

NATIONAL ASSOCIATION *of*
PASTORAL MUSICIANS

February 2009

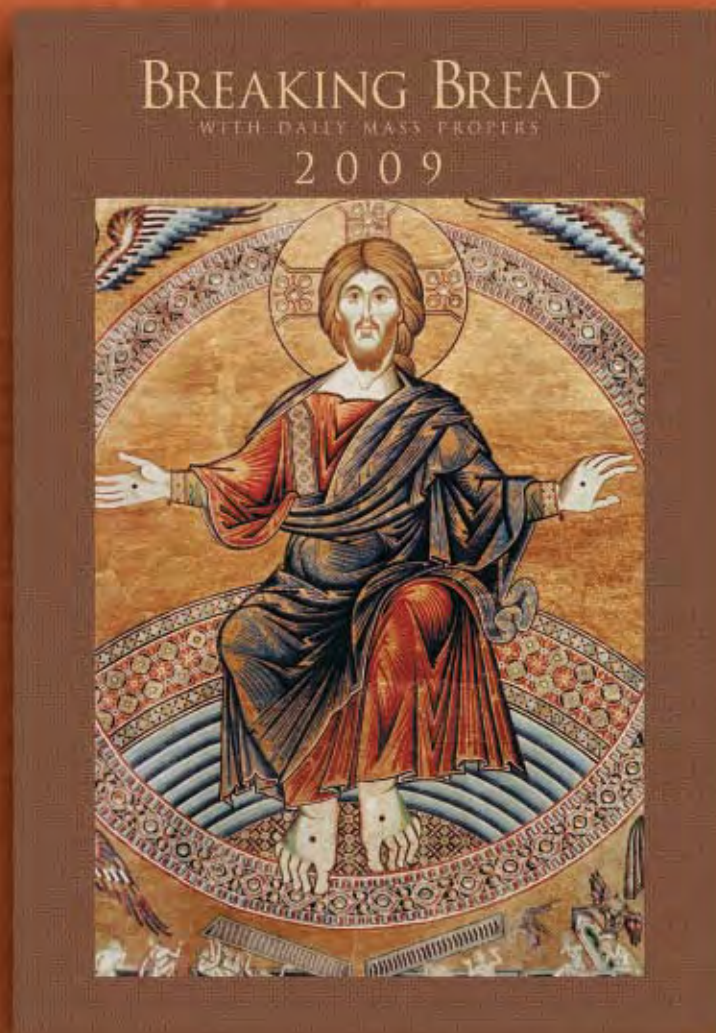


PASTORAL Music


Cantemos al Señor... Unidos
Sing to the Lord . . . Together

Christ, Be Our Light

By Bernadette Farrell



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From the President

We hear a lot about borders today. The issue of border security in our own country turned out to be a major stumbling block to immigration reform during the most recent session of Congress. Much of the conflict in the Middle East is experienced most intensely at border checkpoints, especially those between Israel and the Palestinian territories.

Crossing a border can lead people to safety, as when the Von Trapp family fled to Switzerland, dramatized in the closing scenes of *The Sound of Music*. Border crossings can also be fraught with danger, as in the experience of men, women, and children who have lost their lives in the forbidding desert terrain of southern Arizona in pursuit of a better life.

Theologian Peter Phan has used the notion of “border crossing” as a way to understand the Church’s mission in relation to the world. In witnessing to the Gospel, says Father Phan, Christians must be “border crossers,” willing to cross cultural, social, and other barriers—respecting differences, entering into genuine dialogue, and seeking harmony and reconciliation among people.

Phan points out that Jesus was himself a “border crosser.” He crossed the border of humanity to become one of us. He crossed social barriers to reach out to women, outcasts, tax collectors, and sinners. He even crossed the boundary of death to bring life to the world. In all of these “border crossings,” Jesus emptied himself and gave himself for others. In taking up the mission of Christ, then, Christians are called to this same self-emptying love as they cross borders to be present to others.

The notion of border crossing is helpful in reflecting not only on our relationship to those who have not heard or embraced the Gospel but also on our relationship to recent immigrants who are now part of our local communities. In *Sing to the Lord: Music in Divine Worship*, the Catholic bishops of the United States call pastoral musicians and other

worship leaders to recognize and affirm the gifts of new immigrants and to foster “collaboration between peoples who speak various languages and celebrate their faith in the songs and musical styles of their cultural, ethnic, and racial roots” (STL, 57).

It is our hope that this issue of *Pastoral Music* will assist musicians, clergy, and other leaders to reflect on ministry in church communities that have been transformed by the presence of Spanish-speaking immigrants. Kathleen Demny and Hubert Kealy (page nineteen) use the model of preparing couples for marriage to share the experience of a music director and pastor of a bilingual community. Fabian Yanez (page twenty-four) discusses the importance of singing the responsorial psalm at Mass for English and Spanish-speaking communities alike. Marilú Covani, SP (Spanish, page twenty-nine) and Rosa María Icaza, CCVI (English, page thirty-two) deal with the relationship of liturgy and popular devotions—a topic of particular importance for Latino and Latina Catholics. Ronald F. Krisman (page thirty-six) presents a very useful listing of liturgical and musical resources, including bilingual and Spanish music. Musicians will appreciate Olfary Gutierrez’s helpful reviews (page forty-seven) of bilingual and Spanish resources for congregations and choirs. Juan Sosa (page forty-three), president of the *Instituto Nacional Hispano de Liturgia*, brings us back to the “big picture” and a consideration of the inclusion and unity that must undergird our ministry.

Crossing borders can be scary, but the rewards can be amazing. The Catholic Church in the United States is enjoying new growth and new vitality thanks to the presence and contributions of immigrants from all over the world and particularly from Latin America. In *Welcoming the Stranger* (2000), the U.S. Catholic bishops observed: “Throughout the country, the liturgy and church decor increasingly reflect the cultural gifts of the new immigrants, with their own images of Mary and the saints, their songs, and their distinctive celebrations taking their place alongside those of older generations of immigrants. And immigrant communities provide a growing percentage of the vocations to the priesthood and religious life as well as lay leadership at the service of the Church in the United States today.”

Let us boldly sing the songs of many languages and cultures as we cross the borders of fear and alienation to embrace our call to be “one body, one Spirit in Christ” (Eucharistic Prayer III).

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

J. Michael McMahon
President



De Parte del Presidente

Hoy se habla mucho sobre el tema de las fronteras. El asunto de la seguridad fronteriza en nuestro propio país resultó ser un gran tropiezo para la reforma migratoria durante la sesión más reciente del Congreso. Gran parte del conflicto en el Medio Oriente es sentido con más intensidad en los controles fronterizos, especialmente en aquellos que están en los territorios entre Israel y Palestina.

El cruzar una frontera puede llevar a las personas a un lugar más seguro, así como le sucedió a la familia Von Trapp cuando huyó a Suiza, lo cual se vio dramatizado en las últimas escenas de *The Sound of Music*. El cruzar una frontera también puede encerrar muchos peligros, como lo han experimentado hombres, mujeres y niños quienes, en busca de una vida mejor, perdieron la vida en el inhóspito terreno desértico al sur de Arizona.

El teólogo Peter Phan ha utilizado el concepto de “cruzar fronteras” como un medio para entender la misión de la Iglesia en relación al mundo. Al dar testimonio del Evangelio, el padre Phan dice que los cristianos deben “cruzar fronteras,” estar dispuestos a cruzar las barreras culturales, sociales y demás—respetando las diferencias, estableciendo un diálogo genuino y buscando la armonía y la reconciliación entre los pueblos.

Phan dice que el propio Jesús “cruzó fronteras.” Él cruzó la frontera de la humanidad para convertirse en uno de nosotros. Él cruzó las barreras sociales al acercarse a las mujeres, a los marginados, a los recaudadores de impuestos y a los pecadores. Inclusive, Él cruzó la frontera de la muerte para que el mundo tuviera vida. En todos estos “cruces de fronteras” Jesús se dio por completo a los demás. Entonces, al continuar con la misión de Cristo, los cristianos están también llamados a darse por completo en amor al cruzar fronteras y presentarse ante los demás.

El concepto del cruce de fronteras también nos ayuda a reflexionar no sólo acerca de nuestra relación con aquellos que no han escuchado o no han recibido el Evangelio sino también acerca de nuestra relación con los inmigrantes recién llegados quienes ahora forman parte de nuestras comunidades locales. En el documento *Sing to the Lord: Music in Divine Worship*, los obispos católicos de los Estados

Unidos hacen un llamado a los músicos pastorales y a otros líderes del culto para que reconozcan y afirmen los dones de los nuevos inmigrantes y alienten “la colaboración entre personas que hablan varios idiomas y celebran su fe con canciones y estilos musicales de sus raíces culturales, étnicas y raciales” (STL, 57).

Nuestra esperanza es que este número de *Pastoral Music* sirva de ayuda a músicos, al clero y a otros líderes para que reflexionen sobre su ministerio en las comunidades eclesiales que han sido transformadas por la presencia de inmigrantes que hablan español. Kathleen Demny y Hubert Kealy (página diecinueve), utilizan el modelo de preparación de parejas para el matrimonio a fin de compartir la experiencia de un director musical y de un párroco de una comunidad bilingüe. Fabián Yáñez (página veinticuatro) nos habla de la importancia que tiene el cantar el salmo responsorial en la Misa, tanto para las comunidades que hablan inglés como para las que hablan español. Marilú Covani, SP (página veintinueve, en español) y Rosa María Icaza, CCVI (página treintaidós, en inglés) tratan sobre la relación entre la liturgia y las devociones populares—un tópico de especial importancia para los católicos latinos. Ronald F. Krisman (página treinta y seis) presenta una lista muy útil de materiales litúrgicos y musicales, incluyendo música bilingüe y en español. Los músicos apreciarán (página cuarenta y siete) las útiles reseñas de Olfary Gutiérrez sobre los materiales bilingües y en español para las congregaciones y los coros. Juan Sosa (página cuarenta y tres), presidente del Instituto Nacional Hispano de Liturgia, nos muestra nuevamente el panorama global y nos invita a tomar en consideración la inclusión y la unidad que debe apuntalar nuestro ministerio.

El cruce de fronteras produce temor pero las recompensas pueden ser extraordinarias. La Iglesia Católica en los Estados Unidos está gozando de una nueva vitalidad y crecimiento gracias a la presencia y a las contribuciones de los inmigrantes procedentes de todo el mundo, particularmente, de América Latina. En su documento *Acogiendo al Forastero* (2000), los obispos católicos de los Estados Unidos manifestaron: “[A lo largo y ancho del país], la liturgia y el decorado de los templos reflejan crecientemente los dones culturales de los nuevos inmigrantes, con sus propias imágenes de María y los santos, sus canciones y sus propias celebraciones realizadas junto con las de generaciones inmigrantes más antiguas. Y las comunidades de inmigrantes proporcionan un creciente porcentaje de las vocaciones al sacerdocio y la vida religiosa así como del liderazgo laico al servicio de la Iglesia en los Estados Unidos hoy.”

Cantemos abiertamente las canciones de muchas lenguas y culturas mientras cruzamos las fronteras del temor y alienación a fin de abrazar nuestro llamado para formar “en Cristo un sólo cuerpo y un sólo espíritu” (Plegaria Eucarística III).

J. Michael McMahon
Presidente



Mission Statement

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

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PASTORAL Music



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Contents

Association News

6

HOW THEY DO IT IN BENIN

Multicultural Liturgy at St. Rita

BY JOHN MARK FEILMEYER

16

Cantemos al Señor . . . Unidos Sing to the Lord . . . Together

The Two Shall Become One

Ya no serán dos, sino uno solo

BY/POR KATHLEEN DEMNY AND/Y HUBERT KEALY

19

“Convienne que el salmo responsorial sea cantado”

“It Is Preferable that the Responsorial Psalm Be Sung”

POR/BY FABIÁN YANEZ

24

**Celebrano nuestras fiestas: la piedad popular
en el contexto del Año Litúrgico**

POR MARILÚ COVANI, SP

29

Popular Piety and the Liturgy

BY ROSA MARÍA ICAZA, CCVI

32

**Recursos litúrgicos y musicales en Español:
Una bibliografía anotada**

Liturgical and Musical Resources in Spanish:

An Annotated Bibliography

POR/BY RONALD F. KRISMAN

36

COMMENTARY/COMENTARIO

One Body, Healed of All Division

Un solo cuerpo en que no haya ninguna división

BY/POR JUAN J. SOSA

43

Reviews

47

Professional Concerns

55

Hotline

58

Calendar

62

Inserto para el boletín

63

Bulletin Insert

64

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Association News

2009 Convention

Just What Is an NPM Convention?

In September 2008, the NPM Board of Directors approved this formal description of what an NPM convention is and accomplishes:

An NPM convention is a gathering of NPM members—pastoral musicians, clergy, liturgists, and other leaders of worship dedicated to fostering the art of musical liturgy in the Catholic Church.

NPM conventions invite the participation and ministerial growth of all who serve the liturgical assembly in its sung worship—ordained and lay, professional and volunteer, experienced and beginning. The conventions reflect a diversity of cultures, ages, ministries, musical roles, and repertoire.

The purpose of the NPM convention is to provide:

- learning opportunities in liturgy, music, pastoral ministry, and related fields that reflect best practices, offer accurate and up-to-date information, and foster critical reflection on pastoral practice and available resources;
- sung worship that fosters the full, conscious, and active participation of the gathered assembly; honors the spirit and norms of official Catholic liturgical documents; and strives to reflect the best in liturgical and musical practice;
- musical and other artistic events that nourish the spirit and inspire excellence;
- a setting in which participants may form and renew collegial relationships for mutual learning and support;
- an event that draws new members and welcomes them into a community of ministry;
- exhibits, showcases, and other opportunities for members to learn about music, instruments, and other products that support their ministry.

Handbell and Children's Choir Festivals

National Catholic Handbell Festival.

Whole handbell choirs and individual members of other handbell ensembles will gather for a three-day festival led by two experienced and highly regarded handbell composers, arrangers, and clinicians. Jeffrey Honoré has served as a choir and handbell director in churches of many different denominations, and he has worked as an organist, trombonist, and voice teacher. He is currently the liturgical music director of St. Matthias Parish in Milwaukee, Wisconsin, and directs the archdiocesan choir. Donna Kinsey has a national reputation as a clinician/director for young ringers as well as massed ringing events. She serves as a pastoral musician at St. Francis de Sales Parish in Morgantown, West Virginia. Festival participants will gather for their first session on Saturday, July 4, at 10:00 AM, and the festival will conclude with a massed handbell choir concert for the 2009 NPM Convention on Monday, July 6, at 9:00 PM.

National Catholic Children's Choir Festival. Co-sponsored with the Federation Pueri Cantores, this year's festival will be directed by Paul French, director of music ministries at Our Lady of Mount Carmel Church in Chicago and the music director of the William Ferris Chorale. Participation in this festival is by invitation only. Participants will gather first on Sunday, July 5, at 2:00 PM, and they will lead us in singing Monday Evening Prayer for the convention.

Master Classes and Clinics

Sunday evening, July 5, and Monday morning are times for pre-convention master classes and clinics. This year's sessions offer extended opportunities for organists, cantors, guitarists, flutists, pianists, percussionists, and ensemble musicians. Pre-registration is required for these special classes.

Young Organists and Adult Organ-



ists. The *Young Organists Master Class* (Sunday, 7:00–10:00 PM) is open to all young organists who wish to participate or merely attend the session. Those selected by audition to participate as performers will receive coaching from master teachers Trent Zitzelberger and Jason Lorenzon. Dr. Zitzelberger ministers in Palm Springs, California, and Mr. Lorenzon is the director of music at Our Lady of Guadalupe, Macedonia, Ohio.

The *Adult Organist Master Class* (Sunday, 7:00–10:00 PM) is open to all adult organists, who are invited to apply to perform. Those chosen by audition to perform will receive coaching from master teachers Lynn Trapp and Stephanie Honz. Dr. Trapp is the director of worship and music at St. Olaf Church in Minneapolis, Minnesota, and Ms. Honz is the pastoral associate for liturgy and liturgical music at St. Louis Church in Rochester, New York.

Adult Cantors and Young Cantors. The *Adult Cantor Master Class* (Monday, 9:00 AM–12:00 NOON) is for cantors with experience. Some participants will be invited to sing, and all participants will benefit from the coaching and practical suggestions of Melanie B. Coddington and Joe Simmons. Melanie uses her experience as a parish music director and voice instructor in her workshops for cantors, choirs, and lectors; she is a faculty member of NPM Cantor Express. Joe, psalmist for the April 2008 Papal Mass at Yankee Stadium and also a faculty member for Cantor Express, is the principal cantor at the Church of St. John the Baptist in New York City.

The *Young Cantor Master Class* (Monday, 9:00 AM–12:00 NOON) is led by Lori True. It is for all youth cantors and those who work with them. Some participants who wish to sing will receive coaching, and all will explore the musical, liturgical, and pastoral aspects of this ministry. Lori

is a liturgist and musician at the College of St. Catherine in St. Paul, Minnesota, and the co-director of Music Ministry Alive!, a national liturgical music formation program for youth and adult leaders.

Advanced Guitar Clinic. Bobby Fisher and Steve Petrunak will lead a group class for guitarists (Monday, 9:00 AM–12:00 NOON) with experience that will demonstrate practical skills to improve guitar playing. Some participants will receive personal coaching. Bobby is currently director of music ministries at St. Agnes Parish in Fort Wright, Kentucky, and Steve is the director of music ministries at St. Blase Catholic Community in Sterling Heights, Michigan, and a member of the NPM Board of Directors.

Flutists Clinic. This session (Monday, 9:00 AM–12:00 NOON) is described as “a morning of liturgical flute calisthenics . . . that will enhance and inspire the assembly’s musical prayer at Sunday Eucharist and beyond.” The “workout” leader is Dominic Trumfio, director of music at St. Raymond de Penafort Church in Mt. Prospect, Illinois. Bring your flute!

Piano Master Class and Clinic. A *Piano Master Class* with Paul Tate (Monday, 9:00 AM–12:00 NOON) is open to all pianists; some participants will be chosen by audition to perform and to receive personal coaching. Paul has served as music director at various churches in the Atlanta area and is currently serving in an assistant position at the Catholic Church of St. Monica in Duluth, Georgia.

Thomas Jefferson will lead an *African American Piano Clinic* (Monday, 9:00 AM–12:00 NOON) that will offer practical skills for playing in the various rhythms and styles related to African American music. Currently, Dr. Jefferson serves on the piano faculty of the Sherwood Conservatory of Music in Chicago and is music minister at the Basilica of Our Lady of Sorrows on Chicago’s west side.

Percussion Clinic. Explore the place of percussion in our liturgical life with master teacher (and lifelong student) Marc Anderson (Monday, 9:00 AM–12:00 NOON). Learn practical skills to improve your playing as part of an ensemble. Marc is on the road a lot, but he’s based in Minneapolis, Minnesota.

Ensemble Intensive. An ensemble of master teachers—Gael Berberick, Jerry Chiusano, and Gary Daigle—will lead this three-hour session (Monday, 9:00 AM–12:00 NOON) for ensemble musicians. Additional instruction will be available for guitarists, keyboardists, and string



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
- 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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NPM 209

players. Gael is the music liturgist for St. Barnabas Catholic Church in Portsmouth, Rhode Island; Jerry is currently the pastoral associate for music ministry at Our Lady of the Holy Angels Community in Little Falls, New Jersey; and Gary is presently the associate director of music at St. Anne Catholic Church in Barrington, Illinois.

An "Intense" Morning

Those not engaged in one of the Monday-morning master classes or clinics may want to participate in one of the two "intensives" offered on Monday morning (9:00 AM–12:00 NOON, pre-registration required).

Gregorian Chant Intensive. Fathers Anthony Ruff, OSB, and Peter Funk, OSB, will offer an introduction to and overview of resources and practical ways to introduce chant to a choir or congregation. Father Ruff is a monk of St. John's Abbey in Collegeville, Minnesota, and Father Funk is prior of the Monastery of the Holy Cross in Chicago.

Sound Intensive. Most large churches these days (and many smaller churches) are equipped with electronic sound systems. This three-hour program on Monday morning will help participants learn the ins and outs of their system. Clinician Kevin Keil is the director of music ministries at Incarnation Catholic Church in Tampa, Florida, and clinician Barney Walker is the director of music at St. Joan of Arc Parish in Lisle, Illinois.

For information on the Sunday-night Youth Intensive, see below: For Youth.

NPM Certification

Several sessions during the convention will offer participants opportunities to prepare for one of NPM's certifications. Some will offer mentors tools to help those preparing for certification. The advantages of certification include recognition by one's peers and the achievement of a certain standard of excellence, with the possibility—at advanced levels—of additional remuneration and other benefits accruing through national acceptance of standards for pastoral musicians and standardized contracts. A session for mentors for the NPM/AGO Basic Organist and Service Playing Certifications is on Tuesday morning (A 14), and one for people preparing for those certificates is on Wednesday afternoon (C 14). There

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: NMPeter@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.

are also sessions for those preparing for NPM/AGO Colleague certification on Tuesday afternoon (B 15) and for the Basic Cantor certificate on Friday morning (E 10).

New Music Review

A panel from the Composers' Forum, coordinated by Tom Kendzia, will perform and review selected unpublished liturgical music in two sessions at the convention. Composers submitting pieces for review should follow these guidelines:

1. Music must be unpublished and written for the liturgy.
2. The submitted composition must be legible and reduced to one or two pages—mainly refrain/verse or two or three stanzas.
3. Only one piece may be submitted per composer.
4. Any submission that contains more than one piece will not be considered.
5. The submission deadline is May 1, 2009.
6. Composers whose pieces have been selected will be notified by mail by

June 25, 2009.

7. Do not send recordings.
8. Do not phone or e-mail.
9. You will be notified only if your composition has been selected.

Send submissions to: New Music Review–NPM, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461.

For Youth

Youth Intensive. Come early for this event that begins on Sunday, July 5 (2:00–8:00 PM) and continues on Monday morning (9:00 AM–12:00 NOON) for a youth-only time of formation in pastoral music leadership, liturgical musicianship, and worshiping through daily prayer. Participants will lead Thursday Morning Prayer for the convention. Facilitators for these high-powered sessions are Tony Alonso, who currently serves as the director of music for the campus ministry team at Loyola Marymount University in Los Angeles, California; and Steve Angrisano, a Colorado-based musician, music director, and youth minister who has sung at World Youth Days in Denver, Paris, Rome, and Toronto.

Youth Gathering I and II. There will be two opportunities for youth participants to gather during the convention, guided by David Haas and Lori True. The first, on Monday afternoon, will introduce what's about to happen for those who have never been to an NPM convention and will offer participants a chance to begin networking. The second, on Thursday night, will be a chance to share experiences of the week and to look at how to use what's been learned back in the parish.

Youth Track. This year's workshop sessions for youth are really sessions to help young pastoral musicians understand their ministry and integrate themselves into a total parish music ministry. So the workshops focus on "cradle to grave" music ministry (A 18), an exploration of the vocation with young liturgical music ministers (B 18), the skills that youth need to serve as leaders in the liturgy (C 18), the "big picture" of life and ministry in the Church (D 18), and forming young people for ministry (E 18).

Our Rich Diversity

The patriarch Joseph may have had a "coat of many colors" (traditional translation of Genesis 37:3), but we have a Church

that is built of many ethnic, linguistic, and cultural strands. Our annual gatherings celebrate our diversity as a great gift to the Church. NPM's interest sections, meeting on Monday afternoon, include opportunities for gathering African American musicians, Asian and Pacific Rim musicians, and Hispanic musicians who are NPM members. This year, in our pre-convention events, showcases, performance events, and workshops, we will explore the gifts and liturgical needs of African American Catholics (MC 08, A 08, B 08, C 08, D 07); Catholics who share a Celtic heritage (IS 2c, C 29); Asian and Pacific Rim communities (01 02, A 07, B 07); Hispanic/Latino Catholics (A 09, A 16, B 09, C 09, D 08, D 09, E 08, E 09); and the challenges to musicians working in multicultural communities (C 06, D 25, E 25).

Chant

As we rediscover the riches of our priceless treasure of traditional chant—a great gift of European Catholicism to the world—we also explore ways to use that heritage in today's liturgy. A pre-convention intensive serves as an introduction to this traditional repertoire, and those

interested in chant are invited to meet during the section meetings on Monday afternoon. Breakout sessions in Chicago will look at ways to make chant "work" in a parish community (A 27, B 27, C 17) and at how to use chant with the *Missale Romanum* that is the ritual book for the "extraordinary form" of the Roman Rite (D 24).

Pre-Convention Programs

Music Education Morning. Christina Hornbach leads this special session (Monday, 9:00 AM–NOON) that introduces participants to a variety of movement activities that help students learn rhythm and stylistic interpretation of music. Christina Hornbach is an assistant professor of music and coordinator of music education at Hope College in Holland, Michigan.

Leadership Retreat. Well-known composer, preacher, and pilgrim Dan Schutte will lead this morning of contemplative prayer on Monday for anyone involved in music ministry leadership. Here's a time to focus on the One who is at the heart of everything that will be happening during the rest of the convention week.

Space Tour and Organ Crawl. Our Monday morning *Liturgical Space Tour* (8:00 AM–1:00 PM, fee includes lunch) will visit three outstanding churches: St. Anne Parish, Barrington—a contemporary structure designed for a large and growing community that emphasizes warmth and human-scale intimacy; the Chapel of the Immaculate Conception at Mundelein Seminary—built in the classic Federal/Georgian style; and St. Mary of the Annunciation Parish, Mundelein—a recent structure integrated with its rural heritage and local architecture. The Monday *Organ Crawl* (8:00 AM–12:00 NOON) will give us an opportunity to see and hear three of the Chicago area's finest instruments: the Casavant Frères gallery organ at St. Clement Catholic Church; the Goulding and Wood instrument at Madonna della Strada Chapel at Loyola University; and the Berghaus organ at Queen of All Saints Basilica.

Publishers' Showcases. Before the convention begins, get a jump-start on reviewing repertoire, as several publishers offer a look at new and recent releases for choir, congregation, contemporary ensemble, psalmists, children's and youth choirs, and even a narrated choir musical.

Member Parish Discount

NPM is pleased to offer discounts to member parishes that send five or more people from the parish as full convention attendees. This schedule outlines parish savings for the 2009 NPM National Convention based on the member advanced registration fee of \$275.

5–9 attendees:	5% discount (\$261 each)
10–19 attendees:	10% discount (\$248 each)
20–29 attendees:	20% discount (\$220 each)
30 or more attendees:	30% discount (\$193 each)

Stipulations

1. Parish must have a current NPM membership.
2. Parish discount is limited to members of one parish—no grouping of parishes permitted.
3. A registration form with complete information filled out must be enclosed for each and every registrant.
4. No discount on youth, daily, companion, or child registrations.
5. Only one discount will be given per registrant (that is, the parish group discount cannot be combined with the chapter or clergy-musician duo discount).
6. All convention forms and fees must be mailed together in one envelope.
7. Registrations must be postmarked by May 22.
8. No additions can be made to the group's registration once the registrations have been mailed to NPM.

Mail completed registration forms *with payment before May 22* to: NPM Convention Parish Discount, PO Box 4207, Silver Spring, MD 20914-4207.

