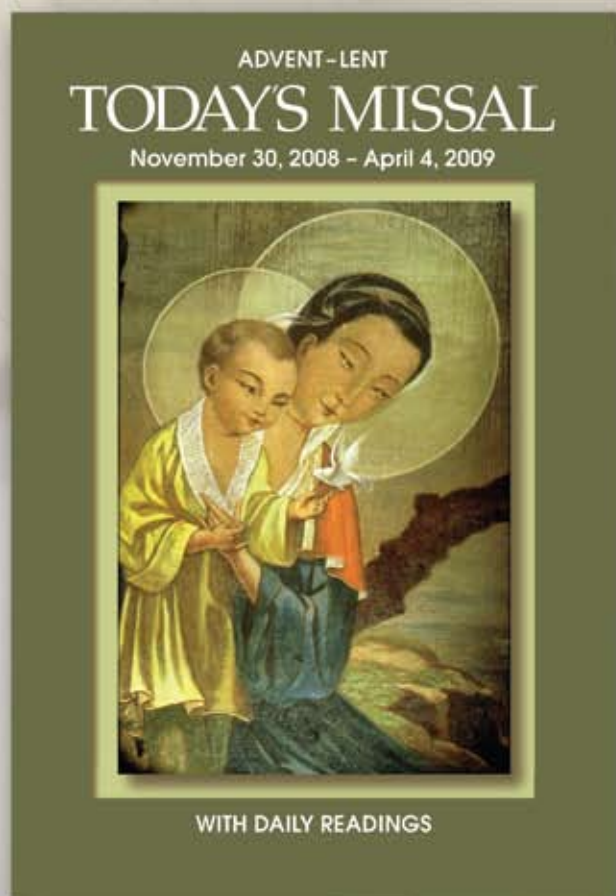


PASTORAL Music

The background of the cover is a photograph of a liturgical ensemble. In the foreground, a young man with brown hair is playing a cello, and a young woman with long brown hair is playing a trumpet. Behind them, several young women are singing from black songbooks. The image is slightly blurred, giving it a sense of movement and energy.

Liturgical Ensembles

It's open for worship
all week long—
just like your church.



- Daily Mass section with complete Lectionary readings, psalm refrain and verses, antiphons, presidential prayers and hymn suggestions
- All the great features of *Today's Missal*—seasonal music and everything you need for Sundays and holy days for the entire year
- Three seasonal issues, plus the annual *Music Issue* (included with subscription)
- Excellent second missal—get 50 for your daily Mass chapel

Introducing
Today's Missal
with *Daily Readings*

New!

Advent-Lent 2009 issue now available

Learn more at ocp.org/td

Call today for a FREE sample



1-800-LITURGY (548-8749) | OCP.ORG

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



Peter's Way Choir Tours

The programs you've been dreaming about!

You're invited to a preview!

SALZBURG, MELK, VIENNA - <i>European Masters</i>	NOV 07-13, 2008	\$ 1,295 <small>(plus tax/ fuel surcharge)</small>
ENGLAND - <i>Wesley Heritage/English Cathedrals</i>	NOV 20-26, 2008	\$ 1,295 <small>(plus tax/ fuel surcharge)</small>
MEXICO - <i>Our Lady of Guadalupe</i>	JAN 09-15, 2009	\$ 1,095 <small>(plus tax/ fuel surcharge)</small>
GREECE - <i>Footsteps of St. Paul</i>	JAN 14-21, 2009	\$ 1,195 <small>(plus tax/ fuel surcharge)</small>
IRELAND - <i>Land of Saints and Scholars</i>	JAN 26-FEB. 2, '09	\$995/550 <small>(plus tax/ fuel surcharge)</small>
ROME, FLORENCE, ASSISI, VATICAN CITY - <i>Roman Polyphony</i>	FEB 05-12, 2009	\$ 795 <small>(plus tax/ fuel surcharge)</small>
ITALY - <i>Gregorian Chant Study Week</i>	FEB 05-12, 2009	\$ 1,495 <small>(plus tax/ fuel surcharge)</small>
HOLY LAND - <i>Songs of the Scriptures</i>	FEB 11-20, 2009	\$ 1,095 <small>(plus tax/ fuel surcharge)</small>
SPAIN - <i>Toledo, Madrid, Segovia</i>	FEB 18-25, 2009	\$ 1,295 <small>(plus tax/ fuel surcharge)</small>
FRANCE - <i>Best in French Liturgical Music</i>	FEB 19-26, 2009	\$ 1,295 <small>(plus tax/ fuel surcharge)</small>

Continuing Education Programs for Music Directors

Enjoy these specially designed programs at substantially reduced rates - dates subject to change.
Fully Refundable from New York (**Houston), excluding tax/fuel surcharge,
when you return with your own choir!

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



It's not too early to plan for these international events

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

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

25 S. Service Rd • Suite 240 • Jericho, NY 11753 • Midwest Office: 1-800-443-6018 • NY Office: 1-800-225-7662
Email: annette@peterswaysales.com or peter@petersway.com • Visit us at: www.petersway.com



From the President

Dear Members,

Have you ever received a massive annual report from some company or investment fund? I'm usually reluctant to throw reports like this away, since they look so important and use so much paper, but eventually I face reality and transfer them to the recycling bin.

I hope that you will feel differently about the annual report on the following two pages. Because NPM is a membership organization, the Board of Directors takes seriously its responsibility to keep you informed. Unlike those massive reports you receive, this one is brief and direct, offering a snapshot of your association on the last day of 2007.

I'm happy to report that last year was a very good one for NPM. Membership held steady; participation in DMMD and most of the sections increased; publications enjoyed a healthy circulation; national convention attendance surpassed the expectation of planners; and the Association achieved a budget surplus for the year.

NPM carries out its mission of fostering the art of musical liturgy primarily through its publications, conventions, and institutes. During 2007 the association spent seventy-two percent of its funds in these core areas. More than 3,400 persons enrolled in one of our educational programs last year, and nearly 9,000 members and subscribers received six issues of *Pastoral Music* magazine.

If you belong to other associations, especially professional organizations, you are probably aware that NPM offers fine member services, excellent publications, and high-quality programs at a relatively low cost. Registration for events comparable to the NPM national convention is often two to three times

the price. The NPM staff has worked hard to reduce expenses in order to hold down costs for members. This year's report shows overall expenses to be \$40,000 lower than in 2005, the year of our last national convention.

Over the past few years I have been impressed and moved by the generosity of NPM members in their personal and financial support. Thanks to member gifts in 2007, the Association was able this year to provide sixteen undergraduate and graduate students with more than \$34,000 in scholarship funds for the coming academic year. Members showed strong support for the work of the Association by contributing more than \$50,000 to the 2007 NPM Annual Fund—more than in any previous year.

The numbers, of course, tell only part of the story. The real measure of NPM is in the ministry of its members—the musicians, clergy, liturgists, and other leaders who serve the Church at prayer. NPM is above all a community of ministry, an association of women and men who embrace their faith in Christ and seek to follow him by placing their gifts at the service of God and the Church.

As a member of NPM, you can make a difference in the work of the Association. I invite you to take seriously your place in this community of ministry.

- Commit yourself to continuing growth in your skills and knowledge. Learn something new—and practice!
- Support other musicians, clergy, and worship leaders. Participate in your local NPM chapter. Seek out your colleagues. Take them to lunch. Invite them to join NPM if they don't already belong.
- Support the Association. NPM is only as strong as its members. Make plans to attend the next national convention in Chicago, July 6–10, 2009. Make a donation to the NPM Annual Fund and to our scholarship appeals. Every gift is important, no matter how small.

In just a few weeks most of us will be starting a new year of music ministry in our parishes. May you enjoy this time of summer pause, and may your ministry this year bring many blessings to the people you serve.

J. Michael McMahon
President

Annual Report to the Membership

FOR THE YEAR JANUARY 1 TO DECEMBER 31, 2007

Membership

	Dec. 31, 2006	Dec. 31, 2007
Total Membership	8,459	8,463
Divisions		
DMMD	699	745
Music Education	239	203
Special Interest Sections		
African American Musicians	127	127
Campus Ministers	190	201
Cantors	2,320	2,332
Choir Directors	2,384	2,359
Clergy	1,372	1,284
Diocesan Directors of Music	N.A.	133
Ensemble Musicians	1,422	1,434
Hispanic Musicians	248	255
Musicians in the Military	47	40
Organists	1,981	1,999
Pianists	843	909
Youth	1,185	1,205
Asian/Pacific Rim Musicians	36	41
Musicians Serving		
Religious Communities	10	32
Pastoral Liturgy	478	523
Chant	141	160
Composers/Text Writers	16	36
Chapters		
2007	71	(62 permanent, 9 temporary)
2006	70	(62 permanent, 8 temporary)
2005	71	(62 permanent, 9 temporary)
2004	73	(59 permanent, 14 temporary)

Publications

	Dec. 31, 2006	Dec. 31, 2007
Members and Subscribers		
Pastoral Music	8,731 ¹	8,720 ²
Notebook	8,448	8,546
Liturgical Singer	1,493 ³	1,772 ³
Praxis	N.A. ⁴	N.A.
Catholic Music Educator	317	216
Clergy Update	1,303	1,262

1. This number includes 101 non-member subscribers and 171 libraries.

2. This number includes 85 non-member subscribers and 172 libraries.

3. Total number of copies sent to subscribers; some subscriptions are bulk orders.

4. In September 2006, *Praxis* became primarily a web-based publication.

NPM is the largest national Catholic association of pastoral ministers and the largest national church-related music ministry association in the United States.

Total membership held steady during 2007. Strong attendance at the NPM National Convention in Indianapolis helped to generate a large number of new members.

The Director of Music Ministries Division (DMMD) enjoyed substantial growth during 2007 as it recruited nearly fifty additional professional directors—an increase of 6.7 percent.

NPM has seventeen Special Interest Sections that allow members to identify their own particular areas of expertise, ministry, or concern. The numbers printed here offer a glimpse at the amazing diversity of an association that embraces ordained and lay ministers, young and old, various cultural and ethnic groups, and a wide variety of music ministry specializations. All but three of the sections grew during the year, and a new special interest section was formed for diocesan directors of music.

*Pastoral Music magazine introduced a new, more colorful look during 2007 while continuing to provide a forum for thoughtful and helpful discussion of issues affecting sung worship and pastoral music ministry. NPM also produces a variety of newsletters and other publications that provide resources and information for our members. Subscriptions to **The Liturgical Singer**, a practical and lively newsletter for psalmists, cantors, choir directors, and choir members, grew by an impressive nineteen percent during 2007.*

2850 paid attendees gathered for the **2007 NPM National Convention in Indianapolis**—one of the largest conventions in the history of the association. The convention offered several new features, including an African American lecture series, a complete workshop track in Spanish, an adult choral festival, and expanded pre-convention programs. Participants rated the overall convention experience very highly—4.4 out of a possible 5.0.

More than 550 members participated in eleven **NPM Institutes** during 2007, including the winter colloquium and a one-day seminar on Models of the Eucharist.

NPM enjoyed a substantial surplus during 2007 that has helped to improve the financial position of the association. The financial blessings of this year were due not only to the success of the national convention but also to lower costs and to increased revenue from other sources. The 2007 surplus will help to balance a projected deficit budget in 2008.

Since less than a third of NPM revenue derives from membership dues, the association relies on program fees, sales of publications, and charitable donations to support its work. More than \$82,000 was generated through fundraising efforts, including the NPM Annual Fund, the academic scholarship collection, and the Lenten Scholarship Fund. More than \$36,000 of this money was used to fund academic scholarships, program scholarships, and hurricane relief.

NPM educational efforts—conventions, institutes, programs, and publications—received nearly three-quarters (72%) of the association's financial resources in 2007. Continuing education of pastoral musicians, clergy, and other leaders of worship remains the primary way that the association carries out its mission to "foster the art of musical liturgy."

Education

Conventions

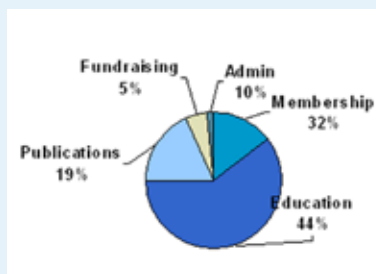
	Total Paid Attendance
2007 National Convention: Indianapolis	2,850
2006 Regional Conventions: Stamford, Grand Rapids, Sacramento	1,608
2005 National Convention: Milwaukee	2,566

Institutes

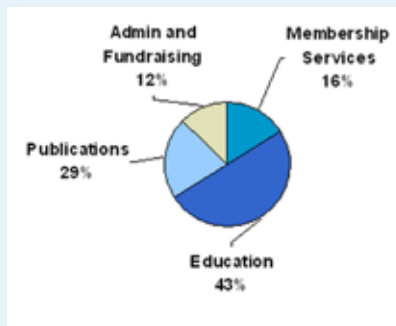
	Total Paid Attendance
2007 11 Institutes	554
2006 14 Institutes	586
2005 12 Institutes	573

Finances

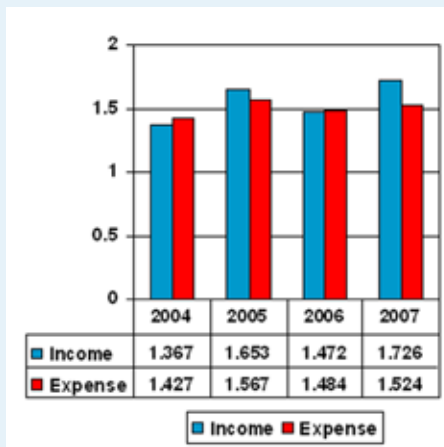
2007 Income: \$1.726 million



2007 Expenses: \$1.524 million



NPM Finances: The Big Picture (in \$ millions)



PASTORAL Music



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

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

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

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

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

Membership Information: Regular Parish Membership in NPM (clergy and musician, both included as members): \$99 per year. \$52 of this amount is for subscriptions to *Pastoral Music* for one year. Single Parish Membership (one member): \$71 per year. \$26 of this amount is for a subscription to *Pastoral Music*. Individual Membership (one member, no parish benefits): \$59. \$26 of this amount is for a subscription to *Pastoral Music*. Youth Membership: \$30. Retired/Senior Membership: \$30. Benefits equivalent to individual membership. Group membership rates are available. *Membership rates in effect as of January 1, 2008.*

Subscription Information: One-year subscription, six issues a year (bimonthly), \$40. Library rate: \$40. Single copy: \$7. For second class postage to Canada, add \$11 per year for each membership (includes postage for *Notebook*); \$7 per year for each subscriber. For postage to all other countries, add \$15 per year for each membership (includes *Notebook*); \$10 per year for each subscriber.

Copyright © 2008 by the National Association of Pastoral Musicians.

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

Contents

Annual Report	3
Association News	7
THE PAULINE YEAR	
A Hymn for St. Paul	10

Liturgical Ensembles

Ensemble: "Another Form of Choir"	13
BY ROBERT J. BATASTINI	
Creating an Ensemble Sound That Supports the Singing Assembly	16
BY KEVIN KEIL	
Rhythm Section: The Heart of an Ensemble's Instrumentation	19
BY GERARD CHIUSANO	
Flutes, Recorders, Clarinets, and More: The Role of Woodwind Instruments in Liturgy	23
BY ANNA BELLE O'SHEA	
Strings: Tips for Solo and Ensemble Players	26
BY MEG MATUSKA	
Arranging for the Liturgical Ensemble	29
BY BARNEY WALKER	
Adding a Musician to the Ensemble: "Can I Play Flute at Mass?"	32
BY KATHY CAMERON	

Facing Ministry's Challenges	36
BY RUDY BORKOWSKI AND JOHN MARK FEILMEYER	

Professional Concerns	40	Hotline	43
Reviews	48	Calendar	57
Documentation	59	Bulletin Insert	60

Cover: 2007 closing of the year ceremony for the Association of Church Musicians in Philadelphia (the NPM Philadelphia Chapter), courtesy of Maria A. Innocenti; also see page 52. Additional photos in this issue courtesy of the Galleria Nazionale d'Arte Antica, Rome, Italy; Matthew D. Penning; George P. Miller; Ben Carlisle; Afronie; Ruth Houghton; Sacred Heart Parish, Glyndon, Maryland; Jörg Weingrill; Randy Wu; J. C. Cantrell; Jan Zatko; and NPM file photos.



Mission Statement

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

NPM Board of Directors

Dr. Michael Connolly (2009)
Rev. Ricky Manalo, csp (2011)
Dr. Jennifer Pascual (2011)
Mr. Stephen Petrunak, *Vice Chair* (2009)
Ms. Joanne Werner, *Chair* (2011)
Dr. J. Michael McMahon, *NPM President*

NPM Council

At-Large Representatives

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

Committees for Operations

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

Standing Committees

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

Ex-Officio Representatives

His Eminence Cardinal Daniel N. DiNardo, *Episcopal Moderator*
Ms. Joanne Werner, *Board of Directors Chair*
Mr. Thomas V. Stehle, *Council of Chapters Chair*
Dr. Robert Wolf, *DMMD Division President*
Ms. Tracy Lake, *NPM-MusEd Division President*
Mr. Peter Maher, *NPM Staff Representative*

The Association President and the NPM Board members also serve on the NPM Council without a vote.

NPM National Office

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

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

Membership

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

Education

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

Publications

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

Exhibits and Advertising

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

Administration

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

Additional Staff

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

Association News

Conventions and Institutes

Gathered in Our Thousands

As we go to press, we expect more than 2,400 people to participate in our three regional conventions and our summer institutes. The largest gatherings (800 or more) are anticipated at the Eastern Regional Convention in East Brunswick, New Jersey, and at the Central Regional Convention in Cleveland, Ohio, though we are also looking at a large turnout (500 or more) at the Western Regional Convention in Los Angeles, California.

The largest single institute this year is the Guitar and Ensemble Institute, though the three Cantor Express programs (Cantor Express in Buffalo was canceled) will collectively draw more people—about 85. We expect that the remaining institutes will bring together about 80 more NPM members and other participants.

Regional Convention Issue

The October issue of *Pastoral Music* will include some of the talks and images from the 2008 Regional Conventions. Since this year's conventions are the final set of regional conventions, we'll also take a look back at all the places in which we've gathered in our regional years. Oh, the places we've gone!

Members Update

Electronic Notebook

Beginning with the September issue, we will be making our member newsletter, *Pastoral Music Notebook*, available in an electronic format. Eventually we expect to distribute this newsletter primarily as a digital publication, with printed copies for members who need or prefer that format.

You can begin to receive *Pastoral Music Notebook* electronically by sending an e-mail message now to notebook@npm.org. Please include in the message your

name, zip code, and member number (found directly above your name on NPM mailing labels).

Modulations

Book Awards. Books by two NPM members and a third writer for *Pastoral Music* and speaker at NPM conventions and institutes were recently honored by the Catholic Press Association. In fact, they swept the liturgy category this year.

Edward Foley, CAPUCHIN, was one of the editors of *A Commentary on the General Instruction of the Roman Missal* (The Liturgical Press), which received the first

place honor for works dealing with liturgy. The Awards committee noted that the commentary, "a joint project of the North American Academy of Liturgy (NAAL) and the Federation of Diocesan Liturgical Commissions (FDLC), is a superbly written resource and lives up to its claim of providing a 'thoughtful analysis of the theological, pastoral, and ecclesial implications'" of the *Instruction*.

Second place in the liturgy category went to *Sacred Music and Liturgical Reform: Treasures and Transformations* (Liturgy



Announcing the Publication of
A Catalogue of
Anthems and Motets
Lectionary Years A, B, and C
Revised edition, 2008, with an
Addendum incorporating the *Revised Common Lectionary*
and the *Roman Catholic Lectionary for Mass*
(Addendum, Years B & C to be shipped Fall 2008)

William Wunsch, D.M.A.

Published by the Anglican Musicians Foundation

Print Edition (3 hole punch)	\$90 (includes shipping)
Searchable PDF Edition (on CD)	\$45 (includes shipping)

Order online at www.AnglicanMusicians.org (PayPal required)
Order by mail from Anglican Musicians Foundation
P. O. Box 7530, Little Rock, Arkansas, 72217
(checks made out to Anglican Musicians Foundation)



Training Publications) by **Anthony Ruff, OSB**. The committee said that "what makes this scholarly work so valuable is the evident love of the author for liturgical music and his passionate interest in fostering

music that is not only suitable for worship but also relevant to the worshipping congregation."

And third place went to **Rita Ferrone** for *Liturgy: Sacrosanctum Concilium* (Paulist Press), described by the committee as "an interesting and highly accessible guide to the central document in liturgical reform, the *Constitution on the Sacred Liturgy*."



Visiting Professor. NPM member **J. Michael Joncas**, associate professor in the Department of Catholic Studies at the University of St. Thomas in St. Paul, Minnesota, will also serve as a regular visiting professor of liturgy at Saint John's School of Theology and Seminary in Collegeville, Minnesota, beginning this fall.

Keep in Mind

Sister Mary Berry, a champion of Gregorian chant, died at the age of ninety on May 1 in Oxfordshire, England. Born in 1917, Mary Berry was raised as an Anglican, but through her studies particularly with Nadia Boulanger, she converted to Roman Catholicism and then joined a convent of the Canonesses of St. Augustine in Belgium at the beginning of World War II. Forced to flee the advancing German army, the community eventually settled in Lisbon, Portugal, for the rest of the war. Professed as Mother Thomas More in 1945, Berry was sent to Rome, where she taught English and music. After lecturing in Paris on Gregorian chant and polyphony, Mother Thomas returned to her community to begin doctoral studies. Once the doctorate had been awarded, the community chose, at the end of the Second Vatican Council, to abandon academics



as a mission and to give up chanting the divine office in Latin. Berry asked to be exclaustated, though she adhered to her vows and continued to sing the office with the members of an ecumenical order who shared her house outside Cambridge. Sister Mary was the director of musical studies at Newnham College when she decided, in 1975, to form a choir to sing chant during the liturgy and in concerts. She formed the Schola Gregoriana from volunteer Catholic and Anglican novice singers, choirmasters, and organists. After retiring from teaching in 1984, she continued to promote the use of chant, directing her schola in performances, liturgies, and recordings and writing for *Gramophone* and the *New Grove Dictionary of Music* until her final illness. Her funeral liturgy was celebrated at the Church of St. Birinus at Dorchester, Oxfordshire, where her schola had sung the Easter Triduum for the past ten years.

NPM member **Robert Bryan Ayotte** died suddenly on June 4, 2008, at his home in Danbury, Connecticut; he was thirty-four. Born in Buffalo, New York, Rob studied at the State University of New York (SUNY) and at Indiana University in Bloomington, Indiana. At the time of his death, he was in the final stages of his doctoral work at Indiana. Rob served as the director of music at St. Mary Parish, Ridgefield, Connecticut, where his funeral Mass was celebrated on June 9.

Most Rev. Charles Buswell, the retired bishop of Pueblo, Colorado, died at the age of ninety-four on Saturday, June 14. Born in Homestead, Oklahoma, in 1913, Charles Buswell grew up in Kingfisher (the home of WalMart founder Sam Walton, though Bishop Buswell admitted that they traveled in different circles). He was ordained to the presbyterate for the Diocese of Oklahoma City-Tulsa in 1939 and appointed by Pope John XXIII as the second bishop of Pueblo in 1959. He served as the diocesan bishop until 1979 (and as administrator for an additional year). The new ordinary attended all the sessions of the Second Vatican Council and returned to southern Colorado to promote a spirit of reform and openness in Catholic life. He was best known for a gentle approach to ministry combined with an outspoken voice for the less fortunate and for social justice. Bishop Buswell began one of the first theological training programs for lay ministers: The



"Ministry of Christian Service" program allowed lay people to study in a substantive, multi-year program of theology and service and then to return to their parishes to assist in pastoral programs. Bishop Buswell's funeral was celebrated on June 19 at the Cathedral of the Sacred Heart in Pueblo.

