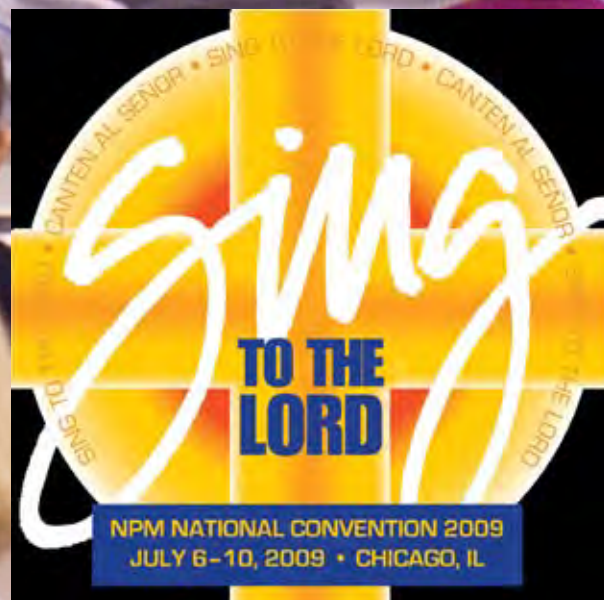


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From the President

Dear Members,

We hope that you will enjoy this annual convention issue of *Pastoral Music*. Whether or not you were able to participate in this year's NPM National Convention in Chicago, this issue offers you the opportunity to reflect on some of the very fine convention addresses, to be affirmed and challenged by Cardinal Daniel DiNardo's homily, to view many delightful photos of events and people during the week, and check out a sampling of comments from the evaluations (see page seventy-five).

NPM conventions provide enormous support for musicians, clergy, and others who serve the worshiping community. Like most others who participate in the conventions, I have come to appreciate the support I receive from praying, singing, listening, learning, reflecting, chatting, laughing, and being with others who share a love of liturgy and music along with a passion for pastoral music ministry. We return home with new insights, new music, new and renewed friendships, and a stronger commitment to serve the faith community in its sung worship.

Conventions alone, however, cannot sustain us in ministry—we need ongoing support as well. All ministers, lay and ordained, need the **personal support** that comes with developing healthy and loving relationships with family, friends, and colleagues. Effective leadership and service also require the **spiritual support** that comes from a deep connection to God and the Church along with a robust life of prayer. Pastoral musicians in particular need a spiritual life deeply rooted in Scripture and liturgy. We also need **professional support** that fosters our continued growth in ministry—the kind of support we receive from reading, study, practice, classes, workshops,

chapter events, and conversations with colleagues.

Sometimes musicians and other ministers feel a lack of support in the face of a difficult staff relationship, an experience of isolation, low enthusiasm, a sense of musical inadequacy, insufficient liturgical knowledge, or a complicated pastoral situation. We need to remember that support is there for us if we are willing to seek it out—the listening ear of a friend, a time of quiet prayer, an online resource.

Plan now to take part in next year's **NPM National Convention, "Hope and Harmony," in Detroit, Michigan, July 12–16, 2010**. Come to be refreshed and renewed, to kick start the support you need to enrich your ministry throughout the year.

NPM Annual Fund

NPM carries out its mission of fostering the art of musical liturgy largely through its support of members in their continuing growth. The Association provides the broadest and most diverse opportunities of any organization or institution for musicians, clergy, and other pastoral leaders to deepen their knowledge and skill in the field of liturgical music. We provide services to our members in a variety of ways, including *Pastoral Music* magazine, newsletters, books, online resources, conventions, institutes, seminars, scholarships, and chapter events.

Over the next few years, we will be working to address the liturgical and musical needs of **Hispanic Catholics**; to ensure greater outreach to **youth and young adults**; and to develop programs and resources to assist in the implementation of the new English-language edition of the *Roman Missal*.

Membership dues account for less than a third of the income needed to sustain the work of the Association. Please make a tax-deductible donation today to the **2009 NPM Annual Fund**. No amount is too small to provide the support we need to serve the musicians, clergy, and others who in turn serve parishes and other communities in their worship.

You may make a secure online donation at www.npm.org or simply send a check to NPM, PO Box 4207, Silver Spring, MD 20914-4207. Thank you for your generous support!

J. Michael McMahon, President



De Parte del Presidente

Queridos miembros,

Esperamos que disfruten de esta edición especial de *Pastoral Music* que está llena de información sobre nuestra convención anual. Ya sea que hayan podido asistir o no a la Convención Nacional de NPM realizada en Chicago este año, esta edición les ofrece la oportunidad de reflexionar sobre algunos de los excelentes discursos que escuchamos, de ser afirmados y desafiados por la homilía del Cardenal Daniel DiNardo, de ver muchas fotos de personas y de eventos ocurridos durante la semana y de leer algunos de los comentarios que se hicieron en las hojas de evaluación (ver la página setenta y cinco).

Las convenciones de NPM les proporciona un gran apoyo a los músicos, al clero y a otros que sirven a las comunidades de culto. Como muchas de las otras personas que participan en la convención, yo aprecio mucho el apoyo que recibo al orar, cantar, escuchar, aprender, reflexionar, conversar, reír y al estar con otras personas que comparten el amor a la liturgia y a la música junto con su pasión por el ministerio de música pastoral. Retornamos a casa con ideas nuevas, música nueva, amistades nuevas y renovadas y un compromiso más sólido para servir a la comunidad de fe en su culto cantado.

Sin embargo, las convenciones solas no nos pueden sostener en el ministerio—también necesitamos que se nos apoye continuamente. Todos los ministros, ya sean laicos u ordenados, necesitan del **apoyo personal** que surge con el establecimiento de unas relaciones tiernas y saludables con familiares, amistades y colegas. Un liderazgo y servicio eficaz exigen también un **apoyo espiritual** que surge de una profunda conexión con Dios y la Iglesia junto con una vida sólida de oración. Los músicos pastorales, en especial, necesitan una vida espiritual arraigada profundamente en las Escrituras y en la liturgia. A la vez, necesitamos un **apoyo profesional** que fomente nuestro crecimiento continuo en el ministerio—el tipo de apoyo que recibimos por medio de la lectura, el

estudio, la práctica, las clases, los talleres, los eventos de los diversos capítulos y las conversaciones con nuestros colegas.

Hay veces en que los músicos y otros ministros sienten una falta de apoyo cuando enfrentan alguna relación difícil con el personal, viven alguna experiencia de aislamiento, poco entusiasmo, sensación de ineptitud musical, conocimientos insuficientes sobre la liturgia o una situación personal complicada. Debemos recordar que el apoyo está a nuestra disposición si es que lo queremos buscar—el oído dispuesto de algún amigo, un momento de quieta oración y los recursos que hay en línea.

Desde ahora empiecen a planificar su participación en la **Convención Nacional de NPM “Esperanza y Armonía”, que se realizará el próximo año en Detroit, Michigan, del 12 al 16 de julio de 2010.** Vengan para que se actualicen y se renueven y activen el apoyo que necesitan para enriquecer su ministerio a lo largo del año.

El fondo anual de NPM

NPM lleva a cabo su misión de fomentar el arte de la liturgia musical principalmente mediante el apoyo que les ofrece a sus miembros para su continuo desarrollo. La Asociación, más que cualquier otra organización o institución, proporciona las más grandes y diversas oportunidades a los músicos, al clero, y a otros líderes pastorales para que profundicen sus conocimientos y habilidades en el campo de la música litúrgica. A nuestros miembros se les ofrecen servicios diversos que incluyen la revista *Pastoral Music*, boletines, libros, recursos en línea, convenciones, institutos, seminarios, becas y eventos para los diversos capítulos.

En los próximos años estaremos trabajando para responder a las necesidades litúrgicas y musicales de los **católicos hispanos**; para asegurar un mayor acercamiento hacia los **jóvenes**; y para desarrollar programas y recursos que asistan en la implementación de la nueva edición en inglés del **Misal Romano**.

Las cuotas de los miembros representan menos de un tercio de los ingresos necesarios para sostener la labor de la Asociación. Por favor, haga hoy su donación deducible de impuestos a favor del **2009 NPM Annual Fund**. Por pequeña que sea la cantidad, ésta nos servirá para proporcionar el apoyo necesario para servir a los músicos, al clero y a otros quienes, a su vez, sirven a las parroquias y a las comunidades en su culto.

Ustedes pueden hacer una donación segura, en línea, entrando a www.npm.org o simplemente enviando un cheque a NPM, PO Box 4207, Silver Spring, MD 20914-4207. ¡Muchas gracias por su generoso apoyo!

J. Michael McMahon, Presidente



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PASTORAL Music



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Contents

Readers' Response	6	Annual Fund	8
NPM Honors	11	Association News	12

Sing to the Lord: 2009 National Convention

The Roman Missal: Preparation and Reception	23
By PAUL TURNER	

A View from the Cathedra: Ubi Caritas Est Vera, Deus Ibi Est	32
By CARDINAL DANIEL N. DiNARDO	

"Blest" Are They . . . but "Where" Are They? Insights on Ministering to Teens and Young Adults	36
By KATE CUDDY AND KATHERINE DeVRIES	

HOMILY	
Jealousy and Rivalry, Providence and Mercy	43
By CARDINAL DANIEL N. DiNARDO	

HOVDA LECTURE	
Liturgical Music Ministry as Communion for Mission	46
By KATHLEEN HARMON, SND DE N	

The Art and Challenge of Collaborative Liturgy	53
By PAUL J. SCHUTZ AND STEPHEN P. LINTZENICH	

COMMENTARY	
Sing to the Lord: The 2009 National Convention	75
By THE PARTICIPANTS	

Chapter News	56	Hotline	59
Professional Concerns	61	Calendar	62
Reviews	65		

Cover: Participants at the 2009 National Convention during the preparation of the gifts at the main Convention Eucharist; photo by Rev. Stephen Bird, Archdiocese of Oklahoma City, Oklahoma. Additional photos in this issue courtesy of Mr. Peter Maher and Dr. Gordon Truitt, NPM National Staff; and Mr. David Gonzalez, Chicago, Illinois.

Readers' Response

Deep Thanks

I wish deeply and sincerely to thank all who provided past photos of their Peter's Way group choir pilgrimage tours. The presentation during the Convention [see page seventy-five in this issue] was very moving and quite a pleasant surprise. It was more meaningful to our staff and myself than you could ever know.

The fire that occurred just before Christmas in our headquarters office was initially devastating and quite difficult. However, no one was hurt, and insurance took care of replacing office equipment and getting us functioning rather quickly. Of course, as you can imagine, not everything could be replaced.

Luckily, we have great friends and colleagues at NPM who found the most thoughtful way to assist our ministry. We have enjoyed reviewing the pictures and seeing so many members of NPM in formal and candid shots during their journeys over the past twenty-five years. These photos will greatly assist us in future campaigns promoting pilgrimage.

We are honored to be part of the NPM family, and we appreciate the many concerns, thoughts, and prayers we received earlier in the year. Thank you again for all that you do.

Peter Bahou
Jericho, New York

Mr. Bahou is the president of Peter's Way Tours, Inc.

Composing for the Local Church

The June 2009 issue of *Pastoral Music* had the stated theme "Composers." The cover photo and the quote from the U. S. bishops' statement ["The Composer and Music of Our Day," from *Sing to the Lord: Music in Divine Worship*] promised further encouragement for liturgical compositions still beyond the horizon. All the articles that followed, though, downplayed the need for such activity. The first three authors, for different reasons, wrote

about music already here and more than sufficient for our needs. Ed Bolduc said that one musical genre we already have doesn't really fit. Though John Foley listed possible needs, he advised checking out what churches already have available to them. So is there or is there not a place for an "ever richer song" of which our bishops spoke?

And what does the marketing of contemporary liturgical music, so highly visible and audible at our local and national conventions, have to do with composing for the needs of a local church? That has always been a central concern of mine. Shall we put in the quality time to serve our own assembly first, or shall we give our attention to flawless recordings for a mass market? A cover story in the *National Catholic Reporter* last August 22 featured contemporary bands for whom traveling and recording are the primary ministry. Some charge even to hear a snippet of their output at one publisher's website.

Exactly what is it that makes a published song or psalm arrangement preferable by the very fact of publication? Is there a doctrinal and cultural screening superior to what the locals are equipped to provide? Is it a question of guaranteeing esthetic excellence or perhaps least-common-denominator singability? A friend had her metric psalms recorded with a national publisher. In the process, they lost their rough edges and much of their original intensity. The extant bilingual music from the national outlets fails to capture the language of so many worshipers who are ourselves bilingual. The local composer with an ear for these usages is better situated to serve her people.

There is a place for both local creativity and national standards in our churches. Anthony Ruff in his writing has much good advice about the genius of great composers and the importance of the assembly in inspiring liturgical music. And I agree with him that our mass market does not have the only answers to all our needs.

Paul Schlachter
Miami, Florida



Participants in a dance workshop at the 2009 Annual Convention.

"So You Think You Can't Dance?"

This past summer I was invited to give two dance workshops at the NPM National Convention in Chicago, as I have at most of the national conventions since the 1980s. Although my hopes and dreams for a more integrated use of the body in liturgy through ritual movement and dance has not become a reality in our Catholic worship in the United States, I am grateful that the leadership of NPM has not given up completely on a form of communal prayer and ritual that is "ever ancient, ever new." Although the offerings are limited and tangential to the major presentations and workshops, there are still a good number of people who believe that dance, ritual gesture, and movement can enliven the worship and prayer experience of their communities, whether those are limited to children or become movement prayer for the whole assembly.

One of the things I find most distressing in my conversations with the faithful people who come to these workshops is their tales of an absolute prohibition against any dance used in any kind of liturgical service. I am assuming that those pastors, bishops, and other church leaders [who issue these prohibitions] have never prayed Psalm 150, which enjoins us to "praise God with timbrel and dance," or Psalm 149, which invites us to "praise God's name in the festive dance." I sometimes imagine that if Jesus were responding to those who have closed themselves to any possibility of dance as an authentic form of religious expression, he might reiterate the Gospel verse: "I piped you a tune, but you did not dance." I have often thought there might be an "entrance exam" for the prohibitionists before entering the kingdom of God, where Jesus would sing to them: "Dance, then, wherever you may be, for I am the Lord of the Dance," and they would have to dance.

For more than thirty-five years I have worked in the vineyard of dance and reli-

gious expression. I know better than most the reasons that are given for not using dance as a form of liturgical expression, even though we may be singing: "Let our tears be turned into dancing." In the parish where I have been pastor for more than twenty-one years, we use dance as a fuller expression of ritual movement, especially in processions, only for special occasions like Christmas, Passion Sunday, Easter Vigil, and Pentecost. But there is one evening prayer each Holy Week where the whole service is music and dance. The most beautiful aspect of this service is that there are moments when parishioners who love to dance have a chance to dance the prayer they have learned, supported by trained dancers. There are also times when the whole assembly of two hundred faithful join in the dance. It is a joy to behold.

One of the reasons that I am writing this is to share with you that we have begun to put up videos of these liturgical services with dance so that people can see for themselves the beauty and the power

of this form of worship. Anyone who is interested can become a member of the group Boston Liturgical Dance Ensemble on Facebook. If you have a problem or want more information, you can contact me at frvereec@bc.edu.

*Robert VerEecke, SJ
Chestnut Hill, Massachusetts*

Father VerEecke is the pastor of St. Ignatius Church in Chestnut Hill.

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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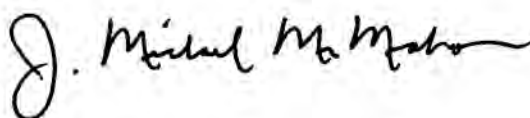
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 By people here both far and near
 In every land and tongue”**

Jane Parker Huber

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Association News

2009 Convention and Institutes

Gathered in Rosemont

More than 3,000 pastoral musicians, bishops, priests, deacons, pastoral liturgists, music educators, dancers, diocesan directors of music, and other participants gathered in Rosemont, Illinois, for the Thirty-Second NPM Annual Convention (July 6–10). Among the plenum sessions were presentations by a cardinal of the Roman Catholic Church, a priest-theologian and spiritual director, and two pastors trained in music. There was a joint presentation by a pastoral musician who works with teens and a leader in young adult ministry. The lessons of the plenum sessions were applied in more than 125 practical workshop sessions. There was daily Eucharist, a space for private prayer and meditation, an opportunity for Taizé-style prayer, evening prayer—led by a bishop and participants in the *Pueri Cantores*-NPM National Catholic Children's Choir Festival, and morning prayer—led on Thursday by youth participants.

There was a wonderful performance by participants in the National Catholic Handbell Festival, and there were fourteen other major performances, several held in downtown Chicago on Thursday afternoon and evening. There were showcases, and there was ambient music, and there were exhibits.

And how was all of this received? More than 600 participants filled out evaluations, and they gave this year's convention a 4.2 rating out of a possible 5 (a rating of 4 is very good). Among the highest-rated events were the plenum speakers (the six presenters received a 4.4 rating overall, with two of them as high as 4.8). The handbell festival (4.7) and the children's choir festival (4.6) received high ratings by the participants. The performance events all received 4.2 or better, for a 4.5 average. "Sacred Sounds of Chicago" at Orchestra Hall received a 4.8. Even the buses to downtown Chicago got a very



D. Todd Williamson, director of the Office for Divine Worship, welcomes the 2009 NPM Annual Convention to the Archdiocese of Chicago.

good rating: 4.3!

Respondents were asked why they come to NPM conventions, and they were asked to check all the answers that applied. They come to receive (top five this year): new music, new or renewed insights about liturgy, spiritual refreshment, new ideas about music in the liturgy, and a stronger sense of ministry. They attend conventions for (top five this year): workshops, showcases, liturgies and prayer events, major addresses, and camaraderie. More than half of the respondents affirmed that they definitely or probably plan to attend next year's convention in Detroit, but about a fifth of the respondents weren't sure about their plans for next year. (Many of the other participants were local Chicagoland volunteer musicians, who acknowledged that they would not be able to travel to an NPM convention in another location.)

For some additional comments by the participants, please see page seventy-five.

2009 Institutes

More than 200 people participated in this summer's institutes. The best-attended program was the Guitar and Ensemble Institute, followed by Cantor Express in Lakewood, New Jersey. Limited financial support was available to participants from the Diocese of Dallas for the Cantor Institute in Dallas (Plano), Texas, and participation in the bilingual Pastoral Liturgy Express in Albuquerque, New Mexico, was subsidized by the Archdiocese of Santa Fe. Two participants in the Cantor Institute in Clarion, Pennsylvania, received NPM program scholarships (for information on this scholarship program, go to http://www.npm.org/EducationEvents/program_scholarship/scholarships.htm.)