Discounts

Parish budgets seem to grow tighter every year. That's why NPM offers its members several opportunities to receive a significant discount off the full price of the annual convention. Individuals have always had a chance to register at a discount by registering early. This year we offer two opportunities to receive such a discounted advance registration.

Early Bird and Advanced Registration. If you register for the convention by March 2, you can save \$80 off the regular member's convention registration fee. If you register between March 3 and June 5, you can save \$60 off the regular rate. And don't forget: If you have a current NPM parish membership, anyone in the parish can register at the members' rate. If you have a current individual membership, the members' rate is available only to you.

Clergy/Musician Duo Discount. One clergy member and one musician from a parish with a current parish membership, who register for the convention together and in advance, can receive even greater discounts. Registration by March 2 costs only \$230 each (a savings of \$105 each); between March 3 and June 5, registration is \$250 each (a savings of \$85 each off the regular fee). Please note: This discount is not available online.

Youth Discount. NPM member youth (twenty-one and younger) attending the full convention receive a discounted rate (just \$160 by March 2; \$175 between March 3 and June 5; \$225 regular rate). Remember that a parent or chaperone must accompany youth attendees under eighteen; the chaperone must be at least twenty-one years old and registered either for the full convention or as a companion. Signed copies of the *Code of Conduct for Youth Participating in NPM Conventions*, *Code of Conduct for Chaperones and Parents Acting as Chaperones*, and the *Parental or Guardian Permission Form and Release* must be on file with NPM before anyone under the age of eighteen will be admitted to the convention. For more information, visit www.npm.org/Events/Codeofconduct.htm.

Group Discounts. NPM chapters and parishes with a current NPM parish membership who register in groups receive a discount. Chapter directors have the information about chapter discounts; see the box on page ten for additional information about parish group discounts.

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

Members Update

E-Notebook

The members' newsletter *Pastoral Music Notebook* is now available in an electronic form. Eventually we expect to distribute this newsletter primarily as a digital publication, with printed copies for members who need or prefer that format. You can receive *Notebook* electronically by sending an e-mail message to notebook@npm.org. Please include your name, zip code, and member number (found directly above your name on NPM mailing labels.)

Keep in Mind

NPM member **James F. Hynes, OFM**, died unexpectedly of a heart attack at the age of fifty-seven on November 1 in Bryn Mawr, Pennsylvania. Born in 1951 in Buffalo, New York, he attended two colleges before entering the pre-novitiate program of the Holy Name Province of Franciscan Friars in 1974, completing his undergraduate studies at St. Bonaventure University in St. Bonaventure, New York. Received into the Franciscans in 1975, he professed first vows in 1976. After completing his theological studies, he professed final vows in 1979 and was or-

Chrysogonus Waddell, ocsa

1930–2008

At the end of Tuesday night rehearsals, we turn off the lights, sit in darkness, and light candles on each side of the icon of the Madonna and Child. The piano softly offers the chord, and we intone, "Oh, hail, holy Queen . . ." The first few notes hang in midair, painting a d-minor triad on "Oh!" But then, we reach the verb "hail" and encounter the b-natural. We are no longer in the land of earthly music; we are singing "Hail, Holy Queen," the compline hymn by Father Chrysogonus Waddell.

He was a world traveler, as his abbot eulogized, able to "go through more Eurail passes than anyone." Yet I remember one profound moment, years ago, when he had just returned from Europe. We were walking through the fields at Gethsemani, and he turned, suddenly, and looked down on the enclosure. "Oh, dear Lord," he said, "how I love this Abbey!" For all his scholarly and musical globetrotting, the monastery was his constant touchstone.

If you're surrounded by hymnals and prayer books, as I am, you'll find Chrysogonus in just about every one. His passing falls into that unique category of the loss of a giant, a pioneer in the craft of liturgical music and academic research.

I once asked him to compose a Triduum piece, something to use during the distribution of Communion. Could it have some kind of feminine imagery? I asked. Feminine, but orthodox?

This was his wonderful answer: "Happy those who feast on wisdom and savor her knowledge. She will nourish and refresh them." It was genius: a borrowing from Wisdom literature and a direct line to the refreshment of the Eucharist. With the simplicity of Pei's architectural designs, he cut through and wedded both gender and genre. Lesson to self: Be creative, but know your tradition.

For anyone traveling to the Abbey of Our Lady of Gethsemani, there's an immediate encounter with this musical genius who re-crafted the Latin chant of his Cistercian forebears into evocative, English plainchant.



A hundred years from now, people will be writing dissertations on this legacy.

From the time we met in 1982, the friendship that grew was pure gift. Though a cloistered monk, his love for the enthusiastic Notre Dame Folk Choir was boundless. We'd visit the monastery every other year, have a four-day retreat, and give a concert for the brethren and the neighbors. Every visit, this good monk heard students' confessions and gave talks about monastic life, the genius of Bach, the liturgy of the hours—whatever the choir asked of him. One night, with the students huddled around his

feet, he waxed on about Leonard Bernstein's deathbed dialogue with Nadia Boulanger: "There is music! And it never ends!"

Chrysogonus Waddell, ocsa, monk and scholar of the Abbey of Gethsemani, composer and great lover of life, passed from this earth while his brethren sang the *Gloria* for the Solemnity of Christ the King, the day after St. Cecilia's Day and the day before his patronal feast of St. Chrysogonus. Ever the musician, his timing was perfect.

Farewell, dear mentor and friend! May we meet in Another Choir, where there will be no more rehearsals!

Steven Warner





dained to the priesthood in 1980. During his ministry, he served as a retreat director, novice

master, and director of postulants. From 1990 to 1999 he was the guardian and pastor of Holy Name of Jesus Parish in New York City, then he served as guardian and pastor of St. Patrick and St. Anthony Parish in Hartford, Connecticut, until July 2008. Father Hynes was on a sabbatical, studying church administration at Villanova University, when he suffered his fatal heart attack. His funeral liturgy was celebrated on November 6 at St. Patrick and St. Anthony Parish in Hartford.

Chrysogonus Waddell, OSB, died at the age of seventy-eight on November 23, after a series of strokes, at the Cistercian Abbey of Our Lady of Gethsemani in Kentucky. Born in 1930 to parents serving in the military and stationed in the Philippines, he studied music with Vincent Persichetti at the Philadelphia Conservatory. He became a Catholic in 1949 and entered

the Cistercians one year later. Ordained to the priesthood in 1958, he pursued additional theological studies at the College of Sant' Anselmo in Rome. Like another Cistercian at Gethsemani—Father Louis (Thomas Merton)—Father Chrysogonus lived in a hermitage away from the abbey for nearly thirty years. During his time at Gethsemani, he served as choirmaster for several years. In addition to his musical compositions, he published scholarly works and translations of monastic and liturgical texts. His later years were marked by a mutually fruitful collaboration with the Notre Dame Folk Choir under the direction of Steven Warner. The funeral liturgy for Father Chrysogonus was celebrated at the abbey on Tuesday, November 25. *See Steven Warner's appreciation of Father Chrysogonus on page twelve.*

Cyprian Lamar Rowe, a leading figure in the Catholic African American community, died at the age of seventy-three after a long illness on November 25 in Towson, Maryland. Cyprian was a Marist brother for forty-six years, and during that time he served as the executive director of the National Office for Black Catholics

(1978–1980) and the National Black Catholic Clergy Caucus (1981–1983). Brother Cyprian later taught at the University of Maryland's Graduate School of Social Work in College Park, Maryland. In 1997, he left the Catholic Church to join the Imani Temple, founded by former Catholic priest Archbishop George A. Stallings, Jr., but he later became reconciled to Roman Catholicism. His funeral liturgy was celebrated at St. Peter Claver Catholic Church in Baltimore, Maryland, on December 6.

Sister Mary Elaine Gentemann, a former member of the music staff at Our Lady of the Lake University, died at the age of ninety-nine on December 7 in San Antonio, Texas. Born in 1909 in Fredericksburg, Texas, Ida Gentemann learned from her father how to play the organ and piano. At the age of five, she played the organ from memory at church, when her father forgot his music. Ida joined the Sisters of Divine Providence in 1929, taking the religious name Mary Elaine. After her college studies at what was then Our Lady of the Lake College in San Antonio, she completed a master's degree in compo-

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sition at the American Conservatory of Music in Chicago. She also studied at the Juilliard School of Music and Columbia University, and she spent time at a reservation in Arizona studying Native American music (some of which she incorporated into a Mass setting she composed in the 1970s). In her long career, she taught courses in piano, organ, and music theory, but she always made time for composing—by 1944, she had completed 500 compositions, including fugues, passacaglias, a concerto, and four Masses, and that was just the beginning. Her funeral liturgy was celebrated at Sacred Heart Conventual Chapel at Our Lady of the Lake Convent Center on December 10.

Cardinal Avery Dulles, SJ, died on December 12, at the age of ninety, at Fordham University in New York. Born in Auburn, New York, in 1918, Avery graduated from Harvard College in 1940. Though he had been raised as a Presbyterian and considered himself an agnostic for several years, he became a Roman Catholic in that same year. He continued his studies at Harvard Law School, but he ended those studies to serve in the United States Navy



during World War II. On his discharge from the Navy in 1946, he entered the Society of Jesus, and he was ordained to the priesthood in 1956. He earned a doctorate in sacred theology from the

Gregorian University in Rome in 1960, and he served on the theological faculty of Woodstock College from 1960 to 1974. From 1974 to 1988 Father Dulles taught at The Catholic University of America, and then he was named the Laurence J. McGinley Professor of Religion and Society at Fordham University—a post he held until his death. He was created a cardinal by Pope John Paul II in 2001. The author of more than 750 articles, Cardinal Dulles published twenty-three books, including the very influential *Models of the Church* (1974), in which he identified diverse understandings of the church and attempted to find points of harmonization among those competing theological understandings. He used a similar approach

in *Models of Revelation* (1983). Though he lost the ability to speak in his later years, Cardinal Dulles continued to write. When a friend asked, shortly before his death, if there were anything he could do, Dulles scribbled on a notepad: “Put more paper in the printer.” His funeral liturgy was celebrated at St. Patrick Cathedral in New York on December 18.

NPM member **Sister Mary Ruth Kramer**, a member of the religious community of Our Lady of Victory Missionary Sisters, died suddenly on Saturday, December 20, at the Holy Family Medical Center at the community’s motherhouse, Victory Noll, in Huntington, Indiana. Born in 1924 in Coldwater, Ohio, Mary Ruth Kramer entered the Congregation of Our Lady of Victory Missionary Sisters in 1943 and made final vows in 1946. She served in California, Indiana, Colorado, Missouri, Nevada, and Ohio. In 2008, she returned to Victory Noll to serve as the community’s liturgist. The community celebrated her funeral liturgy on December 23 at Archbishop Noll Memorial Chapel at the Victory Noll Center.

We pray for all these companions on the journey: May God support them all the day long, till the shadows lengthen, and the evening comes, and the busy world is hushed, and the fever of life is over, and our work is done. Then in divine mercy, may God give them a safe lodging, and a holy rest, and peace at least.

Meetings and Reports

New at the Congregation for Divine Worship

Cardinal Antonio Cañizares Llovera of Toledo, Spain, was appointed by Pope Benedict XVI to replace Cardinal Francis Arinze as prefect of the Congregation for Divine Worship and the Discipline of the Sacraments. The announcement was made at the Vatican on December 9, Cardinal Arinze’s seventy-sixth birthday and the date of his retirement.

Born in 1945 in Utiel, Antonio Cañizares was ordained to the priesthood in 1970. He served as a chaplain and parish priest and in several catechetical

posts. In 1992 he was ordained to the episcopate and served as bishop of Avila. Since 1995, he has been a member of the Roman Congregation for the Doctrine of the Faith, and he contributed to the Spanish edition of the *Catechism of the Catholic Church*. In 1996 he became archbishop of Granada, and in 2002 he began to serve as archbishop of Toledo and primate of Spain. He was created a cardinal by Pope Benedict in 2006.

Georgetown Center Honors Elaine Rendler-McQueeney

The Georgetown Center for Liturgy honored Dr. Elaine Rendler-McQueeney with its annual National Award for Outstanding Contributions to the Liturgical Life of the American Church at the Center’s annual Advent celebration and benefit on December 8, 2008.

Elaine Rendler-McQueeney is currently a professor of music at George Mason University and editor of the quarterly *Today’s Liturgy*. She is also the founding director of the Georgetown Chorale, a sixty-voice singing group that uses its musical talents for community service.

A longtime NPM member, Elaine has contributed to nearly every aspect of the services that NPM offers through articles in *Pastoral Music*, presentations at conventions, participation on institute faculties, support for NPM chapters, and in many other ways. NPM congratulates Elaine on this well-deserved honor.



Dr. Elaine Rendler-McQueeney and Father Larry Madden, SJ



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Final Deadline: May 11, 2009

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MMA 2008 Festival Sing!

Multicultural Liturgy at St. Rita

By JOHN MARK FEILMEYER

A single highway traces through the middle of Benin, West Africa. It carries much of the country's goods—yams, cotton, gasoline, and cement—back and forth between the port city of Cotonou and the inland hub of Parakou. The village I serve as a Peace Corps volunteer is on that highway, and its population reflects the vast variety of Beninese cultures that filters through the city on a daily basis. There are the Bariba and the Nagot people, who trace their roots to Nigeria. There are the Fon, who come from the south and make up the largest percentage of the Beninese population. There are the Peul (Fulani), a semi-nomadic herding group that stretches across much of Africa. And, in addition to these four major groups, there are numerous others, including the Dendi, Yoruba, Goun, and Anni.

Once a Week

Once a week, on Sunday, the Christian-Catholic minority in the village joins together for liturgy at 7:30 AM at the little mission parish of St. Rita. Preparing liturgy at this parish might be a liturgist's worst nightmare. How could one person arrange for a liturgy that is truly multicultural, that represents the diverse smattering of ethnic groups in my little village? It's simply not possible. So, fortunately for the parish, there is no liturgist, and *the people* are responsible for the *work of the people* at St. Rita.

To provide music for worship, there are three chorales: Nagot, Fon, and French. The French chorale serves as a sort of multicultural group, singing both in French and in a variety of local languages.

Pastoral musician John Mark Feilmeyer is currently working as a Peace Corps volunteer in Benin, West Africa. His blog describing his experience is at <http://revolutionme.net/>.

Why can't everyone just be in the same chorale? In a country where a majority of the citizens has not completed primary school, many people are barely literate in their own language much less in French, the national language. Learning by rote the songs of their Francophone sisters and brothers—or the songs of the other ethnic groups—every weekend would be a formidable task, if not an insurmountable one.

The three chorales take turns, one each week. There are neither hymnals nor missals, so when the Nagot chorale does the music, for example, the other groups are rarely able to sing along. No one seems to mind. Most of the orations are prayed in French, but you shouldn't think that the people will understand these texts. Even the illiterate people have learned many of the responses and their accompanying chants, but they've learned them the way many altar boys did before the Second Vatican Council, when they had to memorize the responses of the Latin Mass and learned them phonetically.

The first reading is proclaimed in a local language, and the psalm is sung by the chorale of the day. Then the second reading is read in French, followed by a threefold reading of the Gospel in French, Bariba, and Nagot. It is proclaimed by the priest and by two other parishioners, who receive a blessing before the proclamation. Having heard several priests massacre the Gospel by reading it in a language not their own, I am warmed to see a priest humble enough to know that it is better that someone else proclaim the Gospel so that it can be understood.

The prayers of the faithful are offered by a variety of people in a variety of languages, and all the petitions are responded to in the language of the chorale of the week. The Eucharistic prayers are prayed in French, but the ordinary responses are sung by that week's chorale.

Perhaps on paper this sounds like

a mess, but it really works. In the end, there is organically balanced, multicultural worship that no liturgist could have planned. Through observation and soul searching, I have attempted to understand why it works. Here are four answers I have found.

Four Answers

Time. The primary reason this multicultural liturgy is successful in my village is the availability of a major natural resource: time. No one is anxious to get to the tennis court or catch brunch after Mass. Going to church *is* the Sunday morning activity of the Christians in my village. When I first arrived here, I had to force myself to leave my watch and cell phone behind. I had nothing better to do than sit at church all morning, and a timepiece would only serve to make me impatient.

As a result, I've come to believe that the transcendence we liturgists are always seeking somehow to manufacture is only possible when the people have properly prepared themselves to absorb it. They've made time to experience the experience. Perhaps this is why Eucharistic adoration has become popular once more in the United States: People have to create an artificial vacuum of free time and commit to an hour or two to be present. This might also explain why retirees are often more active in church life. After all, a quick glance at Monet's water lilies is never going to yield the same benefits as a long, relaxed study of one of those paintings.

Experts in Charge. Second, the experts are in charge: the people. After all, it is their work that yields worship. In every liturgy at St. Rita a variety of people become leaders: The French teacher who is literate in both French and Bariba translates the homily, but another person prepares and reads the announcements and trains altar

servers. The chauffer for the orphanage opens the church complex and organizes choir rehearsals. Each chorale has a variety of leaders, and each one teaches songs they have learned from other villages. Their repertoires are constantly expanding.

The priest is “photoshopped” into the picture. He is busy, running a mission with many parishes, an orphanage, a guesthouse, an “interlat” for displaced students, a garden, and even a chicken house. Even if liturgy is—as it should be—his top priority, there is no way he could devote all of his energy to making the liturgy perfect in every parish; the chickens would starve. Thankfully, he doesn’t need to. He has 200 parishioners there to create and to assume responsibility for worship.

Freedom of Expression. This leads me to my next point: Here, the people are free to create. In a diocese that contains more than forty cultural groups, it’s simply not possible for diocesan officials or even local clergy to monitor and offer an imprimatur to every translation and every song. Obviously, this situation has its inherent risks, but I believe they are outweighed by the vibrant, inculturated liturgy that results. Imagine the affective power of prayer translated by someone intimately in touch with his people, his language, and its values. Imagine how inspired a community might be when it is able to promote a creative spirit within its own body to beautify and glorify its work.

Social Climate. Finally, social climate plays a large role in the success of multicultural liturgy at St. Rita. In other words, the people all get along (more or less). Their days of tribal warfare are long gone, and today they learn pieces of each others’ languages, they wear each others’ traditional clothes, and they shop at each others’ stores. They love one another.

Families don’t sit in their own quiet pews, but rather friends sit with friends, often naturally segregated by sex or age. Children (and sometimes goats and poultry) wander about. If some child is out of line, an usher slaps him or her back into shape. Every community may have its conflicts, but the genuine sense of undivided community fosters a presence of Christ in the unified assembly.

Sharing Culture

Many liturgy committees in the United States still have their “culture wars,” but I have learned from my experience in Africa

that fighting is not the answer. The groups that make up St. Rita Parish have shown me how to seek to make peace across ethnic, linguistic, and culture lines, to lay down weapons, and to seek equilibrium in a community.

The way they have chosen is to share culture. All the ethnic groups, including the well established ones, are constantly discovering nuances of their own culture—food, music, and dress—and sharing it with others. As a stranger in a foreign land, I’ve come to realize that cultural sharing is never finished. There is always one more thing to learn and one more thing to share. I have to be constantly open and ready for new experiences.

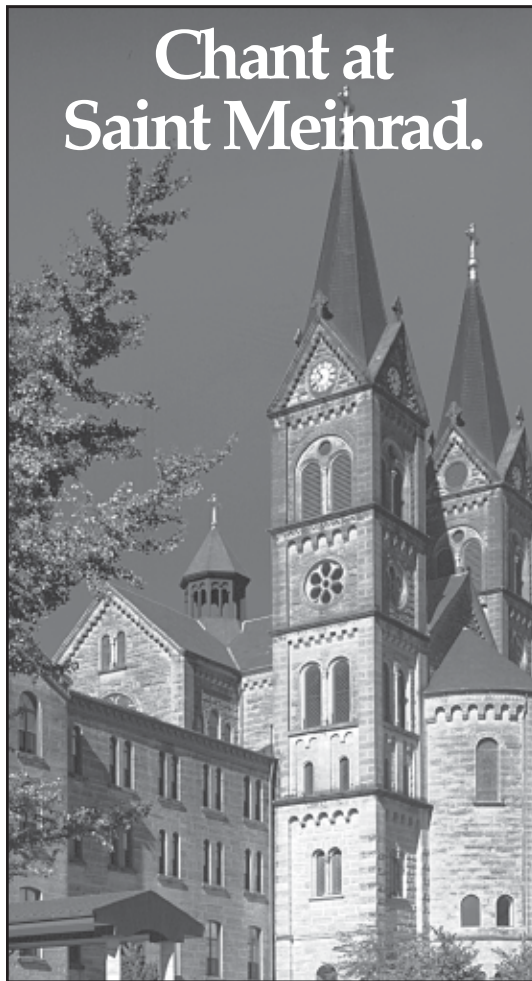
Liturgy here is successful because, in effect, the people are in charge. In my experience in the church’s world, I have found that liturgy committees work best when they are able to act—to buy flowers, to plan banners, to listen to choral subscriptions, to write the prayers of the faithful.

Finally, for any liturgy to really be “the

work of the people,” the people need the time to make it their own. I am always busy, rushing from place to place, even in Benin. But when it is time to go to Mass, I have to tell myself to relax. No one can relax for me; I have to take the time. Then my experience of my community’s worship will always be uniquely mine, dependent on my own preparedness.

The liturgy is far from perfect here. I could offer a laundry list of quirks that bother me. The wine is not offered to the people; the arts and environment rarely reflect the liturgical season. Rubrics superfluous in this setting are neatly incorporated. These complaints seem petty considering the lack of money in the parish (the weekly collection is about thirty to fifty dollars) and the lack of available professionals (priests, liturgists, trained catechists) to provide proper catechesis. In reality, of course, no earthly liturgy is perfect. The beauty of worship here is in the organic sense of transcendence afforded by a strong, active community with a lot of free time and a lot of love.

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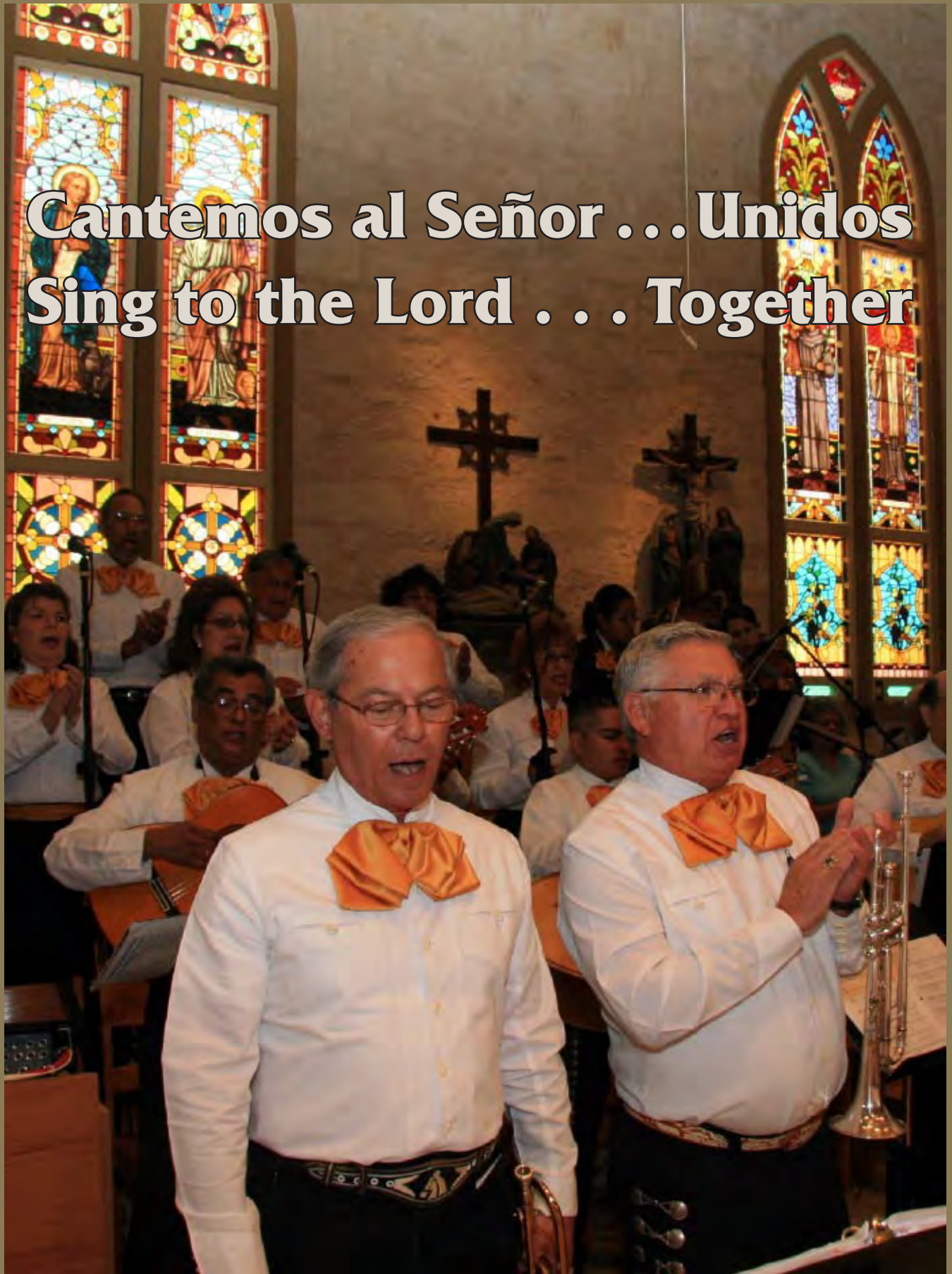
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Cantemos al Señor... Unidos Sing to the Lord . . . Together



Mariachi Mass at San Fernando Cathedral, San Antonio, Texas. Photo courtesy of San Antonio Convention and Visitors Bureau/Rick Hunter.

The Two Shall Become One

BY KATHLEEN DEMNY AND HUBERT KEALY

When a couple enters into marriage, they give their consent, they take vows of fidelity, and they understand that there will be good times and difficult times and, along the way, sacrifices to be made. They choose to take two completely different backgrounds and put them together to live one life under one roof, to meld, and to create something new. Each spouse will bring significant parts of the past and of his or her upbringing to the table. Each will bring ideas and customs with which, perhaps, the other won't be familiar or understand. When it comes time to celebrate significant holidays or to raise a family, each will have to make room for the customs and beliefs of the other. Ultimately, each will have to give up a little something of self in order to create something new. And still, they happily agree to all this: They plan and prepare for a life together, they plan a special wedding day on which to take these vows, they enter into the covenant of marriage, and they say: "I do." That is, I do volunteer to make room for the other; I do volunteer to give up part of my own self; I do volunteer to change my ways.

Such a challenge, such a commitment! Anyone who has been married knows that after the wedding celebration is over, even after the couple has voluntarily chosen to live by the marriage vows, the hard work has only just begun. Any married couple knows it takes unwavering daily commitment to put the needs and wants of the other first. It takes a desire to understand each other, to learn about each other's past, and to appreciate each other's family culture. Only the love of the spouses for one another opens hearts and provides strength to follow through day by day.

