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August 2009



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From the President

Dear Members,

I've just returned from the NPM National Convention in Chicago, where more than three thousand musicians, clergy, and others gathered for learning, prayer, celebration, singing, playing, renewal, and support for one another in ministry.

The convention had many highlights, and the October issue of *Pastoral Music* will be largely devoted to articles and photos from our week together. This month, however, I wanted to stop and reflect on what I experienced at the convention that makes me so grateful to be a member of this wonderful organization and to participate in its events.

I was struck first of all by the breadth of the NPM membership. Convention participants included members from forty-six states and the District of Columbia and from seven countries outside the United States. The importance of the relationship between musicians and clergy was reflected in the presence of many priests and deacons who attended the convention and in the warm welcome they received at the opening event. Many of us were surprised—and delighted—by the large number of young people who participated and made their presence felt at events and workshops of all kinds and in their service at various liturgical celebrations.

NPM is devoted to fostering the art of musical liturgy, and I was moved by the intensity and quality of the sung worship that we celebrated during the convention. In his major address on Wednesday and again during his homily at the convention celebration of the Eucharist, Cardinal DiNardo affirmed the importance of pastoral musicians in encouraging assemblies to sing the liturgy. More importantly, he set a fine example by his own impassioned singing both in his role as presider and together with the assembly.

At the end of the week, Convention Chair Anna Belle O'Shea remarked that surely no one left the event unchanged. There were literally dozens of learning opportunities for musicians and pastoral ministers at all levels of knowledge and skill, including major

addresses, workshops, clinics, intensives, lectures, master classes, and institutes. Participants of all ages and with varied pastoral experience stopped me during the convention to offer enthusiastic comments about particular workshops, events, or speakers that helped them to discover new insights or strengthen their skills. If anyone came away feeling that they learned nothing new, they could not possibly have been paying attention!

We are an association of musicians, and the quality of the music making at this convention was excellent. There was robust singing by the assembly—often in four parts—at the various liturgies. The performances throughout the week treated us to a wide variety of high-quality music making in various styles that reflected the richness of Catholic tradition and the diversity of cultural expressions among American Catholics.

Like many convention participants, I had the opportunity to see many friends with whom I have shared the joys and struggles of ministry over the years. I also made some new friends and hope to see them again at future events. Just before the opening event, I had the pleasure of meeting Patricia from England, who didn't know a single person in the hall. When I saw her at the end of the convention, she told me how warmly she had been welcomed and how many people she had come to know. NPM is first and foremost an association, and so the bonds that we forge with one another are the backbone of the organization.

For many of us, the national convention is a time of renewal. One of the most striking messages that I received after the convention came from Jeffrey McIntyre in Atlanta. He wrote:

Going to the NPM Convention every year is the best "perk" of my job. A few years ago, I suggested to the pastor that I could skip a regional convention since the budget was tight. He insisted that I go, saying that I needed the time away to renew and refresh. He was right! Even in the best working situations (and I am mightily blessed to enjoy one), there are times when the stress/work load/demands can be taxing. Getting this week away at NPM makes me ready to get back home and get to the task. There is certainly great value to the showcase sessions, the breakouts, and the plenum addresses (I *never* tire of Msgr. Ray East!). But the greatest benefit is renewal. I'm grateful to all of you who make it happen.

Stay tuned for more on the 2009 convention in the October issue, and plan now to attend next year's convention—"Hope and Harmony!"—in Detroit, Michigan, July 12–16, 2010.

A handwritten signature in dark ink, reading "J. Michael McMahon". The signature is fluid and cursive, with a large initial "J".

J. Michael McMahon, President



De Parte del Presidente

Queridos miembros,

Acabo de regresar de la Convención nacional de NPM realizada en Chicago, en donde se reunieron más de tres mil músicos, clero y demás personas para aprender, orar, celebrar, cantar, jugar, renovarse y apoyarse uno a otro en el ministerio.

La convención tuvo muchos momentos destacados y gran parte de la edición de octubre de *Pastoral Music* estará dedicada a artículos y fotos de esta semana que pasamos juntos. Este mes, sin embargo, quiero tomar unos momentos y reflexionar sobre lo que viví en la convención y que me hace sentir muy agradecido por ser miembro de esta magnífica organización y poder participar en sus eventos.

Primero que todo, me sorprendió muchísimo la diversidad de los miembros de NPM. Los participantes en esta convención incluían a miembros de cuarenta y seis estados y del Distrito de Columbia, además de siete países fuera de los Estados Unidos. La importancia de la relación existente entre los músicos y el clero se hizo evidente con la presencia de muchos sacerdotes y diáconos que asistieron a la convención y en la calurosa bienvenida que recibieron al inicio del evento. A muchos de nosotros nos sorprendió—y nos deleitó—el gran número de jóvenes que participaron e hicieron sentir su presencia en los eventos y talleres de todo tipo y en los servicios durante varias celebraciones litúrgicas.

NPM está dedicada a fomentar el arte de la música litúrgica y yo me sentí muy conmovido por la intensidad y la calidad del culto cantado que celebramos durante la convención. El Cardenal DiNardo, en su discurso principal el día miércoles y luego durante su homilía en la celebración Eucarística durante la convención, reafirmó la importancia que tienen los músicos pastorales al animar a la asamblea a cantar la liturgia. Y lo que es más importante aún, dio muy buen ejemplo al cantar apasionadamente en su papel de celebrante y también junto con la asamblea.

Al finalizar la semana, la presidenta de la convención Anna Belle O'Shea comentó que, sin duda, nadie se fue de la convención sintiéndose igual que cuando llegó. Realmente, para los músicos y ministros pastorales con diversos niveles de conocimiento y aptitud, hubo docenas de ocasiones de aprendizaje incluyendo los discursos principales, talleres, clínicas, cursos intensivos, charlas, clases maestras e institutos. Durante la convención,

participantes de toda edad y de todo nivel de experiencia, me detenían para ofrecerme sus entusiasmados comentarios sobre algún taller, evento u orador en particular que les había ayudado a descubrir nuevas ideas o a afianzar sus conocimientos. Si alguien se fue de la convención sintiendo que no había aprendido nada, ¡seguro que no había estado prestando atención!

Nosotros somos una asociación de músicos y la calidad de la música que se escuchó en esta asamblea fue excelente. En las liturgias, la asamblea cantó canciones llenas de vigor—usualmente en cuatro partes. Las presentaciones que hubo a lo largo de la semana nos deleitaron con una gran cantidad de música de alta calidad y en variados estilos que reflejaba la riqueza de la tradición católica y la rica diversidad de las expresiones culturales existente entre los católicos en Estados Unidos.

Al igual que muchos de los participantes en la convención, tuve la oportunidad de ver a muchos amigos con quienes he compartido las alegrías y las dificultades del ministerio a lo largo de los años. También me hice de nuevos amigos a quienes espero ver nuevamente en eventos futuros. Justo antes del evento de apertura, tuve el placer de conocer a Patricia, de Inglaterra, quien no conocía a nadie allí. Cuando la volví a encontrar al cierre de la convención, ella me contó cuán calurosamente la habían recibido y a cuántas personas había conocido. NPM es, antes que nada, una asociación así que el lazo que forjamos entre nosotros es el pilar de la organización.

Para muchos de nosotros, la convención nacional es un tiempo de renovación. Uno de los mensajes más impactantes que recibí después de la convención fue de parte de Jeffrey McIntyre, de Atlanta. El escribió:

Asistir anualmente a la Convención de NPM es el mejor “beneficio” de mi trabajo. Hace unos años atrás, le dije al párroco que yo podía dejar de ir (lo que en ese entonces era) una convención regional ya que nuestro presupuesto estaba ajustado. El insistió que fuera diciéndome que yo necesitaba ese tiempo lejos de mi trabajo para renovarme y actualizarme. ¡Él tenía razón! Inclusive en las mejores condiciones de trabajo (y yo estoy bendecido abundantemente en este aspecto), hay veces en que el estrés/cantidad de trabajo/exigencias pueden ser difíciles. Pasar esta semana con NPM me prepara para regresar a casa y enfrentar la tarea. Por cierto, hay mucho valor en las sesiones de exposición, grupos pequeños y plenarias (¡Nunca me canso de escuchar al monseñor Ray East!). Pero el beneficio más grande es la renovación. Estoy muy agradecido a todos los que hacen realidad este evento.

Sigan sintonizándonos para obtener más información sobre la convención del 2009 en nuestra edición de octubre y, desde ahora, empiecen a planificar su asistencia a la convención del próximo año—“¡Esperanza y Armonía!”—en Detroit, Michigan, del 12 al 16 de julio de 2010.

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

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Annual Report to the Membership

FOR THE YEAR JANUARY 1 TO DECEMBER 31, 2008

Membership

	Dec. 31, 2007	Dec. 31, 2008
Total Membership	8,463	7,988
DMMD Membership	745	722
Interest Sections		
African American Musicians	127	123
Campus Ministers	201	204
Cantors	2,332	2,309
Choir Directors	2,359	2,317
Clergy	1,284	1,181
Diocesan Directors of Music	133	122
Ensemble Musicians	1,434	1,421
Hispanic Musicians	255	266
Music Education	203	387
Musicians in the Military	40	37
Organists	1,999	1,976
Pianists	909	942
Youth	1,205	1,185
Asian/Pacific Rim Musicians	41	47
Musicians Serving		
Religious Communities	32	38
Pastoral Liturgy	523	565
Chant	160	183
Composers	36	45

Chapters

2008	71	(62 permanent, 9 temporary)
2007	71	(62 permanent, 9 temporary)
2006	70	(62 permanent, 8 temporary)
2005	71	(62 permanent, 9 temporary)

Publications

	Dec. 31, 2007	Dec. 31, 2008
Members and Subscribers		
Pastoral Music	8,720 ¹	8,224 ²
Notebook	8,546	7,762 ³
Liturgical Singer	1,772 ⁴	1,696 ⁴
Clergy Update	1,262	1,181

1. This number includes 85 non-member subscribers and 172 libraries.
2. This number includes 71 non-member subscribers and 165 libraries.
3. Many members now receive *Notebook* electronically.
4. Total number of copies sent to subscribers; some subscriptions are bulk orders.

NPM continues to be a large and vibrant association that embraces musicians, clergy, liturgists, and other leaders of prayer. Like many associations, NPM has been affected by the economic crisis as both parishes and individuals have looked for ways to trim their budgets. The 5.6 percent drop in membership during 2008 is an issue that NPM leaders will be examining. We hope that every NPM member will reach out to colleagues and associates and invite them to be part of this very important community of ministry.

The Director of Music Ministries Division (DMMD) welcomes any professional director of music ministries, whether full- or part-time. The DMMD Board addresses member needs through targeted educational programs, a professional level certification, professional concerns efforts, and a quarterly newsletter, Praxis.

NPM has seventeen Interest Sections that allow members to identify their own particular areas of expertise, ministry, or concern. These interest sections represent an amazing diversity within the association that embraces ordained and lay ministers, young and old, various cultural and ethnic communities, and a wide variety of music ministry specializations.

Pastoral Music continues to provide a forum for thoughtful and helpful discussion of issues affecting sung worship and pastoral music ministry. During 2008 we devoted an entire issue to music ministry in Hispanic communities, including articles in both Spanish and English. Each issue of the magazine now includes two pages in Spanish.

The Liturgical Singer is a practical and lively newsletter for psalmists, cantors, choir directors, and choir members. NPM also publishes Pastoral Music Notebook and several other newsletters that provide resources and news for members. Most of these newsletters are now or will soon be available primarily as electronic publications.

The 2008 NPM Regional Conventions drew a total of 1,689 paid registrants, an increase of five percent over the regional conventions of 2006. The NPM Board of Directors has decided to discontinue regional conventions for the time being and to institute an annual national convention. The just-concluded 2009 National Convention (July 6–10) was held in Chicago. The next national conventions will be held in Detroit, Michigan, (2010) and Louisville, Kentucky, (2011).

NPM institutes drew nearly 600 participants in 2008. In addition to programs for cantors, choirs directors, ensemble musicians, children's choir directors, music educators, and pastoral liturgists, NPM sponsored its largest-ever Hispanic Ministry Day in Los Angeles, California, attended by nearly 200 musicians.

After achieving a substantial surplus in 2007, NPM experienced a large deficit in 2008. The drop in membership and the lower than expected convention attendance mirrored the harsh economic conditions facing parishes and individual members. The Board has planned for a small surplus in 2009 as it seeks to balance the budget.

The first two charts show the sources of NPM income and the purposes for which members' money is spent. Since less than twenty percent of NPM revenue derives from membership dues, the association relies on program fees, sales of publications, and charitable donations to support its work.

More than \$69,000 was generated through fundraising efforts, including the NPM Annual Fund, the academic scholarship collections taken up at the regional conventions, and the Lenten Scholarship Fund. Thanks to the generosity of NPM members, we provided convention scholarships for twelve persons and institute scholarships for four persons. Sixteen academic scholarships totaling \$34,000 were awarded to graduate and undergraduate students during 2008.

NPM educational efforts—conventions, institutes, programs, and publications—received nearly three-quarters (seventy-two percent) of the association's financial resources in 2008. Continuing education of pastoral musicians, clergy, and other leaders of worship remains the primary way that the association carries out its mission to "foster the art of musical liturgy."

Education

Conventions

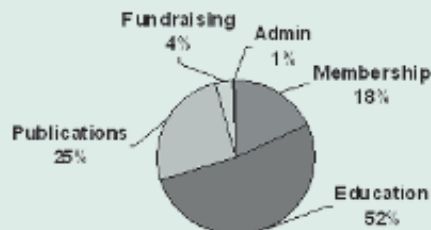
	Total Paid Attendance
2008 Regional Conventions: East Brunswick, Cleveland, Los Angeles	1,689
2007 National Convention: Indianapolis	2,850
2006 Regional Conventions: Stamford, Grand Rapids, Sacramento	1,608

Institutes

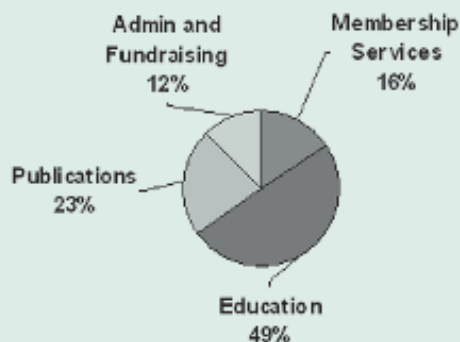
	Total Paid Attendance
2008 9 Institutes	591
2007 11 Institutes	554
2006 14 Institutes	586

Finances

2008 Income: \$1.320 million

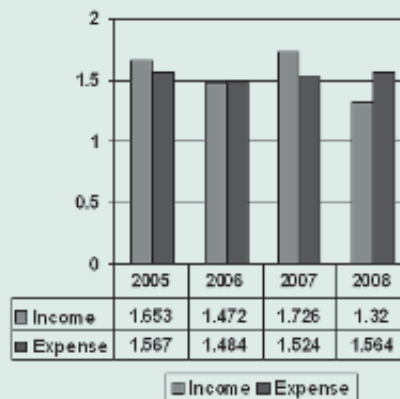


2008 Expenses: \$1.564 million



NPM Finances: The Big Picture

(in \$ millions)



PASTORAL Music



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Book Review Editor: Ms. Anne Y. Koester;

Spanish Translator: Ms. Rosalva Casataneda,
Rainbow Consulting Services;

Printing: Mercury

Membership Information: Regular Parish Membership in NPM (clergy and musician, both included as members): \$108 per year. \$56 of this amount is for subscriptions to *Pastoral Music* for one year. Single Parish Membership (one member): \$78 per year. \$28 of this amount is for a subscription to *Pastoral Music*. Individual Membership (one member, no parish benefits): \$64. \$28 of this amount is for a subscription to *Pastoral Music*. Youth Membership: \$33. Retired/Senior Membership: \$33. Benefits equivalent to individual membership. Group membership rates are available. *Membership rates in effect as of January 1, 2009.*

Subscription Information: One-year subscription, six issues a year (bimonthly), \$44. Library rate: \$44. Single copy: \$7. For second class postage to Canada, add \$11 per year for each membership (includes postage for *Notebook*); \$7 per year for each subscriber. For postage to all other countries, add \$15 per year for each membership (includes *Notebook*); \$10 per year for each subscriber.

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Cover: Cardinal Daniel N. DiNardo (lower right) honors the altar with incense during the dedication of Christ the Redeemer Catholic Church in Houston, Texas. This photo and those on pages 17 and 18 are © Christ the Redeemer Catholic Church. Used with permission. Additional photos in this issue are courtesy of www.bigfoto.com; Scott Heath, Arlington, Virginia; Kai Hendry, Woking, UK; M. Laughlin, photos © St. James Cathedral, Seattle, Washington; Matthew Herndon, Madison, Wisconsin; Dave Cesar Dela Cruz, Quezon City, Philippines; Mauro Mittino, Santo Stefano Ticino, Italy; Dave Gilbert, Feligoo, Germany; Wally Gobetz, Jersey City, New Jersey; and NPM file photos.

Readers' Response

Making a Difference

As an educator and a pastoral musician at a medium-sized suburban parish, I often wonder if I'm making a difference or if anyone is listening. Then I read something like an editorial by one of my students that recently appeared in *The Loyola Prep*, the newspaper for a high school where I am the staff accompanist as well as a private voice and piano teacher. The author of the editorial, Caroline Williams, studies both voice and piano with me and is active in the liturgical choir and the regular choral program at the school. She is a remarkable young woman.

Caroline's editorial in the April 6, 2009, edition of *The Loyola Prep*, titled "Sing, Darn It!," was about school Masses. She observed that most of the students "zone out and wait for [an all-school Mass] to be over." But, she said, "if you're behind the microphones, trying to get people to sing



Praying at the Western Wall, Jerusalem. www.bigfoto.com.

along, [that's] a very irritating routine."

The group of liturgical musicians, she wrote, consists mostly of "kids who come to one or two practices before the Mass, help set up a few microphones or chairs, and get a kick out of singing or playing the drums. We're no different from the kids sitting around us."

Caroline listed some of the reasons that other students give for not participating in the singing, and she admitted that

"every singer has a day when he or she gets everything wrong or can't seem to stay in the same key as everyone else." But, she continued, "the point isn't to sing well; it's to get into the spirit of the Mass. The point is actually to let your guard down and let yourself be pulled into the magic of the music. No one will be listening to your voice and judging you. And if they are, well, then they're missing the point of the music."

She encouraged the other students to "stop looking at the choir as performers. We're not there to entertain you," she wrote, "we're there to help you sing."

Kevin Wood
Chicago, Illinois

Easy without Dumbing Down

Kudos on the newest [June 2009] issue of *Pastoral Music* magazine. I especially enjoyed: "Praise and Worship Music: Can We Use It at Mass?" by Ed Bolduc; "The Future: Composing for Prayer" by John Foley, SJ; and the "Professional Concerns" column.

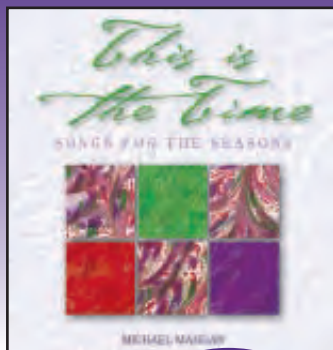
The articles were easy to understand without being "dumbed down." All of them helped clarify for me the difference between liturgical and praise music, the various purposes our music is used for, how to determine appropriateness of instruments/playing, and why there is still an abundant horizon awaiting new composers.

Susanne Sande
Richmond Heights, Ohio

Responses Welcome

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

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Association News

Convention and Institutes

A Good Turnout

As we go to press, the 2009 NPM National Convention in Chicago and Rosemont has just ended. More than 3,000 people gathered for a week filled with formation, information, celebration, prayer, song, buses, camaraderie, and renewal. We exceeded our projected attendance by nearly ten percent, and the enthusiasm and excitement were certainly as high as they've ever been at an NPM convention. Watch for a full report in the October issue.

Improving Competence

The Catholic bishops of the Latin Church in the United States have described pastoral musicians as "first of all disciples" with special gifts for "leading the musical praise and thanksgiving of Christian assemblies" (*Sing to the Lord: Music in Divine Worship*, 48–49). The bishops also say that communities have a right to expect that pastoral musicians will exercise their liturgical ministry "competently." Therefore, "pastoral musicians should receive appropriate formation" (*Sing to the Lord*, 50). Such formation is the goal of NPM's summer institutes and other formational and educational programs. This summer's institutes for cantors, guitarists and ensemble members, and pastoral liturgists helped improve the competence and hone the skills of more than 200 pastoral musicians.