Here is what some of the participants found valuable about these institutes. Those who attended the Cantor Express programs found help in three major areas: improved vocal technique, a deeper understanding of the psalms, and an enriched understanding of the roles of the psalmist and cantor in the liturgy. They also noted the importance placed on developing a historical perspective on the liturgy as well as on practical voice exercises and technique. One participant wrote: "It helped remind me why I do what I do."

Comments about the best moment of the week at the Guitar and Ensemble Institute ranged from "figuring out scales" and "learning to play the drum set" to "sharing with new friends," "morning prayer," an experience of the week as "a retreat and not merely a workshop," and "too many to list." "Great people!" one participant concluded.

The people at the Pastoral Liturgy Institute in Greensburg, Pennsylvania, found that the information offered met a range of needs—from a basic knowledge of the documents and the *Roman Missal* (*Sacramentary*), to "new ideas to bring back to the parish," a "combined knowledge of liturgy and music," and "directions to appropriate sources for further study."



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_____ A23 Being Happy, Holy, and Peaceful in Change
 _____ A25 Handbell Techniques
 _____ A27 How to Conduct Chant

Breakout B

_____ B01 Enter the Journey: Liturgical Year
 _____ B02 DMMD Institute, Part 1
 _____ B03 Hovda Lecture: Liturgical Ministry
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 _____ B18 Answer the Call: Vocation of Music Minister
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 _____ B21 Voice Care and Choral Sound, Part 2
 _____ B23 Liturgy, Music, and Life
 _____ B25 Keys for Success: Handbell Score/Rehearsal Prep

Breakout C

_____ C02 DMMD Institute, Part 2
 _____ C03 Hovda Lecture: Treasury of Sacred Music

continued

_____ C05 Song of Comfort: Music for Funerals	<i>Breakout D</i>	_____ E01 <i>Sing to the Lord</i> and Music Directors
_____ C06 Bridge Builders and Border Crossers: Multicultural Ministry	_____ D02 DMMD Institute, Part 3	_____ E06 Composing for Changing Texts
_____ C07 Vision of Liturgy from Vatican II	_____ D03 Hovda Lecture: A Cultural Perspective	_____ E07 Facilitating Change: Opportunity and Challenge
_____ C08 Rivers Lectures: Many Sounds, Part 1	_____ D05 Liturgical Documents: Catechetical, Formational	_____ E10 Preparing for Basic Cantor Certificate
_____ C10 Cantor as Leader of Prayer	_____ D06 Update on the <i>Roman Missal</i> from BCDW	_____ E12 Contemporary Ensemble
_____ C11 Training Cantor Trainers	_____ D07 Rivers Lectures: Many Sounds, Part 2	_____ E13 Contracts! Pay Scales! Insurance! Oh, My!
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_____ C13 Managing Conflict, Rooted in Prayer	_____ D10 Using Your Voice to Lead Prayer	_____ E17 Feet, Don't Fail Me Now
_____ C14 NPM/AGO Basic Organist and Service Playing for Organists	_____ D12 The Perfect Blend	_____ E18 Forming Young Pastoral Musicians for Ministry
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_____ C19 Celebrating Triduum: How to Prepare	_____ D17 Sight Singing 101, Part 1	_____ E22 Singing Green
_____ C25 <i>Roman Missal</i> : Challenge? Opportunity? Both?	_____ D19 <i>Sing to the Lord</i> and Clergy	_____ E24 Sight Singing 101, Part 2
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Participants in the bilingual Pastoral Liturgy Express in Albuquerque found the presenters to be "excellent." They provided "tons of information," "knowledge above and beyond," in "excellent presentations." One Spanish speaking participant wrote that "la vinculación haca mas oportunidades de crecimiento espiritual" ("many chances for spiritual growth"), and another—from Tijuana, Mexico—called the weekend "una experiencia muy hermosa" ("a beautiful experience").

Scholarships

2009 Awards

The generosity of NPM's members, friends, and corporate partners made it possible for the association to distribute \$28,750 in scholarship assistance this year—nearly \$12,000 came from donations by participants in last year's regional conventions. Other scholarship funds come from endowments established by friends, families, associates, and business partners, and still other funds are donated by NPM's education associates.

This year's scholarship recipients include people who have received grants in previous years and longtime NPM members and supporters. They also include recent high school graduates, published composers, a child of a pastoral musician, internationally acclaimed performers, and a wife and mother returning to school. New to NPM or friends for many years, all have expressed their thanks to our members and partners for continued support.

Nancy Bannister Scholarship. This \$4,000 scholarship, offered in honor of beloved NPM staff member Nancy Bannister (1942–2006), was divided this year among four recipients, who are using their awards to continue their studies at three universities.

Scott Ziegler graduated in June from James Caldwell High School in West Caldwell, New Jersey. He began study-



ing piano at age six, and he has been studying the organ since 2007 with Vincent Carr of the Sacred Heart Basilica, Newark. Scott was a member of the children's choir and the folk

group of Our Lady of the Blessed Sacrament Parish, Roseland, from 1997 through 2008. He is currently the substitute organist at St. James Church in Springfield, New Jersey. Scott received the 2008 AGO New Jersey Chapter scholarship to attend a Pipe Organ Encounter in Worcester, Massachusetts, and he performed at the 2008 NPM Regional Convention in East Brunswick as a member of the St. James Church Youth Choir. Scott is attending the Cali School of Music at Montclair State University as a music education/organ performance major.

Nicholas J. Will is a 2008 graduate of the Mary Pappert School of Music of Duquesne University, where he earned the bachelor of music in sacred music. At Duquesne, he studied organ, harpsichord, and piano. In May 2008, he was awarded the prestigious André Marchal Award for excellence in organ performance. From 2005 to 2008, Nicholas served as organ scholar at Calvary Episcopal Church in Pittsburgh, and, in January 2008, he was appointed director of music and organist at the Cathedral of the Blessed Sacrament in Altoona. An associate in the American Guild of Organists, he served for two years as dean of the Duquesne University Chapter of the Guild. He has performed as a soloist with the Duquesne University Symphony Orchestra as well as in solo performances throughout the eastern United States, and in 2005 he was awarded first prize in the Young Organists' Competition sponsored by the Pittsburgh Concert Society. This fall, Nicholas began working toward a master of music degree in organ performance at the Peabody Conservatory of the Johns Hopkins University in Baltimore, Maryland.



Michael Galdo is pursuing a master's degree in sacred music at The Catholic University of America. In 2003, he earned a bachelor's degree in music and religious studies at the University of



Virginia. Michael began his work in music ministry as the organist of Holy Comforter Parish and then at St. Thomas Aquinas Parish in Charlottesville, Virginia. For three years he directed the contemporary choir at St. Luke Catholic Church in McLean, and he is currently the music director of Our Lady of Hope in Potomac Falls. He has also taught elementary and middle school music.

Henry Bauer earned a bachelor's degree in piano pedagogy at Butler University in 1996 and a master's in liturgical music at The Catholic University of America in 1998. He is currently working toward a doctorate in sacred music with a concentration in choral music at CUA. Since 1996, Henry has been the director of liturgy and music at St. Jane Frances de Chantal Church in Bethesda, Maryland, where he directs two choirs, trains cantors, plays the organ, oversees all the liturgical ministries, provides formation for liturgical ministers, designs worship aids, directs the Concert and Arts Series, oversees the decoration of the church for holy days and major feasts, and assists with the parish school's music program. In addition to his ministry at St. Jane, he has a private piano and organ studio. As an organist, he has given concerts at the Basilica of the National Shrine of the Immaculate Conception and at National City Christian Church in Washington.



James Wickman holds a bachelor's degree in music from St. Louis University in St. Louis, Missouri, and an master's degree in liturgy from the Aquinas Institute of Theology at St. Louis University. Jim worked for many years in various parishes as director of liturgy and music in the Archdioceses of St. Louis, Chicago, and Milwaukee before taking up his current post as pastoral associate for liturgy at Holy Trinity Church (Georgetown), Washington, DC. Among his many contributions to NPM, Jim has served as the president of the Director of Music Ministries Division.



He is using this year's scholarship award to complete his doctoral studies at The Catholic University of America.

Timothy Westerhaus is the recipient of this year's \$3,500 MuSonics Scholarship. A native of Minnesota, he graduated



with a degree in liturgical music in 2004 from the University of St. Thomas in St. Paul, Minnesota, and he is currently a doctoral student in choral conducting at Boston University, where he received his master

of music degree in 2008. This year (2009–2010) will mark his fifth season conducting the Boston University Choral Society, and he serves as the assistant conductor to the University Chamber Chorus. At Boston University's Marsh Chapel, he is the assistant conductor and a choral scholar of the Chapel Choir, which serves the University's community and also the larger Boston area via weekly broadcasts on National Public Radio. Timothy teaches undergraduate courses in choral conducting, and he works with choirs regularly as a guest clinician. He has served NPM in various ways, currently as a reviewer of choral music. Timothy teaches on the faculty of Music Ministry Alive!, and he has conducted at the Bard Conductors Institute in upstate New York.

Kyle W. Ubl, a native of New Ulm, Minnesota, will use this year's Paluch Family Foundation/WLP Scholarship (\$2,500) to

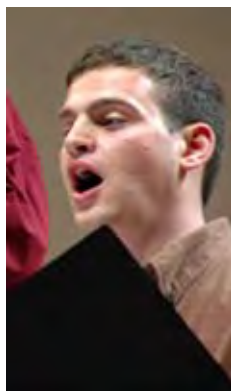


continue his studies in English and music theory at the University of Notre Dame in Indiana. While living in New Ulm, Kyle developed a heartfelt interest for ministry in liturgical music,

serving as a cantor and accompanist at two local parishes—the Cathedral of the Holy Trinity and the Church of St. Mary. He was also an active liturgical musician at his high school, where he was instrumental in founding and directing the Cathedral High School Liturgical Choir. Kyle is active in the Notre Dame's Office of Campus Ministry, and he sings in the Notre Dame Folk Choir and serves as the accompanist

of the Notre Dame Celebration Choir, a liturgical ensemble directed by Ms. Schneider Kirner. Kyle also is a composer of liturgical music and is published through World Library Publications.

Bryan Schamus is a 2008 graduate of Virginia Tech, where he earned a bachelor's degree in communication and music. As a student, he led the music ministry for Tech's Catholic Campus Ministry for three years. In April 2008, Schamus directed the recording *Voices of Hope*, a ten-song CD featuring more than thirty student musicians performing the music sung at Masses following the tragic murder spree on the Tech campus on April 16, 2007. This fall, using the \$2,500 OCP Scholarship, Bryan began coursework at Santa Clara University to obtain a master's degree in pastoral ministry. He is studying pastoral liturgy, liturgical music, and choral conducting.



Amanda Plazek is using the University of Notre Dame Folk Choir Scholarship (\$1,250) to help fund her studies in organ performance and sacred music at the Mary Pappert School of Music at Duquesne University. A native of Pittsburgh, Pennsylvania, Amanda currently is the organist and director of music at Saint Mary of the Mount Parish in downtown Pittsburgh, where she sings, plays, and directs an adult traditional choir and a handbell choir. She holds dual certification in service playing from NPM and the American Guild of Organists (AGO). She has been an active NPM member since 2003 and an AGO member since 2007. Amanda is also a member of and serves as secretary for the elite twenty-seven-member "Voices of Spirit" choir at Duquesne University. Her mother, Cynthia, serves as the director of music ministries and liturgy at St. Ferdinand Parish in Cranberry Township.



Paul C. Nguyen, recipient of this year's Dan Schutte Scholarship (\$1,000),

is a cantor, recording artist, ensemble director, accompanist, and speaker. He served as the music director for the National Vietnamese Youth Conference in 2006 and again in July 2009. Born and raised in Vietnam, Paul now lives in Orange County, California, where he ministers with English-speaking, Vietnamese, and Spanish communities. He will use his scholarship for studies at California State University, East Bay, where his focus is developing worship that is intercultural and intergenerational.



Ryan McMillin grew up in Oak Lawn, Illinois, where he attended St. Linus School and Harold L. Richards High School; he served as an assistant organist at St. Linus while in high school. Ryan has continued his studies at Georgetown University in Washington, DC, where he is studying music, economics, and mathematics. As Chapel Organ Scholar, a member of the Georgetown University Habitat for Humanity Chapter, the treasurer of the school's Irish-American Society, and a peer adviser, he manages to incorporate many of his interests into his daily work. Ryan has volunteered since 2002 for an organization that serves the disabled of his local community, and he has used his musical abilities to raise money for charity and to organize trips to local nursing homes for Christmas caroling. After college, he plans to continue his work as a pastoral musician either in Washington, DC, or in Chicago. Ryan will use the Dosogne/Rendler-Georgetown Scholarship (\$1,000) for his studies at Georgetown. This grant is drawn from endowments established to honor Rene Dosogne, a highly respected church musician in the Chicago area in the second half of the twentieth century and a faculty member at DePaul University School of Music, and Dr. Elaine Rendler McQueeney, a pastoral musician and music educator and the conductor of the Georgetown Chorale.



Anita Louise Lowe, OSB, has been a member of the Sisters of St. Benedict of Ferdinand, Indiana, since 1987. Born in Louisville, Kentucky, she majored in music during her high school years, and



during her years in high school and college, she led the group of musicians for liturgies at school and played guitar with a music group at her home parish. After graduating from college with a bachelor's degree in English, she entered the monastery, where she continued to serve as a music minister for liturgies. Sister Anita has served the community in various positions, including five years as assistant director of communications and ten years as vocation director. While serving as vocation director, she was a member of the board of the National Religious Vocation Conference (NRVC). A year ago she began her service to the community as monastery liturgist. She is working on a master's in theology with a concentration in liturgical studies at the University of Notre Dame, and she will use this year's Funk Family Memorial Scholarship (\$1,000)—created to honor Rev. Virgil C. Funk, NPM founder and president emeritus, and deceased members of his family—to support those studies. In addition to her studies and her other work, Sister Anita is a member of Stillpoint, a group of Benedictine sisters who minister to others through music.

Daniel Girardot is in his twenty-sixth year as director of liturgy and music at St. Theresa Catholic Church, Austin, Texas. He is a cantor, conductor, liturgist, spiritual director, husband, and father. Dan



has a bachelor's degree in music education from The University of Texas at Austin and a master's in liturgical studies from the University of Notre Dame, and he has undertaken post-graduate studies in spiritual direction. He is an associate member of the Southwest Liturgical Conference Board of Directors, a member of the DMMD Board of Directors for NPM,

chair of the Music Committee of the Diocesan Liturgical Commission, and a faculty member of the Diocesan Institute for Spiritual Directors. Dan will use the \$2,000 GIA Pastoral Musicians Scholarship to continue the doctor of ministry program at The Catholic University of America.

Elizabeth Christian received this year's \$1,000 Lucien Deiss Memorial Scholarship, donated by Alan Hommerding. Elizabeth is in the final year of her bachelor's program at Aquinas College in Grand Rapids, Michigan, studying liturgical music with an emphasis in piano and a minor emphasis in voice. She is also involved in Abacus, a praise and worship band in Grand Rapids, and has grown to love contemporary styles as well as the traditional and classical styles that are the focus of her academic studies. She directs a children's choir at St. Stephen Parish in Grand Rapids and is the president of the thriving Aquinas College Catholic Life Club.



Paul J. Carroll is the director of music at St. Louis Church, Clarksville, Maryland. He holds master and bachelor of music degrees in organ from the Peabody Conservatory of Johns Hopkins University. Mr. Carroll has performed as an organist, pianist, and harpsichordist—solo, as an accompanist, and with orchestras—in the United States, Italy, Russia, Germany, Austria, Spain, and Israel. While a student at Peabody, Paul made his European solo debut in Italy at the 2001 Assisi Music Festival. Returning to Italy multiple times since, Mr. Carroll has performed in various locations, and serves as an accompanist for the Assisi Music Festival in numerous concerts. Paul took his first church position when he was fifteen. While studying at Peabody Conservatory, he served as organist for Spanish-language liturgy at the Cathedral of St. Matthew the Apostle in Washington, DC, and as director of music at St. Clement Church,



Baltimore. He will use this year's \$2,000 NPM Koinonia Scholarship to continue his graduate studies at Peabody.

Patricia Campbell, CDMM, is completing her thirteenth year as director of music and worship at Blessed Sacrament Parish in Warren, Ohio, where she coordinates the music ministries for the 1,400-family parish, oversees the formation of liturgical ministers, and coordinates the baptismal preparation program and parish Scripture study. A pastoral musician since her early teens, Pat is very grateful to be a part of the National Association of Pastoral Musicians, having benefited from many programs offered through the association. She has been married to Steve for twenty-eight years and is mother to Thomas (Captain, U.S. Army) and Catherine (a junior at Canisius College). The \$1,000 Father Lawrence Heiman, CPPS, Scholarship will help Pat continue her work toward a master's degree in music and liturgy through the Rensselaer Program of Church Music and Liturgy at Saint Joseph's College in Rensselaer, Indiana. A strong believer in NPM's certification programs, Pat earned her NPM/AGO Service Playing Certificate in September 2000 and became a Certified Director of Music Ministries (CDMM) in July 2007. This is her third year as a member of the Youngstown Diocesan Liturgical Commission. In addition to directing the parish choir, Pat continues to study organ privately; she sings and plays piano, guitar, recorder, and small percussion.



William H. Atwood, a recipient of previous NPM scholarships, has received this year's Steve C. Warner Scholarship (\$1,000). He is the director of music and coordinator of liturgical ministries at All Saints Roman Catholic Church in Manassas, Virginia. Prior to his position at All Saints, Mr. Atwood was the director of sacred music for the Church of the Immaculate Conception in Somerville, New Jersey, and the organist and festival choir accompanist for the Roman



Catholic Diocese of Metuchen. A native of Connecticut, Mr. Atwood received the bachelor of music degree magna cum laude in 2001 from the Hartt School of Music at the University of Hartford, and he is a 2003 graduate of Westminster Choir College in Princeton, New Jersey, where he earned the master of music degree with distinction. Mr. Atwood is currently working on his doctorate in sacred music at The Catholic University of America. Recent organ recital engagements have included performances at the Church of Saint Mary the Virgin and the Cathedral of Saint Patrick in New York City, the Church of Saint Thomas Aquinas at The University of Virginia and the 2008 Eastern Regional Convention of the National Association of Pastoral Musicians.