But if only the challenge and commitment were that simple when it comes to taking parishes that are virtually two communities and, by solemn profession, a resounding "I do," and a big celebration, make them one. If only. But in parish life, we haven't exactly chosen this arrangement. We haven't taken any vows to marry two or more cultures

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Ya no serán dos, sino uno solo

POR KATHLEEN DEMNY Y HUBERT KEALY

Cuando una pareja llega al matrimonio, ellos dan su consentimiento, hacen votos de fidelidad y entienden que a lo largo del camino habrá momentos buenos y momentos difíciles y hasta tendrán que hacer algunos sacrificios. Ellos optan por juntar dos pasados muy diferentes y vivir una vida bajo un solo techo, optan por fusionarse y crear algo nuevo. Cada cónyuge traerá a la mesa hechos significantes de su pasado y de su crianza. Cada uno traerá ideas y costumbres que quizás al otro cónyuge no le sean familiares o él o ella no las entienda. Cuando llegue el momento de celebrar los días de fiesta importantes o de tener una familia, cada uno tendrá que hacer un lugar para las costumbres y las creencias de la otra persona. Finalmente, cada uno tendrá que renunciar a una partecita de sí mismo a fin de crear algo nuevo. Y, aun así, ellos, alegres, se ponen de acuerdo para todo esto: para planificar y preparar su vida juntos, para planear un día especial para su matrimonio en el cual hacen estos votos; ellos hacen una alianza de matrimonio y dicen: "Sí, acepto". Esto es, yo voluntariamente, me comprometo a hacer un lugar para mi cónyuge; yo voluntariamente renuncio a una parte de mi ser; yo voluntariamente cambiaré algunas de mis costumbres.

¡Qué desafío! ¡Qué compromiso! Cualquier persona que se ha casado sabe que luego de que se termina la celebración de la boda, inclusive hasta después que la pareja ha optado por vivir según sus votos matrimoniales, el trabajo más difícil empieza. Cualquier pareja casada sabe que exige un compromiso diario muy firme el colocar las necesidades y los deseos del otro antes los del uno. Esto requiere un deseo de entenderse el uno al otro, de aprender sobre el pasado de cada uno y de apreciar la cultura familiar del otro. Solo el amor que siente cada uno de los cónyuges abre sus corazones y les da la fuerza necesaria para llevar adelante el día a día.

Pero si sólo el desafío y el compromiso fuesen así de simples cuando se trata de tomar dos parroquias, virtu-

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together into one parish family. We haven't happily said "I do." We've had no preparation classes.

So how do we create one parish family when two or more cultures are present? How do we go about having "one, holy, catholic, and apostolic church" within the walls of the same parish when there are different languages, different cultures, different priorities, and different perceptions to take into account? How do we respect each other's culture and yet create one worshipping community? This is no simple task, but it must start with the words "I do." It must start with a willingness to see the face of Christ in each other. It must begin with open hearts. It must begin with an understanding that each culture will bring ideas and customs to the table that are different from those of the other culture. It must begin with a choice to give up a little something of ourselves to create something new.

From the Pastoral Musician's Perspective

As our parish's liturgist and pastoral musician, I find myself engaged in a constant dance when I attempt to meet the cultural worship needs of the entire parish community. It has been a daily lesson in cultural understanding for me to try to keep dancing.

I must confess that my first assignment to create a bilingual Triduum celebration was quite intimidating. As the planning evolved, and I worked to be equally inclusive of Latino or bilingual music and music with English texts, I found myself somewhat resentful that, in order to "make room" for the music of the Hispanic culture, I couldn't schedule all of the beloved and poignant music, which to me was the musical essence of Holy Week. I didn't know "their" music; it had no meaning to me. I didn't understand the words. It didn't provide me with that feeling that I wanted to experience during the Triduum. And from the comments that came from *both* sides of the fence afterward, I learned that I was not alone in that feeling.

Suddenly I became responsible for forming people—particularly musicians—in the acceptance of intercultural worship. I learned that all people not only want but *need* to experience worship in a way that means something to them, regardless of their cultural background. I was reminded of Psalm 137, in which we hear: "By the waters of Babylon, we sat and wept when we remembered Zion. How could we sing a song of the Lord in a foreign land?"

Although the circumstances in our parish are quite different from those that provided the original context of this psalm, we are, in fact, a nation of generations of immigrants, people who gave up something of themselves to create something new. We continue to be inundated, especially here in the South, with people who are looking for a means to express their religion freely and not merely to be tolerated. We are inundated with immigrants who

almente dos comunidades, y que, al profesar solemnemente con un sonoro "Sí, acepto" en medio de una gran celebración, se hicieran una. Si fuera así de simple. Pero en la vida de las parroquias no hemos seleccionado este plan precisamente. No hemos hecho ningún voto para aunar a dos o más culturas dentro de una sola familia parroquial. No hemos dicho alegremente "Sí, acepto." No hemos recibido clases de preparación.

Entonces, ¿cómo creamos una parroquia cuando están presentes dos o más culturas? ¿Qué es lo que tenemos que hacer para tener una "Iglesia, que es una, santa, católica y apostólica" dentro de las paredes de una misma parroquia en donde se deberá tomar en cuenta los diferentes idiomas, diferentes culturas, diferentes prioridades y diferentes impresiones? ¿Cómo se deberá respetar la cultura de cada una y, a la vez, crear una sola comunidad de culto? Esta no es una labor sencilla, pero si deberá iniciarse con las palabras "Sí, acepto". Deberá iniciarse con una buena disposición para ver el rostro de Cristo en cada persona. Deberá iniciarse con el corazón abierto. Deberá iniciarse con el entendimiento que cada cultura traerá a la mesa sus ideas y sus costumbres que son diferentes a las de la otra cultura. Deberá iniciarse optando por renunciar a una pequeña parte de nosotros mismos a fin de crear algo nuevo.

Desde la perspectiva del músico pastoral

Como liturgista y músico pastoral de nuestra parroquia, me encuentro en una danza constante cuando intento responder a las necesidades culturales del culto de toda la comunidad parroquial. Para mí, esta danza constante se ha convertido en una lección diaria en la comprensión cultural.

Debo confesar que mi primera tarea para crear una celebración bilingüe para el Triduo Pascual fue algo muy intimidante. Mientras desarrollaba los planes y trabajaba para incluir en partes iguales música latina o bilingüe y música con textos en inglés, me di cuenta que sentía algo de resentimiento ya que para "hacerle campo" a la música de la cultura hispana, yo no iba a poder utilizar toda esa música linda y conmovedora que, para mí, era la esencia musical de la Semana Santa. Yo no conocía "su" música; ésta no tenía ningún significado para mí. Yo no entendía las palabras. No me hacía sentir lo que yo quería experimentar durante el Triduo. Y cuando más adelante escuché los comentarios que me llegaron de *ambos* lados, me di cuenta que yo no era el único que se sentía así.

De pronto me convertí en el responsable de la formación de otras personas—especialmente de los músicos—para aceptar el culto intercultural. Aprendí que todas las personas no sólo quieren sino que *necesitan* experimentar el culto de manera que signifique algo para ellas sin respecto a sus orígenes culturales. Recordé el Salmo 137 en el que escuchamos: "Al borde de los canales de Babilonia nos sentábamos y llorábamos al acordarnos de Sión. ¿Cómo



Photo courtesy of Brian and Celia Bussey

want to sing praise to the Lord but don't know how to do it in a foreign land, in a foreign tongue, in a foreign culture, among strangers.

As liturgists and musicians, how do we create a setting in which all can experience worship in a meaningful way and in which two communities sharing one space can become one? We can't be two communities outside the church doors and think we will act, think, or pray as one community when the entrance hymn begins. We can't just throw a worship aid together with a few token songs in each language and call it true bicultural worship. How do we embrace each other and build the kingdom without building resentment? What steps can be taken to forge a marriage of cultures in which one isn't merely tolerated while the other is dominant? Somehow our work and trials must go deeper than learning each other's songs and devotions or even inviting each other to share our typical food.

Well, how does a couple come to the conclusion that they are willing to live their lives together as one? They spend time with each other, they listen to each other, they learn about each other. They make themselves vulnerable to one another and, in the end, they learn to trust each other. In parish life, it is possible to do the same, if we all agree to do it. It doesn't happen overnight. It takes daily work, daily prayer, and an unwavering commitment on the part of the entire community to weave together the fabric of our different backgrounds and heritage.

Each culture that has migrated to the U.S.A. has un-

íbamos a cantar un canto del Señor en un suelo extranjero?"

Aunque las circunstancias en nuestra parroquia sean muy diferentes a las que se dieron en el contexto original de este salmo, somos en verdad, una nación de generaciones de inmigrantes, de personas que renunciaron a una parte de ellas mismas para crear algo nuevo. Continuamos siendo inundados, especialmente aquí en el sur, de personas que buscan un medio para expresar abiertamente su religión y no simplemente ser toleradas. Estamos inundados de inmigrantes que desean cantarle alabanzas al Señor pero no saben cómo hacerlo en una tierra foránea, en un idioma foráneo, en una cultura foránea, en medio de personas foráneas.

Como liturgistas y músicos, ¿de qué manera podemos crear un ambiente en el cual todos podamos experimentar el culto en forma significativa y en el cual dos comunidades que comparten un espacio se conviertan en una? No podemos ser dos comunidades fuera de la iglesia y pensar que vamos a actuar, pensar o rezar como

una comunidad cuando empiece el canto de entrada. No podemos simplemente incluir un instrumento de culto con algunas canciones en cada idioma y llamarlo realmente un culto bicultural. ¿Cómo podemos abrazarnos mutuamente y construir el reino sin sentir resentimientos? ¿Qué pasos debemos tomar para forjar un matrimonio de culturas en el cual una no es simplemente la tolerada mientras que la otra es la dominante? De alguna manera nuestra labor y nuestras tentativas deberán ir más allá de simplemente aprender las canciones y las devociones de cada uno o de invitar a los demás a compartir nuestras comidas típicas.

Bueno, ¿cómo es que los miembros de una pareja llegan a la conclusión de que están dispuestos a vivir sus vidas como una sola? Ellos pasan momentos juntos, se escuchan el uno al otro, aprenden acerca de cada uno. Se vuelven personas vulnerables y, al final, aprenden a confiar el uno en el otro. En la vida parroquial es posible hacer lo mismo si es que todos nos ponemos de acuerdo para hacerlo así. Pero esto no sucede de la noche a la mañana. Esto exige una labor diaria, una oración diaria y un compromiso inquebrantable de parte de toda la comunidad para tejer juntas las hebras de nuestras herencias y orígenes culturales.

Toda cultura que ha emigrado a los Estados Unidos ha pasado por estos desafíos de encontrar los medios para rendir culto en su lengua nativa en tierras foráneas y de revivir las tradiciones culturales que fueron las que la formaron en la fe. Debemos seguir preguntándonos cómo podemos seguir cantando "*We are welcome in this*

dergone such challenges as finding a means to worship in their native tongue while in a foreign land and bringing to life the cultural traditions that have formed them in faith. We must continue to ask ourselves how we can sing “All are welcome in this place” and mean it. How can we sing of feeding the hungry and turn around and tell the same people who stand at our doors looking for food that they can’t worship in the same celebration as the rest of us? Which face do we see as the face of Christ, and which one do we tell to go home?

A Pastor’s Perspective

As pastor, I believe that any attempt to create one—albeit diverse—parish with Catholic people of longer standing American roots, including second- or third-generation parishioners of Hispanic descent and heritage, and the present influx of immigrants from Mexico is terribly affected by the political upheaval regarding immigrants, by the threat they present to some “Americans,” and by the general fear of what is unknown or unfamiliar. In any attempt to help create a unified parish, I have always believed that the essential task is to help all people see the influence of their particular culture on the understanding and expression of their faith, work ethic, value placed on individualism, and collective behavior. This is rather difficult because most people tend to take themselves and their own vision as the touchstone against which the value of everything else is judged. I believe that truth is one, but its vastness is expressed in many cultural contexts. To gather people in serious study to learn the impact of their culture on their appreciation of the truth is the first task. To learn that an individual’s wants, needs, feelings, wisdom, and knowledge are largely the same across cultural lines—even if expressed differently from what is familiar—is a major step toward overcoming obstacles if any mixed group is going to identify common goals and agree on steps to achieve them.

In our parish, we are working constantly to overcome the effects of the pervasive benign neglect of a “tolerated” community. We are trying to build the trust that must exist between two cultural communities in order for them to live together. From within the walls of the parish, we are trying to create more integrity by treating all members of the faith community with an equal amount of respect and dignity.

It is not an easy task because trust has not been fully established, and our motives are not always recognized and understood. Within the parish community, we have opened our councils and committees to include a representative cross-section of the parish. We are beginning to eliminate two distinct versions of each ministry and operate two branches of the same ministry under one umbrella. We are careful to be sure that all parish events such as parties, dances, or bazaars are inclusive of the entire community.

place” y sentirlo de verdad. ¿Cómo podemos cantar sobre darle de comer al hambriento y luego voltearnos y decirles a esas mismas personas que llegan a nuestra puerta buscando comida que no pueden rendir culto en la misma celebración como el resto de nosotros? ¿Cuál rostro es el que vemos como el rostro de Cristo y a cual le decimos que se vaya a su casa?

La perspectiva de un pastor

Como párroco, creo que toda tentativa para crear una parroquia—aunque diversa—con personas católicas que tienen antiguas raíces estadounidenses, incluyendo a los feligreses de ascendencia hispana de segunda y tercera generación, y el presente flujo de inmigrantes de México, está siendo muy afectada por la agitación política relacionada a los inmigrantes, por la amenaza que éstos representan a algunos “americanos” y por el temor general a todo lo que no les es conocido o familiar. En toda tentativa para ayudar a crear una parroquia unida, yo siempre he creído que la tarea fundamental es la de ayudar a todas estas personas a ver la influencia de su cultura particular en el entendimiento y la expresión de su fe, la ética laboral, el valor dado al individualismo y la conducta colectiva. Esto es algo difícil ya que la mayoría de las personas tiende a verse a sí misma y a su propia visión como la piedra de toque contra la cual se juzga el valor de todo lo demás. Yo creo que la verdad es una, pero su inmensidad es expresada en muchos contextos culturales. La primera tarea es reunir a todas las personas en un estudio consciente para aprender el impacto de su cultura en su apreciación de la verdad. Aprender que los deseos, las necesidades, los sentimientos, la sabiduría y los conocimientos de un individuo son en gran medida los mismos a través de linajes culturales—aunque sean expresados en forma diferente a la que nos es familiar—es un gran paso para vencer los obstáculos si es que un grupo mixto va a identificar objetivos comunes y se pone de acuerdo sobre los pasos necesarios para alcanzarlos.

En nuestra parroquia, trabajamos constantemente para vencer los efectos de la desatención generalizada y benigna de una comunidad “tolerada.” Estamos tratando de instaurar la confianza que debe existir entre dos comunidades culturales para que les sea posible vivir juntas. Dentro de nuestra parroquia, estamos tratando de establecer más integridad tratando a todos los miembros de la comunidad de fe con igual grado de respeto y dignidad.

Esta no es una tarea fácil ya que la confianza no se ha establecido por completo y nuestros motivos no siempre son reconocidos y ni comprendidos. Dentro de la comunidad parroquial hemos abierto nuestros concejos y comités para incluir a una muestra representativa de la parroquia. Estamos empezando a eliminar dos versiones distintas de cada ministerio y a operar dos ramas del mismo ministerio bajo uno solo. Ponemos mucho cuidado



We are careful to be sure that all parish events . . . are inclusive of the entire community.

We are creating “parish” moments of worship to which no pre-conceived traditions are attached, as they often are, for example, with feast days. Among the days that we celebrate this way are an annual Mass of Remembrance for those who have passed away, a Mass for the Unborn, a Mass of Healing, and, obviously, the patronal feast day Mass.

We are concerned, however, that opening our councils and committees to one another, even with a desire for appreciating each other’s perceptions as valid, could wind up being an exercise in fruitless silence at meetings. Only through the work of honestly evaluating and giving the cultures what Pope John Paul II called the “test of The Gospel” will any advancement take place.

Only with a true commitment to spending time, being vulnerable to one another, and opening our hearts to the guidance of the Holy Spirit can we ever hope to achieve such an undertaking. The advancement we dream of is that happy day when people of diverse cultures see their diversity not as division or separating difference but as complementary visions of the one truth. Otherwise there will always be a dominant culture—though people in that culture may not realize that they are being unfairly dominant—and a tolerated culture trying its best to survive, its members doing their own thing and smiling because the dominants believe they are winning.

We finish writing this article on the Memorial of Saint Josaphat, a martyr who gave his life to establish unity amid diversity. May his example and his prayer make us all more willing to give a little something of ourselves to create something new.

para asegurarnos que todos los eventos de la parroquia como fiestas, bailes o bazares incluyan a la comunidad en pleno.

Estamos estableciendo momentos de culto “de la parroquia” en los cuales no se incluyen tradiciones pre-concebidas como suele ser, por ejemplo, en los días festivos. Entre los días que celebramos en esta manera son: una Misa anual de recuerdo por los difuntos, una Misa por los niños por nacer, una Misa de sanación y, obviamente, la Misa en el día de la fiesta patronal.

Sin embargo, nos preocupa que al abrir nuestros consejos y comités a todos, inclusive con el deseo de apreciar como válidas las impresiones de cada uno, esto pudiese llegar a ser un ejercicio de infructuoso silencio en las reuniones. Sólo se alcanzará algún progreso mediante la tarea de evaluar y dar honestamente a las culturas lo que el Papa Juan Pablo II calificó como “la prueba del Evangelio.”

Sólo mediante un verdadero compromiso de pasar momentos juntos, volviéndonos vulnerables y abriendo nuestros corazones a la guía del Espíritu Santo podremos esperar llevar a cabo esta tarea. El progreso con el que soñamos es ese día en el que las personas de diversas culturas vean su diversidad no como una diferencia que divide o separa sino como unas visiones complementarias de la única verdad. De otra forma siempre existirá una cultura dominante—aunque las personas de esa cultura no se den cuenta que están siendo injustamente dominantes—y una cultura tolerada que trata lo mejor que puede para sobrevivir, con sus miembros haciendo cosas propias de ellos y sonrientes porque los dominantes creen que están ganando.

Finalizamos la escritura de este artículo en conmemoración del Santo Josafat, un mártir que dio su vida a fin de establecer la unidad en la diversidad. Que su ejemplo y su oración nos vuelvan más deseosos de dar una pequeña parte de nosotros mismos para crear algo nuevo.

“Conviene que el salmo responsorial sea cantado”

POR FABIÁN YANEZ

A principios de los años 70, mi mentor me platicó de un incidente que hoy parece curioso: Se encontraba él en una reunión nacional cuando un editor se le acercó y le preguntó había tanto énfasis en el uso de las partituras musicales para el salmo responsorial. Según el editor, la gente no tenía ningún interés en tales cosas. La gente estaba interesada en la compra de partituras musicales para la misa. Por más de veinticinco años, aquel editorial ha sido el productor de muchas partituras para los salmos responsoriales en los Estados Unidos, dando con ello un buen sustento a muchos compositores.

Habiendo viajado dentro del país y en el extranjero y habiendo participado en la liturgia en muchas catedrales y parroquias, lo he visto, desde lo sublime hasta lo más sencillo, de cuando este rito en la Liturgia de la Palabra

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“It Is Preferable that the Responsorial Psalm Be Sung”

BY FABIAN YANEZ

In the early 1970s, my mentor told me of an incident that seems rather quaint today. He was at a national meeting when a publisher approached him inquiring why there was all this emphasis on issuing musical settings of responsorial psalms. According to the publisher, people had no interest in such things: They were interested in purchasing Mass settings. For more than twenty-five years, now, that publisher has produced many of the responsorial psalm settings in the United States, giving a good livelihood to many composers.

Having traveled here and abroad, worshiping in many cathedrals and parishes, I have seen everything from the sublime to the very pedestrian when this part of the liturgy of the Word is prayed. I have heard the psalm sung artistically with style and pathos, crooned like a pop tune, chanted simply, recited, and mumbled. It seems that it is easier for some musicians to program

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¡Canten al SEÑOR un canto nuevo, cante al SEÑOR toda la tierra! Canten al SEÑOR, bendigan su nombre, su salvación anuncien día a día. Cuenten su gloria a las naciones y a todos los pueblos sus maravillas.

Salmo 96: 1-3 (La Biblia Latinoamericana)

es orado. He escuchado el salmo cantado artísticamente con estilo y emoción, entonado como un canto popular, cantado en una forma simple, recitado y murmurado. Parece a veces que es más fácil para los músicos un himno, un canto o un motete que orar las mismas palabras que oró el Señor.

El libro de Alabanzas

La palabra “salmo” es la palabra griega para “alabanza” traducida de la palabra “tehilim” en hebreo, como el Libro de los Salmos, conocido también como el Salterio, es el libro de Alabanzas. Ellos expresan toda emoción, desde el regocijo de estar ante la presencia de Dios hasta la lamentación por la pérdida nacional y personal. Cuando se los cantaba en público, se los solía entonar o cantar. Aún en nuestro mundo secular, no es muy común recitar la letra de una canción. Cuando utilizamos la letra de un canto para enfatizar un punto, normalmente cantamos esa letra.

Los salmos son la oración cantada de un pueblo antiguo descendiente del linaje de Judá. Aunque algunos de los salmos fueron obviamente escritos para ser utilizados en el templo, muchos tienen un mensaje personal, pero todos se convierten en la oración litúrgica del templo y la sinagoga. Por muchos siglos, se enseñó que los salmos habían sido escritos por un solo escritor—el Rey David—pero hoy en día, después de críticos estudios históricos, se duda que él haya sido el compositor de la mayoría de los salmos. Para los cristianos los salmos fueron importantes. Jesús y sus discípulos salieron de la Última Cena cantando el *Hallel*, las alabanzas finales del Libro de los Salmos, las cuales son el final tradicional del Seder. Jesús en la cruz citó el salmo 22. De la misma manera que la tradición hebrea de la proclamación de la Sagrada Escritura continuó en la tradición cristiana, los salmos jugaron un papel integral de las liturgias griegas y, más tarde en las romanas.

En la Misa y en otros ritos de hoy en día, los salmos—o al menos sus antifonas están—todavía asignados a diversas partes de la liturgia, en particular, las procesiones. En

Sing to the LORD a new song; sing to the LORD, all the earth. Sing to the LORD, bless his name; announce his salvation day after day. Tell God's glory among the nations; among all peoples, God's marvelous deeds.

(Psalm 96:1-3, NAB)

a hymn, a song, or a motet than it is to pray the words that our Savior prayed.

Psalms, Then and Now

The word “psalm” is the Greek word for “praise,” translating the Hebrew word *tehilim*, and so the Book of Psalms, known also as the Psalter, is the Book of Praises. These song texts express every emotion from exhilaration at being in the presence of God to lamentation at national and personal loss. When they were used in public worship, they were usually chanted or sung. Even in our secular world it is most uncommon simply to recite a song text. When we use the lyrics of a song to make a point, we usually sing that snippet of rhyme or verse.

The psalms are the sung prayer of an ancient people. Although some of the psalms were obviously written for use in the Temple, many have a personal message, and all became the liturgical prayer of the Temple and the synagogue. For many centuries people were taught that the psalms came from one writer—King David—but today, after historical-critical research, we find it doubtful that he was the composer of most of these texts.

The psalms were important to Christians from the beginning. Jesus and his disciples went out from the Last Supper singing the *Hallel*, the final praises from the Book of Psalms, which is the traditional ending of the Seder. Jesus quoted Psalm 22 on the cross. Just as the Jewish tradition of the proclamation of Sacred Scripture continued in Christian practice, so the psalms played an integral part in the development of Greek and, later, Latin liturgies.

In the Mass and in other rites today, psalms—or at least their antiphons—are assigned to various parts of the rite—especially the processions.¹ In general practice, however, these antiphons are ignored by many communities, and other hymns or songs are sung in their place.

But the psalm after the first reading is a different matter. This “responsorial psalm,” also known as the “gradual,”² has generally been restored in one form or another. This psalm is called “responsorial” not primarily because it is

general estas antífonas son ignoradas por la mayoría de las comunidades y y las sustituyen con otros himnos o cantos. Sin embargo, el salmo después de la primera lectura es diferente. El salmo responsorial, también conocido como el Gradual,¹ ha sido, en una forma u otra restaurado. Cabe notar aquí que el se llama Salmo “responsorial” no porque sea la respuesta a la lectura, que sí lo es, sino por su estructura de antífona y verso.

En la sección 61 de la *Ordenación General del Misal Romano* vemos que el salmo responsorial es “parte integrante de la liturgia de la Palabra y tiene gran importancia litúrgica y pastoral.”² De hecho, solamente fuera de los Estados Unidos he visto que no se hace caso a esto.

Paso a paso

Un error en que caemos al leer documentos del Vaticano es hacerlo pensando en nuestra región, en vez de pensar en una forma romana. Sería fácil leer la *Ordenación General* como si simplemente ésta considerara todas las opciones iguales y pudiéramos hacer lo que nos plazca. La ley romana está basada en jerarquías; de tal manera, la primer regla es considerada como la mejor práctica y la última la menos deseable, con todo lo demás en medio desde lo más a lo menos importante. Incluso los obispos americanos han añadido las instrucciones para el Salmo responsorial basados en este mismo marco.

Con esto en mente, veamos el resto del párrafo 61 de la *Ordenación General* paso a paso.

- “Es preferible que el salmo responsorial corresponda a cada lectura y, como regla, debe ser tomado del Leccionario.” Esta instrucción nos hace saber que se debe acoplar el texto del salmo a las lecturas diarias del Leccionario de la Misa, pero el párrafo permite indulgencia.
- “Es preferible que el salmo responsorial se cante, por lo menos en lo que se refiere a la respuesta del pueblo.” Como mencioné anteriormente, los salmos deben ser cantados. Cuando el cantor no puede cantar el cuerpo del salmo, se aconseja que al menos la antífona (la respuesta del pueblo) se cante.
- “Por consiguiente, el salmista o cantor del salmo, desde el ámbon o desde otro sitio oportuno, proclama los versos del salmo.” El papel del cantor implica a alguien musicalmente competente para cantar y conducir. Un término menos familiar utilizado aquí es el “salmista.” Esta persona no solamente es un excelente cantante, sino una persona que conozca íntimamente la construcción literaria, el contexto de la escritura y las dimensiones teológicas de los salmos. Aunque el salmo antes se cantaba desde el escalón, el ámbon ahora es el sitio idóneo para donde proclamar el salmo, ya que se reconoce la dignidad del salmo como Sagrada Escritura. Por supuesto, esto no es siempre posible, como lo es en el caso en el que el salmista es también su propio

a response to the reading — though it is that — but because of its structure of antiphon and verse.

The *General Instruction of the Roman Missal* calls the proclamation of this psalm text “an integral part of the Liturgy of the Word [that] holds great liturgical and pastoral importance, because it fosters meditation on the word of God” (61). In my travels, I have found that attention to singing the psalm is practiced widely in the United States; in fact, I have only found it ignored or treated cavalierly outside the United States.