If you've missed an opportunity to participate in one of these valuable sessions,

think about attending one next summer. A brochure announcing the 2010 institutes

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will be available early next year.

Members Update

E-Notebook

Beginning in September, *Notebook* will be sent electronically to all members for

PASTORAL MUSIC NOTEBOOK

PUBLISHED BY THE NATIONAL ASSOCIATION OF PASTORAL MUSICIANS

July 2009

ASSOCIATION NEWS

Items

The first NPM summer institute has taken place as of yet just about to start. We began with good attendance at the Cantor Express in Dallas (Texas), Texas, June 19-21, and the numbers are strong (as usual) for the Guitar and Ensemble Institute, July 13-17, in Erlanger, Kentucky. As we go to press, registration numbers suggest that the economic situation has affected participation this year, but people are still very interested in what NPM has to offer in these three-day to five-day intensive programs. It's not too late to register for one of the late-July programs or for the biennial Pastoral Liturgy Express in Albuquerque, New Mexico, August 14-16.

For up-to-date information and speedy and secure registration, go to the NPM website: www.npm.org/Education/Events/institute/index.html.

One Sugar Connection

A note in the May 2009 issue of *Notebook* celebrated the twenty-fifth anniversary of the publication of *Mass of Creation*, composed by Marty Haugen. The paragraph said that the composition received its premiere use at the 1984 NPM regional conventions. While it was used at those gatherings, Marie Kremer reminds us that the premiere use of at least the Eucharistic Prayer and its acclamations from *Mass of Creation* took place at the 1983 NPM National Convention in Cincinnati, with Rev. J. Michael Joncas as the priest celebrant. Marie tells us that Rob Stenmark brought the handwritten composition from Minneapolis to a planning meeting of the convention liturgy committee. The enthusiastic response to its use at the Convention Eucharist prompted GIA to publish *Mass of Creation* almost immediately.

Keep in Mind

We just received word that NPM member

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E-NOTEBOOK

You can receive *Pastoral Music 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).

Teresa Watkins Quintana died at the age of fifty-two in her home in Myrtle Beach, South Carolina, on December 19, 2008. Born in 1956, in Fredrick County, North Carolina, Teresa served as organist at St. Andrew Catholic Church in Myrtle Beach, she had been a member of NPM since 2002. Her memorial service took place on December 27, 2008, at Bethesda United Methodist Church.

Ellis Louis DePriest, was a longtime NPM member and a contributor to early issues of *Pastoral Music*, died on February 6, 2009, at the Ochsner Medical Center on the West Bank in New Orleans. He was eighty-two years old and had been admitted only the day before with bilateral pneumonia. Ellis was born in Jackson, Mississippi, on October 23, 1926. After religious profession and theological studies at Marist College in Washington, DC, he was ordained to the priesthood in 1953, but he continued his studies in liturgy and music at The Catholic University of America while teaching liturgy and directing the seminary choir at Marist College for the next nine years. He earned a master's degree in liturgical music in 1956 and a second master's—in liturgical studies—in 1971.

Father DePriest served parishes in Bedford, Ohio, and Marietta, Georgia, before he returned to Washington in 1967 to serve as rector and superior of Marist College. In 1974 he moved to Notre Dame Seminary in New Orleans, Louisiana, where he served as professor of liturgical studies and rector of the seminary. His parochial ministry in the Archdiocese of New Orleans was at Holy Name of Mary Parish in Algiers, Louisiana, where he served as parochial vicar from 1981 to 1982 and later as pastor until 1996. Complementing his keen interest in the Eastern Churches, Father DePriest was granted his title facilities in the Byzantine-Ruthenian Church in 1978, and until his final illness—even after "retirement"—he also served St. Nicholas Byzantine Catholic Mission in New Orleans.

Father DePriest's funeral Mass was celebrated on February 10 at Holy Name of Mary Parish.

NPM member William D. "Bill" Under II

whom we have an e-mail address. If you have not yet given us an e-mail address, please send a message to notebook@npm.org. Please include your name, zip code, and member number (found directly above your name on NPM mailing labels). Since print copies will no longer be provided unless a member requests this service, if you prefer to have a print copy of this members' newsletter, please send an e-mail message to notebook@npm.org with the same information. In the subject line, write "Print Copy." Or phone or fax your interest in printed copies of *Notebook* to the NPM Membership Office. Phone: (240) 247-3000; fax: (240) 247-3001.

Reviewing the Situation

Anne Y. Koester has served as book review editor for *Pastoral Music* since February 2003. After earning her doctorate from the University of Toledo College of Law, Anne practiced law for ten years, becoming a partner in a Toledo law firm. In May 2003, after receiving a master of arts in theology with a concentration in liturgy from St. John's University, Collegeville, Minnesota, Anne changed

careers. She served for two years as the associate director for education at the Center for Pastoral Liturgy at Notre Dame University in Indiana before moving to Washington, DC, to begin work as associate director of the Georgetown Center for Liturgy and an adjunct instructor in the Theology Department at Georgetown University. Beginning July 1, she began a new set of tasks as the director of Off Campus Student Life in the Student Affairs Division at Georgetown University while continuing to serve as an adjunct theology instructor.

Anne is also the author of *Sunday Mass: Our Role and Why It Matters* (The Liturgical Press, 2007). She has contributed to *Worship, Assembly, Liturgical Ministry, Spiritual Life*, and *Homily Service* and has edited or co-edited three books: *Liturgy and Justice* (The Liturgical Press, 2002), *Vision: The Scholarly Contributions of Mark Searle to Liturgical Renewal* (The Liturgical Press, 2004), and *Called to Participate: Theological, Ritual & Social Perspectives* (The Liturgical Press, 2006).

During her time as book review editor, Anne has broadened our perspective by gathering reviews not only of books about



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liturgy, music, music ministry, Scripture, and preaching but also of books about art, social justice, theology, and other subjects that impact liturgical practice and are affected by the liturgy we celebrate.

Thanks, Anne, for your dedicated service to our members. And our prayers go with you in your new career.

Meetings and Reports

An American at CDWDS

On June 16, Pope Benedict XVI transferred Archbishop Malcolm Ranjith from his post as secretary of the Congregation for Divine Worship and the Discipline of the Sacraments to his native Sri Lanka, where he will take over the Archdiocese of Colombo.

An American will be replacing him: Rev. J. Augustine DiNoia, OP, of the Dominican Province of St. Joseph. He will be working with the recently-named prefect of the Congregation for Divine Worship, Cardinal Antonio Cañizares Llovera. One of the major tasks currently facing the Congregation is the final approval and implementation of a new English translation of the *Missale Romanum*.



He will be working with the recently-named prefect of the Congregation for Divine Worship, Cardinal Antonio Cañizares Llovera. One of the major tasks currently facing the Congregation is the final approval and implementation of a new English translation of the *Missale Romanum*.

Born in New York, the sixty-six year old Father DiNoia holds a doctorate in sacred theology. He has taught at the Dominican House of Studies in Washington, DC, and he has served as a theological adviser to the U.S. Conference of Catholic Bishops. Most recently, he was on the staff of the Congregation for the Doctrine of the Faith, working as under-secretary of the Congregation with its former prefect, Cardinal Joseph Ratzinger.

Although secretaries to the Vatican congregations are usually bishops, Father DiNoia began his work before he was ordained to the episcopate—as titular archbishop of the suppressed Archdiocese of Oregon City—on July 11 in Washington's Basilica of the National Shrine of the Immaculate Conception. Cardinal William Levada, the current prefect of the Congregation for the Doctrine of the Faith, was the chief ordaining bishop.

Missal: Translation by 2010

During discussion of several parts of the English translation of the *Missale Romanum* at the recent meeting of U.S. Catholic bishops (June 17–19, San Antonio, Texas), Bishop Arthur Seratelli of Paterson, New Jersey, reminded the bishops that the Vatican wants to have the new English-language *Roman Missal* completed by 2010. Once the final text has been approved by the English-language bishops' conferences, it must receive the Vatican's *recognitio*, at which time an implementation date for the new text will be set. Bishop Seratelli chairs the Bishops' Committee on Divine Worship.

McManus Award to Seasoltz

The Federation of Diocesan Liturgical Commissions (FDLC) has named liturgist and canonist Kevin Seasoltz, OSB, the recipient of the 2009 Frederick R. McManus Award. In 1995 the FDLC Board of Directors established the Monsignor Frederick R. McManus Award to honor an individual who—or organization which—has made a significant contribution to pastoral liturgy on the national level. The award will be presented on Friday, October 9, at the banquet during the 2009 National Meeting of Diocesan Liturgical Commissions in Plymouth, Michigan.

Father Kevin Seasoltz is a Benedictine monk of St. John's Abbey in Collegeville, Minnesota. He completed graduate studies at The Catholic University of America and the Lateran University in Rome, and he holds a license in theology and a doctorate in canon law. He taught for twenty-five years in what is now the School of Theology and Religious Studies at The Catholic University of America. In 1988 he became the rector of St. John's Seminary in Collegeville. For the past twenty-three years he has been the editor of the liturgical journal *Worship*, which was honored in 2001 with the Michael Mathis Award by the University of Notre Dame. Father Seasoltz has lectured widely in North America, Europe, Asia, and Australia, and he has written numerous books, articles, and reviews. In 2005 he received the Berakah Award from the North American Academy of Liturgy. His latest books are *A Sense of the Sacred: Theological Foundations of Sacred Architecture and Art* (which won first place for liturgy in the Catholic Press Association Awards for 2006) and *God's Gift Giving: In Christ and through the Spirit*, both published by Continuum.





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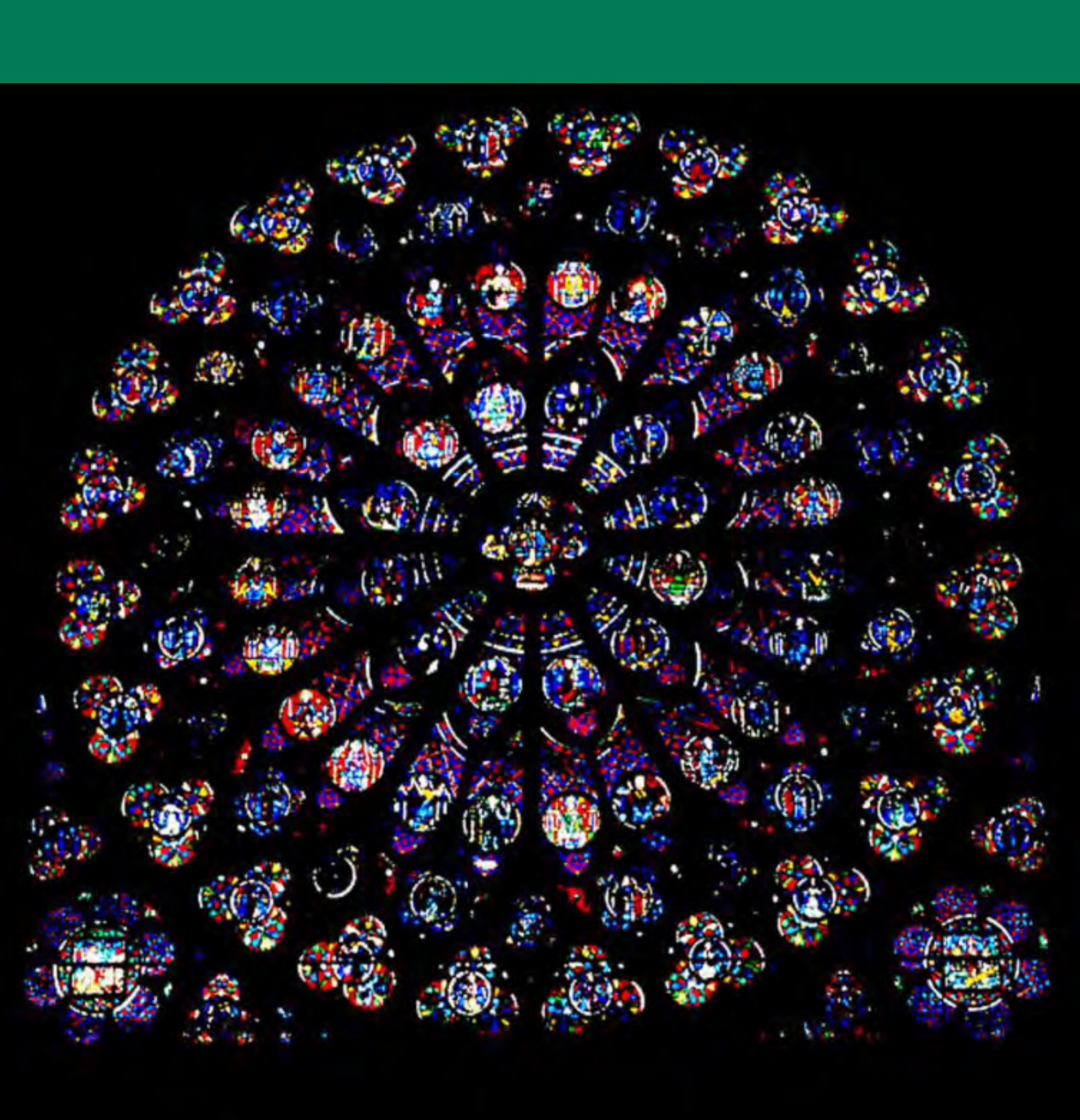
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South rose window, Cathédrale Notre-Dame de Paris

Holy Ground: Space for Worship

“See the Place Where God Lives”: The Rite of Dedication a Church

By J. MICHAEL THOMPSON

The *Rite of Dedication of a Church* is replete with imagery from Sacred Scripture, woven into a wondrous tapestry that unfolds for us the theology of “Church” in its manifold meanings.

The first act of the dedication shows us what the Church is in this world: a pilgrim people, moving toward the world to come. The church to be dedicated is locked shut, and the people and their ministers assemble in another suitable place. They carry with them relics of the martyrs or other saints, reminding us that the Church is not only on earth but in heaven as well and, as they process, they sing one of the “psalms of ascent” (the songs of pilgrims approaching the Jerusalem Temple)—Psalm 122 with the refrain “Let us go rejoicing to the house of the LORD.” Singing words that ancient pilgrims sang, the assembled faithful go to the entrance of the new church building.

When the ceremony of unlocking the new church is accomplished, the doors are pushed open and the procession enters the church building with the festive words of Psalm 24, sung with the antiphon “Lift high the ancient portals. The King of glory enters!” But this entrance is marked by some notable omissions from the usual entrance procession for Mass: The altar is not revered, no incense is carried, and lights only accompany the relics of the saints. There is a strong sense of something yet to come.

Once everyone is in place, the bishop blesses water. In the invitation to the rite of sprinkling, he says that this water “is a sign of our repentance, a reminder of our baptism, and a symbol of the cleansing of these walls and this altar.” This invitation, like many of the other texts in this service, reminds us that our symbols are often many-layered.

When the water is blessed, the bishop sprinkles the people and the walls of the buildings—two forms of “church”—while the choir sings the antiphon that has long been part of our Easter liturgies: “I saw water flowing from the right side of the temple, *alleluia*. It brought

God’s life and his salvation, and the people sang in joyful praise: *alleluia, alleluia!*”

Then the *Gloria* is sung, followed by the opening prayer.

May the Word of God Be Heard

The proclamation of the Word of God begins as two readers (one carrying the *Lectionary for Mass*) and the psalmist come before the bishop. The bishop takes the Lectionary, shows it to the people, and says: “May the Word of God always be heard in this place, as it unfolds the mystery of Christ before you and achieves your salvation within the Church!” He then hands the Lectionary to the first reader, and the readers and the psalmist go to the ambo. The liturgy of the Word includes appropriate readings for the dedication of a church, though the first reading is always supposed to be Nehemiah 8:1–4, 5–6, 8–10, and the psalm is always supposed to be Psalm 19B: 8–9, 10, 15 with the response, “Your words, LORD, are spirit and life.”

What the Church is in this world: a pilgrim people, moving toward the world to come.

After the homily and the profession of faith, the Prayer of Dedication begins with the singing of the Litany of the Saints, which is augmented by the name of the saint or mystery for which the church is titled, the patron saint of the locale, and the saints (if any) whose relics are to be deposited. If relics are being placed beneath the altar, this is done after the litany while we sing: “The bodies of the saints lie buried in peace, but their names will live on for ever,” accompanied by verses of Psalm 15.

The Prayer of Dedication is a long and beautiful prayer, combining images of the Church as the Body of Christ that will gather in this building and images of the building itself. This combined understanding of “Church” is then emphasized by the anointing of the altar and the walls of the church while the verses of Psalm 84 are sung with the antiphon “See the place where God lives among his people; there the Spirit of God will make his home

Mr. J. Michael Thompson is the pastoral musician at St. Patrick Parish, Oakdale, Pennsylvania, and St. Alphonsus Parish, McDonald, Pennsylvania, and the director of the Schola Cantorum of St. Peter the Apostle in Chicago, Illinois.

Here Is Reflected the Mystery of the Church

Father in heaven,
source of holiness and true purpose,
it is right that we praise and glorify your name.

For today we come before you,
to dedicate to your lasting service
this house of prayer, this temple of worship,
this home in which we are nourished by your word
and your sacraments.

Here is reflected the mystery of the Church.

The Church is fruitful,
made holy by the blood of Christ:
a bride made radiant with his glory,
a virgin splendid in the wholeness of her faith,
a mother blessed through the power of the Spirit.

The Church is holy,
your chosen vineyard:
its branches envelop the world,
its tendrils, carried on the tree of the cross,
reach up to the kingdom of heaven.

The Church is favored,
the dwelling place of God on earth:
a temple built of living stones,
founded on the apostles,
with Jesus Christ its corner stone.

The Church is exalted,
a city set on a mountain:
a beacon to the whole world,
bright with the glory of the Lamb,
and echoing the prayers of her saints.

Lord,
send your Spirit from heaven
to make this church an ever-holy place,
and this altar a ready table for the sacrifice of Christ.

Here may the waters of baptism
overwhelm the shame of sin;
here may your people die to sin
and live again through grace as your children.

Here may your children,
gathered around your altar,
celebrate the memorial of the Paschal Lamb,
and be fed at the table
of Christ's word and Christ's body.

Here may prayer, the Church's banquet,
resound through heaven and earth
as a plea for the world's salvation.

Here may the poor find justice,
the victims of oppression true freedom.

From here may the whole world,
clothed in the dignity of the children of God,
enter with gladness your city of peace.

We ask this through our Lord Jesus Christ, your Son,
who lives and reigns with you and the Holy Spirit,
one God, for ever and ever.
Amen.

*Prayer of Dedication from Dedication of a Church and an Altar,
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among you; the temple of God is holy and you are that temple."

The anointing is followed by the first solemn use of incense in the church, while the words of Revelation, accompanying verses of Psalm 137, are sung as an antiphon: "From the hand of the angel, clouds of incense rose in the presence of the Lord."

The ceremony of dedication proper comes to a climax in the lighting of the altar and the church, when the bishop hands a lighted candle to the deacon and says: "Light of Christ, shine forth in the Church, and bring all nations to the fullness of truth." During the lighting of the candles at the altar and at the dedication crosses on the walls of the new church, the poignant words of Isaiah are sung: "Your light will come, Jerusalem; upon you the glory of the LORD will dawn, and all nations will walk in your

light, *alleluia*." These words are used as a refrain to the powerful text of the Cantic of Tobias: "Jerusalem, City of God, you will shine with the light of God's splendor; all people on earth will pay you homage. Nations will come from afar, bearing gifts for the King of heaven; in you they will worship the LORD."

A House of Prayer

The preparation of the altar and the gifts is done as usual, with an antiphon from the Hebrew Scriptures accompanying the action: "LORD God, in the simplicity of my heart, I have joyously offered all things to you; with great joy, I have looked upon your chosen people, LORD God, I have obeyed your will!"

The Eucharistic Prayer has special inserts for the



San Fernando Cathedral, San Antonio, Texas

dedication of a church; these lovely additions once again combine the idea of the Body of Christ and the church-as-building.

When the faithful approach to receive the Body and Blood of the Lord in holy Communion, the words of the prophet Isaiah are on their lips: “My house shall be called a house of prayer, says the LORD: in it, all who ask shall receive, all who seek shall find, and all who knock shall have the door opened to them,” while the cantor sings the words of the “marriage psalm,” Psalm 128.

When the Communion rite is completed, the Blessed Sacrament Chapel is inaugurated by carrying the reserved sacrament to its place, while the choir or cantor in procession sings about feeding the faithful with finest wheat, using Psalm 147:12–20, and all join in singing “Praise the Lord, Jerusalem.”