Verena Lucia Anders will use this year's \$2,000 NPM Board of Directors Scholarship at The Catholic University of America, where she is working on her master's degree in sacred music with



a concentration in choral music. Verena began her arts training as a dance major at the Baltimore School for the Arts while continuing her studies in music theory and piano at the Peabody

Institute in Baltimore. She completed her bachelor of music in piano performance at the University of Maryland, College Park. During her studies at UM, Verena was a member of the choir of the Basilica of the National Shrine of the Immaculate Conception, under the direction of Dr. Leo Nestor. She has studied at the Alvin Ailey School for Dance in New York while maintaining an active life as a choral and solo singer, singing with the choir of St. Patrick Cathedral, the New York Choral Artists, and the early-music ensemble Amor Artis. Verena is currently the director of music ministries at St. Francis of Assisi Catholic Church in Derwood, Maryland. Verena recently completed a trip to Haiti to support the twin-parish mission of St. Francis of Assisi with St. Paul Parish in Leon, Haiti, and she holds annual benefit concerts in support of ongoing mission trips to Haiti.

2010 Academic Scholarships

The continuing generosity of our mem-

bers, friends, and education partners will make it possible for NPM to offer academic scholarships once more in 2010. Funding for many of these scholarships comes from money collected during the convention Eucharist each year. Other funds come from endowments and from generous donations by our partners who are dedicated to professional and ministerial formation of pastoral musicians. Their support offers great hope for the future of pastoral music ministry.

Please see the December issue of *Pastoral Music* or check the NPM website (www.npm.org) for detailed information about next year's scholarships.

Program Scholarships

Thanks to the generosity of NPM's members and friends, we were able to award twenty-three program scholarships this year—sixteen convention scholarships and seven institute scholarships.

These scholarships are provided to assist pastoral musicians with limited financial resources in taking advantage of opportunities for continuing formation at NPM conventions and institutes. For additional information, go to http://www.npm.org/EducationEvents/program_scholarship/scholarships.htm.

Members Update

Updated Missal Music

Since NPM published ICEL's "Music for the English Language Roman Missal: An Introduction" in the June 2009 issue of *Pastoral Music*, the International Commission on English in the Liturgy has updated this introduction and made several revisions and additions to the corresponding musical settings, e.g., revisions to the penitential rite, the addition of excerpts from two settings of the creed, and a revision of the Epistle Tone. The updated materials are available online at <http://www.icelweb.org>.



On Tuesday, at this year's convention, Bishop Ronald Herzog of the Diocese of Alexandria, Louisiana, led the Institute for Diocesan Directors of Music, which examined the implications of *Sing to the Lord* for diocesan music ministry and looked at questions about a possible directory of music for the United States.

Business Partners

NPM is fortunate to have business partners that support our work in various ways—by advertising, serving as sponsors of various convention performances and other events, and by exhibiting their products and services. We are grateful for their continuing support, especially for those who have been with us since our early days. GIA and Rodgers Instruments, for example, advertised in the very first issue of *Pastoral Music* (GIA was promoting a new hymnal: *Worship II*), and they both have advertisements in this issue. Others were soon on board, including The Liturgical Press, J. S. Paluch/World Library Publications, and Oxford University Press in our second issue. Some early advertisers and business partners have closed (Helicon Press, FEL Publications), been absorbed by other companies (Pastoral Arts Associates), or have changed their advertising program (Wm. Kratt Co., maker of pitch pipes, was a reliable supporter through our early years).

Links to our current business partners are posted on the NPM website:



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<http://www.npm.org/Membership/bus-partners.htm>. We encourage you to visit these websites and, if you use any of our partners' services, to thank them for their continuing support of the association.

Keep in Mind

NPM member **Maryclaire Edgette** died on March 5, at the age of eighty-one, in Cherry Hill, New Jersey. For more than thirty years, Maryclaire served as the director of music at Christ the King Church, Haddonfield. Her funeral Mass was celebrated on March 10 at Christ the King.

NPM member **Kevin Mohr** died at the age of forty-six on March 14. Born in Red Bud, Illinois, on July 26, 1962, Kevin served as organist at St. Agatha Catholic Church in New Athens, Illinois, where his funeral liturgy was celebrated on March 20.

Renowned gospel music scholar **Horace Clarence Boyer** died in Amherst, Massachusetts, at the age of seventy-three on July 21. Born into a deeply religious family in Winter Park, Florida, on July



28, 1935—both of his parents were ministers in the Church of God in Christ—Horace began singing in public in the third grade. He and his brother James learned “jubilant shout songs” (gospel music and ballads) from an aunt, and they began singing as the Boyer Brothers in local churches, but as a young man Horace was drawn to the Episcopal Church by its music. Using the money they earned from recordings of their performances, Horace and James put themselves through Bethune-Cookman College in Daytona Beach, Florida. While continuing to sing with his brother, and after serving in the U.S. Army (1958–1960), Horace continued his education, earning master's and doctorate degrees from the Eastman School of Music in Rochester, New York. Dr. Boyer taught music theory and African American studies at Albany State College in Georgia, Brevard Community College in Cocoa, Florida, Florida Technical University, and the University of Massachusetts at Amherst (1973–1999). Particularly during his years at Amherst, Dr. Boyer toured the world as a vocal soloist and a director of choral ensembles.

He held faculty positions and lectured on music at several other colleges, and he led workshops and master classes throughout the United States. He wrote extensively about the history of gospel music and contributed arrangements to the Episcopal Church's *Lift Every Voice and Sing II* (1982). He also contributed arrangements to the *African American Heritage Hymnal* (GIA, 2001). Dr. Boyer's graveside service was private, though a public memorial service at Grace Episcopal Church in Amherst took place after the burial.

We pray: Lord, for your faithful people life is changed, not ended. When the body of our earthly dwelling lies in death, grant us an everlasting dwelling place in heaven, where we shall proclaim your glory with all the choirs of heaven in their unending hymn of praise.

Competition for New Mass Settings

The National Association of Pastoral Musicians is sponsoring a competition for new Mass settings using the new translation of the Order of Mass that will be implemented with the publication of the American version of the third typical edition of the *Roman Missal*. Judges will choose as finalists four settings from among those submitted. Selected movements from the four finalists will be sung and evaluated by participants during the 2010 NPM National Convention in Detroit, Michigan, to be held July 12–16. The winning entry will be chosen by a poll of those attending the convention. The composer of the winning entry will receive a cash prize of \$1,500.

Additional details and guidelines may be found at http://www.npm.org/Articles/mass_setting.html.

Coming in November: NPM Webinar

NPM is offering a one-hour webinar on the U.S. Conference of Catholic Bishops' document *Sing to the Lord: Music in Divine Worship* with Dr. Steven Janco, pastoral musician, composer, and director of the Rensselaer Program of Church Music and Liturgy. From your office or home explore the direction this important document offers musicians, liturgists, clergy, worship planners, and all involved in preparing for the celebration of the sacred liturgy

according to the current liturgical books. There will be an opportunity for questions as part of the event, as time allows.

Registration is only \$25 per person for NPM members and \$40 for non-members. Reserve Thursday, November 12, 2009, at 11:00 AM Pacific, 12:00 NOON Mountain, 1:00 PM Central, and 2:00 PM Eastern to participate in the first-ever NPM webinar. Register online at www.npm.org or use the form in the November issue of *Notebook*.

Meetings and Reports

Website on the Missal Translation

On August 21 the U.S. Conference of Catholic Bishops launched a website to educate Catholics about the forthcoming English translation of the new *Roman Missal*. The site—www.usccb.org/roman missal—has background material on the process of development of liturgical texts, sample texts from the missal, a glossary of terms, and answers to frequently asked questions. Content will be added regularly over the next several months. The Bishops' Committee on Divine Worship hopes the site will be a central resource for those preparing to implement the new texts.

Music Ministry Alive! 2009

The eleventh annual “Music Ministry Alive!” institute, under the direction of David Haas, was held July 28–August 2 at St. Catherine University (formerly The College of St. Catherine) in St. Paul, Minnesota. This year's program drew the biggest enrollment ever: 181 youth participants between the ages of fifteen and nineteen, sixty-one adult participants, and a faculty team of more than fifty.

Youth participants followed their chosen areas of focus: vocal/cantor, keyboard, guitar, percussion, woodwinds, brass, strings, composition, and liturgical leadership. In addition to these daily musical “master” classes, they participated in workshop sessions on conducting, liturgical planning, Scripture, improvisation, world music repertoire, vocational discernment, cantoring, liturgical dance, prayer and meditation, and ensemble work. The entire group of young singers and instrumentalists presented a final concert, the annual MMA Festival “Sing” at the conclusion of the week for parents

and friends.

Adult participants who serve as music and liturgy directors, youth ministers, pastors, and catechists were led in sessions addressing issues in liturgy, spirituality, ministry, and music.

All participants took part in and experienced celebrations of morning and evening prayer, table prayer, and Taizé Prayer leading to the final Sunday celebration of the Eucharist with Monsignor Ray East as presider and homilist.

Every year scholarships are awarded to youth participants who are planning to pursue studies and work in liturgical music, liturgy, and youth ministry. This year's recipients of the William Phang Memorial MMA Scholarship are Kayla Parker from Denver, Colorado; Jennifer Bevington from Plymouth, Minnesota; Liana Bandziulis from Palmdale, California; Andrew Spiess from Rapid City, South Dakota; and Christopher Froleich from Cottage Grove, Minnesota.

Plans are well underway for MMA 2010—"God Is Still Speaking"—to be held July 27–August 1 at St. Catherine University. Applications and more information will be available January 1, 2010, at the MMA website: www.musicministryalive.com.

Georgetown Center on the Move

The Georgetown Center for Liturgy, founded in 1981 by Georgetown University and Holy Trinity Catholic Church, is an education, research, and consultation



center dedicated to transforming American Catholic parishes through the liturgical renewal initiated by the Second Vatican Council. Since its

founding, the Center has been located on the campus of Holy Trinity Church, the historic Jesuit parish in Georgetown. But this summer, the Center moved to Georgetown Visitation Preparatory School (founded in 1799 as Visitation Academy). The new address is: Georgetown Center for Liturgy, 1524 Thirty-Fifth Street, NW, Washington, DC 20007-2785. Phone: (202) 687-4420; fax: (202) 687-3728; e-mail: liturgy@georgetown.edu.

Oldest Christian Bibles Online



Part of a page of the digitized Codex Sinaiticus shows a letter that has been "erased" (scratched out).

The first Christian Bibles contained texts completely in Greek—the Septuagint version of the First (Old) Testament, and the Greek texts of the New Testament. The two oldest existing copies of the Bible in Greek are Codex (the Latin word for "book") Vaticanus, in the Vatican Library, and Codex Sinaiticus, which was recognized in the nineteenth century among the books at the Monastery of St. Catherine at Mount Sinai. Since its recovery, the largest portion of Codex Sinaiticus has been kept at the British Library, and other parts have been held by Leipzig University Library in Germany, the National Library of Russia in St. Petersburg, and the Monastery of St. Catherine.

Each codex has been dated to the fourth century, and each was originally a complete Bible. The more influential of the two has been Codex Vaticanus: Most contemporary translations of the New Testament are based on a text that closely reflects this manuscript. For Christian churches that still proclaim the Old Testament in Greek, such as the Greek Orthodox Church, Vaticanus is one of the three major witnesses to the Septuagint (the oldest Greek translation of the Hebrew Bible). A typographical reproduction of Codex Vaticanus is available online at <http://www.biblefacts.org/church/pdf/Codex%20Vaticanus.pdf>

Codex Sinaiticus, like Vaticanus, is nearly complete: Nearly the whole Septuagint Old Testament has survived along with a complete New Testament. The codex also contains two books that were considered inspired by some early Church writers: the *Epistle of Barnabas* (probably written between the years 70 and 131 but not, as was once thought, by

the apostle Barnabas) and portions of *The Shepherd of Hermas* (written or compiled in Rome in the second century).

After a four-year collaboration among the four institutions holding large portions of the book, more than 800 original pages and fragments from Codex Sinaiticus have been published online in digital form. The book and explanatory material are available at <http://www.codexsinaiticus.org>.

Lutheran Museum in Missouri

Concordia Historical Institute Museum, a state-of-the-art learning facility dedicated to preserving the history and celebrating the heritage of Lutheranism in America, opened to the public on July 27. Located at the LCMS International Center at 1333 S. Kirkwood Road in Kirkwood, Missouri, the museum is open weekdays, except holidays, from 8:15 AM to 3:30 PM. Admission is free, and the museum is fully accessible. For more information, call (314) 505-7900 or write chi@lutheranhistory.org.

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National Convention 2009

The Roman Missal: Preparation and Reception

By PAUL TURNER

We will soon receive a new English translation for the texts of the Mass, and many people would have you think that bringing new life to the liturgy through those new texts is mission impossible. It's not. Lalo Schifrin wrote the theme for *Mission Impossible* for small orchestra, and it was later transcribed for piano.¹ That transcription works: A piano picks up the rhythms and drama of that short piece very well. Now, the published version of this particular transcription has problems. Inexplicably it omits the opening trill of the original composition, which I add when I play it because it's such an iconic feature to the piece. Then, near the end, an inner voice appears on the score in small notes—an indication that you can skip it if you want to . . . or if you have to. Well, you need quite a wingspan to pull it off; you grab an eleventh with your right hand. At one point, you can only play the notes on the page if your right hand can stretch an octave and a sixth, or if your left hand can stretch two full octaves. Talk about mission impossible! Fine print on the bottom of the score reads: "Any arrangement or adaptation of this composition without the consent of the publisher is an infringement of copyright." Well, arrest me, but to play this piece I adjust the rhythm in that particular line and sound one inner note a half beat later. Otherwise, it is impossible for me to play. But on the whole, this transcription as published is

Rev. Paul Turner, a priest of the Diocese of Kansas City-St. Joseph, is the pastor of St. Munchin Parish in Cameron, Missouri, and its mission, St. Aloysius in Maysville. He serves as a facilitator for the International Commission on English in the Liturgy. This is an edited version of the plenum session that he presented on July 7 in Rosemont, Illinois, during the Thirty-Second Annual Convention of the National Association of Pastoral Musicians.



Father Paul Turner's image, like that of other plenum session presenters, was projected so the 3,000 participants could see him clearly.

very effective. Even if you've never heard this piece for orchestra, it sounds right on the piano.

Not every transcription works so well. Familiarity with Pachelbel's *Canon in D Major* has convinced the most musically illiterate people that they know all about classical music, and when one of them gets engaged, he or she will ask the organist to play their favorite piece of classical music for the wedding. Have you ever played a transcription of Pachelbel's *Canon in D* for organ? It doesn't work. Pachelbel wrote quite a few pieces for organ; one of them is *not* the *Canon in D*. There's a reason: You need those independent string voices cascading against one another for the piece to have its effect. A transcription for keyboard sounds rather boring, and I'm sure that many organists will back me up on this.

Do you know the orchestral piece by Brahms, *Variations on a Theme by Haydn*? Last year a friend of mine found an arrangement of all those variations scored for two pianos. I was very skeptical; I

envisioned it would be impossible to play. You can't just reduce that complex orchestral score and expect it to work on a keyboard. (The same problem exists with those piano accompaniments you find to Handel's *Messiah*. Many of them just can't be played.) Well, I sat down to practice the Klavier II part of the Brahms variations and shut my mouth. It worked. I couldn't believe it. I called my friend to ask if she knew who wrote the transcription because the score did not credit the arranger. Do you know the answer to this? Brahms. In fact, it's the orchestral version that is his transcription; Brahms wrote the piece first for two pianos. It's a great piece; you must go home and practice it.

Some transcriptions work, some don't. If you have a faulty transcription, you probably make some adjustments so that it will work. And maybe, later on, someone will figure out how to write a better transcription so you can play it.

Translating

Translating from one language to another carries the same perils and promises as writing a transcription. Sometimes the results are great; you can't believe you're reading a translation. Other times they are not; the translator keeps getting in the way. In skillful hands, a translation can be done, and it can be done very well.

The English translation of the Mass that we've been using for the past forty years is in the shop. The new model will soon be ready. The book we've known as the *Sacramentary* will have some new content, some new structure, and a new title: the *Roman Missal*. You can hear a wide range of opinions about the new translation from Latin to English. Some people can hardly wait. They think the results will bring the Second Coming: It will lift minds beyond daily cares, bring strays back to church, and heal the wounds inflicted by rabid reformers. Others think the new translation is the beginning of the end: It

will sound clunky, overturn history, and plunge worshipers into the darkness of impenetrable sentences.

I want to explore the apprehensions to the project because I believe they have to be faced before catechesis can be given. Then we'll look more positively at what the Mass offers the world and what the translation offers us. After that I will acknowledge a few lingering concerns. Only then will I help you discover the catechetical, musical, and liturgical tools promised in the convention brochure's description of this presentation. Just remember: What's happening is a translation. That's all. It's like a transcription from one musical instrument to another. At least, that's what it's supposed to be, but the project has been caught in a churning landscape of pastoral, theological, and historical issues.

Apprehensions

In the American Catholic Church—but not exclusively here—there are apprehensions about the translation of the missal. No one speaks for everyone, but I want to name these issues because we cannot catechize unless we understand the challenges the missal faces. I'll group these under three headings: recent products and directives, suspicions about motives, and the setting of priorities.

Products and Directives. First, then, some people in the field of liturgy have been puzzled by recent products and directives. I will cite just two examples. One recent "product" that has left people puzzling is the 1998 translation of the *Lectionary for Mass*, which has some imperfections. Some passages need better incipits—the introductions that explain who is speaking or what is going on; some words are difficult; some sentences are complex; and some pronouns have unclear antecedents. For example, when Jesus cures a blind man on the Fourth Sunday of Lent, he rubs mud in his eyes, and it sounds for all the world like Jesus is making his own face dirty. So the track record on translations is mixed. (Parenthetically, some of this can be fixed, and a new translation of the lectionary is being prepared under different auspices from the missal project; but some of it is difficult to fix because the Bible itself comes to us with some of these issues in place.)

A recent set of directives that has people scratching their heads is the set concerning Communion ministers. They are to be called "extraordinary ministers

of holy Communion" (all 15 syllables), and we received restrictions on when they approach the altar, who pours the cups and when, the materials from which cups may be made, and who may clean the cups. We've made the adjustments, but it still isn't clear why these issues merited global attention or if the new laws have made things better. So one apprehension expressed by some people is that nowadays changes to the liturgy do not necessarily mean enhancements of the liturgy.

