

NATIONAL ASSOCIATION of  
PASTORAL MUSICIANS

December 2008



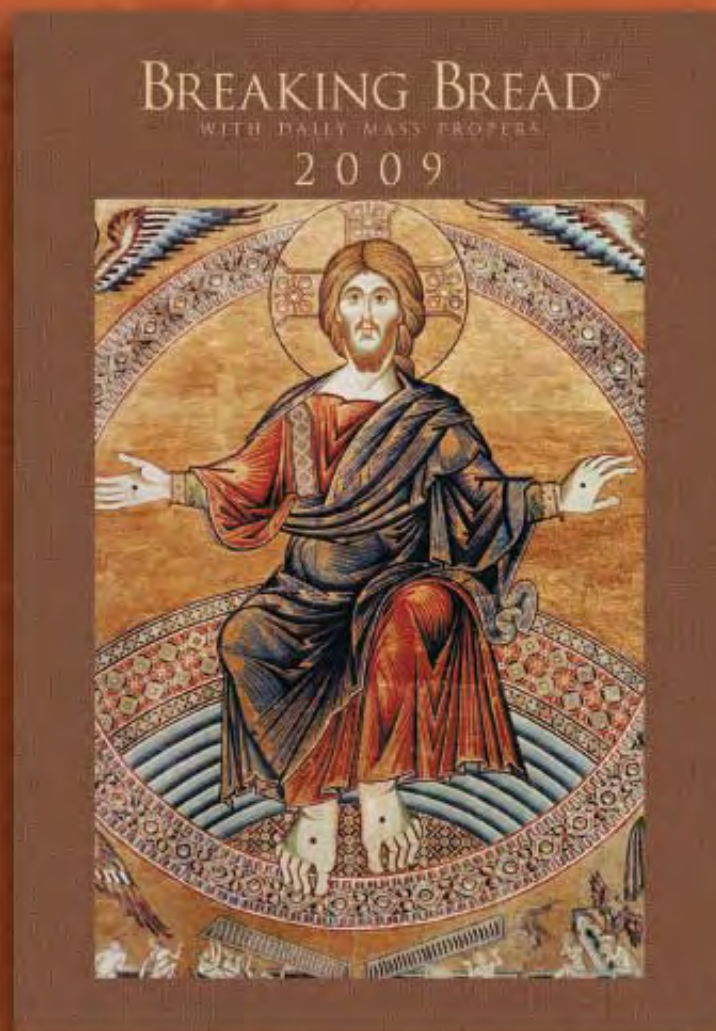
# PASTORAL Music

A photograph of a church service. In the foreground, a young woman with dark hair, wearing a white stole, holds a large, lit white candle in a brass holder. Behind her, an older man with white hair and glasses, wearing a purple cassock, is visible. To the left, another person in a purple cassock is holding up a golden, ornate object, possibly a chalice or a processional cross. The scene is dimly lit, with the candle providing a warm glow.

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# Christ, Be Our Light

By Bernadette Farrell



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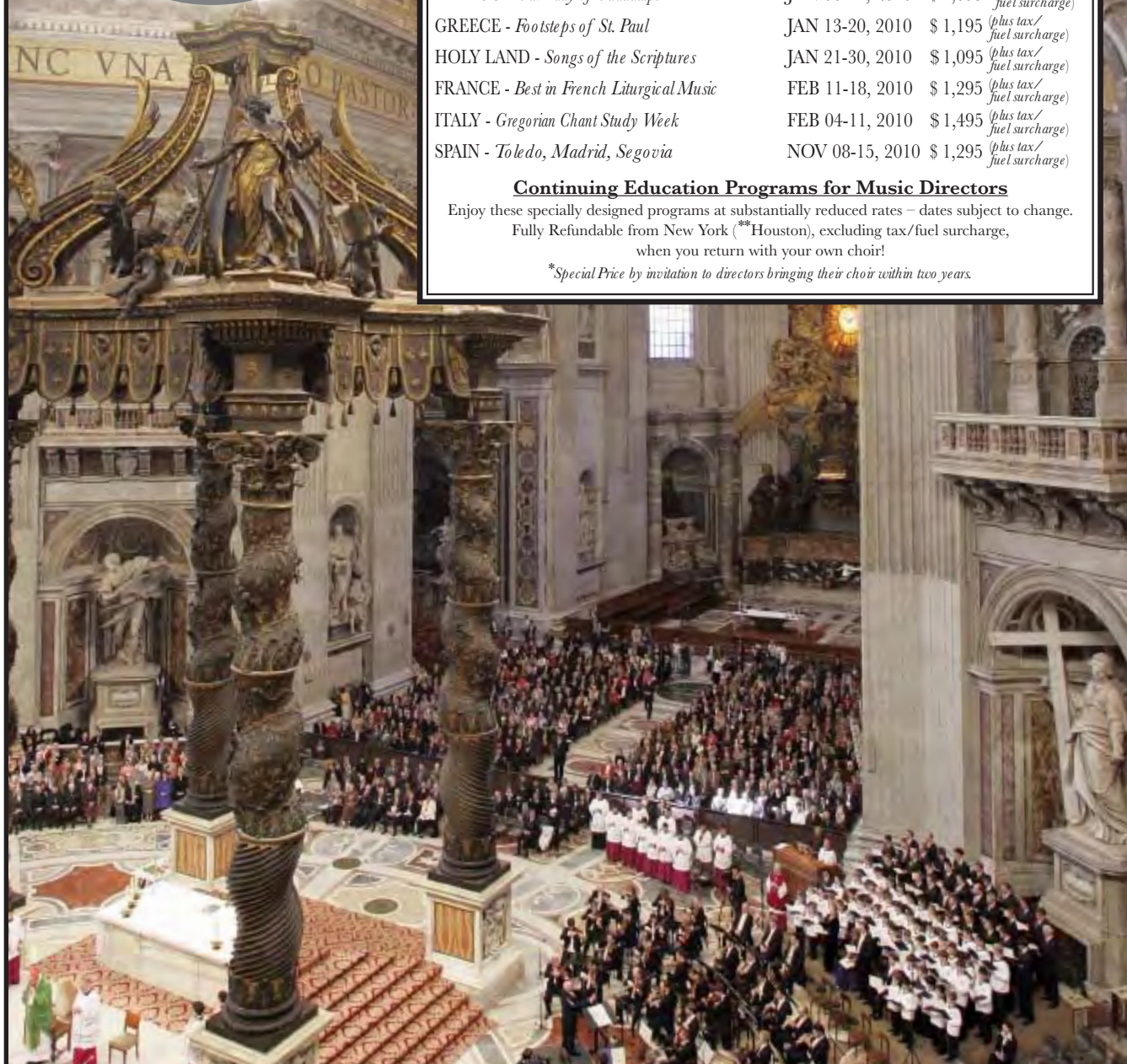
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## From the President

Dear Members,

How important is ecumenism for the Catholic Church today? In his 1995 encyclical *Ut Unum Sint* (*That All May Be One*), Pope John Paul II responded forcefully to that question: "At the Second Vatican Council, the Catholic Church committed herself *irrevocably* to following the path of the ecumenical venture, thus heeding the Spirit of the Lord" (3). Ecumenism is not a threat or a hobby or even an option; it is a gift and a mandate of the Holy Spirit.

The importance of ecumenical and interreligious dialogue was underscored at the recent Synod of Bishops on *The Word of God in the Life and Mission of the Church*. Official ecumenical observers invited to the synod included representatives from various Orthodox churches, the Anglican Communion, the Lutheran World Federation, the Christian Church (Disciples of Christ), and the World Council of Churches. Among those invited to address the Synod were Chief Rabbi Shear Yashuv Cohen of Haifa, Israel; Rev. A. Miller Milloy, secretary general of the United Bible Societies; and Frère Alois, prior of the Taizé Community.

The Orthodox Ecumenical Patriarch Bartholomew I of Constantinople gave the homily at a celebration of evening prayer during the Synod. At the conclusion of the patriarch's homily, Pope Benedict exclaimed: "If we have fathers in common, how can we not be brothers?" The pope then went on to say: "This was a joyful experience of unity—perhaps not full, but true and deep."

In the United States, especially in recent years, liturgical music has both fostered the spirit of ecumenism and benefited from efforts on behalf of Christian unity. Even a quick glance through the hymnals and service books used in Roman Catholic and other Christian churches reveals a remarkable amount of overlap in hymns, songs, psalm settings, and service music.

Many other Christian bodies have been engaged in a process of liturgical renewal that parallels the post-Vatican II reform of the liturgy in the Catholic Church. In U.S. Protestant churches, some of the musical

elements of the reform have included lectionary-based music planning, more frequent singing of the psalms, the use of responsorial musical forms, and a greater diversity of musical styles.

The work of composers and text writers from various traditions has enriched the sung worship of all. In 2007 the U.S. bishops reaffirmed the use of sacred song from sources outside the Catholic Church: "In accord with an uninterrupted history of nearly five centuries, nothing prevents the use of some congregational hymns coming from other Christian traditions, provided that their texts are in conformity with Catholic teaching and they are appropriate to the Catholic Liturgy" (*Sing to the Lord: Music in Divine Worship*, 115d).

NPM has from its inception honored the gifts of musicians from other Christian churches and communities and has invited them to enrich us with their insights. Musicians who serve the various churches share many of the same liturgical, musical, and pastoral concerns. This issue of *Pastoral Music* provides an opportunity to hear from some of the outstanding musical leaders of U.S. Christian denominations on issues that affect music ministry today.

NPM also is actively engaged in dialogue and collaboration with organizations representing music ministers from seven Christian denominations in the United States: the (Episcopal) Association of Anglican Musicians, the Association of Disciple Musicians (Christian Church—Disciples of Christ), the Association of Lutheran Church Musicians, the Fellowship of American Baptist Musicians, the Fellowship of United Methodists in Worship and Music Arts, the Presbyterian Association of Musicians, and the United Church of Christ Musicians Association.

Our eight organizations have formed the Network of National Church-Related Music Ministry Associations. A first gathering of Network leaders was held at Calvin College in Grand Rapids, Michigan, in October 2005. Since then, the eight organizations have shared information and have been working on a project proposal to assess the state of music ministry formation. A second gathering is planned for the fall of 2009 or the spring of 2010.

As we recall the importance of ecumenical relationships and rejoice in the steps we have taken so far, let us continue to make our own the prayer of Jesus "that all may be one," so that Christian people may give clearer and stronger witness to the urgent message of the Gospel.

A handwritten signature in dark ink, reading "J. Michael McMahon".

J. Michael McMahon  
President





## De Parte del Presidente

Queridos miembros,

¿Cuán importante es el ecumenismo para la Iglesia Católica hoy? En su encíclica de 1995 *Ut Unum Sint* (La llamada a la unidad), el Papa Juan Pablo II responde convincentemente a esa pregunta: “Con el Concilio Vaticano II la Iglesia Católica se ha comprometido de modo irreversible a recorrer el camino de la acción ecuménica, poniéndose a la escucha del Espíritu del Señor” (3). El ecumenismo no es una amenaza ni es un pasatiempo, ni siquiera es una opción; es un don y un mandato del Espíritu Santo.

La importancia del diálogo ecuménico e inter-religioso fue subrayada en el reciente Sínodo de obispos sobre *La palabra de Dios en la vida y en la misión de la Iglesia*. Los observadores ecuménicos oficiales invitados al sínodo incluían a los representantes de varias iglesias ortodoxas, la Comunión anglicana, la Federación luterana mundial, la Iglesia cristiana (Discípulos de Cristo), y el Concilio mundial de iglesias. Entre los invitados para dirigirse al sínodo estaban el Gran Rabino Shear Yashuv Cohen de Haifa, Israel; el Reverendo A. Miller Milloy, secretario general de las Sociedades Bíblicas Unidas; y Frere Alois, prior de la Comunidad Taizé.

El Patriarca ecuménico ortodoxo Bartolomé I de Constantinopla dio la homilía en una celebración de la oración vespertina durante el Sínodo. Luego de concluir la homilía del patriarca, el Papa Benedicto exclamó: “Si tenemos padres en común, ¿cómo no vamos a ser hermanos?” Luego el papa dijo: “Esta ha sido una feliz experiencia de unidad — quizás no total, pero sí genuina y profunda”.

En los Estados Unidos, especialmente en años recientes, la música litúrgica ha fomentado el espíritu del ecumenismo y se ha beneficiado de los esfuerzos hechos a favor de la unidad cristiana. Inclusive, al darle una rápida mirada a los himnarios y libros para los servicios usados en la Iglesia Católica Romana y en otras iglesias cristianas, se ve que coinciden de una manera extraordinaria en himnos, cantos, arreglos para los salmos y música para los servicios.

Muchos otros organismos cristianos han estado involucrados en un proceso de renovación litúrgica comparable a la reforma de la liturgia en la Iglesia Católica después del Concilio Vaticano II. En las iglesias protestantes en los Estados Unidos, algunos de los elementos musicales de la reforma incluyeron una planificación musical basada en el leccionario, el cantar con más frecuencia los salmos, la

utilización de formatos musicales para el responsorial, así como unos estilos musicales mucho más diversos.

La labor de los compositores y de los escritores de textos de las diversas tradiciones ha enriquecido el culto cantado de todos. En el 2007, los obispos de los Estados Unidos reafirmaron el uso del canto sagrado de fuentes de fuera de la Iglesia Católica: “De acuerdo con la historia ininterrumpida de casi cinco siglos, nada impide el uso de algunos himnos congregacionales que proceden de otras tradiciones cristianas, con tal que sus textos estén en conformidad con la enseñanza católica y sean apropiados para la liturgia católica” (traducción libre de *Sing to the Lord: Music in Divine Worship*, 115d).

Desde el principio, NPM ha honrado los dones de los músicos de otras iglesias y comunidades cristianas y los ha invitado a enriquecernos con sus percepciones. Los músicos que sirven a las diversas iglesias comparten muchas de las mismas preocupaciones litúrgicas, musicales y pastorales. Este ejemplar de *Pastoral Music* nos brinda una oportunidad para escuchar las palabras de algunos de los más reconocidos líderes musicales de las denominaciones cristianas de los Estados Unidos sobre asuntos que afectan hoy al ministerio de la música.

NPM también está comprometida activamente en un diálogo y colaboración con organizaciones que representan a ministros de la música de siete denominaciones cristianas en los Estados Unidos: la Asociación (Episcopal) de músicos anglicanos, la Asociación de músicos discípulos (Iglesia Cristiana-Discípulos de Cristo), la Asociación de músicos de la Iglesia Luterana, la Asociación de músicos bautistas americanos, la Asociación de metodistas unidos en el culto y en las artes musicales, la Asociación presbiteriana de músicos, y la Asociación de músicos de la Iglesia unida de Cristo.

Nuestras ocho organizaciones han formado una red de asociaciones nacionales del ministerio de la música relacionado con la iglesia (*Network of National Church-Related Music Ministry Associations*). La primera reunión de los líderes de la red se realizó en *Calvin College* en Grand Rapids, Michigan, en octubre del 2005. Desde ese entonces, las ocho organizaciones han compartido información y han estado trabajando en una propuesta de un proyecto para evaluar el estado en que se encuentra la formación en el ministerio de la música. Se está planeando una segunda reunión para el otoño del 2009 o la primavera del 2010.

Al mismo tiempo que recordamos la importancia de las relaciones ecuménicas y nos regocijamos en los pasos que hemos dado hasta ahora, continuemos haciendo nuestra la oración de Jesús “que todos seamos uno” para que el pueblo cristiano pueda dar un testimonio más claro y más fuerte del urgente mensaje del Evangelio.

J. Michael McMahon  
Presidente



## Mission Statement

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### 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: npmjnet@npm.org

#### Education

Rev. Dr. Paul H. Colloton, *OP, 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

Ms. Andrea Schellman, *Assistant Editor*  
Ms. Kathi Zysk, *Website Manager*  
Ms. Lisette Christensen, *Website Designer*



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NPMKaren@npm.org.

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*Editor:* Dr. Gordon E. Truitt;

*Assistant Editors:* Ms. Andrea Schellman,

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J. Michael McMahon

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# Association News

## Convention 2009

### Come to Chicago!

From the opening notes of the National Catholic Handbell Festival, which begins its rehearsals on the Fourth of July, two days before the opening of the 2009 NPM National Convention, to the closing notes of the final hymn at the re-commissioning service on Friday morning, July 10, next year's gathering looks to be spectacular. Chicago is pulling out all the stops to make us welcome, and the planning for the convention has been remarkably responsive in many ways to the expressed interests and needs of our members.

In choosing a location for next year's convention, we looked for a site that was accessible, interesting, and with the kind of facilities that we require for our plenum sessions, breakouts, prayer, performances, and other events. The space for our main events is the Donald E. Stephens Convention Center in Rosemont, a Chicago suburb just east of Chicago O'Hare International Airport and more accessible by interstate than downtown Chicago. Hotel rates and parking rates are also less expensive than downtown, and the hotels are clustered around the convention center. There are multiple restaurants and fast food emporia in the area, particularly along River Road and

West Higgins Road.

Of course, we can't ignore the lure of downtown Chicago, so we'll spend Thursday afternoon and evening in Chicago, with events at Holy Name Cathedral, St. James Episcopal Cathedral, Fourth Presbyterian Church, the Chicago Sinai Congregation Temple, and the stunning Auditorium Theatre of Roosevelt University, opened as an opera house in 1889, first home of the Chicago Symphony Orchestra and the Chicago Opera Company and now the resident home of The Joffrey Ballet.

### Plenums and Performances

**Plenum sessions** are the "big picture" presentations at any NPM convention. They focus on major issues and provide foundational ideas on which to build practical applications. The Chicago convention will feature five plenum presentations that weave together themes of our ministry and the Church's "face" in the United States. We begin with the struggles of the artist. Father Ronald Rolheiser, a member of the Missionary Oblates of Mary Immaculate and president of the Oblate School of Theology in San Antonio, Texas, will speak to the artist's "spirituality and creativity." Next we look at a major anticipated event in our Church's life: the publication of a new English translation of

the *Missale Romanum*. Father Paul Turner, a priest of the Diocese of Kansas City-St. Joseph, Missouri, current pastor of St. Munchin Parish in Cameron, Missouri, and its mission, St. Aloysius in Maysville, holds a doctorate in sacred theology from Sant' Anselmo in Rome. From his perspective as a pastor and a facilitator for the International Commission on English in the Liturgy, he will help us consider preparation for and reception of the revised *Roman Missal*.

Helping us understand how things stand with liturgy in general and pastoral music in particular from a bishop's perspective will be NPM's episcopal moderator, Cardinal Daniel N. DiNardo of the Archdiocese of Galveston-Houston, Texas. From a somewhat different perspective, Ms. Kate Cuddy and Dr. Katherine F. DeVries will look at our ministry from the viewpoint of youth and young adults, speaking about mentoring the thirst to stay Catholic from fourteen to forty. Kate Cuddy is the minister for music and liturgy for Pax Christi Catholic Community in Eden Prairie, Minnesota, and Kate DeVries is associate director of Young Adult Ministry for the Archdiocese of Chicago.

Gathering in "Chicagoland" will certainly open our eyes to the cultural diversity of the United States and especially to the multicultural nature of the



# Frank Quinn, OP 1932–2008

Father Frank Quinn spent most of his adult life teaching liturgy, liturgical theology, and sacred music. He was an organist, a composer, a member of and advisor to the liturgical and music commissions of the Archdiocese of St. Louis, and a consultant to the International Commission on English in the Liturgy (ICEL). In the midst of this busy schedule, he managed to find time to write several articles for *Pastoral Music* and to lead NPM's 2003 Winter Colloquium on "The Words of Our Worship."

Francis Currier Quinn was born in Fairbault, Minnesota, when Pius XI was pope, the United States and Europe struggled with the Great Depression, Adolf Hitler began his rise to power in Germany, Japan seized Manchuria, and Mohandas Gandhi was practicing non-violent non-cooperation against the British in India. He began seminary studies in 1950 at St. Mary's College in Winona, Minnesota, and was formally professed as a member of the Order of Preachers (Dominicans) of the Province of St. Albert the Great in 1953. After further studies in Illinois and Iowa, Frank was ordained to the priesthood in 1959. Two years later, he received a master of arts in musicology from The Catholic University of America and, in 1978, a doctorate in liturgical studies from the University of Notre Dame in Indiana.

Father Quinn began his teaching career in 1961 at the former St. Peter Martyr Priory in Winona, where he was an instructor in liturgy and music for Dominican seminarians. In 1973 he moved to the Aquinas Institute of Theology, when it was located in Dubuque, Iowa, and he remained on the Institute's faculty until 2007, eventually holding the Fra Angelico Chair of Liturgical Theology. He taught seminarians and lay students systematic and pastoral theology as well as liturgical theology. During his teaching career, Frank wrote, co-wrote, and edited books and articles on liturgical prayer and song.

Central to Frank's teaching and his priestly ministry was his love of music. Throughout his years of min-



istry, he directed choirs, played the organ, wrote liturgical music, and promoted music's role in the liturgy as a consultant to the Archdiocese of St. Louis and ICEL. His concern for the development of lay ecclesial ministry became evident in his dedication to teaching music and liturgy in the certificate program of the Fontbonne Center of Church Music (later the Kenrick Center for Church Music). For most of the last twenty-five years of his active ministry, Frank put theory into practice through his involvement in the liturgical and musical life of St. Francis Xavier ("College") Church on the campus of St. Louis University.

Father Quinn taught both the importance of the liturgy and our need to remember that liturgy is not an end in itself. In an article in *Pastoral Music* (9:3), he wrote:

"All we do or say or sing, the place in which we meet, the dress we wear, the objects we use, the gestures we make operate at a level of meaning they did not have previous to the liturgical celebration. Liturgy cannot be taken for granted. It is a profoundly human, artistic experience and calls for all the care that any artistic endeavor calls for. Everything in liturgy communicates and, to the extent that it does communicate, is of importance."

In the same article, however, Frank reminded us that liturgy is sacramental—centered on Jesus, "who is the sacrament of God." It is the "visible mediator of the invisible One" and, therefore, is never an end in itself. "It is an expressive means whereby men and women praise and thank the God who enters their lives; at the same time the encounter is renewed."

In the final year of his life, Frank moved to Columbus, Ohio. After a long illness, he died of complications from abdominal surgery. His funeral liturgy was celebrated at the Aquinas Institute on November 6. Father Richard Peddicord, OP, president of the Aquinas Institute, said of him: "Father Quinn's life and legacy are a testament to his love of the Church's liturgy. His work lives on in his students and his colleagues."



Catholic Church in the U.S.A. So it is fitting that the final plenum session addresses the gift of cultural diversity. Rev. Msgr. Ray East will invite us to “set ablaze the fire in our bones.” Father Ray is the executive director of the Office of Black Catholics and vicar for evangelization of the Archdiocese of Washington, DC. He is also pastor of St. Teresa of Avila Parish in Southeast Washington.

**Performances** are the “fun part” of the convention—opportunities to hear beautiful music, see wonderful events, and, in the process, collect some ideas for repertoire. The performances in Chicago will include a festival concert by participants in the National Catholic Handbell Festival. (Participants in the National Catholic Children’s Choir Festival, co-sponsored with Pueri Cantores and under the direction of Paul French, will lead evening prayer on Monday night.) Other convention performances include music from Asian and Pacific Rim composers, a performance by the National Catholic Youth Choir, an “African American Banquet of Song” with James Abbingtion, classical choral music, and a “Guadalupe Pilgrimage in Song.” Of course, since we’re close to O’Hare Airport, on Tuesday night we’ll be “Rockin’ the Runway.”

Our Thursday afternoon and evening in Chicago will be filled with exciting events. Holy Name Cathedral will be the site for a concert by young cathedral organists, and the Chicago Sinai Congregation Temple is where we’ll experience a performance of Dan Schutte’s “Table of Plenty.” We’ll go to Fourth Presbyterian for a hymn festival—“Singing the Bible”—with John Ferguson and John Bell. St. James Cathedral will host a contemporary music event, “Fire in the Lamp,” with Rory Cooney, Teresa Donohoo, Paul Tate, and Deanna Light. After supper, we’ll go to the Auditorium Theatre, where we’ll be greeted by the Holy Trinity/IHM Marimba Group in the lobby. Inside the theatre we’ll be treated to two performances. “Stained Glass and Sunlight” will feature the William Ferris Chorale, and “Trinity” will be a sacred jazz concert with the John Moulder Ensemble.