Step by Step

We make a mistake when we read Vatican documents with the mindset of our region rather than thinking in a Roman way. It would be convenient to read the *General Instruction* as if it simply considers all options equal and allows us, therefore, to do whatever pleases us. However, Roman law is based on hierarchies, so the first option given is usually to be considered the best practice, and the last option is usually the least desirable, with everything in between running in declining worthiness. The American bishops have added additional options for the responsorial psalm to the standard text of the *General Instruction* based on this framework.

With that basic legal structure in mind, let us go through paragraph sixty-one of the *General Instruction* step by step.

- “The responsorial Psalm should correspond to each reading and should, as a rule, be taken from the Lectionary.” This instruction lets us know that the psalm text should normally be paired with the readings of the day from the *Lectionary for Mass*, but the paragraph allows some leniency, as we shall see.
- “It is preferable that the responsorial Psalm be sung, at least as far as the people's response is concerned.” As I mentioned earlier, the psalms should be sung. When the cantor is unable to sing the body of the psalm, the document advises that at least the antiphon (the “people's response”) be sung.
- “Hence, the psalmist, or the cantor of the Psalm, sings the verses of the Psalm from the ambo or another suitable place.” The role of “cantor” implies someone who is musically competent to sing and lead. A less familiar term used here is “psalmist.” This person is not only an excellent singer but someone who knows the literary construction, the scriptural context, and the theological dimensions of the psalms intimately. The ambo (the place from which the other readings are proclaimed, sometimes known as the lectern or pulpit) is the preferred location from which to proclaim the psalm, because of the recognition of the dignity of the psalm as sacred Scripture. Of course singing from this location is not always possible, as in the case of the psalmist who is also his or her own accompanist

acompañamiento en el piano o en el órgano.

- “Toda la asamblea escucha sentada, o mejor, participa con su respuesta, a no ser que el salmo se pronuncie todo seguido, es decir, sin intervención de respuestas.” La liturgia es dialogal, es decir, conversacional. Hablamos con Dios; Dios habla con nosotros; los ministros llevan a cabo sus papeles específicos y la asamblea a su vez responde. La *Ordenación General* permite que el salmo sea aclamado en otras formas que no requieran respuesta. Puede ser cantado como una pieza compuesta, o sea, sin antifona o refrán.
- “Para que el pueblo pueda más fácilmente intervenir en la respuesta salmódica, han sido seleccionados algunos textos de responsorios y salmos, según los diversos tiempos del año o las diversas categorías de santos. Estos textos podrán emplearse en vez del texto correspondiente a la lectura todas las veces que el salmo se canta.” Es mejor lugar para comenzar con el Salmo de la celebración, un salmo estacional o un salmo común como se encuentra en el leccionario.
- “Si el salmo no puede ser cantado, debe ser recitado de manera adecuada para que favorezca la meditación de la Palabra de Dios.” Nótese que esto es lo último en la jerarquía de preferencia y que si esto es lo mejor que podemos ofrecer, pues debemos proclamarlo con la misma energía y debida preparación que las lecturas.

at the piano or organ.

- “The entire congregation remains seated and listens but, as a rule, takes part by singing the response, except when the Psalm is sung straight through without a response.” Liturgy is dialogic, that is, conversational. We speak to God, God speaks to us; the ministers exercise their specific roles, and the assembly responds in turn. The *General Instruction* makes allowances for the psalm to be performed in other ways than responsorially. It could, for example, be sung as a through-composed piece, that is, without antiphon or refrain.
- “In order, however, that the people may be able to sing the Psalm response more readily, texts of some responses and Psalms have been chosen for the various seasons of the year or for the various categories of Saints. These may be used in place of the text corresponding to the reading whenever the Psalm is sung.” The best place to start is with the actual psalm for the celebration; if that cannot be used for one reason or another, then the next choice is a seasonal responsorial psalm or a common responsorial psalm (or a seasonal antiphon with the psalm text of the day) as found in the *Lectionary for Mass*.
- “If the Psalm cannot be sung, then it should be recited in such a way that it is particularly suited to fostering meditation on the word of God.” Notice that this is the last in the hierarchy of preference and, if it is the



NPM workshop on Hispanic/Latino liturgy, Grand Rapids, Michigan

Los obispos de los Estados Unidos han otorgado otros permisos además de los expresados en la ley universal para asegurar que este texto sea cantado .

En las diócesis de los Estados Unidos de América, en lugar del salmo asignado por el leccionario, se puede cantar: ya sea la antífona propia o estacional y el Salmo del leccionario arreglado en la forma del *Graduale Romanum* o el *Graduale Simplex*, o en otro arreglo musical; o una antífona y salmo de otra colección de salmos y antífonas, incluyendo salmos arreglados en forma métrica, con tal de que hayan sido aprobados por la Conferencia de Obispos Católicos de los Estados Unidos de América o el Obispo diocesano. No se permite usar cantos ni himnos en lugar del Salmo responsorial.³

Disfrutando del banquete de la Palabra de Dios

Me han hecho la pregunta sobre el uso de las muchas paráfrasis de los salmos que están fácilmente disponibles en forma impresa por parte de la mayoría de los editoriales en nuestro país. Algunas veces tenemos que vivir con lo imperfecto mientras buscamos la perfección. Nuestra gente está disfrutando del banquete del pan de vida en la Palabra de Dios. Con el enorme interés en las Escrituras que está tomando a nuestra Iglesia en forma abrumadora, yo creo que el Espíritu Santo nos ha llevado a la cúspide de un deseo renovado por una fidelidad hacia el Salmo como Sagrada Escritura, dando testimonio a la Palabra de Dios como la fuente de una nueva vida en la Iglesia.

Notas

1. Lleva el nombre de “Gradual,” que viene del latín *gradus*, palabra que significa grada o escalón. En los tiempos primitivos del cristianismo, el Salmo era cantado por el salmista desde el escalón del santuario. Por lo tanto, los libros de canto que contienen los salmos para este rito son llamados *Graduales*.

2. Las citas de la sección 61 fueron tomadas directamente de la Ordenación General del Misal Romano (Tercera edición típica): Edición Provisional para estudiar © 2003 Arquidiócesis de Chicago: Liturgy Training Publications, Chicago, IL.

3. Ambos Graduales contienen los salmos para el uso litúrgico. El *Graduale Romanum* es un libro típico para la *schola cantorum* o coro. El *Graduale Simplex* es el libro típico para un uso más fácil accesible de la asamblea y el cantor y los salmos comúnmente se encuentran en forma responsorial. (Se puede obtener una versión del *Graduale Simplex* de The Liturgical Press, llamada *By Flowing Waters*.) Que yo sepa, ningún arreglo de salmos en forma métrica, como aquellos en forma de himnos, ha sido aprobado por la USCCB o algún obispo en los Estados Unidos. El uso de otra literatura musical no es permitido.

best we can offer, then it should be proclaimed with the same vibrancy and obvious preparation as the other readings.

The bishops of the United States have provided additional options to those expressed in universal law in order to have this text sung:

In the dioceses of the United States of America, the following may also be sung in place of the Psalm assigned in the *Lectionary for Mass*: either the proper or seasonal antiphon and Psalm from the Lectionary, as found either in the *Roman Gradual* or *Simple Gradual* or in another musical setting; or an antiphon and Psalm from another collection of the psalms and antiphons, including psalms arranged in metrical form, providing that they have been approved by the United States Conference of Catholic Bishops or the Diocesan Bishop. Songs or hymns may not be used in place of the responsorial Psalm.³

Striving for the Perfect

I have sometimes been questioned about the use of the many paraphrases of the psalms that are readily available from most publishers in our country. My response is that these texts are a start: Sometimes we have to live with the imperfect while striving for the perfect. Our people are once again feasting on the bread of life in the Word of God. With the huge interest in the Scriptures that is taking our Church by force, I believe that the Holy Spirit has led us to the cusp of a renewed desire for faithfulness to the psalms as sacred Scripture, making the Word of God the source of further new life in the Church.

Notes

1. Of course, the Liturgy of the Hours is composed primarily of psalms and canticles. It is in this daily prayer of the Church that we can find a rich use of these texts as prayer.

2. It bears the name “gradual,” which comes from the Latin *gradus* (the word for *step*) because in earlier times the psalm antiphon and verse(s) were sung by the psalmist from the step of the pulpit. Thus the songbooks that contained these psalm texts were called *Graduales*.

3. Both Graduals contain the psalms for liturgical use. The *Graduale Romanum* currently exists only in Latin; it is the typical book for the *schola cantorum* or choir. The *Simple Gradual* is the typical book for easier usage by assembly and cantor, and the psalms are most often found in responsorial form. (An English language version of the *Simple Gradual* is available in *By Flowing Waters* [The Liturgical Press].) No settings of the psalms arranged in metrical form, such as in hymn form, have yet been approved by the USCCB or any bishop in the United States, so far as I know, though some people suggest that diocesan approval of a hymnal that contains psalm paraphrases is, in effect, such episcopal approval. Note especially, however, that the use of other musical literature is not allowed.

Celebrando nuestras fiestas: la piedad popular en el contexto del Año Litúrgico

POR MARILÚ COVANI, SP

El pueblo latino americano sabe y quiere celebrar. Celebramos con gran alegría y con profunda pena nuestro recorrer por la vida, desde el nacimiento hasta la muerte. Marcamos el transcurso del tiempo cada año con fiestas celebradas en el Año Litúrgico, como el Miércoles de Ceniza, el Viernes Santo, el Día de los Muertos, la Virgen de Guadalupe, la Navidad y la Epifanía.

Nos reunimos como familia y como comunidad a celebrar bautismos, primeras comuniones, bodas, quinceañeras, vigiliyas y novenas, y acompañamos a los difuntos en sus Misas de exequias.

En nuestras devociones, tienen un sitio preferido las fiestas de la Virgen María y los Santos, las auténticas expresiones de nuestra fe católica.

La espiritualidad mariana popular está especialmente viva en nuestras culturas y tiene su expresión particular. Frecuentemente los documentos de CELAM en Puebla (1979), hablan de la humanidad histórica de María, la joven de Nazaret. "Desde sus orígenes en su aparición y advocación de Guadalupe, María constituyó el gran signo, de rostro maternal y misericordioso de la cercanía del Padre y de Cristo, con quienes ella nos invita a entrar en comunión."¹

María acompaña nuestro peregrinar, así como acompañó a su Hijo. Nosotros también caminamos con ellos expresándolo en procesión, en canto y oración, en "Las Posadas," la "Madre Dolorosa," el Via Crucis, el Viernes Santo, y otras fiestas tan nuestras.

El enlace

En este artículo, dirigido a ustedes los ministros de la música, compositores, animadores del canto, instrumentistas y miembros del coro, quisiera mencionar ciertas citas que nos pueden ayudar a reconsiderar el enlace que existe entre el Año Litúrgico, nuestras queridas celebraciones, y el Culto Divino.

En 1947, el papa Pío XII, en su encíclica *Mediator Dei*, hablando del Año Litúrgico nos dice en el número 193, "La liturgia propone a nuestra meditación en tiempos



Foto por Baptist General Convention de Texas/John Hall

fijos la vida de Jesucristo, la iglesia nos muestra ejemplos que debemos de imitar . . . porque es necesario creer con el espíritu lo que se canta con la boca y traducir en la práctica de las costumbres prácticas y privadas lo que se cree con el espíritu."

La música tanto vocal como instrumental es uno de los elementos más valiosos de la acción litúrgica. En los

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Fiesta de Nuestra Señora de Guadalupe, Iglesia de la Inmaculada Concepción, Durham, North Carolina. Foto por Barry Yeoman.

escritos conciliares, y luego en otros documentos, como *La música en el Culto Católico* (1962, revisado en 1983) con el nombre *La Música Litúrgica Hoy* (1982), y el *Directorio sobre la Piedad Popular y la Liturgia* (Congregación para el Culto Divino, 2001), se destaca especialmente el papel ministerial de la música, su servicio para que los fieles puedan participar más profundamente en el misterio divino, el misterio pascual que se celebra en cada celebración.

3. *Sacrosantum Concilium*, (SC) la Constitución sobre la Sagrada Liturgia, en el capítulo VI dedicado a la música sagrada, en el número 118 indica “foméntese con empeño el canto religioso popular, de modo que, en los ejercicios piadosos y sagrados y en las mismas acciones litúrgicas, de acuerdo con las normas y prescripciones de las rúbricas, resuenen las voces de los fieles.”

Es verdad que en el ministerio de la música traducimos a través del canto y tocando un instrumento lo que creemos con el espíritu. Cuando participamos en estas celebraciones nos conmueve el escuchar algunos de nuestros cantos religiosos populares, tocarlos y cantarlos, ver cómo la asamblea responde también con su voz. Sin embargo algunos se preguntan ¿por qué nos limitan su uso en nuestras celebraciones litúrgicas? ¿Por qué insisten en que toquemos y cantemos ciertos cantos y otros no?

Quisiera señalar ciertos puntos sobre los cantos que

se usan en algunas celebraciones litúrgicas en nuestras fiestas, y cómo se conectan o no con la celebración en sí, y con el tiempo del Año Litúrgico en que esto sucede.

Nuestro patrimonio

En la celebración Eucarística, los textos que se utilizan, han sido forjados a través del tiempo, comenzando en la liturgia judía, con Jesús y los apóstoles, continuando en las celebraciones litúrgicas de los cristianos de los primeros siglos, y enriqueciéndose con los documentos de la época patristica, y las decisiones de muchos concilios y papas. Los ritos que se encuentran en el *Misal Romano* y el *Leccionario*, en la Liturgia de las Horas y en la Liturgia de los Sacramentos son nuestro patrimonio, un regalo que amamos y respetamos, que cuidamos y protegemos. El Año Litúrgico es también central en la elección de los cantos que usamos en nuestras celebraciones. Cristo es el Señor del Tiempo. En Él, Dios se une para siempre a la historia de la humanidad. Es la gran señal del reino de Dios, presente en la Eucaristía, presente en su Palabra, presente cuando la Iglesia ora y canta.

Precisamos entenderlos y conocerlos para poder celebrar más plenamente. No tenemos permiso para cambiar

los textos; debemos seguirlos correctamente, al pie de la letra.

Pongo algunos ejemplos: Hablando del Canto de Entrada, en *La Música en el Culto Católico* (61) dice que “ayuda a poner a la asamblea en el estado de ánimo apropiado para escuchar la Palabra de Dios, y al pueblo a volverse consciente de sí mismo como comunidad de culto.” En la práctica, eso quiere decir que no sería adecuado cantar en una Misa de quince años, el canto “Quinceañera” al entrar. Quizás como prelude, pero el Canto de Entrada ha de elegirse siguiendo estas normas, teniendo en cuenta el tiempo litúrgico y el mensaje del Evangelio de las lecturas correspondientes.

En el caso de cantos adaptados, en que se usa la música de un canto que está “de moda” y se cambian las palabras para darle un sentido diferente, pueden aparentemente “quedar bien” en celebraciones marianas, quinceañeras, bodas, o funerales. Pero esto no está permitido, primero porque es un plagio, y segundo porque no es música litúrgica. Las melodías no litúrgicas producen las memorias ajenas a la oración a pesar de la letra que se cante. Los músicos con verdadero talento no precisan valerse del talento de otros.

Oportunidades de formación

Se observan a veces en nuestras parroquias comentarios y discusiones resaltando los errores litúrgicos “serios” en que caen algunos ministros de la música. En realidad, en nuestras Misas ciertos coros tienen miembros que son elegidos por ser personas de buena voluntad; en muchos casos han comenzado su ministerio de música en los movimientos cristianos donde tuvieron experiencias reveladoras de encuentro con Jesucristo y desean traer sus cantos a la acción litúrgica. Otros no han tenido oportunidades de formación, y cuentan con muy poco tiempo para practicar y aprender más. Aquellos de ustedes que tienen más talento musical, y conocimientos litúrgicos, ayudan cuando pueden, pero no se dan abasto. Se agradece la generosidad y el esfuerzo, pero sabemos que se precisa más formación litúrgica y musical.

Esta formación incluye el saber que nuestras fiestas caen en diferentes momentos del Año Litúrgico. Un ejemplo son las fiestas de la Santísima Virgen María. Pablo VI, en *Marialis cultus*, señala, “El calendario general ha permitido incluir de manera más orgánica y con más estrecha cohesión la memoria de la Madre dentro del ciclo anual de los misterios del Hijo.”² El culto que se da a María en la liturgia está unido y depende del culto que se da a Jesucristo nuestro Señor; recordando su historia, actualizada en nuestra salvación nos trae necesariamente a recordar a su Madre.

El Adviento es un tiempo en que nos preparamos para la venida del Señor, en que esperamos al Emmanuel anunciado en las Escrituras y proclamado en la Liturgia de la Palabra cada domingo, y debemos recordarlo al

elegir los cantos en diciembre.

Cuando la comunidad decide celebrar la Fiesta de Guadalupe dentro del Domingo de Adviento, es importante guardar en el Canto de Entrada y de Comunión el mensaje de las escrituras del Adviento. Ejemplos adecuados serían: “Levántate,” “Ven Señor,” “Arriba Los Corazones,” etc. Muchos cantos tradicionales corresponden a “Las Mañanitas.”

En la liturgia la Virgen María es recordada en el *Misal Romano*, en la plegaria eucarística, en el *Leccionario* y la Liturgia de las Horas, principalmente entre el 17 y el 24 de diciembre con las antífonas proféticas, las lecturas, y las dos solemnidades de la Inmaculada Concepción y Nuestra Señora de Guadalupe. Ejemplos de cantos marianos apropiados son “Santa María de la Esperanza,” “Ave Luz Mañanera,” y “Santa María del Camino.”

Hay un gran número de recursos que los puede ayudar a seguir el Año Litúrgico, y encontrar los cantos adecuados, OCP, GIA, WLP, y otros tienen un número de publicaciones para ayudarlos en esto.

El ministro de música

Termino con otra cita de *Sacrosanctum Concilium* que nos habla de la misión a la que es llamado el ministro de música en la liturgia: “La música sacra será tanto más santa cuando más íntimamente esté unida a la acción litúrgica, ya sea expresando con más delicadeza la oración o fomentando la unanimidad, ya sea enriqueciendo de mayor solemnidad los ritos sagrados.”³ La piedad popular trae vida a las celebraciones Eucarísticas y es vida para el pueblo. Pero es muy importante saber inculturar las devociones al Rito adecuadamente. Los músicos tienen el reto y la posibilidad de lograr esa unión con una música que fomente la unión de la asamblea con el momento de oración litúrgica, reconociendo la solemnidad del rito sagrado, y enriqueciendo la celebración con la fe del pueblo.

Notas

1. CELAM, *La Evangelización en el Presente y en el Futuro de América Latina*, (Puebla de Los Angeles, México, enero-febrero de 1979), 282. http://www.celam.org/principal/index.php?module=CELAM&func=consulta_publicaciones.

2. Papa Pablo VI, Exhortación Apostólica *Marialis Cultus* (2 febrero, 1974), 2. http://www.vatican.va/holy_father/paul_vi/apost_exhortations/documents/hf_p-vi_exh_19740202_marialis-cultus_sp.html.

3. Concilio Vaticano II, Constitución *Sacrosanctum Concilium* sobre la Sagrada Liturgia, 112. http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_sp.html.

Popular Piety and the Liturgy

By ROSA MARÍA ICAZA, CCVI

Music, song, and dance have been part of all of human history, particularly as humans have sought ways to relate to God. Deep feelings seem to require expression through symbols, through poetry, through music, through those things that lead the spirit beyond itself. Many ancient religions held the idea that spiritual truths are better expressed through musical instruments and melodious poems. King David organized the Levites to praise and thank the Lord: to “sing and play a joyful tune with various musical instruments: harps and lyres and cymbals” (1 Chronicles 15:16). In our time, scientists have studied the effect that music and song have on the human mind and heart.

The symbolic and musical expressions of our Catholic faith have varied throughout the centuries. At first, it seems, they were very intimate and simple: “They broke bread in their homes . . . they praised God” (Acts 2:46). Then Christianity was recognized as an official religion, and its structure as well as its celebrations of faith became more organized and somewhat “standardized.” The developing shape of Christian worship borrowed from and adapted many sources: Jewish models, pagan rituals, civic regulations, traditions of home and royal court, and other sources. The official expression of faith was placed in a certain framework that was (and is) called “liturgy.” For Catholics of the Latin (Roman) Church, liturgy is regulated by the pope through the Congregation for Divine Worship and the Discipline of the Sacraments, by the conferences of bishops in each country, and by the bishop in a particular diocese. But since the Church exists in the world, different historical moments and various geographical situations have affected the way we celebrate our Catholic liturgy.

The first document discussed and approved in 1963 at the Second Vatican Council was the Constitution on the Sacred Liturgy *Sacrosanctum Concilium*. It broadened the norms that had restricted liturgical celebrations to the Latin language (with some Greek and Hebrew), to the organ as the main (if not the only) instrument to accompany singing, and to certain rituals with specific—not

to say minutely specific—rubrics. “Even in the liturgy,” the bishops at Vatican II explained, “the Church has no wish to impose a rigid uniformity in matters which do not implicate the faith or the good of the whole community; rather does she respect and foster the genius and talents of the various races and peoples. . . . Sometimes in fact she admits such things into the liturgy itself, so long as they harmonize with its true and authentic spirit.”¹

Thirty years after the Liturgy Constitution, the *Catechism of the Catholic Church* referred to that conciliar document when it reaffirmed this idea: “The celebration of the liturgy, therefore, should correspond to the genius and culture of the different peoples.”² Within those various cultures, practices emerged parallel to the official liturgy, sort of “filling in the gaps” for people or expanding the liturgical rites in various ways into people’s daily lives. The Second Vatican Council said—and the *Catechism* reaffirms—that these “expressions of piety extend the liturgical life of the Church, but do not replace it. They ‘should be so drawn up that they harmonize with the liturgical seasons, accord with the sacred liturgy, are in some way derived from it and lead the people to it, since in fact the liturgy by its very nature is far superior to any of them.’”³ Furthermore, the Catholic bishops in the United States affirm: “The liturgy and popular piety are two forms of worship which are in mutual and fruitful relationship with each other.”⁴

From the First Evangelization

Music—instrumental and vocal—was intimately linked with the first evangelization of the American continent because music was important in the cultures of the missionaries and in the cultures of the indigenous peoples being evangelized. From the very beginning, Christian religious celebrations in the Americas included dancing, singing, and instrumental rhythms.

That heritage has shaped the celebrative attitudes of people who share Hispanic and indigenous cultures. Traditionally, the Catholic faith that came from Spain was a lively and joyful as well as sorrowful truth expressed in song. St. Teresa of Avila remarked: “Un santo triste es un triste santo” which means: “A gloomy saint is a saint that does not amount to much.”⁵ So among all the

Sister Rosa María Icaza, CCVI, is on the pastoral team at the Mexican American Catholic College (MACC) in San Antonio, Texas.

National Association of Pastoral Musicians



Summer Institutes 2009



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Cantor Express

4 Dates and Locations

The weekend has something to offer cantors at all levels: beginner, advanced, and professional. Most cantors are proficient in some areas but need to develop in others. Some participants are discerning whether this ministry is right for them and come simply to explore. This institute offers you an opportunity to assess areas for growth, begin to fill in gaps, and lay the groundwork for a firmer foundation for your ministry. The weekend includes interactive lectures, discussion, reflection, skill building (group voice classes, interpretation, and coaching), and repertoire that best reflects the core identity of the cantor. At some points in the weekend, you will have the opportunity to

choose sessions according to your own needs. Meals include Friday dinner to Sunday lunch.

Come with an open mind and reasonable expectations. If you don't already read music, we can teach you the basics. If you've had vocal training and need help with interpretive skills, we can offer some useful tools. If you have limited knowledge of Scripture, liturgy, and the psalms, we can help your development. We can't offer you complete training in a single weekend, but we can share the riches of our liturgical heritage, provide useful tools for your ministry, and lead you to additional resources.



Faculty



Joe Simmons

Cantor, clinician, spiritual formation leader, and solo recording artist based in New York City. *Dallas, Clarion, Gaylord.*



Melanie B. Coddington

Regional minister of Christian formation, Diocese of Richmond, Virginia; founding editor, *The Liturgical Singer* (1999–2003). *Lakewood.*



Mary Lynn Pleczkowski

Editor, *The Liturgical Singer*; chair, NPM Standing Committee for Cantors. *Dallas, Gaylord.*



Mary Clare McAlee

Cantor, Cathedral Basilica of the Sacred Heart, Newark, New Jersey; frequent oratorio soloist; apprentice artist, Pittsburgh Opera at Duquesne and the Sarasota Opera; Westminster Choir College graduate; clinician and private instructor. *Clarion.*



Joanne Werner

Pastoral musician, Fort Worth, Texas; member, NPM Board of Directors. *Lakewood.*

Dates and Locations

June 19–21 • Cantor Express, Dallas (Plano), Texas

PRINCE OF PEACE CATHOLIC COMMUNITY

Prince of Peace Catholic Community was founded in 1990, and its church was dedicated in 1994. Website: <http://www.popplano.org>. Housing is available at the Comfort Inn, 5021 W. Plano Parkway, Plano, TX 75093, about one-half mile from the church. Phone: (972) 519-1000. Housing, including continental breakfast, is \$65 per room per night. Mention "NPM" when registering to receive this special price by June 3. Comfort Inn website: <http://tinyurl.com/8fdbh8>. The parish is about 23 miles (45 minute drive) from Dallas Fort Worth International Airport.

July 17–19 • Cantor Express, Lakewood, New Jersey

GEORGIAN COURT UNIVERSITY

Georgian Court University's campus is 60 miles from New York and Philadelphia and 10 miles from the Jersey shore. Just a few miles from the Garden State Parkway, Georgian Court University is centrally located between Newark International Airport and Philadelphia International Airport. Taxi, bus, and limousine services are available from both airports. Bedrooms are double occupancy with shared bath in air-conditioned residence halls; single option available for \$50 supplement. Early arrival available on July 16 for \$50 supplement. Website: www.georgian.edu.

July 24–26 • Cantor Express, Gaylord, Michigan

GAYLORD DIOCESAN PASTORAL CENTER

Located between Lake Michigan and Lake Huron, the Diocese of Gaylord serves the 21 northern counties of Michigan's lower peninsula. The Diocesan Pastoral Center, at 611 W. North Street, is just off I-75. Housing is available at Hampton Inn of Gaylord, 230 Dickerson Road, Gaylord, MI 49735. Phone: (989) 731-4000. Housing, including continental breakfast, is \$69 per room per night. Mention "Group block for diocese" when registering. Hampton Inn website: <http://gaylordhamptoninn.com/>. Diocesan website: www.dioceseofgaylord.org.

July 31–August 2 • Cantor Express, Clarion, Pennsylvania

CLARION UNIVERSITY

Located in the picturesque Appalachian Mountain region of northwestern Pennsylvania, three miles north of I-80, Clarion University's campus is a two hour drive from Pittsburgh and Erie and a one-and-a-half hour drive from Youngstown, Ohio. Air-conditioned rooms are double occupancy; single option available for \$50 supplement. Early arrival available on July 30 for \$50 supplement. Website: <http://www.clarion.edu>.