Suspicions. Second, some people are suspicious about motives. If a new translation is coming, that means something must be wrong with the one we've been using for the past forty years. But that translation has served us well, helping us pray the liturgy in our vernacular language for the first time. Is something really wrong with the translation, or is there some other motive instigating the whole process? Namely, is it just about who's in charge?

Suspicion about authorities comes with the territory in the United States, where partisan politics makes it impossible to find national heroes, and every celebrity faces the possibility that his or her sins will be revealed to an unforgiving populace. In a democracy, we treasure a wide range of opinions and the freedom to express them, and even though we do not exercise very well our precious right to vote, we still like the idea that we are in control of who holds the authority in our country.

The Catholic Church doesn't work that way. Never has. We have a hierarchy. Because of our culture, we criticize hierarchical decisions not just for their conclusions but for the process that reaches those conclusions. The hierarchy could make the greatest decision in the world, but because it comes from the top down, many Americans are prejudicially suspicious about the results. One of the challenges facing the new translation is that it is not being requested from the bottom up. Nobody stops me after Mass on Sunday and says: "Father, I sure wish we had a new translation for Eucharistic Prayer III." That's just not happening in Cameron, Missouri.

The suspicion that the new translation is just about authority is fed from several streams. There have been questions about the quality of Church leadership. Some people feel that what our leaders lack in wisdom they make up for with decisiveness. Criticizing bishops is more popular

than football, partly because there is no off-season. But at heart we are all grateful for the good men who accept this ministry and serve the Church with love and skill in spite of the agony it brings them. Still, criticism remains about the managerial skills and judgment of some leaders. The sex abuse crisis brought these matters to the fore.

The media help us evangelize, but they sometimes make caricatures of the authority of the Church. When Pope Benedict named a new head of the Congregation for Divine Worship and the Discipline of the Sacraments, the most frequently e-mailed photo showed the cardinal decked out in a *cappa magna*—little guy, big clothes. Such actions feed the perception that new leaders are trying to undo the Second Vatican Council and put everything back the way it was. This is not the case, but the perception lives.

Many women have suffered throughout this whole process. They do not occupy positions of authority in our Church the same way that men do, and they have heard language in the liturgy that sounds as if they are excluded or, at least, don't count. Women do count, but many have experienced treatment that makes them suspicious.

Criticizing bishops is more popular than football, partly because there is no off-season.

There is also some suspicion over the translation process. Nobody claims that the translation we now have is perfect; there is wide agreement that improvements can and should be made. However, in 1997, after many years of work, a new translation of the *Sacramentary* was completed and approved by the English-speaking conferences of bishops around the world. Rome did not approve the work; instead, in 2001 it issued new rules for translation in the document *Liturgiam authenticam*, which placed that laborious project of revision in private archives. ICEL—the International Commission on English in the Liturgy—went through a change of command and constitution. And now the new philosophy of translation is raising fears that ICEL's translation work will put faithfulness to the Latin ahead of the search for a text that will support and enhance our ability to pray.

The forthcoming changes to the words of consecration at the Mass feed this fear

of authority gone wild. We currently hear that Jesus died “for all,” but the new translation will have him say that he died “for many.” Literally, historically, and biblically, that will be a sound translation, but it will hand evidence to people who feel that self-contented authorities want to push others aside.

Most people would be happy if the Vatican just said something like this: “The Second Vatican Council strongly desired to preserve with care the authentic Liturgy, which flows forth from the Church’s living and most ancient spiritual tradition, and to adapt it with pastoral wisdom to the genius of the various peoples so that the faithful might find in their full, conscious, and active participation in the sacred actions—especially the celebration of the Sacraments—an abundant source of graces and a means for their own continual formation in the Christian mystery.” In fact, the Vatican has said this: That’s the first sentence of *Liturgiam authenticam*, the document that contains the revised rules for translation. The Vatican has said this is its motive in revising those rules, but suspicion occupies a deeper place in the soul, and it is overcome only by the long process of building trust.

Priorities. Third, briefly, there are questions of priorities. Some people ask: “Why are we doing this when there are so many other problems in the world?” We’ve all got issues we think demand attention: the economy, respect for life, attendance at Mass, the role of women—you name it. We all have something. For you it might be congregations that sing or jobs that pay. When it comes to a new translation, many people think that our efforts belong elsewhere and not with the liturgy. If your parish has been planning a capital campaign for two years, pray that pledge weekend is not the same weekend on which we start using the new translation!

These are some apprehensions that have created static on the reception of the new missal. Anyone can respond to these issues: Past changes were made by fallible but well-meaning administrations; we deal with suspicion all the time, but it doesn’t stop us from being Catholic and loving our Church; and the Mass should be our top priority—it is what Jesus told us to do. The missal is caught in this conflicted and shadowy landscape, making it difficult for the work to be appreciated on its own merit. It stands at the confluence of many issues we face as the Body of Christ—the Eucharist, how we pray



Assistant Chairperson Alan Hommerding (left) and Convention Committee Chairperson Anna Belle O'Shea address the convention.

“The Chicago team were outstanding! They gave 150 percent.”

A Convention Participant



Young dancers welcome NPM to Rosemont.

it, the diversity of the Spirit's gifts, and where we fit as one generation among the many who have received and handed on our Catholic faith.

What the Mass Offers the World

Perhaps it is the nature of the missal to attract these concerns because the liturgy is the source and summit of our lives as a Church. If these concerns do not flow into the liturgy for healing, they cannot flow out again for mission.

The new translation is throwing attention on the Mass, as well it should. Sunday Mass is the most important thing we Catholics do. And I like to think it's the most important thing for the whole world, even if the world does not know it. Pope John Paul II wrote: "The Eucharist is not only a particularly intense expression of the reality of the Church's life, but also in a sense its 'fountain-head.' The Eucharist feeds and forms the Church" (*Dies Domini*, 32).

We celebrate the Eucharist in the midst of a society more charmed by stimulus than by concentration, by impulse more than by reflection; where information is more available than it is reliable; where silence is suspect; where science determines morality based on the possible more than on the common good; where people who used to attend events now are virtually present to sports, concerts, and relationships; where people judge what is right and wrong based on what they can afford and on what saves money. I can't tell you how many engaged couples explain to me the reason for their cohabitation in terms of finances. "It saves money," they say, as if being thrifty is the greatest moral imperative human beings should ever follow.

In this world we celebrate the Eucharist. We believe in our past, in the God who created us, sustains us according to a plan, and whose footprints reach from one generation to the next. We believe in our future, that Christ has prepared a home for us. And we believe in our present, that we possess apt gifts of the Holy Spirit to form a culture, be a people, and discover the depths of the presence of God. We believe in sacrifice for the sake of others and in joyous communion with our brothers and sisters. We believe that the Word became flesh and that creation can always lead us back to God through water, oil, bread and wine, ash, and branch. We

believe that Christ judges our behavior, that the Spirit guides us to decide right and wrong, and that certain times and spaces are sacred.

Our Eucharist offers something to the world. It offers meaning and patterns where there are chaos and misdirection; it offers hope and salvation where there are self-centeredness and despair. We are not perfect. Go to any Sunday Mass at a typical parish on an arbitrary weekend, and you'll wonder why people do this. But go every week to that same parish, meet the people, put yourself at risk with them, shoulder the difficult task of intense prayer, serve the needy there, and you will understand. The Eucharist is the center of our life; it is the most important face we show — warts and all.

What the Translation Offers Us

The new translation is raising much concern. It should: It touches the Eucharist, the center of our lives. But it is not going to bring the paradise that some desire, nor will it undermine the Church's growth, as others fear.

Step aside from issues about the translation for a moment and ask yourselves: "What do Catholics want?" I think they want to be part of a timeless, authentic liturgical tradition that links the past with the present. They want to share the same faith with other Catholics around the world. They want clarity about their beliefs. They want excellence in words, songs, and preaching. And they want to pray; they dearly want to pray. They want a liturgy that expresses praise and petition in their own voice. Catholics enter a sacred space at a sacred time, and they expect something holy to seize them while they are there. The Eucharist fills these hungers, and the new translation should address every one of them.

And please remember this: The translation is changing, but the Order of Mass is not. This seems like a simple statement, but it is a critical point in danger of oblivion. Ask a Catholic who lived through the Second Vatican Council to name the two biggest changes to the liturgy, and this is probably what you'll hear: "The Mass is in English (or some other vernacular language), and the priest faces the people." Both were significant; these were the changes that most affected the worshiper's ear and eye. But something even bigger had changed: the Order of Mass, the words and actions we repeat each day from the sign of the cross to

the dismissal. The Novus Ordo, the new Order of Mass, eliminated the prayers at the foot of the altar and streamlined the introductory rites, introducing spoken parts for the people. It made room for a lectionary that multiplied the readings proclaimed on Sundays. It introduced a responsorial psalm to replace the brief gradual. It restored the prayer of the faithful. It added a procession of the gifts and gave the people parts to say and sing during the preparation of the gifts, a part of the Mass formerly obscured by its proleptic use of material that seemed to belong after the consecration. The new Order of Mass multiplied the number of Eucharistic Prayers. It allowed the faithful to receive Communion under both forms. It simplified the conclusion of the Mass and eliminated, among other things, the Last Gospel, the vestigial tail end of the preconciliar Mass.

It is a fact that there were many changes from one missal to the next, but many people were unaware of these because the texts had been in Latin and the priest did most of the movement, and the people's participation in those texts and gestures had been minimal. What made the postconciliar Mass more intelligible to worshipers was not just the vernacular but the restructuring of parts, lending new coherence to the grammar of the Mass and strengthening the voice of the people. The primary evidence of the full, conscious, and active participation of the people in today's Mass is their voice. In the Constitution on the Sacred Liturgy *Sacrosanctum Concilium* (SC), the Second Vatican Council said this:

The rite of the Mass is to be revised in such a way that the intrinsic nature and purpose of its several parts, as also the connection between them, may be more clearly manifested, and that devout and active participation by the faithful may be more easily achieved.

For this purpose the rites are to be simplified, due care being taken to preserve their substance; elements which, with the passage of time, came to be duplicated, or were added with but little advantage, are now to be discarded; other elements which have suffered injury through accidents of history are now to be restored to the vigor which they had in the days of the holy Fathers, as may seem useful or necessary (SC, 50).

Mother Church earnestly desires that all the faithful should be led to that fully conscious and active partici-

pation in liturgical celebrations which is demanded by the very nature of the liturgy. Such participation by the Christian people as “a chosen race, a royal priesthood, a holy nation, a redeemed people” (1 Pet. 2:9; cf. 2:4-5) is their right and duty by reason of their baptism.

In the restoration and promotion of the sacred liturgy, this full and active participation by all the people 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).

These principles are still binding. The revised Order of Mass put flesh onto these bones, and that flesh is still alive, still breathing. The new translation does not change the Order of Mass. Participation of people and clarity of purpose are here to stay.

The new translation is happening because, a generation or so after the first massive and brilliant work of translation was completed, translators have learned more about the origin and meaning of the texts we have. Many of the prayers you hear the priest proclaiming from the *Sacramentary* are more than 1,000 years old. Many of our responses date to the very first Christian centuries. “The Lord be with you” is found in the Bible and in liturgical texts by the fourth century. “Lift up your hearts” comes from Cyprian around the same time. When we make our responses and hear our prayers, we are standing on the shoulders of hundreds of generations of Christian worshipers. We owe it to them to echo their words as best we can. In addition, a new translation will make the English translation closer to translations in other vernacular languages, allowing the many tongues of earth to unite in common praise of God.

Opportunities for Catechesis and Connection

The new translation will give us an opportunity for catechesis. It will reconnect us with the centrality of our Sunday worship. It will help us identify with Catholics of other cultures and times. It will remind us that we are called to live in charity with one another. It will give us an opportunity to invite others to worship with us.

Catechesis. The translation will raise questions about why we say what we say. When people ask “Why did that word



Left: Dr. J. Michael McMahon opens the 2009 Annual Convention.

Right: Rev. Ronald Rolheiser, OMI, presents the keynote address: “Spirituality and Creativity: The Struggles of the Artist.”



Dan Schutte leads the pre-convention Music Ministry Leadership Retreat.



Above: Dominic Trumfio leads the pre-convention flutists clinic.

Right: Bobby Fisher (top) leads the pre-convention advanced guitar clinic.





Music educators participate in the Monday Music Education Day with Christina Hornbach.

change?" the simplest answer is almost always: "Well, it is now closer to what it says in Latin." Then a lot of people will follow up with another question: "Why would that be important?" And here's where many people need help.

It's important because Latin is the language in which our prayer grew up from its early Greek roots. It is the language of people like Augustine and Aquinas, who forged so much of what we believe and how we act. The revised translation will get more nuance out of the original texts, helping the texts we use in our own language hold up under repetition, study, and prayer.

Connection. In some smaller language groups around the world, translators don't know Latin, so they translate from another translation, usually English. By the time that the prayer has gone from Latin through English to the final receiver language, it doesn't always look—or sound—like the same prayer. You see, the translators for the English texts we've been using for the past forty years took a few more liberties with the Latin than translators for other vernacular languages did. It was all in keeping with the rules of translation at the time, all fully approved by the Vatican; that first generation of translators deserves our thanks. But because the Vatican has changed the rules for translation, the journey from the previous to the new translation is longer in English than it will be, for example, in Spanish. In English, instead of "And also with you," we will soon be saying "And with your spirit," but that is already the response in Spanish: "Y con tu espíritu." For the Confiteor, the new English will make it sound like we are a whole lot more sinful than we've been recently; we're not, we'll just be using a translation closer to the original, which the Spanish has had in place all along. In English the opening

prayers for the Mass are often in two or three independent clauses; soon they will be in one with dangling subordinates. But in Spanish, the prayers have been that way for forty years. Some English speakers take the new rules of translation as a personal affront, but the results will unite us with patterns of prayer already in existence in many other countries.

I don't want to sugarcoat this. There are going to be problems when the translation appears. We will struggle with it. But the work has been careful, and consultation has been broad. Every text has been prayed aloud, criticized, analyzed, and fixed; checked for rhythms, for orality, and for accuracy of vocabulary. Some translated prayers are not as successful as others—like musical transcriptions—but on the whole the work represents the dedication of international teams striving to let the prayer of the Church be heard in a voice that will enhance our worship and please God.

Some Lingering Concerns

In my opinion, some of the concerns about the new translation are misinformed, tainted by tangential issues, or just plain wrong. But, again in my opinion, some of the concerns are justified. For example, forty years ago, the process for the first round of translations for parts of the Order of Mass included consultation with other Christian believers. Today many English-speaking Christian churches hold common texts for some of the people's parts of Sunday worship. That same courtesy to other English-speaking Christians was not extended in this new translation process, and many Christian liturgical scholars feel offended. We Roman Catholics are not the only keepers of the vast store of liturgical texts. Working with other Christians would have made

even more laborious the task that has taken so long, but it might have improved the translation even more, and it would have affirmed the unity we share in baptism—a unity that the Second Vatican Council hoped to strengthen. The best response I can make to this omission is the affirmation that Catholics also want uniformity among our own multiple language groups; it seems at this time that for the Vatican that goal outweighed unifying the various Christian voices of one language group. This will not remove the offense that others have felt, but it explains a different value that Rome apparently felt was timely.

Another concern is that the new rules for translation exclude the composition of new liturgical texts. The Vatican wants the English missal simply to translate the Latin missal. But this implies that our generation and tongue are incapable of forming our own voice for public prayer, that we need to rely solely on previous generations. Then I recall that some of the prayer texts in the missal were composed right after the Council. Perhaps the best examples are the Eucharistic Prayers. So the charge that our generation cannot compose its own prayers is not completely true. We can, and some of the best work is in there.

But there won't be prayers in the missal that started out in English. Examples of such prayers will still be available in the *Order of Christian Funerals*, to cite one place. Again this is my opinion, but I think ICEL was just hitting its stride in composing new texts when the new rules for translation took such ideas off the table. Listen to this example from the English-language *Order of Christian Funerals* (OCF): "Lord God, source and destiny of our lives, in your loving providence you gave us [Brittany] to grow in wisdom, age, and grace. Now you have called

[her] to yourself. As we grieve the loss of one so young, we seek to understand your purpose. Draw [her] to yourself and give [her] full stature in Christ. May [she] stand with all the angels and saints, who know your love and praise your saving will" (OCF, 398/28). We can still use that prayer. I think it's a lovely text, showing great pastoral care for the mourners of a child.

We have the ability to compose good prayers, idiomatic to our own age and tongue, and the skill to write such prayers deserves to be honored. But they won't be in the missal. Now, perhaps we need to do this first: Perhaps we have to go back into the prayers we do have, try them one more time, let them speak to us, and give them another chance to form us. Perhaps after that we will have a clearer idea of what prayers we lack, what voice is silent, and how we might please God, who placed a creative spirit within the hearts of all.

Another concern is inclusive language. The new rules for translation give no ground on ideology. Everyone knows people who repeatedly doctor the current translation to make it more gender-friendly, changing a response in the preface dialogue to "It is right to give our thanks and praise" or dropping a word from the Creed: "for us . . . and for our salvation." And so forth. Language can shape gender roles for good or for ill. But *Liturgiam authenticam* (LA) says: "To be avoided is the systematic resort to imprudent solutions such as a mechanical substitution of words, the transition from the singular to the plural, the splitting of a unitary collective term into masculine and feminine parts, or the introduction of impersonal or abstract words, all of which may impede the communication of the true and integral sense of a word or an expression in the original text. Such measures introduce theological and anthropological problems into the translation" (LA, 31). You can hear something awry in the tone of that paragraph.

Nonetheless, a quick look at the new translation shows that the introduction to the Penitential Act, the Confiteor, and the invitation to prayer that follows the washing of the hands all address the assembly as "brothers and sisters." Eucharistic Prayers II and III pray for "brothers and sisters" who have died. Although the texts for the presidential prayers have not yet reached their final form, it does appear that the word used in direct address will be "God" rather than "Father." In the current translation, "Father" is used



In front of and behind the registration desk

hundreds—perhaps thousands—of times as the English translation of "*Deus*." The new translation proposes the more literally accurate word "God." It's not meant to be a manifesto promoting inclusivity, but it is helping matters in spite of itself.