## Convention Liturgy

The heart of any NPM convention is worship, and we’ll have many opportunities in Chicago to gather as a community for shared prayer. We’ll celebrate our

## Our Host: The Archdiocese of Chicago

Next Sunday, in the 360 or so parishes of the Archdiocese of Chicago, Mass will be celebrated more than 1,700 times. In congregations that draw their members from the more than two million Catholics of the Archdiocese, most of those celebrations will be in English, though about 260 weekend Masses will be celebrated in Spanish, nearly 100 will be in Polish, and another forty or so Masses will be celebrated in one of seventeen other languages (including Latin). Imagine the amount of singing arising from all those congregations next Sunday!

The Diocese of Chicago was established in 1843 at a site by Lake Michigan near the mouth of the Chicago River—a site first explored in the late-1600s by the French Jesuit missionary Father Jacques Marquette. His cabin, built here in December 1674, is considered the first European “settlement” in the area. Fort Dearborn was built in the same area in 1804, on land ceded to the United States by members of the Prairie Band of the Potawatomi Nation.

The first Catholic baptism in the town of Chicago took place in 1822; ten years later, Jesuit missionaries were asking the bishop of St. Louis for a resident pastor to serve more than 100 Catholics living in the area. The first pastor, Father John Marie St. Cyr, built a church, dedicated in 1833, at what is now the intersection of Lake and State Streets. When the bishop of Vincennes (Indiana) visited Chicago in 1834, he found that the number of Catholics had grown to more than 400.

Recognizing that the Catholic population around Chicago was growing dramatically, the Fifth Provincial Council of Baltimore (1843) requested

the creation of a new diocese, and William Quarter was ordained as its first bishop in 1844. The Catholic Church in Chicago continued to grow rapidly, though the great fire of 1871 led to massive homelessness, loss of property, and the slow rebuilding of neighborhoods, churches, and other institutions. (The fire did, indeed, start in the O’Leary barn, but the cow may have been innocent.)

Even while rebuilding, the Catholic Church in Chicago continued to expand, and the diocese became an archdiocese in 1880. Though it now covers just two counties in Illinois—Cook and Lake—it

is one of the largest dioceses in the United States in population. The Archdiocese of Chicago also has the largest number of minor basilicas of any diocese in the United States. It is home to the Polish Basilica of St. Hyacinth, administered by the Congregation of the Resurrection; the Marian Shrine Basilica of Our Lady of Sorrows, home of the National

Shrine of Saint Peregrine, patron of those afflicted with cancer, AIDS, and other life-threatening diseases and administered by the Servite Order; and the Queen of All Saints Basilica, which is administered by the Archdiocese.

In some ways, the Archdiocese of Chicago is a harbinger of the future “face” of the Catholic Church in the United States. Right now, slightly more than half of the Catholics in the Archdiocese are of non-Hispanic European descent. More than forty percent of Chicago Catholics, however, are of Hispanic/Latino descent (and that percentage is growing quickly). About four percent are African American, and another four percent are of Asian or other descent.

*¡Bienvenidos a Chicago!*



Holy Name Cathedral

Convention Eucharist on Wednesday evening, with Cardinal DiNardo as our ordained celebrant and homilist. On Tuesday and Thursday, convention participants will also have an opportunity to gather for an early morning Mass in the Convention Center or in one of the hotels. Monday Evening Prayer will be led by participants in the Pueri Cantores/NPM Children's Choir Festival, with Auxiliary Bishop George Rassas of Chicago as the ordained celebrant and homilist. In addition to Mass and morning prayer, Tuesday will give us a chance to gather for Taizé Prayer—at an earlier hour than in previous conventions, at the request of participants from those conventions. On Wednesday, Thursday, and Friday, we will also gather for morning prayer, with Thursday Morning Prayer led by young convention attendees who participated in a pre-convention "youth intensive" on Sunday afternoon and evening.

For those who wish to pray privately or in a small group, we will also provide a secure prayer space that will be available while the convention is in session.

### Outstanding Pastor Award

The first presentation of NPM's Outstanding Pastor Award will take place at the NPM National Convention in Chicago. Now is the time to nominate your pastor for this new annual award, which honors a pastor who demonstrates exemplary pastoral leadership, maintains a collaborative relationship with musicians, and participates in NPM. Nominations must be received by January 31, 2009. The nomination form is available online at <http://www.npm.org/Sections/Pastoral/images/PastorAwardNomination.pdf>.

### Getting to Know Us

First-time participants at NPM conventions sometimes find things a little overwhelming. They need help to negotiate their way through all the choices open to them, and they want to know what is expected of convention participants. This is especially the case with some youth participants, who aren't sure whether they need to stick to the "youth track" or are free to choose among the other options. There will be an orientation session for first-time convention participants on Monday morning, and there will be two youth gatherings during the convention. The first one, on Monday afternoon, will

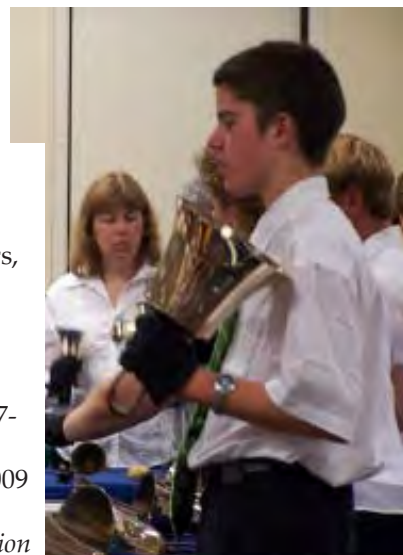


In Conjunction with the  
**NPM National Convention**  
Chicago, Illinois  
July 6–10, 2009

### National Catholic Handbell Festival

- For handbell choir directors, choirs, and individual ringers
- Sessions begin on Saturday, July 4
- Clinicians and Directors: Donna Kinsey and Jeffrey Honoré
- Registration information: (240) 247-3000 or [NPMSing@npm.org](mailto:NPMSing@npm.org)
- Registration deadline: March 6, 2009

*Participants will perform at the convention on Monday evening.*



### National Catholic Children's Choir Festival

- Co-sponsored with the Federation Pueri Cantores
- Sessions begin on Sunday, July 5
- Clinician and Director: Paul French
- Participation by invitation only

*Participants will lead Monday Evening Prayer for the convention.*



### Youth Intensive for Liturgical Leadership

- For young (12–18) convention participants
- Sessions begin on Sunday, July 5
- Clinicians and Directors: Tony Alonso and Steve Angrisano

*Participants will lead Thursday Morning Prayer for the convention.*

Additional information in the 2009 Convention brochure



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orient young participants and help them connect with one another. The second youth meeting, after we return from downtown Chicago on Thursday night, will help youth process their convention experience and prepare them to return to their communities.

### Full Brochure

All NPM members and U.S. parishes will receive a full brochure for the 2009 National Convention by the end of January. Details will also be posted on the NPM website: <http://www.npm.org/EducationEvents/convention/index.htm>. And you will be able to register securely online and receive an instant confirmation of your registration.

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## 2009 Institutes

### Summer Opportunities

Summer is an enriching time for many people—a time to slow down, relax, recover from the first half of the year, and plan for the coming fall and winter. It's also a time for people to do things that they've put off—take a walk, read a book, find a great vacation spot, or spend time with family. Many people also use the summer months to bring themselves up to date through college courses, institutes, and other educational programs.

NPM offers regular summer opportunities for people to update, hone skills, and acquire new information through its institutes. We provide three- to five-day institutes for cantors, choir directors, ensemble directors and members, people who work with music with children, and people wanting to enrich their understanding of pastoral liturgy. Look for a detailed announcement about the 2009 NPM Summer Institutes in the February issue of *Pastoral Music* and online at <http://www.npm.org/EducationEvents/institutes/index.html>.

### Program Scholarships

NPM program scholarships are made possible through the generosity of NPM members who have made financial contributions to the NPM Program Scholarship Fund. These scholarships are provided to assist pastoral musicians with limited financial resources to take advantage of opportunities for continuing formation at NPM conventions and institutes.



# Shoot Yourself! And Your Choir! Then Send Us the Results.

As part of the environment for the 2009 NPM National Convention in Chicago, we will be projecting images of our members, their liturgical assemblies, special celebrations, choirs, instrumentalists, cantors, presiders, deacons, other music ministers, and singing congregations.

We prefer high-resolution digital images (jpg, bmp, or tiff). Please submit your pictures as e-mail attachments to: [NMPPeter@npm.org](mailto:NMPPeter@npm.org). Send photo disks (Windows or Mac format) or prints to: Peter Maher, Program Coordinator, National Association of Pastoral Musicians, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461.

Please note that, in addition to their use at the convention, some of these images may also be used in NPM publications. If you do not wish your photos to be used beyond the display at the Chicago Convention, please let us know that when you send them.

Applicants for scholarships must be NPM members and should be from economically disadvantaged parishes. The financial need of the applicant should be reflected in the application. NPM encourages members of all ethnic and racial groups to apply for scholarships.

Scholarship applications are considered on a case-by-case basis. Scholarships are awarded depending on the financial need of the applicant and the amount of funds available in the NPM Program Scholarship Fund. Scholarships for conventions include full convention registration only. Scholarships for NPM institutes include the commuter registration fee only. All remaining costs must be borne by the applicant and/or his or her parish.

Scholarship recipients are to submit a follow-up report, reflecting on their convention or institute experience, describing what they have learned, what they are taking back to their parish, and how they can implement what they have learned.

For further information check the NPM website: [http://www.npm.org/EducationEvents/program\\_scholarship/scholarships.htm](http://www.npm.org/EducationEvents/program_scholarship/scholarships.htm).

### Looking for Hosts

Would your diocese like to host an NPM institute in a year after 2009? If you have access to a facility that you think would be able to house one of our programs, and if you know someone who would be willing to serve as the local contact person/host, please contact Father Paul Colloton, or, at the NPM National Office. Phone: (240) 247-3000; e-mail: [NMPPaul@npm.org](mailto:NMPPaul@npm.org).

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## Members Update

### Parish Tithing and NPM

Occasionally NPM receives donations from communities that practice parish tithing, donating a percentage of each Sunday's collection to an organization that serves others. We are deeply grateful for these donations and would like to invite other communities to consider adding NPM to the list of organizations they support.

Thanks to the generosity of members and friends, NPM this year sponsored a



Hispanic Ministry Day in Los Angeles for nearly 200 Spanish-speaking parish music leaders. The Eastern Regional Convention in New Jersey provided special opportunities for young people to learn, lead prayer, and present musical performances. Academic scholarships totaling \$34,000 were presented to sixteen men and women pursuing graduate and undergraduate degrees in liturgical music and related fields.

Please consider designating NPM as a recipient in your parish tithing program. Your generosity will make a difference in forming communities that sing their praise and prayer as their members go forth to witness and serve.

## New/Old Section

One of the first groups within the NPM membership to express a need to have their special interests addressed was a group of music educators. (In fact, the music educators were among the founding members for NPM, since we built our initial efforts on the membership list of the National Catholic Music Educators Association). Because of the specialized interests that music educators have, NPM established a Music Educators Division (later the Music Education Division, NPM-MusEd) in 1991, where, for a small additional annual fee, the division members could have special services like the quarterly newsletter *Catholic Music Educator*, discounts on pre-convention music education programs, and other services.

However, membership numbers in this special division were never enough to make the division's programs self-sustaining. Because division membership is currently below that of several of NPM's special interest sections and because NPM has to tighten its general budget in the current financial climate, the NPM Board of Directors in consultation with the division's leadership made the decision this summer to close the MusEd Division and establish a new Music Education Interest Section. This section will continue to provide a forum for music educators to meet and promote their interests within NPM. Other services that NPM has provided to music educators will also continue, such as the pre-convention Music Education Institute and the summer Institute for Music with Children.

The fees paid by current members of NPM-MusEd will be used to provide

# NPM Scholarships 2009

to assist with the cost of educational formation for pastoral musicians

## \$27,750 in Available Scholarships:

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

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

## Eligibility Requirements

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

## Application Deadline: March 6, 2009

For application or additional information contact:

**National Association of Pastoral Musicians**

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

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

extended NPM membership or, for those who were only members of the division and not association members, a six-month membership in NPM.

## Academic Scholarships

Thanks to the generosity of NPM members, friends, and corporate partners, we will be able to offer \$27,750 in scholarships for 2009, of which more than \$10,000 comes from funds donated by members and other participants in this year's conventions. In addition to the four NPM scholarships listed on this page, NPM donates \$500 toward the \$1,000 Rensselaer Challenge Grant, which is

administered by the Rensselaer Program of Church Music and Liturgy at Saint Joseph College, Rensselaer, Indiana.

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

emeritus, and deceased members of his family.

Other scholarship funds come from NPM's education partners. They include the MuSonics Scholarship, the Paluch Foundation/WLP Scholarship, the OCP Scholarship, the GIA Pastoral Musician Scholarship, the University of Notre Dame Folk Choir Scholarship, the Dan Schutte Scholarship, the Father Lawrence Heiman, CPPS, Scholarship, the Steven C. Warner Scholarship, and the Lucien Deiss Memorial Scholarship (new this year).

We are especially grateful to Mr. Alan Hommerding, who has established the Lucien Deiss Scholarship, and to those partners who have increased the amount of their scholarships this year.

## Will Power

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

## Keep in Mind

We recently learned that **Gerard Joseph Klein**, an NPM member who served as a pastoral musician at parishes in Maryland and Rhode Island, died of cancer on December 2, 2007. Born in Pittsburgh in 1941, Mr. Klein worked in the finance department of Rolls-Royce Naval Marine while serving as music director in Lutheran and Catholic churches. His wife of seventeen years, Mary C. Peroutka, is also an NPM member. Mr. Klein was the music director at St. John the Evangelist Catholic Church in Severna Park, Maryland, for eighteen years, until his final illness. He also served on the board of directors for the Paul Hill Chorale in Washington, DC. His funeral liturgy was celebrated at St. John the Evangelist on December 10, 2007.

We pray: Merciful Father, as we renew our faith in your Son, whom you raised from the dead, strengthen our hope that

our departed brothers and sisters will share in his resurrection.

## One More Volume Online

Early this year, NPM provided free online access to electronic (pdf) files of the first twenty-nine volumes of *Pastoral Music*. We have recently added volume thirty to this resource for the use of pastoral musicians and others doing research on liturgical and musical issues. Go to: [http://www.npm.org/pastoral\\_music/archives.html](http://www.npm.org/pastoral_music/archives.html).

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

## Meetings and Reports

### National Meeting of Diocesan Liturgical Commissions

The 2008 National Meeting of Diocesan Liturgical Commissions (October 14-17) drew 191 delegates from 102 dioceses to Milwaukee, Wisconsin. Jointly sponsored by the Federation of Diocesan Liturgical Commissions (FDLC) and the Bishops' Committee on Divine Worship (BCDW), the meeting assembled diocesan directors of worship and members of diocesan liturgical commissions to identify national and regional priorities in the area of worship, to provide an opportunity for the exchange of ideas among participants, and to gather these national representatives for prayerful celebrations of the liturgy.

In his report to the meeting, BCDW Chair Bishop Arthur Serratelli announced that the International Commission on English in the Liturgy (ICEL) has completed its work on the translation of the *Missale Romanum, editio typica tertia*, and that work is scheduled to be reviewed by the USCCB and voted on in stages during the USCCB general assemblies between November 2008 and November 2010. Msgr. Anthony Sherman, executive director of the Secretariat for Divine Worship, stated that the BCDW website ([www.usccb.org/liturgy](http://www.usccb.org/liturgy)) has many materials to assist dioceses and parishes in educating the faithful about the translation and for general catechesis about the Eucharist. He also indicated that when the FDLC had completed and posted to the FDLC

website ([www.fdlc.org](http://www.fdlc.org)) its materials on the *Roman Missal*, the BCDW website will contain a link directing viewers to that site.

During the meeting, the delegates adopted two executive committee resolutions. The first committed the FDLC to cooperate with other national organizations that have provided research and have engaged the country in regional and national discussions on the centrality of the Eucharist and the challenge of parishes without resident priests, especially the Catholic Extension Society and Catholic Home Mission Society. The second resolution announced FDLC's "intentional effort to advance the dialogue on multicultural and intercultural liturgy" and to "support, encourage, and learn from the efforts of the United States Conference of Catholic Bishops' Task Force on Cultural Diversity and the BCDW" in this challenging area.

### Diekmann to Chauvet, Berakah to Walton

During the annual meeting of the North American Academy of Liturgy (January 2-5, Baltimore, Maryland), the French sacramental theologian Louis-



Marie Chauvet will receive the Godfrey Diekmann Award. The award is given occasionally for distinguished contributions to liturgy by someone who is not a member

of the Academy. Father Chauvet is one of the most important systematic theologians of liturgy and sacraments in recent times. He retired in 2008 from the faculty of theology at the Institut Catholique de Paris while continuing his work as pastor of Saint-Leu-la-Forêt in the Diocese of Pontoise, just outside Paris.

The Academy's annual Berakah Award will be given to Dr. Janet Walton, a member of the Sisters of the Holy Names. It



is awarded each year to honor the work of an Academy member. Walton, who was president of the Academy from 1995 to 1997, is the third woman to

receive the Berakah Award since it was established in 1976. She is currently a professor of worship at Union Theological Seminary in New York.

The North American Academy of Liturgy (NAAL) is an ecumenical and inter-religious association of liturgical scholars who collaborate in research. Information about the Academy may be found at <http://www.naal-liturgy.org/>.

## The Next Presbyterian Hymnal

On September 15, the Presbyterian Publishing Corporation, the official denominational publisher of the Presbyterian Church (USA), announced the names of fifteen individuals who will serve as the committee to develop the next Presbyterian hymnal. Representatives of the Presbyterian Association of Musicians (PAM) worked with staff from the publishing company and from the Church's Office of Theology, Worship, and Education to select the committee from more than 200 names that had been submitted. Commissioned at a special service during their first meeting (September 22–23) in Louisville, Kentucky, the committee of eight men and seven women will work toward the development of a new resource to replace *The Presbyterian Hymnal*, published in 1990. The goal is to have the new hymnal completed by 2014.

## Mexican American Catholic College

The Mexican American Cultural Center (MACC), headquartered in San Antonio, Texas, has been a center for research on multiculturalism based on lived experience in Mexican American and other cultures of Hispanic descent since 1972. When it was founded, there were no pastoral materials for the Spanish speaking millions in the United States. Trained religious leaders were lacking in Hispanic communities, and the Hispanic culture was a mystery to most non-Hispanics in the United States.

Now MACC is becoming the Mexican American Catholic College. On October 24, the Center's board of directors announced that MACC will offer a fully bicultural, bilingual ministry formation program that can lead to a degree in Catholic pastoral ministry. The Mexican American Catholic College will enroll its first class for the fall 2009 term, and it will work for accreditation through the Southern Association of Colleges and Schools. For additional information, visit <http://www.maccsa.org/>.

## Lutheran Summer Music

The Lutheran Summer Music Academy and Festival (LSM) is the pinnacle of the Lutheran Music Program. LSM brings together more than 150 young people from throughout the United States for four summer weeks of rigorous musical study and performance in a supportive community. The Academy welcomes

qualified band, orchestra, choir, piano, and organ students completing grades eight through twelve from all faith backgrounds to immerse themselves in the LSM experience. This year's program will take place from June 21 to July 19 at Luther College in Decorah, Iowa.

To learn more and apply online, visit [www.lutheransummermusic.org](http://www.lutheransummermusic.org) or call toll-free: (888) 635-6583.

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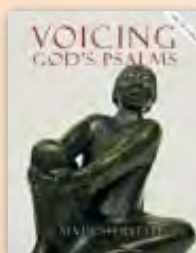
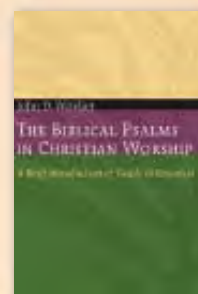
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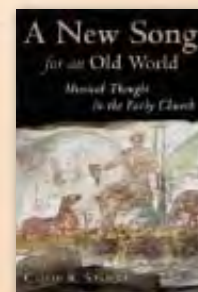
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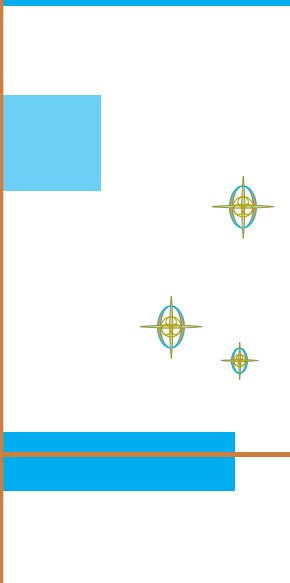


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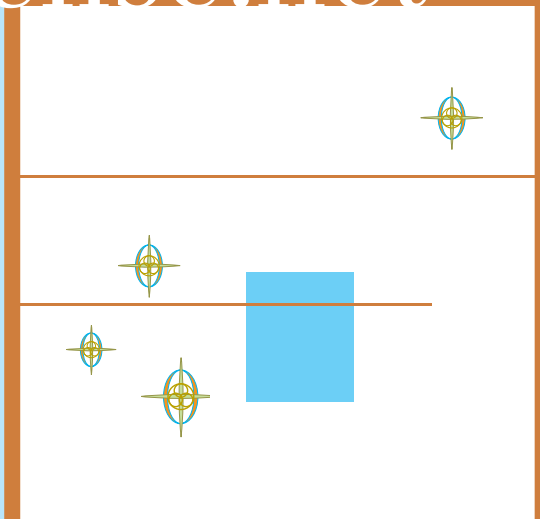


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# Preparing Liturgies with Youth: An Exciting and Daunting Challenge

By KATHY CAMERON

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**I**ncorporating young people into music selection for liturgies is both exciting and daunting. It is exciting because this can be a great learning experience and a chance for these youth to take ownership for the preparation and prayerful execution of music for the parish liturgical celebrations, whether these events are “youth Masses” or celebrations for the entire parish. Young people can bring fresh ideas and a new perspective to such work, and helping them learn how to select music for liturgies thoughtfully and skillfully is an investment in their leadership now and in the future.

The idea of working with youth can also be daunting, however. What if they skip meetings or are not accountable? What if they are not serious about the task at hand and waste meeting time? What if they want to pick music that is not appropriate? The following tips can help increase your success when working with young people to plan music for liturgies, whether you are working with a group that consists solely of youth or is intergenerational and whether you are planning for a “youth Mass” or any parish liturgy.

## Invite Them!

Offering the invitation is quite possibly the toughest part of working with teens and those who are close to that age (on either side of the teen years). Learning the art of inviting teens and learning where to find those who would be most inclined

to want to get involved in music preparation certainly involves a commitment of time.

What kind of invitation will youth respond to? A personal one! Hanging up posters, sending e-mails, and posting information on websites is useful but only for providing a place for the teens and their parents to find the concrete information about place and time, not really for inviting. That is a difficult lesson to learn, especially in this technologically savvy age, but only a minute portion of the teenage population will come forth simply because they saw a sign, e-mail, text message, or website.

There are tons of youth in this parish, you may be thinking, so how can I possibly personally invite them all? Where do I start? Getting a list of teenage members of your parish and staring at hundreds of phone numbers would certainly be overwhelming. Start smaller. Consult with others to find out which youth are involved in music at school or which young people might enjoy learning more about the liturgy by helping to choose music. Adult musicians in your parish can provide contact suggestions, as can parish school teachers, youth ministry personnel, or religious education catechists, for example.

Create a list of teens to recruit, and make personal phone invitations. When you call, you can direct them to e-mails or to a website for more information so they do not have to write down every detail during the phone conversation. Go to band and choir concerts and musicals at the school(s) your parishioners attend. Send a personal note complimenting the students on their performance, and be sure to invite them to share their gifts at church. If you feel awkward attending these performances alone, take another parish staff member with you. It is good for youth to feel supported by the staff from their parish (plus, attending these

events makes for a great night out!). Add the teens who performed in the concerts or musicals to your recruiting list.

As youth begin to get involved, encourage them to think of others who might enjoy planning music. You will soon develop a sort of “core” group of youth musicians and music planners who are invested in the process and who will want to help get others involved. Work to ensure that your “core group” of devoted music planners understands what it means to be welcoming, and encourage them to recruit new people to help prepare for worship, so that the group doesn’t appear to be closed to new members.

Do not be afraid to talk to teens before or after Mass or at parish social events to make a personal contact that can help them know who you are. Receiving a phone call from Mr. or Mrs. Music Director can be weird if they have no clue who you are, but after a connection has been made, they can put the name with the face and are more likely to feel invited rather than “telemarketed.”