Dignity Come to Life

In the celebration of this rite, the “nature and dignity of churches” as explained in the *praenotanda* (introduction), comes to life: “Through his death and resurrection, Christ became the true and perfect temple of the New Covenant and gathered together a people to be his own. This holy people, made one as the Father, Son, and Holy Spirit are one, is the Church—that is, the temple of God built of living stones where the Father is worshiped in spirit and in truth. Rightly then, from early times ‘church’ has also been the name given to the building in which the Christian community gathers to hear the word of God, to pray together, to receive the sacraments, and to celebrate the Eucharist. Because the church is a visible building, it stands as a special sign of the pilgrim Church on earth and reflects the Church dwelling in heaven.”

Planning a Church Dedication: A Daunting but Rewarding Task

By FELIPE GASPER

The challenges facing those planning a church dedication liturgy can truly be daunting, given the occasion's significance for the community, the fact that this ceremony may only happen once (or twice) in a parish's life, and the relative rarity of the rite in the experience of most pastoral musicians. An additional complication is that many interdependent factors tend to remain unknowns in the planning process until later than would be ideal. Thus, anyone preparing a church dedication is likely to be in for many months of planning, re-planning, and compromising. The process is a joyful one, but it is also uniquely trying.

Christ the Redeemer Catholic Church is a parish of more than 4,000 families in suburban Houston, Texas. Its original church building dated from the early 1980s, when the "little country parish" was much smaller, and the area was more rural. To accommodate the quickly growing number of Christians in the area, the parish built a new church that would hold about twice the capacity of the original building.

Beginning the Process

To begin planning, we first looked at basic logistical questions: When would the dedication take place? Would it be on a Sunday or on a weekday? Would we publicly celebrate the liturgy of the hours for the dedication of a church? (Houston's downtown Co-Cathedral of the Sacred Heart had been dedicated only months earlier and featured public celebration of first and second vespers [evening prayer I and II]. We looked to this event as something of a model for the parish's own ceremony.) After construction delays pushed the date back a bit, the dedication was finally scheduled for a Sunday morning at 11:00 AM—a time when the parish's most attended Sunday Mass is celebrated. Since the regular Sunday Mass schedule includes Masses in both the early morning and in the evening—and that Mass schedule would be kept on the dedication day—we were prompted not to have a public celebration of the liturgy of the hours in addition to the dedication Mass.

Mr. Felipe Gasper served as the director of music ministries at Christ the Redeemer Catholic Church in Houston, Texas, when the parish dedicated its new church building.

The dedication rite gives three options for the entrance procession: a full procession from a separate space into the new church, a smaller procession from immediately outside into the church, and a "simple" form similar to an entrance procession at a normal Mass. We made a concession to the pragmatic concerns of processing with so many people for such an occasion and opted for the simple form—as had happened with the dedication of the Co-Cathedral of the Sacred Heart. While this form is less preferable liturgically, a "silver lining" is that it did allow for more extensive prelude music, including a multi-movement choral/orchestral setting of the *Te Deum*.

With the knowledge that we would use the simple entrance form, the choir began rehearsing several months before the dedication.¹ The dedication choir was a true "musical cross-section" of the parish: It included adults and high school students from both the parish choir and the contemporary ensemble as well as several singers who were unable to offer their time and talent on a regular basis but were able to be part of the choir to dedicate the church. A handful of singers from outside the parish joined the dedication choir as well. The choir included members with many levels of experience and ability (and those with less experience really had their work cut out for them!), but in the end the choir was exactly the right size to fit with all of the instruments in the new space.

Choosing the Music

Choosing the music for the liturgy was a daunting task, and it took some time before we arrived at a final solution. Naturally, the sources we consulted were the rite itself as well as the various texts in the Lectionary, the *Graduale Romanum*, and the *Graduale Simplex*. The texts given in these sources provided very good ideas,² and in tandem with them we considered the parish's repertoire of familiar congregational melodies and the question of how best to make the music fit the rite liturgically and functionally. We also sought to find a good balance of singing by the choir alone and singing by the entire congregation. Happily, in addition to the repertoire of choral pieces with texts especially pertinent to a church dedication, the parish's congregational repertoire included several hymns and songs that pertained equally well, which made for a good



Vesting the altar during the dedication of Christ the Redeemer Church, Houston, Texas. Photo © 2009 Christ the Redeemer.

balance.

We knew ahead of time that the principal celebrant, Cardinal Daniel DiNardo, would actively engage the assembly in singing the dialogue portions of the Mass. Although the community was not used to singing as many of the dialogue parts of the Mass as the Cardinal had us sing, those in attendance took to it very naturally. The ordinary parts of the Mass were sung to settings we felt were the most familiar, festive, and liturgically appropriate from among those that the parish knows.

The dedication rites themselves are perhaps the hardest part of the planning because they are the least familiar to most of us. What is not immediately apparent from the rite (but which we were lucky enough to have experienced at two local dedications months before this one!) is that the incensation of the assembly dovetails into cleaning and preparing the altar, which can take a substantial amount of time and can require more music than the text of the rite may seem to imply.

The most remarkable, stressful, time-consuming, yet rewarding aspect of the dedication was the amount of time

Antiphons for Evening Prayer

The psalm and canticle antiphons for Evening Prayer I from the Common of the Dedication of a Church in The Liturgy of the Hours.

The streets of Jerusalem will ring with rejoicing; they will resound with the song of praise: *Alleluia*.

How safe a dwelling the Lord has made you; how blessed the children within your walls.

In the holy city, throngs of saints make jubilee; angels pour out their songs of praise before the throne of God, *alleluia*.

All you who love Jerusalem, rejoice with her for ever.

Antiphons from the The Liturgy of the Hours, copyright © 1974, ICEL. All rights reserved.



Cardinal DiNardo transfers the Blessed Sacrament after Mass to inaugurate the new Sacrament chapel at Christ the Redeemer. Photo © Christ the Redeemer.

and energy that we all invested in musical preparation. I made practice recordings of individual parts for many of the choir's pieces, so people could work on their own as well as together in the extensive rehearsal schedule. The fact that we would have an orchestra compelled me to sharpen my arranging skills: I ended up arranging the music variously for winds, strings, brass, percussion, handbells, choir, organ, cantors, and congregation. (The handbells' first appearance at a parish Mass was the dedication!) While I was able to rehearse some of the orchestra members separately in sectionals, there was only one (very intense) rehearsal with the full orchestra and choir.

An Evaluation

The responses to the dedication music were the strongest of any I have ever received to a musical event. For weeks afterward, I accepted gushing compliments on behalf of the singers and instrumentalists, both from parishioners whom I knew and from people who had never spoken to me before but wanted to affirm the role the music played in their celebration of the dedication liturgy. The closest I came to receiving complaints were some voices of mild concern that the music was overly extensive. I felt that this was not the case, though I can appreciate how someone would have thought that. In truth, however, the elaborate music for the dedication Mass influenced how we celebrated other major parish liturgies. For example, after the dedication the parish had the most extensive complement of brass, wind, and percussion instrumentalists for Christmas Midnight Mass in 2008 and this year's Easter Vigil that the parish has

Naturally, the sources we consulted were the rite itself as well as the various texts in the *Lectionary*, the *Graduale Romanum*, and the *Graduale Simplex*.

likely ever seen—and heard. The arranging skills that I had sharpened for the dedication were put to good use for these major liturgies.

Although the amount of singing by the choir alone was somewhat greater than at a typical Sunday Mass, the fact that we had more singing than usual to ask of the congregation at this Mass—due to the added music for the dedication rites themselves and a longer Communion procession—offset the choir's role so that the balance between congregational and choral music was still consistent with typical practice in the parish. Happily, all the parish cantors who participated in the dedication had an opportunity to serve in that role during the Mass; several of them also sang solos in the *Te Deum*.

What We Would Do Differently

Although almost all the congregational music for the dedication was familiar already, the fact that it was such a unique occasion prompted us to choose three pieces whose refrains we intended to teach to the congregation before the Mass began. However, time demands prevented this from happening. While these refrains were short and easy enough that I feel most willing participants in the singing could easily learn them by listening to and echoing the choir, I do wish we had been able to teach these refrains directly.

During the Mass, we were able to sing every piece of music in which we had invested substantial rehearsal time, though, erring on the side of too much rather than not enough, we wound up with more music prepared for the Communion procession than we used. One oversight in the music planning was a shortage of pieces given to the children's choir to sing. (I hope they have forgiven me by now!)

Part of me still laments not celebrating the liturgy of the hours communally. While it would have been impractical for us, given the Sunday dedication, these are beautiful liturgies in their own right that I hope others who plan church dedications will be able to celebrate with their parish community.

Notes

1. We actually began rehearsing before the music list was finalized; luckily, nothing that we spent time on in those early rehearsals ended up being cut!
2. In particular, one notes a general prevalence of Psalm 84 throughout the texts for a church dedication.

What Makes a Cathedral?

By THOMAS V. STEHLE

What makes a cathedral? At the most fundamental level, it is a chair—a seat for a shepherd—that makes a church a cathedral. And yet a cathedral's presence in a diocese and a city can often signify much more than its role as the locus of a bishop's pastoral care and power. This central building is also an image of the Body of Christ and a sign of the unity of the local church gathered around its bishop.

I see the cathedral's presence as having several facets or aspects that nourish one another and challenge each other.

A Place of Prayer

Above all a cathedral is a place of prayer, but it is such a place for several communities. It is the center of the liturgical life of the diocese it serves, and, for that reason, a cathedral community is uniquely challenged to be a model of gracious hospitality that welcomes all. It is also a local parish which is the second home of those who worship there weekly, daily, or at least frequently. By "home" I don't mean only a physical locus: Just as any parish must be the place where an extended family forms and maintains its traditions, so at every cathedral Christian life is initiated, fostered, celebrated, and healed. Maintaining this parish focus is quite a challenge when the cathedral must also frequently respond to the demands of its role as the central church for the diocese.

While traveling through France one summer, I experienced the hospitality of three different Benedictine monastic communities. One visit stands out in my memory in the sincere and gracious hospitality that this community extended to the strangers whom they welcomed as pilgrims. Participation aids for the liturgy were available and clear, and visitors were invited to join in the sometimes complex prayer of the community. Though language and custom could have been a barrier to participation, these monks went to considerable lengths to see through the eyes of a visitor to create hospitable and profound prayer experiences. Can we say the same about the care and forethought we give when considering the needs of

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Catholic and non-Catholic visitors to our cathedrals?

The Heart of the Diocese

The cathedral is also the heart of the diocese—the mother church and the physical reminder of the presence and constancy of the chief shepherd. It is a place that should be familiar to all Catholics of a diocese and, at times, a destination in their faith journey. Beyond the typical diocesan liturgies, cathedrals can also promote pilgrimages by actively encouraging visits by parish groups. The day may include a tour of the cathedral, a celebration of the Eucharist or one of the liturgical hours or even appropriate devotions, and participation in one of the cathedral's ministries to the homeless. It may also include an organ recital/demonstration and lunch or afternoon tea.

Splendid Ceremony

A cathedral is also a place where splendid ceremony is well conceived and implemented with care while maintaining a human scale, pastoral sensitivity, and liturgical authenticity. During the afternoon luncheon following his first Mass in the United States as pope—at Nationals Park in Washington, DC—Pope Benedict XVI commented that the stadium Mass was spectacular without being a spectacle. We must not be afraid of the power of such opportunities.

Just as the immensity of the Grand Canyon or the ocean reminds us of God's presence and power, so too do liturgies which invite vast and even disparate communities of believers to join in one grand chorus of praise. If cathedrals are to promote the possibility of healthy ceremony, they must guard against liturgies which are ostentatious or merely ritually correct. The heart of Christ must shine through in the performance of these ceremonies.

Model and Teacher

The cathedral is also a model and teacher for other parishes in the diocese. Parish staffs and parishioners throughout the diocese should be able to look to the cathedral as a place where the best practices of pastoral



John de Rosen, *St. Matthew*, mosaic above the main doors to St. Matthew Cathedral, Washington, DC

ministry are found. Ideally, it is a place known for its reverence and care for the poor and the outcast and a place that welcomes and makes room for immigrant communities. The cathedral is also a place where sound liturgical customs and performance are the norm; where the liturgy and its music are exemplary in all the criteria by which they are judged, not just at diocesan liturgies but throughout the year. Just as typical parish weddings and funerals often draw people who currently have little or no bond to a faith community, even more so do cathedrals draw such people and, therefore, have a particular responsibility and opportunity to be the presence and face of Christ on such occasions.

In the Larger Community

The cathedral is also a member of the larger community. It is often expected to be the symbol of the local church and the public face of the diocese. The vibrancy of its own life, its outreach to the needs of its immediate neighbors, and its active role in the public arena are perceived as reflections of the well-being of the diocese it represents. Does the cathedral engage with the businesses in the

neighborhood to promote the common good? Does it reach out to other local churches to band together and combine forces to address systemic problems associated with urban communities? Are ecumenical opportunities embraced and fostered? Of course, the answer to these questions can only be positive if the responsibility to achieve these lofty goals is shared by active members of the parish family, not simply by the cathedral staff. Promoting that level of participation, ownership, and sense of themselves as truly members of the Body of Christ among the cathedral parishioners is the considerable challenge that faces the pastoral leadership.

As a substantial public space, a cathedral is a place where non-Catholics and non-believers may not only find comfort, inspiration, and beauty but also the challenge and witness of living the paschal mystery with its Gospel imperatives and preferential option for the poor. In many cities where there is a seat of government, liturgies or prayer services frequently serve as state functions as well. Understanding how the Church maintains its authentically countercultural role while promoting and affirming the genuinely good ideals of society is a true balancing act. The use of the cathedral should never be

seen as either a blind endorsement or a blanket condemnation of a particular party or government. These functions also raise liturgical cautions about access, prestige, and exclusivity in terms of the demarcation of seating and what may be implied by such arrangements.

Occasionally, the cathedral may also be a place of hope in a time of crisis or a place of reconciliation when it confronts the presence of injustice and intolerance in society. Historically, cathedrals have been places of prayer for the wider community, e.g., for an end to war and racism, for the protection of life in all of its stages, and for refugees and the marginalized. Rectors and other staff members may suddenly be called on to be the public face of the Church for an audience that is not necessarily attuned to or familiar with Church teachings or customs.

The cathedral is sometimes a place where “the world” enters to be touched by the sacred. This is particularly true when it takes up its historical role as a patron of the arts. Frequently, cathedrals provide a space with particular attributes of beauty, wonder, monumental-ity, and a desirable acoustic environment. They also may have substantial musical instruments and resident ensembles. It is a daunting challenge to determine the most appropriate ways a cathedral becomes a venue for the performance of art and music.

Multi-Faceted Music Ministry

There are many ways to look at the music ministry that serves the multi-faceted ministerial roles of a cathedral.

The principal mission of the cathedral music ministry is the same as this ministry serves for any parish: It fosters the prayer of the assembly and lifts the mind and heart to places that only music can carry them. Even when supplemented by a professional core of singers, the music ministry principally comprises members of the cathedral community even while it expresses itself as a servant to the assembly.

There is a feature of music ministry that is unique to a cathedral, however. It often falls to the cathedrals and basilicas to maintain the long and living musical inheritance that is handed down to us by the Church—the tradition of our musical prayers, particularly chant and polyphony. This service must be offered with the understanding that no one era or musical genre holds the fullness of that heritage and that cathedral music ministries should foster of breadth of styles (though not, typically, at the same

liturgy).

It is possible that the musical expression of cathedral liturgies may differ substantially when people gather as a parish and when they gather as the diocesan church. The cathedral music ministry may foster a variety of particular styles at various liturgies on a typical Sunday. But when the church gathers as a diocesan family, it seems beneficial to pursue a breadth of style that recognizes the diversity of the diocese while maintaining a desire for excellence and care in the performance. Would most members of the local church (diocese) feel welcomed and acknowledged in the celebration of episcopal liturgies? Would they also hear their own languages and musical expressions?

Beyond Sunday Eucharist

Just as the Constitution on the Sacred Liturgy *Sacrosanctum Concilium* reminds us that the devotional life



The dome of St. Matthew Cathedral dominates the neighborhood. Photo by Scott Heath.

of the Church is rooted in, draws on, and leads us back to the liturgy, so too musical performances may help to connect a cathedral's liturgical life and its wider mission. One can successfully argue the point that art for art's sake is a legitimate pursuit by a public patron of the arts, and therefore any cathedral could support a program of musical performances appropriate to the space. But at the Cathedral of St. Matthew the Apostle in Washington, which enjoys a long history of musical excellence, we are about to pursue a more explicit marriage of ritual expression and musical performance which strives to achieve the level of musicianship that a cathedral concert would require while placing it in the explicit context of prayer. Some examples from our current practice would include our annual Advent Lessons and Carols, Gregorian Vespers celebrated on Laetare Sunday, and the Tenebrae Service on the Wednesday of Holy Week.

Last year, the annual St. Cecilia Sing, sponsored by the local NPM chapter and the archdiocese, was very successfully hosted for the first time by the cathedral music ministry, with Archbishop Wuerl presiding at solemn evening prayer. Plans to continue that tradition for this year may provide a further opportunity to craft an excellent musical prayer-event that might also draw from choirs beyond the cathedral's own music ministry.

Two other musical prayer events under consideration are a celebration of our patronal feast in September and an ecumenical choral service in the spring. In all of these, the goal will be to look for new opportunities to nurture the members of the music ministry who bring considerable expertise and devotion to the art of music making while creating a rich musical tapestry that encourages the active participation and engagement of the assembly/audience on multiple levels of expression and understanding.

Music ministry evolves with the times and changing needs. With an open mind, generous spirits, and a shared determination, we can hold together both service to the gathered assembly (the Body of Christ) and a commitment to musical excellence and be sure that we have helped to build up signs of the reign of God in our common journey.

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A homeless person sleeps at a Metro station near St. Matthew Cathedral. Photo by Kai Hendry.

In Halls Where Saints Have Trod: Dedication Anniversaries

By BRUCE CROTEAU

Most of us have our own repertoire of dates in the sanctoral calendar that we've committed to memory—October 4, St. Francis of Assisi; March 19, St. Joseph; November 22, St. Cecilia; our own patron saint; and so on. However there is one annually recurring feast in the life of each parish that may not be so easy to remember—the anniversary of the dedication of a church. Yet this occasion is so important to the parish that it is designated in the *General*

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Norms for the Liturgical Year and the Calendar (GNLY) as a solemnity. Like the observance of the “title” of a parish—that is, the name of the saint or mystery for which the parish is named, which is treated as a solemnity in the parish—the solemnity of the dedication anniversary trumps any occasion other than the Easter Triduum and the major solemnities and special days of the liturgical year. These two parish solemnities may be observed when they fall on a Sunday outside of Advent, Christmas, Lent, and Easter, and they may even be transferred from a weekday to a Sunday in Ordinary Time, so long as that particular Sunday hasn't already been replaced by a major solemnity.¹

Anniversaries are important to us. The human need to



Children of the Schola Cantorum, St. James Cathedral, Seattle, Washington. Photo by M. Laughlin, © St. James Cathedral.

remember is at the core of our innermost being. When we remember events that are important to us, we are given cause to ponder what has been, to take stock in what is now, and to journey toward the hope of tomorrow's promise. Each time we celebrate an anniversary, we are changed and are brought to a new place.

We, people formed in the likeness and image of God, have become through sacramental initiation participants in the greatest memorial of all—the passion, death, resurrection, and ascension of Jesus Christ. In this great memorial we are formed as the Church which is the Body of Christ made real and physically present in our world. The Church is defined as a “pilgrim church” constantly moving forward and called to assemble, to remember, to give thanks and praise, and to continue the mission of Christ. St. Paul writes: “You are strangers and aliens no longer. No, you are fellow citizens of the saints and members of the household of God. You form a building which rises on the foundation of the apostles and prophets, with Christ Jesus himself as the capstone” (Ephesians 2:19–22).