Bill Brown, an architect who was well known for the consultative process that he used to design or renovate churches, committed suicide on July 11. Mr. Brown worked as an architect for more than thirty-five years, and he founded Bill Brown AIA Professional Corporation in Colorado Springs, Colorado, to serve the churches in new building construction, renovation, addition, and historic preservation. He authored *A Place for Catholic Worship, Building and Renovation Kit for Places of Catholic Worship* (Liturgy Training Publications), and several articles about church renovation, including one for *Pastoral Music* (June-July 2001). His funeral liturgy was celebrated at Sacred Heart Catholic Church in Colorado Springs on June 19.

We pray: Lord, as we mourn the death of our sister and our brothers, show us the immense power of your goodness and strengthen our belief that they have entered into your presence to join the song of the angels and saints.

Meetings and Reports

Certification Alliance

The steering committee of the Certification Alliance for lay ecclesial ministry held an all-day meeting at the NPM National Office on Monday, June 2. The Alliance currently includes five organizations concerned with the professional certification of lay ecclesial ministers: the National Association for Lay Ministry (NALM), the National Federation for Catholic Youth Ministry (NFCYM), the National Conference for Catechetical Leadership (NCCL), the National Association of Catholic Family Life Ministers (NACFLM), and NPM.

Four of the organizations, including NPM, currently have certification standards that have been approved by the U.S. Conference of Catholic Bishops' Commission on Certification and Accreditation. Most of the steering committee meeting was devoted to the work of two Alliance task groups—one for the revision of the standards and another for the develop-



Members of the Certification Alliance met in early June at the NPM National Office.

ment of a common certification process for all of the member organizations. Two topics of special concern were cultural issues involved with certification and the relationship of Alliance certification programs to local dioceses and their programs of formation and certification.

NPM was represented at the meeting by NPM President Dr. J. Michael McMahon and by Dr. Kathleen DeJardin, former chair of the DMMD Certification Committee.

Women Composers' Competition

In honor of women composers from all ages, the Association of Anglican Musicians (AAM) is sponsoring a competition for an anthem to be performed at its conference in Los Angeles, California, in July 2009. All women musicians, including students of sacred music, are encouraged to participate. Composers should feel free to adapt the following text to their own anthem style while retaining the essence and the imagery contained in the given translation.

The work will be part of the liturgy during the convention. As it will be sung by a local chorus or a choir "of the whole," it should be of easy or moderate difficulty with regard to preparation and performance. The selection committee will consist of four church musicians, and the winner will receive a \$2,000 honorarium for her work upon selection of the composition.

Manuscripts should be sent via e-mail as pdf attachments by January 15, 2009, to this address: templem@jmu.edu. The winner will be chosen by March 1, 2009.

The text to be set is taken from the writings of Mechtilde of Magdeburg:

True love in every moment
praises God.
Longing love brings a sorrow
sweet to the pure.
Seeking love belongs to
itself alone.
Understanding love gives
itself equally to all.
Enlightened love is mingled
with the sadness of the
world.


Indiana Sheet Music Collection

Four of Indiana's cultural heritage institutions have cooperated to launch an online collection of more than 10,000 pieces of Indiana-related sheet music. Drawn primarily from the late-nineteenth and early-twentieth centuries, the collection includes such well-known composers as George M. Cohan, Cole Porter, Al Jolson, and Jerome Kern. The

website—www.dlib.indiana.edu/collections/inharmony/—is the work of the Indiana University Digital Library Program and showcases sheet music from Indiana University's Lilly Library, the Indiana Historical Society, and the Indiana State Library.

International Organ Year

The American Guild of Organists is celebrating the year between July 2008 and June 2009 as the International Year of the Organ. During this year, the AGO will be encouraging orchestras and choirs to feature the organ in their programs; introducing the organ to children through special classes and *Pedals, Pipes, and Pizza* programs; and celebrating the premiere performance of a commissioned composition by Stephen Paulus. A highlight of the year will be the Organ Spectacular—the world's largest organ recital—on October 19, 2008. For additional information, please contact James E. Thomashower, AGO Executive Director. Phone: (212) 870-2310; e-mail: os@agohq.org; web: www.agohq.org/os.




ART & SOUL
2008
Perkins School of Theology

Presents


OLIVIER MESSIAEN: THE MUSICIAN AS THEOLOGIAN

At Southern Methodist University • Dallas, Texas
Thursday and Friday, September 25 – 26


*For more information about this
symposium visit
www.smu.edu/theology/perkins_art.*



***Higher learning.
Real experience.
Vital ministry.SM***



SMU MEADOWS
SCHOOL OF THE ARTS



SMU PERKINS
SCHOOL OF THEOLOGY

A Hymn for St. Paul

We are grateful to J. Michael Thompson for sharing with us a hymn for the Year of St. Paul, set to the tune THAXTED (see next page). NPM members wishing to use this hymn during the Pauline Year (June 29, 2008–June 29, 2009) should contact Mr. Thompson by e-mail: chantermat@yahoo.com.

Some pastoral musicians might also want to incorporate into liturgies this year hymns, songs, and anthems that mirror themes and images from Paul's letters—and explain to their communities how these selections reflect Pauline texts. Here are some suggestions:

Romans

6:3–5
Baptized in Water CBW 614/CCH 426/GC 798/GC2 797/JS 542/PMB 286/WC 603/WOR 720
Triduum Hymn: Wondrous Love (Easter Vigil Verses) GC 406
6:4, 9
We Know That Christ Is Raised CBW 398/WOR 721
8
Alive in Christ Jesus! GC 799
Neither Death nor Life GC2 605
You Have Put on Christ CBW 4F/CCH 64/CH 348/GP 458/JS 545, 547/PMB 30, 291, 616/WC 605, 608, 609
8:31–39
If God Is for Us GP 712, 714/JS 647
10:8
The Word Is in Your Heart GC 518
10:14–15
How Shall They Hear the Word WOR 629
11:33–36
All Glory Is Yours GC2 524
Who Has Known (refrain, verse 1) GP 327
12:15–16
The Servant Song (verses 4–5) GC 669/GC2 661/JS 829/PMB 413/WC 800
14:8
Keep in Mind (verse 1) GC 674/GC2 658/GP 492/PMB 36/WC 222, 802
Pues Si Vivimos/If We Are Living (verse 1) GC 666/GC2 650/PMB 408/WC 796
14:17
The Kingdom of God (verse 1) CH 550/GC 655/GC2 639/PMB 511/WC 939/WOR 615

1 Corinthians

2:9–10
Eye Has Not Seen CBW 482/CCH 355/GC 638/GC2 616/WC 844
3:11–15
Christ Is Made the Sure Foundation CBW 430/CCH 363/CH 485/GC 662/GC2 642/JS 780/PMB 384/WC 746/WOR 617
5:7–8
Christ, Our Paschal Lamb BFW 154
10:16–17
One Bread, One Body CCH 433/GC 830/GC2 813/JS 820/LMGM 139/WC 649
One Love Released JS 814
Seed, Scattered and Sown (verse 1) CBW 604/GC 834/GC2 830/JS 811
Song of Gathering (verse 3) GC 740
We Know and Believe GC 836
You Satisfy the Hungry Heart (verse 3) CBW 603/CCH 429/CH 389/GC 815/GC2 816/GP 525/JS 803/LMGM 136/PMB 300/WC 629/WOR 736
11:26
Cuanta Veces Comemos Este Pan FYC 582
The Living Bread of God GC 826
When We Eat This Bread (ref.) GP 510/JS 823
12
We Are Many Parts CCH 396/GC 733/GC2 727/WC 762
12:31–13:13
Set Your Hearts on the Higher Gifts GC2 611/PMB 426/WC 819
13
Not for Tongues of Heaven's Angels CH 354/GC 623/JS 564/WC 673/WOR 589
13:4–13
El Amore No Pasará FYC 546
Si Yo No Tengo Amor FYC 652
Where There Is Love CBW 631/GP 464/JS 569
13:13
Faith, Hope, and Love GC 624/GC2 609
15:51–52
We Shall Be Changed (ref.) PMB 512/WC 942
15:54–56
Resucitó FYC 400/GC 432/GC2 439/GP 391
16:22
Maranatha! Alleluia! WOR 454

2 Corinthians

4:7
Earthen Vessels CBW 445/CCH 230/GP 584/JS 672
5:7
We Walk by Faith CBW 495/CCH 328/CH

464/GC 590/GC2 583/JS 700/PMB 416/WC 807

6:2

Return to God (verse 2) GC 389/WC 528

13:13

May the Grace of Christ Our Savior (verse 1) CH 404/WOR 742

Galatians

3:28–29

Pan de Vida (verse 3) CCH 451/FYC 591/GC 848/GC2 811/GP 500/JS 813/WC 637

Song of Gathering GC 740

6:14

We Should Glory BFW 118/JS 521

Ephesians

1:3–10

Blessed Be the God BFW 345

2:1–10, 19–22

We Are God's Work of Art GC 808

2:19–20

No Longer Strangers GC 734

3:14–17

Dwelling Place GC 594/GC2 582/GP 591

4:5

One Lord GP 453

There Is One Lord CBW 530/GC 809/GC2 796/JS 699/PMB 287/WC 598/WOR 657

4:6

There Is One God CCH 57

5

Awake, O Sleeper GC 803

Awake, O Sleeper, Rise from Death WC 788/WOR 586

Wake, O Wake WOR 371

5:8

You Are God's Work of Art (verse 1) CBW 4E/GC 810

5:14

I Am the Light of the World GC 510/GP 658/JS 664

5:18–19

Be Filled with the Holy Spirit BFW 496

Philippians

1:11

The Harvest of Justice (refrain) CCH 387/GC 711/GC2 716

2:5–8

In the Cross of Christ GC2 436

2:5–11

At the Name of Jesus CBW 427/CH 538/GP 424/JS 400, 483/WOR 499

Himno Pascual FYC 369

Jesus the Lord CBW 432/CCH 249/GC2 403/GP 370/JS 484

2:10–11

I Will Sing (verse 5) GC 543

3:7–11

Only This I Want CBW 516/CCH 379/GC 695/GC2 701/GP 575/JS 766

The Love of the Lord CCH 377/GC 702/GC2 680

Hymn for the Year of Paul



1. O God, whose in - spi - ra - tion calls forth in ev - 'ry place
 2. By giv - ing death - less lan - guage through which our faith is fed,
 O Fa - ther, Son, and Spir - it, one God in per - sons three,

Those hearts of high - est cour - age, re - plete with your own grace:
 In giv - ing clear di - rec - tion through which our walk is led,
 We sing this hymn of glo - ry, as ones you have set free:

We thank you for the wit - ness that Paul of Tar - sus gave
 With clear and con - stant in - sight, with call to turn a - right
 Re - ceive your Church - 's prais - es as we our thanks ex - press

In preach - ing of your mer - cy in Christ, who came to save
 That, bur - ied with the Sav - ior, we too might rise in light,
 For Paul, your great A - pos - tle, who taught us to pro - fess

Those liv - ing lives in dark - ness, bound fast in chains of sin.
 Paul taught us all that dai - ly to self we each must die
 Your love for your cre - a - tion shown forth in Christ the Lord;

Christ's song of love has rung out, and drowned out e - vil's din.
 So Christ might live with - in us, our goal and prize most high.
 Bring us and ev - 'ry na - tion to know and claim your Word!

Text: J. Michael Thompson
 Tune: THAXTED, Gustave Holst (1874-1934)

Text ©2008 J. Michael Thompson. Used with permission. All rights reserved. For reprint permission, contact J. Michael Thompson via e-mail: chantermt@yahoo.com.

Key to Abbreviations

BFW = *By Flowing Waters* (The Liturgical Press, 1999)
 CBW = *Catholic Book of Worship III* (Canadian Conference of Catholic Bishops, 1994)
 CCH = *Catholic Community Hymnal* (GIA Publications, 1999)
 CH = *The Collegeville Hymnal* (The Liturgical

Press, 1990)
 FYC = *Flor y Canto*, second ed. (OCP, 2001)
 GC = *Gather Comprehensive* (GIA Publications, 1994)
 GC2 = *Gather Comprehensive*, second ed. (GIA Publications, 2004)
 GP = *Glory & Praise*, second ed. (OCP, 1997)
 JS = *Journeysongs*, second ed. (OCP, 2003)

LMGM = *Lead Me, Guide Me* (GIA Publications, 1987)
 PMB = *Peoples Mass Book* (World Library Publications, 2003)
 WC = *We Celebrate* (World Library Publications, 2007)
 WOR = *Worship*, third edition (GIA Publications, 1986)

Liturgical Ensembles



Carlo Saraceni (attr.), *Saint Cecilia and the Angel* (c. 1610), Galleria Nazionale d'Arte Antica, Rome

Ensemble: “Another Form of Choir”

By ROBERT J. BATASTINI

In the fall of 2007, the Committee on the Liturgy (now the Committee for Divine Worship) of the United States Conference of Catholic Bishops submitted a new teaching document on music in divine worship to the entire body of American bishops. This document, which was prepared with the assistance of the Committee’s Music Advisory Subcommittee, was subsequently approved and promulgated, according to its foreword, as a set of guidelines “to provide direction to those preparing for the celebration of the Sacred Liturgy according to the current liturgical books (in the ordinary form of celebration)” in the Latin (Roman) Church in the United States. Through the approval process, the bishops have made the statement their own, pledging themselves in the foreword “as shepherds of the Church to guide and oversee liturgical song in each particular Church.”

With its 259 paragraphs and extensive footnotes, *Sing to the Lord: Music in Divine Worship* (STL) is no doubt the largest document on pastoral music ever issued by any official body of the Catholic Church. It succeeds *Music in Catholic Worship* and its supplement *Liturgical Music Today*, written at a different period in the life of the Church. *Music in Catholic Worship* was published (1972, revised 1983) in the wake of the introduction of the new Order of Mass and was intended as instruction on the role of music in this revised order. *Liturgical Music Today* (1982) somewhat refined the conversation. These got us started.

Now STL has been promulgated in circumstances that call for a document of this size. It comes along as we are approaching a half-century since Vatican II. In the years since the Council, pastoral music and the ministries that enable music in worship have evolved significantly. Much of that evolution is good and needs to be confirmed as normative practice. Some practices are perceived to have missed the mark partially (or, perhaps, entirely), and a course correction is needed.

We are also in an era in which some will claim that if a certain practice isn’t specifically approved in an of-

ficial source, it is automatically prohibited. For example, a musician recently told me that his pastor says we are not allowed to sing Protestant hymns (but see STL, 115d), and another pastor prohibited the use of any address other than “Lamb of God” in the *Agnus Dei* litany (but see STL, 188).

The bishops address this document to priests, deacons, liturgists, music directors, composers, cantors, choirs, congregations, and faith communities throughout the United States. That just about covers everyone, and all of us to whom it is addressed are obliged to study this document, topic by topic, so that the pastoral music ministry can continue to realize its place in divine worship effectively.

Another Form of Choir

I have been asked to develop in this article an understanding of the role of ensembles by addressing the following statements and sections of STL: The document states that the ensemble is “another form of choir that commonly includes a combination of singers and instrumentalists” (STL, 29), and it says that the placement of the ensemble should “enable proper interaction with the liturgical action, with the rest of the assembly, and among the various musicians” (STL, 95). Also, I am to address the questions of how what the document says about choirs (STL, 28–33) and instrumentalists (STL, 41–44) applies to ensembles.

The ensemble is regarded as another form of choir because it functions as a choir.

Choirs are “able to enrich the celebration by adding music elements beyond the capabilities of the congregation alone” (STL, 28). That same paragraph, however, precedes this statement with a reminder that the song of the people is the “primary song of the liturgy.” The ensemble is regarded as another form of choir because it functions as a choir: It is a group of accompanied singers; its members tend to have—or at least should have—a somewhat above-average gift of musical talent; some of what they sing is beyond the capability of the congrega-

Mr. Robert J. Batastini, a former vice president and senior editor for GIA Publications, Chicago, Illinois, has retired after forty years at GIA and nearly fifty years in parish ministry. He is now thoroughly enjoying life as an assistant to the music director in his parish.

tions—which do not rehearse, while choirs and ensembles rehearse regularly. Neither a choir nor an ensemble has the right to supplant what is rightfully the assembly's song but rather they exist to complement that song. Yet STL makes it clear that there are times when the choir or ensemble sings alone, contributing beauty and inspiration through its singing of appropriate music at appropriate times.

The document wisely makes no mention of leading congregational song as part of the choir's role (STL, 31). This document doesn't even ascribe that role to the cantor (STL, 38–39). Rather, it says that song is led by the organ or other instruments. It is clear that neither the voice of the cantor (STL, 38) nor that of the priest (STL, 21) should be heard above the congregation and that “when the choir is not exercising a particular role, it joins the congregation in song. The choir's role in this case is not to lead congregational singing, but to sing with the congregation . . .” (STL, 31).

Where Ensembles Get Off Track

This is the point at which ensembles often get off track. While it has been made clear that cantor, priest, and choir should not be heard above the rest of the assembly, ensembles are often heavily amplified (a mike for everyone!), and consequently the singers in the ensemble are always heard above the rest of the assembly.

As a Christmas gift last year, my wife was taken to a Barry Manilow concert by her daughter and twelve-year-old granddaughter. They had a great time, even though the youngest of the trio had never heard of Barry Manilow and recognized none of the songs. What totally blew her away, however, was the way the entire audience in the huge arena (mostly mothers and grandmothers) sang practically every word of every song. That notwithstanding, the superb sound equipment employed for the event guaranteed that Barry and his sizeable orchestra always dominated above the crowd—and that is as it should be



African American Ensemble of Central Illinois, photo courtesy of Matthew D. Penning

in a concert setting.

Unfortunately, that concert scenario is often replicated at liturgy when all song is, effectively, the song of the ensemble, with the folks singing along as best they can (and, sometimes, hardly at all). Had Barry's audience not sung, the concert would have been just as wonderful. If the audience in such a setting does not sing, the music goes on. But here is the huge difference: There is no audience at Mass. In the liturgy, if all song belongs to the ensemble by force of volume or complexity, the assembly is being deprived of its right to own the song. The song of the assembly has been replaced by a performance.

That's fine for the coffee house, but for liturgy it is simply not good enough. We must facilitate the assembly's song.

I've occasionally been in a coffee house where a folk singer with a guitar rounds out the requisite coffee house environment. Often the performer will say something like this: "Feel free to sing along if you know the words to this one." That's fine for the coffee house, but for liturgy it is simply not good enough. We must facilitate the assembly's song. This means that we have to take the necessary steps to enable everyone to learn it, we must provide user-friendly copies of the text and music as required to allow everyone to sing it, and we must offer competent leadership. But competent leadership does not mean creating the illusion of congregational song with a few amplified voices!

Proposed Approaches

I propose the following approaches to effective ensemble leadership of sung worship. First, everyone needs to realize that it is indeed appropriate and desirable for the ensemble to sing alone at times (STL, 30). What must be absolutely clear, however, is that the rest of the assembly knows when the song is theirs to sing and when it is time to listen. In reality, so many of us approach song at ensemble-led liturgies with a sort of *carte blanche* attitude that the assembly is always free to join in at any time—like the coffee house. The difficulty with this approach is that the congregation is not always able to join in. If the song is rather new and unfamiliar, simply saying "please join" isn't going to make participation happen. If such practices continue, then we establish a situation of contrived hospitality by inviting the assembly to sing along at all times, while in reality we are being extremely inhospitable if we haven't adequately facilitated that song. So if, at the presentation of the gifts, for example, or at Communion time, the ensemble is going to perform a song that is unfamiliar to the assembly, let it be known

that this is so, and then let the ensemble function as a choir in performance.

When the music at a liturgy includes choir with organ or piano, it becomes pretty evident when the choir is fulfilling its role as described in STL, when the instrument is accompanying the choir, and also when it is leading the singing assembly. How does this distribution of roles transfer to the ensemble, since it is the ensemble that both functions as a choir and leads assembly singing? Can there be a distinction if it's all *à la Barry Manilow*? Absolutely not! But there is a way to make the various functions evident.

When the ensemble leads assembly song, allow the instruments to do the work. The singers in the ensemble should stand off-mike and "sing with the congregation" (STL, 31) in the same unamplified manner in which the rest of the assembly sings. The instruments should play a distinct introduction that recalls the tune, sets the tempo, and indicates clearly when to begin singing. If it is necessary for an amplified voice (a cantor) to initiate the singing, that singer can usually back off the mike after the first phrase. The key is to call for *all* the voices in the room to be ambient, that is, without amplification. If the song consists of verses sung by the ensemble, with the rest of the assembly joining on the refrain, then the ensemble voices should sing the verses into the microphone and back off during the refrain.

The last ensemble I led before retiring had about twenty-five singers with piano, string bass, flute, several guitars, and occasionally another instrument or two. With such numbers, the voices were never amplified, and the song of the assembly flourished. Only a solo cantor ever used a microphone. If your ensemble has sufficient numbers, and if the acoustics of your worship space are supportive, this approach produces the absolutely best result. But even a few amplified voices can create the illusion of congregational song when all anyone really hears is those few voices. Pull the plug; the people will sing.

Different Functions

In summary, just as an organist functions differently when accompanying a cantor or choir and when leading a congregational hymn, the ensemble must function differently when performing a choir (ensemble) piece and when leading assembly song. Just as the voices of a formal choir function differently when singing a choral selection and when simply joining their voices to a unison assembly song, so the voices of the ensemble—especially if amplified—need to function differently when singing verses or an entire piece alone and when simply joining their voices to assembly song. Only in this way will the primacy of the assembly song be preserved. And fostering the primacy of the assembly song is the first job of every pastoral musician.

Creating an Ensemble Sound that Supports the Singing Assembly

By KEVIN KEIL

The American Catholic bishops' new document *Sing to the Lord: Music in Divine Worship* (STL) reminds us that there are two kinds of participation in the sacred liturgy: internal and external. Internal participation involves the faithful uniting themselves interiorly to what they hear proclaimed or sung by the ministers or the choir, so that by listening they may raise their minds to God (STL, 12). External participation is the expression and reinforcement of this internal disposition through actions, gestures, and bodily attitudes and by acclamation, responses, and singing (STL, 13).

All music at worship that is well prepared and skillfully performed can involve the assembly in internal participation. Indeed, this was the primary model for musical worship that the preconciliar church employed: music performed by someone else to which the congregation listened while raising their minds and hearts to God. However, the postconciliar liturgy calls for an external participation by the whole assembly that mirrors and expresses this internal participation, and such external participation can be quite challenging. Most members of the assembly are self-conscious about their voices and will hold back if they feel that others are listening to them. Sometimes their voices do not correspond to the convictions of their hearts. At other times, they are distracted or preoccupied by the cares of the world. But Christ always invites us to enter into song, to rise above our own preoccupations, and to give our entire selves in a communion of mind, heart, and voice to the hymn of his paschal sacrifice for the honor and glory of the most blessed Trinity (STL, 14).

The Primary Role

It is the primary role of music ministers to facilitate the external participation of the faithful; any other use of

Mr. Kevin Keil is the director of music ministries at Incarnation Catholic Church in Tampa, Florida. His compositions have been published by GIA, OCP, and World Library Publications.

music at liturgy must be considered secondary. The kind of sound made by a group of liturgical musicians (better known as an ensemble) directly affects the external participation of the rest of the assembly. How an ensemble sees its relationship with the whole assembly directly affects the style of musical leadership the ensemble uses.

If the ensemble sees its role as inspirational entertainment, it will strive to create a beautiful, "CD-quality" sound that is meant to lift hearts and minds but not to foster external participation. Such a group looks inward only and seeks only to create a perfect sound and then blanket the assembly in that sound so that they may listen and be moved. It is a "them-and-us" attitude that evokes responses such as these: "You guys sounded great today!" "You sound just like the CD." "I love to hear you folks sing."

If, on the other hand, the ensemble sees itself as the leader of sung prayer, then it sings with the rest of the assembly, blending its sound in such a way that the congregation is supported in singing. It gives the assembly confidence to sing with full voice because the ensemble is there to fall back on when there is insecurity with the song. The ensemble helps the assembly to hear its own voice and to enhance that shared prayer with creative and beautiful accompaniment. It is a "we" attitude. It evokes responses such as these: "When I hear your music, I can't help but sing along." "The way you sounded today made that hymn come alive for me." "Are your microphones on? All I can hear is everyone else singing!"