## Treat Them as Contributing Members

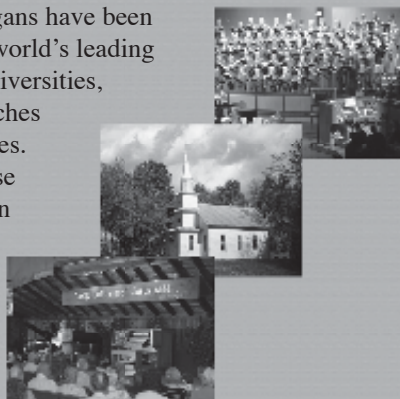
One of the biggest frustrations for youth and youth ministry personnel is that young people are often held to a higher degree of accountability than adults, especially where youth and adults are working on common tasks. Teens, for instance, are often judged and labeled even before they arrive at a meeting. Sometimes past experiences with youth who were not devoted to the task at hand cause adults to feel skeptical about putting in the energy to encourage more youth involvement, and those experiences make them quick to comment on the slightest mistake on the part of a teen. At other times, a resistance to something new or a lack of knowledge of and experience with youth who are committed leaders

*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.*

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can cause reluctance.

Despite past experiences or preconceived ideas, set out to welcome youth and approach the collaboration positively. If young people feel welcome and feel as if their contributions are needed and respected, they are far more likely to become deeply committed to the task than if they are treated as unknowledgeable or dispensable. The teenage years are extremely important for exploring interests and finding a niche. If a young person has chosen to become involved in a music planning team that includes adults, treat him or her like the adults as much as possible. Ask for opinions and input from the youth *and* the adults to get a more global view of the opinions of the parish at large.

Being sixteen and sitting at a table with people a generation or two older can be intimidating. Consider introducing the young person to a friendly member of the committee who can work to be sure that he or she feels welcome. Pairing up seasoned, friendly members with new members is a good idea for new youth *and* adult members to help them find a friendly face when they arrive at a meeting. Even the most outgoing person can feel uncomfortable walking into a room for a meeting and not knowing with whom to socialize before the meeting. Sitting alone at a table is awkward, but so is walking up to a random group of near strangers and jumping into the conversation. If a teen feels apprehensive about attending a meeting because of the awkward social aspect, he or she will be less likely to continue participating.

## Missed Meetings

What about missed meetings? If anyone misses a meeting without reporting that absence ahead of time, call the missing member to say that the person was missed and verify that he or she has the correct date, time, and location of the next meeting recorded in a calendar. Sometimes, teens are just beginning to get to the point where they can no longer keep their schedules straight without writing down details. At some point, everyone reaches that point where mom and dad no longer maintain the schedule, and the teen must create a system for remembering where to be and when to be there. A friendly comment can be helpful: "Sounds like you are getting pretty busy. Do you have a good calendar to keep track of



Youth Band, Holy Redeemer Parish, Kanata, Ontario

your commitments?" I used to keep a few inexpensive pocket calendars in my desk to offer to teens who were just starting to keep track of their own appointments.

Be patient with school schedules, especially those that are not very flexible, such as those for sports and musicals, and realize that a prolonged absence from planning meetings does not necessarily indicate a lack of desire to continue on the committee. Often youth feel a real struggle between school activities and other activities, not wanting to let anyone down. Declaring an ultimatum for the teen ("You're going to have to pick basketball or music planning!") does not set a good tone for the teen's future involvement nor does judging him or her ("Well, obviously she doesn't have her priorities straight: Church should come first!"). Check in to see when the teen will be able to attend the meetings again and be sure to keep him or her informed by sending agendas and minutes from meetings. This is a good practice for youth or adult members who find the need to take a hiatus from meetings for one reason or another. A teen may decide at some point that he or she cannot maintain the commitment to a music preparation team, but if the partnership ends on a good note, this young person is more likely to resume the commitment at a time when involvement can be more consistent.

What if the teens are not focused on the task at hand? Young people can get silly while working on a task, especially when a number of youth are gathered together. Those who work with youth must remember that they have already put in

a full day at school (and, perhaps, at an after-school job) *before* coming to evening meetings, and they may have pent-up energy to expend, or they may be ready to release tension from the day or react to something that happened at school. To grow in understanding of such needs, think about how you feel when you are finished with an especially stressful day at work. If something major has happened to a young person at school that day, and if that person is willing to talk to you about it, perhaps taking a few minutes to discuss the situation in a Christian spirit could help the student put the situation into perspective or pray about it before getting to the planning task.

## Clear Expectations

When working with a group of teens, always be clear about your expectations from the start. Can you offer a fifteen-minute social time, perhaps with snacks, before or after the meeting? Offering a snack before a meeting can be especially helpful if students are coming straight from school or an after-school practice or job and may not have had anything to eat since lunch. If the teens (like adults) are hungry, they will have difficulty focusing on what needs to be done. Another thing to consider: Is it okay to talk about other subjects while selecting music, or must the teens wait until the task is complete before socializing? If you allow teens to get silly, and you do not redirect their attention, it will be more difficult to avoid silliness in future planning meetings. That

said, sometimes the opportunity to let loose a bit during meetings can help young people and their older associates to build community and a sense of belonging that might not happen in a stricter environment. Again, though, be clear about your expectations from the beginning: "We can talk more about the Jonas Brothers after we have selected all the music for Wednesday's liturgy. Until then, no more Jonas Brothers talk!"

Thinking of the pop sensation Jonas Brothers serves as a helpful reminder that teens will sometimes feel enthusiastic about incorporating into the liturgy a popular song or even a praise and worship song that lacks much of a theological grounding. Avoid saying "no" immediately, but listen carefully to the reasons they have for recommending the song as a great Communion song, for example. Try to pick up on things they say to acknowledge some aspect of truth in the point they are making, even if you know that this song cannot possibly be used for liturgy. Then you can affirm at least part of what they are saying: "You are correct that the song emphasizes community, but . . ." That helps the teen feel affirmed in his or her contribution yet educates the teen on what is appropriate for liturgical music.

## Praise and Worship

Some of the tougher arguments might arise over the use of some praise and worship music. Teens can struggle with why a song that says "God" in it might not be the best choice for the upcoming liturgy. Ask the teen: "What does this song say about God?" If the answer is rather unsubstantial—"Well . . . It says that God is good"—ask the teen if this song really encompasses a level of understanding about God that is true to what the gathered assembly might benefit from hearing (though you might want to pose that question in different words). You may be surprised at the reasons why the teen suggested the song, and you can then discuss possible alternative uses for that song. For example, a song that reminds teens of a fun time they had as community might not fit the bill for a Communion song, but it might work as a prelude.



Two teens prepare for Mass at the Church of the Annunciation in Nazareth, Palestine. Photo by James Emery.

Catechesis on the Mass can help teens understand the reasons why some songs might not work for the parish celebration or why some songs do not work in a Catholic setting. Also, teens must be reminded of the breadth of the gathered assembly—that the teens might not like to sing "How Great Thou Art," for instance, but that this song might be their grandmother's favorite church song. Young people spend so much of their days in school in a homogeneous age group that they might need a friendly reminder that the parishioners at church span a far greater age range than you might find in a high school.

## Don't Do It for Them

A common temptation, for those preparing youth or school liturgies, is to pick out the music for the young people and tell them what songs they will be singing. While that can work in the lower elementary grades, students in middle and high school need to be more involved in the planning process.

You should remember, however, that most teens have a different working style

than adults. Many adults easily and quickly pick out music that will work fine for Mass, but taking the time to work with young participants to choose the music has many valuable rewards. When youth are more involved, they are more likely to participate actively in the music, and they will gain valuable skills and understanding in how and why music is chosen for Mass. Often, in the planning process, young people share deep insights that can enrich the adults!

Adults often think they know songs that younger people *should* want to sing at Mass, but our assumptions can be completely off the mark. Scheduling the time to reflect adequately on the readings for the day, on the liturgical season, and on current events with students or other groups of young people is what will help them come to understand the reasons behind the musical selections for liturgies. I have always been amazed at the depth with which teens reflect on the readings during such sessions.

Today's youth tend to be in tune with current events and inquisitive about their faith. Rather than simply accepting the dictum that music is sparser during Lent, for example, they will want to know why. They may ask for more information about why a certain song does not work for Mass or why they cannot play a selection from a CD for the entrance song. For the most part, their questions are not meant to challenge the authority of the person naming such restrictions but are rather authentic attempts to understand the reasoning behind such decisions. When offering clarification, ask yourself if you have provided your young inquisitors with such a clear answer that they could explain the "why" to a friend, if asked. You might even ask them to share with you how they would answer a friend who asked the same question.

## Enable Full Participation

Obviously, one goal is to have all members of the gathered assembly engaged as full and active participants in the liturgy. Music is one area that can flourish or flop with young members of the congregation. Do not be afraid to ask teens (or adults,



for that matter) to pick up their hymnals and sing. Many youth are willing to sing at Mass but are hesitant to be the first person (or the first person their age) to pick up the hymnal.

I once was at a school liturgy where the organist stopped during the “Lamb of God” to scold the students for not singing and made us start over. Instead of scolding young people for not singing, offer a direct invitation just before Mass begins, asking everyone to pick up the hymnal and sing. The cantor, music director, a teacher, or the priest, for example, can make this invitation, but rather than simply saying it and moving on, the person making the invitation should wait for the students to pick up their hymnals. If they are not complying, then he or she could kindly restate the invitation.

Do not be afraid to set the expectation that young people will sing at Mass, but do it in a matter-of-fact way, not as a stern directive. Try to think “invitation,” rather than “these kids never sing.” I have observed communities where full participation was very successful—where scarcely a person could be found who was not singing—but such involvement requires persistent and consistent invitations that set the *expectation* that everyone (youth included) will sing.

Before blaming the teens for not singing, consider their age and the concerns that come with being a teen. For example: boys’ voices are changing, and boys and girls are becoming more self-conscious. Changing voices may make a young man feel like the higher notes (such as D and E) are too high. Opting for songs with lower ranges or transposing songs can help in those instances, as can providing a strong foundation with a cantor who can be heard clearly and an accompanying instrument that is played solidly. A self-conscious singer does not want to feel like he or she can be heard like a soloist by the whole congregation!

## Helping Young Musicians Flourish

To help young singers and instrumentalists flourish, it is essential that adult leaders be organized well ahead of time so the novice liturgical musicians can have time and opportunity to prepare. If appropriate in your situation, try to encourage the musicians to be as involved as possible in the selection of the music for

the Mass. After ascertaining who will lead the music, you might even have to return to your brainstorming lists to select music that matches the abilities of the musicians who will be leading the music. Provide the music to the musicians as early as you can so they will be as prepared and comfortable with the music as possible.

Even excellent young musicians need to feel comfortable not only with the notes and rhythms of the music but also with the flow of the liturgy. Teens who have attended Mass faithfully for their entire lives, for example, may still be uncertain of exactly when the “Holy, Holy” occurs. Be prepared to guide them through the liturgy as they gain independence. Also remember that teens might not understand that playing at Mass is not a “gig” like playing Christmas music at the mall. Take time to explain the role of music ministry, even comparing and contrasting it to the musician roles the students already have experienced and reminding them of appropriate behavior during the liturgy.

Be certain that the musicians have ample time to rehearse before the day of the liturgy. Any rehearsing done the day of the liturgy should be for reviewing and warming up, not for learning the music. Instill responsibility in the musicians from the very beginning. Leading the congregation in musical prayer is an honor and a privilege and must be taken seriously. As musicians grow in experience, they

will require less advance rehearsal time and may even become competent and assured enough to practice on their own and rehearse just before Mass, but that is a rarity. It is better to over-practice a bit rather than to have the teens flounder as they minister at Mass. Help young musicians to understand that 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 and with the gathered assembly.

## A Fresh Light

When done well, working with youth to choose and plan music can bring a fresh light to both general parish liturgies and special youth liturgies. There will certainly be challenges as the youth and adults come to understand each other’s expectations and work styles, but they are challenges worth working through. As young people become more skilled and comfortable with the process of music planning and leading, they may even spend more time trying to find music that is “just right,” perhaps even exceeding your own expectations for the music. Regardless of the time spent, the time and talent you invest with youth in leading them to understand the role, selection, and leading of liturgical music is time well invested in our young people, who are, after all, part of today’s Church and the Church of our future.

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A large, dense crowd of people, mostly young adults, is gathered for an event. Many individuals are holding up national flags, including the flag of the Republic of China (Taiwan) on the left, the flag of Poland in the upper center, and the flag of the United Kingdom on the right. The crowd is diverse in age and ethnicity, and many are looking towards the camera or slightly away. The background is filled with more people and flags, creating a sense of a large-scale gathering.

# Singing the Faith We Share

Photo © World Youth Day 2003

DECEMBER 2003 • PASTORAL MUSIC

# Singing Our Common Faith

By ALAN J. HOMMERDING

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**H**e said: "I like to sing the traditional Catholic hymns at Mass. You know, like 'Amazing Grace.'" This remark was made to me, in all seriousness, after a Sunday Mass in a parish I served nearly twenty-five years ago. It has remained with me as a reminder of (1) how fervently people are attached to their beliefs about what is appropriate music for singing their faith, (2) what a great variety of ways people use to identify a hymn as "Catholic" or "traditional," and (3) how much more necessary it is for all of us who serve as pastoral musicians to be aware of the breadth of what has come to be understood as suitable repertoire for liturgical song (much of it acquired from other Christian traditions).

The associate pastor who made this remark to me after Mass in about 1983 would not have made the same observation in 1963. If he had known "Amazing Grace" at all, it would have been, perhaps, as a song that "those Protestants" sang. This article offers a brief overview of how Christians of the past forty years or so have come to share in song their common faith in Christ.

## The Communication Begins

The much-used and much-maligned "four-hymn Mass" was the venue through which most Roman Catholics made their initial contact with texts and melodies that originated in Protestant churches. Probably the most high-profile entry from the early days of vernacular hymnody following Vatican II was Luther's "A Mighty Fortress," though with substantial reduction and alteration in text. A few other examples, still found in major hymnals of both Roman Catholic and mainline liturgical Protestant churches, are "Now Thank We All Our God," "O Sacred Head," and, of course, "Amazing Grace."

Of course, the preconciliar exclusion of Protestant hymns (including Bach's harmonization of the Passion

Chorale) that was enforced, in varying degrees, in Roman Catholic hymnals did not exist in reverse; Protestants had been singing some classics from Catholic sources for quite some time, including "Holy God, We Praise Thy Name" and "Faith of Our Fathers" (the latter lyric's reference to Mary's prayers returning England back to Rome was usually deleted).

For Roman Catholics, a major shift in the use of hymns at Mass came in experiencing the hymn as connected to or related to the seasons and Scriptures of the day. Prior to this emergence of a scripturally aware approach to hymnody, Roman Catholics who sang hymns at Mass (apart from Christmas carols) had most likely experienced texts that were focused on devotional adoration of the Blessed Sacrament or texts in honor of Mary and the other saints.

## The Favor Is Returned

Some examples of postconciliar strophic hymnody originating in the Latin (Roman) Rite eventually found their way into Protestant hymnals of the 1970s and 1980s. Omer Westendorf's "Sent Forth by God's Blessing" (though with changes in the vocabulary about the Mass) as well as his version of the *Ubi Caritas* "Where Charity and Love Prevail" (with its chant-based melody) were primary among these.

However, it would be as a side product of changes in musical style that Roman Catholic liturgical music would make its presence most manifest in Protestant hymnals of the late twentieth century. Music from the "folk" style adopted by the St. Louis Jesuits, among others, very gradually made its way into mainline Protestant hymnals, as would songs like "On Eagle's Wings." This phenomenon increased as more and more Protestant congregations found themselves offering at least two services on Sunday based primarily on differences in musical style, as many Roman Catholic parishes had begun to do in the 1960s and 1970s. So not only were Roman Catholics and Protestants singing a common faith across denominational lines, they began to sing that common faith within their own assemblies across the parameters of musical style.

Roman Catholic "lectionary awareness" also flowed into mainline Protestant churches, as they adopted a *Revised Common Lectionary* based in large part on the work of

*Mr. Alan J. Hommerding is the senior liturgy publications editor at World Library Publications and a member of the music ministry at St. Joseph Parish in Downers Grove, Illinois. He is the author of Words That Work for Worship and Blessed Are the Music-Makers, both available from WLP (www.wlpmusic.com).*



the Vatican II Consilium that produced the Lectionary of Paul VI. A subsequent impulse on the part of Protestant text and tune writers to create a body of lectionary-based hymnody would also make its effect felt in the ongoing renewal of liturgical song in Roman Catholicism.

### Non-Hymnic Forms in Hymnals

Aside from the specific examples from hymnody and folk-style songs, a secondary sharing occurred with the transference of musical forms other than the hymn between the repertoires of Roman Catholics and Protestants. One effect of the restoration of lectionaries in both major traditions was a restoration of the Psalter. (It must be noted, however, that many Protestant denominations were singing the Psalter already, as were Roman Catholic congregations who used early postconciliar vernacular versions of the appointed proper for entrance, offertory, and Communion). The psalm after the first reading, especially in its responsorial form, soon became a feature of various mainline liturgical Protestant hymnals as well as those of the Latin Rite.

Other non-hymnic forms, such as the litany and ostinato, also began to appear in Protestant hymnals during this time, following the lead of Roman Catholic books. While it is certainly true that the litany form did appear in some Protestant rites (as intercessory prayers, for example), the larger awareness of the variety of musical forms enriched the repertoire of all Christians with litanic singing. The music and influence of the ecumenical community at Taizé also had an impact across denominations, as more congregations became familiar with the repetition of singing ostinato forms, either as a way of meditative centering, or in responsive form with a cantor, or underneath verses by a cantor or choir. As remarkable as Roman Catholics singing “A Mighty Fortress” was the number of Protestant congregations singing “Surrexit Christus” in Latin at Eastertide!

### Influences of the Surrounding Culture

Changes in the social awareness and cultural makeup of the United States also played a part in the developing body of musical repertoire in both Roman Catholic and Protestant churches in the latter part of the twentieth century. To name but two, the impact of repertoire from African-American and Spanish-speaking communities has influenced—and continues to influence—mainstream liturgical music.

Around the same time that the revisions of Vatican II occurred, marked changes also occurred in the cultural consciousness of the United States with the civil rights demonstrations and equal rights legislation of the early 1960s. The entry into the repertoire of spirituals such as “Were You There?” became an aural emblem of these changes. But, by and large, the singing of the most common



Taizé Prayer, Convent of the Sisters of St. Andrew, São Paulo, Brazil.  
*Photo by Lucas Ribeiro.*

spirituals from what might be termed the “slave culture” (“Deep River” for example) was not the primary way that this influence was felt in major denominational hymnals. That influence came through the gospel anthem genre represented by “Lead Me, Guide Me” or in songs that originated in Africa, like “Siyahamba.” Concurrently, the Latin Rite experienced more inclusion of “white spirituals” such as “Blessed Assurance” (sung rousingly at Mass, in the experience of this author, by the conference of U.S. Roman Catholic bishops in 2005). There was not, for the most part, any return of repertoire from the Latin Rite into the Protestant denominations, as African-American Roman Catholic musicians tended to produce new music used and circulated locally rather than a repertoire that received more widespread publication.

In the past two to three decades, the increase in Spanish-speaking Christians in the U.S.A. as well as a substantial increase in proselytizing by Protestant denominations in countries that were formerly exclusively Roman Catholic has resulted in the publication of major Spanish-language and bilingual hymnals. Gradually, this repertoire and the presence of bilingual song are making themselves felt in more mainstream hymnals. The song “Pues Si Vivimos” (“When We Are Living”) is a significant example found in books of several denominations. As has been the case with preconciliar hymnody and the African-American



repertoire, traditional music that came from Spanish-speaking Roman Catholic worship has not, by and large, had a substantial influence on Protestant repertoire, since it was mostly devotional in nature.

## Into the Future

The musical movement that has come to be known as “praise and worship” in Protestant denominations and “LifeTeen” in Roman Catholic circles has been a microcosm of the larger developments described in this article. What emerged primarily from a Protestant context (which is to say that the songwriters and recording/concert artists associated with it were mostly Protestant) came gradually to be used in Roman Catholic liturgy. At first these Masses might have featured a stylistic mix of praise and worship music with already existing settings of the proper and ordinary texts, most often from the Roman Catholic style of the late 1970s that was still being referred to as “contemporary” but performed, perhaps, with instrumentation of the “praise band” (a term borrowed from Protestant practice). A look at the Roman Catholic “hymnals” (more often called “songbooks”) that have emerged from this trend, such as *Voices as One* or *Spirit and Song*, shows an ongoing interest for the “Top Forty hits” that comes from the praise and worship mainstream.

The song “Awesome God” was one of the first high-profile praise and worship songs to cross over, but “Shout to the Lord” may be a more “contemporary” example (on the compressed timeline of this musical style). Some Roman Catholic resources have been attempting to take the proper and ordinary texts of the Mass and give them musical settings in a similar style. It remains to be seen if these receive any place in Protestant books.

It is only natural to wonder what, in 2023, some future associate pastor will name as a “traditional Catholic hymn” that she likes to sing. In the meantime, it is our work not only to continue to explore, share, and grow in our faith in Christ through our shared musical repertoire but to work through the Spirit’s gifts to reveal all the other ways we must make that one faith and one baptism a living reality in many manifestations. An ostensibly unified repertoire without an actually unified Body of Christ is but a noisy gong or clanging cymbal, to borrow St. Paul’s image. Along the way, the theological differences that sometimes prohibit the exchange of musical repertoire must be resolved. Some of this, of course, can happen through the shared song of Christians. The course of true revelation (like true love) never runs smoothly or predictably. But let us, in the Spirit, “sing it forward” as we continue to make melody for the love that God has for us in Christ Jesus.



# Preparation of Church Musicians: A Lutheran Perspective

By PAUL WESTERMEYER

Any description of how church musicians should be prepared for ministry today must examine two questions. The first—and most obvious—is this: What kind of preparation do church musicians need to serve the needs of churches today? The second question must look at some broader issues of church life and ask how and why the preparation of church musicians has changed in recent years.

## 1. What kind of preparation do church musicians need to serve the needs of churches today?

Two things are needful: churches that support musicians and programs of study for those musicians. The programs need to attend to three things: musicianship, theological and liturgical study, and pastoral skills.

*Churches That Support Musicians.* This is not first of all about churches that pay musicians fairly, though that is an important need. It is first about churches that welcome people—and, among them, children. When children are born, we do not know what vocation or vocations they will pursue. If we are wise, we welcome them into our midst, as we welcome everyone else, and delight with them in their abilities and skills as they emerge. We help nurture these skills as best we can. We welcome children to worship as we welcome all people—as part of the human family—and do not send them away unwelcome from all or part of it. We invite them to join fine choirs and to practice in our spaces on our instruments. We give them musical roles in worship as occasions and abilities warrant.

Most of the baptized sing in the congregation. Some sing in choirs and learn to sing or play instruments as avocations. A few become part-time or full-time church musicians. The first thing they need in their earliest and later preparation, whenever they begin it, is this very community.

*Programs of Study.* Though the fundamental school for church musicians is the church itself, the church is called to

*The Rev. Dr. Paul Westermeyer is a professor of church music and Cantor at Luther Seminary in St. Paul, Minnesota, and director of the master of sacred music program offered with St. Olaf College.*



Luther Seminary, St. Paul, Minnesota. Photo by Jay Wilson.

provide concentrated programs of study for them. Church musicians need to gather as students with teachers and resources to study the discipline of church music and to develop their skills as fully as possible. Such programs require careful thought and strong commitments so that church musicians can be nurtured to nurture the church that nurtured them as well as can be imagined.

The first thing that needs to be nurtured is *musicianship*. Church musicians are first of all musicians who require musical skills:

- developing their ears,
- learning humanity's musical lore,
- discovering how the church has encountered and developed music,
- being technically proficient, and
- being musical.

Most of this is required of all musicians, but it includes the twist of the church's encounter with music. That means these things:

- In the Western heritage, church musicians will likely major in conducting or organ; in the Eastern heritage, conducting. Other applied majors, especially voice, are surely possible, but conducting and

organ playing are most related to the skills church music requires. This remains true in spite of rhetoric that suggests otherwise.

- Musical skills are necessary to lead congregations and choirs—and the allied instrumental ensembles in the Western heritage. *Musical* skills are critical to both. The techniques for leading congregations that normally do not practice may differ from leading choirs and ensembles that do practice, but the musicianship is the same. Both require technical proficiency embodied in sensitive phrasing, breathing, and fitting tempos and articulations.