The Church as Symbol

The physical structure of the church building is a sign of who we are as a people, where we've been, and where we're going—not merely an edifice but a symbol of the pilgrim people of God moving toward the heavenly Jerusalem. As the Catholic bishops in the United States put it: “Churches are never ‘simply gathering spaces but signify and make visible the Church living in [a particular] place, the dwelling of God’ among us, now ‘reconciled and united in Christ.’ As such, the building itself becomes ‘a sign of the pilgrim Church on earth and reflects the Church dwelling in heaven.’ Every church building is a gathering place for the assembly, a resting place, a place of encounter with God, as well as a point of departure on the Church's unfinished journey toward the reign of God.”²

The anniversary celebration of the dedication of a church provides an opportunity for catechesis regarding the nature of the Church as both the house of God (*domus Dei*) and the gathering of the people of God (*domus ecclesiae*). When preparing for this particular solemnity, pastoral musicians and liturgists can draw from the rich resources available in the Church's liturgical books. The *Roman Missal (Sacramentary)*, the *Lectionary for Mass, Volume IV*, and the *Liturgy of the Hours* all contain texts to celebrate the dedication of a church, and they provide prayers and readings for the celebration of subsequent anniversaries. The proper texts for this solemnity are rich with abundant images and symbols that reflect the Church's theology of God's living temple, i.e., the people, and of the building in which the assembly gathers. The bishops remind us: “Just as the term ‘Church’ refers to the living temple—God's people—so the term ‘church’

also has been used to describe ‘the building in which the Christian community gathers to hear the word of God, to pray together, to receive the sacraments, and to celebrate the Eucharist. That building is both the house of God on earth (*domus Dei*) and a house fit for the prayers of the saints (*domus ecclesiae*)” (BLS, 16, quoting the *Rite of Dedication*).

When selecting music for the solemnity of the anniversary, pastoral musicians should be particularly mindful of the theological significance of what it is that Catholics believe about “Church.”

When selecting music for the solemnity of the anniversary, pastoral musicians should be particularly mindful of the theological significance of what it is that Catholics believe about “Church” and should give due consideration to the rich imagery surrounding the dedication of a church. A very useful study of the rite for dedicating a church, written by Ignazio M. Calabuig and contained in Anscar Chupungco's *Handbook for Liturgical Studies*, is very helpful in teasing out some of the images of Church found in the dedication rite. Calabuig says:

The rite is rich in symbolism, being a kind of gallery of images of the Church:

- the holy *city* (see Matt 5:14; Rev 21:23; PR1977, nn. 62, 71, 75) that is illumined by the light of the lamb;
- the *tent* that travels with the people of God on their groping pilgrimage through the wilderness (see Exod 33:7-11; 2 Sam 7:6, PR1977, nn. 62, 74);
- the *temple* of Jerusalem, a potent sign of God's presence in the midst of his people, a presence that is fulfilled in Christ and the ecclesial community (see PR1977, nn. 48, 50, 57, 62, 64, 75, 79, 84);
- the *vine*, planted by the heavenly vintner and the object of his special love (see Isa 5:1-7; Matt 21:33-43; PR1977, n. 62);
- the chaste *virgin* who keeps herself for Christ (see 2 Cor 11:2; PR1977, n. 62);
- the *bride* resplendent in glorious beauty (see Eph 5:26-27; Rev 19:7; 21:2, 9; 22:17; PR1977, n. 62);
- the fruitful *mother* of children. (see Gal 4:26; Rev 12:17; PR1977, n. 62).³

Celebrating the Anniversary: A Pastoral View

Consider celebrating the solemnity of the dedication anniversary on the Sunday closest to the actual anniversary, if that's possible. In the introductory pages of the music resource *By Flowing Waters*, Paul Ford offers some solid guidelines regarding the celebration of various “levels of solemnity.” He notes:

Every use of the ceremonial, environmental, and musical options found in the liturgical books must clearly show that solemnities are more important than feasts, and that feasts are more important than memorials and ordinary days. . . . In light of this principle of graduated or progressive solemnity, local liturgists must reassess their local “traditions” concerning the use of incense, the Book of the Gospel, candles, processional cross, number and vesture of ministers, processions, vesture, flowers and branches, and banners. . . . [M]usicians must reexamine not only what gets sung, but who sings it, and how it is sung.⁴

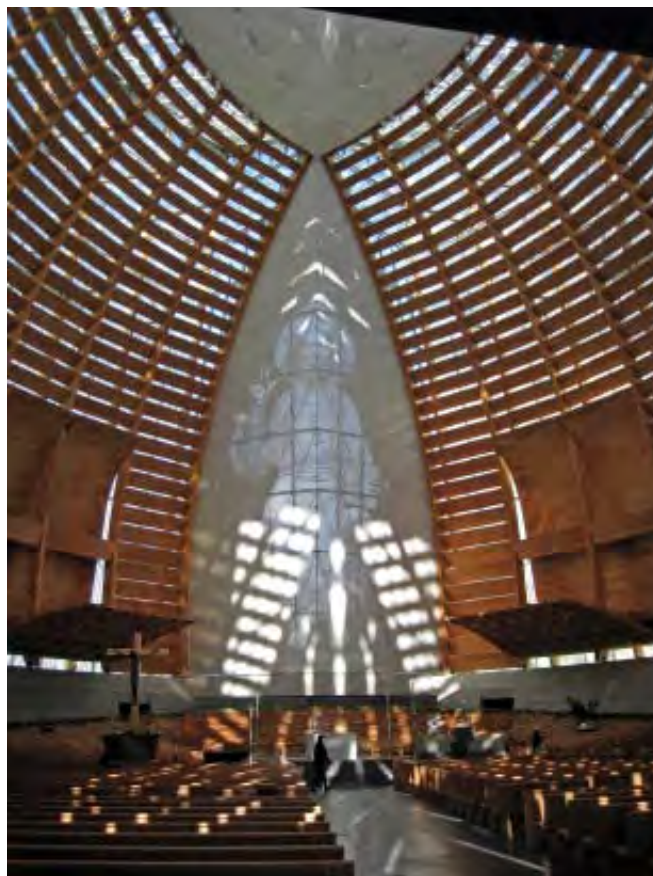
With these suggestions in mind, here’s a look at the various rites that comprise the full celebration of a church’s solemn dedication anniversary. Keep in mind that all solemnities “are counted as the principal days in the calendar and begin with evening prayer I of the preceding day” (GNLY, 11). This means that a full celebration would include not only the Mass for the anniversary but also appropriate public celebrations of the hours.

Evening Prayer I. As with every solemnity of the Church, liturgical time is counted from sunset on the day before to sunset on the day itself. Therefore, it would be appropriate to celebrate evening prayer I with the parish community on the evening that begins the solemnity. The proper texts are provided in the Common for the Dedication of a Church in the *Liturgy of the Hours*. The use of the proper antiphons and psalms give clarity and richness to the celebration. The psalmody for evening prayer I includes Psalm 147, divided in half, and the canticle from Revelation 19 (or from Colossians in Lent). Another option for a parish might be celebrating an adapted version of evening prayer I in the style of Taizé, using texts from the *Liturgy of the Hours*.

Office of Readings and Morning Prayer. From a pastoral perspective, it would be fair to say that many parishioners have little or no knowledge of the office of readings. Both the office of readings and morning prayer could be celebrated separately in the church on the morning of the anniversary, or the two hours could be combined in one celebration. Another alternative, suggested in the *General Instruction of the Liturgy of the Hours* (GILH), is to combine morning prayer with Mass (GILH, 94).

If no public celebration of either morning hour is possible, perhaps it would be edifying to individuals and small faith communities to have a prepared resource for praying the psalms from the Dedication Office of Readings (24, 84, 87) and the assigned Scripture reading (Peter 2:1–17) with the excerpts from the writings of Origen and St. Augustine provided in the office. With proper copyright permission, these texts could be compiled in a booklet for home use as a resource for personal prayer and reflection or for discussion among small faith communities during the week leading up to the solemnity.

If it is not possible to have a communal celebration of morning prayer in the church or chapel—even a simple celebration between Masses on the day of the solemnity, households might be encouraged to pray morning prayer



Cathedral of Christ the Light, Oakland, California. Photo by Matthew Herndon.

at home before Mass. Again, a booklet could be provided with an adapted version of morning prayer that uses the antiphons and readings from the *Liturgy of the Hours* together with the resources for morning prayer found in the book *Catholic Household Blessings and Prayers*.⁵

Mass. Most parishes have multiple Masses on any Sunday. When the dedication anniversary is celebrated on a Sunday, all of these Masses may use the prayer texts from the Common of the Dedication of a Church, 2. Anniversary of Dedication, in the *Roman Missal (Sacramentary)*. There is also a proper preface for the Eucharistic Prayer and a proper solemn blessing before the dismissal. There are several options for readings in the Common of the Anniversary of the Dedication of a Church (701–706) in the *Lectionary for Mass, Volume IV*. As noted in Paul Ford’s *By Flowing Waters*, the principle of progressive solemnity should apply to this anniversary Mass. Celebrate the optional rite of sprinkling, which recalls our common baptism through which we have become “Church.” The sprinkling rite also commemorates the rite that occurred on the day of dedication. The dedication candles located around the church should be lighted at all liturgical celebrations of the solemnity (*Built of Living Stones*, 121).

Evening Prayer II. The solemnity concludes with evening prayer II. Particularly if the anniversary is observed on Sunday evening, consider a more elaborate celebra-

tion than that used for evening prayer I on Saturday. The psalmody includes Psalms 46 and 122 and repeats the Canticum from Revelation 19. Sacramentals and rituals such as incense and a service of light (*lucernarium*) that includes a sung thanksgiving can help to create a greater sense of solemnity. It might be good to follow evening prayer with a dessert reception.

Music for an Anniversary

When preparing music for the liturgies of the anniversary solemnity, keep in mind the relationship between the various rites—much as the liturgies of the Easter Triduum are thought of as one liturgical action with specific rites, rituals, and movements across three days. Texts are important—the psalms and antiphons used for the various liturgical hours and the proper antiphons found in the *Sacramentary* are the perfect point of departure when beginning the process of selecting appropriate music for the whole celebration. And recall Calabuig's references to the Church as a holy city, tent, temple, vine, bride, and mother.

Consider using different musical styles and embrace particular cultural traditions and styles within the community. Perhaps a smaller *schola cantorum* or ensemble could be used at the liturgical hours while larger groups

and a richer instrumental ensemble could be reserved for the anniversary Mass.

Here are some music suggestions for all of the anniversary celebrations.

Hymns

Almighty God, We Sing Your Praise (LASST UNS ER-FREUEN; Hommerding, WLP)

Christ Is Made the Sure Foundation (text: John M. Neale)

Church of God (Stotter/Daly, ICEL)

Church of God, Elect and Glorious (Seddon, OCP)

City of God (Schutte, New Dawn Music)

Come to the House (Cooney, OCP)

Con Que Alegria (E. Cortez, OCP)

Eternal God, Our Thanks We Raise: A Hymn for Parish Anniversaries (Hommerding, WLP)

Eye Has Not Seen (Haugen, GIA)

Father, We Thank Thee, Who Hast Planted (trans. F. Bland Tucker)

For All the Saints (R. Vaughn Williams)

For the Life of the World (Haas, GIA)

God Is Here! As We His People (text: Fred Pratt Green)

How Blessed Is This Place (text: Ernest E. Ryden)



Mass at Our Lady of Mt. Carmel Parish, Quezon City, Philippines, during its fiftieth anniversary year. Photo by Dave Ceasar Dela Cruz.

How Lovely Is Your Dwelling Place
(Randall DeBruyn, OCP)
I Saw the New City (Deiss, WLP)
Laudate Dominum (Walker, OCP)
O Christ the Great Foundation
(text: Timothy T'ingfang Lew)
Open Now the Gates of Beauty
(*Cantate Domino*, GIA)
Shall We Gather At the River
(Lowry)
The Church's One Foundation (text:
Samuel J. Stone)
We Love This Place, O God (Walker,
OCP)
Ye Watchers and Ye Holy Ones
(text: John A. Riley)

Choral

As A Bridegroom to His Chosen
(Rutter, Hinshaw)
Behold the Dwelling Place of God
(Alstott/Colgan, OCP)
Holy God We Praise Thy Name/*Te Deum* (Ferguson,
GIA)
How Lovely Is Thy Dwelling Place (Brahms)
How Lovely Is Your Dwelling Place (Milton/Proulx,
GIA)
I Have Built an House (Edwin Earle Fergusen)
Locus Iste (Bruckner)
Make Strong for Service (Cherubini/Proulx, GIA)
O How Amiable (R. Vaughan Williams)
O Lord, I Love the Habitation of Your House (Bend-
er, Concordia)
Te Deum (Thatcher, WLP)
The Gate of Heaven (Randall Thompson)
Tollite Hostias (Saint-Saens)
Will God Indeed Dwell on the Earth? (Sowerby)

Ritual Music

Church of God (Stotter/Daly, ICEL), possibly for the
sprinkling rite
Common of the Dedication of a Church (*By Flowing
Waters*, The Liturgical Press)
I Saw Water Flowing (Haugen, GIA)
Litany of the Saints
Terribilis est locus iste (*Graduale Romanum*, Introit for
the Common of the Dedication of a Church)

Sharing the Mission

Finally, if the celebration of the Eucharist is indeed the
"source and summit" of our lives, then it is appropriate that
we consider the place we have permanently designated
domus Dei as a symbol of that same liturgical theology.



Orchestra and choir members of Corpo Musicale Giuseppe Verdi rehearse for a concert to celebrate the one hundredth anniversary of the parish in Santo Stefano Ticino, Lombardy, Italy. Photo by Mauro Mittino.

Only to the extent that we truly believe ourselves to be part of a community that gathers to celebrate the paschal mystery and that we are sent from this gathering "in halls where saints have trod"⁶ to continue the mission of Christ can we know and hallow the significance of our worship spaces.

Notes

1. See the Sacred Congregation of Rites (Consilium), *General Norms for the Liturgical Year and the Calendar* (March 21, 1969), hereafter GNLY, 11, 58, and the Table of Liturgical Days. English translation in International Commission on English in the Liturgy, *Documents on the Liturgy 1963–1979: Conciliar, Papal, and Curial Texts* (Collegeville, Minnesota: The Liturgical Press, 1982), document 442, nos. 3767–3827.

2. National (now United States) Conference of Catholic Bishops, *Built of Living Stones* (November 16, 2000)—hereafter BLS, (Washington, DC: USCCB Publishing, 2000), 17. Online: <http://www.usccb.org/liturgy/livingstonesind.shtml>. Internal quotations are from the *Catechism of the Catholic Church*, no. 1180, and *Rite of Dedication of a Church and an Altar*, chapter one, no. 2.

3. Anscar Chupungco, OSB, ed., *Handbook for Liturgical Studies, Volume V: Liturgical Time and Space* (Collegeville, Minnesota: The Liturgical Press, 2001), Chapter 13, The Rite of Dedication of a Church, by Ignazio M Calabuig, OSB, 376–377. Note: PR1977 refers to *Pontificale Romanum, Ordo dedicationis ecclesiae et altaris. Editio typica* (Rome: Vatican Polyglot Press, 1977).

4. Paul F. Ford, *By Flowing Waters: Chant for the Liturgy* (Collegeville, Minnesota: The Liturgical Press, 1999), xxxiii.

5. United States Conference of Catholic Bishops, *Catholic Household Blessing and Prayers*, rev. ed. (Washington, DC: USCCB Publishing, 2008).

6. The phrase comes from Marty Haugen, "Eye Has Not Seen," verse four (copyright © 1982, GIA Publications, Inc.)

Penitential Reparation: When Churches Are Desecrated

By THE NPM STAFF

A terrible thing happened to a faith community.¹ Their church was broken into, the tabernacle was broken open, the Sacrament was stolen, hymnals were torn apart, and the scattered pages were used to start a fire. The fire spread across carpeting and onto the wooden altar and ambo and set off the sprinkler system, and there was considerable smoke and water damage by the time the fire was put out. In accord with church law, the bishop decided, the building could not be used for any type of ritual until a service of reparation was celebrated by the bishop himself or by his representative.

On the morning of the service, people gathered in the parish's parking lot. They came as grieving members of the parish family, and they came from neighboring parishes. Former pastors came, as did representatives of local Christian communities and other religious congregations. They all came to respond to the major desecration that had taken place. After an opening hymn, the bishop welcomed all who had gathered and described what was about to take place. Then, after a prayer, they chanted the Litany of the Saints as they processed into the church, filling it to capacity.

The ceremony felt like beginning again. Music and light now filled the space; incense honored the divine presence in assembly, ordained ministers, Word, and sacrament. Flowers brightened the altar. The readings sounded like the voice of a familiar friend that one hasn't heard for a while. In his homily, the bishop encouraged the parishioners to do penance, not because they had committed some transgression, but as an act of reparation and Christian charity for those who perpetrated the desecration. The bishop sang the Eucharistic Prayer, and the church was filled with a thunderous roar as everyone sang God's praises with the angels: "Holy, holy, holy . . . Heaven and earth are filled with your glory. Hosanna!"

A gross violation had happened to these parishioners, so they came to be healed, and their friends came to pray with them. In the end, as the bishop blessed the assembly with the Blessed Sacrament, the community felt whole again.

A Worldwide Phenomenon

On Friday, January 5, 2007, parishioners at St. Charles



A vandalized statue of the Blessed Mother in a Catholic cemetery in Jifna, Palestine.

Lwanga Catholic Church in the Molyko neighborhood of Buea, Cameroon, discovered that their church had been desecrated during the night. People had broken in, gathered altar cloths, statues, candles, and other church equipment, and set fire to them in front of the altar. The intruders also vandalized the tabernacle.²

That was an unusual event in Cameroon, but 2008 brought a series of sacramental profanations and church desecrations in Ecuador, presumably in response to opposition by Catholic bishops against a proposed new national constitution. In the Archdiocese of Guayaquil,

people entered the Church of the Holy Trinity in Nobol, where the Blessed Sacrament was exposed for veneration, grabbed the host, tore it apart, spat on it, and stepped on it, according to a report by ACI Prensa. A similar attack occurred at the Chapel of the Holy Infant of Prague, part of the parish of Our Lady of Loreto, and at the Church of the Holy Supper in Guayaquil.³

Attacks on Christians and desecration of churches were also frequent occurrences in India's Karnataka State during a period of pro-Hindu violence in 2008. The All India Christian Council reported that thirty-nine churches in Karnataka had been vandalized—eleven of those were Roman Catholic—and more than fifty-three Christians were injured in the violence. Such attacks peaked in 2008, but occasional acts of vandalism and desecration continued into 2009.⁴ And the Union of Catholic Asia News reported on January 21, 2009, that Muslim extremists in Lakha Singh, Pakistan, broke into a Catholic Church on January 14, burning a Bible and damaging furniture.⁵

Desecration of Catholic churches in third-world, developing, or Christian-minority countries may not be very surprising, but we are at least mildly shocked by how often such acts happen closer to home—as at St. Peter Catholic Church in Greeley, Colorado (1998); Annunciation of the Lord Catholic Church in Decatur, Illinois, and Holy Family Church in Seward, Pennsylvania (2005); St. Bartholomew Church in Wilmore, Pennsylvania, and Good Shepherd Church in Decherd, Tennessee (2006); St. Andrew Church in Detroit, Michigan (2007); St. Michael Parish in Georgetown, Delaware (2008); and other churches and religious institutions around the United States.

What Happens?

What happens when a church is desecrated, and what happens next? Two canons in the *Code of Canon Law* describe what constitutes an act that desecrates a sacred place and what follows the clean-up and repair of a vandalized worship space.⁶

Desecration (or “violation”) of a sacred space occurs from “gravely injurious actions done in them with scandal to the faithful, actions which, in the judgment of the local ordinary, are so grave and contrary to the holiness of the place that it is not permitted to carry on worship in them until the damage is repaired” (Canon 1211). The “repair” that the canon has in mind is not merely a physical restoration of the space but “a penitential rite according to the norm of the liturgical books.” Now, if the damage to the space is so severe that the building or the sacred room is largely destroyed, then the space loses its “dedication or blessing” (canon 1212), and it would have to be re-dedicated after it is restored or rebuilt.

The “penitential rite” mentioned in the law is described in detail in chapter twenty of the *Ceremonial of Bishops* (CB).⁷ It should be celebrated “as soon as possible” after

crimes committed in a church or any other sacred place that “do grave dishonor to sacred mysteries, especially to the Eucharistic species, and are committed to show contempt for the Church, or are crimes that are serious offenses against the dignity of the person and of society”—actions that are “gravely injurious in themselves and a cause of scandal to the faithful” (CB, 1070). The local ordinary (usually the bishop of the diocese) makes the decision about whether particular acts meet this description. If he judges that such offenses have occurred, then divine worship cannot take place in that building—“neither the Eucharist nor any other sacrament or rite”—until the “penitential reparation for the wrong done” has taken place (CB, 1071, 1070).