24th Annual Choir Director Institute

July 20–24 • Houston, Texas

This Institute has something to offer participants from the experienced, full-time director to the newly appointed one. The Choir Director Institute includes daily liturgy of the hours, choral warm-ups to begin the day, practice and score study time, large- and small-group opportunities to conduct, new choral music, octavo reading sessions with a free packet of material from various publishers, extensive singing and conducting in a variety of styles and voicings from easy to difficult, music planning and rehearsal planning sessions, opportunities for preparation and participation in all liturgical ministries, Scripture and liturgy sessions, spiritual care of the conductor or music director, and care of the

voice. Registration and one-on-one dialogues begin on Monday at 8:00 AM.

The institute begins on Monday at 9:30 AM and concludes on Friday at 11:30 AM. These days include time for large and small group instruction, conducting practice, music preparation, octavo reading sessions, shared meals and conversation, and recreation time. Meals include Monday lunch through Friday breakfast.



Faculty



Kathleen DeJardin

Director of Music Ministries at Georgetown's Holy Trinity Church in Washington, DC.



John A. Romeri

Organist and director of music ministries at the Cathedral Basilica of St. Louis, St. Louis, Missouri; music coordinator for the Archdiocese of St. Louis; Board of Directors, American Federation Pueri Cantores.



David Philippart

Author, parish retreat director, and nationally known clinician on liturgy.



Rob Strusinski

Director of Chapel Music and the Liturgical Choir; program director in liturgical music studies; faculty member in choral/vocal studies; coordinator of campus ministry music program at the University of St. Thomas, St. Paul, Minnesota.

Date and Location

July 20–24 • Choir Director Institute, Houston, Texas

THE UNIVERSITY OF ST. THOMAS

Located at the gateway to Houston's Museum District, the University of St. Thomas is an academic village in the heart of Houston. Air-conditioned residence hall rooms are double occupancy; single room available for \$100 supplement. Early arrival available on July 19 for \$50 supplement. The university campus is about 24 miles (45 minutes driving) from George Bush Intercontinental Airport and about 13 miles (30 minutes driving) from William P. Hobby Airport. Website: www.stthom.edu.

Institute for Music with Children

July 27–29 • Lansing (DeWitt), Michigan

In this institute, you will discover innovative ways to engage children in the Church's liturgy through a wide range of liturgical music; explore classroom techniques for developing a child's musical ability, choral techniques for teaching children how to sing, and successful repertoire to use in liturgical and classroom settings; and reflect on the spirituality of children and directors and its expression through music, liturgy, and catechesis. Experienced educators and directors will find these sessions affirm what they have learned and offer insight into new research and materials. Those new to the field will find a wealth of theoretical and practical information to take home. Registration opens Monday at 8:00 AM., and the program begins at 9:00 AM. The program ends on Wednesday at 12:00 NOON. Meals in-

clude Monday lunch through Wednesday breakfast. Each day starts with morning prayer and combines plenum sessions for all with breakout sessions for music educators and children's choir directors.

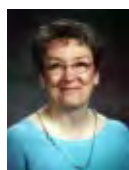
Participants can choose the sessions they attend.

❑ Track for Music Educators includes: Techniques for teaching classroom music; • integrating musicality and movement; • practicalities of music "a la carte" or the roving music educator.

❑ Track for Children's Choir Directors includes: Preparing an effective choir rehearsal; • How to recruit and maintain choir members; • Developing solid conducting techniques.



Faculty



Donna Kinsey

Emeritus music specialist, Monongalia County Schools, West Virginia; teacher and clinician for children's voices, handbells, and music educators; past state chair, American Guild of English Handbell Ringers.



Lee Gwozdz

Director of music, Corpus Christi Cathedral, Corpus Christi, Texas; executive director, Corpus Christi Symphony Society; Cho-risters Guild National Board of Directors; Board of Directors, American Federation Pueri Cantores.



Dan Girardot

Director of liturgy and music at St. Theresa Church, Austin, Texas, a Board member for NPM's Director of Music Ministries Division and chair of its Member Services Committee.

Date and Location

July 27–29 • Music with Children Institute, Lansing (DeWitt), Michigan

BETHANY HOUSE AT ST. FRANCIS RETREAT CENTER

Located in a northern suburb of Lansing, Bethany House is located on the grounds of St Francis Retreat Center, a campus with 95 acres offering lots of opportunity for group activities, sports, personal prayer and quiet walks. Housing is double occupancy in air-conditioned rooms with shared shower and bathroom. Single supplement available for \$50. Early arrival available on July 26 for \$50 supplement. 7 miles (20 minutes driving) from Lansing Capital City International Airport. Website: <http://www.stfrancis.ws/BethanyHouse/tabid/53/Default.aspx>.

Guitar and Ensemble Institute

July 13–17 • Erlanger, Kentucky

This five-day intensive training program is intended primarily for guitarists at all levels—beginner, intermediate, advanced—and for instrumentalists who serve as part of worship ensembles. It is also designed for directors of ensembles, whether those are primarily guitar, contemporary music, or folk groups, and for those who lead with a combination of instruments and voice. Registration and individual assessment begins on Monday from 8:30 AM. The program begins at 11:00 AM. and ends on Friday at 12:00 NOON. Meals include Monday lunch through Friday breakfast.

Schedule includes:

Sessions on liturgy for both experienced and beginning leaders of liturgical song;

- Techniques for guitar and bass, keyboard, percussion, flute, other obbligato instruments, and voice;
- Sampling of repertoire;
- Eucharist on Thursday followed by "open mic" recital;
- Shared meals and time for informal conversation;
- On-site luthier with "tips and tricks" to maintain your instrument.



Faculty



Bobby Fisher

Program Coordinator

Music director at St. Agnes Church, Fort Wright, Kentucky; musician, composer, actor, clinician, and author of *The Pastoral Guitarist* and the video *The Liturgical Guitarist*.



Steve Petrunak

Guitar

Director of music at St. Blase Parish, Sterling Heights, Michigan; composer, recording artist, and clinician; member of the NPM Board of Directors.



Jeff McLemore

Bass

Active performer on bass and oboe and as vocalist, Jeff has begun composing in several styles and is deep into "old school" jazz guitar studies and performance.



Jaime Rickert

Guitar

Pastoral associate at St. Ann Church, Ossining, New York; recording artist and composer.



Rob Ellig

Luthier

Luthier for 30 years; former music director with Father Richard Rohr of the New Jerusalem Community.



Brian Malone

Percussion

Assistant principal percussionist with the Kentucky Symphony Orchestra; educator with Artlinks and other programs; guest instructor at the University of Cincinnati, other colleges, and many elementary, middle, and high schools.



Paul Tate

Pianist

Composer, pianist, vocalist, music educator, and clinician living and working in the Atlanta, Georgia, area.



Matt Clark

Director, Worship Office, Diocese of Erie, Pennsylvania; singer, guitarist, and clinician.

Liturgy/Voice



Zack Stachowski

Director of liturgy and music, St. Andrew-by-the-Bay Church, Annapolis, Maryland; recording and performing artist.

Obbligato

Date and Location

July 13–17

Guitar and Ensemble Institute, Erlanger, Kentucky

MARYDALE RETREAT CENTER

Located in the rolling hills of northern Kentucky, across the Ohio River from Cincinnati, Marydale's 250-acre campus features a lake and walking paths. The Retreat Center is air-conditioned. Rooms are single-occupancy with shared bath; early arrival on July 12 available for \$50 supplement. Marydale is just four miles from Cincinnati/Northern Kentucky International Airport.

Pastoral Liturgy Institute

July 27–31 • Greensburg, Pennsylvania

The five-day NPM Pastoral Liturgy Institute is designed to provide a basic foundation of knowledge about Roman Catholic liturgy for pastoral musicians and those with whom they work and minister (priests, deacons, pastoral associates, ministers of religious education, liturgy committee members). The primary audience is pastoral musicians who seek a broader liturgical education than is available through single workshops, diocesan conferences, or NPM conventions but who do not need—or have time for—a full semester course or degree. The goal is to help pastoral musicians understand the liturgical principles and sacramental rites which are the context for their music and develop the pastoral skills necessary for effective ministry. A special emphasis will be placed on the vital role of music in celebration. Registration opens Monday, July

27, at 9:00 AM., and the program begins with prayer at 10:00 AM. The program ends with closing prayer on Friday at 11:00 AM. Meals include Monday lunch through Friday breakfast.

Session schedule includes: Basic

principles of liturgy, music, and church environment and art; • Liturgical documents; • Sunday Eucharist and other sacramental rites of the Catholic Church; • and the variety of prayer forms available to Catholic communities. Sessions are held morning, afternoon, and evening every day (from approximately 8:30 AM to 9:00 PM) with the exception of Wednesday evening—a free evening.



Faculty



Paul Covino

Associate chaplain and the director of liturgy at the College of the Holy Cross, Worcester, Massachusetts; editor of *Celebrating Marriage*; workshop leader and liturgical coordinator.



David Anderson

Workshop director for GIA Publications, Inc.; director of music and liturgy at Ascension Parish in Oak Park, Illinois.

Date and Location

July 27–31 • Pastoral Liturgy Institute, Greensburg, Pennsylvania

BISHOP WILLIAM G. CONNARE CENTER

In Pennsylvania's Laurel Highlands, the Bishop Connare Center serves the Diocese of Greensburg. Air-conditioned rooms are double occupancy. Limited single occupancy available for \$100 supplement. Early arrival available on July 26 for \$50 supplement. 3 miles from downtown Greensburg, the center is less than half an hour's drive from Arnold Palmer Regional Airport. Website: <http://www.dioceseofgreensburg.org/retreatcenters/BCC/Pages/default.aspx>.

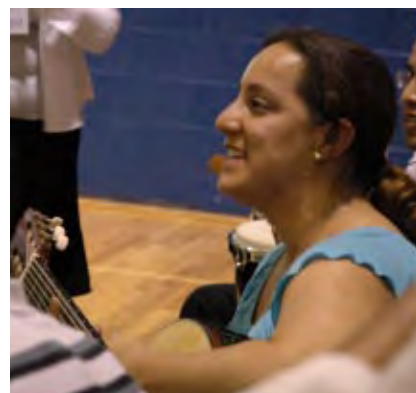
Pastoral Liturgy Express: Bilingüe

August 14–16 • Albuquerque, New Mexico

The three-day NPM Pastoral Liturgy Institute Express is designed to provide a basic introduction to Roman Catholic liturgy for pastoral musicians and other liturgical ministers who need a foundational liturgical education. The goal is to help pastoral musicians understand the liturgical principles and rites which are the context for their music and begin developing the pastoral skills necessary for effective ministry. A special emphasis will be placed on the vital role of music in celebration. Registration opens Friday, August 14, at 3:00 PM, and the program begins with prayer at 4:00 PM. The program ends on Sunday at 4:00 PM. Meals include Friday dinner through Sunday lunch.

Financial assistance for participants from the Archdiocese

of Santa Fe is available, thanks to a grant from The Catholic Foundation. To apply, contact Barbara Guenther, Pastoral Associate for Liturgy and Music, Our Lady of the Most Holy Rosary Catholic Community, 5415 Fortuna Road, NW, Albuquerque, NM 87105. Phone: (505) 836-5011, ext. 227; fax: (505) 836-7562; e-mail: hrpalm@yahoo.com.



Faculty



Paul Covino

Associate chaplain and the director of liturgy at the College of the Holy Cross, Worcester, Massachusetts; editor of *Celebrating Marriage*; workshop leader and liturgical coordinator.



Peter Kolar

Senior Editor of Hispanic Music and Publications for World Library Publications (WLP).

Date and Location

August 14–16 • Pastoral Liturgy Express: Bilingüe, Albuquerque, New Mexico

OUR LADY OF THE MOST HOLY ROSARY CATHOLIC COMMUNITY

Our Lady of the Most Holy Rosary is located at 5415 Fortuna Road, NW, Albuquerque, NM 87105. Website: <http://www.holy-rosarynm.org/>. Housing is available at Quality Inn, 6100 Iliff Road, NW, just over a mile from the parish (7 minute drive). Rate: \$59.99 per room per night plus tax, includes deluxe hot breakfast. Mention "NPM Rate" to receive this special price. Phone: (505) 836-5560. Easy access to many area tourist attractions, including the Rio Grande Zoo, the National Atomic Museum, the Indian Pueblo Cultural Center and historic Old Town Albuquerque.

Registration Information

You can register by mail, fax, or online. Just complete the registration form and return it to NPM with your payment.

LOWEST AVAILABLE RATES

Our lower advance rates apply until 30 days before the program.

MEMBER DISCOUNTS: For *NPM Parish Members*, registration discount fee is transferable to anyone in the parish. If your name is not on the parish membership, include the parish group number on your registration form. For *NPM Individual Members*, discount cannot be transferred to others. No discount available to subscribers.

NOT-YET MEMBER RATE applies if you are not yet an NPM member. Fee includes a one-year individual membership in the National Association of Pastoral Musicians. Postage fees outside the U.S.A., if applicable, will be billed later.

TUITION includes group sessions, individual coaching, materials, and all meals as noted during the course of your institute.

CONFIRMATION AND CANCELLATION

You will receive a confirmation statement before your program. *Cancellation:* Requests received in writing one week prior to the institute will receive a full refund less a \$50 processing fee. (This refund will be processed after the institute.) After that one-week deadline, refunds are given only in the form of credit toward registration at a 2009 or 2010 NPM convention or institute.

ACCOMMODATIONS

Rates based on double occupancy. Limited single occupancy available for a \$50 supplement (three-day programs) or \$100 (five-day program): Check box on registration form. Limited early arrival lodging offered on a space-available basis for a \$50 supplement: Check box on registration form.

Mail registration form with payment to:

NPM Institutes
PO Box 4207 • Silver Spring, MD 20914-4207

Fax—credit cards only—(240) 247-3001
Register online—credit cards only—
at www.npm.org

Registration Form: NPM Summer Institutes 2009

Photocopy this form for each additional registration.

☐ NPM Member Member or Group # _____ ☐ New Member
Name _____ Name for Badge _____

Check one: ☐ work ☐ home

Address _____

City/State/Zip _____

Phone (____) _____ Fax (____) _____ E-mail: _____

Parish Name _____ (Arch) Diocese _____

Check Your Program Choice	Advance	Deadline	Resident	Commuter	After Deadline	Fee
Cantor Express						
<input type="checkbox"/> June 19–21 Dallas, TX	May 19			\$300	Add \$50	\$ _____
<input type="checkbox"/> July 17–19 Lakewood, NJ	June 17		\$380	\$300	Add \$50	\$ _____
<input type="checkbox"/> July 24–26 Gaylord, MI	June 24			\$300	Add \$50	\$ _____
<input type="checkbox"/> July 31–Aug. 2 Clarion, PA	June 30		\$380	\$300	Add \$50	\$ _____

<input type="checkbox"/> July 20–24 Houston, TX	June 20		\$595	\$480	Add \$50	\$ _____
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<input type="checkbox"/> July 27–29 Lansing, MI	June 27		\$380	\$300	Add \$50	\$ _____
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<input type="checkbox"/> July 13–17 Erlanger, KY	June 13		\$595	\$480	Add \$50	\$ _____
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<input type="checkbox"/> July 27–31 Greensburg, PA	June 27		\$615	\$500	Add \$50	\$ _____
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<input type="checkbox"/> August 14–16 Albuquerque, NM	July 14			\$310	Add \$50	\$ _____
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Assistance available for Archdiocese of Santa Fe participants—see page 6

ADDITIONAL FEES: check applicable box(es); write in amount(s)

- ☐ Not-Yet Member \$64 (required if you are not an NPM individual member or from a member parish; includes a one-year individual NPM membership) \$ _____
- ☐ Single Occupancy Supplement Two-night Programs \$50 (see available locations pages 2, 3, and 4) \$ _____
- ☐ Single Occupancy Supplement Four-night Programs \$100 (see available locations pages 3 and 6) \$ _____
- ☐ Early Arrival \$50 (see pages 2–6 for available locations) \$ _____
- ☐ The Rites, Vol. I, 1990 ed. (required) for Pastoral Liturgy Institute & Pastoral Liturgy Express \$30 \$ _____
- ☐ The Liturgy Documents, Vol. I, 4th ed. (required) for Pastoral Liturgy Institute & Past. Lit. Express \$ _____
- I want the English (\$25) ☐ Spanish (\$18) ☐ edition of The Liturgy Documents \$ _____

TOTAL FEES \$ _____

PAYMENT

☐ I authorize NPM to charge my ☐ VISA ☐ MasterCard Exp. Date _____

Card # _____ Security Code _____

Name on card _____

Signature _____

☐ Check enclosed (payable to NPM, USA dollars)



NPM NATIONAL CONVENTION 2009
JULY 6-10, 2009 • CHICAGO, IL

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

Musical Events: William Ferris Chorale, John Moulder Jazz Ensemble, National Catholic Youth Choir, Young Catholic Organists, Dan Schutte, Paul French, Rory Cooney and Theresa 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



Special Events: National Catholic Handbell Festival, Children's Choir Festival, Youth and Chant Intensives, Liturgical Space Tour, Organ Crawl, Music Ministry Leadership Retreat, Music Education Morning, Hovda Lectures on *Sing to the Lord*



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"Una ofrenda"—a home altar for el día de los muertos (the Day of the Dead). *Photo by Peppergrass.*

Hispanic peoples in this country, faith is personal, but it is expressed mainly in community and celebrated with active participation of all those present. For this reason, Hispanic celebrations include ritual dancing, processions, pilgrimages, and similar actions as well as singing, applauding, and responding. Faith is a gift, and even in critical and sad moments Hispanics join together to express their faith through music and song. During Christmas, Hispanics sing "Arrullos," during the Sacred Triduum they sing "Saetas."

Liturgical celebrations in Hispanic communities very often include a procession that reminds us that we are "the pilgrim people" of God.⁶ A procession includes everyone: adults, youth, and children; it is accompanied by singing and praying. Since everyone is moving and sometimes it is dark, the music needs to include repetition and simplicity, expressing hope and joy. During the liturgical year, processions are often included in the liturgy, for example, on Palm Sunday, Holy Thursday, and Corpus Christi, and Hispanics join in these enthusiastically. In celebrations of popular devotion, processions are an integral part of "Las Posadas"⁷; the Way of the

Cross; patronal feasts; the Good Friday "Procesión del Entierro"; the early Easter morning "El Santo Encuentro" (especially in the Philippines)⁸; between every ten Hail Marys during the celebration of the Rosary in the month of May, when children and young adults offer flowers, incense, candles, and other offerings; and on several other occasions. With this practice, Hispanics affirm that life on earth is a pilgrimage, a journey to our true home in heaven; processing also affirms the belief in an eternal life and in resurrection.

This idea of pilgrimage also reflects the belief that life itself is a gift from God. Time on earth is given to prepare for eternity, so time is a gift that needs to be enjoyed gratefully and used wisely.⁹ For this reason, Hispanics are usually festive people, grateful people, and people who see death as an inescapable reality but not the end of all life. They playfully call death "La Huesuda" or "La Calaca"¹⁰; they respectfully remember their ancestors as persons who are alive in God. In fact, one popular custom is to build "una ofrenda," an altar with the photographs of the loved ones who have gone from this world with items that remind viewers of the things they enjoyed

while on earth. In a simple ceremony, those persons and their lives are remembered, and songs help to give thanks to God for the time they spent in our midst. Once again, the traditional song for this ceremony affirms belief in the resurrection: “Resucitó, resucitó.”

Another important celebration of life among many Hispanics (and, today, among some non-Hispanics) is the “Quinceañera,” which marks the passage from childhood to adolescence. It is an opportunity to give thanks to God for the life of young people while at the same time asking for special blessings for them as they enter the difficult period of life before adulthood. The most traditional and appropriate hymn is the “*Te Deum*,” a song of praise and thanksgiving to God. When approval of a blessing ritual—to be celebrated at the end of Mass or outside of Mass—that standardizes this custom came back from Rome, the hymn suggested was the “*Magnificat*,” which is also a song of praise and thanksgiving.¹¹

Jesus and Mary

The Catholic liturgy, source and summit of the Church’s activity, celebrates the paschal mystery, that is, the life, passion, and death of Jesus, particularly during the celebration of the Eucharist and throughout the liturgical year. In this drama of salvation, the two main figures are Jesus and Mary. They are also the principal persons celebrated through popular religiosity. Among Hispanics, Jesus is particularly honored in the two periods of his human life when he was weakest: as a baby and as a crucified man. Mary is regarded mainly as a mother—Jesus’ mother and mother of all human beings.

There are many popular practices among Hispanics that help to intensify and express their love and devotion to Jesus throughout the liturgical year, particularly during the Sacred Triduum.¹² In several Latin American countries, as well as in Spain, the image of Jesus suffering and of Jesus crucified has a very special place. National celebrations are held to express devotion to “el Cristo Negro de Esquipulas,”¹³ to “El Señor de los Milagros,”¹⁴ and to other representations of the Crucified One. These celebrations are not closely connected with the liturgical year, but they have grown from the people and are kept alive by them.

Most every Spanish-speaking country has a special devotion of Mary as its patroness.¹⁵ There are “Nuestra Señora de Luján” in Argentina, “La Inmaculada Concepción de El Viejo” (“La Purísima”) in Nicaragua,¹⁶ “Nuestra Señora de Coromoto” in Venezuela, and so on. But the oldest name of Mary on the American continent is “Our Lady of Guadalupe.” Through her apparitions to St. Juan Diego she became and continues to be “the Star of Evangelization.”¹⁷ The late Holy Father, John Paul II, proclaimed Mary, under her title of Guadalupe, the Patroness of all America.¹⁸ Flowers, music, and songs are an integral part of a celebration honoring Our Lady of



El Cristo Negro de Esquipulas

Guadalupe since she used music and song (“like birds singing”) to attract the attention of St. Juan Diego and “flowers” to imprint her image in St. Juan Diego’s *tilma*. Given the fact that her first and last apparitions to St. Juan were very early in the morning, “las mañanitas” are usually sung at that time. Joining in this event requires personal sacrifice because it is winter in the northern hemisphere and it is cold, but this act is done joyfully as a proof of great love and gratitude.

... And the Saints

Together with Jesus and Mary, the Church invites us to honor those persons whose lives have been patterned on that of Jesus and who are officially recognized as saints. In the United States, some cities bear the Spanish name of a saint: San Antonio, Santa Rosa, San Francisco. The island of Puerto Rico was initially called San Juan, and on June 24 Puerto Ricans have special ceremonies to honor the country’s patron saint.¹⁹ Many parishes are placed under the protection of a particular saint, and parishioners hold a great feast on his or her feast day.

Traditionally, people have assigned a particular gift to certain saints, like helping to find lost things (St. Anthony), to solve hopeless situations (St. Jude), to have a peaceful

death (St. Joseph). Saints are considered by Hispanics to be ancestors who achieved the goal of arriving into heaven. On the Church calendar, each day that commemorates one of the saints offers them as examples to be followed.

A Source of Enrichment, a Precious Treasure

The *Catechism of the Catholic Church* says:

Liturgical diversity can be a source of enrichment, but it can also provoke tensions, mutual misunderstandings, and even schisms. In this matter it is clear that diversity must not damage unity. It must express only fidelity to the common faith, to the sacramental signs that the Church has received from Christ, and to hierarchical communion. Cultural adaptation also requires a conversion of heart and even, where necessary, a breaking with ancestral customs incompatible with the Catholic faith.²⁰

However, our Holy Father, Benedict XVI said that “the great mosaic of popular piety . . . is the precious treasure of the Catholic Church . . . and must be protected, promoted, and, when necessary, purified.”²¹

The best advice that can be given on how to celebrate a particular custom is to ask the people who bring it to the parish and then, together with other parishioners, to adapt the celebration to this specific situation. In this way all the Christian faithful will be helped “to live their faith with joy and coherence, to deepen their awareness of being disciples and missionaries of Christ.”²²

Notes

1. Second Vatican Council, Constitution on the Sacred Liturgy *Sacrosanctum Concilium*, 37. Official English translation at http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_en.html.

2. *Catechism of the Catholic Church*, 1204. The first Latin edition appeared in 1993; the current Latin text is online at http://www.vatican.va/archive/catechism_lt/index_lt.htm.



And the official English translation is at http://www.vatican.va/archive/ENG0015/_INDEX.HTM#fonte.

3. *Catechism*, 1675.

4. United States Conference of Catholic Bishops, *Popular Devotional Practices* (Washington, DC: United States Catholic Conference, 2003), 4, quoting the Congregation for Divine Worship and the Discipline of the Sacraments, *Directory on Popular Piety and Liturgy* (December 2001), 58.

5. See: www.frasesycitas.com/verfrase—santo-triste-triste-santo/cita-tristeza-6959.html.

6. See Second Vatican Council, Pastoral Constitution on the Church in the Modern World *Gaudium et Spes*, 45.

7. “Las Posadas” is a ritual to celebrate the Christmas Novena. For more information on Hispanic Christmas customs, see Miguel Arias, Mark R. Francis, and Arturo J. Pérez-Rodríguez, *La Navidad Hispana: At Home and at Church* (Chicago, Illinois: Liturgy Training Publications, 2007).

8. Particularly in this country, there is the custom of beginning a procession with a statue of the Resurrected Christ from a church on the east side of town and another one with a statue of the Sorrowful Mother Mary from the west side of town. They meet in the center, and Our Lady’s attire is changed to white.

9. The popular English saying “Time is money, spend it wisely” does not resonate among Hispanics. Hispanics do not “spend” time but “pass” time.

10. These names imitate the noise that a moving skeleton would make.

11. See *Order for the Blessing on the Fifteenth Birthday* (Washington, DC: United States Conference of Catholic Bishops, 2008), 18–19.

12. See Rosa María Icaza, ccvi, “The Liturgical Year,” Kenneth G. Davis, OFM CONV, ed., *Misa, Mesa, y Musa*, Volume 2 (Washington, DC: Instituto Nacional Hispano de Liturgia, 2008), 55–73.

13. This image is honored in Guatemala and in the United States—particularly in Los Angeles, New York, and San Antonio, Texas—on January 15. It is a wooden image that dates from 1594.

14. This image is honored in Peru and wherever there are Peruvians during the month of October, particularly on the eighteenth and nineteenth. The first procession with this image took place in 1687.

15. See “Marian Titles in the Popular Religiosity of Latin America,” *Documentaciones Sureste*, Num. 5 (February 2, 1996), 19–34.

16. During the month of December, people from Nicaragua often greet each other by saying: “¿Quién causa tanta alegría? ¡La Concepción de María!” All the streets and houses are decorated for December 8.

17. United States Conference of Catholic Bishops, *The Hispanic Presence in the New Evangelization in the United States* (Washington, DC: USCCB, 1996), 33.

18. John Paul II, Post-Synodal Apostolic Exhortation *Ecclesia in America* (January 22, 1999), 11.

19. See, for example, Sister Rosa María Icaza, ccvi, *Faith Expressions of the Hispanics in the Southwest*, third ed. (San Antonio, Texas: Mexican American Cultural Center, 2003), 18–19.

20. *Catechism*, 1206.

21. Benedict XVI, Address to the Inaugural Session of the Fifth General Conference of the Bishops of Latin America and the Caribbean (Brazil: Shrine of Aparecida, May 13, 2007), I.