Because they relate to the church, church music programs need to nurture two more things: *theological and liturgical study* and *pastoral skills*.

- Church musicians are not called to be professional theologians or liturgiologists, but they are called to know enough about theology and worship so that they can plan worship with integrity, work effectively with pastors and people, and edit what they have received so that it embodies the church's message and carries it on faithfully.
- Church musicians are not called to be pastors, but they are called to live pastorally with their colleagues and people. Pastoral care is part of their responsibility, as it is for everybody in the church, especially its leaders.

## 2. How have formation needs and programs changed in recent years?

There are two contradictory answers to this question. They relate to the church broadly and are polar types with multiple variations between them. Since the French Revolution, the church has often tried to climb back into the alliance with the empire that formed early in the fourth century and ended late in the eighteenth. This move connects to a mindset where the church defines success in the empire's terms with commercial growth and numbers as the measures. Music, in this view, becomes an advertising tool. Under the banner of mission, programs of church music which take this tack tend to assume that the church's need is effective advertising, and worship is the primary place to do it. Church music becomes jingles, and church musicians become sales people.

At an opposite pole are programs of study formed in response to some version of the church's historic stance about music in relation to the glory of God and the edification of people. In one way or another they distance themselves from the first type as they are controlled by the contours of their particular understanding of how Christ and culture relate.

The *Nairobi Statement on Worship and Culture* of the Lutheran World Federation (1996) illustrates one way



Participants in the 2008 Lutheran Summer Music Program at Gustavus Adolphus College, St. Peter, Minnesota. Photo by LSM.

Lutherans have articulated their stance. It says the church's worship is:

- transcultural, "the same substance for everyone everywhere, beyond culture";
- contextual, "varying according to the local situation";
- counter-cultural, "challenging what is contrary to the Gospel"; and
- cross-cultural, "making possible sharing between different local cultures."

This means that programs for church musicians have to attend to music that

- is broken to Word and sacraments,
- engages what is most profoundly local,
- stands in prophetic tension with the culture, and
- welcomes what comes from other cultures.

Church musicians have always had to attend to these things. Today, however, they have been highlighted and clustered in ways that require multiple musical skills and expertise which often exceed one person's capacities. Musicians have to seek help from one another. That is nothing new either, though its force today may be stronger than in the past and points to the importance of the church and programs of musical studies in the preparation of musicians.



# Preparing Musicians for Ministry: A Catholic Perspective

By MICHAEL S. DRISCOLL

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When I learned that the Bishops' Committee on Divine Worship (formerly the BCL) was talking about revising the document *Music in Catholic Worship* (MCW), I let out an audible groan, fearing that this document that had served the American Catholic Church so well for more than thirty years could be revised out of existence. It had played an important role in the formation of pastoral musicians, and some might argue that it was the Magna Carta for liturgical music ministry.

But when the new document *Sing to the Lord* (STL) appeared last year, my fears were allayed. It repeats the general principles of *Music in Catholic Worship* but also strengthens and develops aspects that were weak or missing from that earlier document. I was particularly concerned that the principle of the threefold judgment be maintained and clarified. Although the idea of a threefold judgment concerns the role of music to serve the needs of the liturgy, it also provides guidance about the formation of pastoral musicians. Whether one is a professional or an amateur pastoral musician, one needs ongoing musical, liturgical, and pastoral formation. The newly revised document wisely does not set these three dimensions in opposition to one another. In fact it overcomes any false dichotomy by noting that there are three judgments but one evaluation. In the same way, those serving the liturgy as pastoral musicians need to avoid any false opposition among these three dimensions and recognize that they need to develop all three aspects of their ministry.

## The Pastoral Dimension

Learning about the liturgy and honing musical skills seem obvious tasks in the formation of pastoral musicians. But how is one to develop the pastoral dimension? Here again the American bishops have come to our aid. In 2005 the USCCB approved the statement *Co-Workers in the Vineyard of the Lord: A Resource for Guiding the Devel-*

*Rev. Michael S. Driscoll is a priest of the Diocese of Helena, Montana, who teaches liturgy and sacramental theology at the University of Notre Dame in Indiana. He is the founding director of Notre Dame's Master in Sacred Music (MSM) program and is the chair of the Education Committee for the NPM Council.*

*opment of Lay Ecclesial Ministry* (CVL) that addresses the question of formation. If liturgical music is really to be a ministry, then the question of pastoral formation needs to be addressed head on. I think that over the past four decades those musicians leading their communities in prayer have moved beyond thinking of this role as simply a gig. Liturgical music is really a ministry! *Sing to the Lord* goes even farther than other documents in identifying the foundations of such ministry, naming liturgical musicians first as disciples and only then as ministers whose ministry flows from baptism. Therefore, "musicians who serve the Church at prayer are not merely employees or volunteers. They are ministers who share the faith, serve the community, and express the love of God and neighbor through music" (STL, 49).

In the past, the word "ministry" was falsely associated with volunteerism. If a person was not receiving payment, then that person must be performing a ministry. We can give thanks that we have moved beyond this idea and now recognize that all pastoral musicians—whether professional or volunteer, full-time or part-time—are involved in genuine liturgical ministry. But when *Sing to the Lord* uses the language of ministry, it also raises the question of ministerial formation. *Co-Workers* supplements *Sing to the Lord* and identifies four areas that need attention: human formation, spiritual formation, intellectual formation, and pastoral formation. *Co-Workers* (page 34) explains that pastoral musicians, like all lay ecclesial ministers, need the following formation:

- *Human qualities* critical to forming wholesome relationships and necessary to be apt instruments of God's love and compassion;
- A *spirituality* and practice of prayer that root ministers in God's Trinitarian life, grounding and animating all they do in ministry;
- Adequate *knowledge* in theological and pastoral studies, along with the *intellectual skill* to use it among the people and cultures our country; and
- The practical *pastoral abilities* called for in their particular ministry.

## Accomplishing the Task

But how is this large task to be accomplished? Obvi-



ously educational and formational institutions need to offer ministerial formation opportunities. But where and how? *Sing to the Lord* points to universities, colleges, seminaries, ministry formation programs, dioceses, and associations such as the National Association of Pastoral Musicians. Further, if this formation is to take place, it needs to be financed by parishes and dioceses.

I welcome this statement as a wonderful challenge. Let me speak about it from my vantage point at the University of Notre Dame. The two bishops' documents were invaluable as we organized our new master's in sacred music (MSM) program and the undergraduate interdisciplinary minor in liturgical music ministry which are both now in their fourth year. This master's program has the goal of developing the professional pastoral musician, while the undergraduate program aims at developing the amateur who will, we hope, function as a learned volunteer.

But what can we do for those already working in the field who cannot return to school full-time? Let me point to one initiative and one pipe dream that take these documents to heart. The initiative is called SummerSong; it consists of a two-week intensive summer experience for renewal of liturgical music ministers. The emphasis of SummerSong is fourfold:

- 1) to offer a graduate level course in the study of liturgy, specifically geared to the church musician;
- 2) to offer a continuous, two-week series of clinics for organists, pianists, guitarists, vocalists, and choir directors;
- 3) to offer chances for communal prayer and a retreat conference experience;
- 4) to bring together church musicians from a variety of places and backgrounds with the chance for dialogue and continued growth.

Over the years, many different workshop programs have been created to help train and inform the church musician. But these opportunities tend to be brief, hour-long general sessions, held at conference centers in cities throughout the United States. These are important, but can they fulfill the dream held by our bishops for the

deeper formation of pastoral music ministers? A chance for sustained study and the development of better musical technique usually cannot be achieved in these short workshops. So we think that a more extended program like SummerSong will have something to contribute to the ongoing development of pastoral liturgical music. More programs like this need to be developed all over the country to meet the challenge posed by the bishops.

The pipe dream targets pastoral musicians in rural settings. Since I come from a diocese that is largely rural, I am particularly concerned about this issue. Rural pastoral

ministers, especially ministers of liturgical music, tend to be some of the most overlooked people in the country. Largely volunteer, working with scant formation, they minister in our farm lands and wooded areas.

The dream is to organize ongoing formation that takes seriously the three dimensions of pastoral music and of pastoral music ministry articulated in *Sing to the Lord*. Distance learning can serve well when it comes to liturgical formation: All the farmers and ranchers whom I know are very computer savvy, and they use information technology to manage their farms and ranches. Distance learning can reach into the rural areas and help educate rural pastoral musicians, especially on liturgical and theological matters. But ongoing musical formation requires person-to-person contact. So the pipe dream would use local NPM chapters (or organize them where they do not yet exist) to work with rural pastoral musicians. The clinics and workshops already organized and sponsored by NPM are invaluable, but how do you get ministers living in rural areas to attend? Probably pilot programs need to be established in rural dioceses where the local bishop is clearly on board and is committed to the ongoing formation of pastoral musicians. Finally, for development of the pastoral dimension (possibly the most difficult area to address), list-serves and online groups could help to network those who feel isolated and ill-prepared. Rural participants seeking solutions to the pastoral problems they all face could assist one another. Even eavesdroppers stand to learn something valuable by listening in on the discussions!

### Finding the Means

The bishops have been clear about the need for ongoing and holistic formation of pastoral musicians. Now the task is to find ways and means so that this formation might continue to happen or might develop where it is not yet happening. Of course, such formation will take funding and resources, and those with the skills required for these formation programs will need adequate compensation. But at least the documents spell out the directions that we need to take.

# Church Music Certification in the Presbyterian Church (USA)

By ALAN BARTHEL

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**T**he Presbyterian Association of Musicians (PAM) currently has three levels of professional certification for church musicians:

1. The Certified Colleague in Church Music (CCCM) has no degree requirement and two avenues for obtaining it. The first avenue is directly through PAM, and the second is through the Leadership Program for Musicians (LPM), an ecumenical program of the Evangelical Lutheran Church in America (ELCA), the Episcopal Church (ECUSA), the Presbyterian Association of Musicians (PAM), and the United Church of Christ Musicians' Association.<sup>1</sup>
2. The Certified Associate Church Musician requires a bachelor's degree in music from an accredited college and fulfilling requirements established by PAM.
3. The Certified Church Musician requires that one have either a master's degree or a doctorate in music in order to pursue the requirements established by PAM.

## Recognized Certification

The governing body of the Presbyterian Church (USA) has not only recognized PAM's levels of certification but has also established broad faith, educational, and practical guidelines that form the core of the process used to obtain certification. The *Book of Order*, the constitution of the Presbyterian Church (USA) states, in its description of ordination, certification, and commissioning, that "certified lay employees have been called to service within particular churches, governing bodies, and church-related entities. These individuals endeavor to reflect their faith through their work and to strengthen the church through their dedication." Further, it notes that "members of the Presbyterian Association of Musicians include choir directors, organists, ministers, and other persons interested in the quality and integrity of music in the worship experience. The association grants certification."<sup>2</sup>

*Alan Barthel is the executive director of the Presbyterian Association of Musicians.*

According to the Church's constitution, requirements for certification include courses in polity, Bible, worship, human faith and development, and music education. Those who earn certification are advised by a reference group and are examined for proficiency in the areas of study.

The Executive Board of PAM believes that "certification is an important step in professional development and recognition within the church." To that end it "hopes that all pastors and sessions will encourage musicians to work toward achieving this goal."<sup>3</sup>

The names of those who earn certification are transmitted to the Office of Certification in the Division on National Ministries, to the Office of the General Assembly, and to the stated clerk of each presbytery.<sup>4</sup> The constitution then directs that each presbytery "shall affirm the skill and dedication of these certified lay employees by providing for recognition at presbytery at the time of their certification and by inviting these employees to presbytery meetings, and granting them the privilege of the floor."<sup>5</sup> These actions partially fulfill PAM's hopes for its certified musicians: "The vision is that musicians will work toward obtaining certification that they might be recognized personally, professionally, and as an integral voice in the general assembly of the Presbyterian Church USA."<sup>6</sup>

## Why Certify?

One might ask: Why the need for a certification program at all? Partial answers can be found in various aspects of the life of the Church. Beginning with the *Book of Order*, one answer lies in what is missing. While there is much written on education, training, and employment issues with regard to the ordained, there is almost nothing about certification requirements for lay employees other than what has already been quoted in this article. For the ordained, there are theological course requirements that must be met and examinations to be passed, while any type of education or Church expectations for lay employees are absent.

A second set of needs is to be found in the Church's institutions for higher education that have been established for theological training, where one can go to be prepared



for the ministry of Word and Sacrament and for Christian education, but there is no such Church-related institution for the ministry of church music. Not one seminary affiliated with the PC(USA)—even those within walking distance of such institutions as Westminster Choir College—offers classes in worship, liturgy, the sacraments, and similar topics where those studying either for parish ministry or for the ministry of music can take formative classes together.

Finally, the current exclusion of lay employees in the Church's structure and in the way it functions embodies a business model much more than it does an ecclesiology that arises from the baptismal font. In her book *Church in the Round: Feminist Interpretation of the Church* (Westminster John Knox Press, 1993), Leddy Russell raises the question of whose voices are not heard because they are not invited to the table. In the case of the PC(USA), it is the voice of the lay employee—particularly the church musician who in large part is responsible for the faith formation of the people—whose voice is not heard in the Church's governing bodies: the local session, the regional presbytery, or the national general assembly.

## A Brief History

Having laid out what is missing, let us now turn to a brief history of how the Presbyterian Association of Musicians (PAM) and its certification process came into being and then assess some of the benefits that are a result of the certification model. One thing that almost went missing

in the Church's life was the very reason for the birth of PAM. The first Montreat Music and Worship Conference (1956, held in Montreat, North Carolina) began as a result of a letter written in 1952 by Dr. James Sydnor, professor of church music at The Presbyterian School of Christian Education in Richmond, Virginia, to the General Council of the Presbyterian Church, USA. In it he said:

[W]e have not thus far as a denomination made any serious effort to discover the exact state of music in our Church, or to outline some sensible goals, or to map out a practical strategy for Church-wide development of this important phase of the Church's life. Almost every other department of the local church receives some guidance on the denominational level. However, church musicians, especially in the smaller churches, do not have any group or office to which to turn for advice and help.

In response, the General Council of the Church requested the General Assembly to ask its Board of Christian Education "to study, counsel and advise the whole field of Church music, with special attention to the needs of the smaller churches." The first Montreat Conference, with an organizing committee including the likes of James Sydnor (director) and Austin Lovelace, was designed "to give comprehensive and practical help to all people concerned with better church music with courses of study in Adult Choir Training (Conducting, Repertory, Choral Methods), Youth Choirs (Methods), Worship and Hymn Singing, and Organ Playing."<sup>7</sup>

*Continued on page thirty-four*



Montreat Conference Center. Photo by Doug Bradley.

To: Pastoral Musicians, Liturgists, Clergy,  
Catechists, and All Leaders of Prayer  
Re: NPM National Convention, July 6–10, 2009  
Chicago, Illinois

## Plenum Speakers

Rev. Ronald Rolheiser, OMI  
Rev. Paul Turner  
Cardinal Daniel N. DiNardo  
Ms. Kate Cuddy  
Dr. Katherine DeVries  
Msgr. Ray East

## Musical Events

William Ferris Chorale  
John Moulder Jazz Ensemble  
National Catholic Youth Choir  
Young Cathedral Organists  
Dan Schutte  
Paul French  
Rory Cooney and Therese Donohoo  
Paul Tate and Deanna Light  
John Ferguson  
John Bell  
African American Banquet of Song  
A Guadalupe Pilgrimage in Song  
Music of Asia and the Pacific Rim  
... and more!

## Special Events

National Catholic Handbell Festival  
Children's Choir Festival  
co-sponsored with Pueri Cantores  
Youth Intensive  
Chant Intensive  
Liturgical Space Tour  
Organ Crawl  
Music Ministry Leadership Retreat  
Master Classes and Clinics  
Music Education Morning



Stephens Convention Center, Rosemont, Illinois



Watch for a full brochure or visit  
<http://www.npm.org/EducationEvents/convention/index.htm>





## Hovda Lectures on *Sing to the Lord*

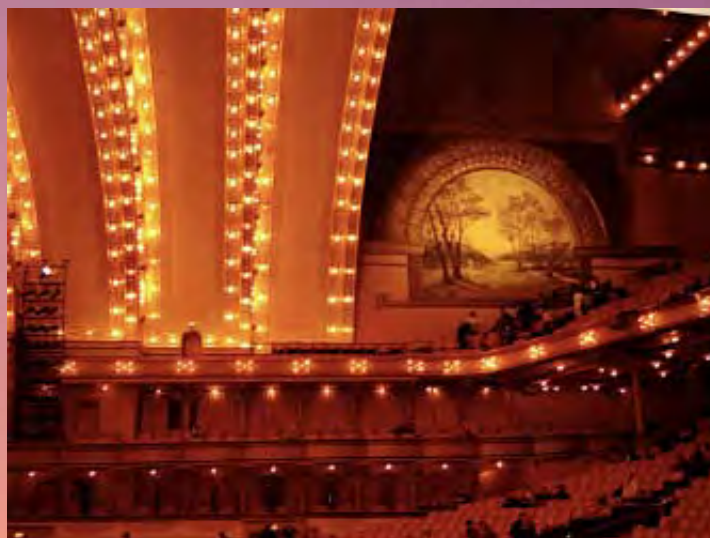
J. Michael Joncas

Kathleen Harmon, SND DE N

Kevin Vogt

Ricky Manalo, csr

Anthony Ruff, osb



Auditorium Theatre at Roosevelt University

## Workshop Clinicians

Tony Alonso

Gary Daigle

Oliver Douberly

Jerry Galipeau

David Haas

Bob Hurd

Steven Janco

J-Glenn Murray, sj

Mary Jo Quinn, scl

Lynn Trapp

Christopher Walker

Jaime Cortez

Chris DeSilva

Paul Ford

Lee Gwozdz

Marty Haugen

Paul Inwood

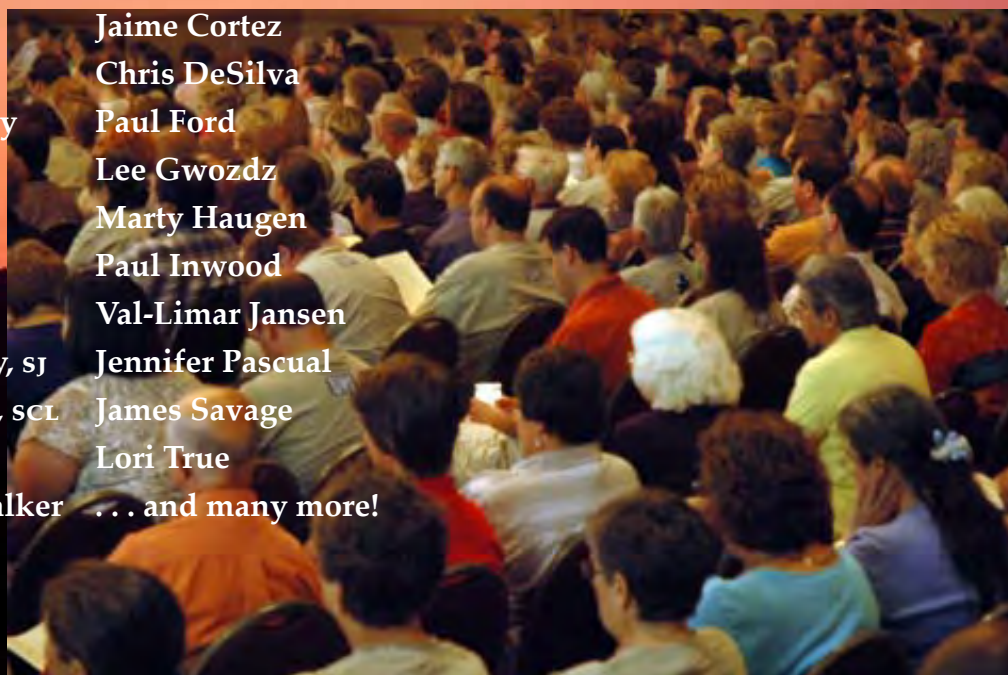
Val-Limar Jansen

Jennifer Pascual

James Savage

Lori True

... and many more!





*Continued from page thirty-one*

The Montreat Conference continued to grow and flourish through the 1950s and '60s under the direction of the Department of Christian Education. In 1969 the Church announced that the Department was being phased out and that the conference, therefore, would be without a sponsor. A group of musicians under the leadership of Dr. David McCormack, the 1969 conference director, announced that the conference would not die. An ad hoc committee was appointed to plan for a Fellowship of Presbyterian Musicians to be organized at the 1970 conference. The Presbyterian Association of Musicians was accordingly born on the night of July 26, 1970, in Anderson Auditorium at Montreat, with 1,094 conferees present. In effect, PAM was fashioned by musicians to ensure that this wonderful Presbyterian training group for musicians didn't go missing but also to ensure that the Church was providing some church-based training for its musicians.

## A More Active Role

Reading the early minutes of the PAM Board, one sees over and over again expressions of a desire for the Church to take a more active role in the training of its musicians and to provide church-based opportunities for those training to be either pastors or musicians that would allow them opportunities to learn together for the enrichment of the worship life of the PC(USA). By the end of the 1970s, the Executive Board, in conversation with the General Assembly, established the certification program described in this article's opening paragraphs to help its own musicians become better equipped to engage in the ministry of music. But the certification program is the only "official" engagement in the training of its musicians that the Church has.

In his 1952 letter to the General Assembly, James Sydnor described four major factors lacking in the PC(USA)'s approach to church music. Fifty-six years later, these four factors are still missing. There is no ministry area in the national office that supports church musicians (PAM is not "officially" part of the Church and receives no direct support from the Church); there is no theological and musical training available to musicians and pastors studying together at our seminaries; there is no denomination-wide strategy on the music of the Church. It falls to PAM's certification program to fill in what is missing from the Church. That, I believe, is the single greatest contribution to the life of the PC(USA) that the certification program offers.

As a result of the certification process, a significant number of musicians have studied reformed worship, theology, polity, and music practices and are better equipped to serve the ministry of music. A new ecumenical certification venture—the Leadership Program for Musicians (LPM)—now is answering the Church's call back in 1956

for an educational outreach to the small churches, as this program is intended for those leading music who do not have music degrees.

Without the PAM certification program and the LPM courses, there would be an even greater lack of qualified leadership in the worship/music life of the PC(USA) than there already is. PAM works in part through its certification program to fulfill its mission: "Worship is the human response to God's grace and infinite love and holds central place in the life of Christ's church. Music is one of the integral elements of our worship. Acting on these convictions, the Presbyterian Association of Musicians energetically promotes and teaches the language of faith through worship so that all of God's people— young and old—are vitally involved in singing, prayer, proclaiming, and living the Gospel of Jesus Christ."

## Notes

1. In 1988, the General Convention of the Episcopal Church asked the Standing Commission on Church Music to find ways to help musicians in small churches, especially those with fewer than 100 communicants. Under the direction of Dr. Marilyn Keiser, Dr. Carol Doran, and Dr. Raymond Glover, a two-year program was developed that is taught and administered by capable local clergy and musicians and is related to local needs. The program takes into account the musician's need for liturgical education and spiritual formation as well as musical skills. It is intended to include interested clergy or anyone who believes in the mission of building up music in churches and to build community and continuing collegiality among those participating. In 1999, the Evangelical Lutheran Church in America became a full partner in this endeavor, and the Presbyterian Association of Musicians (PAM) joined LPM in 2005. The United Church of Christ Musicians' Association became a partner in 2007. For additional information, see <http://www.lpm-online.org/index.php>.

2. The current *Book of Order* is available online at <http://www.pcusa.org/oga/publications/boo07-09.pdf>. See G-14.0740, Other Certified Persons, and G-14.0742, Certification.

3. The statement is available online at <http://www.presby-music.org/ProfCertification.htm>.

4. In Presbyterian Church polity, local congregations are united in accountability to a regional body called the *presbytery*. Presbyteries include a minister and an elder from each parish as well as other clergy and (lay) ruling elders. The "stated clerk" is one of two elected constitutional officers of a presbytery (the other is the moderator of the presbytery assembly.) In the Presbyterian tradition, the stated clerk is the presbytery's chief ecclesiastical administrator and relates to other governing bodies and Christian communions, interprets presbytery actions, represents the presbytery, is the presbytery's secretary and parliamentarian, and serves as the executive secretary of the presbytery's council.

5. *Book of Order* G-14.0744a.