The Rite of Penitential Reparation

Preparation for the rite draws on Catholic notions of repentance, while the rite itself echoes the dedication of a new church. In preparation for the ritual, members of the congregation (and even of the whole diocese) are encouraged to see this event as a time for “inner conversion,” and they should be invited to celebrate the sacrament of penance (CB, 1071). Gatherings of the community during the time before the rite of reparation might incorporate “prayer for God’s mercy by means of the form of intercession” provided in the *Rite of Penance*.⁸ When it’s time for the rite, the church or other sacred place is “vested” like a penitent: “The altar of the church should be stripped bare, and all customary signs of joy and gladness should be put away, for example, lights, flowers, and other such articles” (CB, 1071). But since sin and repentance don’t affect merely one person or one place, the diocesan bishop is encouraged to preside—with the parish rector and other priest concelebrants—at the penitential rite as an indication “that not only the immediate community but the entire diocesan Church joins in the rite and is ready for repentance and conversion” (CB, 1072).

The ritual may be incorporated into a celebration of Mass or a celebration of the Word. The *Ceremonial of Bishops* suggests that a Eucharistic liturgy is most apt when the desecrated building is a church: “A new church is most properly dedicated through a celebration of the Eucharist, and a desecrated church should be restored to divine service in the same way” (CB, 1075).

According to the *Ceremonial*, the texts for this Mass are found in *The Roman Ritual*, but because the revision of the *Ritual* has not been completed since a partial update in 1964,⁹ prayer texts may be drawn from existing ritual books, such as the *Roman Missal*. The *Ceremonial* proposes readings from the *Lectionary for Mass* for the remission of sins (*Lectionary*, 948–952; CB, 1088) or texts that are “best suited to the reparation of the wrong done, for example, one of the votive Masses of the Holy Eucharist in a case of profanation of the Blessed Sacrament . . . or the Mass for promoting harmony in a case of a violent clash in the



The Hill of Crosses (Kryžių Kalnas) near Siauliai, Lithuania, is a pilgrimage site and a source of national pride that was desecrated three times during Soviet rule. In 1961, 1973, and 1975 the hill was leveled, the crosses were burned or turned into scrap metal, and the area was covered with waste and sewage. Following each desecration people from all over Lithuania rapidly replaced the crosses. Since 1985, the Hill of Crosses has become an international pilgrimage destination.

church building between members of the community . . ." (CB, 1077).

Ideally, the liturgy would begin with a gathering of the community at some place outside the desecrated building. After a brief instruction and an opening prayer, the procession moves to the building while singing the Litany of the Saints, with a special invocation of the place's patron and special petitions for reparation and the needs of the community (CB, 1081).¹⁰ Once in the building and at the chair, the bishop blesses holy water and, as at the dedication of a new church, sprinkles people and the building, only in this ceremony he sprinkles "the people as a reminder of their baptism and as a sign of penance, and . . . the altar and walls of the desecrated church as a sign of purification" (CB, 1085). Then the bishop prays the opening prayer of the Mass.¹¹

The liturgy of the Word is celebrated in the usual way, but if the Litany of the Saints was sung during the procession, there is no prayer of the faithful.

As at a church dedication, the liturgy of the Eucharist begins with a vesting of the altar and the placing of flowers and candles "and, if necessary, . . . an altar cross" (CB, 1090). At this time, too, there might also be "a festive illumination of the body of the church" (CB, 1092). The gifts are brought forward and prepared in the usual way, and the Eucharistic Prayer begins. Though the *Ceremonial of Bishops* does not recommend a choice among the Eucharistic Prayers, certainly one of the Eucharistic Prayers for Masses of Reconciliation would be appropriate for this occasion, if its use is not impeded by the day or the

feast.

Everything else proceeds as usual until after Communion. Then, "in a case of desecration of the Eucharistic species, the concluding rites of the Mass are replaced by exposition and benediction of the Blessed Sacrament . . ." (CB, 1091). For the final blessing (with the Sacrament, if exposition has taken place), "the bishop may use one of the formularies for the solemn blessing," and then the deacon "dismisses the faithful in the usual way" (CB, 1091).

Notes

1. This composite narrative is based on several descriptions of church desecrations and services of penitential reparation that have appeared in newspapers, online news services, and personal blogs.

2. http://www.postnewsline.com/2007/01/unknown_persons.html#more.

3. <http://www.aciprensa.com/noticia.php?n=22262>. The ACI News Group (Association for Catholic Information) is headquartered in Denver, Colorado. ACI Prensa is its Spanish affiliate.

4. See, e.g., <http://www.ucanews.com/2009/01/14>.

5. <http://www.uncanews.com/2009/01/21>.

6. See http://www.vatican.va/archive/ENG1104/_INDEX.HTM#fonte.

7. *Ceremonial of Bishops*, prepared by the International Commission on English in the Liturgy (Collegeville, Minnesota: The Liturgical Press, 1989)—hereafter CB—1070–1092. Because "the Latin edition of this rite [had] not yet been completed or issued by the Holy See" at the time that the *Ceremonial* was published (*Ceremonial*, page 289, footnote), the official Latin text may differ in some details from the rite described here.

8. The use of this form of penitential intercession is part of the rite of reparation when it is celebrated within a liturgy of the Word (see CB, 1092).

9. Many parts of the *Ritual* have been revised since the Second Vatican Council. But the specific blessing for an altar that has been desecrated and the reconciliation of a profaned church—like the related chapter in the *Ceremonial of Bishops*—have not yet been revised.

10. The *Ceremonial* also offers a "simple entrance" to be used "if a procession is not feasible or seems inadvisable" (CB, 1083–1084).

11. The rite describes the bishop praying two "opening" prayers (CB, 1080, 1087). Since the second of these, following the sprinkling rite, is the usual opening prayer (collect) for Mass, the first prayer might be taken from another set of prayers in the *Roman Missal* appropriate to the occasion.

Leaving Sacred Space: Closing a Church

By CYNTHIA SERJAK, RSM, WITH BETH YOEST, RSM

While most parishioners involved in closing a church building are aware of and even participate in the process that leads to the closing, the moment it becomes clear to them or is formally announced to them that the building will, in fact, close can still hold surprise and shock. So, too, even when we have anticipated and prepared for weeks or months for the death of a loved one, there is a shock when that living, breathing presence is no longer among us.

A pastoral response to the announcement of a parish closing might best assist the parishioners by considering our funeral rites, letting the response take shape according to its movements, learning from its readings, and borrowing its prayers. Since the movement of the rites goes through grieving to a celebration of the life of the deceased person, it serves as a model for communities who experience the loss of their church as a death. Through a careful adaptation of the rites, the community can come to give thanks for all that has been and turn its attention to being embraced by a new community and offering to that community the wealth of its faith history and the energy of its hope for the future.

This article offers some ideas for how such an adaptation might occur, modeling the celebrations of a church closure on three parts of the funeral rites: gathering in the presence of the body, the vigil, and the Eucharistic liturgy,

The First Gathering

As the members of a church gather for the first time to hear and ponder the news of the loss of their sacred space, they are gathering in the presence of a “body,” i.e., the body of the faithful who have worshiped so long and so well in the space. Even as the news takes hold of peoples’ hearts and their thoughts center on what has happened in

Sister Cynthia Serjak, RSM, works with women who are becoming Sisters of Mercy and writes and speaks frequently about pastoral music and spirituality. Sister Beth Yoest, RSM, also contributed to this article through reflections about her experience in her merged parish community, Our Lady of the Angels in Pittsburgh, Pennsylvania.

The time immediately following death is often one of bewilderment and may involve shock or heartrending grief for the family and close friends. The ministry of the Church at this time is one of gently accompanying the mourners in their initial adjustment to the fact of death and to the sorrow this entails. Through a careful use of the rites contained in this section, the minister helps the mourners to express their sorrow and to find strength and consolation through faith in Christ and his resurrection to eternal life

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the building which has been in their care, they may well be reminded that the greater presence of Church is in the body of believers: It is the people who are the Church. While we are blest to use a particular building for many years, and while wonderful sacramental moments have been celebrated there, we recognize that the faith of the community is what will carry us all forward and will outlast any bricks and mortar.

This first gathering is held in a parish building where selected mementos are displayed, such as official documents related to the church’s history, photos from the archives or from individuals, and programs from church anniversaries and other special events. Another area of the building might be open for parishioners to show their own items: baptism and first Communion pictures and certificates, wedding or anniversary mementos.

The amount of time needed for this gathering might depend on the size of the community. Perhaps one Sunday afternoon will suffice. Other circumstances may warrant an opening of several days or a couple of weekends. During this gathering, attentive listening by members of the pastoral staff will alert them to stories that bear the weight of this mysterious time, stories that might be included in a future vigil service. The exhibit is also an

opportunity for parishioners to talk with one another, to express anger, frustration, and sadness, and to begin to work through these very real emotions. The members of the pastoral staff themselves may be in shock and mourning, especially if their own jobs are affected by the closure. However, they are the ones charged with leading this flock through this communal death experience and into the new life of whatever church will be their next home. They will want to gather people from the pastoral council as well as liturgy committee members to help them flesh out the services to celebrate their sacred space.

Keeping Vigil

A second moment in the funeral rite is the vigil. The people of the church that is closing might have a similar service with prayers adapted to the loss at hand. Such a service might include these details:

1. The service would be held at a time when all parishioners have the opportunity to attend. The environment should be festive, using flowers and plants and whatever decorations or devotionals might have been part of the parish's tradition. It could have the same structure as the funeral vigil, i.e., songs, prayers, liturgy of the Word, intercessions, and blessing. Some readings from the Vigil Rite are very applicable to a church closing. These include 2 Corinthians 5: 1, 6–10; Romans 6:3–9; Romans 8:18–23; Romans 8: 31b–35, 37–39; 1 John 3:1–2; Revelation 21:1–5a, 6b–7. Songs would reflect themes of thanksgiving or community. If the closing is particularly painful, psalms or songs of lament may be included.

2. An important part of this service will be the homily, designed to recognize and affirm rightful grieving while urging the people to take advantage of the time to celebrate what has been and prepare themselves to accept new life. It should draw them into the deeper realities which lie beneath the division and anger that may have occurred and into the recognition of their union with the larger Church which will continue to be their home.
3. Vigil prayers and blessings can be adapted from those in the *Order of Christian Funerals* (OCF), for example:

My brothers and sisters, we believe that all the ties of friendship and affection which knit us as one throughout our lives do not unravel with the closing of this building. Confident that God always remembers the good we have done and forgives our sins, let us pray, asking God to gather us together to himself (OCF, 87).

Lord, in our grief and sadness we turn to you. Listen to our prayers of thanksgiving for the abundant graces we have received in this building that has housed your Church. Through these graces may we continue to be led to your kingdom of light and peace (OCF, 88A).

See also 96b followed by the blessing at 97A or B.

4. Another part of the vigil might be a time for the assembly to move about the space, to touch and reverence the altar, the statues, and other objects. This could be accompanied by singing to ensure that this movement is reverent. Discouraging photos at this time will safeguard the ritual mood, although a prior announcement of when such photos might be taken



Photo by Dave Gilbert

(e.g., after the vigil) will respond to parishioners' need to do this.

5. Finally, the vigil might be followed by a parish banquet, which will allow people to continue telling their stories and to celebrate with one another.

The Final Eucharist

As with the funeral rites, the celebration of the closing of a church comes into fullness with the final Eucharistic liturgy. A study of the prayers and readings for the funeral Mass will offer planning ideas to the pastoral staff. What should be emphasized is that it is now time to move on: The decision has been made; we have mourned, prayed, and consoled one another; now the Church moves forward. The songs should be joyous, reminding us of God's steadfast love and the continued leadership of Jesus Christ in our midst as well as the loving embrace of the Holy Spirit.

The conclusion of this liturgy might be modeled on the final commendation of the funeral rite. If it is possible that there be a procession to the new church home (on foot or in cars), this traditional Catholic practice can provide a powerful sign of the people's willingness and need to move on, and it can give courage to those who may be holding back. A solemn and singing procession out of the space, accompanied by a ringing of the church bells, would parallel the funeral rite's commendation time. Finally, the procession would pause outside the church to turn and lock the doors. At that time the pastor's sending forth might include the following words, based on the funeral liturgy (OCF, 171A):

Trusting in God, we have prayed together as a church community for the last time. Now we go forth to join our new church, knowing that the mercy of God will gather us into this new community. And so let us go forth from this place in faith, in hope, in peace, and in joy!

A final song of thanksgiving outside the church concludes this part of the rite.

Procession to a New Life

The procession to the new place could include:

- a transfer of the Blessed Sacrament to the welcoming church;
- carrying a book of parish records;
- some of the flowers or other decoration or devotionals brought to the welcoming church which reflect the heritage and life of the closed church;
- representatives of the church organizations, the



first Communion class, the oldest member, the newest member, and similar representatives.

Meanwhile, at the welcoming church, parishioners are busy preparing for the arrival of their new members. A brief service at the new space could include:

- song and Scripture;
- a presentation of what has been brought from the closed church, including the Blessed Sacrament;
- a gesture of welcome from the new community, including parish organizations, children, pastoral council members, and other representatives;
- a reception, tours of the new church, and the sharing of food.

Other events might follow in the days ahead, particularly as the new members of the community learn the traditions of their new home, come to know the people, and begin to participate in leadership roles. The welcoming church has its own work to do to help their new members to feel welcome and to become integrated, always focusing on the reality that it is the people who are the Church.



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Reviews

Children

Sing with the World: Global Songs for Children

John L. Bell and Alison Adam. GIA.
Book, G-7339, \$14.95; CD, CD-771,
\$16.95; book and CD, G-7339CD, \$27.95.

This collection of twenty-four songs from twenty-three different countries will become a valuable resource for musicians working with children and all age groups. The simple songs are presented in well-crafted arrangements with melodies that can be taught by rote. Most songs require little, if any, accompaniment but suggestions regarding effective use of a wide range of instruments are plentiful. This makes *Sing with the World* a wonderful resource, especially in spaces such as classrooms where a keyboard instrument is unavailable.

Many of these songs could be used in teaching a unison choir to sing simple harmony (e.g., “*Aleluya*” from Honduras), and easy cantor parts could help to begin a child’s training in the role of cantor (“Peace Be with You” from Benin). Vocal techniques unfamiliar to westerners will be interesting to teach and sing (“Give Us Light” from India). Extensive notes about each song’s background and possible use are included along with pronunciation guides for the texts of indigenous languages.

A few songs in this collection appear in other GIA resources in SAB or SATB arrangements, inviting creative possibilities for intergenerational choirs. Most impressive is the recording featuring Pro Musica, a Chicago-area children’s chorus—a very fine example of well-trained singing. Very highly recommended.

Hi God 6

Carey Landry and Carol Jean Kinghorn.
OCP. Children’s songbook, 20436, \$3.00;
keyboard/guitar/vocal songbook, 20435,
\$13.00; CD, 20434, \$20.00.

The latest addition to this well-known series offers a collection of songs especially appropriate for elementary catechetical settings and cherub choirs. “Lord, throughout These Holy Days” is a good meditation for children on the season of Lent, and “Stir into Flame the Gifts of God” is a lively song to celebrate the gifts of the Spirit and the joy of Pentecost. I’ve used “Never Too Young” as a supplement to Vacation Bible School musical curricula.

Scripture-based pieces like “Let Us Go Rejoicing” (Psalms 122 and 100) and “The Lord Is My Light” (Psalm 27) might be especially useful in the liturgical setting. Two songs that present Eucharistic theology for children—“This Bread, This Wine” and “Holy Table, Holy Bread” are appropriate throughout the year but perhaps especially at group celebrations of first Eucharist.

Simple harmonies, descants, and instrumental parts add to the texture of each song.

Meg Matuska

Children’s Choir Recitative

O Come, Divine Messiah. James Biery. *Two-part treble choir, solo instrument, harp or piano, handbells.* MorningStar, MSM-50-6308, \$1.85. The lilting melody of this French carol for the Advent Season is set to a simple yet lovely accompaniment. The solo instrument part sets the tone of the piece in the introduction, while the handbells (only five bells are needed) add color. Verse three presents a variation in melody, after which the familiar tune returns with a bit of a vocal descant. A good piece for children’s choirs learning to sing in the higher tessitura.

Let All the World in Every Corner Sing. Paul M. Vasile. *Unison voices and keyboard.* MorningStar, MSM-50-6405, \$1.70. This is a lively, energetic setting of the George Herbert text, appropriate for a joyous celebration of Christ the King. Essentially

a recurring refrain with two short verses, this is an easily-learned piece for your children’s choir.

Comemos de Este Pan/We Come to Eat This Bread. Jaime Cortez. *Congregation, two-part choir, keyboard, guitar and solo instrument.* OCP, 20879, \$1.70. This easily sung bilingual piece can be sung entirely in either Spanish or English or in a combination of both. Once they learn this very nice addition to the repertoire of songs with Eucharistic themes, children (and adults) will easily sing it while in the Communion procession. The refrain’s statement that we can be united and transformed through our participation in the Eucharist is a good reminder for us all.

Springtime Is Blossoming. Ricky Manalo, *csp.* *Congregation, two-part choir, keyboard, and guitar.* OCP, 20320, \$1.50. Written for the children’s choir of St. Mary’s Chinese Schools in San Francisco, this song utilizes a pentatonic scale to invoke an East Asian sound with open harmonies in the accompaniment. A wonderful piece for the Easter Season, the verses tell of new life in Jesus risen from the grave as well as in blossoms rising from the earth all around us. The refrain works well in canon, and the coda provides a satisfying ending.

Meg Matuska

Choral Recitative

These selections are all from World Library Publications.

We Sing with Holy Mary. Text: Alan Hommerding; music: Gustav Holst, arr. Charles Thatcher. *SATB choir, soprano descant, congregation, organ, opt. brass quartet and string quintet.* 008847, \$1.50. The original text by Alan Hommerding and the sturdy hymn tune THAXTED by Gustav Holst are the materials with which Charles Thatcher constructs yet another exceptionally fine hymn concertato. The choral parts are very straightforward and accessible. The same

is true of the brass and string parts. The strength of this arrangement lies in the compilation of its parts. Directors' time with their ensembles is limited, and they often look for well-crafted compositions that can come together rather quickly. This certainly fits the bill. Suitable for any Marian celebration, it would be most appropriate during the Advent-Christmas seasons.

Mary, the Maiden/O Come Rejoicing/Christ Is Born This Evening. Arr. J. Michael Thompson and Richard Hillert. SATB choir a cappella, opt. trumpet. 005751, \$1.50. These are arrangements of three Polish Christmas carols that use English translations by J. Michael Thompson. They are to be sung a cappella and vary in degree of difficulty. The first carol, "Mary the Maiden," is the most difficult. It requires a strong men's section as there is division in both the tenor and bass parts. Its hallmarks are nice long lines, flowing melodies, and lush harmonies. The second carol, "O Come Rejoicing," is absolutely delightful. Hillert aptly captures the dance-like character of the melody. There are two verses, with the choir singing the same parts on each verse. The third carol, "Christ Is Born This Evening," looks very much like a hymn in that the choral parts are homophonic. As in "O Come Rejoicing," the choir sings the same parts on both verses. An optional trumpet part that essentially doubles the soprano and alto parts is given for this carol. These arrangements could be programmed as a triptych, but each easily stands alone as well.

Away in a Manger. Arr. Richard Proulx. Two-part choir, opt. soprano descant, congregation, string quartet, organ. 005881, \$1.40. There are many things that make this arrangement appealing. First is the carol itself: Many people are drawn to the childlike nature of this nineteenth century carol. Proulx sets the text to the lesser-known tune CRADLE SONG. The counterpoint between the upper and lower voices of the choir is simple both in its construction and in its difficulty. The harmonies are conventional, and the texture is pure. The addition of the strings adds elegance. What directors might find most appealing, especially in a season when much is demanded of musicians, is that a parish choir will probably learn this quickly. A definite winner!

The Coventry Carol. Arr. Leonard Bobrowski. SAB choir, two C instruments,

guitar, and keyboard. 005882, \$1.30. This is a practical arrangement of the sixteenth century English carol. Verses one and two are unison melody. In verse three, the men take the melody while the women sing in parts above. The last verse is in three-part, with the sopranos carrying the melody. Often SAB choral writing can be stilted with bad voice leading, but that is not the case here. The keyboard accompaniment is better suited to the piano not the organ. The obbligato instrumental parts are needed to balance the simple melody lines. A guitarist with a sensitive finger-picking technique would be most effective. If your choir doesn't already know a setting of this carol, consider adding this to their repertoire.

Mary, How Lovely the Light of Your Glory. Text: Brian Foley; music: Gordon Baker, arr. James C. Clemens, SAB choir, keyboard. 005883, \$1.30. Most striking about this arrangement is the dynamic interplay between the accompaniment and the choir. The keyboard part, which is most suited for the piano, does not merely double the voice parts but rather beautifully underpins and occasionally takes jabs at the rollicking melody. This piece is scored for SAB choir and keyboard, but don't let that fool you—this piece will take some work, especially in the third verse. Intonation will be the singers' biggest challenge. The women's parts lie comfortably, though the single men's part does sit on the upper end. There is nothing syrupy and sweet about this piece, as one often finds with Marian music. The marriage of the beautiful text and attractive tune creates an aural icon, which is illuminated in this bold and inventive setting.