So the question becomes: "How does one create an ensemble sound that supports the singing assembly?"

Creating the Sound

There is no unique combination of instruments and voices that make up the average church ensemble. Instrumentalists and singers tend to come and go throughout the year. However, a common arrangement usually includes an acoustic or digital piano, from two to two hundred guitars, an electric or acoustic bass, a few singers (mostly women), a flute or two, and some sort of percussion instruments that vary from a solo tambourine to a full drum set.



Photo courtesy of George P. Miller, Loyola College in Maryland

It is the primary role of music ministers to facilitate the external participation of the faithful; any other use of music at liturgy must be considered secondary.

If the ensemble's goal is to provide solid musical leadership, one needs to consider the ensemble as a *single instrument* made up of many parts that serve different purposes. To misquote a familiar song: "We are many parts; we are one ensemble. And the song we have comes from all, not one!"

Let's imagine an ensemble looking like a pyramid. We will use that image to help us understand the purpose of different sections of the group.

At the bottom of the pyramid, every ensemble has a principal instrument or instruments as the foundation on which the rest of the sound is built. In the 1960s and '70s that instrument used to be a strong guitarist, but now most ensembles use a keyboard-bass-percussion foundation that firmly anchors the ensemble's sound. The *principal instrument(s)* provide(s) a clear presentation of the tune, the tempo, and the style and indicate(s) when the assembly is to sing. The principle instrument may be a guitar,

but that choice requires a very developed technique that most strummers don't have. In fact, many who claim to use their guitar to lead singing are actually using their voice to lead and the guitar to accompany their voice.

Voices provide part of the middle of our musical pyramid. They are the only instruments handcrafted by God, and they have been present at each and every celebration of the Eucharist since the very first one in that Upper Room. Voices lead the assembly by joining in the melody. They may also thicken the sound with harmonies and decorate it with descants and counter-melodies.

Guitars provide another part of the middle of our ensemble pyramid. When they are picked (either finger style or flat pick style), they are like six- or twelve-string harps adding to the foundation of the sound. When they are strummed, they join the percussion section and impart rhythmic energy to the music. When lead lines are played on them, they serve the same function as the next (and smallest) part of the pyramid.

Solo instruments can be used to accomplish several different things. They can reinforce the assembly's melody, they can add to the color of the foundational sound of the group, or they can enhance and add freshness to the sound by the introduction of ornaments and obbligato lines that decorate the top of the pyramid.

To achieve a good balanced sound, just keep in mind

the shape of the pyramid. What is on the bottom is more important to assembly leadership and is therefore a more prominent element of the ensemble's sound.

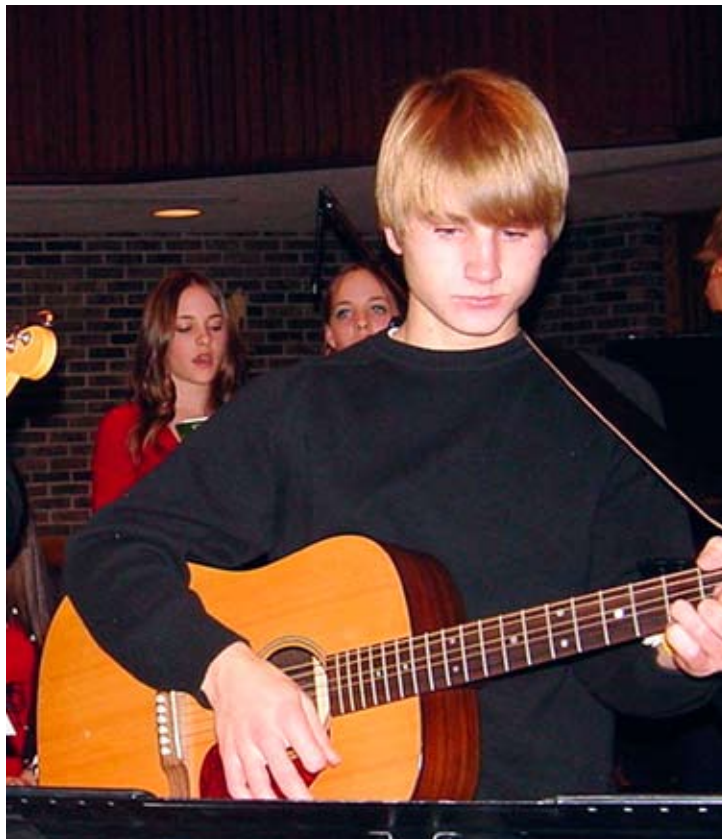
Suggestions for Balance

Good ensemble balance is impossible without good balance in the different sections of our ensemble. Here are some practical suggestions.

Use your ear. Piano and organ or piano and synthesizer are good combinations as long as they are balanced. A full organ sound will dwarf a piano as well as the singing assembly. Use your ear and direct the players to adjust their sound.

Listen to one another. Choirs are only as strong as the weakest voice and only as beautiful as the harshest voice, so everyone must learn to listen to each other. The shy singers need to be lifted up and encouraged to sing out more without sacrificing their vocal quality. Practicing in a circle—either in sections or as an entire choir—helps to achieve this blend. Have the singers

Choirs are only as strong as the weakest voice and only as beautiful as the harshest voice, so everyone must learn to listen to each other.



listen to each other and make sure that they hear others no louder than themselves. Uniform tone is achieved by uniform vowel production and placement. The shape of the singers' mouths should be the same. Singers must avoid a tone that is overly bright (forward placed tone) and a dark or affected tone (throaty). The best sound to lead the assembly is a natural sound placed mid-mouth, keeping the sinuses open. The worst ensembles sound like a group of soloists fighting it out, kind of like an opera chorus in a battle scene—great for an opera but not so great for an ensemble sound.

Strum pattern. Guitars should use the same strum pattern or close variations, stopping and starting together as the music calls for. Adding a twelve-string guitar adds a richer sound. If possible, use the capo to have different guitars play different chords. Mix picking and strumming, and don't feel that every guitar has to play through the entire song or on every song.

Enhance, don't dominate. Solo instruments should enhance the sound not dominate it. They don't need to play on every song or on every verse of the song. Multiple instruments should take turns playing, especially if there is only one part for them. Use trumpets carefully. They are grand with full organ or with everyone singing at their fullest but should be muted if used in place of a flute as an obbligato instrument.

The trusted ear of the leader. To make this balance happen, every ensemble must have a leader whose ear is trusted by everyone else in the group. He or she must not be afraid to let people know when they are out of balance with each other and with the assembly. The ensemble should be heard above the assembly but not so far above it that they drown out or intimidate the congregation. The director needs to decide which instruments are playing when and which are not playing at all. The director must also decide what the intro will be. Intros should be a clear quote from the song that leads naturally into the refrain or verse that the assembly will sing first, not just a pretty chord pattern. Such pretty patterns may work on the recording, but in the real world the faithful need more. Remember that an intro must breathe with the assembly, so insert a musical lift where the breath should be. It might not sound great on a recording, but it really helps to signal the beginning of the singing.

Step away from the mike. Lastly, the ensemble must not be over-miked. Using a few carefully placed mikes to reinforce the overall sound of the ensemble is often necessary and prudent. Close miking of every singer and instrument leaves the balance of the group in the hands of the mixing board operator and will create an over-produced sound (like that often heard at conventions). Remember; to create the best leadership the ensemble should sound like a confident part of the assembly, not the Sunday entertainment.

Rhythm Section: The Heart of an Ensemble's Instrumentation

By GERARD CHIUSANO

In any liturgy, the Church celebrates an experience of individuals coming together in union with Christ and one another. This mystery of unity is made even more concrete in the ministry of the music ensemble, as individuals unite with their instruments and voices to blend together into one harmony of prayer and praise. Just how does one build a good instrumental section of a music ensemble for liturgy?

For the purpose of this discussion we shall limit ourselves to the contemporary music ensemble. At the heart of any such ensemble's instrumentation is its rhythm section, the foundation on which this music of living worship is built. A highly-skilled ensemble provides tonal breadth, from the foundational lows of the bass to the lofty sighs of the high treble, adding great texture to the sound of a singing community as well as to moments of instrumental prayer. A well-skilled rhythm section provides a strong grounding on which the obbligato instruments and voices may be laid.

Liturgy is an art, not a science. As art, liturgy is subject to the same treatment and scrutiny as any other art: There must be beauty—not for its own sake but for the sake of lifting up the hearts and prayers of the community. The music ensemble, with the rhythm section at its core, adds beauty to the art of living worship before the Lord. In a practical sense, it is the rhythm section that provides the drive for the music, adding that sense of urgency to the liturgical experience that the assembly simply cannot ignore and therefore must enter with heart, soul, and mind as full, conscious and active participants.¹

The Foundation Instrument

In a contemporary liturgical music ensemble the foundation instrument could be either the guitar or the piano. For the purpose of this discussion we will use the

Mr. Gerard Chiusano is the pastoral associate for music at the Catholic Community of Our Lady of the Holy Angels in Little Falls, New Jersey, and a member of the NPM Ensemble Committee. He is the composer of several collections of music with OCP and the author and co-editor of Liturgical Ensemble Basics, published by Pastoral Press. His latest collection, Waiting for Love, is newly released (OCP).

piano. When piano and guitar are together in ensemble it is important to coordinate the use of the two instruments so as to make full use of their abilities without one unintentionally duplicating the other's notes.

The piano is a solo instrument in the true sense: It needs no other accompaniment and can deliver the full spectrum of notes all on its own. No other instrument, save the organ and perhaps the harp, has such ability, although the harp is not capable of supporting an assembly's song. One who is both music director and pianist may suffer the temptation to overpower the rest of the ensemble, especially in a large worship space. It is important for the pianist to be conscious of other instruments playing and to adjust his or her playing so as to complement the other instruments rather than overshadow them and the ensemble's voices.

For the foundation instrumentalist this can be a difficult thing to do, as it requires trust in the other musicians—a “letting go,” if you will. A simple rule for all ensemble members is this: The more pieces to the puzzle, the smaller each piece will be. In other words, the more instruments playing, the less “notey” each part should be. Exceptions do exist, but this is a good general rule.

In creating a good rhythm section, you should start with your foundation instrument and then build on it. To a piano you might add a guitar or two. (In some parishes, you will be adding three, or four, or six guitars, as these musicians come out of the woodwork to be involved in the ensemble, especially if it is good. In a case where you have that many redundant instruments, rejoice! Start a second or third ensemble at another liturgy!) Two guitars are ideal: one to play rhythm and one to play some lead lines or to play a different type of guitar. Those different kinds might be a twelve-string, an electric, or a high third.² It is important that the piano and guitars, both very comfortable with arpeggiating chords, do not duplicate each other.

From the Bottom Up

The ensemble's instrumentation should have a musical bottom, one that is thicker in texture and richer in foundations than the piano. That's where the bass guitar enters. A good bass player can punctuate the rhythm and

provide a firm grounding to the harmony. The best bass players are those who have a good understanding of harmony and the movement of bass lines to thread the harmony together rather than only playing the root of each chord.

To the bass you would probably want to add some obbligato instruments. The most common examples would be flute, violin, and perhaps oboe or clarinet. Of course, nearly any other orchestral instrument can be added, including trumpet or trombone, bassoon or French horn. Each of these instruments will need music from which to play, parts that are usually available from publishers. A musician experienced in arranging or orchestrating may, with the proper publisher permission, write parts for obbligato instruments, where appropriate. A player skilled in improvisation may also play an improvised part.

A good drummer/percussionist can add a great deal of musical excitement to the ensemble. Some people cringe at the very mention of drums, yet if played well and appropriately for the music, drums should not evoke any legitimate complaint. Perhaps more than for any other instrument, a good rule for drums is “less is more.” With percussion (tambourine, shakers, maracas), the same rule applies, so the sound doesn’t grow tired. Sometimes percussion is the “icing on the cake.” If the song doesn’t call for drums or percussion, leave them out; not everyone has to play all the time. This is true even in orchestras.

Here is a chart of the compass (range) of some of the most common ensemble instruments:



Building a Good Ensemble

Here are some thoughts to help you build a good ensemble sound from the rhythm section at its foundation:

1. Know your worship space. What works in one worship space will not necessarily work in another due to the design, shape, and appointments of each individual space. This includes the use of specific songs as well as ensemble shape. The design of a smaller worship space, which has less reverberation, may allow for rhythmically complex and upbeat songs, while a large reverberant space may not. The size and time delay (if present) of a worship space may even dictate the tempo of a song.

Finally, the size, shape, design, and appointments of the worship space may also determine which instruments are heard well and which are not.³

No instrument family is more subject to the limitations of sound reverberation than the percussion family, of which the piano, drums, and other percussion instruments are members. Even an electronic piano is still to be considered a percussion instrument, for the sound envelope⁴ of the electronically-produced sound still has the same basic shape as that of the true acoustic instrument.

2. Location! Location! Location! Not only is it important to have the ensemble in a location within the worship space that will enhance and support the music, but it is equally important to have the musicians within the ensemble located in such a way as to permit and support the cooperation required for a good ensemble experience. The leader needs to be able to have eye contact with all ensemble members, and they in turn should have as much eye contact with one another as possible. It goes without saying that all ensemble members should have the ability to hear one another clearly, either acoustically or with the aid of sound monitors. As the members of the ensemble grow with each other and the repertoire, most communication can be made simply with the eyes.

3. Know the instruments involved, their abilities, and their limitations. Each instrument has its own tonal characteristics, its own compass, and its own technical abilities and limitations. Certain instruments blend well together, while others do not. For example, a flute and an oboe may blend well together in unison, while flute and trumpet may not. It is important to learn the tonal color combinations and use them to create beauty in the music. Similarly, each instrument has a strong part of its range and a weak part. The woodwinds have very distinct registers throughout their ranges, while the strings project best on their highest string. Knowing these principles will help in creating the sound you want.

Use the instruments of the ensemble as you would the colors of paint on a canvas. The piano is capable of many tonal colors, and it is good for the pianist to be skilled in using the shape and overtone structure of chords. Likewise, guitars are capable of multiple tone colors, especially through the use of alternate fingerings, different kinds of strings and chord inversions, the use of capo, and the use of harmonics. Drums are capable of multiple tonal colors, emitting highs from cymbals and lower tones from the drumheads. Percussion instruments are capable of many different timbres, and a full treatment of those would be impossible here.

4. Know your musicians and their abilities. It is important to discern, realistically, the abilities of your musicians. Musical ability is a must for an ensemble, and good will is no substitute for skill. All that having been



Carving, St. Michael Church, Dublin, Ireland, photo by Ben Carlisle, used with permission

said, it is important that the needs of the community be borne in mind, including the needs of the music ministers. Sometimes it is better to have a less skilled musician play very basic parts and have a positive experience of contributing to the community than it is that the music be of a high sophistication. A few notes, well placed, can sometimes say much more than many notes thrown about. A less skilled ensemble member can play very sparsely, for example, a guitarist who plays chords on downbeats without filling in rhythm. A good pianist can fill in the other notes. You must be extremely careful with a less skilled drummer, however, given the importance of a straight tempo and rhythm.

5. Only one captain steering the ship, please. Every ensemble needs to have a director, a single person who will serve as the conductor of the group. This person, usually the pianist, will set the tempos, signal the starts and stops, design the intros and “outros,” and lead the rehearsals. It is of the utmost importance that there be a director, or the group may get mired in the decision-making process, where even the simplest matters, such as tempo or key, can become areas of conflict.

6. Always use signals. As mentioned above, it is important for the director to have ample communication with the rest of the ensemble, so that immediate decisions on the music may be made during the liturgy, even while playing. Develop a system of eye or hand signals, discrete signals that will be relatively undetectable to the assembly. (Imagine how smart everyone will appear to the rest of the assembly!) For example, the flashing of two fingers will indicate that you will all play verse two, or a closed fist may indicate the final verse or final refrain or coda, while a hand making circles may indicate to keep playing (and singing). These signals and others will help the group to stay on the same page (pun intended!).

7. Practice makes perfect. No musician is above rehearsing, not even a professional. Enough said.

8. Know the abilities and limitations of your sound system. In any situation that uses electronic sound rein-

forcement, the sound of an ensemble is only as good as the means of the sound output. Even a good ensemble, when equalized or amplified badly, can detract from the beauty of the music rather than add to it. It is important to have a competent person in charge of the sound system, if the system can be adjusted. The use of microphones should, in the ideal, be used to control the balance of the sound rather than solely to amplify it. Remember that the primary purpose for the music ensemble is to support and accompany the singing assembly, so the ensemble should never overpower the singing. Therefore, only the minimum necessary amplification should be used. Microphones should be carefully chosen for the instruments employed. Not all microphones are designed for use with all instruments.

Believe it or not, it is a good idea to place microphones on drums. In doing so, you can have greater control over the sound volume of the drums in proportion to the other instruments and the worship space. A good drummer will know how to play lightly but effectively when appropriate.

9. Know the repertoire. It is extremely important for the director to know the repertoire being played and sung, to the point that the music is second nature. With such familiarity, the proper decisions can be made about tempo, key (the music is not always published in the most singable key), intros and “outros,” as well as what instruments will play, enter, and exit at which points in the music. All this must be decided in order for the music to have that sense of urgency that bids the community to enter into the song without hesitation.

10. Know your community. What one community will sing enthusiastically, another may not. It is just a phenomenon. Some communities have the ability to sing complicated songs, some do not. Some like to sing lively contemporary songs, some prefer hymnody, and most like a mix of things. It is important that the director know the abilities of the singing community and adjust the repertoire accordingly. Most communities will appre-



Drums at a Catholic Mass in Mozambique, photo courtesy of Afronie, used with permission

ciate a light but attainable challenge, so do not be afraid to try something new.

11. Be patient. When it comes to trying new music, don't give up if it doesn't work the first time. All too often something new is tried but dropped if it isn't instantly successful. Remember that people are often skeptical about trying new things, and that includes liturgical songs, but will most often grow to love them once they make them part of their own spirituality, especially if those songs are part of life-giving liturgy. This process could actually take several weeks or months! When teaching new music it is important to do so with full conviction and confidence, and the community will most likely respond in kind.

12. Nothing succeeds like success. A skillful ensemble will easily attract new members. Therefore, time for rehearsal and discernment of roles is an excellent investment for building the ministry of the ensemble. An ensemble is built from the ground up, and its central building block is the rhythm section. Whatever the shape, whatever the tonal colors used, invest all the time necessary to build that good foundation that will support and lead the prayerful worship of the Christian community.

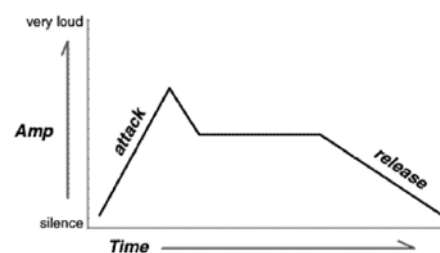
Notes

1. See the Second Vatican Council's Constitution on the Sacred Liturgy *Sacrosanctum Concilium*, 14.

2. A high third guitar is a six-string guitar with the lower three strings (strings one, two, and three [E, A, D]) restrung with special gauge strings that sound an octave higher than normal, thus giving a higher blend of inversion to its chords.

3. And see *General Instruction of the Roman Missal*, 313.

4 The envelope of a sound is a graphic representation of the four basic characteristics of the amplitude level of a pitch over time, commonly labeled as ASDR (Attack, Sustain, Decay, Release). The envelope of a struck and held piano note would appear thus:



Flutes, Recorders, Clarinets, and More: The Role of Woodwind Instruments in Liturgy

By ANNA BELLE O'SHEA

Since the implementation of the reforms of the Second Vatican Council in the 1960s, the prevalence of woodwind and other instruments in worship settings has increased dramatically. To a casual observer it may appear that these instruments made their first appearances in liturgies after the Council; however nothing could be further from the truth. Instruments have been used as tools of worship for thousands of years.

Tracing the History

Many Scripture passages make reference to the playing of instruments in worship settings. The First Book of Chronicles, for example, describes the arrival of the Ark of the Covenant in Jerusalem: "Thus all Israel brought back the Ark of the Covenant of the LORD with joyful shouting, and to the sound of horns, trumpets, and cymbals, and the music of harps and lyres" (1 Chr. 15:28). And once the Ark was in its temporary shelter, David appointed "certain Levites to minister before the ark of the Lord . . . to play on harps and lyres . . . , to sound the cymbals, and . . . to be the regular trumpeters before the ark of the covenant of God" (1 Chr. 16:4–6). With these appointments, David formed a veritable liturgical orchestra of praise!

In stark contrast, there have been many centuries of Christian history for which little or no evidence exists of the liturgical use of instrumental music, since the early Church, in particular, seemed to rely primarily on vocal music, though the organ and then other instruments were gradually introduced into Roman Catholic worship, to the point that various reform movements—initiated by councils, popes, and lay-led movements—had to try to rein in the use of instruments.

One such movement was directed by Pope St. Pius X. His 1903 instruction *Tra le sollecitudini* (The Restoration of Church Music) began a reform of liturgical music in the

Roman Catholic Church that dominated the first half of the twentieth century. In addressing the use of instruments other than organ in worship settings, the document stated that, with the permission of the local ordinary, "a certain number of specially chosen wind instruments [may] be allowed, which must be carefully selected and suitable to their object; and the music they play must always be reverent, appropriate, and in every way like that of the organ."¹

This directive was restated and expanded by the bishops of the Second Vatican Council in the 1963 Constitution on the Sacred Liturgy *Sacrosanctum Concilium*. It maintained that musical instruments other than the organ "also may be admitted for use in divine worship, with the knowledge and consent of the competent territorial authority This may be done, however, only on condition that the instruments are suitable, or can be made suitable, for sacred use, accord with the dignity of the temple, and truly contribute to the edification of the faithful."²

Nine years after the conciliar document, the Bishops' Committee on the Liturgy of the National Conference of Catholic Bishops (USA) gave further clarification regarding the appropriateness of instruments in worship. The 1972 statement *Music in Catholic Worship* (revised 1983) commented that the decision to admit into worship instruments other than the organ, in accord with *Sacrosanctum Concilium*, "deliberately refrains from singling out specific instruments. Their use depends on circumstances, the nature of the congregation, etc."³ This guideline, then, places no restrictions on which instruments may be played in worship settings, provided these instruments can be rendered in a manner appropriate for sacred use.

The most recent music document by the Catholic bishops in the United States—*Sing to the Lord: Music in Divine Worship*—gives further (and clearer) guidelines on the uses and roles of instruments in liturgy. Issued in November 2007, the document provides this key instruction: "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."⁴

Ms. Anna Belle O'Shea is the director of liturgies and music for the Office for Divine Worship, Archdiocese of Chicago. She is the co-author of The Liturgical Flutist: A Method Book and More (GLA Publications) and a member of the Standing Committee for NPM's Ensemble Section.



Photo courtesy of George P. Miller, Loyola College in Maryland

Unique Aspects of Woodwind Instruments

In what ways can the woodwind player “lead and sustain” without “dominating or overpowering” the assembly? There are special characteristics of woodwind instruments which contribute greatly to the ease with which these instruments function in worship settings.

First, the timbre of various woodwind instruments is similar to—or complementary of—the human voice. Many woodwind instruments have certain parts of their range which closely mimic human singing. For example, the chalumeau, or deepest range of the clarinet, has a rich mellow sound which complements beautifully the tenor range of the human voice, thus making the clarinet well-suited to liturgical settings. The tonal quality of other woodwind instruments such as flute, oboe, and recorder also complements the sound of the human voice. In addition, tonal production on all woodwind instruments is achieved in the same way as singing—through breath support and a controlled, steady stream of air, thus making the combination of voice and woodwind instruments intimately beautiful.

Furthermore, unamplified woodwind instruments sel-

dom overpower the voice of the assembly, contributing to the ability of these instruments to lead without dominating. As the U.S. bishops have said: “Musical instruments in the liturgy are best understood as an extension of and support to the primary liturgical instrument, which is the human voice.”⁵

Woodwind instruments also have the ability to blend well with each other. Common combinations such as flute and oboe or clarinet and alto saxophone can be equaled in beauty by not-so-common pairings such as oboe and soprano saxophone or recorder and clarinet.