6. <http://www.presbysmusic.org/ProfCertification.htm>.

7. Robert Stigall, "Montreat Conferences on Worship and Music 1956–1981: Twenty-Five Years of Musical Excellence," *PAM Newsletter* Fall 1981.

# Clergy Formation in Music: Long-Cherished Dreams Come to Life

By CAROL DORAN

Visions of assemblies singing their deepest prayer and of ordained and music staff bringing their professional and spiritual treasures to liturgical collaboration did not originate in the twenty-first century. Ignatius and Augustine, Francis and Hildegard, John Calvin and Gerard Manley Hopkins (and many others) recognized how the experience of music is capable of awakening the hearts of Christians. And some, like Martin Luther, even wrote that only those who are experienced in music should be considered worthy candidates for ordination.

Without intentional stoking, however, ardor for even valuable and life-giving musical practices can easily slip away. As important to the Church as clergy formation in music may be, it is not a subject we read or hear a great deal about from day to day. But in fact, while the press is focused elsewhere, much that is new and very good is being carried out by creative and energetic people whose vision is finding a way forward for us all. We first consider the contributions of two relatively recent forebears.

## Contributions of Forebears

The work of the great musician and teacher Lowell Mason (1792–1872) shows us how one individual's determined effort to bring about change can be remarkably successful. In Boston, Mason developed the first music program for American public schools (in 1838) and worked with churches throughout New England to improve congregational singing. In October 1826, this by-then well-known and highly respected church musician was invited to present an "address" on the subject of "church music"<sup>1</sup> to a group of church leaders in Boston. He spoke of the importance of congregational singing; of

*Dr. Carol Doran is a practicing musician, composer, scholar, and teacher living in North Andover, Massachusetts. In addition to her work as a church musician, she has served as professor of music and liturgy and seminary organist at the Virginia Theological Seminary in Alexandria, Virginia, and has taught at Bexley Hall Episcopal Seminary, the Eastman School of Music in Rochester, New York, and the Association of Chicago Theological Schools' Doctor of Ministry in Preaching Program.*



Lowell Mason



John Knowles Paine

well-prepared choirs; of competent, faithful musical leaders; of teaching children music; and of well-intentioned instrumentalists.

Finally, and with apology, Lowell Mason stated that clergy should be educated in music: "May I hope to be pardoned for saying that it is much to be regretted that no more attention is paid to music as a part of religious worship in the education of ministers of the gospel?"<sup>2</sup> Then he quoted from the *Christian Spectator*:

We sincerely regret, therefore, that there is not more interest on [sic] this subject in our theological seminaries. . . . But proper attention will not be given to the subject in our theological institutions, until they are furnished with professors of music. Let this be done and we shall witness a new era in the sacred music of our country.<sup>3</sup>

Mason's brave words appear particularly forward looking when we remember that his vision of music professors being appointed to seminary faculties was made at a time when there was not yet a single faculty appointment in music at any institution of higher learning in America. Fully fifty years after Mason's speech in Boston, in 1876, John Knowles Paine (1839–1906) became the first professor of music at Harvard. In fact, this was the first faculty appointment in music to be awarded in this country.

John Knowles Paine was an entrepreneur in the lineage of Lowell Mason. In spite of the opposition expressed to



the idea that music could be taught as a respectable academic discipline at Harvard, Paine worked consciously and devotedly to establish a curriculum in music studies at that school.<sup>4</sup> The influence of this innovative work has been documented by tracing the curriculum's emulation in schools throughout the country. Who could estimate the number of pastoral musicians who have been shaped by students of students of students of this great musical pioneer?

## Four Examples

While both opposition to the teaching of music in seminaries and urgent efforts to encourage its flourishing continue to replicate themselves in our own time, there is reason to think that contemporary entrepreneurs are gaining ground. Of course the need still is great for an increase of Mason's vision and Paine's undaunted spirit, but we can be encouraged by the work of many musicians who today exemplify their unflagging determination.

They are the "professors of music" whose work Mason understood would bring in a "new era in the sacred music of our country." They do far more than teach music courses in seminaries. The three teachers whose programs are outlined in this article have full-time appointments at the seminaries they serve. This fact is critical in providing support for their work with individual students outside of classes, choir rehearsals, and liturgies, and it

conveys to students the "equal" status in the seminary curriculum that music shares with other disciplines such as Bible, church history, and theology. It also (usually) allows the professor of music opportunity to qualify for faculty tenure.

Their work in welcoming seminarians who are inexperienced in music into claiming their innate musical abilities is one of the greatest challenges for those who teach music in seminaries. Every musician who has worked with a pastor who appreciates and is not fearful of the power of music to transform liturgy knows the value of that claiming.

**Wesley Theological Seminary, Washington, DC.** Dr. Eileen Guenther is associate professor of church music at Wesley and director of the chapel and the summer program at that school. She is also the national president of the American Guild of Organists. At Wesley, music and worship are integral parts of spiritual formation and vital components in the preparation of students for pastoral ministry. Wesley students may sing in Chapel Choir (for credit), where they experience the importance of musician and clergy teamwork and gain a sense of the importance of prayer and community building in giving leadership to their chapel services.

Students in Dr. Guenther's worship music courses organize worship services during the class, focusing on the music covered in the courses: "Sacred Music in the U.S.A.," "Exploring the Hymnal," and "Sacred Music of



Wesley Theological Seminary, Washington, DC



the World."

"Music Skills for the Local Church" covers the basics of music reading terminology, sight singing, and sufficient keyboard skills to play and, in some cases, to accompany the melody of a hymn. "Masterpieces of Western Sacred Music" surveys major works of the sacred repertoire. "Music and Social Justice"—a new course next spring—will explore the role of music in addressing societal issues (war, civil rights, freedom movements) and will include music from Ralph Vaughan Williams' oratorio *Dona Nobis Pacem* and South African freedom songs.

No specific music course is required at Wesley. Instead, there is a two-hour "arts requirement" that can be fulfilled by choices from music, drama, visual arts, or liturgical dance areas.

Dr. Guenther also team-teaches with Wesley's preaching and worship faculty. Such collaboration allows the offering of courses in worship and the arts, such as "Songs of Zion," and "Worship Today."

**Luther Seminary, St. Paul, Minnesota.** The Rev. Dr. Paul Westermeyer is professor of church music, Cantor, and director of the master of sacred music degree with (nearby) St. Olaf College. In spite of the presence of pressures which create negative consequences for all seminaries, Luther Seminary has much in place that is functioning well. Study of the church's theology, history, and practice is strong, and Sunday services in surrounding churches and daily services at the seminary provide regular worship opportunities.

Although there is only one worship course, worship and music are encountered in many of the other courses. A half-course in either hymnody or church music is required, so future clergy could, if they so wished, avoid a course in church music, but they still have to take one of these two required courses. Some master of divinity students take both, and some take the full course in church music, which is required for students working toward the master's degree in sacred music.

There are practicums in worship and voice, but students can avoid the one in voice. Still, music is part of the environment. The campus boasts three pipe organs,



Recessional at the Eucharist, Trinity Lutheran Seminary, Columbus, Ohio. Photo by Mr. Kris.

pianos in all the buildings, a harpsichord, a set of handbells, timpani, and an array of percussion instruments. All are available to the seminarians, and all are used. A fine choir made up of students from all degree programs sings for chapel at the Eucharist each Wednesday, sometimes using part of a Bach cantata with orchestra. A brass group rehearses weekly and plays from time to time at worship and on other occasions.

Students and faculty in the master of sacred music degree make possible a wide spectrum of congregational, choral, organ, and instrumental music which is led well. Serendipitous worship and musical opportunities, like projects by MSM students, choral reading sessions, and yearly workshops (on topics like Bach, Gerhardt, and world music) are also offered. And, of course, in fidelity

to the Lutheran tradition, congregational singing is quite strong at all chapel services.

**Trinity Lutheran Seminary, Columbus, Ohio.** May Schwarz is a professor of church music and director of the master of arts in church music (MACM) program at Trinity. She is also responsible for music used in the program of Bexley Hall, an accredited Episcopal seminary which is resident on the Trinity campus.

Student worship leaders—in both the master of divinity program and MACM—integrate classroom learning with practical experience in daily chapel liturgies as part of their formation. The services, including morning prayer and Eucharist, which are planned and led by students and faculty, offer experiences of diverse styles, forms, and periods of music.

Music courses include “Leading the Church’s Song,” “Music and Liturgy,” “Music in the Contemporary Church,” “Building Parish Music Programs,” and “Music and Worship in the African American Tradition.” One of these music courses is required for master of divinity (MDiv) students.

Many other music course offerings and choral groups, present in the life of Trinity Seminary as part of the MACM program, are also available to qualified MDiv students. For example, participation in the liturgical choir offers MDiv students an opportunity to practice Eucharistic music and to become familiar with the administration of a program of worship, including the organization and rehearsal needed to make music come alive in worship. One of the highest goals of music leadership in chapel is welcoming participation by the whole assembly.

Trinity Seminary also has a music lab equipped with MIDI keyboards, computers, and digital video recorders. A music technology course teaches students to use music notation software to create worship materials and music scores and provides a means of recording student singing of liturgical selections. These then can be sent to the professor for critique.

Trinity Seminary Choir (sixty voices) sings larger choral works and leads choral evensong twice annually with the wider community in the Gloria Dei Worship Center.

**Shepherd’s Voice.** Because priests and ministers have discovered, after they have been ordained and have worked for a while in parishes, that they certainly could have benefited from the music programs in their seminaries (where those programs exist), some churches are offering in-service programs to help ordained ministers work with music for worship and with musicians who serve their parishes. One such program is “Shepherd’s Voice,” a pilot program designed to enable clergy to work confidently with music and musicians to build congrega-



Cathedral Church of St. Paul, Episcopal Diocese of Massachusetts, Boston. Photo by Wally Gobeitz.

tions.<sup>5</sup>

This continuing education pilot program is sponsored by the Episcopal Diocese of Massachusetts for in-service clergy who choose to learn to make music an effective part of their ministry. It has been designed in collaboration with clergy already working in parishes and other institutions and will be staffed by clergy and musicians.

## Things in Common

The four programs described here have at least three things in common. First is the musical leader’s strong vision of the goal of realizing the potential of music to build up the church as well as that leader’s recognition of the critical role clergy have in achieving this goal. The second is committed and imaginative administrative support of the musician’s work. And the third is courageous seminarians and in-service clergy willing to step forward to claim their own musical potential.

Much that is good and hopeful is taking place in the area of musical formation of clergy. We eagerly await news of continuing developments.

## Notes

1. *Church Music: delivered by Request, on the Evening of Saturday, October 7, 1826, in the Vestry of Hanover Church, and on the evening of Monday following, in the Third Baptist Church, Boston, by Lowell Mason* (Boston: Hilliard, Gray, and Company., T. R. Marvin, Printer, 1826).

2. *Ibid.*, 40.

3. No publication date is given.

4. Ann P. Hall, “Celebrating John Knowles Paine’s Legacy,” *The Harvard University Gazette*, May 4, 2000.

5. The “Shepherd’s Voice” program is being offered June 1–5, 2009, at Adelynrood Retreat and Conference Center in Byfield, Massachusetts.



# The Canon within the Canon: Sacred Song and Liturgical Music in the Twenty-First Century

By LORRAINE S. BRUGH

Inside the neo-Gothic sanctuary of Fourth Presbyterian Church, along Chicago's bustling Magnificent Mile, a room full of worshipers sings "For the Bread Which You Have Broken." Just a few blocks away, at that same hour at Holy Name Cathedral, Chicago's Roman Catholic archdiocesan center, the choir sings Hugo Distler's arrangement of "Praise to the Lord, the Almighty." Just south around Lake Michigan into Indiana, at Valparaiso University's Lutheran Chapel of the Resurrection that same morning, worshipers sing "My Hope Is Built on Nothing Less than Jesus' Blood."<sup>1</sup> While those may not seem like remarkable occasions in and of themselves, together they demonstrate an interesting landscape of North American hymnody in this first decade of the twenty-first century.

Borrowing from each other's traditions was common to all three services. The Presbyterians were singing a hymn with Roman Catholic origins: The tune originated in a 1631 German hymnal, the *Gross Katolisch Gesangbuch* (*The Large Catholic Hymnal*). The Catholics were listening to a seventeenth century Lutheran text and tune arranged by a twentieth century German Lutheran. The Lutherans sang a hymn from the Sunday School Movement, an evangelical nineteenth century North American revivalist movement. Each of these hymns is still sung in its tradition of origin as well, adding to the multiplicity of each hymn's use.

While this does point to a common ecumenical practice

*Dr. Lorraine S. Brugh is an associate professor of music, director of chapel music, and university organist at Valparaiso University, Valparaiso, Indiana, and the executive director of the University's Institute of Liturgical Studies. She is also the director of the Kantorei, Valparaiso University's select forty-eight-voice religious choir which serves at the Chapel of the Resurrection and sings a diverse repertoire of sacred music. Dr. Brugh helped lead the development of the Evangelical Lutheran Church in America's Evangelical Lutheran Worship and is co-author of the Sunday Assembly (2008), published to help church leaders incorporate the hymnal's materials into worship services.*

among major North American church bodies, it also raises questions about what it is that church bodies are holding on to as their own traditions. Are Presbyterians, Roman Catholics, and Lutherans also singing their own traditions' sacred song? Another look around those worship services shows that, in each of these three cases, indeed they are.

**Borrowing from each other's traditions was common to all three services.**

Psalm singing is a staple of the Presbyterians, beginning with the worship reforms of John Calvin. Calvin insisted that only psalms should be sung in worship. At Fourth Presbyterian there were several sung and spoken psalms throughout the service—one with a sung *Gloria Patri*.

Likewise, Gregorian chant, the musical treasure of the Roman Catholic Church, was integral to Holy Name's Mass. In fact, a note in that morning's service folder stated:

Last October, Pope Benedict XVI discussed the "ancient treasure" of Gregorian church music. He reaffirmed his predecessor's observations that the distinguishing traits of sacred liturgical music are "holiness, true art, and universality, or the possibility that it can be proposed to any people or type of assembly." The Cathedral of the Holy Name therefore continues with this vision. Gregorian or Gregorian-based music is present for most choral liturgical music or in instrumental music. In addition, the "ancient treasure" of choral music holds a large part of the repertoire for the cathedral's liturgies.<sup>2</sup>

This statement affirms the central principle that Roman Catholic liturgical music holds both a historical and contemporary center. This core or "canon" of music plays a prominent role in worship at Holy Name Cathedral.

Lutheran worship at the Valparaiso University Chapel also bears the marks of its historical forebears. The Luther-



an chorale and vernacular sung liturgy are musical products of the Reformation and are still easy to find in most Lutheran worship services. Martin Luther's insistence that music be sung in a language familiar to common people resulted in hymns and liturgical music sung in German in his day. These reforms removed hymns and liturgical song as property of only the learned and educated and put them into the familiar language of the common person. At the Lutheran university service in Valparaiso on this particular Sunday, the congregation sang all the liturgical music in English. This included the Gospel Acclamation, *Sanctus*, and *Agnus Dei*. Many worshipers know this liturgical music so well that they sing the musical settings by memory. Sung liturgy remains part of the traditional canon of Lutheran sacred song.

### Literary and Musical Canons

Taken together, these three worship experiences show similar tendencies in using music of their own tradition while borrowing freely from other church bodies. They each have their own traditions, draw on them deeply, yet also cross into other traditions to expand their own musical corpus or canon. Looking into these services shows that all of them are drawing their musical materials from multiple musical canons.

In literary terms a canon is a sanctioned or accepted group or body of related works.<sup>3</sup> By virtue of their acceptance as a canon, these writings achieve some level of authority. A literary canon circumscribes an area that breeds both authority and familiarity for those who use it. This use of the word "canon" most often refers to scriptural writings such as the First (Old) and New Testaments, but it is also used this way in reference to the ordinary elements of the western liturgy: the *Kyrie*, *Gloria in Excelsis*, *Credo*, *Sanctus/Benedictus*, and *Agnus Dei*. As people repeat these elements week after week and sing them until they know them deeply, they inscribe in themselves an imprint of knowledge and familiarity with this "canon."

A musical "canon," however, is something quite different from a literary canon. A musical canon is a contrapuntal musical composition in which each successively entering voice presents the initial theme usually transformed in a strictly consistent way.<sup>4</sup> A canon begins with a tune, initially sung as one voice by one person or group, which is then expanded by the successive addition of new voices.



Fourth Presbyterian Church, Chicago. Photo by Nick Busse.

A single tune develops into a web of tunes through this addition, creating a mixture of harmonic and melodic motion through the addition of new voices starting at different times. Delight in a canon derives from the intertwining of this tune in a variety of combinations.

Literary canons and musical canons both reveal multiple voices within themselves. Literary canons are the collections of various authors and works placed together for a common purpose. While they may exhibit an external unity, they are derived from a multiplicity of authors. Musical canons delight in the complexity that additional voices add to a simple tune. In the case of the musical canon, different voices use the same tune but, at different times, reveal a multiplicity which creates its musical form. Understanding church music traditions as a series of canons may help clarify how each church's tradition may remain present even as that church's canon evolves through the addition of new musical material.

## Canons within Canons

One way to survey North American sacred song in this first decade of the twenty-first century is to observe the effect of canons within canons, in all the complexity that those terms convey. As the three worship events described at the beginning of this article show, many North American Christians are sharing a developing and increasing number of hymns which they sing at least occasionally in worship. If we drew a circle to represent each North American church's hymnody, this "canon within the canon" would be that slice of the circle where all of the other circles overlap it and each other.

At the same time that these three services borrowed from each others' traditions, each one also clearly put forward its own particular canon of sacred song. Presbyterian psalm-singing, Roman Catholic Gregorian chant, and Lutheran chorales are staples of each of those church's traditions and unique treasures. The desire to preserve those traditional Presbyterian, Roman Catholic, and Lutheran canons was evident in each worship service. Browsing through the most recent worship books in their pews further confirms that each church has retained significant amounts of its respective "traditional canon."

Just as singers delight in musical canons that develop higher complexity, so, too, the worshiper can delight in the addition of new canons—global voices and others—into this musical texture of North American sacred song. Newer canons, from global neighbors and popular musical styles, were relatively unknown to worship planners of previous generations. Now these canons are gradually finding their way into the worship resources and worship lives of many mainline churches. Music from the ecumenical Taizé Community in France, the Iona Community (Presbyterian) in Scotland, or the Lutheran Church in Tanzania are three examples of whole bodies or canons of sacred song from which North Americans are now drawing their sacred repertoire.

## A Crisis, of Sorts

This has created a crisis, of sorts, for musicians and congregants alike. How can an assembly simply add more and more songs to its repertoire? If new songs are added, and no former songs are eliminated, a church's canon simply becomes too large, and worshipers cannot retain familiarity with all of it. On the other hand, if new songs are added, and former songs are removed, there is a loss of the church's tradition and familiarity for the worshiper. This situation calls for careful discernment by worship planners. Attention to the various canons that make up the church's song while pruning songs in all areas to make room for new songs is a critical and difficult task.

Honoring past traditions while carefully introducing new songs requires sensitive balance and willingness to



Photo © WYD 2008

adjust along the way. When adding new music to their church's canon, musicians can consider how long a new song is likely to have life in their assembly, how well it can speak in their specific time and place, and how much of the church's tradition is still clearly present. Living with new songs long enough to evaluate their durability allows them to take root in a next context.

Global song, for instance, gives new expression to singing God's praises. Global neighbors, by their very difference, may offer new and vibrant expressions for patterned lives that yearn for renewed faith or for a faith life that doesn't even know it is stuck or stale. Praising the same God in song that comes from a continent away allows a worshiper to take a step toward God from a different direction. God is not limited by the many people who offer praise; all are familiar to and welcomed by a God who delights in the varieties of human expression. Therefore, those who plan and lead music for worship can assist their assemblies, help them understand that all can find new expressions in learning others' songs, and finally make these new songs their own.

In this twenty-first century of the church's life, a practice of carefully incorporating new songs, while retaining the strong traditions that have nurtured that life, provides a way to balance the variety of musical expressions available. Keeping one's own tradition strong, seeking ecumenical convergence as the tradition continues, and adding new songs as planners see their usefulness will yield new church music canons that will enhance worship for future generations.

## Notes

1. This set of worship services occurred on June 1, 2008, at the named locations.
2. Service folder, Holy Name Cathedral, Chicago, Illinois, June 1, 2008, Ninth Sunday in Ordinary Time.
3. See *Merriam-Webster Dictionary*, 2008 online edition.
4. See *ibid*.



# We Are the Strange Land: Making a Case for Global Music

By EILEEN GUENTHER

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Many hymns invite the participation of the entire universe in sung prayer and praise and, in doing so, they echo the psalms. Consider these texts: “Let *all* the world in *every corner* sing, my God and King” (George Herbert, seventeenth century). “*All creatures* of our God and King, lift up your voice and with us sing” (Francis of Assisi, thirteenth century, as translated by William Draper, twentieth century). “*All people that on earth* do dwell, sing to the Lord in cheerful voice” (sixteenth century text attributed to William Kethe). And there is Thomas Ken’s doxology, sung so often in churches around the world: “Praise God, from whom all blessings flow; praise [God], *all creatures here below*.” Let us not forget the Isaac Watts text that includes these lines:

From all that dwell below the skies,  
let your creator’s praise arise,  
Let the Redeemer’s name be sung  
through every land by every tongue.

And Fred Pratt Green’s text calls forth *everything* and *everyone* in praise of God:

Let every instrument be tuned for praise!  
Let all rejoice who have a voice to raise!  
And may God give us faith to sing always Alleluia.

These familiar texts speak to a universal praise of God regardless of instrument or language. They invite us to praise not only in ways that are familiar but also in new ways. As Brian Wren has written: “Our God is making all things new” (the final words of stanzas four and five

*Dr. Eileen Guenther is associate professor of church music at Wesley Theological Seminary in Washington, DC, where she is director of the chapel and also directs the summer school. She previously served with distinction as minister of music and liturgy at Foundry United Methodist Church in Washington. Eileen was elected president of the American Guild of Organists in the summer of 2008. She leads regular trips to South Africa and has taught in Zimbabwe, Uganda, and Cote d’Ivoire. Eileen Guenther holds a doctorate from The Catholic University of America.*

of “This Is a Day of New Beginnings”).

Most congregations already sing the music of many cultures. When a congregation sings the sixteenth century Reformation hymn “A Mighty Fortress,” or a nineteenth century revival song like “Standing on the Promises,” or contemporary Christian music like “The Lord Reigns,” or the chorus “I Love You, Lord,” they’re singing the music of a variety of times and places.

## Pushing the Margins

However, I want to push the margins just a bit. During my years as a minister of music in a local congregation in Washington, DC, and through my work teaching and leading worship at Wesley Theological Seminary, I have come to believe strongly in the power of music from cultures *other than those with Western-European roots*. The term by which this music is often known is “global music.”

In the book *Dynamic Worship*, Kennon Callahan shares his thoughts on some of the things worship does for the gathered community, listing qualities such as giving power, meaning, and hope to our life and the ability to build community.<sup>1</sup> These qualities are what people are looking for when they come to church, and this is where global music can be most effective.

It’s been said that we need to *understand* “the other” but also that we *need* “the other” in order to understand ourselves. We learn something about ourselves as we see ourselves through the eyes of others. Singing each others’ song encourages dialogue, which is essential to relationships, just as relationships are the key to the future of humankind. Singing each others’ song also broadens the focus of our prayer, helping us expand out of the “I” into the “we” as we pray for a world that exists beyond the limits of our cities or the borders of our countries.

Callahan also describes the components of a healthy service as one that is warm and dynamic, one which has power and movement, one which empowers the congregation to reach out to the community in mission, and one where the preaching expresses both the character of the Gospel and quality of compassion.<sup>2</sup> As worship leaders, we want to choose music for worship that will help people on their spiritual journeys, help them *feel* the love of God, help them *engage* in the mission of the church universal



as well as the mission of their local congregation, help send them forth to make a difference in the world.

Worship is a celebration, and a large percentage of any service is music, whether sung by the congregation, choir, or soloist or performed on instruments (estimates of the amount of worship that is music have run upwards from forty percent). Music gives a service its momentum, delivers the message of the Gospel, and helps people feel empowered as nothing else can.

## Stumbling Blocks

With all my heart, I believe that global music is one of the most effective and powerful ways to accomplish these goals. But I know that there are several fears that are often stumbling blocks for us when it comes to using global music. Here are the fears I have either observed or experienced myself and some strategies that I have found work effectively in overcoming them.