The Angel Gabriel/Patapan. Arr. Robert Edward Smith. SATB a cappella choir, piccolo, snare drum. 005754, \$1.90. If you've been thinking that this year the choir needs to "sink its teeth" into some meaty piece for Christmas, look no further. Here are two fantastic arrangements of carols that aren't so common in parish choir libraries. "The Angel Gabriel," an old Basque carol, is masterfully arranged for SATB a cappella choir. As soon as the first notes are sung, we are taken on a thrilling roller coaster ride. The melody is shared between parts. (Sorry, sopranos: You have to learn a different line!) We even have a static modulation in verse three to the subdominant. The constant use of eighth-note movement binds the four verses together. The piece climaxes with marvelous polyphony, per-

haps simulating the rush of angel wings from heaven. It's not easy, but definitely worthwhile! "Patapan," a seventeenth century French carol, is less complicated. Choral writing tends to be much more homophonic. The arrangement's attraction is its instrumentation: SATB choir, piccolo, and snare drum. (It is noted that an organ stop or recorder could be substituted for the piccolo.) With this octavo directors are given two first-rate pieces for the price of one!

Magnificat. Arr. Gail Gillispie. SATB choir, opt. congregation, cantor. 005285, \$1.30. Here is a setting of the Gospel canticle that attributes the text it sets to *The Book of Common Prayer*, though it is, in fact, the same ICET text (International Consultation on English Texts) found in the Roman Catholic *Liturgy of the Hours*. In this setting, different members of the assembly—the cantor, choir, and congregation—assume unique roles. There is no intoning of refrains or cantors singing verses or the choir singing everything. Rather, Gillispie has arranged this piece for cantor, SATB choir, and everyone else in a through-composed setting. The cantor begins what could be described as a conversation by chanting two-thirds of the first verse of the canticle. The congregation then continues by chanting the rest of that verse, followed by the choir singing the next verse. The choral sections incorporate the early American hymn tune EVENING SHADE. This interplay occurs several times. The cantor and congregation parts are quite simple, while the choral parts add a certain solemnity. For those choirs not accustomed to shape-note style, this may be a bit jarring. However, the effect is most striking. Directors would do well to consider adding this unconventional piece to their repertoire.

Nunc Dimittis. Richard J. Siegel. SSATB choir a cappella. 005284, \$1.15. If your choral library does not include a setting of this canticle, you would do well to consider this piece. It is not lengthy, just a mere thirteen measures. The texture is a little thicker than usual, as the piece is set for five voices. The part writing is homophonic, and the rhythm is rather plain. However, the harmonies Siegel employs are absolutely luscious. What may initially appear senseless is wonderful as the harmony gently glides from one chord to the next. His sensitivity to the text is evident in the melodies, phrasing, and dynamics. Choirs with a keen sense

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of tightly-knit writing will do well with this intoxicating anthem.

Michael Batcho

Books

The Conductor as Leader: : Principles of Leadership Applied to Life on the Podium

Romona M. Wis. Chicago: GIA, 2007. G-7071. 177 pages, hardback. ISBN 978-1-57999-653-6. \$26.95.

When I was in college, the final project in our instrumental conducting course was to write reviews of five books on conducting. The books included those by famous conductors and teachers; they focused on reading scores, giving cues and cutoffs, and managing an ensemble. The model conductor presented in those texts was strong, charismatic, and generally autocratic—a leader with great skill and knowledge who mapped out a plan for the ensemble and then made it happen.

Things have certainly changed over the past thirty years. Organizational life is different now. In many cases, a leader functions more as a coordinator who helps people to work together to accomplish a collective goal. In *The Conductor as Leader*, Romona Wis examines conducting and teaching in light of what can be learned from respected writers and researchers on leadership. Drawing on insights from outside the technical and pedagogical approaches to music, she applies foundational principles about leadership to those who lead from the podium.

Wis focuses on how conductors use their skills, knowledge, and character to create not only a fine musical product but also a meaningful musical experience for those they lead. She believes that musicians feel a strong desire to be included in a more creative way than just following directions on cue. At the same time she recognizes that strong, visionary leadership is needed in any musical ensemble. In this collection of reflection/action essays, Wis urges the reader to reflect on his or her leadership and to take action to improve it.

The first chapter covers leadership in general—its meaning, misconceptions about it, and how to develop one's leadership ability. Wis notes that leadership is the sum total of the conductor's multifaceted influence. For the musicians in an ensemble, the depth of their understand-

ing and the quality of their experience are reflections of the way the conductor leads rehearsals and performances. True leadership goes beyond managing people to "growing" them.

In the next five chapters, the author examines spheres of leadership: vision, trust, teaching, persuasion, and character. In between the chapters are "Interludes," short conversations that help link together each topic by a commentary, an observation, or an experience. These interludes are humorous, inspiring, and touching.

Wis writes that providing *vision* and selling that vision are critical parts of leadership. Vision provides energy, purpose, and direction for the conductor and for the ensemble. Vision helps groups avoid the avoidable and keeps them organizationally efficient.

There needs to be a two-way *trust* relationship between conductor and ensemble. Wis concludes that when a conductor trusts the ensemble—giving members more discretion, more authority, and more information—ensemble members are much more likely to use their energies to produce extraordinary results. Conductors can earn the trust of the ensemble members by being diligent in rehearsal preparation and by giving honest feedback.

The author points out that conductors *teach* through their words, their gesture, their passion, and their pedagogy. Conductors who are leaders spend much of their preparation time planning teaching strategies, and they work to involve the musicians in the learning process. Capable conductors must be remarkably prepared and have complete knowledge of the score and how to realize it.

According to Wis, a conductor's real power lies in a personal power of *persuasion*. There are many types of persuasion, from simple encouragement to blatant coercion. Coercion is common in conducting ensembles of all age levels and settings. Coercive approaches are always a sign of something deeper that needs to be recognized and addressed. Successful conductors move people and convince them to believe in the conductor and in themselves, in the music, and in joint musical goals.

The author believes that *character* is the greatest quality a conductor can possess. Character is the source for one's actions, relationships, and understanding. From the ensemble's point of view, the conductor is the person they most want to know has a strong, authentic, and admirable

character. The conductor is the person who is going to enter and control their musical space, who is going to call on them to express themselves deeply, and who needs to guide them through difficult challenges.

The type of leadership Wis is advocating requires passion for one's work and the professional skills to match, genuine concern for people, the desire to become a leader, and willingness to look inward at one's character and how it fuels one's actions. Wis speaks the truth. I don't know of any conductor who would not be challenged by what she proposes. There are no shortcuts or gimmicks here. Being a conductor who truly leads is hard work. It takes time and dedication and love. It's not for cowards or egomaniacs.

While I read this book, I compiled my own list of things I need to do to become the "artist who leads" that I want to be. I also found many of the practical techniques to be particularly helpful. Examples include "zoom in/zoom out" (zooming in on detail and technique at a deeper level or zooming out to bigger-picture thinking and broader musical understanding); the "whole-part-whole" paradigm (described in the book); balancing process with product; and placing technique in a musical context. I highly recommend this book for all conductors and teachers who are ready to look hard at the way they live their professional lives.

Mary J. Beaudoin

Reforming the Liturgy: A Response to the Critics

John F. Baldovin, sj. *The Liturgical Press* (Pueblo Books), 2008. 192 pages, paperback. ISBN 978-0-8146-6219-9. \$29.95.

In this fine volume, John Baldovin has done us a great service. He first portrays with great clarity the complex array of critiques that have been made of the reform of the liturgy. These critiques have been focused both on the reform brought about by acts of the Second Vatican Council and on the subsequent reformed liturgical books and their implementation. He then gives a balanced assessment of those critiques and an insightful and helpful response.

Baldovin begins by presenting five discernable agendas at work with regard to contemporary liturgical reform. He borrows a template from M. Francis Mannion,

who employed a "models" typology in a paper delivered in 1996. The five agendas are: (1) advancing the official reform; (2) restoring the preconciliar; (3) reforming the reform; (4) inculturating the reform; and (5) recatholicizing the reform.

The first four chapters of the book outline and analyze various critiques of the reform made from four different approaches: philosophical, historical, theological, and sociological/anthropological. Baldovin presents critiques from such scholars as philosopher Catherine Pickstock, German scholar Klaus Gamber, and Pope Benedict XVI, especially in his writings as Cardinal Joseph Ratzinger.

The chapter dealing with Pickstock's critique of the reform, though difficult reading, is worth the effort and raises some good questions that do not have easy answers. Do the Constitution on the Sacred Liturgy *Sacrosanctum Concilium* and the subsequent reform too easily accept "modern" preconceptions about society? Have the strategies of translation (in the 1970s) adequately captured the genius of the genres to which they were applied? Was there adequate dialogue among liturgical historians, pastoral specialists, and theologians in the construction of the reform?

In his treatment of Ratzinger's critique of the reform, Baldovin writes: "I think we can say that the greatest strength of his analysis of liturgy and sacrament today is his insistence on keeping God at the center of the liturgical celebration." In the chapter on liturgy as ritual, analyzing the critique from sociology and anthropology, where the thought of several scholars is presented, Baldovin concludes: "There has been a neglect of gesture in the past thirty years or so, and the loss or diminution of some gestures led people to find other gestures otiose (e.g., the triple crossing of oneself during the introduction of the Gospel, or bowing at the words 'by the power of the Holy Spirit . . . ' in the Nicene Creed, or genuflecting at those words on Christmas . . .). There is a need for a new 'choreography' of the liturgy in the sense of conscious and intentional use of the body."

The next chapters deal not with approaches but with particular issues, e.g., architecture: the orientation of the priest; language: the use of the vernacular and the debate over translation; liturgical music; and the liberal use of the preconciliar liturgy.

In the concluding chapter, Baldovin gives his own responses to the critics

and then suggests a way forward. He is a person to be listened to carefully: "If I were to argue only one point in this concluding section, it would be that we need to understand that the liturgy is first and foremost God's act—a gift—and only secondarily something that we do." He points out that a liturgy in the Greek world was first *a work done for the people*. The priority of God's action needs to be stressed. Such an anti-Pelagian stance,

he says, will always be countercultural. It requires that we find ways to combat the narcissistic notion that liturgy exists primarily for us to "get something out of it." In worship, "God lays a claim on us. In this sense liturgy is first and foremost a duty."

In writing of the liturgical role of priests and ministers and how to correct the continuing talk-show-host behavior of too many priests, one suggestion he



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makes is that all off-the-cuff remarks and invitations be eliminated. I agree.

Regarding the design of new churches, he says the following, with which I also heartily agree: "Many (but certainly not all) of the recent churches are far too comfortable to convey the tension involved in worshipping the God who is at once transcendent and immanent. To put it baldly: we need to stop designing churches that look like slightly out-of-date living rooms."

Finally, he makes a plea that pastors need to know more about music and its role in the liturgy, so that they can take an active role with their musicians in the choice of music: "Somehow, without turning to draconian measures, more assistance is needed in helping liturgical musicians and pastors decide what is appropriate for an entrance procession, for example, as opposed to the Communion

procession." He recommends the recent U.S. bishops' document *Sing to the Lord* as offering helpful guidelines.

This is a book to read carefully, spend time with, and discuss with colleagues!

Lawrence J. Madden, SJ

Making Sense of God, A Woman's Perspective

Elizabeth A. Dreyer. *St. Anthony Messenger Press, 2008. 105 pages, paperback. ISBN 978-0-86716-884-6. \$11.95.*

Is there still a need for books on Catholic theology and spirituality directed specifically to women? The *Called to Holiness: Spirituality for Catholic Women* series, edited by Elizabeth Dreyer, Ph.D., professor of religious studies at Fairfield University, makes a strong case for such

a need.

As the introductory volume of the eight-volume series, *Making Sense of God, A Woman's Perspective* lays the foundation for all that is to come. It invites women to recognize their own participation in grassroots theology, which links their lived experience with Scripture and the tradition of the Catholic Church. It goes on to consider some points of connection and challenge between the theology and the spirituality that is unique to women.

Though it seems an impossible task, Dreyer deftly guides the reader through many of the basics of systematic theology, always cultivating the dialogue between the lives of women, their experience of God, and the foundational teachings of the Church. She begins by encouraging readers to ask questions of their lived experience: "How do our thoughts, values, and behaviors align with the wisdom

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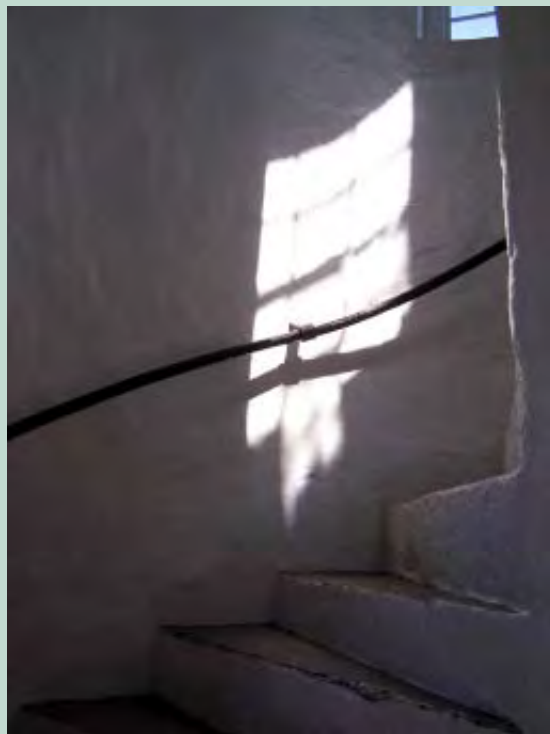
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of the tradition to which we have given assent in faith? When our lives clash with this tradition, we ask why" (1). Such theological reflection is the bedrock for doing grassroots theology. By engaging in theological reflection, each woman becomes more adept at recognizing her theological identity: "What has God got to do with all of this? What is the meaning of my life from a godly perspective?" (4).

After a brief consideration of the challenges inherent in forming and naming one's images of God, she recommends the image of the Trinity as a community of love, a privileged understanding of God in the Catholic tradition. Drawing on the Trinitarian doctrine, she makes connections with the lived experience of women: "The divine community of love serves as a model for the kind of equality, mutuality, and loving interaction sought in distinctive ways by women" (26). Dreyer offers up solid feminist theology in a way that clarifies its meaning, celebrates the gifts of the tradition, and does not hesitate to challenge the tradition where it has failed to incorporate the history, contributions, and insights of women.

Having laid the theological foundation, Dreyer goes on to build a framework for spirituality that is drawn from everyday life. "We become saints *in and through* the joys and trials of living, not in spite of them" (67). She re-examines practices in the spiritual life, such as asceticism and virtue ethics, in light of the lives of contemporary women. Instead of focusing on the harsh, physical disciplines that were part of the spirituality of the desert fathers and mothers as well as some medieval mystics, the author offers thoughts on how women might re-appropriate the ascetic tradition in ways that speak more effectively to their lives today. "This type of asceticism focuses on responding creatively and in love to the demands and suffering that is integral to daily life. How are we to think about this kind of asceticism that comes unannounced and unanticipated, but is likely the primary locus for self-sacrifice?" (62).

Dreyer goes on to a deeper exploration



San Esteban del Rey Mission, Acoma, New Mexico

tion of three particular areas in which the ascetic tradition can be applied to everyday life: confronting illusion, illness, aging and death, and parenting. The chapter on "The Virtuous Woman" is particularly thought-provoking. Choosing four virtues—some of which have had an ambivalent history with respect to women and the tradition—the author again offers ways to re-appropriate generosity, courage, humility, and hope. Generosity, for example, is almost an "assigned virtue" for women within society and the Church. Who would ever critique the notion of a generous woman? Yet such general approval can prevent women from discernment as to whether one is choosing this virtue in true freedom or using it to control others.

Making Sense of God is an ideal starting point for women who, as Dreyer puts it, "have fallen in love with God" and are looking for the next step in their spiritual journey. It also provides a fine overview of the theological/spiritual landscape for those who have been on this journey for a while and are looking for fresh direction. Each chapter concludes with reflection questions and/or rituals that invite the reader to go further in exploring her theological identity and the spirituality that flows from it. An appendix offers an introduction to praying with the Scriptures, including suggested texts.

Margaret Costello

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Professional Concerns

By PAUL COLLOTON, OP, AND STEVE PETRUNAK

Contemporary Praise and Worship Music and Roman Catholic Worship, Part II

In the June issue of *Pastoral Music* we raised and answered five questions concerning the place of contemporary Christian rock music in Roman Catholic worship, formation programs, and Roman Catholic life. Now, with an additional five questions and responses, we continue the conversation begun in that article. Our purpose is to offer guidance on how to dialogue about the issues that are implied by these questions with pastoral sensitivity, respect for Church documents on liturgy and music, and the experience of Catholic Christians of all ages—especially our youth.

6. How is liturgical music determined to be “singable”? Isn’t that a highly subjective judgment? What is a “singable” melody line?

Father Paul: I have had conversations with composers about this very question, and I can draw on my own experience as a parish musician before I became a priest. In my conversation and musical study, these qualities of a singable melody line seem to be affirmed across the board:

- Singable melodies contain limited use of extended intervals.
- Singable melodies make greater use of stepwise movement.

Rev. Dr. Paul Colloton, OP, is the director of continuing education for the National Association of Pastoral Musicians. Mr. Steve Petrunak, vice chair of the NPM Board of Directors, is the director of music ministries at St. Blase Catholic Community in Sterling Heights, Michigan.

- Singable melodies are easily sung by someone without much musical training.
- This does not mean that they are simplistic.
- At the same time, one would not need extensive rehearsal to have a singable melody lay easily in one’s voice.

Applying these principles will depend on the musical capability of a liturgical assembly or gathering, and that application does entail some amount of subjectivity. However, these five principles seem to be affirmed objectively by composers, pastoral musicians, and the singing assembly.

Steve: I like these five principles, and there are just a few additional elements of singability that require attention. The first, simply stated, is how high (or low) the piece is to sing. Whenever I’ve dialogued with anyone regarding the singability of a song, the vocal range of the piece is always questioned. Practically speaking, songs with melody lines that hover at or above C# or D above middle C become uncomfortable for many people. While we may disagree on the exact definition of “too high” (or too low), there is a point beyond which people just will not sing.

In addition to the vocal range of a piece, another element that can determine the singability of a melody line is its rhythmic complexity. Highly syncopated melodies can seriously challenge untrained singers.

Finally, the tempo at which we play a song with a singable melody line may dissuade people from singing it. Playing a song too fast may discourage response, and playing a song too slow may bore people so greatly that they just stop singing.

7. If a praise and worship song meets theological (see June *Pastoral Music*) and singable criteria, where is this music best used in liturgy?

Father Paul: That depends on the liturgy itself. *Sing to the Lord: Music in Divine Worship* (STL) offers three judgments that are to be considered as one evaluation for making any determination about music for the liturgy: the liturgical judgment, the pastoral judgment, and the musical judgment (STL, 127–136). STL also highlights the ritual dimension, spiritual dimension, and cultural context (STL, 68–71) that go into such a determination. Finally, Section V of *Sing to the Lord*—“The Musical Structure of Catholic Worship” (STL, 137–258)—offers clear guidance about where music is called for in the various rites of the Church and in devotions. Reading and digesting this wonderful resource can help you apply these principles to praise and worship music, just as one would apply them to a piece of music from our musical heritage or from a culture other than one’s own.

Steve: If I’m hearing you correctly, Father Paul, what you’re saying is that there is no one part of the liturgy where praise and worship music fits best. If a praise and worship song meets the same theological and singable criteria as the rest of the liturgical music repertoire, then determining where it is used in the liturgy requires the exact same scrutiny as the rest of the repertoire. Thus, for example, I would never say that the only place a praise-and-worship-type song should be used is during one particular part of the liturgy—say, as a recessional song. Our documents are filled with rich and purposeful information regarding where music fits best in the liturgy.