Finally, most woodwind instruments are readily portable and can be played just as easily while the player is walking as in a stationary position. (The exception to this rule is the bassoon, which is almost always played in a seated, stationary position). This element of portability gives the woodwind player a great deal of versatility in liturgical settings, a feature which will be explored later in this article.

Liturgical Roles for Woodwind Players

It has become rather commonplace for woodwind

players to serve as liturgical musicians at Sunday Eucharistic celebrations. Many parishes today have talented woodwind instrumentalists who share their musical gifts weekly with their parish community.

But in addition to Sunday Mass, there are other ministerial opportunities for the parish woodwind player. Consider the celebration of other sacramental liturgies and rituals. In 1972, the Bishops' Committee on the Liturgy observed: "While music has traditionally been part of the celebration of weddings, funerals, and confirmation, the communal celebration of baptism, anointing, and penance has only recently been restored. The renewed rituals, following the Constitution on the Sacred Liturgy, provide for and encourage communal celebrations which, according to the capability of the congregation, should involve song."⁶

Sacramental celebrations such as baptism offer prime opportunities for the ministry of the instrumentalist. Whether with or without keyboard accompanist, the woodwind player can play during baptism, providing a much-needed service to the parish community. For example, the instrumentalist could lead the entrance procession and the procession to the font, providing the musical accompaniment for the cantor and the rest of the assembly. (This, of course, assumes that the instrumentalist can play from memory. If this is not the case, the player would do well to perfect this skill.) Such processional moments express a key understanding of our Christian life, as Gordon Truitt has said: "Processions can express God's abiding presence among us as well as our journey toward the reign of God—our final destiny and the fulfillment of all our rituals. Since processions are accompanied by singing or instrumental music, they name in audible as well as visible form the goal of our life and the stages in the journey toward that goal."⁷ Woodwind players can be especially valuable as leaders of processions due to the portability of their instruments.

Other sacramental liturgies, e.g., communal celebrations of anointing of the sick and reconciliation, provide similar opportunities for the woodwind player. During the administration of the sacrament itself, the instrumentalist can play soft background music to add to the sense of the sacredness of that moment. This could be done in addition to playing descants while the choir and the rest of the assembly sing.

Similarly, woodwind players can offer much-needed musical services during funeral rituals. Imagine the instrumentalist playing comforting music as the family gathers in the presence of the body at the funeral home. That same musician could play once again when the coffin is being closed and the family is saying good-bye to the physical presence of their loved one for the final time. Another opportunity presents itself at the beginning of the funeral Mass. The instrumentalist (if able to play from memory) can lead the entrance procession, supporting the song of the assembly and the cantor. Finally, imagine

the dulcet tones of that same instrumentalist playing at the cemetery as the body is lowered into the grave. This instrumentalist has not only provided beautiful music but has also become a family friend by his or her presence throughout the funeral rites. The *Order of Christian Funerals* says: "In the difficult circumstances following death, well-chosen music can touch the mourners and others present at levels of human need that words alone often fail to reach. Such music can enliven the faith of the community gathered to support the family and to affirm hope in the resurrection."⁸ Thus the woodwind player also represents the parish community, the Body of Christ, to the bereaved.

These occasions are but a few of the unique ways in which the woodwind player can serve as a liturgical musician. Exploration of these and other opportunities will enrich both the player and the community in which the musician serves.

In Various Ways

Let the final word belong to our bishops. They wrote that, "from the days when the Ark of the Covenant was accompanied in procession by cymbals, harps, lyres, and trumpets, God's people have, in various periods, used a variety of musical instruments to sing his praise. Each of these instruments, born of the culture and the traditions of a particular people, has given voice to a wide variety of forms and styles through which Christ's faithful continue to join their voices to his perfect song of praise upon the Cross."⁹ May the Spirit guide us as we preserve the tradition while creating the future of "leading and sustaining" the sung prayer of God's own people.

Notes

1. See Pope Pius X, *motu proprio Tra le sollecitudini* (November 22, 1903), 19–20.

2. Second Vatican Council, Constitution on the Sacred Liturgy *Sacrosanctum Concilium*, 120. English translation from the Vatican website: http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_en.html.

3. Bishops' Committee on the Liturgy, *Music in Catholic Worship*, 37. Text available in *The Liturgy Documents Volume I* (Chicago, Illinois: Liturgy Training Publications, 1991), here page 283.

4. U.S. Conference of Catholic Bishops, *Sing to the Lord: Music in Divine Worship* (November 14, 2007), 41.

5. *Ibid.*, 86.

6. *Music in Catholic Worship*, 79.

7. Gordon E. Truitt, "Walking Our Prayer: With God on the Way to God," *Pastoral Music* 26:6 (August-September 2002), 16–20, here 16.

8. *Order of Christian Funerals*, 68.

9. *Sing to the Lord: Music in Divine Worship*, 89.

Strings: Tips for Solo and Ensemble Players

By MEG MATUSKA

Many worshipping communities are blessed with string players of various ages and abilities, eager to offer their gifts. The range of ability and experience can be wide, and directors without a background in strings are often unsure how to guide these musicians, especially those with limited experience. Here are some suggestions primarily for string players who are part (or want to become part) of liturgical ensembles, to help them improve their performance and, therefore, their ministry. There are also suggestions for ensemble directors and composers writing string parts for ensembles.

Start with Good Posture and Placement

Good musicianship, whether as an instrumentalist or a singer, begins with good body balance and a natural, relaxed posture. All unnecessary tension should be released before engaging the body in playing, through stretching and other techniques. Proper alignment of the back and shoulders is especially important for violinists and violists who support their instruments with a turn of the head. These players may find that standing to play is a more comfortable option than sitting.

Directors should ensure that the physical placement of players within the ensemble is suitable for everyone involved. A clear sight line to the director is necessary, of course, but placement of a solo instrument near the pianist or organist may be of great benefit when quick communication is needed. Alternatively, perhaps a particular instrument may be best placed near the choir. The seating of the cellist or bassist near the men's section of the choir may be of help to both, for example.

Create a Beautiful Sound

There are three main elements that contribute to sound production on a bowed string instrument: weight of the

bow on the string, speed of the bow, and placement of the bow in relation to the bridge. If there is too much weight (pressure) on the string, the sound can be harsh; with too little weight, projection is difficult and a breathy, airy sound can result. If the bow speed is too slow, the sound may be "choked"; with too fast a bow speed, control of the bow may be compromised. If the bow is placed too close to the bridge, a scratchy sound will result; projection is difficult if the bow is too far away.

The natural resonance of a string instrument is amplified best on notes (in any octave) that duplicate the pitch of an open string. These are G, D, A, and E on the violin; C, G, D, and A on the viola and cello; and E, A, D, and G on the bass. When these pitches are played exactly in tune (presuming that the strings have been tuned well), the instrument vibrates sympathetically, and a special "ringing" is heard. This is one reason why music written in keys with sharps in the key signature generally sounds brighter on string instruments than music in "flat" keys. Students and less experienced string players will generally have a much easier time playing well in keys that match one of their instrument's open strings than they will, for example, in the key of D flat major.

Shinichi Suzuki, a noted Japanese violin pedagogue, encouraged students at all levels to begin daily practice with a "tonalization" exercise. This immediately focuses



Ms. Margaret M. (Meg) Matuska is the director of music ministries at the Church of the Resurrection of Our Lord in Solon, Ohio. She holds a master's degree in violin performance and Suzuki pedagogy from The Cleveland Institute of Music.

the mind and ears on beautiful tone production. String players in a church setting might try warming up slowly with a simple hymn tune in an especially resonant key, concentrating on the creation of a full, warm, even sound.

Choose Bowings Carefully

In recent years, composers and publishers have offered us a great number of “C instrument” parts to go along with vocal scores. Sometimes these parts are engraved with what look to a string player to be very, very long slurs. These are usually not bowing indications but rather markings of the phrases, indicating to wind players where to breathe. String players should feel free to break up these “slurs” because to try to fit a four- or eight-bar phrase in one bow is almost never going to be a good choice. The goal when choosing bowings is to achieve the desired articulation and dynamic level with the least difficult and most comfortable use of the bow. Be aware that the relative difficulty and comfort of any given bowing varies from player to player, even (perhaps especially) among professionals.

In general, “down bows” (beginning at the frog—or grip—of the bow and moving toward the tip) are most comfortable on strong beats and “up bows” (from tip to frog) feel best on weak beats. When choosing bowings, try to maintain an equal bow speed between down bows and up bows, in order to avoid “getting stuck” at either end of the bow. When playing a legato line, make sure changes in bow direction at the tip and the frog are as smooth as possible. If an increase in volume is needed, break up slurs so that the bow speed is faster on each note. Be conscious of the vocal and instrumental lines happening around you and make adjustments when necessary to match articulation and style.

Build and Maintain Left-Hand Technique

Bowed string instruments do not have the advantage of frets (as on a guitar) or keys that deliver pre-determined pitches (as on a keyboard instrument). Many string players find that their greatest difficulty lies in maintaining good intonation. Just playing in first position (hand position nearest the scroll of the instrument) presents a great number of possible finger patterns (combinations of whole steps and half steps) when all keys are considered. When those finger patterns are transferred up the neck of the instrument by shifting the hand, the possible placements of fingers in relation to one another are seemingly infinite! Also, as the left hand shifts toward the bridge, the space between intervals gradually contracts. The “geography” of the fingerboard is complex, and it goes without saying that constant maintenance of left-hand technique is necessary for string players to keep “in shape” at any level.





Contemporary ensemble at St. Mary Catholic Church, New Albany, Indiana, photo courtesy of Ruth Houghton

To develop and maintain good left-hand technique, all string players should be sure to practice scales. Scales and arpeggios train the muscle memory to remember finger patterns so that the mind can concentrate on other aspects of playing repertoire. The string player should know the limits of his or her current technique and learn to adapt music to fit that capability. For example, a violinist who is only comfortable in first position would benefit from learning how to transpose (by hand, at first) a high flute part down an octave.

Play the Music, Not Just the Notes

Even though our sound is not created by the movement of air, string players should learn to breathe as a singer or wind player would. We might practice singing (instead of playing) our part, in whatever octave is comfortable, to get a sense of the musical line. This can help ensure that our playing reflects the arc of each phrase. We may even gain some new bowing or fingering ideas from this process. When accompanying a choir, string players shouldn't be afraid to pick up the bow and physically breathe with singers before a common entrance.

All musicians should be sure to observe dynamics when indicated and make careful decisions when no dynamics are marked. When deciding on an appropriate dynamic level, be aware of the volume of each instrument in relation to the others in the ensemble. Work with the other instrumentalists and the director in determining an appropriate balance of instruments and voices both when you are all playing together and when solo lines might be highlighted. For example, perhaps the high treble instruments could *tacet* a verse occasionally so that the cello or

bass (whose sound doesn't "cut through" as easily) can be heard more clearly. Or perhaps the keyboard instrument could *tacet* for a time and let the voices be accompanied only by the violin, cello, and clarinet. There are a great number of possibilities: Be creative!

Adjustments in dynamic and balance are often necessary, depending on the style of music being performed and the acoustic of the space. Accompanying a professionally-trained singer in a gothic cathedral-style church building requires a different sort of approach than does playing in a praise-and-worship style band with multiple microphones and monitors. Versatility is a great asset for any musician, and string players should work to develop skills in all styles of music.

Develop Skills of Improvisation

In addition to playing published "C instrument" parts and descants, string players would do well to develop skills that will help them improvise parts from vocal or keyboard scores. Violinists could work to develop transposition skills that would enable an alto or tenor line to become an "instant descant" above a four-part hymn. Violists (who read alto clef, and for whom too little repertoire is written) could learn to read treble and bass clefs and transpose from there when necessary. Cellists and bassists could learn to extract a bass line from a piano score when the left hand of the piano is continuously arpeggiated. All of these are more advanced skills, but they can add greatly to the sound of the ensemble. Whatever the solo or ensemble situation, string players can contribute a depth and beauty of sound unlike any other family of instruments.

Arranging for the Liturgical Ensemble

By BARNEY WALKER

Scared of having a variety of instruments in your ensemble? Afraid of doing your first arrangement? Don't be! You are probably an arranger now and don't even know it. If you have sat before a piece of written music and played it but decided to change even one note, you are an arranger. As churches become more accepting of a variety of instruments for liturgical accompaniment, it becomes incumbent on the music director to arrange for these ensembles—a task that many pianists, organists, and choir directors never dreamt they would ever encounter. If your ensemble contains pianos, basses, guitars, or drums, you will find an excellent article elsewhere in this issue by Jerry Chiusano explaining the intricacies of the rhythm section (see page nineteen). However, if your ensemble has brass, winds, or strings, you are in the right place, as this article will give you an introduction to arranging for these instruments. (Wind instrumentalists, take a look at page twenty-three, and string players should see the article by Meg Matuska on page twenty-six.)

Seven Functions

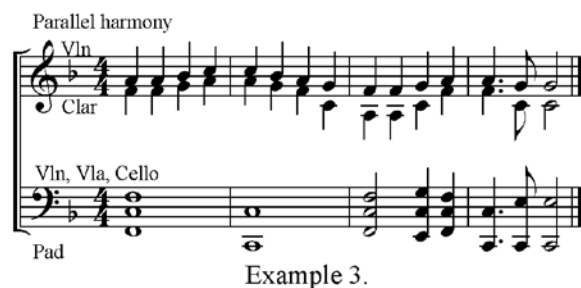
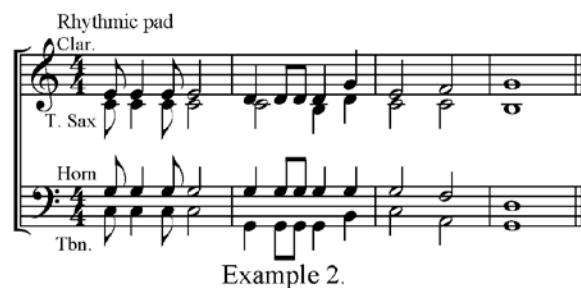
Although we tend to look at strings, winds, and brass primarily as solo instruments, they actually serve seven functions in an arrangement: pads, rhythmic pads, solos, melody, parallel harmony, countermelody, and pedal point, and each function has a specific duty in the arrangement.

Pads (example one) are purely harmonic devices and tend to be longer notes that define and fill out the harmony. Usually low- or mid-range, they are often felt more than heard and are frequently assigned to strings since they can sustain the long notes without breaks.

Rhythmic pads (example two) are similar in their harmonic function to pads, but they eliminate the longer notes in favor of shorter repetitive rhythmic figures. Low brass and winds excel at this, creating a drive that pushes the piece forward.

Solos consist of freely composed lead lines that are not the melody of the piece. They frequently serve as introductions and interludes and use upper brass, winds, and strings.

Melody, while employing the same instruments as



If you have sat before a piece of written music and played it but decided to change even one note, you are an arranger.

Mr. Barney Walker is the director of music at St. Joan of Arc Parish in Lisle, Illinois, and the director of programs for the NPM Ensemble Section. An OCP composer, arranger, and recording artist, he is the creator of the popular convention breakouts "Everything and the Kitchen Sink" and "Have I Got a Chord for You."

solos, consists of the original themes of the piece and may be used to double the singers or provide an instrumental verse.

Parallel harmony (example three) is sometimes called “harmonizing the melody”; it moves in parallel with the melody, often in thirds or sixths, and is best given to mid- and upper strings and winds.

Countermelody (example four), a freely composed line that enhances but is non-parallel with the melody, uses the same instruments. When the countermelody is above the melody, it is frequently called a descant.

Pedal point (example five) derives from the baroque practice of sustaining a single pedal note while harmonies change above. Not actually a part of the harmony, it adds *gravitas* to the piece. It can also be a sustained note high above the melody. Trombone, bassoon, and cello are best used for low pedals, while violin and flute are best for uppers.

Strings, Winds, and Brass: Oh, My!

Individual strings—or better yet, a string quartet—can add a wonderful sense of elegance to a piece. Though possessing inherent intonation problems, they are the least harmful and most useful of all the instruments. Double basses are not acceptable unless played by the rhythm section bass player, thereby eliminating conflicts with the improvised bass line. Strings can successfully serve all seven functions described above: Viola and cello do pads and rhythmic pads; viola and violin are best for melody, parallel harmony, and countermelody; all three strings can do solo; cello and violin are best for lower and upper pedal points, respectively. (Also insure that a cello pedal point does not conflict with the bass line.)

Unlike strings, winds stand out from the texture of the arrangement and are usually used melodically. Most prominent of the melodic instruments are the flute, clarinet, oboe, and alto or tenor sax. Use them for melody, parallel harmony, solos, and countermelody. The flute makes a dandy upper pedal point, especially when the note is trilled. Do not use more than one oboe or sax at a time as their strident sound is best undoubled. The lower saxes, bass clarinet, and bassoon make excellent pad and rhythmic pad instruments. The bassoon and baritone sax create stirring pedal points (but see above about clashing with the bass line).

Brass instruments can kill—if not the congregation, then at least your career. The most dangerous of instruments, they are also the most thrilling and uplifting. The trick is to know when and how to use them. Midrange instruments—i.e., euphoniums, baritones, and French horns—are spectacular at pads, rhythmic pads, lower solos, melodies, and parallel harmonies. The trombone also excels at pads and pedal points. The tuba is rarely used, due to its potential conflict with the bass line, though it is useful for a cathedral piece that employs a



Example 4.



Example 5.

brass quintet.

And now: the trumpets. First, a little factoid. Handel's *Messiah* comprises fifty-three individual selections, totaling one hundred eighty minutes of performance. Of those fifty-three selections, the trumpet performs in only four; of those one hundred eighty minutes, the trumpet plays only nine. Nine minutes in a more-than-three-hour work. Handel had the right idea: Save the trumpet for the really important spots. In small ensembles, the trumpet is not a melodic instrument unless the work calls for a forceful theme. Trumpets do best as melody on intros, descants on the final refrain, melody doubling at the end, and fanfare figures where needed. A few hints about using trumpets: (1) Don't start their lines too high or soft and especially not high *and* soft. (2) Learn about trumpet mutes: straight, cup, bucket, and harmon. These mutes radically alter the sound. (3) Don't be afraid to write for the trumpet when necessary—just be sure it is *really* necessary.

Don't Just Sit There

The arrangement must do something; it cannot just sit there. Music should be alive, constantly on the move, evolving as it progresses. Written hymns are not very alive: Every refrain has the same harmony and accompaniment; the ending is a screeching halt. It just sits there. That's why organists and pianists are natural arrangers: They bring the music to life. You can, too.

Let's assume we have full rhythm section plus violin, flute, clarinet, sax, trumpet, trombone, and French horn. First, decide who the arrangement is for. If it's for the

congregation, then the roadmap (the layout of refrain and verses) is set, as are the words and melody. When you write for your ensemble or choir and no congregation, you have greater latitude. When you are writing for congregation and you are battling with a loud singing ensemble, then a low flute or guitar solo line will never be heard. In that case, go with the more blatant instruments. Also, you must insure that congregational arrangements agree with what the people expect to hear, so no Beastie Boys version of “Servant Song.” Know your audience!

Second, decide on the form. As an example for this and the next two points, we will use Dan Schutte’s “Join in the Dance” with this roadmap: intro, refrain, verse one, refrain, verse two, refrain, verse three, refrain, tag.

Handel had the right idea: Save the trumpet for the really important spots.

Third, decide on the excitement curve. You can start strong, go soft and gentle, and have small highs and lows while slowly building and end really big.

Fourth, do it. For an intro, pick some identifiable part of the song—four or eight bars—and assign melody instruments (including trumpet) to play melody in thirds over a bass; French horn and trombone pedal point on the fifth; drums doing a timpani roll; rhythm.

Then comes the first refrain: unison voices, full rhythm. Verse one: women’s unison voices doubled by clarinet and flute 8va, soft drums, arpeggiated guitar, two-beat bass, light piano fills, and finger cymbals at phrase ends.

Second refrain: Use phrase alternation (most refrains are actually two large phrases), that is, unison voices on first phrase, add alto part on second phrase, rhythm. Verse two: men’s voices, doubled by trombone and french horn, soft drums, plucked guitar, two-beat bass, light piano fills, and shaker. Third refrain: voices in parts, flute and violin on descants, rhythm. Verse three: voices in two- or three-part harmony (women/ men or soprano/alto/men), trombone doubling men, clarinet and flute doubling women, violin playing upper pedal point, full rhythm with finger cymbals and bell tree lead-in to final refrain. Final refrain: voices in parts, small soprano contingent on descant, full rhythm with tambourine if appropriate. Instrument/voice doublings: trombone/basses, French horn/tenors, sax/altos, clarinet and trumpet/soprano, flute/descant sopranos, violin on descant 8va or upper pedal point. Tag ending (repeat of last eight bars): retain all doublings with flute and violin on upper pedal point and drum playing timpani roll in last measure.

There it is: a useable arrangement. Not Arranger Hall of Fame material, but you will be appreciated by your ensemble members, who will not be limited to playing the melody “out of the book.” Remember: There is no real right or wrong, just good and bad. Let your ear be your guide—listen and learn.

Coming soon to the Ensemble Section page at the NPM website (<http://www.npm.org/>): the latest on rhythm section, melodic instruments, chords, blending the ensemble, and sound reinforcement. Watch for it!



Contemporary Ensemble, Sacred Heart Parish, Glyndon, Maryland

Adding a Musician to the Ensemble: “Can I Play Flute at Mass?”

By KATHY CAMERON

Hearing a question like “Can I play flute at Mass?” from a parishioner can bring mixed feelings to an ensemble director—excitement at the possibility that this person may have musical gifts that can enhance the liturgical music, fear that the person might not be a very strong musician, or even a feeling of challenge that comes from wanting to live out the message of Vatican Council documents by supporting people in sharing their God-given gifts.¹ After nearly twenty years as a liturgical musician (I am a flutist), I would like to offer some suggestions based on my experience to the ensemble director who is asked the question: “Can I play flute at Mass?”²

First, Listen

The mere fact that someone has approached the music director to inquire about playing means that this person probably has an image in mind of the role he or she could play in liturgy. At the first meeting, I would recommend that the director ask what type of involvement the musician is seeking. Take notes, but do not make any promises until after you have heard the person play. You might be surprised to learn that the person really only wants to play one song each week at Mass, or only wants to play occasionally, or wants to become a full-fledged, very active member of your music ministry. Making a judgment about what the musician *might* be asking is easy to do, yet that assumption of intent imposes the experience of the director on the musician and can result in unmatched expectations. Try to recall your own early involvement in music ministry and remember what led to your involvement. If you were the one who approached the music director to ask to be able to play, were you nervous? Even the most approachable music director can be intimidating to someone who is hoping to share a gift.

After taking time to get to know the person and his or her goals for music ministry involvement, you will want

Ms. Kathy Cameron is working on her doctorate in musical arts in flute performance at The Ohio State University. She has worked in youth ministry in parishes and on campus ministry teams in Iowa and as a flutist in parishes in Pennsylvania and Iowa. Her current ministry is at St. Joan of Arc Parish in Powell, Ohio.

to listen to the musician play. During that time, notice the person’s confidence level. If the person is not very confident, you may need to be especially clear when cueing him or her to play. Confidence often affects pitch for flutists (and most other instruments, though the effect is not always the same). A flutist who lacks confidence might not use enough air or support, and the resultant pitch will be flat. Young, confident flutists might play loudly yet often lack the finesse to keep from playing sharply. Ask questions about transposition. Flutists who play in church may discover that they need to read a Bb instrument part on a particular song and transpose at sight, for example, in order to play more during Mass. The ability to improvise at sight by reading chords is also useful to the church flutist, but that is a skill few flutists

At the first meeting, I would recommend that the director ask what type of involvement the musician is seeking.

have honed. You might also want to see if the flutist can read bass clef. Interesting harmonies can be added when the flutist reads the tenor or bass part up an octave or two. In short, if the flutist can transpose, read bass clef, and improvise, the ensemble director will have much less work to do in order to prepare for this instrumentalist to play at Mass. Also, you will know that you have a person who is flexible—someone you might be able to call on at the last minute and who can play without much more than a list of the music and composers. That skill is particularly useful when things like funerals and unplanned events happen. Reflect back on events like September 11, 2001: There surely was not much time to prepare your musicians for prayer services that night.