*1. We do not feel competent or comfortable with the style of this music, or at least we feel considerably less comfortable*

*with it than with the choral precision of a renaissance motet, the pedal technique of a Bach fugue, or the chord progressions of a contemporary worship song.*

There are several ways to increase both our actual competence and the degree of comfort we feel when we try new music:

- listening to CDs or material available on the internet;
- attending concerts and perhaps even joining a group (African drum ensemble, Hispanic choir), thereby absorbing their process of learning music as well as the music itself;
- becoming acquainted with individuals from the part of the world whose music we are hoping to access;
- reading books and watching videos from that geographic area;
- participating in any of a multitude of conferences that include or even focus on global music;
- talking to experienced colleagues for repertoire ideas and for techniques for performing the music



Some of the 70,000 participants sing in praise at a 2007 convention in Seoul, South Korea, celebrating the centennial of the Protestant presence in Korea. *UCAN photo.*

most faithfully;

- traveling to the countries whose music you want to perform and spending time with local musicians.

2. *We fear we will not faithfully honor the culture of origin, that we will not “do it right.” Many of us are considered classically trained musicians, and as such we often approach all music as if it were classical, and, quite naturally, we want to do it “correctly.” We are tied to the page because we’re trained to be so.*

This “tied to the page” attitude is built into our formation as musicians, yet it can close off improvisatory possibilities as well as the potential of having the Holy Spirit speak to us in performance. This can pose a problem with music that comes out of an oral tradition (as does much global music), and it can pose a problem as well in performing folk or gospel music, where an improvisational spirit is also a critical stylistic concern.

In Black gospel music, they say, “it’s the singer, not the song,” meaning that it is the interpretation that matters, not the composition itself. On gospel CDs, for example, there is often no listing for the composer of a particular song because it’s the performer’s *rendition* that counts. The same is true for world music. Much global music comes out of oral traditions, and when such music is published, the piece might include a credit for words “as taught by” because the text—and the music—comes from the community, not one particular composer.

When we make a real effort faithfully to relate our performance to the culture of origin, taking into consideration its culture and history, I believe that the music will be received in the spirit in which it is offered. No, it will not be “perfect” in a classical sense (and whatever “perfect” might mean in this context): My choir is not likely to be mistaken for a choir from Zimbabwe or Uganda, but the Holy Spirit often takes our efforts and allows the music to spring “from the heart to the heart” in ways we can’t begin to predict or understand.

3. *The language can be a challenge: We fear we will mispronounce it, or we simply do not know how to approach it in the first place. (And, irrationally, we might even think that perhaps there is an expert in Shona or Xhosa or another indigenous language right there in our congregation that day and that he or she will criticize our pronunciation.)*

Many of the collections of global music include not only language translations but also pronunciation guides. There are online pronouncing dictionaries, and sometimes just asking a question on a listserv or blog will get you the answer you are searching for. (I did this once for an obscure dialect from Paraguay. It does work!)

4. *The rhythms often pose a significant challenge: They are complicated, often outside our standard metric frameworks, and the layering of complex rhythms can prove bewildering.*

Yes, rhythm often poses a challenge, and to this I say “listen all you can.” Listening to a CD or live performance is really a more effective way of internalizing a complex rhythm than diligently picking apart the components as they have been notated. Something else that will help in this regard: Get some percussion instruments! The rhythm is a major factor in the ability of global song to reach the heart, and its power can be enhanced by the acquisition of some of the instruments that enable the music to jump off the page!

5. *We are not confident that the repertoire will be accepted by our congregation. We worry: Will they like it? Are they willing to try something new? What happens if they “push back,” or if nobody sings?*

There are a number of reasons a piece might not “work,” whether the music is global or Western, and our response is the same in either case: We re-examine the repertoire, asking ourselves if it was too hard or if we tried to include too many new songs in one service (this happens a lot). Then we look back on the way we taught the music: Did we do it in the way that was most likely to be successful? More specifically:

- Did we teach it line by line? did we repeat one phrase several times before moving to the next one?
- Did we pronounce the text slowly, several times, and follow that up with having someone sing the melody a phrase at a time?
- Did we teach it first to a choir or other small group and then position the singers throughout the congregation so that their vocal support could enliven the singing of all?

Having evaluated our process, we make necessary changes, and we try again!

6. *We fear that by doing this music, we somehow will be giving up quality, “giving in to the Philistines.” This is probably the greatest confession: We’re afraid that once we start doing some of that music that people will want nothing else! We’re afraid that we won’t get to do the Bach B Minor Mass or a Rutter Requiem any more. We somehow fear that performing global music will provide the entrée to “music as entertainment.” We are afraid that once we go down this road, we will thereafter have to settle for music that’s overly repetitive, theologically shallow, or trivial.*

It goes without saying that quality is a variable in every genre of music, and there is a lot of music that is entertainment-oriented, repetitive, or shallow, regardless of the tradition of origin. There are methods by which we evaluate any music we plan for worship, and we should evaluate the repertoire we’ll use from the global sphere just as carefully as the music from within our “classical” framework.





Boys sing at Mass at Mariya uMama weThemba Monastery in Grahamstown, South Africa. *Photo by Brother James Randall Greve, OHC.*

## Formed by Singing

Multicultural music is not just a novelty. We're not practicing "ethno-tourism" in C. Michael Hawn's term.<sup>3</sup> Music is a mirror of the society that produced it: Its struggles, its celebrations, and its story are captured in the music. When we share with our congregations the context out of which a song came or something of the meaning that the song holds for the culture of origin, we expand the impact of the music on our lives. We have lots to learn from other cultures, and the music carries these stories with unique power, expanding our emotional horizons, our intellectual horizons, and our spiritual horizons.

A study has shown, for instance, that a large percentage of people's theology is formed by the hymns they sing (seventy percent of non-academic theology is formed that way, I have read). What people in our gatherings believe about God comes, in a large part, from the songs they sing. This offers musicians and worship leaders a wondrous opportunity to guide the congregations' spiritual formation with music from as broad a perspective as we can, music of lament as well as praise, music that reflects the mission of our church, music that delivers the message of the Gospel, and music that leads to a concern for the

world. Choosing music for worship, putting Scripture and prayer on the lips of those in the worshiping congregation, is, indeed, an awesome responsibility.

Hawn points out that much world music is "cyclic" rather than "sequential"—the character of the hymn of Western-European origin. In cyclic music there is relatively little text, the melodic phrase is relatively short, and it's repeated many times. In this repetition our bodies react to the music in different ways, our brains become focused in a different direction, and not only do we change as we repeat the music, but the community that is singing it changes as well.

Hawn gives us additional compelling reasons to sing global music:

1. It reminds us that the incarnation was a cosmic event that happened in a local setting.
2. Singing global songs encourages us to pray *for* the world—the entire world—and also to pray *with* the world.
3. Global music is less cerebral, more physical, enabling us to relate to the message of the Gospel in a different way.
4. "Singing cross culturally is incarnational. When

we sing across cultures, historically or in the present, we understand that Christ takes on the appearance of every culture—all times, places, and peoples. In the twenty-first century we have the opportunity, unlike previous generations, to see the face of Christ manifest around the world in virtually every culture.”<sup>4</sup>

I particularly resonate with this last point as it evokes for me the experience of seeing the faces and hearing the sounds of the singing of South Africans in Soweto or in a township in Cape Town—enthusiastic, soul-stirring singing that seemed to change every person in that space. I also recall the congregant-led singing of Christians in Cote d’Ivoire that, in repetition after repetition, grew in harmonic texture and rhythmic intensity.

Global songs take us to lots of places in a profound musical version of “time travel,” as the sometimes plaintive melodies supported by a rhythm that propels us from one verse to the next combine to speak to our spirits, enabling us to participate in the joy and the struggles of Christians around the world. For instance:

- “O So-so” (“Come, Now, O Prince of Peace, Make Us One Body”).<sup>5</sup> This song connects us with those in Korea, where brothers and sisters, parents and children have been separated into North and South for more than fifty years and where reconciliation is in their minds on a daily basis.
- “Jesu, tawa pano” (“Jesus, We Are Here for You”).<sup>6</sup> This is a heartfelt prayer which strikes awe in my soul as I think of those in Zimbabwe who give thanks in spite of their long walks to draw clean water, who face the impossibility of getting staples like cooking oil or corn, and who have no money to buy these even if they were available.
- “Mayenziwe” (“Thy Will Be Done on Earth”).<sup>7</sup> This song began as a deep, heartfelt plea coming from those struggling under the punishing weight of apartheid in South Africa and has expanded its scope. While it reflects the struggle against apartheid ended in a peacefully negotiated “new South Africa,” confident that God wants the best for God’s people, it also prays that God’s will prevail as the country deals with political and economic challenges waiting to be conquered.

Similarly, any of the simple and profound chants of the Taizé community in France—now a multinational, ecumenical community founded originally as a shelter for Jews fleeing Nazi persecution—takes us to a place where congregants create a Pentecost moment as they sing in many languages, sometimes simultaneously.

### It’s about Connections

There are biblical reasons for global music, particularly



Procession with gifts during Mass at All Souls Catholic Community, Binga, Zimbabwe. Photo by Ruthie Shaver.

in the letters of St. Paul and his followers, “for you are all one in Christ Jesus” (Gal 3:28). “You are no longer strangers and sojourners, but you are fellow citizens with the holy ones and members of the household of God, built upon the foundation of the apostles and prophets, with Christ Jesus himself as the capstone” (Eph 2:19). “When you assemble, one has a psalm, another an instruction, a revelation, a tongue, or an interpretation. Everything should be done for building up” (1 Cor 14: 26). Pablo Sosa’s song “Miren Qué Bueno” reflects similar theology, drawing on Psalm 133: “O look and wonder, how good it is for us to *be all together*.”<sup>8</sup>

It’s all about connection, all about relationships. It’s often been said that “music is generally accepted as the most universal means for expressing human emotions; therefore, it should play an important role in public worship.”<sup>9</sup> Popular worship leader Mary Oyer echoes this when she says: “Music reveals what the culture is, and it reveals who the people are and what they value. It is a key to understanding people.”<sup>10</sup> Hawn himself has spoken about the “iconic possibilities” of music, where “the presence of the sound . . . itself [is] a window into a faith tradition and cultural heritage that serves as a bridge to other cultures.”<sup>11</sup>

Global music can really be the embodiment of the unity of the body of Christ described in the Gospel. The world is becoming “flatter and flatter,” as *New York Times* author and journalist Thomas L. Friedman describes it, as our means of communication are increasing every day—and as our need for closer ties with our neighbors also grows daily. Houston Smith, religious historian and professor of philosophy at MIT for many years, talked about a distinctive characteristic of our time: “When historians look back upon our years they may remember them not for the release of nuclear power nor for the spread of Communism *but as the time in which all the peoples of the world first had to take one another seriously*.”<sup>12</sup> This was true when Smith wrote it half a century ago, and it is an even



more poignant statement in our “post-9/11 world.” It’s not just that we can communicate more easily but that such connection is required if we are going to survive on this planet.

The power of music to bridge these gaps is related to its multi-valence: As we sing, we are connected to each other, we are connected to the culture from which the music came, and we are connected to God. Music’s power lies not just in its ability to convey meaning; music’s power also lies in the way it changes lives when it is sung or heard. As we sing songs that come out of the lived experiences of those around the world, we share in others’ work, struggles, joy, and their relation to God.

Struggle seems to breed an acknowledgment of a real, deep-seated need for God in a way, frankly, that affluence often does not. One reason that this music so powerfully engages me is the struggle that gave much of it birth. “The world’s music for the sake of the world,” I once heard theologian Marva Dawn say. When we sing this music we become one with those struggling. We see Christ in different faces, and we hear Christ in different languages, rhythms, sonorities. We hold these people in prayer and, with the power of God, we can be led to ways that can make a difference for them in the world.

I believe we are the “strange land” where we’re asked to sing the Lord’s songs (Psalm 137). I would like to change the bumper sticker “Think globally, act locally” to read: “Act locally, sing globally!”

## Notes

1. Kennon L. Callahan, *Dynamic Worship: Mission, Grace, Praise, and Power* (San Francisco, California: Jossey-Bass, 1997), 4.
2. Ibid., 5.
3. C. Michael Hawn, *Gather Into One: Praying and Singing Globally* (Grand Rapids, Michigan: Wm. B. Eerdmans Publishing Company, 2003), 267.
4. Personal correspondence with C. Michael Hawn; see also Chapter 1 of *Gather Into One* for more on this concept.
5. See *The Faith We Sing* (Nashville, Tennessee: Abingdon Press, 2000), 2232.
6. See *The Faith We Sing*, 2273; see also *Gather Comprehensive*, first edition (Chicago, Illinois: GIA Publications, 1998), 705.
7. See *Gather Comprehensive*, 592.
8. Pablo Sosa is an Argentinean church musician and composer and a local minister of the Methodist Church in Argentina. He holds degrees from Westminster Choir College at Princeton, the School of Sacred Music at Union Theological Seminary, New York, and the Berlin Hochschule für Musik. He teaches liturgy and hymnology at the Instituto Superior Evangélico and choir conducting at the National State Conservatory, both in Buenos Aires. “Miren Qué Bueno,” a setting of Psalm 133, is available from GIA Publications as an octavo or in the collection *Éste es el Día* (G-7021).
9. Franklin M. Segler, rev. Randall Bradley, *Understanding, Preparing for, and Practicing Christian Worship*, second ed. (Nashville, Tennessee: Broadman and Holman Publishers [now B &

H Publishing Group], 1995), 87.

10. Hawn, *Gather Into One*, 268.

11. C. Michael Hawn, sermon to Dallas Chapter, AGO, September 15, 2008.

12. Houston Smith, *The Religions of Man* (San Francisco, California: Harper & Row, Publishers, 1965), 7, italics mine.

## Selected Global Music and Worship Resources

### Collections of Global Music

- For Everyone Born: Global Songs for an Emerging Church*. New York, New York: United Methodist Church, General Board of Global Ministries, 2008.
- Global Praise 1, 2, 3* (different volumes). New York, New York: United Methodist Church, General Board of Global Ministries, GBGMusik, 1996, 2000, 2004.
- Songs and Prayers from Taizé*. Chicago, Illinois: GIA Publications, 1991.
- Songs for the World*. Ed. Kimbrough and Young (Charles Wesley hymn texts set by composers from around the world). New York, New York: United Methodist Church, General Board of Global Ministries, GBGMusik, 2001.
- There Is One among Us*. John Bell. Wild Goose Resource Group, Iona Community; GIA Publications, 1999.

### Books about Global Music and Its Performance

- Farlee, Robert Buckley, ed. *Leading the Church’s Song*. Minneapolis, Minnesota: Augsburg Fortress, 1998. Includes articles by authorities on each genre represented.
- Hawn, C. Michael. *Gather Into One: Praying and Singing Globally*. Grand Rapids, Michigan: Wm. B. Eerdmans Publishing Company, 2003.
- Hawn, C. Michael, ed. *Halle, Halle: Songs from the World Church for Children, Youth, and Congregation*. Garland, Texas: Choristers Guild, 1999. Teacher’s guide published separately.
- Kimbrough, S. T., Jr., ed. *Music & Mission: Toward a Theology and Practice of Global Song*. New York, New York: United Methodist Church, General Board of Global Ministries, GBGMusik, 2006.

### Global Prayers and Liturgies

- Carden, John. *With All God’s People: The New Ecumenical Prayer Cycle*. Geneva, Switzerland: WCC Publications, 1990.
- Harling, Per, ed. *Worshipping Ecumenically: Orders of Service from Global Meetings with Suggestions for Local Use*. Geneva, Switzerland: WCC Publications, 1995.
- Prayers Encircling the World: An International Anthology*. Louisville, Kentucky: Westminster John Knox Press (Presbyterian Publishing Corporation), 1998.
- Templeton, John Marks, ed. *Worldwide Worship: Prayers, Songs and Poetry*. West Conshohocken, Pennsylvania: Templeton Foundation Press, 2000.
- Tirabassi, Maren C., and Eddy, Kathy Wonson. *Gifts of Many Cultures: Worship Resources for the Global Community*. Cleveland, Ohio: United Church Press, 1995.

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# Professional Concerns

By DONNA L. KINSEY

## The Church Alive in Children's Music Ministry

Scripture . . . prayer . . . dance . . . singing . . . instruments . . . symbols . . . faith . . . sacraments . . . children . . . gathered

*Ms. Donna L. Kinsey is a pastoral musician at St. Francis de Sales Parish, Morgantown, West Virginia, and a music specialist for West Virginia's Monongalia County Schools. She is a teacher and clinician for children's voices, handbells, and music educators.*

assembly = full, active, conscious participation for all who come together to pray and to praise our Creator God and his Son, Jesus Christ. Music ministry for children allows our youngsters to express, explore, and contemplate their faith journey. Those of us who are blessed with the gifts to work with children learn about our faith from them every day. Their sheer joy in celebrating at liturgy is contagious when it is witnessed by the rest of a gathered assembly as is their ability to pray when listening to and/or singing a quiet meditation.

### How to Develop a Vibrant Ministry

But how does a parish develop a vi-

brant children's music ministry? How do you get the children to come to a choir or band or volunteer to be in a play or musical? Here are some suggestions that have worked for our parish.

You talk to them, put announcements in the bulletin, send postcards (they love getting mail with their name on it), make phone calls, talk to them and their parents or guardians, mingle at social times, send e-mails, put up posters, visit their school or religious education classes, and, in short, do anything you can think of to get their attention. Set the date to begin and the children's age range for this ministry or event, publicize your group, and plan your rehearsal. Then go to work with whomever God sends through your door! Word will spread as to whether it's going



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to be a good thing to join or not, and friends will come or all will disappear—as the case may be.

During the summer our parish has a week-long choir camp, where our elementary children pray, study our hymn and anthem texts, sing, dance, ring, play a wide variety of instruments, learn new hymns, work on music reading and sight singing skills, begin work on our choir musical, play music games, and eat together. Our middle



school, high school, and college-aged students volunteer one day or every day during the week to create choreography, prepare snacks, lead games, supervise, and assist in a wide variety of activities. The children benefit from getting to know “the big kids” and seeing them put their faith into action. The older youth enjoy working with the children and seeing their music skills develop. They make a point of seeking out the children at parish social times and checking on their progress. The youth also often fill in as soloists with the choir or sub in the bell choir. The children know and trust them and take pleasure in saying: “I’m going to help when I get big, just like \_\_\_\_\_ does!”

## Expectations: Theirs and Yours

Children enjoy being active rather than passive, so find ways to direct their attention, talent, and energy toward the liturgy, whether that liturgy is a Mass or a service of the Word or a celebration of one of the liturgical hours. Finding such a way to focus the children’s attention and involvement will benefit the whole assembly.

Children also like to know ahead of time what will be expected of them when they volunteer or are drafted into serving the Lord and the parish. Be sure you are clear about the goals you have set for the children for that day’s liturgy or this year’s choir and instrumental groups.

Children (and their parents) do not like to endure frustration, so good sequential planning on your part will be a great help to the overall music ministry.

The assembly (or Father) does not like a children’s group that distracts from the

liturgy because of poor behavior. Be sure the children know what kind of behavior you expect—where they are to sit; when they are to stand; when to use the rest room or get a drink of water; how to stand and hold a hymnal, music, or an instrument; what time they are to meet; and similar practical issues.

When you are working with children’s voices, you will need to know the appropriate vocal range for their age, their ability to read words and music, their capacity to sing harmony or unison, and you will have to discover their ability for matching pitch. You will need to know how to warm up children’s voices so that they will sound their best. Lee Gwozd’s DVDs from WLP (*Singing Fundamentals: The Child’s Voice* and several others) provide great help for the novice as well as the experienced director, as do the programs and resources from Choristers Guild, American Choral Director’s Association, MENC: The National Association for Music Education, NPM’s Music Education Section, and the NPM Institute for Music with Children.

In selecting liturgical music for a children’s choir, consider choosing descants for ritual music that can enhance the congregation’s song as well as anthems appropriate to the season that could be sung as prelude music or at the preparation of the gifts. The hymns and service music should all be familiar to the children. Music chosen specifically for a children’s choir (like the music chosen for a Mass with children) should all help with the child’s faith formation, and the melodies should lie within their voice range. Keep these principles in mind when looking at the texts for hymns, songs, and anthems.

## Instruments

Children ringing handbells or handchimes can also add to the community’s liturgical celebrations. It is easy for children to ring a simple harmony part in the Orff style or in a chord chart format where the accompaniment is in octaves or block chords (but make sure they’re in the same key as other accompanying instruments). Handbells or handchimes can play a scale at random in the key of a hymn, *Alleluia*,

*Gloria*, or *Amen*. They can ring with the high school youth or adults when playing the charts, since all groups could use the same music. They could toll for the dead on All Souls Day with the other bell choir members at Mass and at evening prayer, if your parish has a special vespers service for that day. If your parish or school does not have handbells or handchimes, the American Guild of English Handbell Ringers has a program in which a three octave set of handchimes may be borrowed for a semester. Check their website—AGEHR.org—for your area contact folks.

As children learn to play instruments, they usually get four or five pitches that they can play well. Once you know the children’s strong points, it is not difficult to write a descant on some of the Mass parts so that they can play when the assembly is singing. (This is not nearly as scary for the children as playing a solo.) I’ll often have older students buddy up with a new musician so that they know when to play, how to work on tuning and intonation, hear what a more mature sound is, and experience the joy of combining with many other instruments and voices.

## Acceptance

How does our parish accept the children in music ministry? The folks in the pew love seeing the children mature during the year, and the adults take delight in telling me that they can tell that musical progress is being made. Your parish will also appreciate the talents and skills the children share with them at liturgy. Your children will grow stronger in their faith as well as musical skills and talent. And you will be blest!





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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 and to indicate whether that range accords with NPM salary guidelines (<http://www.npm.org/Sections/DMMD/salaryguidelines.htm>). Other useful information: instruments in use (pipe or electronic organ, piano), size of choirs, and the names of music resources/hymnals in use at the parish.

A listing may be posted:

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

### FLORIDA

**Music Director.** St. Isabel Catholic Church, 3559 Sanibel Captiva Road, Sanibel, FL 33957. Phone: (239) 472-2763; fax: (239) 472-5351; e-mail: [saintisabel@aol.com](mailto:saintisabel@aol.com); website: [www.saintisabel.com](http://www.saintisabel.com). Music director sought to accompany/coordinate three to four weekend liturgies and holy days of obligation, train and direct an adult seasonal choir and a children's choir, and be an active member of the parish staff. The candidate should have knowledge of Roman Catholic liturgy and have strong skills in organ, piano, and conducting. Previous training and experience in church music

ministry preferred. Compensation will be commensurate with education and experience. Send cover letter, résumé, and references to Rev. Christopher Senk, Pastor. HLP-7224.

### MICHIGAN

**Director of Contemporary Music.** St. Catherine of Siena Catholic Church, 1150 W. Centre Avenue, Portage, MI 49024. Phone: (269) 978-2333; e-mail: [mkiebel@stcatherinesiena.org](mailto:mkiebel@stcatherinesiena.org); website: [www.stcatherinesiena.org](http://www.stcatherinesiena.org). Part-time position (twenty-five hours) in large, progressive, Vatican II parish with strong tradition of contemporary music, including Life-Teen. Work with three contemporary music groups, repertoire ranging from “standard” contemporary to praise and worship. Familiarity with various musical styles; strong vocal, keyboard, sight-reading, and improvisational skills; and sense of ministry. Ability to work in a collaborative setting. Bachelor's degree or equivalent experience. Benefits available. Visit website for complete job description. Great opportunity, superior facilities in supportive environment for the right person! May be combined with audiovisual ministry position (seven hours). Send résumé/salary history to Mike Kiebel. HLP-7229.

### OREGON

**Liturgical Music Director.** St. Mary, 728 Ellsworth SW, Albany, OR 97321. Phone: (541) 926-1449. Full-time for parish of 1,200+ families. Recruit, train, support musicians for three weekend liturgies, funerals, weddings, and other parish and liturgical celebrations. Should have sound understanding of Vatican II liturgical principles; be proficient in voice, organ, and piano; experienced in directing and training cantors and adult and children's choirs. Should have excellent communication skills and be able to work collaboratively. MA in music preferred. Interested candidates send résumé to Father Betts. HLP-7238.

## More Hotline

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# Reviews

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## Organ

### Jubilate, Volume 3

Ed. James Kosnik and J. Michael McMahon. Concordia, 97-7245, \$26.00.