22. Ibid.

Recursos litúrgicos y musicales en Español: Una bibliografía anotada

POR RONALD F. KRISMAN

Durante la última década poco más o menos, se ha dispuesto de un número creciente de recursos para los músicos pastorales que ejercen su ministerio en comunidades católicas de hispano-hablantes en los Estados Unidos. Aquí se presenta una lista de los documentos que todos los ministros de música deberían conocer, como también algunos recursos importantes para un repertorio musical.

Documentos Publicados

1. *Los Documentos Litúrgicos: Un Recurso Pastoral* Liturgy Training Publications, SLITDC, \$15.00. Web: <http://www.ltp.org/Default.aspx>.

Esta es la colección más completa de documentos litúrgicos en español en los Estados Unidos. Publicada en 1997, unos cuantos de los documentos (marcados con “*”) han sido reemplazados ahora por otros más recientes. El libro incluye: *Constitución sobre la Sagrada Liturgia Sacrosanctum Concilium*; **Instrucción General del Misal Romano*; *Ordenación de la Lecturas de la Misa*; *Normas Universales sobre el Año Litúrgico y sobre el Calendario*; *Directorio de Misas para Niños*; **La Música en el Culto Católico*; **La Música Litúrgica Hoy*; **La Ambientación y el Arte en el Culto Católico*; la instrucción de la Congregación para el Culto Divino y la Disciplina de los Sacramentos, *La Liturgia Romana y la Inculturación*; extractos de tres declaraciones pastorales de los obispos de Latinoamérica y de los obispos de los

El Padre Ronald F. Krisman, presbítero de la Diócesis de Orlando, fue director asociado y ejecutivo del Secretariado por la Liturgia de la Conferencia Episcopal de los EEUU (1982–1994). Además de su ministerio pastoral y canónico, es editor de recursos bilingües de la Editorial GIA, Chicago.

Liturgical and Musical Resources in Spanish: An Annotated Bibliography

BY RONALD F. KRISMAN

During the past decade or so, ever-increasing numbers of resources have become available to pastoral musicians who minister to Spanish-speaking Catholic communities in the United States. Here is a list of the documents that every minister of music should know and some important resources for musical repertoire.

Published Documentation

1. *Los Documentos Litúrgicos: Un Recurso Pastoral* Liturgy Training Publications, SLITDC, \$15.00. Web: <http://www.ltp.org/Default.aspx>.

This is the most comprehensive collection of liturgical documentation in Spanish available in the United States. Published in 1997, a few of the entries (noted by “*”) have by now been superseded by more recent documents. The contents include: the Constitution on the Sacred Liturgy *Sacrosanctum Concilium*; **General Instruction of the Roman Missal*; *Introduction to the Lectionary for Mass*; *General Norms for the Liturgical Year and the Calendar*; *Directory for Masses with Children*; **Music in Catholic Worship and Liturgical Music Today*; **Environment and Art in Catholic Worship*; the instruction of the Vatican Congregation for Divine Worship and the Discipline of the Sacraments *The Roman Liturgy and Inculturation*; extracts dealing with the liturgy from three pastoral statements of the bishops of Latin America and two from the bishops of the United

Rev. Ronald F. Krisman, a priest of the Diocese of Orlando, was on the staff of the USCCB Liturgy Secretariat from 1982-1994. Besides serving presently as a canonist and in parish ministry in his diocese, he is the editor for bilingual resources for GIA Publications, Chicago.

Estados Unidos que tratan de liturgia; e introducciones de mucha ayuda antes de cada documento.

2. *Institución General del Misal Romano* (2002)
ISBN: 978-0-8146-4158-3. Liturgical Press, \$6.95. Web:
<http://www.litpress.org/spanish/default.htm>.

La *Instrucción General del Misal Romano* que se incluye en la publicación de LTP, *Los Documentos Litúrgicos*, es una traducción de la instrucción general que se encuentra en la edición latina de 1975 del *Missale Romanum*. En 2002 se publicó una tercera edición del *Misal Romano* en latín, y contiene una instrucción general revisada. La traducción al español, publicada por la editorial The Liturgical Press, es la menos cara en los Estados Unidos.

Este es el documento que debería guiar todas las celebraciones de la Eucaristía. Es el que “deben de conocer” no sólo los sacerdotes, sino también los ministros de la música que ayudan a planear las celebraciones.

3. *Built of Living Stones:
Art, Architecture, and Worship*

Esta declaración fue aprobada el 16 de noviembre de 2000 por la NCCB/USCC (ahora USCCB). Está disponible en una edición impresa y se puede pedir por teléfono, llamando al 800-235-8722. Pida la publicación número 5-395 si desea la edición en hojas sueltas (con tres agujeros y con lengüetas que separan) o el 5-408 si desea la edición encuadrada; el precio es de \$11.95 por cada copia.

La *Ambientación y el Arte en el Culto Católico*, la traducción de la declaración de los obispos de los Estados Unidos en 1978, *Environment and Art in Catholic Worship*, fue reemplazada por *Built of Living Stones*. Desafortunadamente, el nuevo documento todavía no está disponible en español.

4. *Sing to the Lord: Music in Divine Worship*

Esta declaración importante sobre la función de la música en el culto divino fue aprobada por los obispos de los Estados Unidos en noviembre de 2007. Está disponible en inglés en la página web de USCCB: <http://www.usccb.org/liturgy/SingToTheLord.pdf> También está publicada por USCCB Publications, <http://www.usccbpublishing.org/> Product Code: 7-022, Price: \$9.95. La declaración será publicada en español por USCCB Publications a principios de 2009, con el título: *Canten al Señor: Música en el Culto Divino*.

Documentos Litúrgicos en el Internet

El sitio web del Vaticano ofrece un creciente número de documentos litúrgicos importantes en español. Se los pueden bajar e imprimir sin costo alguno:

1. *Constitución sobre la Sagrada Liturgia* Sacrosanctum



States; and helpful introductions to each of the documents.

2. *Institución General del Misal Romano* (2002)
ISBN: 978-0-8146-4158-3. Liturgical Press, \$6.95. Web:
<http://www.litpress.org/spanish/default.htm>.

LTP's *Los Documentos Litúrgicos* contains a Spanish translation of the General Instruction of the Roman Missal found in the 1975 Latin edition of the *Missale Romanum*. A third edition of the Roman Missal was published in Latin in 2002, and it contains a revised general instruction. The Spanish translation published by The Liturgical Press is the least expensive available in the USA.

This is the document which should guide all celebrations of the Eucharist. It is a “must know” not only for priests but also for music ministers who assist in the planning of the celebrations.

3. *Built of Living Stones:
Art, Architecture, and Worship*

This statement was approved on November 16, 2000, by the NCCB/USCC (now USCCB). The print edition may be ordered by telephoning (800) 235-8722. Ask for publication number 5-395 for the unbound edition (three-hole-punched, with tabbed dividers) or 5-408 for the bound

Concilium (4 de diciembre de 1963): http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_sp.html.

2. *Instrucción General del Misal Romano* (2002): http://www.vatican.va/roman_curia/congregations/ccdds/documents/rc_con_ccdds_doc_20030317_ordinamento-mes-sale_sp.html.

El Vaticano titula este documento “*Instrucción*” en lugar de “*Institución*,” pero es el mismo documento publicado por la editorial The Liturgical Press (véase Published Documentation, núm 2, arriba).

3. *Decreto concerniente la Celebración de la Fiesta de la Bienaventurada Virgen María de Guadalupe en Todo el Continente Americano, el día 12 de diciembre de cada año* (25 de marzo de 1999): http://www.vatican.va/roman_curia/congregations/ccdds/documents/rc_con_ccdds_doc_20000628_guadalupe_sp.html.

4. *Directorio sobre la Piedad Popular y la Liturgia: Principios y Orientaciones* (9 de abril de 2002): http://www.vatican.va/roman_curia/congregations/ccdds/documents/rc_con_ccdds_doc_20020513_vers-direttorio_sp.html.

5. *Instrucción Redemptionis Sacramentum sobre Algunas Cosas que Se Deben Observar o Evitar acerca de la Santísima Eucaristía* (23 d abril de 2004): http://www.vatican.va/roman_curia/congregations/ccdds/documents/rc_con_ccdds_doc_20040423_redemptionis-sacramentum_sp.html.

Recursos Musicales

Entre los católicos romanos, antes del Concilio Ecu­ménico Vaticano II (1962-1965), las ceremonias litúrgicas hacían un uso mínimo de música ritual y de himnos en idiomas vernáculos. La Misa y la Liturgia de las Horas se celebraban en latín y, cuando se cantaban las liturgias, se usaba el latín. Los himnos en lenguas vernáculas no eran desconocidos, pero se usaban especialmente en novenas, procesiones, y devociones populares y en la Bendición con el Santísimo Sacramento. Varios himnos y respon­sorios latinos de la liturgia fueron traducidos a lengua vernácula: “*Adoro Te Devote*,” “*Pange Lingua Gloriosi*,” “*O Salutaris Hostia*,” “*Tantum Ergo*,” “*Crux Fidelis*,” etc.

En 1958 el Papa Pío XII permitió que se cantaran himnos en lengua vernácula durante Misas “recitadas” o “sencil­las,” esto es, en las Misas cuando no se cantaban los cantos litúrgicos en latín. Los católicos de habla inglesa usaron algunos himnos que se habían desarrollado en iglesias no-católicas (dos de lo primeros favoritos fueron “*Praise to the Lord*” y “*Now Thank We All Our God*”), pero los católicos hispano-parlantes en su mayoría evitaron estos himnos “protestantes.”

Con la introducción de las lenguas vernáculas en la

edition; the cost is \$11.95 for a single copy.

La Ambientación y el Arte en el Culto Católico, a transla­tion of the 1978 statement of the US bishops *Environment and Art in Catholic Worship*, was superseded by this new statement of the bishops concerning sacred art and ar­chitecture. Unfortunately, the new document still is not available in Spanish.

4. *Sing to the Lord: Music in Divine Worship*

This major statement on the role of music in divine worship was approved by the bishops of the United States in November 2007. It is available in English on the USCCB website at: <http://www.usccb.org/liturgy/SingTo-TheLord.pdf>. It is also published by USCCB Publications: <http://www.usccbpublishing.org/> Product Code: 7-022, Price: \$9.95. The statement will be published in Spanish by USCCB Publications in early 2009 with the title *Canten al Señor: Música en el Culto Divino*.

Liturgical Documents on the Web

The Vatican’s website makes available a growing number of important liturgical documents in Spanish. These may be downloaded and printed at no charge:

1. *Constitución sobre la Sagrada Liturgia Sacrosanctum Concilium* (4 de diciembre de 1963): http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_sp.html.

2. *Instrucción General del Misal Romano* (2002): [http://www.vatican.va/roman_curia/congregations/ccdds/docu-ments/rc_con_ccdds_doc_20030317_ordinamento-mes-sale_sp.html](http://www.vatican.va/roman_curia/congregations/ccdds/documents/rc_con_ccdds_doc_20030317_ordinamento-mes-sale_sp.html).

The Vatican entitles this document “*Instrucción*” instead of “*Institución*.” But it is the same document as that published by The Liturgical Press (see Published Documentation, no. 2, above).

3. *Decreto concerniente la Celebración de la Fiesta de la Bienaventurada Virgen María de Guadalupe en Todo el Continente Americano, el día 12 de diciembre de cada año* (25 de marzo de 1999): http://www.vatican.va/roman_curia/congregations/ccdds/documents/rc_con_ccdds_doc_20000628_guadalupe_sp.html.

4. *Directorio sobre la Piedad Popular y la Liturgia: Principios y Orientaciones* (9 de abril de 2002): http://www.vatican.va/roman_curia/congregations/ccdds/documents/rc_con_ccdds_doc_20020513_vers-direttorio_sp.html.

5. *Instrucción Redepmtionis Sacramentum sobre Algunas Cosas que Se Deben Observar o Evitar acera de la Santísima Eucaristía* (23 de abril de 2004): http://www.vatican.va/roman_curia/congregations/ccdds/documents/



Chant book, Museum of Mission Santa Barbara, California

liturgia desde el Primer Domingo de Adviento de 1964, se desencadenó una tremenda creatividad en la Iglesia católica en todo el mundo. En países de habla española, se compuso una gran cantidad de nueva música ritual y de himnos. Con frecuencia predominaba la nueva música de España porque ese país contaba con una bien desarrollada industria de casas editoras. El primer himnario completo en español para los católicos en los Estados Unidos fue publicado por Our Sunday Visitor en 1975: *Cantemos al Señor/The Catholic Hymnal*.

Las iglesias cristianas no-católicas también pasaron por una renovación en su liturgia. La celebración dominical de la Eucaristía empezó a tenerse con más frecuencia. Se intercambiaba la música entre varias iglesias.

Aun hoy día, hay pocos himnarios y ayudas para el culto católico en América Central y en Sudamérica; generalmente la música se canta de memoria. Los himnarios son comunes entre los católicos sólo en España y en los Estados Unidos. Y como ha crecido mucho la presencia hispana en los Estados Unidos, se han publicado nuevos himnarios en español para usarlos en las iglesias episcopales, metodistas, luteranas, presbiterianas, bautistas y otras.

Hace más de un siglo se empezó a traducir al español varios himnos ingleses y alemanes para usarlos en las iglesias no católicas. Juan Bautista Cabrera, Tomás Westrup, y Federico Fliedner fueron los traductores notables de himnos métricos.

Himnarios Publicados en los EE.UU.

Todos los libros que siguen están disponibles del Book Service of the Hymn Society in the United States and Canada en este sitio: <http://www.thehymnsociety.org/books/index.cgi?ID=4RIB8M&task=show&cat=History>. También se pueden conseguir de las editoriales respectivas.

1. ¡*Cantad al Señor!* (Luterano, 1991). Concordia, 197, \$12.99. 39 páginas de música litúrgica para la Eucaristía;

rc_con_ccdds_doc_20040423_redemptionis-sacramentum_sp.html.

Musical Resources

For Roman Catholics, prior to the Second Vatican Ecumenical Council (1962–1965), worship services made minimal use of ritual music and hymns in vernacular languages. The Mass and the liturgy of the hours were celebrated in Latin and, when these liturgies were sung, Latin was used. Hymns in the vernacular were not unknown, but they were used primarily at novenas, processions, and popular devotions and at Benediction of the Blessed Sacrament. Several Latin hymns and responsories from the liturgy were translated into the vernacular: “*Adoro Te Devote*,” “*Pange Lingua Gloriosi*,” “*O Salutaris Hostia*,” “*Tantum Ergo*,” “*Crux Fidelis*,” and others.

In 1958 Pope Pius XII permitted the singing of vernacular hymns at “recited” or “low” Masses, that is, at Masses where none of the Latin chants were sung. English-speaking Catholics turned to some of the hymns which had developed in non-Catholic churches (two early favorites were “Praise to the Lord” and “Now Thank We All Our God”), but Spanish-speaking Catholics for the most part avoided these “Protestant” hymns.

With the introduction of the vernacular languages into the liturgy on the First Sunday of Advent 1964, tremendous creativity was unleashed in the Catholic Church throughout the world. In Spanish-speaking countries a great deal of new ritual music and hymnody was composed. New music from Spain often predominated because of that country’s well-developed publishing industry. The first comprehensive Spanish hymnal for Catholics in the United States was published by Our Sunday Visitor in 1975: *Cantemos al Señor/The Catholic Hymnal*.

Non-Catholic Christian churches also experienced a renewal of their liturgy. The Sunday celebration of the Eucharist became more frequent. Music was exchanged between the various churches.

111 himnos.

2. *Cantemos Unidos/United in Song* (Católico, 2004). OCP, 695, \$3.95 (Singer's Book). Versiones bilingües de 24 cantos bien conocidos para el culto, tales como "En Sus Alas"; "Un Pan, Un Cuerpo"; "Sublime Gracia"; "Estás Junto a Mí"; "Una Espiga": 12 cantos escritos originalmente en inglés con nuevos textos añadidos en español, y 12 cantos compuestos en español con el texto añadido en inglés.

3. *Cantos del Pueblo de Dios*, 2nd ed. (Católico, 2001). WLP Publications, 642, \$2.95. 46 salmos; 64 cánticos litúrgicos; 174 himnos; varios son bilingües.

4. *Celebremos Su Gloria* (Bautista, 1992). Libros Alianza, 198, \$14.95. 651 himnos.

5. *El Himnario* (Episcopal y Presbiteriano, 1998). Church Publishing Inc., 453, \$17.95. 37 salmos; 54 cánticos litúrgicos; 404 himnos.

6. *Flor y Canto*, segunda edición (Católico, 2001). OCP, 580H, \$12.95. 170 salmos; 174 cánticos litúrgicos (ritual music); 538 himnos.

7. *Himnos de Vida y Luz* (Las Comunidades de Cristo, 1990). Herald Publishing, 296, \$16.95. 343 himnos.

8. *Libro de Liturgia y Cántico* (Luterano, 1998). Augsburg Fortress, 415, \$20.00. 57 salmos; 94 cánticos litúrgicos; 350 himnos.

9. *Mil Voces Para Celebrar* (Metodista, 1996). United Methodist Publishing House, 358, \$11.99. 43 salmos, 388 himnos.

10. *One Faith, Una Voz* (Católico, 2005). OCP, 639, \$14.25. Más de 800 himnos y cantos en inglés, en español y bilingües, incluyendo un salterio bilingüe.

11. *Agape: Songs of Hope and Reconciliation* (Ecuménico, 2003). Oxford University Press, 692, \$28.50. Recopilados de todo el mundo por Maggie Hamilton y Päivi Jussila; 111 himnos para el culto. La mayoría de los himnos tienen traducciones que se pueden cantar en varios idiomas, con la versión en inglés, alemán, francés, y español generalmente escrita junto con la lengua original.

12. *Tenemos Esperanza (We Have Hope)* (Metodista, 2002). United Methodist Publishing House, 375, \$12.95. Arreglos contemporáneos de 20 himnos de Sudamérica y del Caribe. Todos están publicados en versiones cantables en español, portugués, e inglés.

Otros himnarios y ayudas para el culto están disponibles en las respectivas editoriales.

1. *Himnario Adventista*. Pacific Press (1962). 527 himnos.

Even to this day, there are few hymnals and worship aids used in Catholic worship in Central and South America; music is usually sung by rote. Hymnals are common for Catholics only in Spain and in the United States. And, as the Hispanic presence has greatly increased in the United States, new Spanish-language hymnals have also been published for use in Episcopal, Methodist, Lutheran, Presbyterian, Baptist, and other churches.

English and German hymns began to be translated into Spanish for use in non-Catholic churches more than a century ago. Juan Bautista Cabrera, Tomas Westrup, and Federico Fliedner were distinguished translators of metrical hymns.

Hymnals in Spanish Published in the U.S.A.

All the following are available from the Book Service of the Hymn Society in the United States and Canada at this website: <http://www.thehymnsociety.org/books/index.cgi?ID=4RIB8M&task=show&cat=History>. They are also available from the respective publishers.

1. *¡Cantad al Señor!* (Lutheran, 1991). Concordia, 197, \$12.99. 39 pages of ritual music for the Eucharist; 111 hymns.

2. *Cantemos Unidos/United in Song* (Catholic, 2004). OCP, 695, \$3.95 (Singer's Book). Bilingual versions of twenty-four well-known songs for worship such as "On Eagle's Wings"; "One Bread, One Body"; "Amazing Grace"; "You Are Near"; "Una Espiga": twelve songs originally written in English with new, added text in Spanish, and twelve Spanish songs with added English text.

3. *Cantos del Pueblo de Dios*, 2nd ed. (Catholic, 2001). WLP Publications, 642, \$2.95. 46 psalms; 64 ritual pieces; 174 hymns; various bilingual songs.

4. *Celebremos Su Gloria* (Baptist, 1992). Libros Alianza, 198, \$14.95. 651 hymns.

5. *El Himnario* (Episcopal and Presbyterian, 1998). Church Publishing Inc., 453, \$17.95. 37 psalms; 54 ritual pieces; 404 hymns.

6. *Flor y Canto*, 2nd ed. (Catholic, 2001). OCP, 580H, \$12.95. 170 psalms; 174 ritual pieces; 538 hymns.

7. *Himnos de Vida y Luz* (Christian Church/United Church of Christ, 1990). Herald Publishing, 296, \$16.95. 343 hymns.

8. *Libro de Liturgia y Cántico* (Lutheran, 1998). Augsburg Fortress, 415, \$20.00. 57 psalms; 94 ritual pieces; 350 hymns.

9. *Mil Voces Para Celebrar* (Methodist, 1996). United

Este himnario de los Adventistas del Séptimo Día, publicado mucho antes que todos los demás, es notable por sus traducciones al español de muchos himnos americanos del siglo XIX y de principios del XX.

2. *Himnario Bautista* (1978). Casa Bautista de Publicaciones, www.casabautista.org. 530 himnos. Si usted busca una de las traducciones al español “clásico” de Cabrera, Westrup, o Fliedner, este himnario, que todavía se imprime, puede tenerlo.

3. *Oramos Cantando/We Pray in Song* (Católico, 2005). GIA Publications (G-6723). Una muestra de 86 selecciones de un himnario y ceremonial católico en preparación, que incluirá más de 650 himnos y salmos responsoriales (todos bilingües), y numerosas selecciones de música ritual (bilingüe, en español, y en inglés).

4. *Sacred Song* (Católico, anual desde 2005). The Liturgical Press, Collegeville, Minnesota.

Música en español en el Internet

Aunque hay algunos himnarios publicados para el uso de los católicos en América Central y en Sudamérica, se puede encontrar también mucha música en varios sitios de la web de estos países. Las leyes internacionales de derecho de imprenta no se observan siempre. Si se escribe en el Google el título de un himno popular, como



Methodist Publishing House, 358, \$11.99. 43 psalms, 388 hymns.

10. *One Faith, Una Voz* (Catholic, 2005). OCP, 639, \$14.25. More than 800 English, Spanish, and bilingual hymns and songs, including a bilingual psalter.

11. *Agape: Songs of Hope and Reconciliation* (Ecumenical, 2003). Oxford University Press, 692, \$28.50. Collected from all over the world by Maggie Hamilton and Päivi Jussila. 111 worship songs from around the world. Most of the hymns have singing translations in several languages, with English, German, French, and Spanish usually provided alongside the original language.

12. *Tenemos Esperanza (We Have Hope)* (Methodist, 2002). United Methodist Publishing House, 375, \$12.95. Contemporary arrangements of 20 songs from South America and the Caribbean. All songs are published with singable Spanish, Portuguese, and English texts.

Other hymnals and worship aids, available from the respective publisher:

1. *Himnario Adventista* (1962). Pacific Press. 527 hymns. This hymnal of the Seventh Day Adventists, published much earlier than all the others, is noteworthy for its Spanish translations of many nineteenth and early twentieth century American hymns.

2. *Himnario Bautista* (1978). Casa Bautista de Publicaciones, www.casabautista.org. 530 hymns. If you are seeking one of the “classical” Spanish translations by Cabrera, Westrup, or Fliedner, this hymnal, still in print, may have it.

3. *Oramos Cantando/We Pray in Song* (Catholic, 2005). GIA Publications (G-6723). A sample of 86 selections from a planned Catholic hymnal and service book which will contain more than 650 hymns and responsorial psalms (all bilingual) and numerous selections of ritual music (bilingual, Spanish, and English).

4. *Sacred Song* (Catholic, annual since 2005). The Liturgical Press, Collegeville, Minnesota.

Spanish Music on the Web

Although there are few hymnals published for use by Catholics in Central and South America, there is a great deal of music to be found on various websites from those countries. International copyright laws are not always observed. Google the Spanish title of a popular hymn, and surfing the web will produce quite a number of sites. Here are a few:

<http://www.himnosevangelicos.com/>

“Sublime Gracia” (“Amazing Grace”), “O Venid, Fieles Todos” (“O Come, All Ye Faithful”), y si se busca en la web se puede encontrar un buen número de sitios. Estos son unos sitios:

<http://www.himnosevangelicos.com/>
<http://www.jasdimor.com/musica/index.html>
<http://www.obispadogchu.org.ar/cancionero/>
<http://www.digitalhymnal.org/dhguide.html>
<http://www.pacasmayo.net/coros/>
<http://www.cyberhymnal.org/non/foreign.htm?es>

<http://www.jasdimor.com/musica/index.html>
<http://www.obispadogchu.org.ar/cancionero/>
<http://www.digitalhymnal.org/dhguide.html>
<http://www.pacasmayo.net/coros/>
<http://www.cyberhymnal.org/non/foreign.htm?es>

Las Casas Editoriales/Publishers

Augsburg Fortress Publishers, PO Box 1209, Minneapolis, MN 55440-1209. (800) 426-0115; www.augsburg-fortress.org.

Causa Bautista de Publicaciones, 7000 Alabama Street, El Paso, TX 79904. (800) 755-5958; www.casabautista.org.

Centro de Publicaciones Cristianas, 8645 La Prada Drive, Dallas, TX 75228. (214) 327-8971; <http://shop.gospelcom.net/epages/cpc.storefront>.

Church Publishing, Inc., 445 Fifth Avenue, New York, NY 10016. (800) 242-1918; www.churchpublishing.org.

Concordia Publishing House, 3558 S. Jefferson Avenue, St. Louis, MO 63118-3968. (800) 325-3040; www.cph.org.

GIA Publications, 7404 S. Mason Avenue, Chicago, IL 60638. (800) 442-1358; www.giamusic.com.

Libros Alianza—cf. Centro de Publicaciones Cristianas.

Liturgy Training Publications, 1800 N. Hermitage Avenue, Chicago, IL 60622-1101. (800) 933-1800; www.ltp.org.

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

Oxford University Press, Music Department, 198 Madison Avenue, New York, NY 10016. (800) 451-7556; www.oup-usa.org.

Pacific Press Publishing Association, 1350 North Kings Road, Nampa, ID 83687. (208) 465-2500; www.pacificpress.com.

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

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

United Methodist Publishing House, 201 8th Avenue South, PO Box 801, Nashville, TN 37202-0801. (800) 672-1789; www.umph.org.

USCCB Publishing, United States Conference of Catholic Bishops, 3211 Fourth Street, NE, Washington, DC 20017-1194. (800) 235-8722; www.usccbpublishing.org.



Members of the Holy Cross Marimba Ensemble, Chicago, Illinois

One Body, Healed of All Division

By JUAN J. SOSA

The phrase appears before us in the first Eucharistic Prayer on Reconciliation of the *Roman Missal*: “one body, healed of all division.” More than the Church’s wishful thinking in an attempt to describe the dreams and hopes of Jesus of Nazareth, this phrase hits us as a mandate given to all who accept the invitation to become disciples of Jesus the Lord. Indeed, at baptism we were invited to embrace the gift of his presence and, since then, through the Spirit, we have been strengthened to work toward the unity that Jesus himself prayed for at the Last Supper: “That all may be one, Father . . .” (John 17). One may wonder: If, indeed, this was a mandate and if, indeed, we have been assured of his presence, then why, after two thousand years of existence, we as Church still have to work so hard at becoming *one body, healed of all division*?