If the musician who has asked to be involved in music ministry does a great job playing for you when you meet and seems to be well equipped as a musician, try to work him or her into the schedule as quickly as possible. When I moved to Columbus, Ohio, a while back, I “parish-shopped” to find a parish where I could become very involved in music ministry. I was very impressed at how quickly the music director at my current parish was



Photo courtesy of Jörg Weingrill, Graz, Austria

willing to work me into the schedule. As a matter of fact, I began playing at Mass the weekend after I had made contact! My previous experiences as a liturgical musician, coupled with the fact that I am currently a doctoral student in flute performance, gave her little reason to doubt that I would be able to handle the music at Mass. Her confidence in me and respect for my desire to become involved in my new parish have been successful. Had this music director not been quick to accept me as a member of music ministry, I might have continued “shopping” to find a parish where my gifts would be used (although I must say that she was especially quick—I did not expect to be incorporated so quickly, but I am quite grateful for her rapid and positive invitation).

Things to Know

The next step when incorporating a fine musician into music ministry is to assess his or her knowledge of the role of music in liturgy. Make sure the musician understands that the ultimate experience is when the musicians’ gifts combine together with the rest of the assembly to result in a more prayerful experience for everyone. Sometimes musicians, particularly if they have achieved advanced training on their instrument, view playing their instrument at church as “performing.” But

The next step when incorporating a fine musician into music ministry is to assess his or her knowledge of the role of music in liturgy.

I see music ministry as a fine balance between wanting to play with the best tone, technique, and musicianship as possible but without drawing undue attention to oneself to seek recognition. Of course, musicians who play well are going to receive compliments, but the ultimate goal is to enhance the prayerfulness of the liturgy, not to get “gigs.” Unfortunately, that goal is not always an obvious focus for many musicians.

Other topics to introduce to the new liturgical musician include the reasons for selecting particular songs for Mass, appropriate postures during Mass,³ and the logistics for how the musicians handle receiving Communion. As the number of instrumentalists sharing their gifts at Mass increases, the ensemble director also must assess the “climate” of the ensemble to determine whether the instrumentalists can divide up parts fairly and peacefully or if the director needs to assign who plays the melody or solo instrument part, for example. Unfortunately, some



Photo courtesy of Randy Wu, Taipei, Taiwan

musicians, as we know, can become territorial and refuse to allow a new instrumentalist to play the “better” parts. Failure of the director to recognize that and assign parts fairly can result in frustration for one or more of the instrumentalists and might result in someone’s withdrawal from music ministry.

Not Always Ready

Not every musician who asks about playing an instrument at Mass will be immediately ready for full inclusion with that instrument in the music of the liturgy. How can this situation be handled in a way that honors the person’s desire to become more involved yet protects the musical integrity needed for the liturgy? There are several ways both goals can be met. These can work for students as well as experienced musicians.

Easing the musician into involvement in the liturgy is a good idea. Depending on the skill and knowledge level of the musician, select one or more familiar songs that will be used at Mass and have the person play the melody on select verses and refrains of the songs. Mass parts are usually well known, and, since they usually remain the same for a liturgical season, they are a good choice for involving the inexperienced liturgical musician. As the person gains confidence, you can gradually introduce more songs, including those that are not well known to the musician.

I do not advocate any instrumentalist playing the melody on every note of every verse of every song, however. Invite the musician to take a verse off every now and then. Once the instrumentalist is comfortable with the melody, introduce the solo instrument part for the Mass parts (if applicable), and gradually increase the number of solo instrument parts the person will play. Note that the process of learning the music could occur over a long time, and perhaps the musician will not ever reach the level of musicianship needed to be able to play

solo instrument parts on all songs—or even to play the melody on all songs.

Continued communication of the musician’s desires with regard to involvement in music ministry is important to be sure that the quality of the liturgical music is not compromised and that the instrumentalist feels like his or her gifts are appreciated. The vast majority of people who express a desire to play at Mass will be able to handle the melody for at least one song or Mass part each time they play. I believe that if the music director handles the situation with genuine care for the musician, even if the musician would like to play more, he or she will understand and respect current limits. The key here is educating the musician on the role of music in liturgy. When liturgical music is done well, it is a privilege to be a part of it, and it is enjoyable to share God-given gifts with other musicians.

Some musicians will need several weeks to prepare melodies before they are ready for Mass. The music director can help the instrumentalist gain confidence by being organized and prepared to provide that music far enough in advance for the musician to practice. I often recommend that my private flute students who want to play at Mass purchase the solo instrument accompaniment to the hymnal used at their parish (if applicable) or obtain a copy of the hymnal. Familiar tunes, such as those often used at Mass, can be useful tone studies for the flutist, thus increasing the ability to play the Mass music more accurately while improving tone. If you plan your music seasonally, you could even ask new liturgical musicians to identify a few songs from the planned music that they feel comfortable playing and have them play at the Masses where those selections will be used.

Other Options

If the musician is not yet ready to play for the Sunday parish liturgy, consider other options that might exist in your parish. Youth might have special Masses that are more forgiving of possible mistakes by a novice liturgical musician. A prayer service or retreat experience might be another venue for such musicians. If your parish uses an opening song at daily Mass, perhaps that would be a place to start. Every church musician began somewhere, but a packed church is not always the best choice for the first appearance of every musician.

Recall your own early liturgical music experiences. I can clearly recall spending more time trying to remember when the “Holy, Holy” would be sung than I did paying attention to Mass. Anything you can do as a music director to assist inexperienced musicians in knowing the Order of Mass can be helpful in allowing them to be fully engaged in the liturgy. The flow of Mass is second-nature to me now, and even when I am not playing at Mass, when I hear the words “while the choirs of angels,” I feel like I should put my flute up in preparation for the “Holy,

Holy!"

Another way to assist inexperienced instrumentalists in preparing to play at Mass is to arrange for them to work with a mentor. For example, an inexperienced flutist who wants to play for Mass could work with a more experienced mentor one-on-one, someone who could even play with the novice flutist at Mass in the beginning to help the new liturgical musician feel more confident. Each instrument has its own unique challenges, so matching people who play the same instrument is best. The mentor situation is also great because it is less time-intensive for the ensemble director while providing a great opportunity, in particular, for adult musicians to live out the call of *Apostolicam Actuositatem*.⁴

Special Considerations for Flutists

There are some special considerations for flutists that ensemble directors should know. First, flutists should tune to an A, although younger flutists may tune to a Bb, since that is the key they are more likely to use apart from the liturgy, in band, for example. When playing in the low register, playing quietly, or playing without confidence, the flutist will tend to play flat. When that happens, ask the flutist to "push in," and the pitch should improve. When playing loudly or in the high register, the flutist will tend to play sharp, so have the flutist "pull out." "Pulling in or out" involves moving the headjoint in or out in relation to the body of the flute. Most flutes play best in tune when the headjoint is pulled out approximately a quarter inch.

Second, since the flute is in the key of C, most flutists are not accustomed to transposing at all. I still recall the first Christmas Mass for which I played, when the organist decided to hit the transpose button on the organ and play the third verse of the hymn in a different key. I had to learn to transpose very quickly! If music must be transposed in order to be sung by a particular singer, be sure to let the flutist know in advance or provide the transposed

Always bear in mind that the person asking the question has come to you for a reason.

music. Personally, I prefer teaching instrumentalists how to transpose music for their own instrument so they can be more independent musicians. Investing the time to teach instrumentalists how to transpose will save the music director a lot of time in transposing music later! Another thing to consider is that many solo instrument parts are written to be played by any instrument in that key. For example, the C instrument part can be played by oboe, violin, flute, or any other treble clef instrument that is in the key of C. For the flute part to be audible, though, flutists should be prepared to play an octave higher than notated, if necessary. That being said, I recommend that

the flutist rarely, if ever, play higher than the Bb two octaves above the staff for church playing.

A third area to consider is whether the instrumentalist should play on every song sung at Mass. I answer a resounding "no," yet I generally do play on most things for the music used at my parish. Some choral works simply do not seem conducive to the addition of flute, and depending on the style of music used at your church, there may be more or less music that is suitable for the addition of flute. Yet another consideration is that some musicians are limited to playing only music with a specifically notated part, while others are comfortable improvising a part, using the chords provided for guitarists or using the piano score as a guide.

There's a Reason

I hope that this information will help you more confidently answer the next person who comes to you with the question "Can I play flute at Mass?" Communication of expectations is essential in responding to such a question. But always bear in mind that the person asking the question has come to you for a reason. Even if playing flute at Mass might not, in the end, being the best response to the question, if the situation is handled well, the musician asking the question should leave the conversation feeling energized about a personal role in the liturgy.

Notes

1. Consider, for example, this comment from the Second Vatican Council's Dogmatic Constitution on the Church *Lumen Gentium* (LG): "In virtue of [the catholicity of the Church] each individual part contributes through its special gifts to the good of the other parts and of the whole Church. Through the common sharing of gifts and through the common effort to attain fullness in unity, the whole and each of the parts receive increase" (LG, 13). English translation from the Vatican website: http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19641121_lumen-gentium_en.html.

2. This article is written by a flutist, but many of the specifics of the article are applicable to other instrumentalists.

3. For example, will the musicians kneel, sit, or stand during the Eucharistic Prayer? Will they sit during the readings in the liturgy of the Word?

4. "Adults ought to engage in such friendly discussion with young people that both age groups, overcoming the age barrier, may become better acquainted and share the special benefits each generation can offer the other. Adults should stimulate young persons first by good example to take part in the apostolate and, if the opportunity presents itself, by offering them effective advice and willing assistance. By the same token young people should cultivate toward adults respect and trust, and although they are naturally attracted to novelties, they should duly appreciate praiseworthy traditions." Second Vatican Council, Decree on the Apostolate of the Laity *Apostolicam Actuositatem*, 12. English translation at http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_decree_19651118_apostolicam-actuositatem_en.html.

Facing Ministry's Challenges

By RUDY BORKOWSKI AND JOHN MARK FEILMEYER

Rudy: I Almost Quit

I almost quit. It happens every few years. I almost quit music ministry. I did this in 1983, in 1988, in 1994, in 1999, and in 2004. But this time was different.

I do music ministry, and in the past eighteen months I have gotten into Community Theater. (I capitalize it, just like "Mass." I don't know why, it just feels correct. Holy.) In the first three weekends of May this year, I was in seven performances of *Man of La Mancha*, and I was with people who gave their creative all for the idea that the lesson of the show was a value that exceeded their embarrassment at making a mistake while performing. Brave people. Rare people, some of them newbie first timers. Gold nuggets.

Gee, didn't I wish that I could somehow find a way to convey that commitment to others. Mind you, the six people in my church ensemble this year put in plenty of extra effort. Exemplary. But in the *big* picture of things, as I read the music ministry e-mail forums, and in the stories I hear from friends in other parishes, there's something missing. How do I convey my experience of the value I found in Community Theater to those six people in the ensemble? To my entire parish? To NPM? Beyond?

And Then . . .

And then my wife's father died. Dad: The man who taught me everything about wood, and tools, and spending time with your family; about saving your tomatoes and strawberries from chipmunks; about building. Mom (my wife's mother) told me to take care of the music for the funeral Mass. She said I would do right. Talk

Mr. Rudy Borkowski serves as a pastoral musician at St. Patrick Parish in Milford, New Hampshire.

about a burden of responsibility.

I remembered a comment that Kevin Keil made during the 1998 Regional Convention in Cherry Hill, New Jersey. In his workshop, he was talking about providing good instrumental introductions for songs in the liturgy. He asked some random people in the workshop about their churches. The guy next to me—the pastor next to me—said: "My church is shaped like a bowling alley." And I turned to him and said: "You must be from _____ Parish in C_____, New Jersey!" And his face lit up, and he said: "How did you know?" I know, I thought, because I've been to weddings there and contributed to music ministry there many years ago. But I simply told him, laughing: "I've been there."

This was the exact church for Dad's funeral Mass. Architecture aside, it is a very active parish, and dear old friends of mine direct choirs there, and—wonder of wonders—a year ago someone donated a seven-foot Steinway to the church, so at least I had a decent instrument to work with. I contacted the parish office, and they were delighted to allow me to take care of the music for the liturgy. Such rare openness to other musicians!

Organist purists, forgive me. With about thirty hours to go, and a drive of about 300 miles before me, I planned music for a liturgy with me at piano and my daughter (age fourteen) songleading with my sister-in-law (strong of voice). All these were things that I could control and manage in a short space of time.

On the drive down from New Hampshire, I consoled my daughter, who was worried because she hadn't yet cried for her grandfather. I told her: "We all process grief in our own way; you'll cry when the moment is right." (I was intentionally letting the preparation for liturgy distract me from my own grieving.)

In selecting music, I said to myself: "This is *not* the time to catechize the assembly about appropriate music for a

John Mark: I Quit . . . for Now

When I was eleven, I began to play the piano at Mass. Three years later, when I was fourteen, I discovered NPM, and my life was changed. Not only did I find new depth to my own ministry, but I also found friends and mentors who were there to help me along the sometimes treacherous journey of music making in church. I found myself drawn to the possibility of being a full-time pastoral musician, and my friends encouraged me. I went to The Catholic University of America, where I received my bachelor's in vocal performance, and then went straight to St. John's University in Collegeville, where I have just completed my master's degree in liturgical music.

I've had the joy of working in many parishes as a choir director, cantor, pianist, and organist over the past ten years. While studying at St. John's, I spent two years with the Church of St. Michael community in St. Cloud, Minnesota. After some significant experience, and finally having achieved my goal of working as a director of music and liturgy, I have come face-to-face with a few very difficult issues in the Church.

First, I realize that I may never have a true sense of job security. Especially as a gay man, with the likelihood that a new pastor will be appointed every seven years to any parish I serve and the probability that I will be working without a contract (or, at least, an enforceable contract), my chances of a stable career are minimal. Second,

Mr. John Mark Feilmeyer served, until recently, as the director of music ministries at St. Michael Parish in St. Cloud, Minnesota. His online blog is www.revolutionme.net.

Rudy . . .

funeral." And knowing how estranged this family was from a parish that did not even send out a priest to anoint this dying man (though another priest did), I chose things I could manage from OCP's *Breaking Bread*—the resource in the parish's pews.

This was going to be a family funeral: Two granddaughters were going to be altar servers, and the remaining grandchildren were going to read petitions.

Once everyone was in place, I prepared to play the opening hymn, but with the casket in the church for an hour before the Mass, the viewing somehow melded into the Mass, and the presider (a family friend from Camden) skipped right over any gathering hymn and—poof!—we were at the sign of the cross.

I allowed myself one personal musical indulgence. Weeks before, at news of the death of a dear friend's father, I wrote a setting of Psalm 27: "I believe that I shall see the good things of the Lord in

John Mark . . .

the hierarchical Church as I have experienced it so far is generally unsupportive of liturgical music and the arts at this period of Church history. This lack of support leads to several additional problems, including poor moral support of liturgical ministers, carelessness in training and education, underpay, and bad benefits. Ultimately, insecurity coupled with lack of support causes burnout in the Church's lay ministers.

Inspired by Witness

While I was sending out résumés to churches around the country, looking for somewhere I might use my newly "mastered" skills, I received a reminder in the mail that told me "it's not too late to fill out your Peace Corps application." This letter arrived only days after a Kenyan delegation had come to our parish, and it inspired me to start thinking about doing more service work. I began



to think about joining the Peace Corps, and I began to realize how sad it was that I was worrying about fighting rubrics battles while people around the world were suffering from hunger, dying of AIDS, and living in paralyzing poverty. But it occurred to me that, during my studies at St. John's and CUA, I had seen beautiful examples of vibrant, sung, danced liturgies by many people from the African nations that are facing such challenges. Somehow these communities had overcome tremendous adversity to give a roar of loving praise to God.

Inspired by the Peace Corps "calling me" and feeling unwanted by the Church in the United States that I have tried to serve, I filled out the application.

New from the WLP ORGAN LIBRARY

Two for the Tuba

Donald Stuart Wright

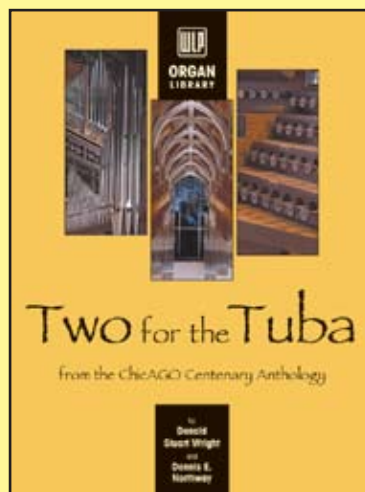
Dennis Northway

These two regal pieces both feature the organ's trumpet (*Tuba* in Latin) stop.

Donald Stuart Wright's *Gigue* was written for his 5-year-old son, who loves to march around the room to music. The sprightly and engaging tune will have everyone's toes tapping!

Dennis Northway's *Nuptial Procession* will be a great addition to the wedding repertoire, and is also a superbly-crafted piece to add to your Sunday postlude selections.

003083 \$6.00



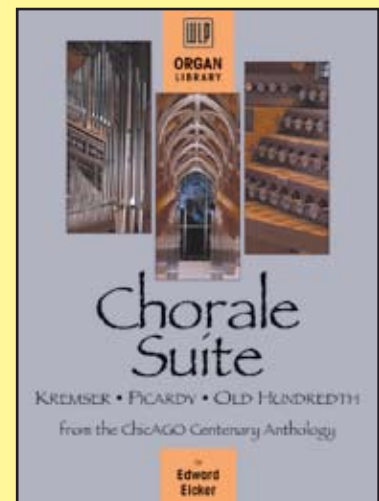
Chorale Suite

Edward Eicker

If you're already familiar with Eicker's *Just a Minute* suite

(WLP 003079, \$11.00) you know his excellent craftsmanship for the organ. Here he writes very useful preludes on three well-known hymn tunes: KREMSER (*We Gather Together*), PICARDY (*Let All Mortal Flesh*), and OLD HUNDREDTH (*Praise God, from Whom All Blessings Flow*).

003084 Chorale Suite \$6.00



World Library Publications

800-566-6150

www.wlpmusic.com

Rudy . . .

the land of the living,” and I chose to use this (workable) setting and have my daughter cantor it—from the ambo, of course. She did so (with bronchitis, as it turned out), and the assembly sang. They sang! They did not sit and listen.

We sang “On Eagles Wings” for the preparation of gifts because Mom asked for it. We did all four verses, and people sang it all—from memory. Such is love. For the Eucharistic acclamations, we used *Mass of Creation*. Everyone sang. (Excellent!) The presider even knew the introductions and intoned them—a rare occurrence in my experience of New England churches but maybe not so unusual in New Jersey.

For the Communion procession, we sang Toolan’s “I Am The Bread of Life,” which echoed the Gospel reading. So these people sang the Gospel—chewed on the Gospel—as they received the Body and Blood. There is no “meditation song” in the Order of Mass, so we did none. I insisted.

At the dismissal, when they start to take the casket out of the church and everyone is trying to find oxygen after the eulogy and follow the casket, I chose not to burden them—my family and my friends—with singing as they walked. It can be difficult emotionally to sing at all during a funeral, particularly at the end. I tend to view this final song, though, as something that the deceased are singing *to us*, and in that framework I look for an appropriate song that gives us needed hope and strength. The first reading we had used was Ecclesiastes, so I chose Lori True’s “May the Road Rise to Greet You,” which uses the Irish Blessing for the refrain and Ecclesiastes for the verses. My sister-in-law sang the verses, and it worked.

We finished, and my daughter (age fourteen) finally cried and cried, and I embraced her for several minutes and cried with her.

They Thanked Me

And after the liturgy—for days after the liturgy—every time I ran into family or clergy, they thanked me. They thanked me for being appropriate, for not intruding on the liturgy but for working with it, for not playing the piano too loudly, for choosing music the people there already knew, for accompanying.

A few people told me they’d hire me as

director of music ministries if I was still living in the Delaware Valley. And that comment made me kind of sad because I finally no longer want that position (and had never gotten it when I did want it), and because musicians and clergy in many parishes in New England, with whom I’ve talked in the past three years, weren’t as intent on the singing of the assembly and using appropriate liturgical music as I am, so I didn’t seem to fit any more. As for my own parish—the one in which I currently minister—I never asked for the position, and I was glad that they gave the director’s job to someone whom I helped to teach. And I still feel as if I fit there.

But through the weekend after the funeral, I heard nieces and nephews say: “If Uncle Rudy said it is right [by the Roman Catholic Church], then it must be right, and it is good enough for me.” So I took the compliments as a confirmation that I should not quit.

“Dad” is gone. And my own dad is gone nearly five years now. I have no fathers. I have no sons. I am in between. And, for all the double entendre it might involve, I have no clergy able to be Father where I need one. How to build a house without a father?

What Next?

You all tell each other, through e-mails, by phone, and in person: “Don’t quit.” So I’m not quitting. But I wonder what comes next.

Every day since the funeral, I have felt the wind at my back, the sun shining warm upon my face, and I have witnessed the rain falling gently on my fields (of irises). Here I am Lord. Enable me.

John Mark . . .

The following week I was interviewed, and the week after that I was nominated, and after months of jumping medical clearance hurdles I am now ready to go to Benin in West Africa, where I will teach English and organize AIDS/HIV prevention programs.

A Period of Discernment

The next twenty-seven months will be a period of discernment for me. Sadly, I have a strong feeling that I won’t be working for the Catholic Church on my return.

Over the past few years I have seen a shift in attitude in the Church. When I began my ministry as a teenager, I felt a strong sense of community as the Body of Christ, where all really were welcomed. Today, I see a weakened Church, embarrassed by sex abuse scandals and injured by a revival of 1930s-style exalted clericalism.

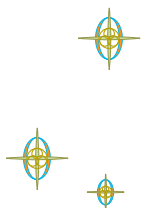
I leave ecclesial music ministry with sadness, feeling that our Church has been damaged and searching for new ways that I can serve my world family. At the same time, I have faith in the People of God, especially my NPM circle of friends, to continue to work through these problems in the Church and to search out new solutions to improve care for dedicated ministers. Perhaps, at some point in my life, I can return to Church work, knowing that I will be respected for not just my education and experience but also for the human being that I am.



St. Dominic Parish Contemporary Ensemble, Washington, DC, photo courtesy of J. C. Cantrell

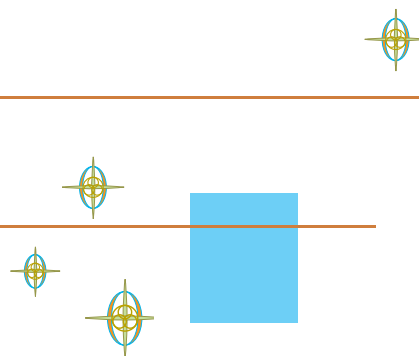


a n n u a l
and
o n e - t i m e
c o p y r i g h t
permissions



Many Songs
Many Publishers
OneLicense.net

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



Professional Concerns

By CAREY LANDRY

The Challenges of Being a Part-Time Music Director

For the past twenty years I have been the part-time music coordinator at Immaculate Heart of Mary Parish in Indianapolis. As the years have gone by, I have developed a concern for others who are doing part-time music ministry in their parishes. Many of them serve in smaller parishes, rural churches, or larger parishes where they direct one choir or music ensemble. Some, like me, serve mid-sized urban parishes and are paid a part-time salary. Many serve on a voluntary basis and have done so for years. I have often felt that not enough attention and help is given to them, and I expressed that concern at one of the pre-convention planning meetings for the 2007 NPM National Convention in Indianapolis. I was then invited to give a presentation at the convention. This article is based on the research I did for that presentation and the feedback I received from participants in the session.