Other examples abound. In the *Sacramentary*, the opening prayer for the Third Sunday in Ordinary Time asks God "that our efforts in the name of your Son may bring mankind to unity and peace." Now, many people would suggest you just change it to something like "may bring the world to unity and peace." But if you go back to the Latin you find that the prayer says something else. It asks that "we may be rich in good works." In

this instance, if you just translate what is there, the offensive word disappears.

The bishops on the ICEL commission have handled every such occurrence with great attention. Not everyone will agree with every choice they've made. And, of course, the final decision is not theirs anyway. According to the new rules, once ICEL has finished its work, which it has, the conferences of bishops are to finish their comments, which they are doing, and the Congregation for Divine Worship and the Discipline of the Sacraments in Rome will determine the final text, which it will. So anything can happen, but if you are sensitive to issues about inclusive language, there should be countless improvements to the text. You won't even notice most of them, which is a sign of their success.

However, that being said, there are still some places where the text did not change. For example, the new translation of Eucharistic Prayer IV, following the Sanctus, says: "You formed man in your own image and entrusted the whole world to his care." And the new translation of the Nicene Creed still says of Jesus: "For us men and for our salvation he came down from heaven." People will ask, why can't it just say, "For us and for our salvation"? It means the same thing. In fact, this is what ICEL's bishops recommended, but the Congregation in Rome did not approve it that way, and they would probably argue they could not because their own rules require that every Latin word be represented in some way in English, and the Latin in this case is three words, "*propter nos homines*," which requires three English words, "for us men." I think loyalty to the rule of law is admirable, but in this case a simple change that would have offered no misunderstanding to the meaning of the Creed could have observed the law of charity.

Besides, you can find other places where the English does not exactly represent the Latin. For example, all four of the main Eucharistic Prayers use a word in Latin that refers to the assembly as "the people standing here," but the references were changed in all four instances from "standing" to "being present," even though in most countries outside the United States people stand up after the memorial acclamation. There is also a troublesome phrase in Eucharistic Prayer III, for which we now say the "the Victim whose death has reconciled us to yourself," and for which the new translation will say "the Victim by whose death you

willed to reconcile us to yourself." Not a big change, but the Latin actually says something other than either of these translations. It says something like: the "sacrificial Victim by whose death you willed to be pleased." A literal translation would make the Father sound a little bloodthirsty about the Son. So the current English translation actually influenced the revised translation, even though it is a bit of an interpretation of what the Latin actually says.

With examples like these, it seems that a similar judgment could have been made regarding "*propter nos homines*" in the Creed. But that did not happen, and it makes catechesis difficult. On the other hand, in some parts of the English-speaking world, the words "for us men" will be clearly understood as inclusive. In my own parish, I expect the opinions would be divided; half the women would be troubled by it and half would not. Popular magazines in the United States still use expressions such as "God and man" or "man against nature." So there are instances in contemporary American usage where the word "man" conveys an inclusive sense. But I suspect if I go on trying to defend that translation, you will recognize in me the "sacrificial victim by whose death you willed to be pleased."

All told, I think there are some beautiful improvements in the missal, and overall we will be getting a better book than the one we have. I really believe that. There are some problems with it. Everyone will find something to love and something to loathe. But listen to these lines from Eucharistic Prayer IV: "And that we might live no longer for ourselves / but for him who died and rose again for us, / he sent the Holy Spirit from you, Father, / as the first fruits for those who believe, / so that, bringing to perfection his work in the world, / he might sanctify creation to the full." And a few lines later: "For when the hour had come / for him to be glorified by you, Father most holy, / having loved his own who were in the world, / he loved them to the end." You hear the direct allusion to John's Gospel, chapter thirteen, at the Last Supper. Just a few verses later in that Gospel, Jesus is washing feet. It's a rich translation.

Tools

So, back to the point of this talk: to "discover the catechetical, musical, and liturgical tools that can prepare us and our communities to receive these new texts

so as to bring new life to the celebration of the liturgy and help us all 'Sing to the Lord!'"

First, the catechetical tools. We are going to need two different categories of catechetical tools. We're going to need some immediately to get us through the transition. We're going to need explanations for everything from "and with your spirit" to "consubstantial" and "incarnate." What do these words mean? Why are we using them? Why are we changing all these words? Those questions need good answers. And if you don't know good answers, now is the time to get them. The United States Conference of Catholic Bishops has a section on the website for formation on the new missal: <http://www.usccb.org/liturgy/missalformation/index.shtml>. There are good materials there, and there will be more. Our Conference is not the only one offering such resources. Every English-speaking conference of bishops is working on its own materials. Ireland, Australia, New Zealand, England and Wales will all have materials sponsored at the national level.

ICEL has added to its website. The article about music recently published in *Pastoral Music* (June 2009), is available there in a revised form: <http://www.icelweb.org/news.htm>. An international effort is also underway to provide some common catechesis for all English-speaking countries. ICEL has been involved in a peripheral way. The creators met in Leeds, England, and became known as the "Leeds Group," but representatives come from several different countries, including our own. The product will come out on five DVDs with these topics: theology, spirituality, *ars celebrandi*, a walk through the Mass, and roles and ministries. It will include video footage, written essays, and links to other catechetical work on the missal. The project is being produced by Frayneworks, a ministry of the Sisters of Mercy in Australia.

You will also find materials from familiar Catholic publishers. They will produce commentaries and guides to help you out. Many fine writers and speakers are at work. Other organizations have started projects: The Federation of Diocesan Liturgical Commissions, the National Organization for the Continuing Education of Roman Catholic Clergy, the Notre Dame Center for Liturgy, the National Association of Pastoral Musicians, and many others.

I've been describing one set of catechetical tools that we need: those to help

us implement the new translation. But we need a second generation of catechetical tools as well, those that will help us get the most out of the missal once it has been with us for a year or two. Once we've lived with the book for a while, we are going to have different questions—we'll want to know, for instance, more about the meaning of some of the prayers. We'll need tips for when to use which parts of the book. And questions we cannot even foresee right now will come up. We need to start planning for that catechesis as well. Whatever we write and buy focused on the changes in store will eventually become dated.

In fact, music will help us learn these texts and make them easier to speak when they are not sung. Our best composers are already at work . . .

Second, the musical tools. Many people are asking if there will be a period when we can grandfather (or grandmother) in the new texts, so that we can continue singing the parts of the Mass we already know. No one knows the answer to this. At least, I haven't heard an answer. And I think that's all right for now. But once the new texts are approved for use, we'll be anxious to get new music for them. In fact, music will help us learn these texts and make them easier to speak when they are not sung. Our best composers are already at work, and we can anticipate an explosion of fine music to accompany our worship.

The missal itself is coming with many parts of the Mass set to a simple chant. ICEL is publishing this work on its website for the benefit of diocesan liturgy offices. The first English translation did not result in a common sung repertoire for something as basic as the preface dialogue. I think one reason so few priests sing the preface is that so few congregations can sing the responses to the dialogue. We have a chance to fix that by getting everybody on board with one common setting of basic English chants. There can be others. Any parish could learn two or three versions of a preface dialogue, but it would help our sense of unity in the Church if we could all learn one set in common.

I suspect there will be more interest in setting the entrance and Communion

chants to music once the new translations for these are available. You know what I'm referring to here? We call them antiphons now, and they get used most commonly at those daily Masses that have no singing. People may recite an antiphon together. All those texts are being revised. That may spark an interest in new compositions based on those chants. But the number of them is so vast that it will take a generation for this to settle. It's still too early to tell about future musical settings of these texts, but it's something to keep an eye on.

Third, the liturgical tools. Well, I think the best liturgical tool is just doing the liturgy well—doing it prayerfully, intentionally, doing it with meaning. It's hard, but we can do it. So much depends on the spirit we bring to the liturgy. Sometimes we're not really present to the prayer; and that's all right on occasion. That's one reason we pray in common anyway, so the prayers of others can help us out when we don't quite feel up to it. At other times we have the right spirit, but we face distractions in church—a restless child, a coughing pew mate, a ringing cell phone. All these can make the best efforts at praying the new translation even more difficult. If we approach the revised missal with personal apprehension, we will dread going to Mass, and we will have problems.

We can use our time right now for soul-searching. What apprehensions do you have? How are they affecting your preparation for the missal? The work will be underappreciated if we are angry about something else—authority, style, or whatever. If we can confront those misgivings head-on, we can engage the revised missal in a more fair-minded way.

So our liturgy is our best tool, but there will be challenges. Even if you give the missal a fair chance, you are going to have some problems starting up. The people will muffle their lines, and the priests and deacons will be lost looking for the texts we're supposed to proclaim. We have a lot of the Mass memorized, you know. When the deacon first comes up to the priest for the blessing before the Gospel, a server may have to hold the missal so the priest can find out what on earth he's supposed to say to bless the deacon. When the deacon kisses the Gospel Book at the ambo, he's going to need the new text from the missal for the quiet prayer that accompanies that gesture. When the deacon adds water to the wine, when the priest bows after receiving it, when



Rev. Peter Funk, OSB, leads the Chant Intensive

he washes his hands, when he prepares for Communion, and when he's cleaning the vessels—all of a sudden, even well-prepared priests will be flipping through pages to find out where they are and what prayer to say. The Eucharistic Prayers are already tedious for many churchgoers, but in the new translation, when the priest has not yet got the grease of them, they're going to sound stilted. After all, just change the name of the pope or the local bishop in the Eucharistic Prayer, and it completely throws us off balance. All these are practical matters we can fully anticipate. And people should not judge the whole translation based on how awkwardly we execute it at the start.

But they will. In fact, I'm apprehensive about this issue as well: the media. The media will be all over this story. These are the biggest changes to the Catholic Mass in a generation. It should be a big story. Journalists will be asking Catholics right after Mass on the first weekend: "Well, what did you think?" And they're going to get the knee-jerk reaction of worshipers, which will be mixed and emotional. What the media won't do is come back a year later and ask: "Now, how's it going?" because it won't be news then. We need to be ready for this. We should not lie or put on a false front, but we should have some answers prepared. Instead of having the media use us, I hope we will use them. The message I hope we could send to the world is this: "Look, come and see for yourselves. Come to a Catholic church next Sunday. Meet some

of the people. Hear the Scriptures with us. Sing the songs with us, and struggle with us as we try out our new prayers. You'll meet people just like you—people who hope for a better day for themselves, their families and their country; people who struggle to find words to say when we pray; people who want to be of service to others; people looking for answers to the questions of life. We're just like you. But what you might find with us that you don't find at home is this: people who believe, people who have hope, people who put their priorities in line with the Gospel of Jesus Christ." My brothers and sisters, that is our mission. It is a mission that is possible, a mission that is necessary for us to integrate the Eucharist into our lives.

The Greatest Tool

There are many tools we can use as the new translation comes near, but our greatest tool is our faith in God, and our passionate love for the Eucharist. If we can let that run free, the Spirit will use our many voices to make this one translation a gift of tongues, a new Pentecost for the Church.

Note

1. Lalo Schiffrin, "Mission Impossible Theme," copyright © 1966 and 1967 by Bruin Music Company, 1619 Broadway, New York, NY 10019.

A View from the Cathedra: Ubi Caritas Est Vera, Deus Ibi Est

By CARDINAL DANIEL N. DiNARDO

I want to thank NPM for inviting me to speak today and to give observations on “musical” liturgy from the point of view of one who sits in the bishop’s chair. I hope the observations will be useful for our liturgical life and our life together in the Church.

Since I am also the episcopal liaison with NPM, may I begin by first thanking all of you for your dedication to the pastoral music of the liturgy. Your consistent and perseverant work allows the Church community, the parish, and many groups to be gathered together in the Lord more intensely and well! The beauty of sung liturgy is irreplaceable in building us up in communion with Christ. You certainly have my gratitude and that of many other bishops, priests, and other members of the clergy as surely as you have the gratitude of God’s faithful people. (You receive their thanks and, to be honest, their whining as well. This is part of the liturgical “work” that occupies you.)

I also want to acknowledge the priests present at the convention and thank them for their dedication to the liturgical ministry—especially music—as a coherent dimension of their priestly life. In this Year for Priests, perhaps your point for meditation can be that great Quaker Hymn “How Can I Keep from Singing?” “Since Love is Lord of heaven and earth,” the love we echo back is also that of joyful praise and song for the gift and task of priesthood that has been given.

Cardinal Daniel N. DiNardo, the ordinary of the Archdiocese of Galveston-Houston, Texas, is NPM’s episcopal liaison. This is an edited version of the plenum session that he presented on July 8 in Rosemont, Illinois, during the Thirty-Second Annual Convention of the National Association of Pastoral Musicians.

Whose Image? Whose Inscription?

In the 1980s, late in his life, the extraordinary French composer Olivier Messiaen produced his one and only opera, *Saint François d’Assise*. This monumental piece employs all the techniques associated with Messiaen, from bird songs, to Indian rhythms, to plainsong and a most intricate modal music enriched by his study of Gregorian chant and other chant traditions.

The opera is unusual in that it seems to be a staged oratorio, but the work demands such a presentation. There are a number of very moving scenes, and the treatment of Francis with the leper is truly beautiful. But I want to highlight Act Two, Scene Four, where a journeying angel comes to the Franciscan house to question the brothers about the most important thing: “Have you put off the old man, to put on the new and find your true face, as foreseen by God in his justice and holiness?” The brothers scramble: One runs away from the question, and another is annoyed. The angel persists, however, and this is no ordinary angel but one voiced by Dawn Upshaw. The community finally finds the simplest old brother, Brother Bernard, who does respond to the question. He sings: “I have often thought that after my death, our Lord Jesus Christ will look at me as he looked at the tribute-money, saying: ‘Whose is this image and this inscription?’ And please God and his grace, I would like to be able to answer him: ‘Thine, Thine!’” “De Vous, De Vous!” It is an incandescent moment, and though the music of the angel is quite complex, and the musical accompaniment of the whole scene is filled with Messiaen bird songs, the language of Brother Bernard is all sung speech, simple—at one point *a recto tono*.

I make just a brief mention of another

twentieth century giant of a composer, Béla Bartók. He is not known for any sacred music, yet his *Fifth String Quartet* is a genuine masterpiece of form in an arch construction of five movements, a kind of musical sandwich where the first and the fifth movements and the second and the fourth movements mirror one another while the molten core of musical material is the third movement and center of the arch. The whole work has a sacred “resonance.” Though the complexity is amazing, the basic motif is a large “psalmode” (psalm tone), proclaimed at the beginning of the first movement and then changed and transformed throughout. It is the “sung wordless speech” of the violin that produces remarkable variations and transpositions. The key is sung speech, even if the speech is that of an instrument.

Liturgy: The Home for Sung Speech

My point in describing both examples is the reality of sung speech. The human voice in sung speech is a ground, a basis for music making along with the sounds of nature. My contention is that the liturgy is the home for sung speech and particularly loves sung speech as a sensible embodiment of our “spiritual worship,” as St. Paul writes in Romans 13.

I want to elaborate on this theologically first before I venture a few suggestions practically. Theologically, I would like us to go to one of the high points of the public life of Jesus in the Synoptic Gospels, the recounting of the scene of the transfiguration. That scene is deeply cherished by the Christian Churches of the East as the origin of what became sacramental liturgy (and the Church does need to breathe from both lungs—East and West—as the late John Paul II has written).

As the public life of Jesus unfolds in the Synoptics, the question of the King-

dom of God or the Kingdom of Heaven, proclaimed and announced from the start by Jesus (and earlier by John the Baptist), becomes more radically the question of the identity of the bearer of the Kingdom. The question posed as Jesus teaches and heals is: "Who is this?" In St. Mark's Gospel, the tempo intensifies as we reach chapter eight and specifically verse twenty-nine. To the point-blank question that Jesus poses about his identity, Peter cries out: "You are the Christ." The response posed to Jesus' original question—"Who do people say that I am?"—is a delaying tactic that cannot be sustained when the question becomes: "Who do *you* say that I am?"

St. Peter's positive response is suddenly undermined in its logic of glory by Jesus' prediction of his passion and death and resurrection—in a word, by his proclamation of a suffering Christ. This has and will always have a disorienting effect on Peter and the Twelve and on all future disciples. All who hear it want to cry out: "Jesus, this can never happen to you!" But Jesus' strong correction of Peter then leads to further understandings and misunderstandings and a second prediction of the Passion.

The Synoptics follow this scene with another that takes place "six days later"—a time reference that must be kept in mind to get a proper orientation to the scene of the transfiguration (Mark 9:2; see Matt. 17:1; Luke 9:28). Jesus has been teaching about the passion, his impatient patience to fulfill his Father's will, his complete availability to the Father's plan of compassion. From the days of Moses and Elijah, the Father has had compassion on sinful human beings who hide from the divine gaze, on alienated human beings, on suffering human beings. His compassion now comes as light in the body of his beloved Son.

The transfiguration is frequently understood as the way that Jesus prepares the apostles for his suffering and death and as preparation for risen glory. It is his pedagogy for three of the chief apostles. This interpretation is not to be denied; at the same time, the transfiguration says something of the relationship of Christ to the Father. Is there also something happening in Jesus in this scene? Certainly, when he takes the three chosen apostles up the mountain, there is an initial "metamorphosis" in Jesus. The apocalyptic white clothing and dazzling face indicate a shining out. What is shining out? The Father's joy! Jesus, as St. Luke adds, is



Auxiliary Bishop George J. Rassas of Chicago (left) led Monday Evening Prayer with participants in the American Federation Pueri Cantores–NPM Children's Choir Festival.

"I have paid my own way to NPM conventions for the past twenty-four years because I love to sing, and singing in four-part harmony with 3,000 musicians is 'heavenly.' Thank you."

A Convention Participant



Choir members celebrate "The Gifts of the Asian and Pacific Rim Communities."



Donna Kinsey (left) directs the Monday evening performance by participants in the NPM Handbell Festival.



Youth Gathering I, led by David Haas and Lori True, prepared young participants to get the most out of the convention.

absorbed in prayer with his Father when the event of transforming change takes place (Luke 9:29). Jesus Christ really only shows his “true colors” as the Father’s delight embraces him.

But the real change takes place in the apostles as they behold the deepest truth in the Lord Jesus. They are the ones who must, in trickling increments, come to grips with the reality of who he is and the meaning of his suffering body.

Moses and Elijah appear as witnesses to the fullness of revelation of light that begins in salvation history with the Lord’s burning bush appearance to Moses and continues with the small voice amidst the earthquake, wind, and fire in the prophecy and life of Elijah. Law and prophets find fulfillment and thus “speak” to Jesus. The Father’s voice and the cloud address and envelop the apostles who have a glimpse of the change they must undergo and the change that will happen to them as illuminated by the cross. All are to “listen to the well-beloved Son” (Mark 9:7).