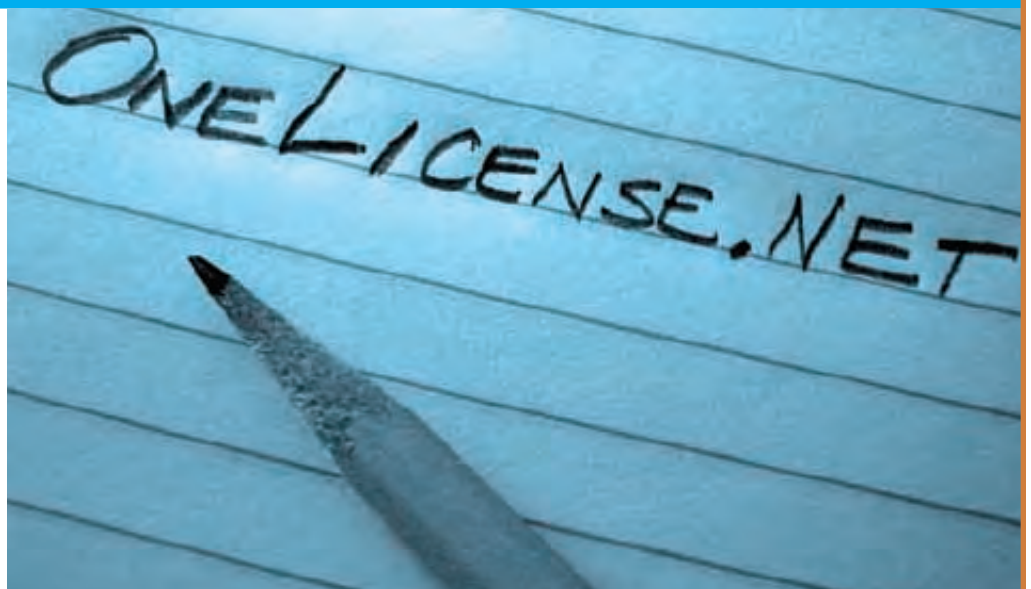
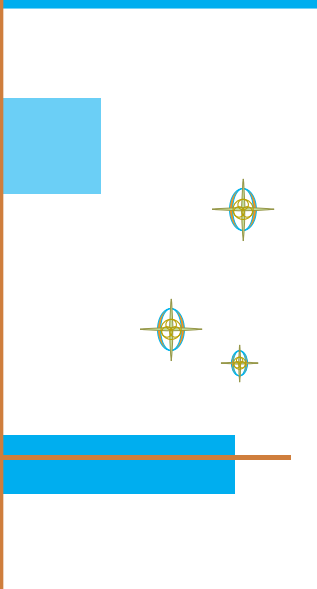
Of course, there are two places in our worship where praise and worship music can most easily be introduced—as prelude and postlude. If the community has never experienced this style of music, a prelude is a terrific time to initiate it. Because of the high energy that often accompanies praise and worship music, a postlude can also be a great way of sending people forth from worship.

8. Is the use of this kind of music for liturgy specific to youth only? Are all youth fed by this type of music?

Father Paul: In my experience the answer to both questions is no. I know youth who are not fed by this type of music and prefer music that is considered more traditional or classical. I know

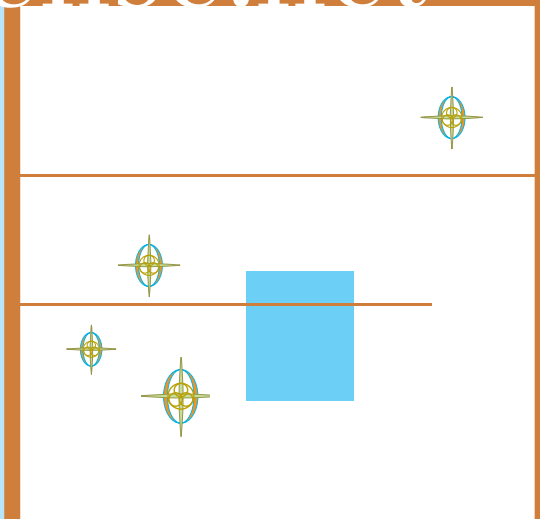


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adults whose faith is fed and expressed by contemporary Christian and Catholic praise and worship music. This is another reminder that one style does not fit any one age or group of people. It is important to discover what styles and genres nurture and express the faith of the people with whom you minister and worship in order to determine which kind of music to use at which liturgy. Again, the pastoral judgment and a sense of the cultural context mentioned in my response to question seven can be of great assistance in this regard.

Steve: I couldn't agree with you more. I can recall countless times when I've been approached by elderly people who have thanked me for using fast-tempo contemporary liturgical music. There is great danger in pigeonholing any group or segment of people in the community in regards to musical style and taste!

I remember a few years back, at an NPM regional convention, questioning a group of thirty young people from across the country about their liturgical musical preferences. Their answers were as diverse as their ethnicity or culture! Some liked classical music better than contemporary, others preferred chant over polyphony, and others most enjoyed praise and worship music. However, these thirty youth clearly agreed on two points: that there is no one type or style of music that best suits all youth, and youth today accept all types of music at liturgy as long as the music is well executed.

9. Which is better, liturgies that always make use of one type of music or liturgies that use a stylistically blended music approach?

Father Paul: I take what *Sing to the Lord* says about liturgies in Catholic grade and high schools as my guide: "A variety of musical styles is recommended at school Liturgies, while care should be taken to include selections from the repertoire typically sung by the wider Church at Sunday Liturgies" (STL, 55). Something similar is noted for campus liturgies at Catholic colleges: They are to include "a broad range of repertoire" (STL, 56). Since our liturgical assemblies tend to reflect a diversity of age, culture, ethnicity, and preferred styles, that diversity should be reflected in our liturgies to help us serve the gathered assembly, but we should



also include in our repertoire common Mass settings, acclamations, responses, and hymns for major celebrations like the Triduum, Easter, Pentecost, and Christmas. The "principle of progressive solemnity" (STL, 110–118) also needs to be considered, so that the liturgy reflects the feast or season being celebrated. Therefore, I would promote at least some blending of styles at all liturgies, depending on the makeup of the gathered assembly and the pastoral need of the larger community.

Steve: Here again I wholeheartedly agree. We are such a diverse Church, it only seems right that we respect differences in musical taste and style. We have many influences in our musical tastes, yet we also have this rich heritage of traditional hymnody and ritual music that deserves a place in our worship. Choosing music from many different styles respects the differences that lie in us all.

Even within communities where there is little cultural diversity, mixing musical types and styles can be beneficial. Using a song with a text written in a language other than the one used commonly by community members can help remind us that we are part of a universal Church that extends far beyond ourselves. Stylistically blended music for worship can actually help bring people together and promote tolerance in our communities.

10. What are the benefits and challenges of making a certain liturgy each week the "contemporary liturgy"?

Father Paul: Building on my answer to question nine, I would say that there are two benefits: The people who would

prefer a contemporary style of music and liturgy would find a home at that liturgy, and a broader range of repertoire in the contemporary genre or style can be used at such a Mass.

At the same time, I would name these challenges: Those who only worship at this time would not be exposed to the broader repertoire and styles of the Church, which means that they might not discover another style that feeds them. They will also not know the common repertoire of the parish community (except, perhaps, for common settings of ritual texts) and would be limited in their ability to participate on the major feasts or events when only one liturgy is celebrated, such as the Triduum, a funeral, or a wedding. Finally, members of the People of God who would like to or who need to worship at this time may feel excluded and unwelcomed at this liturgy, which is, like all liturgy, the celebration of the whole Christ—head and members—in its rich diversity.

Steve: While those who choose to worship in "contemporary" liturgies may feel a greater sense of fulfillment than attending "the other" Sunday liturgies, I would argue that the losses from providing such narrowly defined forms of worship far outweigh the gains. In addition to the challenges that Father Paul has listed, I would argue that the greatest loss lies in the segmentation of the community that results from "stylizing" any liturgy. Exclusively contemporary liturgies divide communities! Because we encounter a plethora of divisions in society today (race, culture, age, gender, sexual orientation, and so on), the unity that a Church community can provide is not only crucial but also unachievable in any other way. This is exactly why it is so important that our weekend liturgies do not exclude participation by anyone.

I believe that the call to create "contemporary" liturgies in our communities suggests a greater problem that exists in many of our communities today—ministry without passion, without excitement about the Gospel or the Church's work. What can we do as music ministers to bring greater life, energy, enthusiasm, and passion into our liturgies? How can other liturgical ministers become more ardent in their work? If more of our community members were stirred by the passionate work of ministry, perhaps there would be no need for any kind of segmentation of the community whatsoever.

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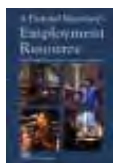


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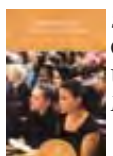
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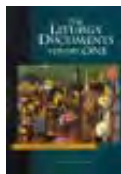
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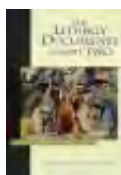
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A listing may be posted:

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

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MARYLAND

Adult Choir Director. Jesus the Divine Word Parish, 885 Cox Road, Huntingtown, MD 20639. Phone (410) 414-8304; e-mail: music@jesusdivineword.org; website: http://www.jesusdivineword.org/files/jdw_music_ministry.pdf. Growing parish of 500 families seeks a self-motivated, creative, part-time adult choir



Sunrise at Mount Sinai, detail. Photo by Feligoo.

director with a thorough understanding of music in Catholic liturgy; proven vocal, keyboard, conducting skills; and good interpersonal skills. Demonstrate strong vocal and sight-reading skills, leadership skills, and a profound desire to motivate and encourage singing by the congregation. Bachelor's degree in music (master's preferred). Future growth potential

includes directing the goals of the music ministry including cantors, youth choir, and children's choir. The job description is available on the parish website. Please e-mail résumé to apply. HLP-7345.

OHIO

Assistant Director of Music and Parish School Music Teacher. St. Patrick of Heatherdowns, 4201 Heatherdowns Boulevard, Toledo, OH, 43614. Phone: (419) 381-7251; e-mail: jack.gerding@toledostpats.org; website: www.toledostpats.org. 2,500 families, music ministry of 250+ children and adults, and a parish school of 500+ students. Candidates for this full-time position must understand the liturgical services of the Catholic Church. A degree in music and strong keyboard skills are required. Teaching experience would be beneficial. A more detailed job description is available on the parish website. Competitive salary with full diocesan benefits. Interested candidates should call or e-mail Jack Gerding, Director of Liturgy and Music. HLP-7340.

TEXAS

Director of Music. Emmaus Catholic Parish, 1718 Lohmans Crossing Road, Lakeway, TX 78734. E-mail: Emmaus@emmauslakeway.com. In a faith community of nearly 2,000 households, director will be responsible for working with pastor and the director of liturgy in developing a prayerful, singing assembly in support of the Gospel message; music planning; development and training of the music ministry team; building and training choirs; cantor training; recruiting and training instrumentalists; and other aspects of music in liturgy for all Masses and liturgical events requiring music. Keyboard skills, including organ, and ability to work with a variety of liturgical musical styles are essential to this position. Thirty hours per week. Send cover letter and résumé to Jane Heckler. HLP-7339.

VIRGINIA

Conductor in Residence. St. Catherine of Siena Roman Catholic Church, 1020 Springvale Road, Great Falls, VA 22066.

Phone: (703) 759-4350; e-mail: kimberlyannhess@gmail.com. Part-time (twenty hours), available beginning in August or when position is filled. Salary will be commensurate with education and experience. Duties include conducting the professional resident choir, which sings weekly for the Latin Mass (*Novus Ordo*), and conducting the children's choir. Rehearsals are held on Sundays immediately following Mass (no evening rehearsals). Knowledge of Catholic liturgy, repertoire, and plainchant is necessary. For further information, contact Dr. Kimberly Hess, Director of Music. HLP-7332.

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Calendar

CONCERTS AND FESTIVALS

NEW YORK

New York
September 16

Organ Recital. Kent Tritle, direct of music at the Church of St. Ignatius Loyola and organist for the New York Philharmonic performs works by J. S. Bach, Buxtehude, Mendelssohn, and Guilman. Place: Church of St. Ignatius Loyola, 980 Park Place, New York. Phone: (212) 288-2520; e-mail: concerts@stignatiusloyola.org; web: www.smsconcerts.org.

New York
October 7
Sacred Music in a Sacred Space. Choir and Orchestra of St. Ignatius Loyola under the director of Kent Tritle and Renée Anne Louprette present the U.S. première of John Tavener's *Requiem* and Valentin Silvestrov's *Diptychon*. Also on the program: Excerpts from Sergei Rachmaninov's *Liturgy of St. John Chrysostom*. Place: Church of St. Ignatius Loyola, 980 Park Place, New York. Phone: (212) 288-2520; e-mail: concerts@stignatiusloyola.org; web: www.smsconcerts.org.

New York
October 24
Musica Sacra Chorus and Orchestra, directed by Kent Tritle, perform music by Scarlatti, Bach. Place: Alice Tully Hall at Lincoln Center. Contact: (212) 734-7688; web: www.MusicaSacraNY.com.

New York
October 25
Organ Recital. James David Christie, distinguished artist in residence at the College of the Holy Cross, Worcester, Massachusetts; professor of organ at Oberlin College Conservatory of Music, Oberlin, Ohio; and organist for the Boston Symphony Orchestra performs works of Marchand, Sweelinck, Buxtehude, Bach, Alain, Barié, and Tournemire. Place: Church of St. Ignatius Loyola, 980 Park Place, New York. Phone: (212) 288-2520; e-mail: concerts@stignatiusloyola.org; web: www.smsconcerts.org.

New York
November 11
Sacred Music in a Sacred Space. Choir and Orchestra of St. Ignatius Loyola under the director of Kent Tritle and Renée Anne Louprette present Henry Purcell's *Ode on*

St. Cecilia's Day (1692) and music by George Frideric Handel and Herbert Howells. Place: Church of St. Ignatius Loyola, 980 Park Place, New York. Phone: (212) 288-2520; e-mail: concerts@stignatiusloyola.org; web: www.smsconcerts.org.

CONFERENCES

ALABAMA

Birmingham
October 2-4
2009 National Black Catholic Men's Conference: Redefining Manhood: Real, Respect, and Responsibility. Co-sponsored by the Society of the Divine Word, Chicago Province; the National Black Catholic Clergy Caucus; the Knights of Peter Claver; the Diocese of Birmingham; and the Birmingham Office of Black Catholic Ministry. Place:

Redmont Historic Hotel, Birmingham. Practical answers for today's challenges, new ways to grow in Catholic faith, ideas for spiritual programs, and other benefits. Contact: www.bowmanfranciscministry.com or Father Chester P. Smith, svd, 815 E. 58th Street, Indianapolis, IN 46202. Phone: (317) 523-0900 or (317) 259-0144 or James R. Watt, Jr., at (205) 838-8313.

CONNECTICUT

Mystic
October 16-18
Chant Express Weekend. A quick and easy introduction to Gregorian chant, closing with a sung liturgy in the Chapel of Our Lady of the Assumption. Instructor: Dr. William Tortolano. Sponsored by The Saint Michael Institute of Sacred Art, Mystic, Connecticut. Place: Saint Edmund's Retreat, Mystic. Contact: The Saint Michael Institute of Sacred Art, Saint Edmund's Retreat, PO Box 399, Mystic, CT 06355-0399. Phone: (860) 536-0565; fax: (860) 572-7645; e-mail: admin@endersisland.com; web: www.endersisland.com.

FLORIDA

Orlando
August 27-29
2009 Orlando Liturgical Conference. Sponsored by the Diocese of Orlando. Place: Orlando Airport Marriott. Keynote speakers: Rev. Dr. J. Michael Jonas, Sr. Linda Gaupin, Sr. Kathleen Harmon, SND DE N. Contact: Office of Liturgy, Diocese of Orlando. Phone: (407) 246-4860; web: www.orlandoliturgicalconference.org.

KANSAS

Wichita
September 17-19
The Initiation Experience: Beginnings Institute. Basic presentation of the vision of the Rite of Christian Initiation of Adults; experience of the flow, steps, and periods of the rite; skills necessary for local implementation; reflection, faith sharing, and liturgical celebration; and understanding of the conversion journey. Sponsored by the Diocese of Wichita in partnership with the North American Forum on the Catechumenate. Bilingual. Place: Spiritual Life Center, Wichita. Contact: The North American Forum on the Catechumenate, 125 Michigan Avenue, NE, Washington, DC 20017-1102. Phone: (202) 884-9758; fax: (202) 884-9747; e-mail: info@naforum.org.



St. Ignatius Church, New York City. Photo by Wally Gobetz.

MARYLAND

Damascus

August 19–22

Global Praise Emersion: Opening Congregations to the Worship Gifts of All Nations. Place: Damascus United Methodist Church. Chief clinician: C. Michael Hawn. Other presenters include Jorge Lockward, Debi Tyree, Eileen Guenther, John Thornburg, Neil Dhingra, and Walt Edmonds. Contact: Damascus United Methodist Church, 9700 New Church Street, Damascus, MD 20872. E-mail: Damascus.umc@verizon.net.

MISSISSIPPI

Natchez

November 19–22

William Grant Still Tribute Conference: Music and the Arts: Still Our Only Future. Place: Natchez Convention Center. Goal: to promote support for cultural arts at all educational levels, to bring music and the arts to the forefront in communities, and to honor William Grant Still (1895–1978), dean of African American composers. Contact: WGS Music, 809 W. Riordan Road, Suite 100, Box 109, Flagstaff, AZ 86001-0810. E-mail: wgsmusic@bigplanet.com; fax: (928) 526-0321.

NEW JERSEY

Princeton

September 24–26

Sixteenth National Choral Conference. A two-day symposium for music educators and conductors of children's, girls', and boys' choirs sponsored by the American Boychoir School. Place: American Boychoir School, Princeton. Presenters include Judy Bowers, Helen Kemp, Anton Armstrong, and Fernando Malvar-Ruiz. Contact: www.americanboychoir.org; e-mail: ncc@americanboychoir.org.

ONTARIO

Thunder Bay

August 16–21

The Initiation Experience: Beginnings and Beyond Institute. Explore the compelling vision and pastoral skills to implement the initiation process and emphasize the relationship of good liturgy to good catechesis. Sponsored by the Diocese of Thunder Bay in partnership with the North American Forum on the Catechumenate. Place: St. Patrick Cathedral. Contact: June Gaw, 496 Dewe Avenue, Thunder Bay, ON P7A 2G9. Phone: (807) 343-9313; fax: (807) 343-9114; e-mail: jrgaw@tbaytel.net.

OVERSEAS

CHINA

Shanghai

October 13–16

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ments, sheet music, and accessories. Includes exhibitors from the Czech Republic, Finland, France, Germany, Italy, Spain, Taiwan, The Netherlands, and the United Kingdom. Place: Shanghai New International Expo Center. Sponsored by the China Music Instrument Association, INTEX Shanghai, and Messe Frankfurt Shanghai Co., Ltd. Contact: www.musikmesse.com.

IRELAND

Dublin, Armagh, and Other Sites

November 12–19

Land of Saints and Scholars continuing education program for music educators. Travel along the Georgian squares of Dublin, and visit Northern Ireland, enjoying choral performances and playing organs throughout the Emerald Isle. Contact: Peter's Way Tours Inc., 500 North Broadway, Suite 221, Jericho, New York 11753. Phone: (800) 225-7662, (516) 605-1551, or (800) 443-6018; fax: (516) 605-1555 or (614) 717-0347; e-mail: peter@petersway.com or annette@peterswaysales.com.

ITALY

Rome, Assisi, Florence, and Vatican City

January 4–11, 2010

Roman Polyphony continuing education program for music directors. Choral liturgies and concert performances throughout central Italy. Meet local musicians, including Vatican authorities, while enjoying sightseeing and fellowship with colleagues. Contact: Peter's Way Tours Inc., 500 North Broadway, Suite 221, Jericho, New York 11753. Phone: (800) 225-7662, (516) 605-1551, or (800) 443-6018; fax: (516) 605-1555 or (614) 717-0347; e-mail: peter@petersway.com or annette@peterswaysales.com.