I began my research by sending out a questionnaire to a number of part-time music directors, coordinators, and music group leaders throughout the United States. I asked several questions on the survey and received very open and honest comments in response. (I have placed some of those responses used in this article in quotation marks.) The question about the kinds of challenges people encounter because of being part-time drew the greatest response. The challenges people mentioned fell into two main categories: communication challenges and challenges based on expectations placed on the part-time musician.

Mr. Carey Landry is a hospital chaplain at St. Vincent's Carmel Hospital and the music coordinator at Immaculate Heart of Mary Parish in Indianapolis, Indiana.

Communication Challenges

"Keeping the lines of communication open is something that is always important." Because few part-time directors, coordinators, and leaders are able to spend much time at the parish office during the week, the way full-time directors can, many feel "bypassed" or "overlooked" by their pastor, other members of the parish staff, or the full-time music director. "I feel so 'out of the loop'" was a common grievance. Other comments included these: "It grieves me sometimes to recognize that important decisions about the music ministry programs are being made without any input or feedback requested of me." "I direct just one choir for our parish. The [full-time] music director does not have much respect for or appreciation of our music, which is mostly contemporary, gospel-style, charismatic, along with traditional songs." There is "not enough communication about special events or things that happen out of the ordinary, such as baptisms, first Communions, or even confirmations taking place during a Sunday liturgy."

Challenges Based on Expectations

There is an expectation that part-time directors do full-time work on a part-time salary. This was expressed by many respondents to the survey as well as in our session at the convention. What seems to happen to many part-time directors or coordinators is that their part-time status is well-respected in their first year of service, but the longer they are in the parish, more is asked of them without any greater remuneration being offered. This rising expectation without additional pay is often accompanied by the feeling that they are "trapped," or, as one respondent put it: "Sometimes they (the pastoral staff) see you as someone who has time to take on more duties than those assigned, at times making you feel like you must do

DMMD: For the Professional Director

Some members may not realize that requirements for membership in NPM's Director of Music Ministry Division (DMMD) have changed recently. DMMD is for those who hold or share primary responsibility for music as *professional* directors of music ministries (or an equivalent position). Full-time employment is no longer required. Applicants for DMMD membership should, of course, be current members of NPM; employed full-time or part-time in a parish, school, or other church institution as director of music ministries or an equivalent position; with primary or shared responsibility for musical decisions. Additional information is available at <http://www.npm.org/Sections/DMMD/membership.htm>. Or phone (240) 247-3000.

those extra time-consuming chores in order to stay on the payroll." Another part-time organist/coordinator expressed feelings of frustration this way: "People often forget that I have to have another job to make a living."

On my survey, I asked how being part-time affected a person's relationship with the pastor and other full-time members of the church staff. Many reported having a very good working relationship with the pastor and the staff; they felt well-respected and testified to "working well with the pastor to make the Mass come alive." Other respondents, however, expressed different sentiments: "Sometimes it is frustrating and could be embarrassing that the pastor doesn't even know who you are." "I am not regularly invited to liturgy meetings and don't get to weigh in on changes." Part-time directors and coordinators spoke of other challenges, such as the challenge of recruiting new music ministers, especially trained and qualified organists; of problems with obtaining (and too often being afraid to

ask for) financial resources for continuing education or musical and liturgical training; of the unique challenges of ministering in multicultural parishes; and of learning to say no so that burnout does not occur.

Positive and Upbeat

Overall, part-time musicians were very positive and upbeat about their ministry. They wrote: "I try to remember that this is more than a job. It is a ministry and my work affects the spiritual life of our parish." They enthusiastically related their successes, such as "seeing our group get better musically, learn new repertoire, and learn how to read music much better"; "building a first-ever choral program at a rural church"; "training numerous cantors over the years, many of whom have become certified by the diocese"; "developing a choir that has been together more than twenty-five years now and seeing the participation of the congregation grow with us."

They also offered encouragement to others: "Be committed to doing a good job even though you are part-time." "Do everything you can to make and nurture friendships with other pastoral musicians in your area, because they are the *only* ones who understand what you are talking about!" "Keep track of your time; it's easy to get regularly over-involved at the expense of your family and your life."

Recommendations

Respondents had some specific recommendations to aid other part-time music directors: "Since the part-time director cannot usually attend pastoral staff meetings, it is very important that there be regular meetings with the pastor and the liturgy committee. A realistic, detailed job description is crucial, with a long-range, prioritized 'to-do' list that is revised each year." "Perhaps the biggest challenge for the part-timer in medium to large parishes is the desire to be somehow responsible for the overall quality of the

music program but not really to have the time to train and supervise all volunteers properly. Realistically, a compromise is usually worked out in which the part-time director has direct responsibility for the major liturgies, and 'coordinating' responsibility for all of the others—making sure that they are 'covered' and that there are some common elements in the overall parish repertoire." (This, by the way, describes my own experience in the parish I serve.)

"Since actual 'office' hours are usually done at home," a respondent wrote, "part-timers should keep a detailed record of how many hours they devote to their responsibilities—including planning, preparing music for liturgies, listening to new repertoire, rehearsals, etc."

I am pleased that NPM has decided to include part-time music directors and coordinators into the same group as full-time music directors. I am still concerned, however, that part-timers not get lost in the mix and that greater support be given to them in the years to come.



*inspired
performance
tours*

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

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

Others promise custom-created performance tours. Encore delivers.

Call us today at 1-877-460-3801, or visit us at www.encoretours.com

ANDOVER

BEDIENT

BERGHAUS

BIGELOW

BOND

TAYLOR & BOODY

SCHOENSTEIN

SCHANTZ

REDMAN

QUIMBY

PARSONS

OTT

BUZARD

CASAVANT FRERES

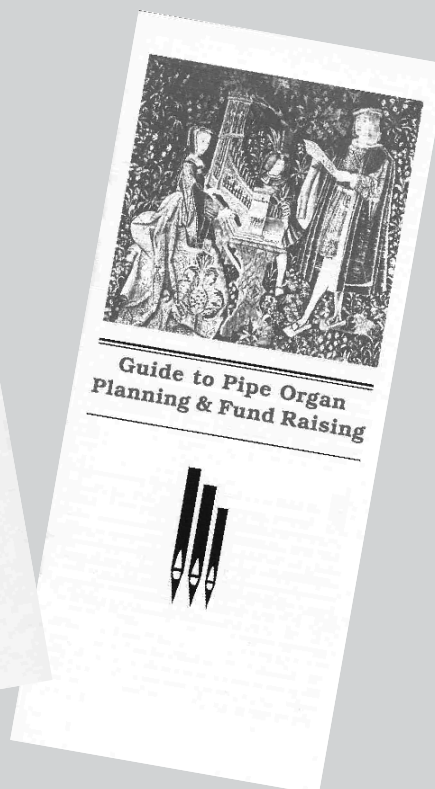
DOBSON

R. DYER

FISK

GARLAND

GOULDING & WOOD



Thinking of Purchasing a Pipe Organ? APOBA Can Help!

From information for your architect through fund-raising, APOBA has helpful publications concerning every aspect of an organbuilding project.

And, they're FREE for the asking!



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

NOACK

MURPHY

KEGG

JAECKEL

HOLTKAMP

HENDRICKSON

Hotline

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

A listing may be posted:

- ♦ on the web page—www.npm.org—for a period of two months (\$50 for members/\$75 for non-members);

- ♦ in print twice—once in each of the next available issues of *Pastoral Music* and *Notebook* (\$50 for members/\$75 for non-members);

- ♦ both on the web page and in print (\$75 for members/\$125 for non-members).

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

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

Ads may be submitted by e-mail

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

Position Available

GEORGIA

Director of Liturgy and Music. St. Lawrence Catholic Church, 319 Grayson Highway, Lawrenceville, GA 30045. E-mail: awjowdy@saintlaw.org; website:

Jubilate—James Kosnik and Michael McMahon

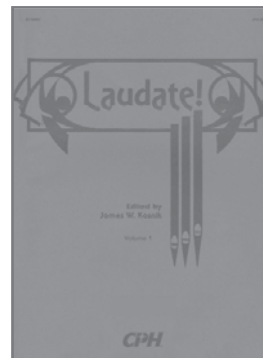


A relatively new series of substantial and creative compositions designed primarily for manuals, incorporating easy pedal points, ostinatos, and slow moving counterpoint. A great variety of composers are represented in these editions.

Volume 1	97-7016	\$18.00
Volume 2	97-7073	\$18.00
Volume 3	97-7245	\$26.00



Concordia Publishing House



A highly acclaimed series based on the hymn contents of *Gather* and *Worship III*. Edited by Dr. James Kosnik, this series compiles the talent of many well-known composers and places their contribution into several bound volumes. This volume seeks to provide compositions that highlight the increasing number of ethnic songs that enhance congregational repertoire. African, African American, and Hispanic song continually enrich our worship settings. Features works by Adolphus Hailstork, Lynn Petersen, Anne Krentz Organ, and Lynn Trapp.

Volume 1	97-6487	\$25.00
Volume 2	97-6508	\$18.00
Volume 3	97-6591	\$18.00
Volume 4	97-6665	\$18.00
Volume 5	97-6713	\$18.00
Volume 6	97-6792	\$18.00

Call 1-800-325-3040 to order

Laudate!



Trillium MASTERPIECE
SERIES®

What would *YOU* design in Rodgers Organ Architect?

When you choose a Trillium Masterpiece Series® organ from Rodgers, there's virtually no limit to your power to customize the instrument of your dreams.

With the help of a Rodgers dealer and our exclusive Rodgers Organ Architect® system, you can design your own organ and have it delivered in far less time than you would expect.

Choose from a library of over 500 stops and take charge of every detail of the console layout, down to the function and position of the last toe piston. You'll have more instantly available combinations than any other organ thanks to the flexibility of Voice Palette, and you'll be well prepared for any changes in worship style. And, should your needs change in the future, Trillium Masterpiece organs are updatable so you can add features and keep up with new technology.

Now there's no reason not to get a custom, one-of-a-kind organ. Call your Rodgers representative for a demonstration of Rodgers Organ Architect®.



First Presbyterian Church, Wichita, Kansas

RODGERS®
Inspiration, Innovation and Assurance Since 1958

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

Gold Level
Corporate Sponsor

American
Guild of
Organists
an
international
organ
collection
since 1906

Organ
Spectacular
19 October 2008

www.saintlaw.org. Full-time position in a vibrant, diverse parish of 2,500+ families one-half hour northeast 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. E-mail cover letter, résumé, references, and salary requirements. Position available immediately. HLP-7207.

MARYLAND

Director of Music. Mother Seton Catholic Church, 19951 Father Hurley Boulevard, Germantown, MD 20784. Phone: (301) 924-3838; e-mail: MSPps@aol.com; website: <http://www.mothersetonparish.org>. Director with BA degree in music performance/music education; master's preferred. Minimum five years experience as music director and professional credentials/experience in a Catholic parish setting. Proficiency in the use of the organ, effective choral conductor skills, and knowledge of liturgical arts and practices. Responsibilities include: coordinating musical planning, including choirs, cantors, and accompanists. Excellent benefits. Send résumé and references to the Director of Music Search Committee at the address above. HLP-7182.

Director of Music & Liturgy. St. John the Baptist Catholic Community, 12319 New Hampshire Avenue, Silver Spring, MD 20904. Fax: (301) 625-9266; e-mail: sjb@sjbsilverspring.org. A full-time position is available in a 2,000-family parish in Washington, DC, suburbs. Applicant should have a thorough knowledge of the Catholic liturgical tradition and its music. Responsibilities include: conducting the parish choir; supervising our parish music program (five contemporary music groups, children's choir, and cantors); liturgical planning; and training of lectors, Communion ministers, and other liturgical ministers. Must work collaboratively with pastor and large parish staff, both professional and volunteer. Salary commensurate with experience and training. Mail or fax résumé and references to

Search Committee. HLP-7199.

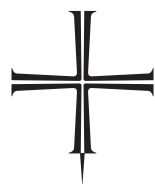
MASSACHUSETTS

Director of Music Ministries. Incarnation of Our Lord and Savior Jesus Christ, 429 Upham Street, Melrose, MA 02176. E-mail: jamesfield@aol.com; website: www.incarnationmelrose.org. Full-time director of music ministries in a lively suburban parish seven miles north of Boston (1,250 families) with liturgy, life-long learning, and stewardship as top priorities. Be part of a collaborative team; take responsibility for developing the voice of the assembly; direct cantors and instrumentalists as well as adult and children's choirs. Excellent keyboard and choral direction skills, comprehensive knowledge of the liturgical renewal. New Rodgers organ, excellent piano, *Gather Comprehensive*. Excellent salary and benefits commensurate with academic training and experience. Parish information on website. Respond to the Search Committee c/o Father James Field, Pastor, at address above or e-mail. HLP-7180.

MISSOURI

Director of Liturgical Music. Sacred Heart Catholic Church, 17 Ann Avenue, Valley Park, MO 63088. Phone: (636) 225-5268; fax: (636) 225-6969; e-mail: fatherdenny@sbcglobal.net. Large, vibrant parish just outside St. Louis seeks a director of liturgical music. This is a full-time staff position. Major responsibilities include the direction and coordination of multiple musicians and music groups encompassing various styles of music. Salary range: St. Louis Archdiocesan scale. Main instruments in use: Johannus Rembrandt 3000 digital organ, Yamaha Clavinova digital piano. Size of choirs: total of seven ensembles with membership ranging from ten to forty members per group. Music Resources: mostly reliant on OCP Publications (*Breaking Bread* and *Spirit & Song* 1 and 2). Some GIA supplementation. Anyone interested should contact Fr. Denny Schaab, Pastor. HLP-7193.

Coordinator of Liturgy and Music. St. Gabriel the Archangel Parish, 4737



Saint John's

SCHOOL OF THEOLOGY · SEMINARY
COLLEGEVILLE, MINNESOTA

is pleased to welcome



REV. J. MICHAEL JONCAS

*Associate Professor in the Department of Catholic Studies
at the University of St. Thomas*

beginning in Fall 2008 as

REGULAR VISITING PROFESSOR OF LITURGY

www.csbsju.edu/sot sotadmission@csbsju.edu 1-800-361-8318



San José Chapel, San Antonio, Texas, photo courtesy of Joshua Treviño.

North Cleveland Avenue, Kansas City, MO 64117. Seeking a coordinator of liturgy and music. St. Gabriel's is in a near suburban neighborhood with about 900 families, a well-developed youth ministry, and an outstanding school. Masses are 4:00 PM Saturday and, on Sunday morning, 8:00 (with an adult choir) and 11:00 as well as a "LifeTeen" 6:00 PM Sunday Mass. Salary, based on training and experience, follows diocesan guidelines. Interested candidates are encouraged to send résumé and references to the pastor. HLP-7212.

NEW JERSEY

Director of Music. Saint Patrick Church, 41 Oliver Street, Chatham, NJ 07928. Phone: (973) 635-0625; fax: (973) 635-0119; e-mail: searchcommittee@st-pats.org; website: www.st-pats.org. St. Patrick Church seeks a director of music beginning September 1, 2008. Position entails building up and working with two adult choirs, a youth and children's choir, and an ensemble and actively participating in liturgical planning. Qualifications: degree in liturgical music or equivalent; three years experience in pastoral liturgy and music; proficiency in organ, piano, and voice; experience in developing and directing choirs, cantors, and instrumentalists of varied abilities and enhancing congregational participation; extensive knowledge of Roman Catholic liturgy and various styles of liturgical music. Send cover letter, résumé, and three references to Search Committee. HLP-7192.

Organist. Assumption Church, 91 Maple Avenue, Morristown, NJ 07960. E-mail: searchcommittee@assumptionparish.org; website: www.assumptionparish.org. Assumption is an active community of 2,500 families. Historic and newly renovated gothic-revival church; forty-two-rank

newly renovated Gress-Miles organ with MIDI; Kawai concert grand piano. Established adult and children's choirs, newly formed youth ensemble. Qualifications: excellent organ and keyboard skills; knowledge of Roman Catholic liturgy; desire and ability to work in a collegial atmosphere. Job description available. Send cover letter, résumé, and three references to Music Director, Claudia Nardi. Position available September 1, 2008. Salary commensurate with experience. Additional income: average forty weddings and forty funerals per year. HLP-7206.

NEW YORK

Chapel Choir Director/Organist. The College of New Rochelle, 29 Castle Place, New Rochelle, NY 10805. Phone: (914) 654-5357; fax: (914) 654-5958; e-mail: hwolf@cnr.edu; website: www.cnr.edu/campus-ministry. Available September 1, 2008. In this ten-month position, the Chapel Choir director will plan and provide music for a student-centered 11:00 AM Sunday Catholic Eucharistic liturgy as well as holy days; direct and oversee the Chapel Choir at weekly choir rehearsals; supervise the facilitation of an annual concert; and be available to play the organ for academic events. Director will serve on the liturgy committee. Hymnals: *Gather Comprehensive*, second edition, and *Spirit & Song* Vol. 1. Master's degree, prior experience, and an understanding of Catholic liturgy preferred. Salary commensurate with education and experience. Please e-mail/fax résumés to Helen Wolf. HLP-7209.

NORTH CAROLINA

Cathedral Director of Music and Organist. Sacred Heart Cathedral, 219 West Edenton Street, Raleigh, NC 27603. E-mail: willlundrigan@sacredheartcathedral.org; website: www.sacredheartcathedral.org. Full-time position in active, downtown, cathedral parish of 2,100 families. Well-established music ministry: chancel choir, children's choir, spiritual choir, Hispanic choir, cantors. Responsibilities: play four weekend Masses, coordinate music for all additional liturgies. Requirements: strong organ and piano skills, ability to play/present concert repertoire; excellent accompanying, transposition, and improvisation skills; choral conducting/vocal training; ability to conduct from the console. Knowledge of Catholic liturgy and the full range of liturgical music required. Compensation package

commensurate with experience/education and NPM/AGO standards. Mail or e-mail résumé, three references, and recent organ/piano repertoire list to Will Lundrigan. HLP-7195.

OHIO

Director of Music. Gesu Catholic Church, 2049 Parkside Boulevard, Toledo, OH 43607. Phone: (419) 531-1421; fax: (419) 531-0270; website: www.gesutoledo.org. Full-time position for an active parish of 1,200 families. Adult choir and instrumentalists who alternately lead worship at the 9:00 and 11:30 AM Masses. Weddings, funerals, and other Masses of the Church year will be under the responsibility of the director of music. Familiarity with the GIA *Gather Comprehensive 2* hymnal, continued development of blended-traditional liturgy, and a desire to educate cantors and children for worship leadership. Proficient in piano, organ, and choral conducting. Seventy-eight-rank, three-manual Pilzecker organ, Yamaha grand piano. Salary and benefits. Letters of inquiry and résumé may be sent to Father Jim Cryan. HLP-7214.

TEXAS

Assistant Director of Music & Liturgy. Our Lady of the Lake Catholic Church, 1305 Damascus Road, Rockwall, TX 75087. Phone: (972) 771-6671, ext. 108; e-mail: kswinson@ourladyrockwall.org; website: www.ourladyrockwall.org. Multicultural parish of 2,300 families is seeking a faith-filled person for thirty-five hours a week. Candidate will assist music director and must collaborate with other team members and serve as principal accompanist for three weekend liturgies. Position requires excellent keyboard/organ skills, experience with diverse styles of music from chant to contemporary. Prefer degree in music, vocal proficiency, experience in liturgical music, and knowledge of Catholic liturgy. For more information about the parish visit our website or call the above number. Applicants, send a résumé and three references c/o Assistant Director of Music & Liturgy Search Team. HLP-7183.

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>.



HYMNALS

RED
has never looked so
GREEN

continuing the tradition of beauty, permanence, & sustainability

www.giamusic.com/hymnals



Reviews

Choral Recitative

Come, Let Us Eat. Robert W. Schaefer. SSATB. World Library, 008817, \$1.30. Reminiscent at turns of di Lasso and Vaughan Williams, this Eucharistic anthem is impressive for its density, its rhythmic complexity, and its very pointed word painting. Each verse begins with a wash of sound, and the melody emerges in interesting ways. For an assured choir, this could be a great showpiece. Although the sopranos are split, the real strength required in this piece is from the tenors and basses.

El Señor Es Compasivo. Peter M. Kolar. Choir, descant, cantor, congregation, opt. flute, guitar, piano. World Library, 012670, \$1.40. This lovely setting of Psalm 103 is worthy of your consideration, but I urge you to stick with the original Spanish text. The text underlay of the English is sometimes awkward and stilted, which is disappointing for such a fluid and lyrical setting. The refrain is very simple and will be easy for any assembly. The verses all have a descant, and the flute part, while a bit of a workout for your flautist, adds an interesting line to the piece.

Go, My Friends, in Grace. Text by David Wright, music by James E. Clemens. Two-part mixed choir, flute, keyboard. World Library, 008823, \$1.30. This very simple piece is well suited for small forces or beginning choirs. The text is very simply set, with a meditative arpeggio figure in the keyboard and a sweet decoration from the flute. The hypnotic melody is easily broken into a little canon for one verse and given a simple harmony based on suspensions and resolutions in another.

Here We Find Thee. Lisa Stafford. Two-part mixed choir, descant, congregation, keyboard. World Library, 008811, \$1.25. Here is another piece perfect for a small choir. It sounds like an old folk tune, with its very simple beginning building to a final verse under a descant of "Adoremus in aeternum." The

writing is clear and precise, highlighting the important Eucharistic text. The assembly can sing all four verses and will wish to do so with little prompting. The modulation to the final verse, like the rest of the piece, is deftly done.

I Heard the Voice of Jesus Say. Michael Bodgan. Two-part mixed choir, keyboard. World Library, 008810, \$1.30. This simple two-part setting is a back-pocket piece, which can be picked up quickly and sounds far more complicated than it really is. The text is the standard hymn from Horatius Bonar; the setting is useful, especially with smaller choirs. The a cappella verse with a bit of canonic imitation might cause some slight problems, but these can be ironed out quickly.

I Received the Living God. Brett Ballard. SAB, cantor, congregation, guitar, keyboard. World Library, 008293, \$1.25. While better suited to a praise band than to a traditional choir, this piece wears its smooth jazz influences on its sleeve. I appreciate its unapologetic 1980s soundtrack feel, with its syncopated updating of a simple psalm tone. Once you get the rhythm, the melody is a catchy Mike Post riff which will surely have many nodding their heads and smiling to themselves.

Kyrie Eleison: Two Settings in Alternatim. Music by Lodovico Grossi da Viadana and Jean de Bournonville, ed. Richard Proulx. SATB, cantor, congregation. World Library, 005278, \$1.50. Richard Proulx has been doing yeoman's work for decades now, recovering and editing classics of the Western liturgical tradition. Here he has given us two small, forgotten jewels by two sixteenth and seventeenth century composers. These pieces are meant to be performed together, as they demonstrate contrasting styles of setting the same text. To be honest, the similarities between these settings are far more numerous than their differences, but this is an interesting performance technique, and the settings themselves are simple and honest, with an inner clarity and grace

which is welcome.

The Lord Is My Light. Brian Bisig. SATB, cantor, congregation, guitar, keyboard. World Library, 008297, \$1.25. I like this setting of Psalm 27 because it's not trying to be something it isn't. It's not a full-blown gospel piece or a typical attempt to drag a traditional choir into swing. It doesn't call on your cantor to be a torch singer or a pop melismatist. Instead, Bisig has created something rhythmically very clever yet remaining within itself. And because of this, we have a piece that is actually fun to sing, with a syncopation and feel that makes it worth the effort. It may stretch both you and your musicians, but it will never feel uncomfortable.

May the Angels Gather You to Heaven. Kathleen Demny. SAB, guitar, keyboard. World Library, 005276, \$1.30. The *In Paradisum* is a delicate text to set. Given its ritual position in the funeral liturgy, where it is presented as both a commissioning and a great benediction, the music must be both strong and moving, plaintive and hopeful. Demny does fine work here. Her extension of the text will not soon become dated, and her part writing is beautifully expansive, a feat made all the more impressive because it's for three voices, not four. While at times this is a bit too cute rhythmically, I'm willing to overlook that for the lushness of the harmonies and the gentle confidence of the piece as a whole.