When the apostles and we look up in an instant, all that is to be seen is Jesus alone. Eastern Christian writers refer to this scene as the beginning of sacramental liturgy. The scene gives us a glimpse that, from this time forward, nothing goes from human beings to the Father or from the Father to human beings except through the adorable body of Jesus Christ, a body, once crucified and risen, that is the source for sacraments and is identified with the Church. The Body—the human nature of Jesus Christ—is not inert, but “anointed” (christic) in the unity of the person of the Son. All wounds and joys of the human condition are taken up and truly divinized: That is why the elements of earth and human making can be taken up and used

in an economy that is at once divine and adapted to us. The sacraments are these divinizing actions of the Body of Christ that operate truly in our very humanity. We can receive the “Spirit” of Jesus—the underlying principle with Christ in sacrament—because Christ has become one of us through and through. You must have heard the great line of St. Leo the Great’s homilies on the ascension: Whatever our Lord and Savior Jesus Christ did during his earthly life has passed over into his “*sacramenta*”—a most suggestive word in St. Leo. The transfiguration is a privileged anticipatory movement in this “Passover,” this “Exodus” (as Luke calls it) of Jesus to the Father and then, through the Spirit, back to us. The transfiguration is going on now in the “whole Body” of the Church, head and members. The Father’s joy takes the form of an acclamation. Is it prose or “sung speech?”

The beauty of the transfiguration, even in its shadows as well as its light, is a beauty of the Lord Jesus: “*O nata lux de lumine*” (“O light born from light”) that shines through the human face of God—the God of compassion—on us, in a melody of embrace by which we become members of His Body.

It is worthwhile to note that the post-resurrection Church proclaims and witnesses, and it does so in songs, hymns, and spiritual songs. The Book of Revelation must contain the “top ten liturgical hits” of the New Testament Church in Asia Minor!

If the transfiguration is occurring in us, happening in little trickles, in trickling increments from the Source, the River of Life, then our response must be a reflection of our elevation. Grace heals and elevates; the response is praise. No wonder early

liturgy is evocative sung speech. The assembly of God’s holy People, the “*totus Christus*” as St. Augustine calls us all, responds in a diction, despite its sometimes prose character, that is to me all “poetry” because it is *concentrated* speech. That means song! Something happened to western liturgy when liturgical diction began to migrate to spoken prose instead of sung “poetic” speech. But the liturgical books still maintain the earlier memory of a living diction: sung speech.

Getting Practical

I would like to offer ten practical observations about musical liturgy that arise from years of experience as a local shepherd.

1. Sung dialogues are basic and necessary. This is the bedrock of sung worship in all languages. Consider a liturgy that begins with a grand entrance hymn, accompanied by organ and brass that is followed by an anemic spoken opening dialogue. The priority is wrong here: It is the dialogue that is far more important than the hymn as the ritual act that gathers God’s people together.

Related to this point is the need for pastoral musicians to assist priests to sing their parts. Many priests are afraid of musicians and their talents. Musicians need to approach priests with helpful persuasion and encouragement. The same goes for seminarians, who need preparation and training to engage in singing the parts that belong to ordained celebrants. All should sing the parts that are meant to be sung.

And a second sub-point: Sometimes a cappella singing is magnificent, even for hymnody.

2. In the widest sense, “chanting” and chant-like music are the bases for song in the liturgy, though song takes many other forms and styles.

3. The liturgy is not a series of unrelated episodes. Music can help or hinder the interlocking of the scenes and structure of the liturgy. Music in the liturgy is not a case of one “number” after another as though in a performance.

4. Special liturgies, like confirmation on Sundays or Masses for a specific occasion, still must respect the liturgical day and readings. (And here’s a pastoral plea from a bishop who does many confirmations: There is a choral desire among some groups and choirs, when the bishop is present, to sing a long extended Commu-



Dr. Richard P. Gibala (center) leads the section meeting for diocesan directors of music.

nion "meditation." That is fine, except at a liturgy when there have been 185 young people confirmed. Then it is merciful not to do such a choral anthem!)

5. There is a need for a respectful mentoring by good and experienced directors, cantors, instrumentalists, and other pastoral musicians for our Hispanic choirs, groups, and musicians, who are generous in volunteer time but are in need of more seasoning.

6. God's people love the Mother of God. We have need, as in the Churches of the East, for hymns and chants that are theologically and liturgically well attuned to the moments of the liturgy that honor and venerate her. She is, after the Holy Spirit, the chief mystagogue of the liturgy.

7. For the hearing-impaired like me, beyond the introduction of improved technical apparatus to assist us, never cease to work on diction and pronunciation with choirs and cantors. I make a special plea in this regard for proclaiming the responsorial psalm, the Word of God sung during the liturgy of the Word. It is Sacred Scripture sung: It deserves to be pronounced well.

8. Hospitality for others at great events at diocesan and parish levels really begs for some of the music that is sung to be more universally known. Congregational music that works is usually somewhat "flat-footed" as far as musicians are concerned, but that is a good quality for congregational song.

9. Assemblies are musical, but they are not "musicians" as you are, and they approach musical matters differently than you do. We must appreciate this. Musical assemblies are at times much more prone to liturgical anarchy than to liturgical order. You are a mystagogue of musical liturgical order.

10. And, finally, a codicil to all this: Love those who defy you to get them to sing. Pray for purity of heart and a generous soul. Keep singing.



A parish youth choir provides music for the participants as they move between events.

“Blest” Are They . . . but “Where” Are They? Insights on Ministering to Teens and Young Adults

By KATE CUDDY AND KATHERINE DeVRIES

Today's teens and young adults (that is, people in their twenties and thirties) express a deep spiritual hunger that the Catholic Church is well equipped to feed. Meeting that hunger requires an understanding of who they are and what they seek: an invitation, dialogue, and mentoring. In this presentation, we offer practical suggestions for keeping these young and young adult Catholics actively involved in the Catholic Church, growing deeper in faith, sharing their gifts, and “singing to the Lord”!

Who Are These Young Adults?

Theology-on-Tap time in the Archdiocese of Chicago offers 200 nights of speakers and topics, and it involves working with fifty different committees of young adults—people in their twenties and thirties, married and single. While it's a joy to work with them, young adults are incredibly busy—balancing school, work, relationships, volunteerism, personal interests or hobbies, and other commitments. Many are carrying huge debts—school loans and credit card

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debt.

More things of significance are happening to them for the very first time than have ever happened before or will ever happen again. And they're transient: They are the most mobile part of the American population.

A DeVries Story: An intern in the Young Adult Ministry Office has moved eight times in the past five years, and that's not uncommonly frequent. They move physically—for school, for their jobs, to be with loved ones. They move relationally: When you find the love of your life or have a baby, everything changes. Plus, they move psychically; their needs change. Pick a major; get that degree; find a job; pay off that loan; find a home (do you rent or buy?). Find your significant other: No one wants to be alone. And figure out how to relate to family as an adult.

They ask questions: What's going to feed my soul? Would I get further ahead if I went back to school, and how do I pay for that? How much time can I volunteer? Is this worth it? And where does God fit in all this?

With all this movement, they're just not as involved in or active in Church as previous generations were. (How old were *you* when you first began working for the Church?) The leaders of the great Catholic movements of the 1950s and '60s (Catholic Worker Movement, Charismatic Renewal, the Cana movement, and others) were all young adults. Those same people are still in key leadership positions, but they're fifty years older now. Not that many generations ago, young adults were

the backbone of parish organizations. Where are they now? We've not done a very good job passing on the torch of leadership, and with every successive generation, it's getting worse.

It seems as if we're doing things backwards. We teach our small children religion, when they don't have much life experience. Then, when adult life is pounding on them, we don't spend a lot of time helping people make connections between life and faith. Where are their Catholic teachers, mentors, and guides when they need them most? Even when leaders try to be present to these young adults, finding ways to stay in touch with them is another issue. Don't send a newsletter; they don't want paper: “Save the trees!” The best ways to communicate: e-mail; text message, Facebook, Twitter, and blog! (And today's teens communicate the same way.)

Picture this: This guy's at Mass. He's looking around during the homily, and he sees a woman a few pews in front of him who bends over, picks up her purse, and puts it down. Again, a few minutes later, she bends over, picks up her purse and puts it down. Again she bends over, picks up her purse and puts it down. He wonders what's going on, so when everyone stands for the creed, he looks over the pew and sees that she's been text messaging! Why would anyone be texting during the homily?

Spiritual but not Religious

Young adults tell us that they are “spiritual but not religious.” They can usually tell you *what* the Catholic Church teaches—especially on matters of sexuality—but they don't always know *why* the Church teaches it. They are spiritually hungry: They long to grow deeper; they

hunger for meaning in relationships, work, life. They thirst for community, yet many have found it more life-giving to be text messaging and on blogs than at Mass on Sunday.

They are also incredibly generous. They'll help when invited to do so. They want to build a better world. They want to make a difference. They want to share their gifts but don't always know how. They also want to be taken seriously.

So why is it that the majority of Catholics at any college or university don't participate in Catholic campus ministry? And why is it that roughly only a third of *all* Catholics make it to Church on any given Sunday? A third . . . and that's being generous! Sociologists tell us that "regular Church attendance" is now defined as once or twice a month!

Do you know what the biggest problem with Sunday morning is? It always follows Saturday night. Stacey, a twenty-something, said: "My Catholic friends don't go to Mass in the morning because it's too hard to wake up, look presentable, and stay awake after a Saturday night out."

Young adults have been called "the future of the Church." They are not the future of the Church; they are the present Church missing in action. Some are with us; far too many are not. Mary Prete, Vice President for Parish Services at J. S. Paluch, recently named the problem. She said: "We're responsible for ministering to everyone in the community. But how do you minister to the invisible? How do you reach those who aren't there?"

One approach is to create a comprehensive marketing plan that young adults will see, hear, or read—one that invites them into greater participation. Then offer spiritual, service, and social opportunities they will find life-giving along with strong faith formation.

Another approach is simply learning to welcome the stranger. Much of what we all do is in the presence of the stranger, and many of those strangers are young adults. Consider weddings, funerals, and baptisms. Every Sunday, people worship with us who weren't with us the previous week. Can we create an atmosphere where even the stranger feels welcome? When young adults approach us for sacraments, can we see moments of evangelization and explain why we do what we do rather than laying down the law? One couple, who had been turned down three times when they asked to be married, said: "People keep asking if we're registered. No one has ever asked if we're in love."



Kate Cuddy and Katherine DeVries



"I received a terrific education."

A Convention Participant



The National Catholic Youth Choir, directed by Dr. Axel Theimer, sang at Immaculate Conception Church on Tuesday evening.

On the other hand, the father of a young woman who was married six months ago told us one of her friends was so moved by the wedding that she's come back to Church!

Here's a rule we try to live by: Never do anything that takes away from the joy of a wedding or adds to the pain of a funeral. What do we need to do so that all feel welcome? Marty Haugen tells us to

... build a house where love can dwell
And all can safely live,
A place where saints and children tell
How hearts learn to forgive.
Built of hopes and dreams and visions,
Rock of faith and vault of grace;
Here the love of Christ shall end divisions:
All are welcome, all are welcome, all are welcome in this place.¹

Who Are These Teens?

Teens are enthusiastic, willing to try, supportive of one another, innocent and worldly in a way that makes for great communication, full of rhythm, faith-filled in ways that provide surprising moments of grace. They are open to humor and to the idea that we are there to hold them up. In other words, kids have a great sense of humor and can see where fun and faith intersect with their culture. How could anyone forget an eighteen-year-old boy grinning at the assembly and saying: "It really is okay to syncopate"? Or a ten-year-old teaching the assembly this: "We will walk with God, my brothers, we will walk with God./We will walk with God, my sisters, we will walk with God. We will go rejoicing, till the kingdom has come . . . Si so hamba ny yay wo wo wo, Si so hamba ny yay. Si so hamba ny yay wo wo wo. Si so hamba ny yay. Goom Schla when ja boola, See so hamba Ny yay . . ."²

Teens are seeking relationship, and teens want us to share wisdom. They want us to listen . . . with our hearts. They desire a shared experience. They want us to share any wisdom we have about improving their competency and their understanding. They want us to play with them in the right moments, and "get lost" at the right moment, too. They want us to understand when we ask for yet more commitment from them that, as parents of this generation, *we* taught them at a ridiculously early age to build their résumé for success—to be in the

National Honor Society, to take advanced placement and honors courses, to be part of sports teams and choir and drama and other leadership groups. They want to create their own solutions to problems but will listen hungrily to our stories that parallel their situation . . . as long as we don't try to tell them what to do. It has to be their idea.

Teens involved in Church programs and ministries frequently fall into one of two categories: The "National Honor Society of Humanity" and what could laughingly be described as the "James Dean Set": rebels without a cause. We have to love them all truly, but it's not unusual for youth ministers to have a particularly soft heart for the ones who need us the most—no matter which category they're in.

So make your program a cool place to be, and fill it with good humor as well as the passion you have for your ministry.

A Cuddy Story: In the school setting, this short, chubby woman surprised everyone in the building by being in great relationships with the coaches—hockey, football, baseball, and wrestling. I made sure they knew that we were all sharing our passion with kids, and the kids needed *everything* we had to offer them on their journey.

It's amazing how many more boys will think it is cool to sing when the captain of the football team is leading the baritone section. Alex was the "stud" of the alto section and talked too much. I pondered what to do about this, so I went to visit the football coach and told him I wanted to borrow a helmet. Next day, there's Alex, holding court with his women and talking too much. I ran into the hall, put on the helmet, and ran back into the room, straight into him (which of course didn't faze him). I told him: "More singing, less talking." At Christmas that year, I received one of my favorite tree ornaments: a little football player with a helmet on.

When we extend the invitation, they will respond because they like to be affirmed, even if they don't know they have the gifts. They will ask: "Who, Me?" And we respond: "Yes, you!"

Working with teens can be truly wonderful for many reasons: They live in the

moment, they have so much intelligence and caring, such enthusiasm and spirit. Just ask them to look at the faces of their parish family: "Man, have you ever seen so many crabby people in your life?" Then invite them: *You* people help transform and nourish them, *you* help tear down walls, *you* share your energy, *you* melt someone's pain with your smile.

Often we hear about teens not being ready for leadership because they have not lived enough or had life experiences that enriched their faith. What about the teen bouncing between two divorced parents, who needs faith to be patient, loving, non-judgmental, and more grown-up than most of his or her peers? What about the girl whose mother died when she was six, whose dad remarried but lost his way with the Church, and this beautiful young girl comes to church, joins the youth ministry programs, sings with the teen group, volunteers with vacation Bible camp, and so on? She *chose* to participate fully in her faith journey because of—or in spite of—her life experiences.

Three Cuddy Stories: What about the boy who had surgery after surgery from the time he was five and who loves to sing? Surgery, and twelve-hour chemo sessions, and school, and song, and God. This boy teaches more about grace at the age of fifteen than few adults could. This young man came back into my life two years ago, after a five-organ transplant, to continue his work at singing. I remember looking at him, asking questions about the organs, the anti-rejection drugs, and his trials. Mostly we sang—songs from Catholic composers and songs from contemporary radio. He brought me a CD of his experience made for TV. I couldn't stop thinking about its title: *Resurrection Day: Notes from the Edge of Life*.

What about the boy who has beat his brain cancer with the help of his archangels and God, who just let him know that everything was going to be all right? Philip and his father wrote a song that was reshaped with the help of his mentor, Tony Alonso, in the composers' track at Music Ministry Alive! It addresses the Holy Spirit: "Hands of healing, I ask of thee,/Holy Spirit, come unto me./Working wonders,/Work them through me."

And I watched my sweet Katie sing for two years, humbly and beautifully proclaiming the psalm. Then, one day, the magic happened. She walked to the ambo with grace and poise and proclaimed the psalm with purity and all things humble. The transfer of energy and Spirit in the room was visceral and palpable. She said after Mass: "Cuddy, I was fine when I walked to the ambo. When I came back, I was trembling all over." I smiled and said: "Congratulations: You gave and received, and isn't it incredible when that happens?"

By the grace of God, teens grow up to be young adults. And what a gift it is when our music programs provide a bridge from childhood through adolescence and into adulthood. Young adults are indeed *adults*. They make their own decisions; they are where they are because they choose to be. They are painfully honest about what they like and don't like.

The best way to find out what the young adults at your parish want and need is to bring them together and ask them. Whenever the subject of Mass comes up, you often hear: "I don't go as often as I should." (*Catholic guilt is still in place!*) And, as an excuse, you might hear: "I'm too busy" and "I'm too lazy." You can translate both answers to mean: "It's not relevant or helpful or feeding my spiritual hunger." Teens readily admit: "I don't get anything out of it." Their parents and grandparents would never even have considered saying that (or, at least, admitting it) because "you're not supposed to get something out of it, you're supposed to put something into it." Yes, but . . . The document *Sing to the Lord* (hereafter STL) says, "Charity, justice, and evangelization are . . . the normal consequences of liturgical celebration."³ "Consequences"—something that you get out of Mass. Wow! Why do *you* go to Mass? What keeps you coming back?

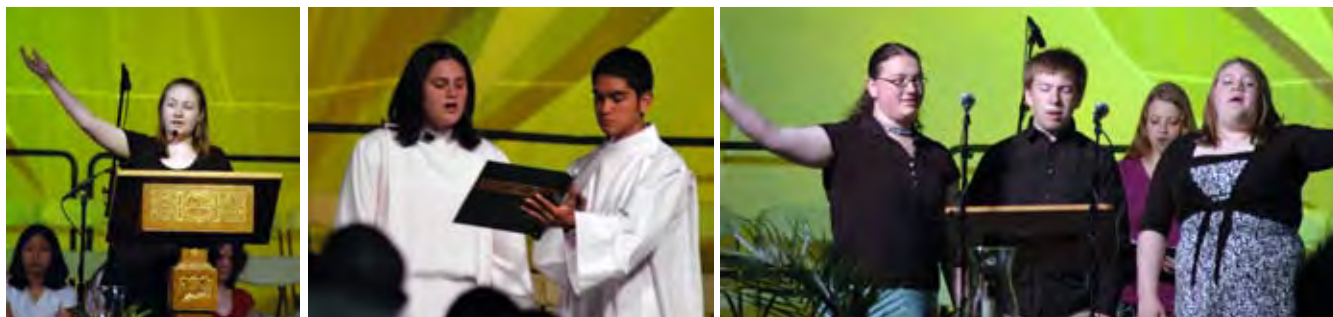
Still, teens do need to learn that you get more "out of it" when you put more into it!