GERMANY AND AUSTRIA

Salzburg, Melk, Vienna

November 6–12

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UNITED KINGDOM

London and Other Sites

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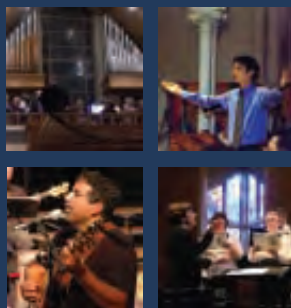
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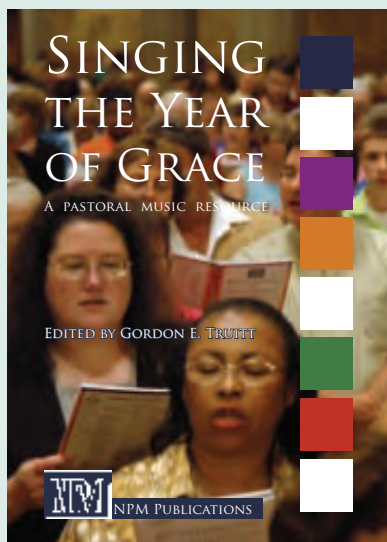


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From the Days of Paul and Luke

By J. MICHAEL McMAHON, PAUL COLLOTON, OP, AND GORDON E. TRUITT

How long has the Church been concerned about what is sung in the liturgy? Ever since St. Paul adapted (or corrected) the work of an anonymous poet who created one of the earliest Christian hymns so he could include it in his letter to the Philippians (Phil 2:6–11), and ever since St. Luke wrote or borrowed the texts of some liturgical hymns for his Gospel, putting them on the lips of Mary, Zechariah, and Simeon (Luke 1:46–55, 68–79; 2:29–32).

How long has the Church been interested in adapting the liturgy and its music so that people could understand it? Ever since those early days, when the Church borrowed music from the synagogue and adapted it for Christian use, borrowed musical styles from surrounding cultures, and translated hymns from one language to another—the *Gloria*, for example, translated (in part) from Greek to Latin for use in the Roman liturgy at a time when people no longer spoke Greek.

Recent History

What about our recent history? Every pope of the twentieth and twenty-first centuries, from Pope St. Pius X through Pope Benedict XVI, has been concerned about music in worship and has encouraged sung worship, and many have provided guidelines to help us choose appropriate music, find the best way to accompany it, and adapt music from various cultures for use in the liturgy.

Two key phrases guiding what the recent popes have said about music's

This article is excerpted from Session 1, "Setting the Context," in Seven Sessions: The NPM Study Guide to Sing to the Lord: Music in Divine Worship, © 2009, National Association of Pastoral Musicians. The authors are, respectively, the president, director of continuing education, and senior editor for the National Association of Pastoral Musicians.

liturgical role appeared in Pius X's *motu proprio Tra le sollecitudini* (hereafter TLS, November 22, 1903). The first is that "music, as part of the solemn liturgy, participates in liturgy's general purpose, which is the glory of God and the sanctification and edification of the faithful" (TLS, 1). The second is that music accomplishes this purpose by engaging the faithful in "a more active participation [*"parte più attiva"* in the original Italian] in the ecclesiastical offices, as was the case in ancient times" (TLS, 3).

In his bull *Divini cultus* (December 20, 1928), Pope Pius XI observed that "the faithful come to church in order to derive piety from its chief source, by taking an active part [*"partecipando attivamente"* in the original Italian] in the venerated mysteries and the public solemn prayers of the Church" (*Divini*, paragraph 7, emphasis added). He also noted that, particularly through the revival of Gregorian chant, which had led to a revival of sung worship, "the faithful have gained a deeper understanding of the sacred Liturgy and have taken part with greater zest in the ceremonies of the Mass, in the singing of the psalms and the public prayers" (*Divini*, paragraph 8).

These points were repeated and expanded by Pope Pius XII. In his encyclical on the liturgy *Mediator Dei* (November 20, 1947), he explained that active participation must be interior as well as exterior (*Mediator*, 24), and he pointed to congregational involvement in singing the chants and even vernacular hymns as a way to engage that participation (*Mediator*, 105). He explained: "It is not merely a question of recitation or of singing which, however perfect according to norms of music and the sacred rites, only reaches the ear, but it is especially a question of the ascent of the mind and heart to God so that, united with Christ, we may completely dedicate ourselves and all our actions to him" (*Mediator*, 145). Pius XII repeated similar points in his encyclical

on sacred music *Musicae sacrae* (December 25, 1955; see 31–33), and he encouraged the use of chant, polyphony, and even vernacular hymns—under limited circumstances—to keep "the faithful from attending the Holy Sacrifice like dumb and idle spectators" (*Musicae*, 64).

All the bishops of the Second Vatican Council addressed the same concerns and offered similar guidelines, calling music in the liturgy a "treasure of inestimable value," "a necessary or integral part of the solemn liturgy," and a vehicle to promote "the glory of God and the sanctification of the faithful" (Constitution on the Sacred Liturgy *Sacrosanctum Concilium* [SC], 112).

This description of music and its integral role in liturgy was key to the Council's main goal for liturgical renewal and reform. The bishops said that "in the restoration and promotion of the sacred liturgy, . . . full and active participation by all the people [*"totius populi plena et actuosa participatio"* in the original Latin] is the aim to be considered before all else; for it is the primary and indispensable source from which the faithful are to derive the true Christian spirit" (SC, 14). Of the nine forms of active participation mentioned in *Sacrosanctum Concilium* as ways through which the Christian people should be involved in the liturgy, five involve singing: acclamations, responses, psalmody, antiphons, and songs. The remaining four are actions, gestures, bodily attitudes, and silence (SC, 30).

After the Council

Building on these previous documents, the Sacred Congregation of Rites and the U.S. Conference of Catholic Bishops have joined subsequent popes in issuing incentives, directives, and guidelines on music and its use in the liturgy as part of the Vatican II liturgical reform.¹

One of the first documents of the international liturgical reform, issued in 1967,

shortly after the close of the Second Vatican Council, was *Muscam sacram* (MS). The purpose of this instruction, issued by the Sacred Congregation of Rites, was to put a practical face on the Council's call for full, active, and conscious participation through music as a "necessary or integral part of the solemn liturgy" (SC, 112). By offering general norms, a description of the singing roles of various individuals and groups, and very practical descriptions of what should be sung and by whom, *Muscam sacram* laid out the basic plan for moving toward "a closer union of hearts through the union of voices" and a liturgy that is "a more striking symbol of the celebration to come in the heavenly Jerusalem" (MS, 5).

The Music Subcommittee of the U.S. Bishops' Committee on the Liturgy followed a similar pattern in its 1972 document *Music in Catholic Worship*, which was revised in 1983 and approved by the full body of the National Conference of Catholic Bishops.² This statement begins with a theology of celebration, focuses on the various ministerial roles at worship, and offers practical application of its general principles especially to the celebration of Mass. One of the major contributions that this document made to the understanding of music's function in the liturgy—and how to select appropriate music for the liturgy—came to be known as the "three judgments": the musical, liturgical, and pastoral judgments that should be made about any piece of music before it is incorporated into the liturgy.

Ten years after *Music in Catholic Worship*, the National Conference of Catholic Bishops (now the U.S. Conference of Catholic Bishops) issued *Liturgical Music Today* (LMT), a companion document to *Music in Catholic Worship* that confirmed the principles in the earlier document, applauded the growing "confidence and strength" of sung prayer in Catholic assemblies (LMT, 1), clarified some ambiguities and answered some questions that had arisen during the implementation of MCW, and applied the principles of MCW to "subjects that *Music in Catholic Worship* addressed only briefly or not at all, such as music within sacramental rites and in the Liturgy of the Hours" (LMT, 3).

Evolving Language and Practice

This document also confirmed some evolving language used to describe music



El Greco, *St. Luke*, c. 1605–1610. Cathedral of St. Mary, Toledo, Spain.

in worship and the role of musicians. It talked about the "ministerial role of liturgical music" (LMT, 1) and suggested that "the first place to look for guidance in the use and choice of music is the rite itself" (LMT, 8). It picked up the notion of "progressive solemnity" from the *General Instruction of the Liturgy of the Hours* (GILH, 273) as a way to take into account "the abilities of the assembly, the relative importance of the individual rites and their constituent parts, and the relative festivity of the liturgical day" in choosing music, though the bishops observed that "music should be considered a normal and ordinary part of any liturgical celebration" (LMT, 13). Finally, noting that "the entire worshipping assembly exercises a liturgical ministry," *Liturgical Music Today* affirmed the title "pastoral musician" to describe those members of the community who are "recognized for the special gifts they exhibit in leading the musical praise and thanksgiving of Christian assemblies." The ministry of pastoral musicians, the bishops said, "is especially cherished by the Church" (LMT, 63).

In 1970, the first edition of the reformed Order of Mass appeared, and the *General Instruction of the Roman Missal* was provided to explain both what the Order of Mass (formerly called the "Ordinary of Mass") is all about and how to make practical use of the Order and of the revised *Roman Missal* (divided into the *Lectionary for Mass* and the *Sacramentary*). Affirming the growing use of music in the liturgy, the *General Instruction* (GIRM) made two points: "Great importance is to be attached to the use of singing at Mass, but it is not always necessary to sing all

the texts that are of themselves meant to be sung"; and "in choosing the parts actually to be sung, . . . preference should be given to those which are more significant and especially to those to be sung by the priest or ministers with the congregation responding or by the priest and people together" (GIRM, 1975 edition, 19).

Gradually the two forms of Mass with singing that had existed at the time of the Council—"low Mass" with vernacular hymns and "high Mass" with chant, polyphonic, and modern settings of the Latin texts—began to meld together. Slowly, parishes which had sung very little began to sing more, and to sing more of the texts of the liturgy itself. Soon a recognizable pattern emerged, at least at major Sunday Masses around the United States, that involved these sung elements: entrance chant (often a vernacular hymn), *Gloria*, responsorial psalm, Gospel acclamation, offertory chant (a hymn or, in many places, a choral anthem), the three acclamations of the Eucharistic Prayer (but not, usually, the introductory Preface dialogue), the Lamb of God at the breaking of the bread, a Communion hymn, a post-Communion hymn or anthem, and a final hymn. Note that this list includes many of those parts of the liturgy that are sung "by the priest and people together," but it does not include many of the parts of the liturgy "sung by the priest or ministers with the congregation responding"—that is, most of the dialogues at Mass.

Notes

1. Following Vatican II's Constitution on the Sacred Liturgy *Sacrosanctum Concilium* of 1963, the Sacred Congregation of Rites issued its instruction on music in the liturgy *Muscam sacram* in 1967; the U.S. bishops published *Music in Catholic Worship* in 1972 (revised 1983) and *Liturgical Music Today* in 1982; and Pope John Paul II issued his *Letter to Artists* in 1999 and his chirograph ("handwritten reflection") on Pope Pius X's 1903 *motu proprio* in 2003. Various references to the role of music in worship have appeared in the speeches and writings of Pope Benedict XVI.

2. *Music in Catholic Worship*, prepared by the Music Subcommittee, was actually an expansion of its earlier statement "The Place of Music in Eucharistic Celebrations" (November 1967). MCW was confirmed as a guideline (but not as church law) by the full body of bishops in 1983.

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Suelo santo: Espacio sagrado

Muchas religiones tienen espacios sagrados, suelos santos en donde realizan ritos especiales. En algunas religiones, estos lugares son sagrados pues el propio lugar pareciera sugerir una presencia divina—la forma singular de una cadena de montañas, una inexplicable fuente de agua, un lugar que simplemente se siente “sagrado.” Pero la mayoría de los lugares que los cristianos conservan como sagrados—tanto los discípulos del judaísmo como del islamismo—son considerados sagrados porque los mismos seres humanos han tenido una interacción con Dios en esos lugares.

Algunos de estos sitios son lugares de peregrinaje: la gente acude allí para rememorar un encuentro con Dios que aconteció en el pasado. Las personas suben al Monte Nebo en Jordania porque Moisés se detuvo allí para mirar hacia la Tierra Prometida, o visitan la Basílica del Santo Sepulcro en Jerusalén porque incluye los lugares en donde Jesús murió y resucitó de entre los muertos, o van a Lourdes para echarse el agua del manantial que Bernadette Soubirous descubrió bajo la guía de la Santísima Virgen.

Pero la mayoría de los lugares que los cristianos consideramos como “suelo santo” no son lugares de peregrinaje; son lugares ordinarios en donde nos reunimos para dar culto. Nuestros espacios sagrados son sagrados porque en esos lugares nos reunimos para dar culto a Dios en unión con Jesucristo y bajo el poder del Espíritu Santo. La oración para la Dedicación de una Iglesia describe a la iglesia cristiana como “esta casa de oración, este templo para el culto, este hogar en el cual nos nutrimos con la palabra [de Dios] y . . . los sacramentos.” Es un lugar en donde el pueblo que constituye la Iglesia se reúne para hacer lo que hace la Iglesia: bautizar, celebrar la Eucaristía, orar, ofrecer justicia a los pobres y “una liberación de verdad a las víctimas de la opresión”—siempre con miras hacia la realización en nuestro verdadero hogar, el reino de Dios.

Ya que estos lugares se vuelven sagrados por la reunión del pueblo de Dios y por las obras del Espíritu Santo en ellas, las Iglesias y otros lugares son dedicados a la labor de Dios. Las iglesias, así como las personas que están siendo bautizadas, también son bendecidas con agua. Al igual que las ofrendas de pan y vino ofrecidas en la Eucaristía nuestros edificios sagrados son honrados con incienso. Sin embargo, lo principal de estas acciones de dedicación, son las cosas que hacemos de domingo a domingo: proclamar la Palabra, orar, y ofrecernos en unión con Cristo en su ofrenda en la Eucaristía.

Pero los lugares sagrados de los cristianos no están separados de la vida que los rodea. Así como el pueblo que es

la Iglesia se va de su lugar de culto para llevar el Evangelio al mundo y luego regresa trayendo las necesidades del mundo en oración al Señor, así también el edificio de la Iglesia deberá ser un símbolo en su vecindario y un lugar de transformación para todo aquel que vive y trabaja bajo su sombra. Un lugar en donde hasta los no católicos y los no creyentes puedan encontrar consuelo, inspiración y belleza así como el desafío de vivir lo fundamental del Evangelio y la opción preferencial de la Iglesia por los pobres.

A algunas personas no les gusta la presencia desafiante de las Iglesias cristianas y de otros lugares sagrados y los atacan, deteriorándolos y hasta destruyéndolos. Aquellos que rinden culto en esos espacios lamentan el vandalismo pero, a la vez, reconocen que ese odio sólo puede hacerse frente con perdón y bondad y, en un rito especial de reparación penitencial, ellos oran con Cristo en la cruz: “Padre, perdónalos porque no saben lo que hacen”.

Los músicos pastorales juegan un papel clave en la dedicación de las iglesias, en la vida diaria de las comunidades que rinden culto, en la manera en que las comunidades se acercan a sus vecinos y en la manera en que las comunidades van en peregrinaje a nuestro verdadero hogar, a esa nueva Jerusalén donde “las multitudes de santos claman su júbilo [y] los ángeles gritan a toda voz sus canciones de alabanza ante el trono de Dios” (antífona para la Oración vespertina I, común de la Dedicación de una Iglesia). El ministerio musical de una parroquia fomenta la oración de la asamblea y eleva la mente y el corazón a aquellos lugares que sólo la música los puede llevar. Los músicos pastorales conservan la gran herencia musical viva que la Iglesia nos ha dado y hacen uso de la gran cantidad y diversidad de estilos de las composiciones contemporáneas para encontrar la mejor música para el culto cantado. Por medio de la música, ellos ayudan a formar al pueblo de Dios quienes “ya no son extranjeros” sino que ahora “comparten con el pueblo de Dios los mismos derechos y son miembros de la familia de Dios” quienes “son como un edificio levantado sobre los fundamentos que son los apóstoles y los profetas, y Jesucristo mismo es la piedra que corona el edificio” (Efesios 2:19-22). Un texto del himno de Marty Haugen resume el papel de la música y de los músicos al dar forma a la Iglesia en sus espacios sacros: “Unidos con los santos/cantamos a una voz/por siempre cantaremos/a Cristo vivo, Canción de Dios” (“Ni Ojo Ni Oído/Eye Has Not Seen,” texto y melodía: Marty Haugen, © 1982; traducción al español: Ronald F. Krisman, © 2005, GIA Publications, Inc.).

Holy Ground: Sacred Space

Many religions have sacred places, holy ground where special rites take place. In some religions, these places are sacred because the places themselves seem to suggest a divine presence—a unique shape to a mountain range, an unexplainable water source, a place that just feels “holy.” But most of the places held holy by Christians—as by disciples of Judaism and Islam as well—are considered sacred because human beings have interacted with God in those places.

Some of these locations are pilgrimage sites: People go to them to remember an encounter with God that took place in the past. So people climb Mount Nebo in Jordan, because Moses stood there to look toward the Promised Land, or they visit the Basilica of the Holy Sepulcher in Jerusalem because it covers the places where Jesus died and rose from the dead, or they go to Lourdes to wash in the water from the spring that Bernadette Soubirous uncovered at the direction of the Blessed Virgin.

But most of the places that Christians consider “holy ground” are not pilgrimage sites; they are the ordinary places where we gather to worship. Our sacred spaces are made sacred because we gather in those places to worship God in union with Jesus Christ and in the power of the Holy Spirit. The Prayer for the Dedication of a Church describes a Christian church as “this house of prayer, this temple of worship, this home in which we are nourished by [God’s] word and . . . sacraments.” It is a place where the people who constitute the Church come together to do what the Church does: baptize, celebrate the Eucharist, pray, offer justice to the poor and to “the victims of oppression true freedom”—all the while looking to completion in our true home, the reign of God.

Because these are places made holy by the gathering of God’s people and the work of the Holy Spirit in them, churches and other sites are dedicated to God’s work. Like people who are being baptized, churches are blessed with water. Like the gifts of bread and wine to be offered in the Eucharist, our sacred buildings are honored with incense. The central acts of dedication, however, are the things we do Sunday after Sunday: proclaim the Word, pray, and offer ourselves in union with Christ’s self-offering in the Eucharist.

But Christian holy places are not closed off from the life around them. Just as the people who are the Church

leave their places of worship to carry the Gospel into the world and then return to bring the needs of the world to the Lord in prayer, so the church building must be a sign in its neighborhood and a place of transformation for all who live and work in its shadow. It is a place where even non-Catholics and non-believers may find comfort, inspiration, and beauty as well as the challenge of living the Gospel imperatives and the Church’s preferential option for the poor.

Some people do not take kindly to the challenging presence of Christian churches and other sacred places, and they attack them, vandalizing and even destroying them. Those who worship in such spaces mourn the vandalism, but they also recognize that such hatred can only be met by loving forgiveness, and in a special rite of penitential reparation, they pray with Christ on the cross: “Father, forgive them.”

Pastoral musicians play a key role in the dedication of churches, in the daily life of worshiping communities, in the way communities reach out to their neighborhoods, and in the way communities move in pilgrimage to our true home, that new Jerusalem where “throng[s] of saints make jubilee [and] angels pour out their songs of praise before the throne of God” (antiphon for Evening Prayer I, Common of the Dedication of a Church). A parish’s music ministry fosters the prayer of the assembly and lifts minds and hearts to places that only music can carry them. Pastoral musicians maintain the long and living musical heritage handed to us by the Church, and they draw on the breadth of contemporary compositions in many styles to find the best music for sung worship. Through music, they help to shape the people of God who are “strangers and aliens no longer” but “fellow citizens of the saints and members of the household of God” who “form a building which rises on the foundation of the apostles and prophets with Christ Jesus himself as the capstone” (Ephesians 2:19–22). A hymn text by Marty Haugen summarizes the role of music and musicians in shaping the Church in its holy spaces: “We sing a myst’ry from the past/in halls where saints have trod,/yet ever new the music rings/to Jesus, Living Song of God” (“Eye Has Not Seen,” text and tune: Marty Haugen, © 1982, GIA Publications, Inc.).

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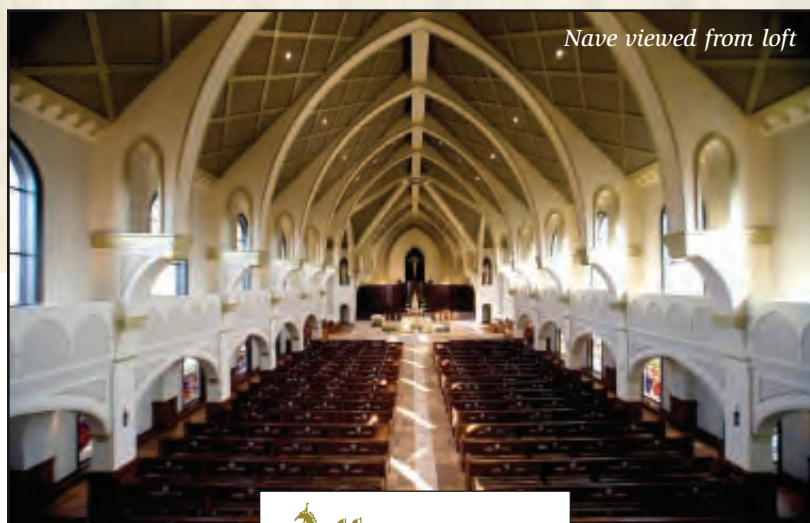
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