We have been called and graced to become the visible sign of Christ’s redemptive presence in time and space. Yet we are human, and on more than one occasion we have become seduced by all types of cultural attitudes and traits that we transmit from one generation to the other. In many cases, we have been raised with negative cultural traits that, at times, reveal the worst of our human condition: our arrogance, our racism, our belief that we

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Un solo cuerpo en que no haya ninguna división

POR JUAN J. SOSA

Esta frase aparece en la primera Plegaria Eucarística de Reconciliación del *Misal Romano*: “un solo cuerpo en que no haya ninguna división.” Más que un deseo o un sueño de Jesús de Nazaret, el texto describe un mandato que Jesús mismo le hiciera a todos los que se comprometen a ser sus discípulos. Desde nuestro bautismo Dios nos invita a abrazar el don de su presencia y por medio del Espíritu vivimos fortalecidos para colaborar arduamente por lograr la unidad que el mismo Jesús pidiera en su oración al Padre: “Que todos sean uno, Padre . . .” (San Juan, 17). Sin embargo, nos podemos preguntar: Si es cierto que éste es su mandato, y si es cierto que, como Iglesia, vivimos asegurados de su presencia y compañía, ¿por qué después de dos mil años de historia todavía tenemos que trabajar arduamente para “ser” *un solo cuerpo en que no haya ninguna división*?

Estamos llamados a convertirnos en el signo visible de la presencia redentora de Cristo en el tiempo y en el espacio. Pero somos humanos y en más de una ocasión hemos caído en la tentación de expresar y de transmitir de generación en generación ciertos rasgos culturales y ciertas actitudes negativas sobre nuestro prójimo. En muchos casos hemos manifestado aquellas actitudes que

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alone are “number one” in this world. All of these and many other attitudes need healing and change. In the words of St. Paul, “creation groans” (and so do we) for a new beginning in the Spirit.

As the Church, we stand before the world to reflect salt and light in the midst of arid deserts and increasing shadows. We are Christ’s instruments and, as such, must do his will. All of our prayers, personal or liturgical, our music, and our popular devotions define our Catholic identity and, thus, invite us always to reflect on the challenge of celebrating our redemption in one Lord, through one faith, because of our one and common baptism in Jesus Christ. His kingdom is among us but not yet fully realized. Let us then not be surprised that we still have to work hard at reaching the fullness of our personal and communal callings.

The Church in the world has always faced many challenges and has struggled to survive in many countries. In our own country, the Church has grown to become a significant ingredient in the fabric of American society. The Church has stood its ground to work toward the dignity of life and of the human person, the rights of immigrants, equality and justice for workers and women, and the commitment to bringing the Good News of the Gospel wherever bad news prevails. In most of those instances, the Church in our country has become a countercultural sign that defies established customs that do not reflect Gospel values. Thus, the legacy of Frances Cabrini, John Neumann, Katharine Drexel, Elizabeth Seton, Junípero Serra, Kateri Tekakwitha, Félix Varela, and Pierre Toussaint, among others, provides us with more than what we need for inspiration and courage.

Beyond the Melting Pot

Thirty years ago, in the 1979 U.S. Church document *Beyond the Melting Pot*, our bishops spoke against the “melting pot” theories of the early twentieth century that resulted in the assimilation of all newcomers into this country and their loss of heritage and identity. Immigrants were expected to “look and act” alike, a model enshrined to this day in the museum at Ellis Island.

Our bishops, instead, called for the need to reflect on and work toward the “integration” of all of our communities into one body, healed of all division, while strengthening and respecting each group’s uniqueness. Consequently, the term “mosaic of cultures” was used as a substitute for terms such as “melting pot” or “minority.” In the document, our bishops welcomed the reality of “diversity” in our midst and called for the abandonment of “ethnocentric” attitudes that would prevent our Catholic families from accepting the ever-growing diversity of our local Church. In this context, they have followed and continue to follow the inspiration of Pope Paul VI, John Paul II, and, most recently, Benedict XVI, whose pontificates have displayed innumerable signs of

reflejan el lado más oscuro de nuestra condición humana: nuestra arrogancia, nuestro racismo, nuestra creencia de que somos el “número uno” del mundo. Todas ellas, y muchas más, necesitan sanación y cambio. En las propias palabras de San Pablo, “la creación gime” (y también nosotros) por un nuevo comienzo en el Espíritu.

Nos presentamos ante el mundo como sal y luz en medio del desierto que la ausencia de la fe promueve y de las sombras que merodean nuestra peregrinación por la vida. Somos instrumentos de Cristo y, como tal, debemos aceptar su voluntad. Nuestras oraciones en privado o en la liturgia, nuestra música, y nuestras devociones populares definen nuestra identidad Católica y, a la vez, nos invitan a reflexionar sobre la forma en que celebramos nuestra redención en un solo Señor, una misma fe, y en un mismo y único bautismo en Jesucristo. Su reino ya está entre nosotros, pero no completamente realizado. Por lo tanto, no nos sorprendamos de que aún tenemos que laborar arduamente para llegar a la plenitud de nuestra llamado, tanto a nivel personal como a nivel comunitario.

La Iglesia ha afrontado muchos retos en el mundo y ha vencido múltiples obstáculos para sobrevivir en muchos países. En nuestra nación la Iglesia se ha convertido en un componente significativo de la sociedad norteamericana. La Iglesia se ha plantado en firme para proclamar y anunciar la dignidad de la vida y de la persona humana, los derechos de los inmigrantes, la igualdad y la justicia de los trabajadores y de las mujeres, y se ha comprometido a anunciar la Buena Noticia del Evangelio donde existen malas noticias. En la mayoría de los casos, la Iglesia se ha transformado en un signo que desafía aquellas costumbres establecidas y transmitidas por nuestros antepasados que contradicen los valores del Evangelio. De la misma manera, la herencia de Francis Xavier Cabrini, John Neumann, Katharine Drexel, Isabel Seton, Junípero Serra, Kateri Tekakwitha, Félix Varela, y Pierre Toussaint, entre otros, nos proveen una herencia de fe y de santidad inigualable, un testimonio de valentía que nos motiva a ser constantes en nuestro servicio.

Rechazando el “Crisol de Culturas”

Hace treinta años, en 1979, los Obispos de los Estados Unidos emitieron una carta pastoral que rechazó la teoría del “crisol de culturas,” tan arraigada en la sociedad desde el comienzo del siglo XX que promovía la asimilación de los inmigrantes y, por consiguiente, la pérdida de su identidad cultural. Los peregrinos que llegaban a las costas del país y solicitaban entrada desde ese momento tenían que “lucir y actuar” como todos los demás, una opción impuesta por las necesidades del momento que aún se puede palpar en el museo de Ellis Island en Nueva York.

Nuestros obispos optaron por afirmar el modelo de “integración,” por el cual todos estamos llamados a par-



Photo by Barry Yeoman

Each cultural group reveals a heart filled with Catholic myths and symbols

outreach and openness to all men and women of good will.

At first, this approach may sound to some to be merely an exploration of ethnic identity or an acknowledgement of linguistic differences. The intention of the document, I believe, transcends a mere description of ethnic differences or an exercise in vernacular languages. Each cultural group reveals a heart filled with Catholic myths and symbols that embody, announce, and celebrate the Paschal Mystery in different ways. These intangible signs and symbols speak marvelously of the Church's history of evangelization and her missionary activity down through the centuries. The seed of the Gospel, not mere ethnic customs or cultural traits, is at stake here!

Catholics from Vietnam, Korea, India, Nigeria, Portugal, Poland, and other African and Eastern European countries as well as—and especially—from Mexico, the Caribbean, and Latin America have gathered together in our land to form a mosaic of enriching cultural and

ticipar en una misma comunidad, en un solo cuerpo, libre de las divisiones naturales que la propia cultura provoca y realiza. Ellos utilizaron en el documento la expresión “mosaico de culturas” para definir la “diversidad” que existe en nuestra sociedad; a su vez, exhortaron a que todos abandonásemos nuestras actitudes “etnocéntricas” que impiden que nuestras familias católicas acepten y participen en la diversidad de nuestra Iglesia local. Desde esta perspectiva, y con este documento, nuestros obispos hacían eco en una Iglesia particular del espíritu sembrado por las encíclicas papales y por otros documentos pontificios que marcaron los pontificados de Pablo VI, Juan Pablo II y Benedicto XVI en su llamada a fomentar una sociedad humana en la que todos los hombres y mujeres de buena voluntad disfrutasen de la paz y de la libertad que la dignidad del ser humano requiere.

A primera vista, esta opción por la integración cultural puede que se vislumbre como una simple afirmación de la etnicidad que proclama la raza como punto de partida en las relaciones sociales. Creo que la intención del documento trasciende la escueta descripción de las diferencias étnicas o lingüísticas de diversos grupos culturales. Cada grupo revela un corazón enriquecido por los mitos y símbolos católicos que encierran, proclaman y celebran el Misterio Pascual en diferentes formas. Estos signos y símbolos “intangibles” reflejan maravillosamente la historia de la evangelización de la Iglesia y la actividad misionera de muchos siglos. En este proceso de “integración” cultural está en juego mucho más que el idioma, las costumbres o los rasgos culturales de cada grupo. De hecho, por medio del proceso descubrimos la propia semilla del Evangelio que los diversos grupos comparten con nosotros cuando peregrinan a nuestro país.

Católicos de Vietnam, Corea, India, Nigeria, Portugal, Polonia, y muchos países de África y de Europa Oriental, al igual—y en especial—que de México, el Caribe, y América Latina, se congregan en nuestras comunidades para formar un mosaico de dones culturales y espirituales que a su vez nos enriquecen a todos. La experiencia particular de Dios, Cristo, María, y la Iglesia en cada uno de estos grupos los conduce hacia la unidad que Jesús le pidiera al Padre en la Última Cena y que la Iglesia ha venido pregonando desde siempre. Aunque tratemos de exhortar a que estos grupos no caigan en la tentación de formar ‘guetos’ o de excluirse de otros en la sociedad, todos debemos esforzarnos en construir puentes de comunicación por los que todos se sientan en su casa. Si no escuchamos sus historias y sus canciones, no unos obstáculos a los esfuerzos que hacia la integración tratan de realizar y, por lo tanto, revelaría nuestros sentimientos acerca de aquellos que son “diferentes” pero que junto a nosotros ofrecen culto a Dios día tras día y semana tras semana. Si no estamos dispuestos a invitarlos a nuestra mesa, a nosotros mismos nos faltarían los dones que ellos traen al altar y a las comunidades.

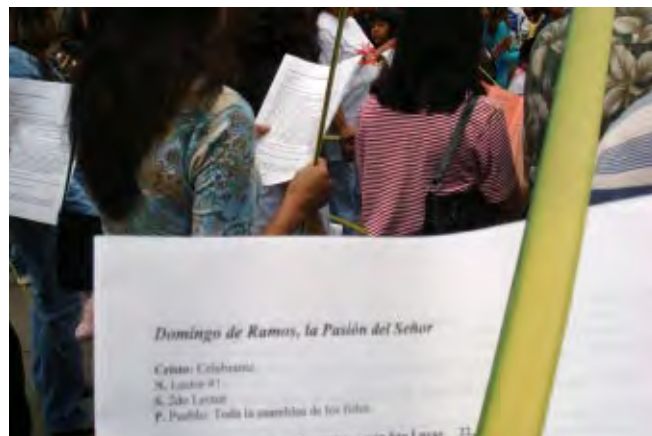
spiritual gifts from which we can all benefit. The uniqueness of the experience of God, Christ, Mary, and Church in each of these groups grounds them in the call for unity that Jesus made at his Last Supper and that the Church has echoed through the centuries. While we must strive to encourage them to avoid the dangers of seclusion, we must work at building bridges that may make them feel at home. Were we not to listen to their stories and songs, we would prevent their efforts at working toward integrating themselves into the unity we wish to foster, and we would ultimately betray our true feelings about those who are “culturally (not ethnically) different” but who worship with us every day and every week. Were we not willing to invite them to our Eucharistic table, we would eventually starve because we do not have the gifts that they bring to us and to our communities.

A Tapestry of Inclusion

In the spirit of Jesus, who touched and transformed the hearts of those whom he encountered, regardless of their heritage or background (Canaanite, Roman, Jewish, or Samaritan), and in the context of the early Christian community, mostly imbued by a Pauline theology that called for the unity of Jews and Gentiles alike, the Church in our country is a composite of many cultural groups that have embraced the need for unity while sharing with others the gifts of their own particular traditions. We, as pastoral agents, are called to listen to their prayers and songs. We are challenged to weave with them a tapestry of inclusion in the midst of a seamless, divided society.

In certain circles, a recent movement toward the term “contextual theology” seems to surface as a substitute for the expression “multicultural” life or worship. Since language is symbolic and, thus, arbitrary, I believe that any term or expression would serve to describe this process of interaction between faith, Church, and cultures as long as such terms themselves do not reflect in their symbolic expression the former *assimilationist* attitudes that, though perhaps unconscious, may still be at large in the minds of those who wish to categorize everyone and every group into a uniform “funnel” or find it very hard to preach the Gospel in a multicultural setting “because it so hard or impossible to shepherd those people in their unique differences.”

I trust that the essays in this issue will clarify many doubts in this regard and will provide a pastoral framework from which we can all celebrate the efforts of the many who labored in the past and the many who labor today, who are willing to become instruments (not obstacles) of healing and reconciliation in the Church. Indeed, despite the pastoral ambiguities of our ministry and the challenges of contemporary society, we hear the mandate clearly: As Church, we are called to become the redemptive sign of Christ’s kingdom, already present among us and soon to be realized in this one Body, healed of all division.



Domingo de Ramos, foto por G. Scalado

Un Tapiz que los Incluya a Todos

En el espíritu de Jesús que transformó con Su presencia el corazón de los que se acercaban a El sin distinción de razas o tradiciones (Canaaneos, Romanos, Judíos, o Samaritanos), y en el espíritu de la primera comunidad de Cristianos, comprometida a la teología paulina que luchó por la unidad de los paganos y los judíos, la Iglesia de nuestra nación es un mosaico de grupos culturales que abraza el llamado a la unidad sin que pierdan los dones que forman parte de sus tradiciones particulares. Como agentes pastorales, estamos llamados a escuchar sus oraciones y a cantar sus canciones para tejer un tapiz que los incluya a todos en medio de una sociedad que los divide y, frecuentemente, los rechaza.

Existe en ciertos círculos la tendencia a promover un nuevo término: “teología contextual” o “en contexto” para describir o sustituir expresiones como liturgia o ministerio “multicultural.” Como el idioma es simbólico y, por consiguiente, arbitrario (cambia con el tiempo), creo que esta expresión puede servir para describir la relación entre la fe, la cultura, y la Iglesia mientras que su uso no refleje inconscientemente las actitudes *asimilacionistas* de otras épocas ni las tendencias “reduccionistas” que anuncian “cuán imposible es trabajar en una comunidad con diversos grupos y con tantas diferencias.”

Confío en que los ensayos que aparecen en esta edición aclaran muchas de las dudas que al respecto prevalecen entre nuestros propios agentes pastorales proveerán un marco de referencia que nos ayude a celebrar los muchos que han servido tantas comunidades multiculturales en el pasado y que en la actualidad viven comprometidos a ser instrumentos (no obstáculos) de reconciliación entre todos. En realidad, a pesar de cualquier ambigüedad pastoral que presenciemos y de los desafíos que se presenten en nuestra sociedad, sigamos escuchando con atención el mandado claramente: Como Iglesia, estamos llamados a ser signos del reino de Cristo, ya presente en nosotros, pero no realizado, con la esperanza de que juntos podremos lograr algún día el advenimiento de un solo Cuerpo en El que no haya división.

Reviews

Bilingual and Spanish Collections

No Greater Love/No Hay Amor Más Grande

Various Composers. OCP. 20382, keyboard accompaniment songbook, \$13.00; 20383, choral only songbook, \$6.00; 20753, guitar accompaniment book, \$11.00; 20381, CD, \$20.00.

This work contains songs for the Paschal Triduum which can be used in Spanish, English, or bilingually. It is presented in the order in which the rites occur,

beginning with Holy Thursday, followed by Good Friday, and concluding with the Easter Vigil. There are songs interpreted as chanted tunes and call-and-respond with choral parts. The songs clearly specify when the cantor sings or when there's participation by the deacon, priest, or bishop.

Este trabajo presenta canciones para el Triduo Pascual las cuales se pueden interpretar completamente en español, inglés, o de modo bilingüe. Están organizadas según y como van sucediendo los ritos, empezando con el Jueves Santo, seguido por el Viernes Santo, y culminando con la Vigilia Pascual del Sábado Santo. Las

canciones en su mayoría son interpretadas a manera de aclamaciones entonadas y respondidas con versos acantilados y con arreglos corales. En los libros está claramente especificado cuando el cantor lidera o cuando hay la participación de un diácono, sacerdote, u obispo.

El Señor Nos Invita

Various composers. OCP. 20552, keyboard, guitar, solo instrument in C, vocal accompaniment book, \$13.00; 20553, songbook for children, \$3.00; 20551, CD, \$17.00.

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ments of reconciliation and first Communion displays compositions mainly in Spanish. They are easy inspirational songs to be sung by children, and they are very appropriate for them in the simplicity of form. The songs are in various styles and rhythms. The children will be inspired and have fun connecting with God through song.

Esta colección de canciones para los ritos de la reconciliación y de la primera Comunión son en su mayoría en español, compuestos muy apropiadamente para los niños ya que son melodías inspiradoras fáciles para cantar. Los niños se deleitarán alabando a Dios mediante el canto. Hay disponible un libro que contiene los arreglos de teclado, guitarra, voces e instrumentos en Do, un cancionero para los niños en el cual además de las canciones hay dibujos para colorear alusivos a los temas, y una grabación en CD.

My Mouth Will Proclaim Your Praise/Mi Boca Proclamará Tu Alabanza

Pedro Rubalcava. OCP. 20447, *choral songbook with keyboard and guitar*, \$15.00; 20448, *congregation songbook*, \$6.00; 20446, *CD*, \$16.00.

This collection is the answer to our prayers! A setting of the liturgy of the hours (morning prayer/laudes, evening prayer/vísperas, and night prayer/completas) was much needed. It can be used entirely in Spanish, in English, or bilingually. Here are simple inspirational melodies but well crafted to serve the texts. The music works well in each language and also in combining them. I have to say that this is a *must-have* master work.

¡Esta producción es la respuesta a nuestras oraciones! Ya que necesitábamos una composición musical de la liturgia de las horas (laudes, vísperas, y completas). Se puede interpretar completamente en español, en inglés, o también se puede hacer de manera bilingüe. Estas sencillas melodías están elaboradas para servir al texto, funcionando bien en cada idioma: español, inglés, o combinados. Pueden encontrar un libro argollado que contiene el acompañamiento para teclado, guitarra y coro, un libro pequeño para el uso de la asamblea, y la grabación en el formato de CD en donde se puede apreciar la interpretación a las diferentes posibilidades de

esta obra. Tengo que agregar que esta es una adición *necesaria* a nuestra colección musical.

Del Pesebre a la Cruz

Diego Correa y Damaris Thillet. OCP. 20564, *vocal, guitar, C instrument, and percussion accompaniment book*, \$13.00; 20563, *CD*, \$17.00.

These are songs in Spanish for worship during the seasons of Advent, Christmas, and Easter. This work displays a colorful array of the Puerto Rican rhythms *Nueva Trova*, *Danza*, *Plena*, *Aguinaldo Gíbaro*, and *Orocoveño* and the Venezuelan *Joropo*. I encourage anyone who likes Latin rhythms to get hold of this wonderful upbeat creation.

The book contains the songs arranged for guitar and vocals, instruments in C, carefully crafted percussion arrangements, and a detailed explanation of how to execute the varied rhythms for the guitar.

Esta producción está dirigida para la alabanza en época de Adviento, Navidad, y Pascua compuesta totalmente en español. Nos muestra un gran colorido de ritmos puertorriqueños: *Nueva Trova*, *Danza*, *Aguinaldo Gíbaro*, y *Orocoveño* y también *Joropo* Venezolano. Animo a todos los latinos a impregnarse de la alegría e inspiración que esta creación ofrece. Hay una grabación en CD y un libro disponible con las canciones para voces, guitarra, instrumentos en Do, arreglos para instrumentos de percusión, y la explicación detallada para la ejecución de los ritmos contenidos para la guitarra.

Olfary Gutierrez

Bilingual Choral Recitative

Gloria/Glory. Pablo Sosa. SATB, *congregation, piano, guitar*. GIA, G-7010, \$1.30. This single song is part of the musical collection *Éste Es El Día/ This Is the Day*, a compilation of several songs and a CD recording. It is available now as an octave arranged for piano, guitar, and SATB choir. It can be done in Spanish, English, or bilingually. This folk song is very short; it can be used as an ostinato for walking at the entrance or ending of the liturgy. The *Cueca* rhythm is very contagious and has the upbeat of praise very appropriate for starting or

ending the liturgy. Just notice that this song cannot replace the *Gloria*.

Esta canción hace parte de la colección *Éste Es El Día/ This Is the Day*, la cual también tiene disponible una grabación en CD. El octavo está arreglado para piano, guitarra, y coro a cuatro voces y puede ser ejecutada en español, inglés, o de modo bilingüe. Esta corta canción folklórica puede ser usada como ostinato mientras se camina a la entrada o a la salida de la liturgia. El aire de *Cueca* es muy contagioso de un ritmo alegre para la alabanza por lo tanto es muy apropiada para empezar o finalizar la liturgia.

Amanecer/At the Break of Day. Pedro Rubalcava. *Three-part choir, keyboard, guitar, flute*. OCP, 20760, \$1.30. This single song is part of the collection *Amanecer*, now presented bilingually on a single octave with arrangement for keyboard, guitar, flute, and three-part choir. It's a very calm, inspirational song for meditation or praise. There's a recording of the collection available with all the arrangements including a percussion addition.

Este canto inspirador hace parte de la colección musical *Amanecer*. Es presentado ahora individualmente en un octavo de forma bilingüe con arreglo para teclado, flauta, y coro a tres voces. Es muy apropiado para la meditación o la alabanza. Hay una grabación disponible en la cual se aprecian los arreglos del octavo y además tiene efectos de instrumentos de percusión.

Ven, Oh Ven Emmanuel/Come, Emmanuel. Jaime Cortez. SAT, *keyboard, guitar*. OCP, 20327, \$1.30. Other arrangements available online. This single song taken from the *Adviento* collection is set as an octave arranged for keyboard, guitar and three-part choir. It can be used either in Spanish, in English, or bilingually. The particular *Danzón* rhythm of this song gives a good sense of happiness—of Advent—without the overflowing joy of Christmas. It's just that: preparation for the Lord's coming. It's well suited to for the choir to sing the refrain in parts with the congregation and the cantor sing the verses. There's a CD recording of the whole collection available.

Esta canción individual es tomada de la colección *Adviento* y es presentada ahora en un formato de octavo. Arreglada para teclado, guitarra, y coro a tres voces, se pu-



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ede ejecutar en español, inglés, o de modo bilingüe. El ritmo particular del *Danzón* da un buen sentido de alegría—que trae la época de Adviento—sin contener necesariamente la desbordante alegría de la Navidad. Es precisamente la preparación de la venida del Señor. Se presta muy bien para ser interpretada por el coro cantando el estribillo a voces y el cantor interpretando los versos. También puede encontrar el CD disponible que hace parte de la colección antes mencionada.

Oh Dios de Luz y Oscuridad/ O God of Day and God of Night. *Pedro Rubalcava. SATB, keyboard, guitar, and flute. OCP, 20668, \$1.50.* This song, taken from the collection *Mi Boca Proclamará Tu Alabanza/ My Mouth Will Proclaim Your Praise*, is set to be sung for vespers of the liturgy of the hours. The octavo is arranged for keyboard, guitar, SATB choir, and flute. The lovely melodic line is well arranged and, combined with the solo instrument, makes a perfect meditation piece.

Esta canción hace parte de la colección *Mi Boca Proclamará Tu Alabanza/ My Mouth Will Proclaim Your Praise* fue inspirada para la liturgia de las horas. Publicada en libro y en CD, se ofrece ahora en formato de octavo el cual es arreglado para teclado, guitarra, coro a cuatro voces, y flauta. Esta bella línea melódica bien arreglada y combinada con el instrumento solista es una pieza musical perfecta para un momento de meditación.

Olfary Gutierrez

Books

What Would Jesus Sing? Experimentation and Tradition in Church Music

Ed. Marilyn Haskel. 186 pages, paperback. Church Publishing, 2007. ISBN 978-0-89869-563-2. \$15.00.

"Well *that* certainly didn't work!" exclaimed a supportive and discerning pastor to one of the book's authors. "Congratulations on finding the edge of the envelope."

Indeed, *What Would Jesus Sing?* makes a valuable contribution by letting readers look over the shoulders of church musicians who have led bold experiments in their churches, allowing us to explore the edge of the envelope—without the risks that the authors took. Willingness

to risk failure is the common denominator in each of these fifteen chapters. Each author moved into uncharted territory to meet a particular need or utilize a special skill in his or her own church context. From handbells to HipHopEMass, each church is richer for expanding the borders of traditional worship music. Of course, electronica or jazz won't work in every church, but that's not the point. Instead, *What Would Jesus Sing?* helps us think creatively about new directions we could take in our own unique church context.

John Bell's three-page introduction gives a good summary of what a reader might expect to find in the following pages: "For some, this will be a primer, enabling them to discover inroads into a style of music-making they have not hitherto investigated. For others it will be a resource book of proven practices and recommended texts which will help to develop their current interests. For others yet, it will be a travel guide through the variety of musical phenomena that in different places and at different times enable the worship of the church."

This three-part focus—primer, resource, and travel guide—is the book's greatest strength as well as its greatest weakness. Some chapters simply describe the author's experience in a particular church, others are an apologetic for an author's art form or instrument. The writing ranges from informal to informational. Some authors provide extensive resource lists, while others barely mention how an innovation relates to larger worship movements. This plurality of approaches from chapter to chapter makes sense in light of the plurality of worship styles discussed, but be forewarned: Some chapters are rough going.

Among the "primer" material are chapters introducing synthesizers, guitars, contemporary ensembles, and unaccompanied singing. J. Owen Burdick's chapter about synthesizers would be useful to those who know little about them, and he does a good job of placing synthesizers in the larger context of available instruments. The guitar is something of a mystery to non-guitarists, and Robert C. Laird helps non-guitarists understand what the instrument can and can't do. Mark Glaeser's chapter about contemporary ensembles is the odd man out now that praise bands are such a normal part of church life, and the recommended resources are somewhat dated. Most interesting is the "everything old is new again" chapter on *a cappella* singing by

Donald Schell, the former rector of St. Gregory of Nyssa Episcopal Church in San Francisco. It's a fascinating account of the way the unadorned voice came to prominence in his congregation, with reflections on the practice in general.