A Cuddy Story: I remember rehearsing my students for an archdiocesan stewardship conference. It was a typical experience: There was one Mass at the cathedral, one at the basilica, and one at the



The convention's youngest drummer performs during "Ethnic Chicago: A Feast for the Senses" on Monday evening.





Participants in the pre-convention Youth Intensive lead Thursday Morning Prayer.

hotel. We, of course, got assigned the Mass at the hotel. Still, we got busy rehearsing everything—from prelude music to the recessional song. During these rehearsals, I had an opportunity to share with my students an experience I had in liturgy. How humbling it was to share with them my own discovery that my staying focused during the Eucharistic Prayer helped others in the assembly (my prayer family), enabling and empowering *their* focus. Visitors at the Mass were so grateful for the students' energy, spirit, enthusiasm, and prayerful attitude. And this event proved to me that a story shared can be better than preaching, scolding, frowning, and acting like the "liturgy police."

As *Sing to the Lord* says, "Faith grows when it is expressed in celebration. Good celebrations can foster and nourish faith. Poor celebrations may weaken it. Good music 'make[s] the liturgical prayers of the Christian community more alive and fervent so that everyone can praise and beseech the Triune God more powerfully, more intently, and more effectively'" (STL, 5).⁴ If your community can only do one thing for young adults, improve the quality of liturgy. Then, personally invite young adults to help in ministerial positions.

Three Things

When we ask young adults what makes for a good Mass, they tell us three things: great preaching, great hospitality, and great music.

Great preaching: Talk to me! Tell me what that 2,000-year-old Gospel has to say to my life today. Make it relevant; make it meaningful. "Enlighten me!" The quality

of preaching is a critical aspect of worship.

Great hospitality. One young adult told Father John Cusick (co-director of the Young Adult Ministry Office for the Archdiocese of Chicago): "Father, I come in knowing no one, and I leave knowing no one." That's not good Church.

A DeVries Story: I gathered a group of young adults who expressed interest in a Lenten small faith group. During the introductions, Karen, a person in her early twenties, said she came because she's new in town. She left her family and friends behind, the job wasn't what she hoped it would be, and she was looking for more. Her comments ended with this: "I haven't been hugged in six months, and I've never been so lonely in my life."

In a world where both teens and young adults are desperately seeking to meet others and find their place, can we make people feel like their presence matters? Can we all be "on" to make the stranger feel welcome? Also, can we invite our young adult and teen leaders into leadership positions? Here's a challenge: What would happen if every liturgical minister in the parish were asked to find his or her replacement . . . and that person would have to be under the age of thirty? Can we all begin to groom younger people to take our place?

Great music. "Cantare amantis est," says St. Augustine: "Singing is a lover's thing." So let's "make love" to one another!

We do a disservice to musical values when we confuse the judgment of music with the judgment of musical style (STL, 132, 134–136). Many magazine articles refer to all contemporary Catholic/Christian music as the music that is "hot today and replaced next week." Such music is often banished from use with shots at its text

and at the theology behind the words. We are told to mistrust music with rhythmic vitality and warned that clapping isn't appropriate in church. But wiser minds than ours have suggested that we respect such music as part of our developing musical heritage because, when these compositions are sound artistic compositions that meet liturgy's structural and textual requirements and are appropriate for this community (see STL, 126–136), they support our ritual, give us a chance to participate fully and actively, and reflect our culture. And clapping is one of our body's natural responses to joy!

The liturgist Anscar Chupungco describes two groups of people. "For some," he writes, "the liturgy must maintain its aura of timelessness in a world helplessly swept away by chance. They regard any departure from the familiar way of doing things as a breach in the Church's fidelity to its traditions." But, says the same author, "while there are people who want the liturgy to be sealed off from the contemporary world, there are others who hold that the liturgy needs to be in constant dialogue with what goes on in the world and the Church."⁵

Every time this issue comes up, people like us get that familiar knot in our stomachs, for most of us have always been proud when a young one gets a handle on a psalm tone chant or a daunting Gospel piece. On the other hand, many of us also believe that drums, bass, or guitar don't diminish ability to be appropriate (by anyone's standards) in liturgy. This doesn't mean that they should be used in every piece of music throughout the liturgy. Much like success in our relationships, in liturgical music we can successfully use both the vibrancy of rhythm and the peace and introspection that silence can bring. It is *all good*. Who said that the pipe organ was God's favorite instrument? Try and tell that to the early Church!

Young people can love singing a

choral *Ave Verum*, or a Fauré or Rutter *Requiem*. They can sing psalms based on chant tones; they can sing a praise and worship song. They can sing hymns and contemporary songs. Our teens also need to be exposed to the many ways to pray with music beyond those derived from a Eurocentric culture. Denying the very existence of a wide range of music fit for worship drawn from our various cultures denies and limits our capacity to worship God.

There are other issues that must be addressed if we are to help our teens feel welcome and needed. Do we teach them that by their baptism they are worthy of the call to mission, ministry, and service? Or do we constantly confuse and turn them off with the confusion among ourselves between what is sacrament, sacramental, and rubrics?

Young people know that their place of worship calls for a reverent attitude, but their culture has relaxed their dress code and the code of behavior for what reverence entails. If we truly want teens to come and offer their gifts, then (our personal opinion) being blind to what they wear is important (within reason, of course). Modesty and respect and Sunday best can be named, but if teens are coming directly from a job or a sports event, we need to greet them with a smile, a welcome, and an "I'm so glad you are here" or "Score one for the tenors!"

The Gift of Song

Sing to the Lord makes some bold statements, but do we believe and act on them? Do you believe, for example, that "God has bestowed on [us] the gift of song" (STL, 1)? Do you believe that "music is a way for God to lead us to the realm of higher things" (STL, 2)? Do you believe that indeed "God, the giver of song, is present" whenever God's people sing praises to the Holy One (STL, 1)? Do you believe that "Christ always invites us . . . to enter into song" (STL, 14)? And do you believe these creedal statements apply to all God's beloved daughters and sons of all ages, races, cultures, and creeds (see STL, 1)?

We certainly do! Music is a sacred, powerful expression of God in our midst and a strong force in worship. We know it; we feel it. We sing it! And we work hard to draw others—including young adults and teens—into it.

God's gift of song has the power to inspire, as in Civilla Martin's famous refrain:

"I sing because I'm happy, I sing because I'm free;/For His eye is on the sparrow, and I know He watches me."⁶ That gift has the power to challenge, as when we sing Marty Haugen's text: "Let justice roll like a river, and wash all oppression away. . . ."⁷ It has the power to prod us onward to "sing! Sing a new song! Sing of that great day when all will be one!"⁸

God's gift of song has the power to transform hearts: "Your word says it can be. . . ./Your life could make us free./We are the people/Your call set apart. Lord, this time, change our hearts."⁹ God's presence through music has the power to heal us: "Take my pain and brokenness; shape my life for you. Come and turn my heart, O God."¹⁰ God's presence through music has the power to unify, calling us to "one Lord, one faith, one call to serve each other."¹¹

And God's presence through music is powerfully poetic:

I am the beginning in the end.
I am the faith in your believing.
I am the color of truth.
I am the dreamer of your dreams.
I am the falling in your love.
I am the words of a prayer.
I am the silence in the music.
I am the music in the silence.¹²

As Pope John Paul II said in his *Letter to Artists*, there is "a close alliance . . . between the Gospel and [your] art."¹³ Thank you for all of your work in developing your gifts and sharing them. Thank you for helping us enter more fully into "the heart of the mystery" of divine Love. Indeed, song has an individual and a communal dimension. It is no wonder that singing together in sacred space expresses God in our midst so well.

Ask Them

We said earlier that if you want to know what young adults are thinking, ask them. In preparation for this talk, we did ask them, and here's what they had to say.

When we asked those not currently helping at Mass as a liturgical minister if they have ever considered helping at Mass, the overwhelming response was yes. But some said no. Stacey explained that she only goes to the 7:00 PM Mass, and they don't seem to need any help. Andrea said: "I'm not too sure if I can commit, since I have a child." Kathy expressed surprise: "I didn't know that you could help at Mass. I always assumed

that it was a *privilege earned through church participation*." Colleen shared: "I jump around from parish to parish because of location or Mass times. I'm not registered anywhere. Does that matter?" Molly said: "I am uncertain about how long I will be at this parish, and I'm reluctant to get involved if I will be moving soon."

When we asked what might encourage someone to get involved now, Jeremy said: "I would be more eager to sign up if the process was easier. I have signed up many times at my church to volunteer, but no one ever contacts me. I don't think they really want my help."

The remaining questions were for those who are active. When asked why a person started sharing his or her gifts, Caroline said: "Mrs. Barry sent me a personal e-mail." Jana added: "My parents suggested that I start doing music ministry." (Our informal survey affirmed what the research has been saying for the past several years now: Teens tend to do what their parents do in terms of church participation . . . at least so long as that feeds them.)

We also asked the young adults who are involved why they stay involved. Jane said: "Singing is my outlet from working in science/academia five days a week. I also like to be able to help the congregation worship." Bernie wrote: "I draw a lot of strength and energy from the liturgy, and music ministry adds to my prayer life." Other reasons that young adults gave include friendships and camaraderie in music ensembles. So much of this involvement is clearly about relationships.

We asked what parish leaders could do to attract more young adults to help. Joe said: "Invite, invite, invite, and never assume that it is a waste of time to invite again." Linda added: "Just do an excellent job." Debbie's response: "Explain more the eternal rewards that come from serving." Anne suggested: "Ask ten active people each to list ten names of young adults they think would be good. Then send a personal invitation for the position you want them to fill. Also, make sure you don't ask too extensive a commitment." Cathy said: "Choose contemporary music—even one song a Mass would help."

And we asked those currently involved in music ministry what they appreciate most in a music director. Erin said: "One that is welcoming to all parishioners and chooses music that all parishioners can sing." Eddie added: "Their willingness to be open to new music, and when they ask the opinion of the choir on music." Nathan



The Newman Singers, directed by Joe Mattingly, . . .



. . . and part of their attentive audience

said: "I like when the director builds in time for musicians and singers to pray during rehearsal and the liturgy." Renae said: "I appreciate a balance between maintaining a level of difficulty, introducing challenging works and expecting a lot from our choir, and being welcoming to new members, remembering we're here to minister and worship, and allowing a sense of community to flourish among the group."

We then asked: What do you love most about being part of music ministry? Frances said: "It's a true faith experience, loving Christians celebrating God together." Other responses included these: "The friendships that I've made." "The lyrical content brings an added dimension to my prayer life—kind of like musical *lectio*." "Leading the congregation, and helping to create an atmosphere centered around the Eucharist." (Now, that's good Church!)

The Bottom Line

In working with teens, the bottom line is all about building relationships. That happens when we spend time together, enter into dialogue, and respect one another. The same is true for working with young adults. It's also about building relationships and making the stranger feel welcome. Dialogue is key, but in true dialogue the potential exists for both parties to change. You've got to be honest, open, and respectful both to the other person and to the presence of God in the midst of it all.

Holiness is grounded in gratitude. It deepens when we have the courage as individuals to take on Jesus Christ and his ability to give himself freely to others, especially to those most in need. Holiness

does not come from one single action or even a number of actions over a period of time. It is the *attitude* with which you and I approach the world every day. It is asking God to continue to bless us, to know what we possess, and to have the courage to share it each day of our lives. What makes a person holy is the knowledge and deep understanding of how God works through him or her in every moment of life.

The Church and young adults should be an easy fit. They express their spiritual hunger; we have the Bread of Life. They are altruistic—wanting to use their gifts to build a better world; we have countless opportunities for them to serve in Jesus' name. They are searching for meaningful relationships; our parishes and music programs are filled with wonderful, faithful people—the Body of Christ.¹⁴ We have much to offer; they have much to learn. They have much to give; we have much to receive.

All of this holds true, of course, for more people than our teens and young adults. Can we, God's people, openly embrace all of God's beloved daughters and sons—especially those whose voices are not heard? Brother Roger of Taizé wrote:

When we realize that God loves even the most forsaken human being, then our hearts open to others. We are made more aware of the dignity of each person, and we ask ourselves: How can we help prepare a different future? Others can recognize our trust in God when we express it by the simple giving of ourselves for others. Faith become credible and it is passed on above all when it is lived out. "Love and say it with your life": these words were writ-

ten three centuries after Christ by Saint Augustine.¹⁵

Notes

1. Marty Haugen, "All Are Welcome," © 1994, GIA Publications, Inc. Used with permission.
2. "We Will Walk with God," traditional Swaziland, trans. John L. Bell, © 2002, The Iona Community, GIA Publications, Inc., agent. Used with permission.
3. United States Conference of Catholic Bishops, *Sing to the Lord: Music in Divine Worship* (Washington, DC: USCCB, November, 2007), 9.
4. The internal quotation is from Pope Pius XII, *Musicae Sacrae Disciplina (On Sacred Music)*, 1955, 31.
5. Anscar J. Chupungco, OSB, in Eleanor Bernstein and Martin F. Connell, eds, *The Renewal That Awaits Us* (Chicago, Illinois: Liturgy Training Publications, 1997).
6. Civilla D. Martin, "His Eye Is on the Sparrow," 1905.
7. Marty Haugen, "Let Justice Roll Like a River," © 1991, GIA Publications, Inc.
8. David Haas, "We Are Called," © 1988, GIA Publications, Inc.
9. Rory Cooney, "Change Our Hearts," © 1984, North American Liturgy Resources.
10. Marty Haugen, "Turn My Heart, O God," © 2002, GIA Publications, Inc.
11. Lori True, "One Lord," © 2003, GIA Publications, Inc.
12. Danielle Rose, "God Is," © 2001, Danielle Rose Skorich, published by World Library Publications. All rights reserved.
13. John Paul II, *Letter to Artists* (April 4, 1999), 14.
14. This part of the paragraph is adapted from John Cusick and Katherine DeVries, *The Basic Guide to Young Adult Ministry* (Maryknoll, New York: Orbis Books, 2001), 8.
15. Brother Roger of Taizé, *Choose to Love* (Taizé-Communauté, France: Les Presses de Taizé, 2006).

Jealousy and Rivalry, Providence and Mercy

By CARDINAL DANIEL N. DiNARDO

Two groups, two ordered pairs—Joseph and his brothers and Jesus and the Twelve. Two sets of eyes shedding light on our situation and our faith.

The first text proclaimed to us tonight, from the Book of Genesis, is drawn from the block of material dedicated to the story of Joseph—perhaps the most superlative and beautiful of the texts of Genesis in terms of unity of direction, sheer suspense, and excellent division into well-ordered scenes. It also offers perhaps one of the most beautifully developed and subtle senses of divine Providence in all the Scriptures.

Sisters and brothers, whatever the background and sources of the Book of Genesis, here we see inspired writing that is also terrifically brilliant. (Now, that is not to say that even terrifically unbrilliant writing in the Scriptures is unimportant. It is important, but it is nice when the text is brilliant too!) The sacred author in this section is a master of immense power of expression in little space—like a Josquin des Prez Mass: Much power in little space.

We have arrived at the point, in the story of Joseph, of his ascent following his descent. The dreamer now is useful, and his looking, gazing, and dreaming into the future is now proved to be prophetic. He's the grand vizier of Egypt: What an accomplishment!

Before tonight's passage, however, there is a note of sadness. Though Joseph

This text is an edited version of the homily preached by Cardinal DiNardo at the 2009 Convention Eucharist. The Lectionary texts were for Wednesday of the Fourteenth Week in Ordinary Time, Year I—Genesis 41:55–57, 42:5–7a, 17–24a; Psalm 33; and Matthew 10:1–7.



is now married and blessed with children, the Hebrew text says, he names his first child Manasseh—"forget." God, with the gift of wife and his children, has helped Joseph "forget . . . my father's house" (Genesis 41:51, NRSV translation). There are several ways to translate the Hebrew word—to "forget" or to "be distant" from his father's house. I'd like to think that the word "Manasseh" should be rendered "one who has become distant."

Despite the pain of personal loss, Joseph's foresight brings the whole world in famine to well-stocked Egypt. The multi-colored-cloak dreamer has imagined a truly realistic assessment of the situation and has done something about it. The famine finally brings—and we know it's going to happen—his brothers. The dreamer of dreams knows them, but they do not recognize him. The dark shadow of the lost but unforgotten



Watch the New Testament, friends: Anyone called who meets Jesus—most especially the risen Jesus—always gets a job.

Joseph dominates this whole section of the beautiful, sacred, inspired writing of Genesis chapter forty-two.

Even in this section, we hear the brothers beginning to understand and to react to an intense moral evil of their own making. They don't react only because they fear an avenging God. For the first time in the narrative, the plaintive cries of their brother are suddenly brought again to their memory. What could be more poignant at the end of this story: Joseph weeps. There is a singular beauty to the human condition and the way the human condition is caught up by the sacred author in a way that does not sacrifice realism—caught up in an act of watching the most subtle, beautiful, divine providence and divine mercy working together.

In the narrative of Joseph, divine providence is not oppressive, and divine mercy does not necessarily spare anyone—neither Joseph nor his brothers—from testing. Oh, how we wait for the moment when, in a chapter and a half, Joseph will look and say: "I am Joseph, your brother."

This family, therefore, by subtle, divine providence, will wend its way to Egypt—even with Jacob the father and Benjamin the youngest son. And that will be the background for another act of mercy and divine providence on the part of the God of the Book of Genesis,



who is always full of surprises. Amid human choices, accidents, serendipity, the divine compassion and providence are constantly wrought before us and for us. No, Joseph cannot forget his father's house or his brothers. They also cannot forget him, though there is a kind of malicious amnesia that threatens to do just that. The providence of God is subtle, simultaneous, exact.

Sisters and brothers, we too can grow far from the house and the loving plan of a God who does not inhibit human freedom even while drawing us with subtle bands of divine embrace: That's what we mean by providence. God's creation and God's providence in the narrative of Joseph shape one magnificent polytonal chord that works together.

Do we need to apply the lessons of this text to ourselves? Please, friends, let's not lose the poetry of this reading; instead, let its rich poetry embrace us. So the *Lectionary* provides, for the response is not a psalm of instruction but Psalm 33—one of the most beautiful, creative psalms about the word and action of God. It sings of God's mercy always upon us, God's divine *hesed* and faithfulness, hallmarks of the God of Israel, never suspended. For the early Church, the psalm's lines "by your words the heavens were made, by the breath of your mouth all the stars" were used to prove the Trinity. Today, we would say that this is a terrible sin of allegory, but I wish we had equally imaginative ways of looking at this psalm!