This is the third volume in the series *Jubilate*, organ music for manuals or for manuals with minimal pedals. It was created in response to the need of many musicians for short compositions that are not too difficult. Dr. James Kosnik, co-editor of this volume with Dr. McMahon, was also the editor of a similar series called *Laudate*, though that series involved collections of pieces with well-developed pedal writing.

This volume is extensive and innovative. It offers fine compositions by Richard Proulx, Marilyn and James Biery, Lynn Trapp, Jeffrey Honoré, Benjamin Culli, Jeffrey Blerch, and James Kosnik. Particularly noteworthy are the well-crafted settings by John Karl Hirtson of the Gregorian "Ave, Maria" and "For All the Saints." You will find in this collection American and Gaelic folk tunes, chorales and hymns, chant, and arrangements of music by David Haas and Bernadette Farrell.

This is an excellent addition to the *Jubilate* series, and all three volumes would make fine additions to your collection of organ literature for the liturgy.

### King of Kings

Organ Music of Black Composers, Past and Present, Volume 1. Comp. and ed. James Abbingdon. GIA Publications, G-7236, \$25.00.

This is an excellent collection of organ music by black composers. Many of the composers and their works are unfamiliar to Catholic organists, so this publication is a well-deserved addition to the repertoire. James Abbingdon has included in this first volume settings of spirituals, a bluegrass folk song, and the works of a veritable

Who's Who of African American composers and of the singular African English musician Samuel Coleridge Taylor.

The folk music pieces are well crafted but not overworked. These compositions may use folk melodies, but they are not arrangements of those melodies; they stand out as original compositions. The composers are John W. Work, III; D. L. White; Uzee Brown, Jr.; Calvin Taylor; Ralph Simpson; and Florence Price, who could be considered the first lady of African American composers, with more than 300 compositions.

Uzee Brown's "The Triumphal March of Heritage" is brilliant and classy; it could be adopted, in fact, as the African American organ march. W. C. Handy's arrangement of "Go Down, Moses," as adapted by Walter Simon, is a fascinating study in rhythm and organ color. It calls for (but does not require) crashing cymbals. Great fun!

Samuel Coleridge Taylor (1875–1912) was the first composer of African descent who achieved international success. Born in England, he became an inspiration to many African Americans, including W. E. B. Dubois, Booker T. Washington, Harry Burleigh, and Paul Laurence Dunbar. The three organ compositions by Taylor that are included in this collection are sweet, charming works that are lyrical and well constructed. They deserve more recognition than they have received heretofore.

I can't wait for the second volume in this series.

William Tortolano

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## Handbell Recitative

**Pescador de Hombres (Lord, When You Came).** Cesáreo Gabaráin, arr. Jeffrey Honoré. 3–5 octaves, level 3. World Library Publications, 003431, \$3.25. Jeff Honoré has used handbells to give a very Spanish flavor to this familiar OCP publication. Mallets are needed both to roll the chord accompaniment and to play the short sounding percussive 6/8 accompaniment. There's one key change and several accidentals, but these are well within the range of an

average choir. The ending builds to chords which shake and then concludes with mart lifts and a mart. This is a nice piece to add to your choir's repertoire.

**Come, O Come Emmanuel.** Arr. Susan E. Geschke. 3–5 octaves + optional 3 octaves handchimes, level 2+. Agape, 2442, \$4.25. Susan Geschke has contrasted the Advent hymn "O Come, O Come, Emmanuel" on handbells with "O Little Town of Bethlehem" on handchimes. She has also written a lyrical introduction/interlude that flows nicely into the melodies. There is a key change when the hymns change and some added accidentals that produce a harmony with a new sound for a familiar carol. This piece gives us a different way to play two beloved melodies.

**The Holly and the Ivy.** Arr. Sandra Eithun. 3–5 octaves, level 2+. Agape, 2441, \$4.25. This arrangement combines the well known English carol with the German "O Tannenbaum" to provide for the listener a quiet journey through the melodies. The writing is clean with the melodies well marked for the various octaves. There are few accidentals and occasional sixteenth note embellishments. Here's a good piece to work for musicality of phrases. Enjoy!

**10 Christmas Hymn Introductions.** Arr. Matthew Prins. 3–5 octaves, level 2+. Agape, 2446, \$14.95. This collection of introductions and one verse setting for hymns used from Advent through Epiphany will be very useful for your bell choir. The introductions are usually twenty measures long, and the hymn setting follows the traditional harmonizations. Most of these pieces could be easily learned in one or two rehearsals, and that would allow the bells to be part of the service music and the assembly's song. Each ringing station would need a copy, but the music would be used for years. A good investment!

**Hymn Dazzlers, Set 1.** Arr. Joel Raney. 3–5 octaves, level 2. Hope, 8389HB, \$4.50. Keyboard score also available (8389, \$24.95). Wow! "Dazzlers" is the correct name for this collection of joyful hymn settings ("How Firm a Foundation"; "O Come, All Ye Faithful"; and "Praise to the Lord"). The piano, organ, and handbells each have a unique part that combines to create an orchestral sound to accompany the assembly's voice. Buy it, practice, and hear your assembly lift their voices in joyful praise!

**It Came upon the Midnight Clear.** Arr. Cynthia Dobrinski. 3–6 octaves + opt. 3 octaves handchimes and flute, level 3. Agape, 2452, \$4.50. This is another solid arrangement of a familiar Christmas carol from Cynthia Dobrinski. The introduction is the basis of the modulations as she moves from key to key for each verse, and it is not difficult. Cynthia interprets the text of each verse with its own setting. The use of flutes and/or handchimes, if available, would add to the warmth of the piece. You'll hear your congregation or audience humming along on this one!

**Five Duets for Christmas II.** Arr. Douglas Wagner. 2 octaves and keyboard. Agape, 2445, \$16.95. What a useful collection for those who like to ring handbell/handchime duets of moderate difficulty! The carols included are "Still, Still, Still"; "What Child Is This?"; "O Come, All Ye Faithful"; "Hark! The Herald Angels Sing"; and "Lo, How a Rose E'er Blooming." Each arrangement is nicely done, and both ringer parts are fairly equal. The piano accompaniments require someone who is competent as well as able to understand the need to be flexible. (The pieces may be performed without the piano accompaniment if desired.) The two ringer parts and the keyboard score are all together in the package.

**Keep it Simple.** Arr. Lloyd Larson. 3 octaves, level 1. Agape, 2429, \$8.95. This very usable collection for young ringers or older beginning choirs has very satisfying chord structures for the various hymns without added accidentals. There are a few meter changes, but tempos are not so fast that ringers will have difficulty. Some of the hymns included are "Jesus Loves Me, This I Know"; "Reflections on BEACH SPRING"; "America the Beautiful"; and five others. This collection will help ringers mature into playing melodic phrases and chordal accompaniments that work well together.

**African Noel.** Arr. Andre Thomas, arr. Kathy Moklebust. 3, 4, or 5 octaves + congas, shaker, tambourine, and opt. vocal soloist; level 4. Choristers Guild, CGB566, \$4.50; percussion and voice, CGB565, \$10.95. What a fun arrangement of a very familiar African Christmas carol for handbells and additional forces. There is so much you can add to this piece if you want—voices, percussion, dance. As always, Kathy Moklebust has given us a solid handbell arrangement, and this one is based on an Andre Thomas arrangement. You can't go wrong! Ringers need to be ready for meter changes, rhythmic bass malleting, and some accidentals.

**Angels We have Heard on High.** Arr. Joel Raney. 3–6 octaves + opt. 3–6 octaves of handchimes and keyboard (synthesizer or organ), level 2+. Agape, 2444, \$4.50. Joel Raney has given us another charming arrangement of familiar carols. Here he combines "Angels We Have Heard on High" with "Angels from the Realms of Glory" as well as optional synthesizer with the handbells and handchimes. His writing of peals, key changes, and occasional meter changes is not difficult, nor is the keyboard score. Put everything together and you have a piece that ringers as well as listeners will enjoy! Be sure to order an additional score because the keyboard part is included at the end of the piece.

**O Little Town of Bethlehem.** Redner, arr. Judy Phillips. 3–6 octaves + optional percussion, level 3. Agape, 24543, \$4.35; percussion, 2454P, \$2.50. Take windchimes, add finger cymbals, and play handbells with a delicate arrangement of a favorite American carol, and you have a winner! There are no key or meter changes, but there are a few accidentals. Ringers will be able to concentrate on contrasts in dynamics and melodic flow. A nice addition to the Christmas repertoire!

**I Heard the Bells on Christmas Day.** John Baptiste Calkin, arr. Anne Krentz.

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Combined handbell choir (3 or 5 octaves) and 2–3 octaves handchimes or keyboard, level 3. Choristers Guild, handbell score, CGB553, \$4.50; handchime score, CGB554, \$3.95; full score, CGB 552, \$8.95. Looking for an arrangement of a favorite American carol? This one would work, especially if you want versatility. The handbell score is written with one key and style change where mallets or thumb damping are needed. The chime/keyboard part is a simple addition that fills out the sound whether on melody or accompaniment. It is a very nice two-choir piece.

**Prince of Peace.** Arr. Bill Ingram. 2 or 3 octaves, level 1. Choristers Guild, CGB545, \$4.50. Bill Ingram understands the need that many beginning choirs have for the security of many ringers playing at the same time. In his arrangement of “For unto Us a Child Is Born” and “Adeste Fideles” he has created a piece that is both interesting for the listener and engaging for the ringers. There are some short sounding techniques that are added in the accompaniment as well as shakes and echoes that add to the overall sound. It is seventy-six measures long, but by Christmas many bell choirs would be ready for a piece of this length.

**God Rest Ye Merry.** Arr. Judy Phillips. 3, 4, 5, or 6 octaves, level 3. Choristers Guild, CGB557, \$4.50. Clean, crisp rhythmic chords played by mallets and a familiar lively melody make an arrangement well worth the work of getting it up to tempo. Be ready for triplet and sixteenth note accompaniments that will need to fly so that the overall tempo remains steady. Have fun learning and performing!

**One Star.** Cheryl Jones Rogers, trans. Derek Hakes. 3, 4, or 5 octaves, opt. narrator and 1 or 2 octaves handchimes, level 2. Choristers Guild, CGB548, \$4.50. Need a nice piece for a Christmas program with a change of pace and narration? You’ve found it. The original text for the narration fits nicely with the handbell arrangement or it can be rung with the choral anthem CGA460. This arrangement uses the addition of chimes to add a sweet sound to a flowing melody.

**Angels We Have Heard on High.** Arr. Linda R. Lamb. 2 octaves handbells or handchimes, level 1. Choristers Guild, CGB544, \$4.50. Beginning ringers like the sound of full chords but also enjoy melodic and accompaniment movement. Linda

Lamb writes well for this level of ringing experience, and she adds LV and shakes to spark interest in just the correct places. Ringers old and young alike will meet the challenge of learning this arrangement and playing it for an audience.

**The Wassail Song.** Arr. Valerie W. Stephenson. 3, 4, 5, or 6 octaves + opt. 3 octaves handchimes, level 3+. Choristers Guild, CGB561, \$4.50. Valerie Stephenson always brings a spark to any arrangement she writes! This spirit-filled adaptation of the old English carol is one that interprets the text quite well. Bass ringers will need to mallet their part cleanly, and all ringers will need to be ready for tempo and meter changes as well as the alternation from D major to D minor. All will enjoy rehearsing and performing this Christmas selection!

Donna L. Kinsey

## Contemporary Ensemble Recitative

**Endless Is Your Love.** Tom Kendzia. OCP, 20291, \$10.00; CD, 20257, \$17.00. Kendzia’s most recent collection of twelve contemporary pieces encompasses a variety of styles and seasons. “Endless Is Your Love” is a tender setting of the intimate Psalm 139 in a gentle, Celtic style. “Our Blessing-Cup” (Psalm 116) and “Where Charity and Love Are Found” use the same melody, making for two pragmatic Holy Thursday options with their natural accessibility of text and melody. Likewise, “Lamb of God/Taste and See” presents an opportunity to yoke together the fraction rite and Communion processional with the use of similar melodies. “Be Love” and “Abide, O Spirit of Life” feature excellent texts by Bill Huebsch that embody the spirit of Vatican II. Kendzia’s arrangement of Sydney Carter’s “Lord of the Dance” uses fresh harmonizations, and his creative accompaniment is one in which American Rag meets Celtic dance and pop rock; the lively recording renders the piece with three postludes in rag, reel, and pastoral style.

**Now that the Morning Has Broken the Darkness.** Grayson Warren Brown. OCP. Songbook, 20444, \$13.00; CD, 20445, \$17.00. Grayson Warren Brown embraces a wide variety of musical styles with great skill in his eclectic collection. All twelve songs are included in the songbook, although only three are available as individual octavos

(they can all, however, be downloaded at [www.ocp.org](http://www.ocp.org)). The peaceful “Favor and Bless Us, Lord” sets Psalm 67 as a soulful, slow spiritual, gently beseeching God’s blessing. “Meditation” is Taizé-like with its reflective ostinato yet unique in its use of yearning suspensions to color the healing text. The stately “Now that the Morning Has Broken the Darkness” employs festive brass, string quartets, and timpani to accompany a hopeful and unifying text which congregations sing with satisfaction. Likewise, the strophic hymn of praise, “Psalm 150,” is jubilant with its triplet figures and final modulation. For those unfamiliar with traditional gospel keyboard accompaniment, the two options by Rick Modlin in “Shout Praise” are exemplars and may be an enjoyable challenge. Lastly, “Song of Farewell” offers a three-stanza hymn setting of the well-known ritual text with comforting harmonies and with the *In Paradisum* melody tastefully appearing in the ethereal descant.

Tim Westerhaus

## Books

### Confronting Power and Sex in the Catholic Church: Reclaiming the Spirit of Jesus

Bishop Geoffrey Robinson. 320 pages, paperback. The Liturgical Press, 2008 (first published 2007 by John Garratt Publishing, Mulgrave, Victoria Australia). ISBN 978-0-8146-1865-3. \$24.95.

While Geoffrey Robinson, former auxiliary bishop of Sydney, begins and ends this book looking at the international clergy abuse scandal within the Catholic Church, he devotes most of the space in between to examining the Church through a much broader lens. Maintaining that there is a culture of abuse within some of the institutions of the Church that is sustained by an inability or unwillingness to be open to re-examination and change, Robinson raises questions about how the Catholic Church has come to this present crisis and then raises more questions about where to go from here.

Bishop Robinson comes to his subject with a rich background of both theological and pastoral experience. He holds advanced degrees in theology, philosophy, and canon law. He has served as president of the Canon Law Society of Australia and New Zealand, written extensively



(including a book on the Gospel of Mark), and served as chief justice of the Sydney Archdiocesan Marriage Tribunal and as auxiliary bishop of Sydney for twenty years. More importantly, he has a vast amount of human experience, which he has allowed to inform his theological background. It is a winning combination.

This is not a book for people who are looking for neatly wrapped answers. Robinson steers his readers through a process by asking important questions, beginning with what it means to be in a healthy relationship with God, through issues concerning the exercise of authority within the Church, and on to an examination of the bases for the sexual ethic of the Catholic Church. His questions nudge the reader to reflect more deeply on the issues that have been raised. It is a very readable book, devoid of theological jargon, that is addressed to all who are open to honest and straight-talking reflection on the present state of the Catholic Church.

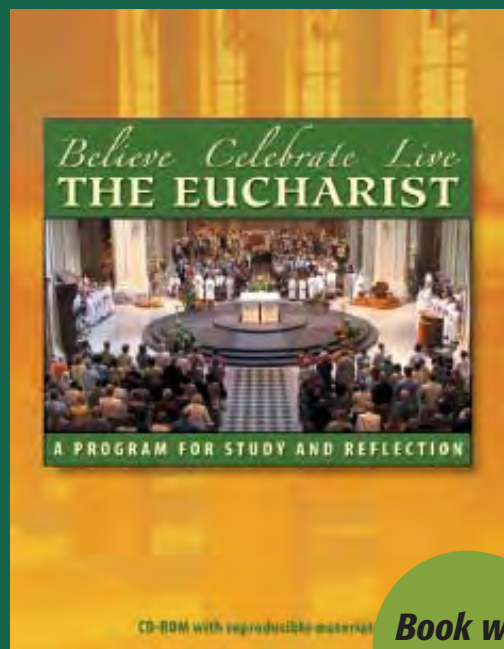
"It is God's will that every single human being, regardless of age, gender,

colour, race, caste, religion, or sexual orientation, should grow to become all she or he is capable of being. In this way the human race as a whole can grow to be all that it is capable of being" (page 84). This conviction provides the grounding for the book. Robinson exhibits a deep trust in human persons. Concern about upsetting "the simple faithful" does not seem to trouble him. He is definitely of the John XXIII school of ecclesiology: Throw open the doors and the windows of the Church and let the fresh breath of the Spirit blow through.

Robinson maintains that there are two sources from which we come to know about God: "the Bible and the world around and within us" (49). Tradition is a dynamic process of handing on the faith as it evolves over time. Using these two sources and actively engaging the Tradition, Robinson raises questions about leadership and the exercise of power within the Church. What is the historical background that has led the Church to claim infallibility? Is the Church in a prison of its own making because of its

inability to admit that certain teachings are without sufficient grounding in either Scripture or the world around or within us? He raises many pastoral issues, asking whether it is time for "a profound revision of the Catholic sexual ethic" (210).

Bishop Robinson has a visceral response to the sexual abuse issue both because he himself was sexually abused as a child (not by anyone connected with the Church) and because, for nine years, he coordinated the response to the sexual abuse crisis by the Catholic Church in Australia. He speaks about the damage caused by sexual abuse, using a most powerful image: "The systems of meaning that people build up are always fragile, for they are made up of the many tiny fragments of their lived experience, the many loves, small and great, of their lives. Sexual abuse is a bulldozer gouging a road through this fragile ecosystem of love and meaning that a person has been painfully constructing" (217). He also offers an answer to a question that has plagued many mainstream Catholics: How can so many Catholics just dismiss the sexual abuse of



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Participants sing during a march for peace at the Ninth World Council of Churches Assembly. Photo by Paulino Menezes © WCC.

children and even go so far as to blame the victims for speaking out about their abuse? Robinson suggests that, because of the fragility of the systems of meaning that people construct, it is profoundly distressing when someone challenges this system. The need to protect this system can lead people to say, in essence, to victims: "Go away. You are challenging a system of meaning that is at the core of my life. I don't want to hear it!" Such a response often evokes in victims a feeling of having been rejected and abused all over again.

At a time when many Catholics recognize the need for structural change within the Church, Bishop Robinson proposes changes that address the foundations that made sexual abuse within the Church almost inevitable. It comes as no surprise that unfettered authority, with no functioning structures for accountability, will lead to abuse of that authority. "If the Catholic Church is to regain some credibility after the many scandals of sexual abuse, it must first learn to speak with humility, intelligence, realism, and compassion about all aspects of human sexuality" (175). Robinson does not leave these issues at the theoretical level but suggests structural changes that are practical and yet reach to the deepest levels of the underpinnings of the Catholic Church.

*Margaret Costello*

## The Biblical Psalms in Christian Worship

*John D. Witvliet. 189 pages, paperback. Eerdmans, 2007. ISBN-13: 978-0-8028-0767-0. \$16.00.*

What a richly packed and encouraging little volume! But, contrary to its modest size, it is truly voluminous in its coverage of the psalms in worship and the lists of resources available for growing in knowledge and understanding of the psalms as nourishment for the community gathered in prayer.

Witvliet writes for a wide range of readers: students of Scripture, liturgy, preaching, and church music; practitioners in local congregations; scholars and teachers; songwriters, artists, and dramatists; and librarians (page xv).

The content of the book is gathered in two large sweeps: "The Psalms and the Basic Grammar of Christian Worship" and "Praying the Psalms in Christian Worship." A prelude, interlude, and postlude of testimonies from patristic sources (e.g., Ambrose and John Chrysostom), the Reformation era (e.g., Luther and Calvin), and modern writers (Dorothy Day, Thomas Merton, and Bono) bridge these sections.

The author cites and then develops three broad observations: 1) "The Psalms

are a font of inspiration, encouragement, and instruction in the life of both public and private prayer"; 2) "there is relatively tepid enthusiasm for the Psalms in worship throughout vast stretches of North American Christianity" (Preface, xiii); and 3) "we have unprecedented access to vast amounts of information about the Psalms, as well as copious resources for using them in worship" (Preface, xiv).

These observations take flesh in three chapters: "The Psalms and the Basic Grammar of Christian Worship," "Praying the Psalms in Christian Worship," and "Pastoral Postscript." Each chapter includes some solid teachings with footnotes and bibliographic resources, inviting and leading the reader to expand her/his knowledge in many areas of psalm study and liturgical practice.

Witvliet writes for those using the Common Lectionary in traditional ways as well as for those who are exploring new ways of rendering responsorial psalmody. His suggestions for engaging the assembly encourage musical settings and go beyond those ideas. They allow for enhancing the poetry of the psalms, the emotional highlights of the psalms, and the bodily involvement (i.e., gesture and dance) that psalms can lend to particular festivals or commemorations. His approach, whether technical or to support prayer, remains true to the role of worship

in the prayer life of congregations.

Added to the contextual bibliographic information in extensive footnotes is a general bibliography of ten pages (148–157). Two appendices, “A Brief Set of Exercises for Classroom Use” and “Some Creative Thinking about Worship Renewal,” take us beyond this rich source to the integrative process that can allow the psalms to inform and shed light on our work, our faith and prayer life, and the diverse cultures needing to find expression today in our worship.

I teach the psalms every year. Every year the psalms challenge me to another level of newness, to a better response to their powerful cry for social justice, and to an answer to their unrelenting call for personal transformation. “[May] God’s Spirit use this work to help us all work our weak sides, and to grow in us a deeper faith and more robust public prayer” (xix).

Theresa Schumacher, OSB

### The Singer’s Companion: A Guide to Improving Your Voice and Performance

Brent Monahan. 192 pages, paperback. Limelight Editions, 2006. ISBN 1-57467-150-2. \$14.95.

If you are a serious singer, you know the names William Vennard, Richard Miller, Cornelius Reid, Barbara Doscher, and Ralph Appelman as giants of modern vocal pedagogy and instruction. Likewise, names such as Lamperti, Caruso, and Garcia recall the great singer-teachers of the Italian *bel canto* school—the Old Italian School. Brent Monahan has compiled centuries of knowledge on singing, distilling it into *The Singer’s Companion*. In the introduction, Monahan states: “The objective of this book is not to make you sing freely but to let you sing freely, in complete mastery of your vocal mechanism and your artistic goals. It is not intended to complicate but rather to simplify, not to clutter up but to clear away.”

Monahan has thirty years of personal teaching experience, holding a doctor of musical arts degree in vocal pedagogy “with high distinction” from Indiana University. From his experience he presents the tried and true methods that have been successful for centuries. The skills you will master from this book have been used by every great singer, and Monahan proves this point with the inclusion of dozens of interesting and pithy quotations from

singers and teachers such as Manuel Garcia, Luciano Pavarotti, Enrico Caruso, and Marilyn Horne. These quotations appear throughout the book, demonstrating and simplifying vocal technique and demonstrating the constancy of good vocal technique throughout the centuries.

Monahan doesn’t focus primarily on physiology but provides practical advice and techniques. Topics include stance, breathing, phonation, resonance, range, health, choosing a teacher, vocal exercise, musicianship, pronunciation and diction, interpretation, and performance. The book provides diagrams and vocalises throughout and includes an illustrative CD. Most important information is presented in boldface, and especially helpful advice is found in the “what to do when this thing doesn’t work” sections.

This is a very accessible, interesting, down to earth, and thorough singer’s companion. It will not only improve your own technique but, for directors of music and choir directors, it will be instrumental in dealing with choristers’ and cantors’ vocal issues. The vocalises are excellent and will become a part of your daily vocal routine. I highly recommend this book to all singers, cantors, and choir directors.

Kathleen DeJardin

### Yours, Jack: Spiritual Direction from C. S. Lewis

Edited by Paul F. Ford. 398 pages,

hardback. HarperCollins Publishers, 2008. ISBN: 978-0-06-124059-1. \$23.95.