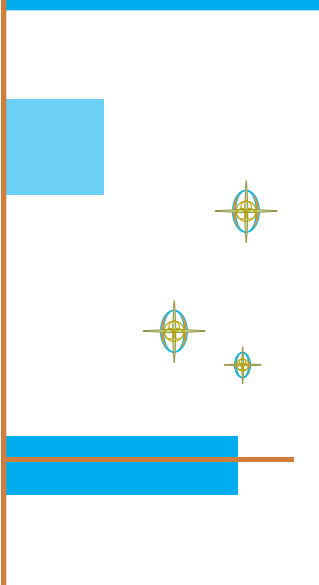
The "resource" chapters cover more familiar ground. Judith C. Dodge provides an excellent overview of handbells that includes history, theology, and practice. Cynthia Holden discusses ways to include less-experienced instrumentalists in worship, and John Marsh tackles the question of using professional instrumentalists. Joel Martinson provides a historical and practical introduction to the use of cantors. It's a strong chapter but probably not new material for most readers. Robert P. Ridgell's chapter on the choir and organ seems a bit out of place in this collection, but perhaps it is included to counterbalance the starry-eyed accounts of successful worship experiments in the rest of the book—and to remind us that tradition, too, is valid.

The most striking material comes from the "travel guide" chapters. Richard Birk's chapter on jazz in worship is more memoir than guide to the subject. Isaac Everett is a bit heavy-handed in his description of the way electronic music can engage young people, but it was intriguing to consider how worship could move from a Broadway paradigm (speaking interspersed with singing) to a movie score paradigm (music that sets mood and accompanies the action). Certainly we can think creatively with him about ways to incorporate more rhythmic forms of music into our worship. He also includes a good list of resources for those interested in emerging or postmodern worship. Chapters on Taizé and compline services won't be a surprise but are interesting nonetheless.

Furthest out on the fringes are Sheldon Curry's "First Friday" services and Lucas Smith's HipHopEMass. Curry's monthly services at Christ Church Cathedral in Nashville are experimental services in an astounding variety of styles. It is interesting to read the creative ways they match music with the lectionary and also helpful to learn of the organizational backbone (clergy support, etc.) that made the experiment successful. As Curry points out, this kind of fringe experiment is not for every church, but it's important that there are those who are exploring the vanguard of modern worship practice. Smith's description of a traditional Episcopal mass in a hip hop style is intriguing, but it's difficult to

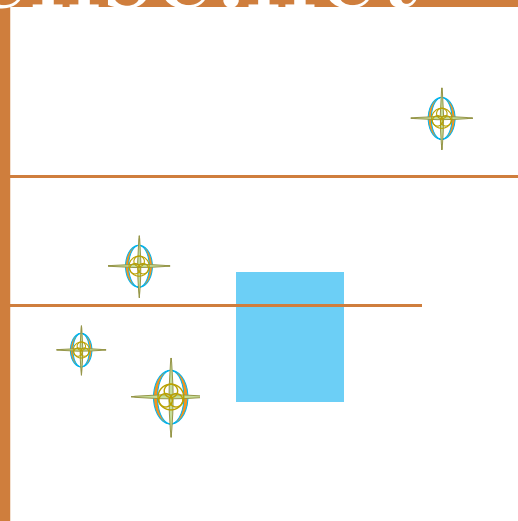


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understand how it all fits together without hearing it. Fortunately there is a website, CD, and a *Hip Hop Prayer Book* for those looking to explore it further.

Perhaps most absent from all the chapters is deep theological reflection. While it is not necessarily the aim of this book to create a theology of worship innovation, emphasizing practice over theology may lead less discerning readers to a “new is better” mentality that pits innovators against the “establishment.” That said, *What Would Jesus Sing?* is a unique contribution to existing worship literature. I can think of no other collection that brings together so many case studies of unique modern worship practices.

Church music is and always will be a balance (battle?) between tradition and innovation. The authors of *What Would Jesus Sing?* help us explore the edges of worship innovation.

Greg Scheer

Liturgical Art for a Media Culture

Eileen D. Crowley. 102 pages, paperback. *American Essays in Liturgy*. The Liturgical Press, 2007. ISBN 978-0-8146-2968-0, \$8.95.

One of the most talked-about topics today among church committees involved in building or renovating worship spaces is the use of contemporary media technology in worship. Even in church communities that are not presently involved in a building project, the issue of using such technology is much discussed. It is an important issue to all churches for a variety of reasons. What is becoming more and more evident is that these technologies are being used in different ways and for a wide range of reasons. The question arising for new building projects is how to incorporate such technology into the plan. Many people have plunged right into using media technology to answer a felt need, with varying results—some successful, some not so successful. Churches have been lacking guidelines to help them decide what they want to do, how it can be done, and what is appropriate.

Eileen Crowley's *Liturgical Art for a Media Culture* is of immense value for all those using or considering the use of media technology for worship. Crowley gives an overview of how such technology has been used in the past and by whom, beginning with the early twentieth century. She includes a section on vocabulary to



help familiarize people with terminology used in the world of media.

Building on a common understanding of media, Crowley presents the perils and the positive aspects of media use for worship. Throughout, she asks questions to guide churches in their consideration of using these technologies. She prods church communities to think about the reasons they have to use media and stimulates thought about different ways these media can be used effectively for worship.

Of particular value are Crowley's four frameworks to assist churches in analyzing the worship context so they will be able to evaluate their use of media. As is the case with individual churches, diocesan offices have also been lacking any kind of guidelines to help judge adequately the different uses of media and to determine if media are actually supporting people in their worship. *Liturgical Art for a Media Culture* clearly points out that media do not stand alone for their own sake but rather are tools to enhance the worship experience.

The book explores technological media as an art form. Many churches have not looked at the use of media in this way. Younger generations clearly relate to this understanding of contemporary media and find it normal, yet most faith communities have not considered media as an art form aimed at enhancing the worship experience.

As one reads this book, it becomes clear that qualified people are needed in the field of media to use it effectively for

worship. It is not enough to know how to use a computer and graphics. To integrate media as part of the worship experience, faith communities need to know their goals for use of a particular medium and how to use it to create a work of art that makes the worship experience more meaningful and more prayerful.

Another aspect Crowley considers is architecture. Churches need to consider the use of media in their initial plans for church construction. For instance, there is the tension between the need to project images so that people can see them and the desire to have natural lighting in the space. People need to be able to see what is being projected to enable participation, yet we must take care not to create a movie theater atmosphere. Faith communities that are not building or renovating but who desire to incorporate the use of various media need to consider carefully the best way to incorporate what is needed to avoid sacrificing the beauty of the space.

Eileen Crowley has provided church communities with a valuable tool. It will be of great help to those who plan worship services, to liturgists, to diocesan worship offices, and to those interested in doing media art for worship.

Marilyn Morgan, RSM

I Believe in God: A Reflection on the Apostles' Creed

Thomas P. Rausch. 167 pages, paperback. *A Michael Glazier Book*. The Liturgical Press, 2008. ISBN 978-0-8146-5260-2. \$18.95.

Thomas P. Rausch's *I Believe in God*, is a most welcome book for the undergraduate theology professor at a time when students who are unquestioningly rejecting their faith need a text that will encourage them to look more deeply within Catholic Christianity and its long-lasting, influential tradition. As an experienced educator, Rausch knows well how today's young people are products of their postmodern, secular situation when they adopt its values of skepticism, relativism, and individuality over faith, universal truth, and community. Therefore, the success of Rausch's book in the undergraduate setting also bespeaks its ability to counter the secular mindset with a robust alternative that can be found when one authentically encounters the Catholic Christian faith.

Rausch gives his readers a critical

theological apparatus that includes a biblical, historical, and systematic reading of the depth and texture of the Catholic theological tradition to counteract the contemporary tendency toward a “thin” religiosity that is unattached to the Church and its creedal formulae. Before explicating the articles of the Creed in their Trinitarian structure that proceeds from the Father, to the Son, to the Holy Spirit, Rausch addresses the relationship between reason and faith and between revelation and experience in order to correct the popular misconception that the Christian faith is anti-rational and anti-experiential. He explains how the historical nature of the Christ-event means that Christianity’s interpretation of revelation is rooted in a concrete experience of God interacting with humankind: first, in God’s special relationship with Israel and, second, in God’s relationship with all peoples through Jesus’ life, death, and resurrection. Rausch also succinctly and compellingly elucidates the nature of theological language and accounts for the validity of its truth claims through its use of story and symbol that are indispensable for articulating the meaning of our human existence. Drawing on Pascal, he asserts that we do not speak only the language of scientific reasoning with its modes of experimentation and proof; we speak the language of the heart’s reasoning as well. As Rausch puts it, the heart that is open to the Spirit’s presence is “finding not proofs but reasons to believe in the Christian story” (page 12).

In order to present the “reasons” for Christian faith, Rausch ties his discussions of the Trinity, the Church, and its sacramental life to the experiences recounted in the biblical text. He relies on the research of Catholic biblical scholars like Raymond Brown, Joseph Fitzmyer, and John Meier in order to account accurately for the evolution of the community’s understanding of the faith from its biblical beginnings to its articulation in the councils that have given us the language we find in the Apostles’ Creed. In doing so, Rausch enacts a dialogue among Scripture, early Church theology, and contemporary theology that uses the tradition to address present-day concerns. This evidences the continuity in the Christian “faith that seeks understanding,” from the Old Testament to the New Testament and ever onward. Such continuity involves a plurality of forms of expression. For example, in Christological terms, there is continuity between the scriptural titles of

Messiah and Son of God and the Nicene language of *homoousios* (“one in being”) with the Father (pages. 66–72).

By emphasizing the relationship between continuity and plurality in expression, Rausch describes the historical unfolding of the Christian tradition as the bountiful and complex process of faith’s reasoning. He recognizes that this is an ongoing activity that includes contemporary theological concerns wrestling with the tradition. In this vein, Rausch concurs with the use of more feminine imagery when speaking of God because of its clear continuity with biblical witness (citing Catherine LaCugna and Elizabeth A. Johnson, pages 48–51). At the same time, he asserts that less gender-specific language for God such as Creator, Redeemer, and Sanctifier can never replace the Trinitarian language of Father, Son, and Spirit.

This viewpoint supports a plurality of expression that never relinquishes tradition but that is always a proof of faith’s reasoning in its maintenance of continuity amid the twists and turns of historical transformation. With similar conscientiousness, Rausch supports a dialogue between theology and science by pointing to John Paul II’s “Theories of Evolution,” which acknowledges that the theory of evolution “is more than a hypothesis” while also emphasizing the dignity of the human person as having been created in the image and likeness of God (page 58). Here again, he indicates how his readers can avoid the pitfall of an either-or judgment between scientific reasoning and faith’s reasoning by paying attention to how science and theology can work together. Rausch’s concise dealings with such crucial issues in contemporary theological debate can serve as jumping-off points for more in-depth discussion in the classroom.

In an effort to encourage today’s Catholics to appreciate and embrace their tradition, Rausch rightly grounds his reflection on the creed in a living faith that professes itself in word and in deed. We are part of a community of believers who are baptized into the reality that we proclaim—the reality of participation in the life of the Triune God. Pope Benedict XVI’s theology is a constant resource for Rausch as he emphasizes the embodiment of Christian faith in the Catholic Eucharistic liturgy that profoundly revolutionizes everyday life. Benedict XVI is also Rausch’s model for theologizing by means of: 1) a respectful and life-giving interaction with the

biblical text, 2) a conscious participation in the process of faith’s reasoning by appreciating the historical unfolding of the Christian tradition, and 3) a responsible dialogue with the contemporary context in which the tradition now finds itself.

Rausch’s theological introduction to the Christian faith professed in the Apostles’ Creed expertly paves the way for his readers to enter into a deeper relationship with their Catholic faith. He also prepares them for further enrichment of their faith commitment through exposure to other theological resources—like the writings of Benedict XVI—which will continue to guide them to live out their faith passionately in the contemporary world.

Danielle Nussberger

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OCP, 5536 NE Hassalo, Portland, OR 97213. (800) 548-8749.

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Professional Concerns

By MELODY RICH

Solutions for the Aging Chorister Voice

"She is single-handedly dragging down the entire soprano section. What am I supposed to do with her?" This question is regularly asked by directors of church choirs whose population includes senior-aged adults. One can expect an increase in the presence of aging singers in volunteer or community organizations because statistics predict that the senior-age population in the United States will be expanding to unprecedented percentages

Dr. Melody Rich is an assistant professor of voice at Hardin-Simmons University in Abilene, Texas.

in the future. "The 2000 United States Census clearly shows that, by 2011, there will be rapid growth in the number of persons over the age of 65. By 2020, the population ages 65-74 will grow by 74%, and by 2030, about one in five citizens will be elderly."¹

Armed with this knowledge, it would be good for choral directors to try to understand the intricacies of the aging voice. Renowned otolaryngologist Robert Sataloff writes: "Typically, we are not surprised to hear breathiness, loss of range, change in the characteristics of vibrato, development of tremolo, loss of breath control, vocal fatigue, pitch inaccuracies, and other undesirable features in older singers. Many of these characteristics are the result of general body functions that deteriorate during the aging process, which include endurance, coordination,

breathing capacity, heart output, muscle and neural tissue atrophy, ligament atrophy, and ossification of the cartilages, among others."²

First Course of Action

As a choral director, your first course of action in dealing with aging voices is to design an exercise regimen (warm-ups) for your choir with strengthening and renewal of function in mind. Many choir directors choose to bypass this aspect of their rehearsal time: Mistake! Use the warm-up time to get the mind and voices of your ensemble focused on making good sound, especially for an early-morning worship service. If repertoire or hymns are used as the routine warm-up, they will always sound as though they were the warm-up!

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The following is a suggested menu of exercises for good vocal hygiene:

- Descending Scale: 8-7-6-5-4-3-2-1 on lip trills (motor boats). This builds strength and stamina.
- Scale: 5-4-3-2-1 on *mi-mi-mi-mi-mi*. This exercise works a frontal placement of sound.
- Physically stretch the body because that enhances breathing.
- Staccato triads: 1-3-5-3-1-3-5-3-1-3-5-3-1 on *ah*. This builds strength and restores coordination in the abdominal muscles.
- Hiss out a stream of air on *sh* in the following pattern: sh-sh-sh-sh-ssssshhhhhh.

For coordination and flexibility, use these exercises:

- 5-flat 3-1-4-2-7-1 on *ah*. It works the minor mode!
- 1-3-5, 1-3-5, 1-3-5-3-1 staccato on *ah*.
- 1-2-1-2-3-4-3-4-5-4-5-4-3-2-3-2-1 on *ee*.
- Staccato and slow: 1-3/5-8/7-5/4-2 followed by legato double-time: 1-3-5-8-7-5-4-2-1 on *ah*.
- 5-8-5-3-5-3-1 on *ee*, move in triplet rhythmic figure.

Remember: Choose exercises that have general appeal and benefit all voice types.



Select ranges that will challenge the singers vocally but not cause distress. Insist on pure vowels. Start out gently, then move toward more difficult exercises, just as you would in body warm-ups.

Individual Approach

Sometimes you will need to approach a singer individually to discuss participation in the ensemble. It is helpful if, prior to that meeting, in the choir rehearsals, you have expressed the need to find the best choral sound possible, using key words such as "unified tone," "complementary voices," "spinning vibrato," and the like. Then, in your individual meeting with the singer, the standard is in place from which you may begin your dialogue.

What might you ask the singer to do?

- Move to a lower voice part;
- Enroll in private voice lessons;

- Sing adjusted notes to the score (or *tacet*) as dictated by the director.

Whether talking to a member of your choir or to a new prospective member, you need to be prepared to answer with specifics the chorister's question: "How can I improve so that I may be in the ensemble?" An honest assessment from you can give the singer direction for how to proceed. In his book *The Choral Singer's Survival Guide*, Tony Thornton lists the most common reasons a singer is not accepted into a chorus:

1. Inadequate preparation,
2. Too much vibrato or a tremolo,
3. Tone quality needs improvement,
4. Intonation needs improvement,
5. Music-reading skills are not strong enough for the ensemble,
6. Bad attitude.

He continues: "Rejection is never easy, whether giving it or taking it . . . [but] it is an opportunity to honestly assess [one's] musical strengths and weaknesses and learn about which areas need further development."³

Choose Wisely

As a choral director, you have the authority to decide who is allowed to sing in the ensemble. Often, the ripple from asking a choir member to step down can create a devastating result for the individual as well as for the rest of the ensemble. Honor your choristers who have formed deep-rooted traditions and relationships among themselves, and they can be the most loyal of followers; disregard their feelings, needs, concerns, and a love for music that needs an outlet, and you will have the most stubborn of insubordinates. With honesty, compassion, a bold vision, energy, and a firm regimen for your choir, you can shape the ensemble into a group of quality-minded, quality-voiced singers who regard themselves accountable for their own contribution to the group.

Notes

1. Sangeetha Rayapati, "Teaching Reaches Out," *Journal of Singing* 64:5 (May/June 2008), 543.
2. Robert Sataloff, "The Aging Voice," *The NATS Journal* 43:3 (January/February 1987), 43:20.
3. See Tony Thornton, *The Choral Singer's Survival Guide* (Los Angeles, California: Vocal Planet Publishing, Inc., 2005).

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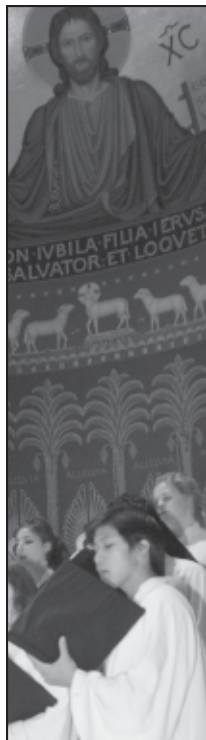
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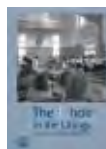
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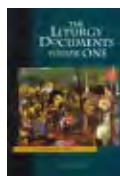
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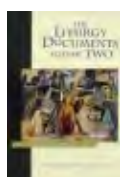
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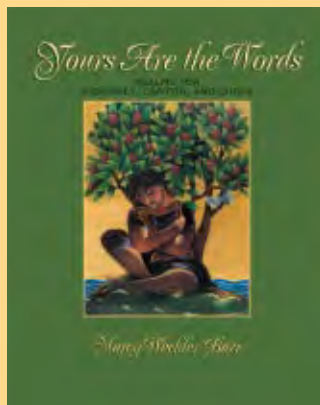
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Construyendo una base sólida

El Libro de Deuteronomio en el Primer (Antiguo) Testamento advierte que no se deben mezclar cosas distintas—animales, metales y demás. A las mujeres y a los hombres se les advierte que no deben vestirse con la ropa del otro (Dt 22:5), y se prohíbe sembrar un segundo tipo de cultivo en una viña, arar la tierra con un buey y un burro juntos y vestirse con un paño hecho de dos materiales distintos (Dt 22:9-11). Pero en el Nuevo Testamento, las cosas son un poco diferentes. Pablo era partidario de mezclar dentro de una comunidad cristiana a judíos y a personas de otros antecedentes étnicos ya que “todos somos uno en Jesucristo.” Y el Libro del Apocalipsis realza la diferencia como una base sólida para la Nueva Jerusalén, la Ciudad Santa bajada del cielo como la novia del Cordero (Apocalipsis 21). El ángel que guiaba al autor de esta visión le muestra los cimientos de la muralla de la ciudad. Las doce piedras que sirven de base tienen escritos sobre ellas los nombres de los doce apóstoles y cada piedra es diferente, así como los apóstoles fueron personas diferentes: jaspe, lapislázuli, calcedonia, esmeralda, sardónica, cornalina, crisolita, berilio, topacio, crisoprasa, turquesa y amatista. La diferencia que existe entre ellas, unidas por su fidelidad a Dios y al Cordero, es lo que le da fortaleza a las bases de la ciudad.

Eso mismo sucede con la Iglesia hoy: nuestras diferencias, unidas por una sola fe, hacen que la Iglesia se mantenga fuerte. Si la Iglesia existiese sólo en un país, o si estuviese compuesta de personas de un sólo antecedente étnico y hablando un sólo idioma, estaría sujeta a las actitudes, a los prejuicios, a un ámbito limitado de imágenes y a una música específica de sólo esa nación o antecedente étnico. Pero la Iglesia nunca ha estado tan limitada: Desde un principio—desde la prédica de sus apóstoles en el primer Pentecostés después de la Resurrección—ella atrajo a personas de diversas naciones quienes compartían una sola fe (Hechos 2). Los elegidos, según Juan el visionario, constituyen “un gentío inmenso, imposible de contar, de toda nación y raza, pueblo y lengua” quienes gritaban con voz poderosa: “¿Quién salva fuera de nuestro Dios, que se sienta en el trono, y del Cordero?” (Apocalipsis 7:9-10).

¿Qué significa esta visión para la Iglesia Católica en los Estados Unidos? Siempre hemos sido una iglesia cuyos miembros han provenido de varias naciones y grupos étnicos. Desde el Concilio Vaticano II, nuestras diferencias se han empezado a destacar y hemos estado temerosos que estas diferencias públicas puedan dividir la unidad de la comunión católica de las iglesias. Para las parroquias es difícil servir a feligreses de diferentes antecedentes étnicos quienes quieren rendir culto en diferentes idiomas o incorporar sus propias costumbres étnicas dentro del culto compartido de la comunidad.



Quizás el visionario del Apocalipsis nos pueda guiar hacia un camino mejor. El reconocer nuestra fe común y el no perderla nunca de vista, nos puede ayudar a ver la manera en que nuestras diferencias nos puedan fortalecer y la manera de proveernos una base sólida para el futuro de la Iglesia Católica en los Estados Unidos. Las mayorías siempre deben ser cuidadosas de su dominio y escuchar con detenimiento a las minorías respecto a sus necesidades hacia las cuales la mayoría muestra estar ciega, a esas imágenes que podrían iluminar mejor los misterios de la fe

que otras imágenes que les son más familiares, a una música nueva que enriquezca nuestras oraciones. ¿Cómo creen que se hubiese escuchado el culto cristiano de la antigüedad si no hubiese incluido la música de la cultura helenística? Y si el canto latino antiguo no hubiese sido desafiado y enriquecido por la música nacida en tierras galas y célticas, nunca habríamos podido contar con el canto gregoriano.

Este es otro momento de enriquecimiento para la Iglesia. Es un momento para aceptar nuestras diferencias, para aprender el uno del otro las diversas maneras en las cuales podamos entender y celebrar los misterios de nuestra fe compartida. Es un momento para respetar las tradiciones de cada uno y de prestarnos respetuosamente el uno del otro a fin de enriquecer nuestro propio entendimiento y celebración, retornando ese enriquecimiento para el beneficio de toda la comunidad y de toda la Iglesia, mientras trabajamos juntos para construir una base fuerte, con joyas resplandecientes, para el reino de Dios que está por venir.

Building a Strong Foundation

The Book of Deuteronomy in the First (Old) Testament warns against mixing different kinds of things—animals, metals, and such. Women and men are warned against wearing one another's clothes (Deut 22:5), and there are prohibitions against planting a second kind of crop in a vineyard, yoking an ox and a donkey together to plow a field, and wearing clothing made of two kinds of material (Deut 22:9–11).

But things are a little different in the New Testament. Paul was in favor of mixing into one Christian com-

munity Jews and people from other ethnic backgrounds because "all are one in Christ Jesus." And the Book of Revelation exalts difference as a strong foundation for the New Jerusalem, the Holy City come down from heaven as the bride of the Lamb (Revelation 21). The angel guiding the author of this vision shows him the foundations of the city wall. These twelve foundation stones have written on them the names of the twelve apostles, and each stone is different, just as the apostles themselves were very different people: jasper, lapis lazuli, chalcedony, emerald, sardonyx, cornelian, chrysolite, beryl, topaz, chrysoprase, turquoise, and amethyst. It is the difference among these, bound together by their fidelity to God and to the Lamb, that gives the city's foundation its strength.

The same is true for the Church today: Our differences, bound together by common faith, make the Church strong. If the Church existed in only one country, or if it was composed of people from just one ethnic background, speaking one language, it would be subject to the attitudes, prejudices, narrow range of images, and specific music of just that one nation or background. But the Church has never been so limited: From the beginning—from the preaching of its apostles on the first Pentecost after the resurrection—it drew people from different nations who shared a common faith (Acts 2). The elect, according to John the visionary, constitute "a vast throng, which no one could count, from all races and tribes, nations and languages" who join in the acclamation: "Victory to our God who sits on the throne, and to the Lamb!" (Revelation 7:9–10).

What does this vision mean for the Catholic Church in the United States today? We have always been a church that draws its membership from various nations and ethnic groups. Since the Second Vatican Council, our differences have come more to the fore, and some people have been afraid that these public differences might splinter the unity of the Catholic communion of churches. There are few ethnic enclave neighborhoods left, and parishes have found it hard to serve parishioners

from several backgrounds, living in the same community, who want to worship in various languages or to incorporate their own ethnic customs into the community's shared worship.

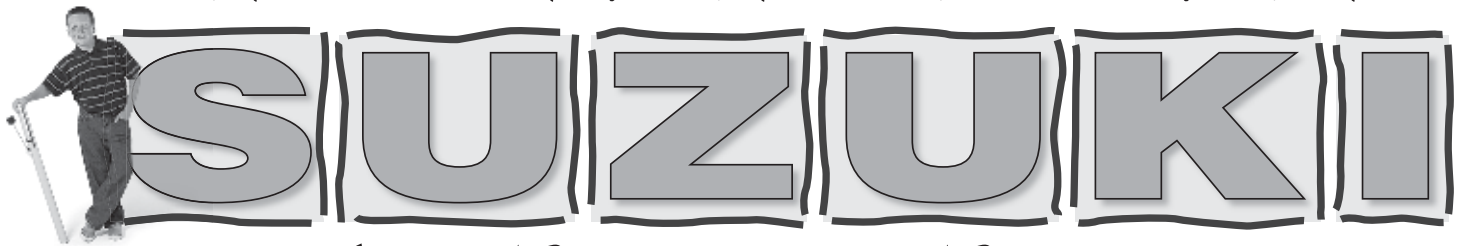
Perhaps the visionary of Revelation can be our guide to a better way of life in community. Acknowledging our common faith, and never losing sight of it, we might explore how our differences make us stronger, how they provide a firm foundation for the future of the Catholic Church in the United States. Majorities should always be cautious of their dominance and listen carefully to

minorities for needs to which the majority is blind, images that better illumine the mysteries of the faith than more familiar images might, new music that enriches our prayer. What would early Christian worship have sounded like, if it had not embraced the music of Hellenistic culture? And if the old Latin chant had not been challenged and enriched by music developed in Gallic and Celtic lands, we would never have had Gregorian chant.

The Church has been enriched in the past by embracing new or different cultures, and this is such a time of ecclesial growth. It is a time to embrace our differences, to learn from one another the various ways in which we understand and celebrate the mysteries of our shared faith. It is a time to respect one another's traditions but also to borrow respectfully from each other to enrich our own understanding and celebration, returning that enrichment for the benefit of the whole community and the whole Church, as we work together to build a brightly jeweled and strong foundation for the reign of God that is to come.



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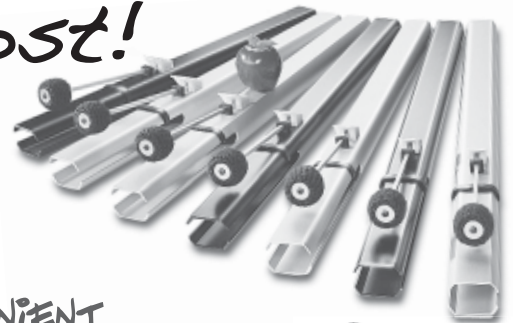
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