Our God, to Whom We Turn. Don Michael Dicie. SATB. World Library, 007510, \$1.30. This piece is probably already familiar to many readers. It's been edited anew and re-released by WLP. Beginning with a simple modal melody, Dicie builds verse after verse, complicating the part writing but never obscuring the wonderful text by Edward Grubb, the Quaker historian. Some of the harmonies sound like mid-twentieth-century classics, but they're not difficult, especially once you get the sound world in your ear.

Partners in the Mission. *Peter Fisher Hesed. SAB, descant, congregation, opt. violin or C instrument, keyboard. World Library, 008825, \$1.40.* From its hymn text inspired by the spirituality of that liminal poet William Blake to its sweet violin interludes, this piece is a fine addition to your repertoire. The focus of the text on a community of concern is appropriate for a number of occasions, so you'll find use for this often. Hesed's fine work is highly recommended.

Where Two or Three Are Gathered: Music from Psallite. *Accompaniment Book. The Collegeville Composers Group. The Liturgical Press, 78-0-8146-3077-8, \$11.95.* As with other *Psallite* collections such as *Walk in My Ways* and *We Will Follow You, Lord*, this collection of twenty-five titles is taken from a larger collection. This time it's the collection *Psallite: Sacred Song for Liturgy and Life, Year A*. The publication of this culling, and the collection it is taken from, completes the ambitious *Psallite* venture. As advised in a review last year, on publication of an earlier collection, if you're not ready to commit to the almost 300 songs of the full *Psallite* experience, this volume will serve as a great introduction to the process. Accompaniments and reprintable antiphon graphics for the assembly are also included in the book. Because of the flexibility of the psalm tones, instrumentation, and forces utilized, this collection is worth owning. It's a back-pocket thing, something you can pull out at a moment's notice and accompany or perform with anything from a guitar and a cantor to an SATB choir with organ.

The heft, the musicality, and the principled nature of the *Psallite* collections for the A, B, and C years of the Sunday lectionary cycle have given us, to my mind, the first real successor to the *Gelineau Psalter*. Each Sunday, now, has a biblically based opening song, response song for the liturgy of the Word, and song during the Communion procession. Unlike the editors of the *Gelineau Psalter*, however, the Collegeville composers saw the Communion song (the "Song for the Table") as the heart of their work, for it incorporates the themes from the Gospel of the day transformed into processional music. This linking of the liturgy of the Word with the common meal highlights the liturgical recognition that what is promised in the Word is made manifest at the Table.

You Alone Have the Words. *Scott Soper. Choral Octavo Packet (includes keyboard, guitar, and selected instrumental parts). OCP, 20211, \$10.00.* This collection of twelve octavos is an interesting find. There are five new songs or settings, four psalm settings (85, 95, 116, and 145), and arrangements of two spirituals and one French carol. The vocal forces required are accompanied, unaccompanied, unison, and two-, three- and four-part choirs. Instrumentation includes various combinations of piano, guitar, bass, organ, harp, flute, oboe, and string quartet. While OCP would have you think that the reworking of the Bach/Gounod *Ave Maria* with a countermelody is the gem of this collection, I believe you'll get far more use from the meaty psalm settings and the lilting *Magnificat*. While most of these pieces inhabit the same soundscape, the wide variety of texts and occasions addressed make this a purchase worth the price.

Joe Pellegrino

Books

A Challenging Reform: Realizing the Vision of the Liturgical Renewal

Piero Marini. 224 pages, paperback. *The Liturgical Press, 2007. ISBN 978-0-8146-3035-8, \$15.95.*

We take today's liturgy for granted, but the liturgy changed dramatically after the Second Vatican Council, and, in the short term, a tremendous upheaval resulted. Mass in the vernacular, concélébration, Communion under both forms, weddings at Mass, confirmation at Mass, the catechumenate in stages, a simplified Order of Mass, the omission of the prayers at the foot of the altar and the Last Gospel, the prayers of the faithful, the variety of Eucharistic prayers. The list can go on and on.

The Second Vatican Council had a vision for the reformed liturgy, but somebody had to make that vision a reality. The responsibility fell to a group called the *Consilium ad exsequendam Constitutionem de sacra Liturgia* (the Council for Implementing the Constitution on the Sacred Liturgy) or, more popularly, the Consilium. Pope Paul VI created this body to be distinct from the Roman Curia. He wanted an independent group of experts to manage this challenging reform, and he invested them with a staggering authority. Predictably, the Sacred Congregation of Rites resisted the Consilium. The reform happened, but it was born of strife, positioning, suspicion, and polite but pointed reproach.

Archbishop Piero Marini tells this story in an eye-opening narrative, and he is well equipped for the job. Among insiders, he is known especially for his



Sing to the world in concert with Witte Travel & Tours

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



Performance
TOUR DIVISION

For more information: (616) 957-8113, 800 469-4883
Email: groups@wittetravel.com, Web: www.wittetravel.com
Witte Travel & Tours, 3250 28th Street, SE, Grand Rapids, MI 49512

work as Master of Pontifical Liturgical Celebrations from 1987 to 2007—the man responsible for liturgies at home and abroad at which Pope John Paul II and Benedict XVI presided. But Marini's previous job is what equips him for this book: He became the personal secretary for Archbishop Annibale Bugnini in 1975, shortly before Bugnini became the apostolic pro-nuncio to Iran. Marini therefore received firsthand recollections from the man who was a secretary of the Second Vatican Council's Pontifical Preparatory Commission on the Liturgy and, later, the secretary of the Consilium.

Marini's story of the Consilium is not unbiased. But he makes a convincing case that Pope Paul VI set the stage for some conflict by creating an independent authoritative body for implementing the reform and that he charged the Consilium, not the Sacred Congregation of Rites, with the vision of Vatican II's liturgy. The distrust between the two groups is palpable in Marini's book. The Consilium advanced the many liturgical renewals that we now take for granted, yet it convened for only five years. After that, its work was absorbed into the Congregation. Perhaps one reason why Marini tells this story today is to offer some context for the emotional issues that can still arise when the Congregation speaks on liturgical matters.

A conflict narrative should make a good read, but Marini's book is a page-turner only for those most obsessed with the details of the postconciliar years. One wades through many pages of agendas, minutes, and progress reports. This makes the book tedious at times, but it also lends necessary credibility to the author's arguments. This is no educated reconstruction of conspiracy theories; this is solid reporting from a man who heard it from the man who was there. Bugnini, of course, wrote his own account, *The Reform of the Liturgy 1948–1975*, but Marini's book is a timely updating and a more slender companion to the work of his mentor.

Consider, for example, Marini's candid description of the state of affairs in April 1964: "The secretariat was fast becoming a dynamic catalyst for the reform, stimulating the work of the study groups and prioritizing decisions regarding the work schedule. Moreover, having received delegation from the plenary members to confirm decisions made by the bishops' conferences, it had received an extraordinary amount of authority for directing the reform in each country. Nevertheless,

the efforts of the secretariat were by no means unobstructed. It was all too evident from the discussion during the meeting held on the morning of April 20 that the problem of the relationship between the Consilium and the Congregation for Rites had yet to be resolved" (57).

There is much to praise here. The prehistory of the council is told succinctly. Clear paragraphs offering "conclusions" close each chapter. An appendix presents primary documentation translated into English. Two indices help make quick references back to the main text. It's a book lover's book. Editors Mark R. Francis, John R. Page, and Keith F. Pecklers deserve our thanks for bringing this work to an English-reading audience.

Paul Turner

Luther's Liturgical Music: Principles and Implications

Robin A. Leaver. 499 pages, paperback. Wm. B. Eerdmans (Lutheran Quarterly Books), 2007. ISBN 978-0-8028-3221-4, \$32.00.

When Martin Luther's hymn "A Mighty Fortress" was introduced in Catholic parishes throughout this country in the 1960s, many converts from Protestant communities already could sing it from memory. The Second Vatican Council's vision of the Church's song had expanded to include even texts and tunes by this sixteenth-century reformer who, in his time, had challenged papal authority in Germany. Robin Leaver's excellent scholarship introduces us to the many ways music itself influenced Luther's vision for transforming liturgical practices. This book also reminds us of the remarkable congruence between many of the principles Luther encouraged in the use of music and those of Vatican II that we continue to value today.

From the volume's introduction to its appendices and abundant endnotes, Luther's own voice is present through extensively quoted materials. The passionate writing of this musically gifted and educated Augustinian monk reveals his deep respect for liturgical music. Leaver attributes the absence of discussion of many aspects of Luther's musical activities in "English-language Luther studies in general" (3) to the predominance of scholars who are influenced by traditions that understand music to have a minimal

role in worship. Such a theological conviction, strongly present in the work of John Calvin (1509–1564), was widely influential in Luther's time. In this generous volume, however, the author's own knowledge of and respect for both liturgy and music enables excellent discussion of both these elements.

Pastoral musicians are likely to be interested to know of the many aspects of Martin Luther's life that centered in music. His earliest schooling included music instruction based on psalm tones, hymns, and versicles and singing taught by using chant. He studied music theory at university, and there an interest in basic music composition began which later was to be of importance as he and others composed both hymns and tunes for use in the earliest Reformation congregations. He was an experienced lutenist who accompanied both social and liturgical song on that instrument.

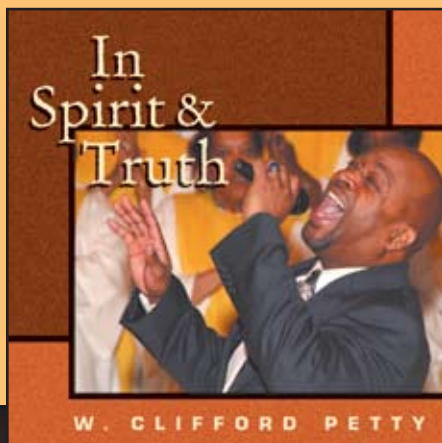
The contents of this volume were written over a period of thirty years. Certain parts have been published previously, and others have been written specifically for this publication. Five main sections comprise the book. The first, "Background and Principles" includes a chapter on "Luther as Musician" and "Luther's Theological Understanding of Music." Both these chapters are rich in historical details, including the musicians and theologians with whom Luther studied and associated. Martin Luther lived from 1483 to 1546; Leaver's description of his life as a monk, priest, and pastor will be of interest to anyone eager to know more about liturgical practice of that time.

Among the other materials included in this book are detailed studies of eleven hymns, sequences, and responsories by Martin Luther, with strong emphasis on the historical, theological, and liturgical significance of each.

Robin Leaver is a musically gifted Anglican priest whose long and devoted study of Martin Luther's liturgical music and practice capably invites us to become well acquainted with one whose work parallels our own in many ways. Leaver's expert and affectionate introduction to the liturgical music used by Luther to inspire and teach the reformed German church is both masterful and surprising. As this book helps us recognize how closely our own work and interests parallels Luther's, we recognize that the reformer's often-quoted words, "Music I have always loved" (21), could be our own.

Carol Doran

In Spirit and Truth



In Spirit & Truth

W. Clifford Petty

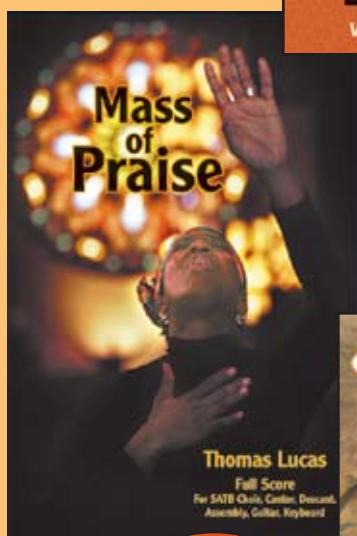
The fantastic vocal interpretations of standard and new repertoire on this recording will take your spirit to places it's never been! Based on WLP's *In Spirit and Truth: Music from the African American Catholic Community* choral music series, these 14 recorded selections include compositions by Petty himself, as well as pieces by Richard Cheri, Thomas Lucas, Patrick Bradley, Frederick B. Young, Malcolm Speed, and Anita and Christopher Watkins. Includes skillful arrangements and piano and organ performances by Thomas W. Jefferson and Val Parker.

001230 CD\$17.00

001231 Selections from *In Spirit & Truth*

Music Collection\$9.95

Look for
a new CD
by Cliff Petty
in 2009



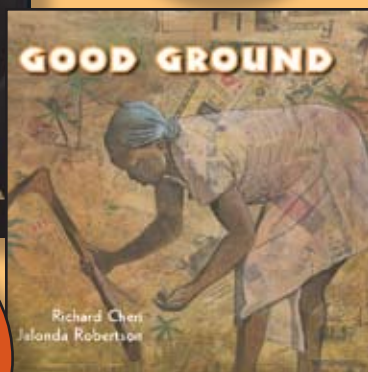
Mass of Praise

Thomas Lucas

This thoroughly-engaging Mass, composed for and embraced by the African American Catholic communities in the Archdiocese of Washington, DC, is now available to the broader church. *Mass of Praise* employs an array of authentic gospel styles so your music ministry and assembly can be lifted up in the joy of the *Gloria* and humbly seek mercy when singing the *Lamb of God*. The choral writing is scored in familiar four-part format, and the keyboard part is fully realized and stylistically authentic.

001212 Full Score\$7.00

Voicing,
instrumentation,
sound clips,
and sample pages
available
online!



Good Ground

Richard Cheri and Jalonda Robertson

A rich collection of gospel music, rooted in the worship experience of black Catholics. An inspiring spiritual/gospel recording you'll want to sing along with!

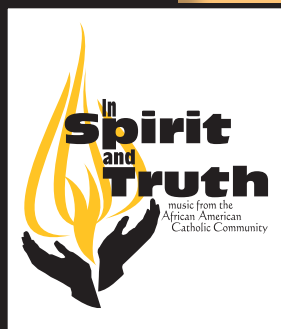
001240 CD\$17.00

001241 Selections from *Good Ground* music

collection\$10.00

Visit
www.wlpmusic.com
for a full selection of
choral pieces from the
In Spirit and Truth:
Music from the African American
Catholic Community series.

More than 25 titles in all!



World Library Publications
800-566-6150
www.wlpmusic.com

Celebrating Initiation: A Guide for Priests

Paul Turner. 172 pages, paperback.
World Library Publications, 2007. ISBN
978-1584593416, \$24.95.

If you were to ask me what has had the biggest impact on my ministry as a priest, I would immediately say trying to implement the vision of the *Rite of Christian Initiation of Adults* in the parishes to which I have been assigned. I believe that vision provides a glimpse of the Church at its best. Some of the elements of that vision are: people brought together who are asking questions and searching for meaning in life; risks taken by sharing one's story with others; the Gospel proclaimed in word and in deed; the power of the Church's rituals touching the heart; ministerial responsibility shared by all the faithful; a sense of mission permeating the various periods of the rite.

Paul Turner's *Celebrating Initiation: A Guide for Priests* offers assistance to a specific group of catechumenal ministers to help them reflect on the way that they can better implement one component of that vision.

In his introduction, Turner acknowledges that his intended audience is very limited: "I have written this book for my brother priests. Deacons may benefit from it because they also preside for many of these rites. Lay ministers may enjoy reading over my shoulder. But I am writing this book primarily for priests to explain the many rites we need to know, and to help integrate them into the particular work we do as pastors, presiders, and preachers" (8). The book is an excellent resource for the presider who has more of a theoretical understanding of the rite than a hands-on understanding.

Moreover, this book would also serve as an excellent mystagogical resource for any priest. It could be used either with brother priests or with a pastoral team as a tool both for reviewing presidential style and for articulating reasons for making various presidential choices. Even after having worked with the rite for more than twenty-five years, I found that there were times, as I read Paul Turner's work, when I found myself making a mental note that said, "I didn't know that." By way of example, Turner begins the final chapter, which is about First Communion, with the statement: "One of the most memorable of all Catholic ceremonies is First Com-

munion, yet it does not exist in any Catholic ritual book [T]he tradition behind the elaborate First Communion Masses was a grassroots effort that spread without the guidance of any liturgical document from Rome" (166).

Celebrating Initiation is also an excellent and very practical liturgical commentary. Paul Turner carefully walks the presider through all of the rites of initiation, which include not only the *Rite of Christian Initiation of Adults*, but also the *Rite of Baptism for Children*, *Confirmation of a Person in Danger of Death*, and First Communion. Even though this work is written as a commentary on the rite from the lens of a presider, Turner presents it to the reader in a storyteller style that is pastoral and engaging. He brings together the elements of scholarship and research, wisdom, practicality, and understated humor.

When I was ordained twenty-six years ago, I received or purchased copies of the various ritual books that I would use in my future priestly ministry—books such as *Rite of Baptism for Children*, *Pastoral Care of the Sick*, and so on. If I were setting up my ministerial library today, I would include copies of the *Rite of Christian Initiation of Adults—Presider's Edition* and Paul Turner's *Celebrating Initiation: A Guide for Priests*.

Turner's book is a very helpful resource for all presiders, especially for the newly ordained or those presiding at the rite for the first time and who have no presiding mentor. Even though Turner has stated that his intended audience is priests, this book would also be a very helpful resource for pastoral musicians and liturgists. The liturgical experience of the assembly will be further enhanced when all those who are involved in leading the community's prayer reflect upon the initiation rites from a common perspective.

Chuck Barthel

Romero's Legacy: The Call to Peace and Justice

Pilar Hogan Closkey and John P. Hogan,
eds. Rowman & Littlefield Publishers, Inc.



(A Sheed & Ward Book), 2007. ISBN-13:
978-0-7425-4822-0. Hardback, 144 pages,
\$50.00. Paperback, 144 pages, \$17.95.

One might wonder why a book like this is being reviewed in a publication like *Pastoral Music*, which focuses on the liturgy and especially the liturgy's musical aspects. One answer to such wondering is to be found in *Mane Nobiscum, Domine*, Pope John Paul II's letter on the Year of the Eucharist (October 7, 2004), which addresses the connections among the Eucharist, peace, and justice. He wrote that "the Eucharist is not merely an expression of communion in the Church's life; it is also a *project of solidarity* for all of humanity. In the celebration of the Eucharist the Church constantly renews her awareness of being a "sign and instrument" not only of intimate union with God but also of the unity of the whole human race. . . . The Christian who takes part in the Eucharist learns to become a *promoter of communion, peace, and solidarity* in every situation. . . . By our mutual love and, in particular, by our concern for those in need, we will be recognized as true followers of Christ This will be the criterion by which the authenticity of our Eucharistic celebrations will be judged" (*Mane Nobiscum, Domine*, 27–28).

Archbishop Oscar Romero stands in our memory as one of the people who recognized the link between liturgy and social justice and who made living that link the criterion of authenticity in his life. Each of the seven presentations in *Romero's Legacy* began as a lecture commemorating the life and influence of Archbishop Romero. Monsignor Robert McDermott, John Hogan, Bishop Thomas Gumbleton, Gustavo Gutierrez, Sister Helen Prejean, Diana Hayes, and Daniel Groody each spoke at the Romero Center in Camden, New Jersey—the most poverty-ridden city in the wealthiest state in the United States. The Center's systematic work to improve Camden and to educate for social justice is inspired by the work and preaching of Archbishop Romero to counteract the violence, repression, and poverty in El Salvador.

The authors merge San Salvador and Camden. The violent struggles of Central America become one with the poverty and violence experienced by the poor across the United States. Both call us to live our Christian and liturgical mandate.

The writers remind us that theology begins with praxis—with lived experience grappling with questions about God, sin, creation, redemption, church, and sacraments—and that the theology of liberation is grounded in God's gratuitous love for all persons, as each is created in God's own image. Every aspect of theology (and, we might add, liturgy) is challenged by poverty and the suffering of the oppressed. Archbishop Romero engaged political and economic realities in the Church's pastoral action, weaving Scripture and news events into his homilies. He denounced governmental injustice and challenged the military to "stop the oppression." Romero proclaimed a message of hope and provided a lesson in the transforming power of active love—nonviolence. He addressed personal sinfulness but increasingly presented a challenge to structural and social sinfulness. Msgr. McDermott, founder of the Center in Camden, follows Romero in calling us to move from simple charity and service to eliminating oppressive structures.

Throughout the book, we are invited to recognize, as Gustavo Gutierrez states, that the existence of poverty is due to the way we have built and maintain the structures of our societies. "Insignificance, invisibility, lack of respect are what poor people have in common." Pope John Paul II also related the social causes of poverty to structural sin, challenging us to find in

the Eucharist an impulse "for a practical commitment to building a more just and fraternal society" (*Mane Nobiscum*, 27), so Gutierrez's hope is that, "if we made poverty, we can eliminate poverty."

Our mandate, given in baptism and in the Eucharist, is to live a "preferential option for the poor." God's gratuitous love extends to all. But when a tension develops about whose needs should be met first, we must opt in favor of those in greatest need and those who are oppressed.

The United States, the wealthiest nation in the world, fails to provide necessities to those most in need: the poor, the elderly, and those with physical and mental challenges. Additionally, our nation has a history of categorizing people by race, culture, gender, and age, and these have become (often unconscious) bases for valuing some groups above others. Diana Hayes comments: "If anything, the situation for many, especially for African Americans and immigrant Latinos and Latinas, has actually worsened." Freedom cannot exist without economic security and independence, and these require that basic needs are met. While the language of such security and independence is deceptively easy, the reality is not.

Diana Hayes, Sister Helen Prejean, and Daniel Groody share examples of racial prejudice that continue to barricade us from exercising the mandate to opt for the poor and the oppressed. Hurricanes Katrina and Rita provide an example in

the pictures of women and children of color who were left behind in the evacuations and of the neighborhoods—still lying in a state of destruction—that were once inhabited by poor African Americans and other minorities.

Sister Helen points out racial prejudice in the judicial system: "There is a greased rail from this poverty and being African American in this society to our state prison." She recognizes injustice and torturous approaches in the system, speaking of two arms of the cross of torture: that experienced by the perpetrator awaiting his or her fate and that shared by the families of victims.

Daniel Groody elaborates on the physical, spiritual, and theological traumas of immigrant Latinos and Latinas, whose situation continues to worsen due to prejudice in this nation.

Bishop Thomas Gumbleton challenges us: "We cannot continue to do what we are doing as a nation and be alive with the spirit of Jesus; it is impossible." Sister Helen tells how God revealed the divine heart to Moses in the burning bush, and Moses in response committed himself to God's suffering people. The heart of God and the heart of Moses, she says, were opened in the flame of the burning bush. What fire will crack open the heart in each of us to resist poverty and oppression? The bush is still on fire, and it is burning hot. Can we approach that bush and find the God we worship not

NEW from SAVAE

Seventeen pieces of beloved American music from the Primitive Baptist, Southern Baptist, and Southern Singing School traditions. A joyous celebration of the relationship between music and the spirit—and SAVA E's first-ever recording in the English language.

017329 CD \$17.00

Don't miss SAVA E in Concert
at the Western Regional NPM
in Los Angeles!
Wednesday August 6th at 7:00 p.m.



World Library Publications
800-566-6150
www.wlpmusic.com

only in the liturgy but also in the hearts of those whose hearts are broken?

Marge Clark

About Reviewers

Rev. Chuck Barthel, a presbyter of the Archdiocese of Saint Louis, is pastor of St. Stephen Protomartyr Parish, an urban parish in St. Louis, Missouri, and a team member of the North American Forum on the Catechumenate.

Sister Marge Clark, a member of the Sisters of Charity, BVM, is a lobbyist with NETWORK: A National Catholic Social Justice Lobby in Washington, DC.

Dr. Carol Doran is an independent musi-

cian, teacher, and scholar living in North Andover, Massachusetts. She was the recipient of NPM's Jubilate Deo Award in 2005.

Dr. Joe Pellegrino teaches world and post-colonial literature at Georgia Southern University, Statesboro, Georgia.

Rev. Paul Turner is pastor of St. Munchin Church in Cameron, Missouri, and St. Aloysius in Maysville. He holds a doctorate in sacred theology from Sant' Anselmo in Rome.