In his classic *Method in Theology* (1972, second edition 1990), the Jesuit theologian Bernard Lonergan described four conversions—intellectual, moral, religious, and Christian—that undergird Christian living and theological reflection on Christian experience. It is fascinating to see, through the pages of *Yours, Jack*, how those conversions took on flesh and life in the daily experience of Clive Staples Lewis (“Jack,” to his family and friends). Paul Ford’s careful and loving arranging and editing of these letters, excerpted from three large volumes of Lewis’s correspondence, assists the reader mightily in following Lewis’s own spiritual development, carried on in conversation with (among others) his lifelong friend Arthur Greeves, his brother Warren, and Catholic friends like Bede Griffiths, and in his eventual though reluctant willingness to offer spiritual direction to correspondents who had been his students or, in many cases, readers of his books. Ford arranges the letters chronologically, which allows the reader to follow the development of Lewis’s thought and prayer, but he also provides a fairly complete index so that readers can explore specific topics or themes.

The collection begins with a letter written in 1916 to Arthur Greeves, in which Lewis credits the Christian fantasy writing

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of George MacDonald (1824–1905) for sparking his imagination and opening a world of possibilities that had not appeared to him before then. By 1920 he had to “postulate some sort of God,” but it took another nine years for Lewis to become a theist, though at the time he was “the most dejected and reluctant convert in all England.” In 1931, after a long conversation with J. R. R. Tolkien and a colleague named Hugo Dyson, Lewis found himself accepting Christianity: “I have just passed on from believing in God to definitively believing in Christ—in Christianity.”

From that point on, Lewis would become one of the major popularizers of Christian belief and theology in English in the twentieth century. (To describe him this way is not to make light of his contributions to Christian apologetics and spiritual writing; it is, rather to say that many of his works make Christianity and its understanding accessible in ways that academic theology does not.) His writings on Christianity range from fantasies, sparked by what MacDonald’s fantasies did for him, to serious but very readable descriptions of spirituality and theology. His interest in writing popular defenses of Christian belief was engaged, as Lewis says in a 1947 letter, by reading G. K. Chesterton’s *The Everlasting Man* (1925), which he describes as “the very best popular defence [sic] of the full Christian position I know.”

The bulk of his spiritual direction offered to others comes in nearly ninety letters addressed to three women: Mary Willis Shelburne, a widow from Virginia (these letters were collected in Lewis’s *Letters to An American Lady*); Mary Van Deusen, with whom Lewis began a correspondence after 1950; and Rhonda Bodle, a New Zealander who lived in England from 1947 to 1952. He wrote to another woman (Mrs. R. E. Halvorson) about hymn singing and organ playing in church, which he disliked. “If they have been helpful and edified anyone,” he wrote, “then the fact that they set my teeth on edge is infinitely unimportant.” But he went on to lay down a basic principle that all pastoral musicians should remember: “The test of music or religion or even visions if one has them is always the same—do they make one more obedient, more God-centred, and neighbour-centered and less *self-centred*?”

Some of the tenderest and most personal thoughts included in this collection come when Lewis describes his marriage to Joy Davidman Gresham in 1956 (they

first met in 1952), his suffering with her as she struggled with cancer, his anger at the doctor who should have diagnosed the cancer before Lewis and Joy had even met, and his response to her death in 1960. He invited some friends in 1956 to “pray hard for a lady called Joy Gresham and me—I am very likely very shortly to be both a bridegroom and a widower, for she has cancer.” Joy went into remission for two years, but then the cancer returned. Lewis reported the moment of her death in the barest prose: “Joy died at 10 o’clock last night . . . Pray for her soul. . . I can’t *understand* my loss yet and hardly (except for brief but terrible moments) feel more than a kind of bewilderment, almost a psychological paralysis.” (He told the full story of Joy’s death in *A Grief Observed* [1961].)

In one of the final letters in the book—Lewis’s last letter to a child about *Narnia*, he thanks the young girl for her letter and congratulates her for realizing the “‘hidden story’ in the Narnian books. It is odd,” Lewis writes, “children nearly *always* do, grown ups hardly ever.” Then, as if he were writing his own epitaph, Lewis says: “I’m afraid the Narnian series has come to an end, and am sorry to tell you that you can expect no more.” The letter is dated 26 October 1963; Lewis died nearly a month later, on November 22.

This book takes us on a wondrous and touching journey with a master of the spiritual life. It is a journey well worth taking.

Gordon E. Truitt

## About Reviewers

Ms. Margaret Costello, a former director of liturgy at Holy Trinity Catholic Church in Washington, DC, leads prayer services and Bible study for the Arlington Adult Detention Facility and two nursing homes in Virginia.

Dr. Kathleen DeJardin is the director of music ministries at Holy Trinity Catholic Church (Georgetown), Washington, DC.

Ms. Donna L. Kinsey is a pastoral musician at St. Francis de Sales Parish, Morgantown, West Virginia, and a music specialist for West Virginia’s Monongalia County Schools.

Sister Theresa Schumacher, OSB, works

with developing and preparing for liturgical celebrations at her monastery, St. Benedict in St. Joseph, Minnesota. She also teaches and gives retreats and presentations in areas of liturgical and monastic spirituality.

Dr. William Tortolano is professor emeritus of fine arts at Saint Michael’s College, Colchester, Vermont.

Dr. Gordon E. Truitt is the senior editor for NPM publications.

Mr. Tim Westerhaus is a candidate for the doctor of musical arts degree in choral conducting at Boston University, where he directs the Boston University Choral Society and is an assistant conductor at Marsh Chapel.

## Publishers

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

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**Limelight Editions**—see *Amadeus Press*.

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

**World Library Publications**, 3708 River Road, Suite 400, Franklin Park, IL 60131-2158. (800) 566-6150; web: [www.wlpmusic.com](http://www.wlpmusic.com).

# Calendar

web: [www.smssconcerts.org](http://www.smssconcerts.org).

## PENNSYLVANIA

Pittsburgh

February 8

Music in a Great Space Series: Organ Works of Felix Mendelssohn. J. Christopher Pardini, organist. Place: Shadyside Presbyterian Church. Contact: Shadyside Presbyterian Church. Phone: (412) 682-4300; web: [www.shadysidepres.org](http://www.shadysidepres.org).

Pittsburgh

March 15

Music in a Great Space Series: Voice Recital. Dean Kokanos, tenor, accompanied by J. Christopher Pardini. Place: Shadyside Presbyterian Church. Contact: Shadyside Presbyterian Church. Phone: (412) 682-4300; web: [www.shadysidepres.org](http://www.shadysidepres.org).

## CONFERENCES

### COLORADO

Denver

January 14-17

Forty-Seventh Annual Study Week of the Southwest Liturgical Conference. Theme: Pinnacle, Pulpit, and Pew: The Eucharist Celebrated, the Word Proclaimed, the Mission Lived. Keynote speakers include Rev. Msgr. James Moroney, Sr. Kathleen Harmon, SND DE N, Most Rev. Joseph Perry, Rev.

## CONCERTS AND FESTIVALS

### NEW YORK

New York

February 11

Sacred Music in a Sacred Space Concert Series. A Cappella Plus Concert: Ligeti, Bryars, and Penderecki. Pre-concert organ recital: Renée Anne Louprette, organist. Place: St. Ignatius Loyola Church. Contact: Church of St. Ignatius Loyola. Phone: (212) 288-2520; fax: (212) 734-3671; e-mail: [music@stignatiusloyola.org](mailto:music@stignatiusloyola.org); web: [www.smssconcerts.org](http://www.smssconcerts.org).

New York

February 22

Mander Organ Recital Series: Kent Tritle, organist. Works of Bach and Widor and the U.S. première of Alessandro Cadario's *Iam surgit hora tertia*. Place: St. Ignatius Loyola Church. Contact: Church of St. Ignatius Loyola. Phone: (212) 288-2520; fax: (212)

734-3671; e-mail: [music@stignatiusloyola.org](mailto:music@stignatiusloyola.org); web: [www.smssconcerts.org](http://www.smssconcerts.org).

New York

March 4

Sacred Music in a Sacred Space Concert Series: Couperin, Charpentier, Carissimi. Pre-concert organ recital: Nancianne Parrella, organist. Place: St. Ignatius Loyola Church. Contact: Church of St. Ignatius Loyola. Phone: (212) 288-2520; fax: (212) 734-3671; e-mail: [music@stignatiusloyola.org](mailto:music@stignatiusloyola.org); web: [www.smssconcerts.org](http://www.smssconcerts.org).

New York

March 22

Mander Organ Recital Series. Renée Anne Louprette, organist, with members of the Choir of St. Ignatius Loyola. Couperin, *Messe pour les Couvents*. Place: St. Ignatius Loyola Church. Contact: Church of St. Ignatius Loyola. Phone: (212) 288-2520; fax: (212) 734-3671; e-mail: [music@stignatiusloyola.org](mailto:music@stignatiusloyola.org);

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In every land and tongue"**

*Jane Parker Huber*

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J-Glenn Murray, SJ, and Mr. Bill Huebsch. Thirty workshops—some in Spanish, some bilingual. Place: Denver Sheraton Hotel. Contact: Denver Archdiocesan Office of Liturgy. Phone: (303) 715-3156; e-mail: Liturgy.Office@archden.org.

## CONNECTICUT

New Haven

March 11–14

Fifteenth AGO National Conference on Organ Pedagogy. Hosted by the Yale Institute of Sacred Music. This conference will explore the demographic, cultural, and theological shifts of recent years that have had a great impact on Christian worship in North America. Keynote address by Martin E. Marty. Plenary sessions with Marva Dawn, Quentin Faulkner, Robert Rimbo, and Don Saliers. Master classes, church music curricula. Place: The Institute, other locations at Yale University, and downtown New Haven. Contact: Yale Institute of Sacred Music. Phone: (203) 432-3220; e-mail: albert.agbayani@yale.edu.

## MICHIGAN

Grand Rapids

January 29–31

Calvin Symposium on Worship: Word, Music, Vision, Action. More than seventy presenters—educators and theologians; musicians; preachers; visual, dramatic, and media artists; specialists in worship and culture. Sponsored by the Calvin Institute of Christian Worship. Place: Calvin College and Calvin Theological Seminary. Registration online at [www.calvin.edu/worship](http://www.calvin.edu/worship).

## OKLAHOMA

Oklahoma City

March 4–7

Fiftieth Anniversary National Convention of the American Choral Directors Association (ACDA). Highlights include a city-wide concert premiere of Dominick Argento's commissioned composition *Cenotaph* for choir and orchestra, performances by more than thirty choirs, anniversary ceremonies and receptions. Place: Civic Center Music Hall and Cox Convention Center. Contact: American Choral Directors Association, 545 Couch Drive, Oklahoma City, OK 73102-2207. Phone: (405) 232-8161; fax: (405) 232-8162; web: <http://acdaonline.org>.

## RETREATS

### LOUISIANA

Saint Benedict

March 16–18

A Lenten Oasis for Pastoral Musicians: Nurturing the Nurturer. A three-day retreat for directors of music ministry (full-time, part-time, and volunteer). Leader: Bishop Ronald Herzog, Alexandria, Louisiana. Sponsored by the Board of Directors of NPM's Director of Music Ministries Division. DMMD members and non-members are welcome. Place: St. Joseph Abbey Christian Life Retreat Center, Saint Benedict. Contact: DMMD Retreat, NPM, 962



Organ pipes at St. Joseph Abbey, St. Benedict, Louisiana.

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## OVERSEAS

### AUSTRIA

Eisenstadt

June 25–28

Choir and Orchestra Festival Rotonda con Espirt: Joseph Haydn. Artistic directors: Walter Burian, Christian Dreö. Festival concert in the Haydn Hall, concerts in the Haydn villages, festival Mass in Eisenstadt Cathedral. Registration deadline: March 30. Contact: Cultours Europe. E-mail: [office@cultours.at](mailto:office@cultours.at); web: [www.cultours-europe.com](http://www.cultours-europe.com).

Salzburg

July 9–13

Cantus Salisburgensis: International Choir and Orchestra Festival. Focus: Georg Friedrich Händel and Joseph Haydn. Prof. Janos Czifra, director of music at the Salzburg Cathedral; Engelbert Eichner, conductor. Registration deadline: April 30. Contact: Cultours Europe. E-mail: [office@cultours.at](mailto:office@cultours.at); web: [www.cultours-europe.com](http://www.cultours-europe.com).

### FRANCE

Normandy, Paris

June 26 – July 3

Patrician Journeys presents a choral journey to Normandy and Paris. Robert Long, Music Director/Conductor. Open to adult singers. Workshop and performances, including Mass participation in Paris. Contact Patrician Journeys at [info@patrician-journeys.com](mailto:info@patrician-journeys.com). Phone: (800) 344-1443; web: [www.patricianjourneys.com](http://www.patricianjourneys.com).

Paris, Chartres, Other

February 19–26

Best of French Liturgical Music Familiarization

Tour. Stops include Paris, Chartres, Paray-le-Monial, Taizé, Lyon, Normandy, Lisieux, Mont-St. Michel. Contact: Peter's Way Tours, Inc., 25 South Service Road, Suite 240, Jericho, NY 11753-1065. Phone: (800) 225-7662; e-mail: [peter@petersway.com](mailto:peter@petersway.com). Midwest Office: Peter's Way Tours, Inc., 5979 Glen Village Drive, Dublin, OH 43016. Phone: (800) 443-6018; e-mail: [Annette@peterswaysales.com](mailto:Annette@peterswaysales.com).

## ITALY

Rome, Florence, Assisi

February 5–12

Roman Polyphony Familiarization Tour. Sessions with Vatican authorities, choir concert, liturgy at St. Peter's Basilica. Contact: Peter's Way Tours, Inc., 25 South Service Road, Suite 240, Jericho, NY 11753-1065. Phone: (800) 225-7662; e-mail: [peter@petersway.com](mailto:peter@petersway.com). Midwest Office: Peter's Way Tours, Inc., 5979 Glen Village Drive, Dublin, OH 43016. Phone: (800) 443-6018; e-mail: [Annette@peterswaysales.com](mailto:Annette@peterswaysales.com).

Rome

February 5–12

Gregorian Chant Study Week. Chant masters include Rev. Anthony Sorgie, Rev. Alberto Turco, Mr. James Goettsche. Daily theory and practice sessions, view ancient manuscripts. Contact: Peter's Way Tours, Inc., 25 South Service Road, Suite 240, Jericho, NY 11753-1065. Phone: (800) 225-7662; e-mail: [peter@petersway.com](mailto:peter@petersway.com). Midwest Office: Peter's Way Tours, Inc., 5979 Glen Village Drive, Dublin, OH 43016. Phone: (800) 443-6018; e-mail: [Annette@peterswaysales.com](mailto:Annette@peterswaysales.com).

## ISRAEL

Nazareth, Jerusalem

February 11–20

Song of the Scriptures Familiarization Tour. Liturgies sung by the Peter's Way Choir. Contact: Peter's Way Tours, Inc., 25 South Service Road, Suite 240, Jericho, NY 11753-1065. Phone: (800) 225-7662; e-mail: [peter@petersway.com](mailto:peter@petersway.com). Midwest Office: Peter's Way Tours, Inc., 5979 Glen Village Drive, Dublin, OH 43016. Phone: (800) 443-6018; e-mail: [Annette@peterswaysales.com](mailto:Annette@peterswaysales.com).

## SPAIN

Toledo, Madrid, Segovia

February 18–25

Familiarization Tour. Visits to Seville, Cordoba, Toledo, Madrid, Segovia. Contact: Peter's Way Tours, Inc., 25 South Service Road, Suite 240, Jericho, NY 11753-1065. Phone: (800) 225-7662; e-mail: [peter@petersway.com](mailto:peter@petersway.com). Midwest Office: Peter's Way Tours, Inc., 5979 Glen Village Drive, Dublin, OH 43016. Phone: (800) 443-6018; e-mail: [Annette@peterswaysales.com](mailto:Annette@peterswaysales.com).

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



## Un Sólo Señor, Una Sola Fe, Un Sólo Bautismo . . . Una Sola Canción

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**H**ay “un sólo Señor” le dijo San Pablo a la Iglesia de Efeso, “una sola fe, un sólo bautismo” (Efesios 4:5). Por lo tanto, exhortó a los efesios cristianos diciéndoles “mantengan entre ustedes lazos de paz y permanezcan unidos en el mismo espíritu” (4:3). Durante el Concilio Vaticano II, la Iglesia Católica se comprometió al movimiento ecuménico, una exploración de la fe, los principios y las prácticas que unen a los cristianos. De hecho, los obispos del Vaticano II llamaron a este movimiento—y a la participación de la Iglesia Católica en éste—una “gracia” y una “divina vocación” (Decreto sobre ecumenismo *Unitatis Redintegratio*, 1).

Los obispos católicos en el Concilio Vaticano II notaron también que las comunidades divididas de la Iglesia Católica “practican no pocos actos de culto de la religión cristiana, los cuales, de varias formas, según la diversa condición de cada Iglesia o comunidad, pueden, sin duda alguna, producir la vida de la gracia.” Asimismo afirmaron que estos actos litúrgicos “son aptos para dejar abierto el acceso a la comunión de la salvación” (*Unitatis Redintegratio*, 3).

Hoy, casi cinco décadas después de ese decreto conciliar, estamos cosechando los frutos de una dedicada labor, del estudio compartido, la oración común y un profundo respeto por “las riquezas de Cristo y las virtudes en la vida de quienes dan testimonio de Cristo” en las diversas comunidades cristianas. También estamos aprendiendo uno del otro sobre nuestras “diversas formas de vida espiritual y de disciplina como en la diversidad de ritos litúrgicos, e incluso en la elaboración teológica de la verdad revelada” (*Unitatis Redintegratio*, 4).

**U**no de los resultados realmente jubilosos del movimiento ecuménico ha sido el descubrimiento de todos nuestros repertorios de música para el culto, los diferentes usos que se le da a esos repertorios y el papel clave que esa música—especialmente el canto—juega en las diversas formas del culto cristiano. Hemos luchado por conservar las fuertes tradiciones que distinguen a nuestra iglesia, inclusive cuando incorporamos un nuevo repertorio, nuevas formas de canto y nuevos usos de la música para el culto que nos vamos prestando uno del otro.

Los católicos de la Iglesia Latina (Romana) han descubierto textos y melodías de himnos que se originaron en las iglesias protestantes y los protestantes han aprendido a cantar himnos de fuentes católicas. Los católicos han aprendido a incorporar el arte de cantar himnos en la Misa de manera que lo relacionan a los tiempos y a las lecturas bíblicas del día. Las iglesias protestantes han empezado

a ofrecer servicios “contemporáneos” los domingos para los cuales utilizan el repertorio de compositores católicos. Todos estamos prestando más atención a las Escrituras utilizando leccionarios más ricos basados en el modelo del Leccionario católico para la Misa y muchas iglesias se están encaminando más y más hacia una celebración central de la Eucaristía (o la Cena del Señor) en el día domingo.

Todos hemos aprendido nuevas maneras de cantar los Salmos y los cánticos bíblicos y los himnarios protestantes han incorporado formas no-hímnicas como las letanías y el *ostinato* (algunos con textos en latín). Hemos luchado juntos para encontrar un repertorio apropiado para nuestra sociedad multicultural y multilingüe, mirando a la música global como un posible recurso y hemos compartido las varias maneras de incorporar la música y las formas de oración del movimiento de “alabanza y culto” en nuestras prácticas rituales.

**T**ambién hemos reconocido la necesidad de contar con ministros de la música que estén bien preparados, quienes no sólo conozcan su instrumento y el repertorio de la iglesia sino también la configuración de la liturgia de una tradición particular, su historia y su aplicación pastoral. Se anima a los músicos luteranos y presbiterianos, así como a sus colegas católicos, a prestar atención no sólo a la maestría musical sino también al estudio teológico y litúrgico y al desarrollo de habilidades pastorales. Los músicos pastorales católicos asienten con la cabeza cuando un prominente presbiteriano comenta que es el músico de la iglesia “quien en gran parte es el responsable de la formación de fe del pueblo” mediante la selección de la música y de los textos, aunque la voz del músico no sea escuchada... en los cuerpos gobernantes de la Iglesia” (Alan Barthel, *Pastoral Music* 33:2, 31). Todos están de acuerdo también que el clero juega un papel clave al comprender el potencial de la música para fortalecer a la Iglesia.

Pero mientras compartimos nuestras preocupaciones y nuestros intereses comunes, prestándonos los repertorios de unos y otros y aprendiendo de las prácticas rituales de cada uno, demos más atención al desafío que nos dieron los obispos del Concilio Vaticano II: “El verdadero ecumenismo no puede darse sin la conversión interior. En efecto, los deseos de la unidad surgen y maduran de la renovación del alma, de la abnegación de sí mismo y de la efusión generosa de la caridad. Por eso tenemos que implorar del Espíritu Santo la gracia de la abnegación sincera, de la humildad y de la mansedumbre en nuestros servicios y de la fraterna generosidad del alma para con los demás” (*Unitatis Redintegratio*, 7).

# One Lord, One Faith, One Baptism . . . One Song

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There is one Lord," St. Paul told the Church at Ephesus, "one faith, one baptism" (Ephesians 4:5). Therefore, he urged the Ephesian Christians "to preserve the unity of the spirit through the bond of peace" (4:3). At the Second Vatican Council, the Catholic Church committed itself to the ecumenical movement, an exploration of the faith, principles, and practices that unite Christians. In fact, the bishops of Vatican II called this movement—and the Catholic Church's participation in it—a "grace" and a "divine call" (Decree on Ecumenism *Unitatis Redintegratio*, 1).

The Catholic bishops at Vatican II also noted that communities divided from the Catholic Church "use many liturgical actions of the Christian religion. These most certainly can truly engender a life of grace in ways that vary according to the condition of each Church or Community," the bishops said. And they affirmed: "These liturgical actions must be regarded as capable of giving access to the community of salvation" (*Unitatis Redintegratio*, 3).

Now, nearly five decades after that conciliar decree, we are reaping the fruits of dedicated work, shared study, common prayer, and a profound respect for "the riches of Christ and virtuous works in the lives of others who are bearing witness to Christ" in the various Christian communities. We are also learning about each other's "various forms of spiritual life and discipline, . . . different liturgical rites, and even . . . theological elaborations of revealed truth" (*Unitatis Redintegratio*, 4).

One of the truly joyful results of the ecumenical movement has been a discovery of one another's repertoire of worship music, different uses for that repertoire, and the key role that music—particularly singing—plays in the various forms of Christian worship. We have struggled to hold onto the strong traditions that mark our church even as we incorporate new repertoire, new ways of singing, and new uses for music in worship borrowed from one another.

So Catholics of the Latin (Roman) Church have discovered hymn texts and melodies that originated in Protestant churches, and Protestants have learned to sing hymns from Catholic sources. Catholics have learned how to incorporate hymnody into Mass in ways that connect it to the seasons and Scriptures of the day. Protestant churches have begun to offer "contemporary" Sunday services, for

which they draw on the repertoire of Catholic composers. All of us have become more scripturally attentive through the use of richer lectionaries based on the model of the Catholic *Lectionary for Mass*, and many churches have been moving toward a central Sunday celebration of the Eucharist (or Lord's Supper).

We have all learned new ways to sing the Book of Psalms and the biblical canticles, and Protestant hymnals have incorporated non-hymnic forms like the litany and the ostinato (some with Latin texts). We have struggled together to find appropriate repertoire for our multicultural and multilingual society, looking to global music as a possible resource, and we have shared various ways to incorporate the music and prayer forms of the "praise and worship" movement into our ritual practice.

We have also recognized the need for well-prepared music ministers who not only know their instrument and the church's repertoire but also the shape of a particular tradition's liturgy, its history, and its pastoral application. Lutheran and Presbyterian musicians, like their Catholic colleagues, are encouraged to attend not only to musicianship but also to theological and liturgical study and the development of pastoral skills. Catholic pastoral musicians nod their heads in agreement when a prominent Presbyterian observes that it is the church musician "who in large part is responsible for the faith formation of the people" through the selection of music and texts, even though the musician's "voice is not heard . . . in the Church's governing bodies" (Alan Barthel, *Pastoral Music* 33:2, 31). All agree, as well, that the clergy play a critical role in realizing the potential of music to build up the Church.

But as we share our common concerns and interests, borrowing from one another's repertoire and learning from each other's ritual practice, let us pay close attention to the challenge that the bishops of the Second Vatican Council gave us: "There can be no ecumenism worthy of the name without a change of heart. For it is from renewal of the inner life of our minds, from self-denial and an unstinted love that desires of unity take their rise and develop in a mature way. We should therefore pray to the Holy Spirit for the grace to be genuinely self-denying, humble, gentle in the service of others, and to have an attitude of brotherly [and sisterly] generosity toward them" (*Unitatis Redintegratio*, 7).

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