Publishers

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

Rowman & Littlefield Publishers, 4501 Forbes Boulevard, Suite 200, Lanham, MD 20706. (800) 462-6420; web: <http://www.rowmanlittlefield.com>.

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

Wm. B. Eerdmans Publishing Co., 2140 Oak Industrial Drive NE, Grand Rapids, MI 49505. (800) 253-7521; web: www.eerdmans.com.

World Library Publications (WLP), 3708 River Road, Suite 400, Franklin Park, IL 60131-2158. (800) 566-6150; web: www.wplmusic.com.

Help NPM step forward through planned giving

Careful planning and good organization will help you accomplish your goals for the future. Planned gifts create opportunities both for NPM and for yourself through your estate and financial plans.

Planned gifts can yield benefits like these:

- an ability to make a significant gift to NPM in line with your hopes for the Church;
- an opportunity to provide for your future needs through an annuity or charitable lead trust;
- a reduction in your tax liability.

Many Opportunities

Planned gifts may be made in several ways:

- as a bequest in a will;
- by naming NPM as a beneficiary of a life insurance policy;
- by naming NPM as a beneficiary in a retirement plan;
- by establishing a trust that benefits you as well as NPM;
- by making a donation of stocks, bonds, mutual funds, royalties, and other assets.

Determining what gift is right for you is just as important as making the gift. There are myriad options from which to choose, but the best plan will balance what you wish to accomplish for yourself, your family, and NPM in your overall estate and financial plans.



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

Dr. J. Michael McMahon
NPM National Office
962 Wayne Avenue, Suite 210
Silver Spring, MD 20910-4461


Phone: (240) 247-3000





Bookstore

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

Liturgy Formation Resources


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


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


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

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

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


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

 **The Way We Worship**
Pastoral Reflections on the General Instruction of the Roman Missal.
Various authors
Item #LFR-4.....Single copy\$7.00

 **Blessings for Musicians**
Texts and ideas to celebrate the gifts, contributions, and ministry of pastoral musicians. *Compiled by Gordon E. Truitt*
Item #LFR-10.....Single copy\$5.00

New!


Magazine Back Issues

 **Back issues of Pastoral Music are excellent resources for clergy, musicians, and those who prepare liturgy. Free pdf of volumes 1–29 at http://www.npm.org/pastoral_music/archives.html.**


Pastoral Music.....Single copy\$7.00
Item #MAG-1 Specify volume and issue number




Professional Issues


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

Sample Contract
The sample contract found in the *NPM Workbook*.
Item #PRO-5.....Single copy\$2.00

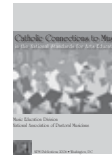
 **Work and Remuneration: A Statement and Worksheet**
Because music is integral to liturgy, the employment of well-trained directors of music ministries is vital, and the Church has a moral obligation to pay its musicians fair and equitable salaries. *Director of Music Ministries Division*
Download free pdf at <http://www.npm.org/Sections/DMMD/salaryguidelines.htm>.
Item #PRO-6.....Single copy\$5.00

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


Revised!


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

Revised!

 **Catholic Connections to Music**
in the National Standards for Arts Education
A genuine, comprehensive, and qualitative vision for music education in a Catholic school and parish setting.
Download free pdf at <http://www.npm.org/Sections/NPM-MusEd/resources.html>
Item #MED-3.....Single printed copy\$5.00

Liturgical Documents

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

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



General Instruction of the Roman Missal

The official English translation with adaptations for the U.S.A.

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



Introduction to the Order of Mass

A Pastoral Resource of the Bishops' Committee on the Liturgy.

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

Pastoral Resources

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



Cantor Basics, Revised Edition

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

Item #PR-1Single copy\$14.95



Guide for Cantors

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

Item #PR-11Single copy\$5.95



Guide for Music Ministers

Theology, catechesis, prayer, practical instructions, and FAQ about music ministry. *LTP*.

Jennifer Kerr Breedlove and Paul Turner

Item #PR-12Single copy\$5.95

Children's Choir Basics

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

David Nastal

Item #PR-3Single copy\$11.95

Choir Director Basics

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

Oliver Doublerly

Item #PR-4Single copy\$14.95

Choir Prayers

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

Item #PR-5Single copy\$7.95

More Choir Prayers

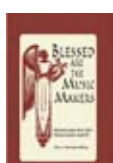
More seasonal prayers to deepen a choir's understanding of the liturgical seasons. *Pastoral Press*. Jeanne Hunt

Item #PR-6Single copy\$7.95

Prayers of Those Who Make Music

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

Item #PR-7Single copy\$5.00
5–24 copies\$4.00 each
25+ copies\$3.50 each



Blessed Are the Music Makers

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

Item #PR-8Single copy\$14.95

A Music Sourcebook

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

Item #PR-9Single copy\$18.00

Acoustics for Liturgy

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

Item #PR-10Single copy\$6.00

The Hovda Lectures

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



Toward Ritual Transformation (Hovda • Series I)

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

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

Item #PR-11Single copy\$15.95

Singing Faith into Practice

Essays in Honor of Robert W. Hovda • Series II

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

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

Item #LFR-7Single copy\$10.00



Sacred Signs: Commitment and Healing

Essays in Honor of Robert W. Hovda • Series III

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

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

Item #LFR-9Single copy\$10.00



Musicam Sacram Revisited

Essays in Honor of Robert W. Hovda • Series IV

Five pastoral scholars examine the Catholic Church's only universal statement on music since Vatican II.

Edward Foley, CAPUCHIN, Judith Marie Kubicki, CSSF, James Savage, Edward Schaefer, Alan J. Hommerding

Item #LFR-11Single copy\$10.00

New!

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

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

• See our website—www.npm.org—for shipping charges and return policy •

Calendar

CONCERTS AND FESTIVALS

PENNSYLVANIA

Pittsburgh
November 7

Music in a Great Space: The American Boychoir with the Shadyside Chancel Choir. Place: Shadyside Presbyterian Church, Contact: Shadyside Presbyterian Church, 5121 Westminster Place, Pittsburgh, PA 15236. Phone: (412) 682-4300; web: www.shadysidepres.org.

WISCONSIN

West Bend
September 5-6

Eleventh Annual Kettle Moraine Jazz Festival. Place: Riverside Park, West Bend. Contact: Kettle Moraine Jazz Festival. Phone: (877) 271-6903; web: www.kmjazz.com.

CONFERENCES

CALIFORNIA

Los Angeles
August 5-8

NPM Western Regional Convention. Theme: "One Body, One Spirit in Christ" / "Un Cuerpo, Un Espíritu en Cristo" (EP III). Place: Wilshire Grand Hotel, Los Angeles. Major presenters include: Kevin W. Irwin, Rawn Harbor, Robert McCarty, Cynthia Serjak, rsm. Daily prayer, convention Eucharist, workshops, performances. Contact: NPM, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. Phone: (240) 247-3000; fax: (240) 247-3001; e-mail: NPMSing@npm.org; web: www.npm.org.

San Francisco
September 8-11

Beginnings and Beyond Institute. Focus on adults and children. Sponsored by The North American Forum on the Catechumenate. Contact: North American Forum on the Catechumenate, 125 Michigan Avenue NE, Washington, DC 20017. Phone: (202) 884-9758; fax: (202) 884-9747; e-mail: info@naforum.org; web: http://www.naforum.org/new_site/.



Rocky Mountain National Park

COLORADO

Estes Park
August 3-9

Thirty-Fourth Annual GMA Music in the Rockies. Classes for artistry, songwriting, worship leading, and career development. Competitions, concerts, showcases, prayer. Sponsored by the Gospel Music Association. Contact: GospelMusic.org.

CONNECTICUT

Mystic
October 24-26

Gregorian Chant Institute at St. Edmund's Retreat. An intensive, quick, and easy introduction to Gregorian chant for those with little knowledge of chant and those who want to review it. Learn notation, Latin diction, and style. Opportunities to sing at daily Mass and evening prayer. Contact: Dr. William Tortolano, The Saint Michael Institute of Sacred Art, PO Box 399, Mystic, CT 06355-0399. Phone: (860) 536-0565; fax: (860) 572-7655; e-mail: sacredart@endersisland.com; web: www.endersisland.com.

DELAWARE

Wilmington
August 3-6

Worship! 2008. Theme: Expressions of Grace. Sponsored by The Fellowship of United Methodists in Music and Worship Arts. Presenters include: David Bone, Linda Clemow, Debbie and Larry Henning, Lucy Lind Hogan, Kathie Metz, Jim Ritchie, Greg Scheer, John Yarrington, and others. Place: Doubletree Hotel Downtown Wilmington. Contact: UM Fellowship, PO Box 6247, Grand Rapids, MI 49516-6247; www.UMFellowship.org.

FLORIDA

Orlando
October 22-25

Beginnings and Beyond Institute. Focus on adults and children. Sponsored by The North American Forum on the Catechumenate. Contact: North American Forum on the Catechumenate, 125 Michigan Avenue NE, Washington, DC 20017. Phone: (202) 884-9758; fax: (202) 884-9747; e-mail: info@naforum.org; web: <http://www.naforum.org>.

org/new_site/.

LOUISIANA

Lafayette
October 10–11

Focus on Initiation: Catechumenate. Sponsored by The North American Forum on the Catechumenate. Place: Holiday Inn Express, Lafayette. Contact: North American Forum on the Catechumenate, 125 Michigan Avenue NE, Washington, DC 20017. Phone: (202) 884-9758; fax: (202) 884-9747; e-mail: info@naforum.org; web: http://www.naforum.org/new_site/.

OHIO

Cleveland
November 6–8

Fifth International Convocation of The North American Forum on the Catechumenate. Theme: *Handing on What We Have Received from the Lord!* Major presenters include Richard Galliardetz, Teresita Weind, SND DE N, Mary Birmingham, Gerald Wiesner, OMI. Worship, workshop sessions, roundtable discussions. Place: Renaissance Cleveland Hotel. Contact: North American Forum on the Catechumenate, 125 Michigan Avenue NE, Washington, DC 20017. Phone: (202) 884-9758; fax: (202) 884-9747; e-mail: info@naforum.org; web: http://www.naforum.org/new_site/.

PENNSYLVANIA

Erie
August 14–17

Beginnings and Beyond Institute. Sponsored by The North American Forum on the Catechumenate. Contact: North American Forum on the Catechumenate, 125 Michigan Avenue NE, Washington, DC 20017. Phone: (202) 884-9758; fax: (202) 884-9747; e-mail: info@naforum.org; web: http://www.naforum.org/new_site/.

WISCONSIN

Milwaukee
November 7–9

Call to Action National Conference. Theme: *Our Earth, Our Church, Ourselves: Embrace the Beloved Community.* Major speakers include: Robert Bullard, Dolores Huerta, Kathleen Kennedy Townsend, Miriam Therese Winter, John Shelby Spong, and

others. Contact: Call to Action, 2135 W. Roscoe Street 1N, Chicago, IL 60618. Phone: (773) 404-0004; e-mail: cta@cta-usa.org; web: www.cta-usa.org.

OVERSEAS

AUSTRIA

Vienna, Melk, Salzburg
November 7–13

European Masters: Continuing education program for music directors. Sponsored by Peter's Way Choir Tours. Contact: Peter's Way, 25 S. Service Road, Suite 240, Jericho, NY 11753. Phone: (800) 443-6018 or (800) 225-7662; e-mail: annette@peterswaysales.com or peter@petersway.com; web: www.petersway.com.

MEXICO

Mexico City et al.
January 9–15, 2009

Our Lady of Guadalupe: Continuing education program for music directors. Sponsored by Peter's Way Choir Tours. Contact: Peter's Way, 25 S. Service Road, Suite 240, Jericho, NY 11753. Phone: (800) 443-6018 or (800) 225-7662; e-mail: annette@peterswaysales.com or peter@petersway.com; web: www.petersway.com.

SPAIN

Barcelona, Madrid, et al.
November 13–20

Continuing education program for music directors. Sponsored by Peter's Way Choir Tours. Contact: Peter's Way, 25 S. Service Road, Suite 240, Jericho, NY 11753. Phone: (800) 443-6018 or (800) 225-7662; e-mail: annette@peterswaysales.com or peter@petersway.com; web: www.petersway.com.

UNITED KINGDOM

London et al.
November 20–26

Wesley Heritage/English Cathedrals: Continuing education program for music directors. Sponsored by Peter's Way Choir Tours. Contact: Peter's Way, 25 S. Service Road, Suite 240, Jericho, NY 11753. Phone: (800) 443-6018 or (800) 225-7662; e-mail: annette@peterswaysales.com or peter@petersway.com; web: www.petersway.com.

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



Basilica of Our Lady of Guadalupe, Mexico City, photo by Jan Zatko, used with permission

Interior As Well As Exterior

BY POPE PIUS XII

In his 1947 encyclical on the sacred liturgy, Mediator Dei, Pope Pius XII called for a deeper participation by all involved in the liturgy—a participation that would go beyond mere physical presence or grudging attention and lead to both deeper understanding and richer involvement—and he commended several practices in use at the time to draw lay people into a more conscious and active participation in Mass. His description of the need for both “exterior” and “interior” participation laid the groundwork for the Second Vatican Council’s call for “fully conscious, and active participation in liturgical celebrations” as “the aim to be considered before all else” in the restoration and promotion of the sacred liturgy. These excerpts from the Vatican’s English translation of Mediator Dei are taken from paragraphs 23–26, 105, and 194.

The worship rendered by the Church to God must be, in its entirety, interior as well as exterior. It is exterior because human nature as a composite of body and soul requires it to be so. Likewise because divine Providence has disposed that “while we recognize God visibly, we may be drawn by him to love of things unseen” (*Roman Missal*, Christmas Preface). Every impulse of the human heart, besides, expresses itself naturally through the senses; and the worship of God, being the concern not merely of individuals but of the whole community of mankind, must therefore be social as well. This obviously it cannot be unless religious activity is also organized and manifested outwardly. Exterior worship, finally, reveals and emphasizes the unity of the mystical Body, feeds new fuel to its holy zeal, fortifies its energy, intensifies its action day by day: “for although the ceremonies themselves can claim no perfection or sanctity in their own right, they are, nevertheless, the outward acts of religion, designed to rouse the heart,

like signals of a sort, to veneration of the sacred realities, and to raise the mind to meditation on the supernatural. They serve to foster piety, to kindle the flame of charity, to increase our faith and deepen our devotion. They provide instruction for simple folk, decoration for divine worship, continuity of religious practice. They make it possible to tell genuine Christians from their false or heretical counterparts” (Bona, *De divina psalmodia*, XIX: 3, 1).

But the chief element of divine worship must be interior. For we must always live in Christ and give ourselves to him completely, so that in him, with him, and through him the heavenly Father may be duly glorified. The sacred liturgy requires, however, that both of these elements be intimately linked with each another. This recommendation the liturgy itself is

Let the full harmonious singing of our people rise to heaven like the bursting of a thunderous sea.

careful to repeat, as often as it prescribes an exterior act of worship. . . . Otherwise religion clearly amounts to mere formalism, without meaning and without content. You recall, Venerable Brethren, how the divine Master expels from the sacred temple, as unworthily to worship there, people who pretend to honor God with nothing but neat and well-turned phrases, like actors in a theater, and think themselves perfectly capable of working out their eternal salvation without plucking their inveterate vices from their hearts. It is, therefore, the keen desire of the Church that all of the faithful kneel at the feet of the Redeemer to tell him how much they venerate and love him. She wants them present in crowds —like the children whose joyous cries accompanied his entry into Jerusalem—to sing their hymns and chant their song of praise

and thanksgiving to him who is King of Kings and source of every blessing. She would have them move their lips in prayer, sometimes in petition, sometimes in joy and gratitude, and in this way experience his merciful aid and power like the apostles at the lakeside of Tiberias, or abandon themselves totally, like Peter on Mount Tabor, to mystic union with the eternal God in contemplation.

It is an error, consequently, and a mistake to think of the sacred liturgy as merely the outward or visible part of divine worship or as an ornamental ceremonial. No less erroneous is the notion that it consists solely in a list of laws and prescriptions according to which the ecclesiastical hierarchy orders the sacred rites to be performed.

It should be clear to all, then, that God cannot be honored worthily unless the mind and heart turn to him in quest of the perfect life, and that the worship rendered to God by the Church in union with her divine head is the most efficacious means of achieving sanctity.

Therefore, they are to be praised who, with the idea of getting the Christian people to take part more easily and more fruitfully in the Mass, strive to make them familiar with the “Roman Missal,” so that the faithful, united with the priest, may pray together in the very words and sentiments of the Church. They also are to be commended who strive to make the liturgy even in an external way a sacred act in which all who are present may share.

We also exhort you, Venerable Brethren, to promote with care congregational singing, and to see to its accurate execution with all due dignity, since it easily stirs up and arouses the faith and piety of large gatherings of the faithful. Let the full harmonious singing of our people rise to heaven like the bursting of a thunderous sea (St. Ambrose, *Hexameron* 3:5, 23) and let them testify by the melody of their song to the unity of their hearts and minds (cf. Acts 4:32), as becomes [sisters and] brothers and the children of the same Father.

Liturgical Ensembles

There was a time when non-traditional music for Catholic liturgies was led and sung by a “folk group”—instrumentalists and singers whose style echoed folk singers and their backup instrumentation in the 1960s and 1970s. Lately, music ministry at some “youth Masses” has imitated a soft-rock group (drum set and all) and is frequently called a “praise band”—a title borrowed from “contemporary worship services” in evangelical churches.

A Catholic liturgical ensemble may, in fact, use instrumentation common to the American folk revival of the 1960s and to soft-rock bands, but it uses such instruments in worship under very different circumstances than those found in performance venues. Worship is the act of the whole assembly, so the music that is primary in Catholic liturgy is the assembly’s singing voice. The chief role of any vocalist, choir, or instrumentalist in Catholic worship, therefore, is to support the singing voice of the whole assembly, whether that voice is addressing God in hymns and acclamations or is engaged in sung dialogue with one or another minister of the Church’s worship.

Another Form of Choir

In their recent document on music for divine worship, *Sing to the Lord* (STL), the Catholic bishops in the United States described liturgical ensembles as “another form of choir that commonly includes a combination of singers and instrumentalists.” Any form of choir—including ensembles—must exercise its ministry in Catholic liturgy in light of the fact that the song of the congregation “is the primary song.” Therefore, a choir or ensemble supports this song and sometimes sings “various parts of the Mass in dialogue or alternation with the congregation”—parts like the *Kyrie* and *Agnus Dei* and even the *Gloria* and the profession of faith. Secondarily, choirs “are able to enrich the celebration by adding musical elements beyond the capabilities of the congregation alone” or by enriching “congregational song by adding harmonies and descants” (STL, 28–29).

However, because they tend sometimes to model themselves on performance groups, liturgical ensembles may imitate performers’ use of sound amplification (a microphone for every voice and every instrument)—a practice in worship that simply overwhelms the sound of the rest of the assembly. Liturgy is not a concert; there is no audience at Mass; it is an action in which everyone is to be fully engaged wholeheartedly, consciously, and,

when appropriate, with full singing voice (see the Constitution on the Sacred Liturgy *Sacrosanctum Concilium*, 14, 113).

Members of a liturgical ensemble, therefore, must see themselves as leaders of sung prayer, singing with the rest of the assembly and blending their sound in such a way that the congregation is supported (and not replaced) in singing. The ensemble gives the assembly confidence to sing with full voice, and it helps the assembly to hear its own voice and to enhance shared prayer with creative and beautiful accompaniment.

A Variety of Instruments

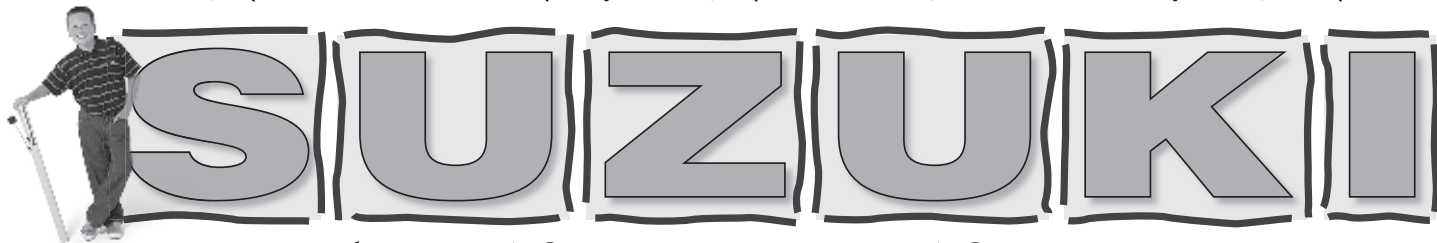
In *Sing to the Lord*, the Catholic bishops wrote that “God’s people have, in various periods, used a variety of musical instruments to sing his praise. Each of these instruments, born of the culture and the traditions of a particular people, has given voice to a wide variety of forms and styles through which Christ’s faithful continue to join their voices to his perfect song of praise upon the Cross” (STL, 89).

Today, sung worship in a Catholic church may be led by an unaccompanied voice or supported by the rich, varied, and mighty sound of an organ. It may also be supported by piano, guitars and other stringed instruments, woodwinds, brass, and drums. Musicians work together in an ensemble to create a beautiful and strong support for the assembly’s song. As the bishops remind us, “the primary role of the organist, other instrumentalists, or instrumental ensemble is to lead and sustain the singing of the assembly and the choir, cantor, and psalmist without dominating or overpowering them” (STL, 41).

Time to Listen

There are, certainly, times in Catholic liturgy when it is appropriate for the choir or ensemble to sing alone, supported by the instrumentalists, while the rest of the assembly listens (STL, 30). But what must be absolutely clear in Catholic worship is that the rest of the assembly knows when the song is theirs to sing and when it is time to listen. If liturgical ensembles—like other choirs or instrumentalists—perform their ministry in a way that engages and supports the song of the whole assembly, then they have performed the first and major role of every pastoral musician.

INSTRUMENTAL IN MUSIC EDUCATION



TONES CHIMES & CHIMETTES

They're The Most!

MOST INNOVATIVE

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



MOST COMFORTABLE

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



MOST AFFORDABLE

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



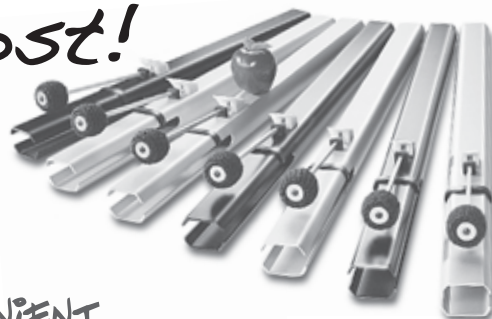
MOST EXPANDABLE

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



MOST CONVENIENT

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



MOST EDUCATIONAL

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



CHIMETTES

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



*New 2008
Catalog!*

DON'T START CLASS WITHOUT ONE!

ORDER ONLINE ANYTIME!

www.suzukimusic.com

1-800-854-1594

SUZUKI

The Name You Know

The Cathedral Church of Saint Catharine of Siena

*S*AINT CATHARINE OF SIENA's spacious colonial-style sanctuary, with its magnificent "glazed antique" stained-glass windows and its high, intricate and vaulted ceiling, provides the perfect space for the tonal capabilities of the Cathedral's 79 stop/316 voice Renaissance Quantum™ Q-405 four-manual instrument. When playing the console the organist overlooks the sanctuary from the rear balcony choir loft.

The Parish of Saint Catharine of Siena is the Mother Church of the Diocese of Allentown. Founded in 1919, the complex includes a school and Diocese offices. The Most Reverend Edward P. Cullen, D.D., was installed as the Third Bishop of The Diocese of Allentown on February 9, 1998.



The Renaissance Quantum™ Q405 instrument in The Cathedral Church of Saint Catharine of Siena features the tonal versatility of four separate Quad Suite™ stop lists: American Classic, Neo-Baroque, French Romantic, and English Cathedral

PHOTO BY KARON MARTIN



PHOTO BY KARON MARTIN



Allen organs®

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

PHOTO BY
KARON MARTIN