Jesus and the Twelve: the second ordered pair. This is the beginning of a great sermon on mission that is preceded by the action of calling the Twelve Apostles. Imagine the list, friends. You know it; we've heard it many times: Matthew, the former lackey of the Romans, is joining the fanatical zealot, Simon. My God! Jesus had no personnel board when he did this!

They are called, they are sent. Each one of us called and sent—sent as stewards of the mystery, unlike Jesus, who was only sent. He never had to be called, even in his human nature, from the first moment he was aware of himself at all, as indicated in an odd way by St. Luke in the story of the loss and finding in the Temple (Luke 2:41–53). Jesus is not being a nasty teenager; he's being Christological when he asks his wondering parents: "Well, why did you look? Didn't you know?" Jesus was never called, but he was always sent.

In the mystery of our being chosen, Jesus sends us. Watch the New Testament, friends: Anyone called who meets Jesus—most especially the risen Jesus—always gets a job. Always. There is no unemployment for witnesses in the New Testament.

What superb ministries *you* have been sent to do. Called at baptism—as we are all called—you are sent to a particular ministry, a superb one in the Church. Even though there may be some Matthews, some Simon the Zealots, Peters, or Andrews in our midst, depending on personality and outlook, the only obstacle

to the ministry—the only thing that can get in the way—is what happened in the story of Joseph: jealousy and rivalry. It's a killer in pastoral music.

Friends, in the brilliant openness of Joseph, weeping for his brothers, and in the extraordinary generosity of Jesus, who gives the Twelve a sermon and sends them off with far more trust in them than we would ever offer someone else, we get the sense of how generously the power of the risen Jesus, now translated into his Church, gives to those whom he sends on a particular mission.

Friends, if you don't believe that you have been sent on a mission of pastoral music, then celebrate this liturgy, have fun, go home, and resign. But if you know that

If you don't believe that you have been sent on a mission of pastoral music, then celebrate this liturgy, have fun, go home, and resign.

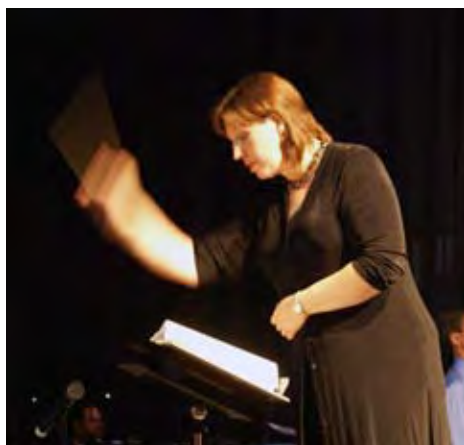
in some mysterious divine providence and stewardship that Jesus has called you and you have said "yes," then go be mystagogical. Find people in a modest but irreplaceable role. Teach them what it means to sing God's praises.

Last May, Pope Benedict XVI, whose comments are marvels of mystagogy, preached a sermon on Ascension. He said we get it wrong when we think the Lord Jesus went away. He's not an absent Lord; he's present, but he's present in a new and different way. Pope Benedict prayed for the whole Church that what we would learn from the ascension of Jesus and being sent by him would be serenity and enthusiasm: Those are the very opposites of jealousy and rivalry.

Brothers and sisters, what a magnificent group you are! (But don't get big heads about it.) We are serene and enthusiastic in this liturgy, and that is important. It is equally important in our parishes, for what happens in our liturgy is far more important than people would ever imagine, at least in Jesus' eyes. Tonight, just like the apostles, we are called and sent. May the Lord profoundly bless your work and ministry, guide you into the serenity and purity of heart that only he can give, give all of us the enthusiasm about the work of music and liturgy, and may no jealousy or rivalry touch you.



Above: Hollie Uccellini proclaims the first reading, and the psalmists lead the responsorial psalm. Left: Deacon Manuel Dorantes proclaims the Gospel. Below: Jennifer Kerr Breedlove directs the choir and instrumentalists for Mass.



Liturgical Music Ministry as Communion for Mission

By KATHLEEN HARMON, SND DE N

Our assigned task is to take a critical look at what *Sing to the Lord: Music in Divine Worship* (hereafter STL)¹ has to say about ministry in general and liturgical ministry in particular. We are faced at the outset, however, with a problem, for STL says nothing about ministry in general and nothing about liturgical ministries other than that of liturgical music. What I offer here, then, is not a commentary on the notion of ministry in STL. Instead, I take the image of communion for mission used in *Co-workers in the Vineyard of the Lord* (hereafter CVL),² the document on lay ecclesial ministry promulgated by the United States Conference of Catholic Bishops in 2005, to see how that image forms and fleshes out the notion of ministry in STL.

Our procedure is simple and unfolds in three related steps. First, we consider ecclesial ministry in relation to the Trinity, Christ's mission, and ordained ministry. Second, we consider how STL views liturgical singing. Finally, we pull the two together using communion for mission as our lens. In the end we will find that much of what STL asserts about music ministry can, in fact, be said about all liturgical ministries because all these ministries serve the same purpose: to enable the liturgical action initiated by

the Trinity to transform the Church into deeper communion for mission.

Theological Foundations in Co-Workers

The bishops' statement *Co-workers in the Vineyard* is remarkable both for its endorsement of lay ecclesial ministry³ within the Church and for the theological foundations on which it bases this endorsement. We can summarize these foundations under three headings.

Communion for mission. Theologically, CVL builds on developments in ecclesiology and lay ministry which marked the latter half of the twentieth century, influenced the documents of Vatican II, and catalyzed an exponential growth in lay ecclesial ministry in the United States.⁴ The core of CVL's approach to Church and ministry is found in its integration of communion and mission: "Communion and mission are profoundly connected with each other, they interpenetrate and mutually imply each other to the point that *communion represents both the source and the fruit of mission: communion gives rise to mission and mission is accomplished in communion.*"⁵

Both communion and mission begin in the Trinity: "The mystery of God is one of love, the love of Trinitarian communion revealed in mission" (CVL, 19). CVL defines the Church in the same terms. The Church, "a communion in which members are given a share in the union with God brought about by Jesus Christ in the Holy Spirit" (CVL, 19), is "a mystery of Trinitarian communion in missionary tension."⁶ The Church, founded by Christ, "finds its source and purpose in the life and activity of the Triune God" (CVL, 19). The Church does not make itself,

nor empower itself, nor determine for itself its mission. Rather, the life, power, and activity of the Church are gifts of the Trinity given for the purpose of leading all of humanity into the very life of God, that is, into that communion of self-giving love in which all have fullness of life.

Defining God as "communion revealed in mission" and Church as participation in this divine communion for mission opens up a new dimension in understanding the Church and its ministry. Church is communion in service of mission. Moreover, the mission *is* communion, our communion with God, our communion with one another in the Church as Body of Christ, and our communion with all humanity as brothers and sisters called to live divine life in the reign of God.⁷

All are called to communion for mission. Because of baptism, all members of the Church are gifted to live out in some specific way this communion for mission which begins in the Trinity and is the source of the life and activity of the Church: "Baptism initiates all into the one priesthood of Christ, giving each of the baptized, in different ways, a share in his priestly, prophetic, and kingly work. And so every one of the baptized, confirmed in faith through the gifts of God's Spirit according to his or her calling, is incorporated into the fullness of Christ's mission to celebrate, proclaim, and serve the reign of God" (CVL, 18). While re-affirming the distinctive nature and role of ordained ministry, CVL clearly moves away from a dualistic ecclesiology which holds that only some are called and gifted by the Spirit to continue the mission of Christ. Within a hierarchical structure the Church is called to a relational, complementary, and collaborative model of ministry which identifies, validates, and uses the charisms given to all members of the Church. Such

Sister Kathleen Harmon, SND DE N, a pastoral musician, author, and clinician, is the director of music at the Institute for Liturgical Ministry, Dayton, Ohio. This article is an edited version of one of five Hovda Lectures presented during the NPM National Convention in Rosemont and Chicago, Illinois. Early in 2010, all five lectures will be available online at www.npm.org, and printed copies may be purchased from NPM Publications.

collaboration marks the communion which is the Church and reveals the relational life of the Trinity as the source of the Church's life and ministry.

Ordered communion for mission. The Church, the Body of Christ, has many parts, many gifts, all oriented toward fulfillment of the Church's mission. Nonetheless, by virtue of the sacrament of orders, the ordained participate in the priesthood of Christ in a manner that is different both in degree and essence from the participation of the lay faithful. Ordained ministry holds a unique place in the Church and carries a unique empowerment. All other ministries function in relation to it (CVL, 21).

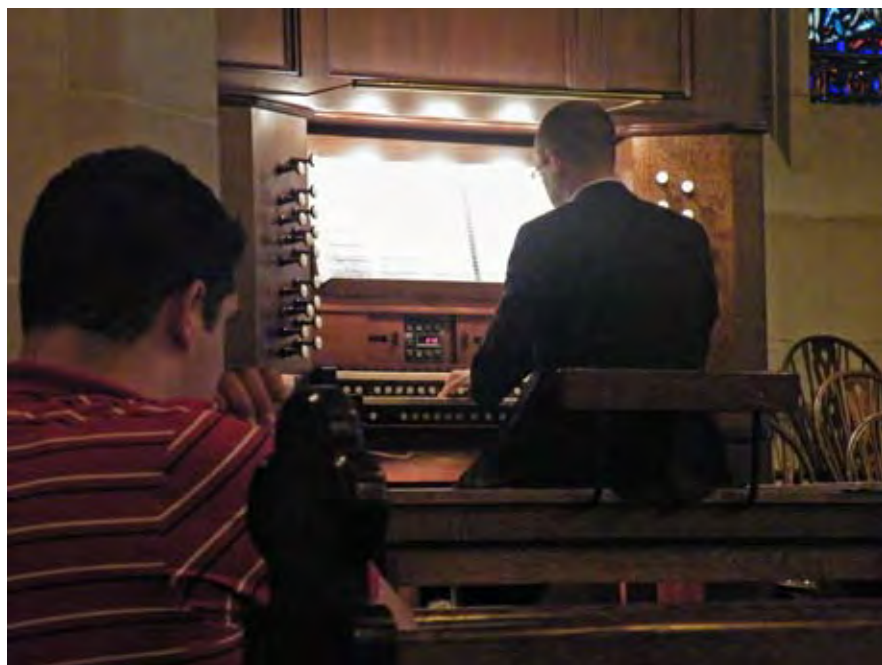
Here CVL reveals the ongoing tension in the Church between the rise of lay ecclesial ministry and the role of the ordained, between the hierarchical priesthood and the common priesthood of all the baptized. By grounding all ministry in the communion of the Trinity, however, CVL clearly follows a shift initiated at Vatican II from "viewing the common priesthood in terms of the *hierarchical priesthood* to viewing the common priesthood in terms of the *community*, the whole church in its relationship to Christ."⁸ In this light, ordained ministry, while unique in essence and distinct in forms of service, is fundamentally an ordering for the sake of communion for mission. Thus the diocesan bishop is the locus, guide, and protector of communion for mission in the local church: "The ontological and functional differentiation that sets the Bishop *before* the other faithful, based on his reception of the fullness of the Sacraments of Orders, is a manner of *being for* the other members of the faithful which in no way removes him from *being with* them."⁹ The pastor is locus, guide, and protector of communion for mission in the parish: "The ministry of the priest is entirely on behalf of the Church; it aims at promoting the exercise of the common priesthood of the entire People of God."¹⁰

CVL makes clear, then, that its endorsement of lay ecclesial ministry does not undermine ordained ministry as an essential and constitutive element of the Church. Both forms of ministry are needed, each serving different aspects of Church life; both arise from the same baptismal communion; both serve the same mission of Christ. The ordained priesthood and the common priesthood of all the baptized are ordered to one another so that all members of the Church may grow in holiness



"This convention was a spiritually uplifting experience which I can take back to my parish to enhance my growing music program."

A Convention Participant



Top: Thursday afternoon lunch on the bus (left) before we arrived in Chicago (right).

Center: "The Fire in the Lamp" at Saint James Episcopal Cathedral.

Bottom: David Benjamin Sañez and David C. Jonies (shown) played in the "Young Organists Recital" at St. Chrysostom's Episcopal Church.

and service (CVL, 21). Hence the model for interaction between ordained and lay is to be one of collaboration, one that honors varying gifts and authorities and uses all in faithful service to the Church's communion and the Church's mission. The appropriate model of the Church is not a vertical structure which divides laity from ordained but concentric circles, each of which delineates appropriate lines of authority and responsibility and all of which interact to further the mission of Christ, both within the Church and in the world.¹¹ Within these circles some are called by the Spirit to ordained ministry, others are called to lay ministry, but all are called to live in communion and serve the same mission: that of the coming of the reign of God.

Summary. CVL defines the Church as communion called into being by the Trinity and missioned in communion to draw all humankind into the relational life of the Trinity. Because of baptism, all members of the Church are gifted for and called to ministry in furtherance of this mission. All ecclesial ministry—that is, ministry within the Church on behalf of its life and activity—is directed toward enabling the Church to deepen its self-identity as communion for mission. Ecclesial ministry serves to build up the communion of the Church so that it may serve the mission of the Church more effectively. Because the source of the Church's communion for mission is the relational life of the Trinity, all such ministry must be marked by collaboration, respect for differentiation, and unity in diversity.

Theological Foundations in Singing to the Lord¹²

Liturgical song comes from God. "God has bestowed upon his people the gift of song. God dwells within each human person, in the place where music takes its source" (STL, 1). God gives us song that it might lead us beyond our earthbound selves to higher realms (STL, 2). Song begins, then, as the gift of a God who loves us into greater being.

We generally think of music as a human creation, but STL suggests that we are the object for whom God creates song rather than its subject. We become its subject when we use song to sing back our love to the God who first loves us and sings within us. One implication of this theological insight is that we do not generate who we are, what we have, or what we do; all is gift from the God who

holds nothing in reserve. Such gifting defines the very nature of the Trinity: three Persons who exist in a communion of self-giving love and whose self-giving flows into the divine work of creation, incarnation, redemption, and, ultimately, the divinization of humankind.

A second implication is that liturgical singing is not our self-expression but God's self-expression in and through us. What God expresses in our song is the mystery of Trinitarian life given for the sake of the other. This mystery is most fully revealed in the "song" of Jesus on the cross: "Into your hands, Lord, I give up my spirit" (Luke 23:46). In an act of ultimate self-offering, Jesus gives the Father back the breath given him at his human birth. In Trinitarian terms he returns the Spirit continually given him by the Father. Every time we celebrate the liturgy we enter ritually into this mystery of the cross: We join our self-offering to the self-offering of Jesus. We express this self-offering through our singing because this is the way we give our spirit back to the God who first gave it to us. This self-gift is not generated by us, however, but is instigated by God, who gives us the Spirit and a body-soul created to sing. Even our self-giving is not self-expression, then, but is God's self-revelation in and through us.

A third implication is that since singing is not human self-revelation but the self-revelation of God, our liturgical singing needs to be an act of self-emptying so that God can give the divine self to us and reshape us according to the divine life poured into us. What a paradox: Singing, which is by nature an activity of self-awareness and self-expression, becomes, in the context of liturgical celebration, an activity of self-emptying.

Liturgical song is sacramental. Because song is God's gift to us, liturgical singing is a sacramental revelation of divine presence (STL, 1). Moreover, this singing reveals our presence to one another as Church (STL, 2). Liturgical singing is a sacramental sign of God's presence within and among us and of our presence to and union with one another as Body of Christ. Liturgical singing makes God's love for us and our interior response of self-gift to God and to one another physically present and tangibly felt.

When we sing liturgically, then, far more goes on than the mere production of musical sounds. The song generated by vibrations within our body is revelation of the unseen vibration of God's presence

within us. Our body-song vibrations reveal the interiority of both the deep presence of God within us and our choice to make that Presence known to others.

Liturgical song binds together the Body of Christ. "By its very nature song has both an individual and a communal dimension" (STL, 2). The shared resonance generated by our liturgical singing binds us together as the community of Christ's presence in the world. The vibrations our song sends out into physical space enter the bodies of all the other persons in the space, causing them to vibrate in synchronization with us. Song binds persons together in a reciprocity of physical vibrations generated by unseen will and intention. The vibrations are tangible; the interior dispositions which generate them are not. The shared resonance which marks communal liturgical singing is more than a symbiosis of physical vibrations in ear, bone, and brain. What is shared when we join together in liturgical singing is the resonance of our common will and intention to be one Body of Christ given over to the worship of God and to the mission of the Church.¹³

One of the outcomes of this shared resonance is that those strong in faith support those who are weak (STL, 5). Those in the assembly who feel doubt or diffidence are embraced by the shared resonance of the rest of the community singing its faith and commitment. On days when our faith is wavering or marginal, those whose will and intention are sure and strong carry us, and vice-versa. The compassion and care the liturgy calls each of us to show the world begin already during the liturgy itself and are made sacramentally present through our singing.

Liturgical song celebrates the paschal mystery. "The primordial song of the Liturgy is the canticle of victory over sin and death" (STL, 7), the canticle of the paschal mystery that death undertaken out of self-giving love yields new and greater life. Every celebration of liturgy is a ritual enactment of the paschal mystery in which we unite ourselves with the self-offering of Christ and are filled with the new life which communion with him and with one another brings. In this ritual enactment we confront head-on that we must die to self in order to receive this new life. In order to be filled by God with God's own life we must empty ourselves.

So, like Christ, ours is a song of self-emptying. But our song of self-emptying is also one of unimaginable fulfillment. Our self-emptying makes room for the



Paul French conducts the William Ferris Chorale in "Stained Glass and Sunlight" at Orchestra Hall.

God who, from the beginning of time, has never ceased to make room for us. We are taken up into the life of the Trinity (STL, 10). The self-giving which our liturgical singing reveals and expresses is simply response to the God who has first given self to us. Where is the sting in a death such as this?

Liturgical song propels us to mission. "The Paschal hymn, of course, does not cease when a liturgical celebration ends. Christ whose praises we have sung, remains with us and leads us through church doors to the whole world, with its joys and hopes, griefs and anxieties. The words Jesus chose from the book of Isaiah at the beginning of his ministry become the song of the Body of Christ" (STL, 8).

The gift of song which flows from God to each of us, and from each of us to one another as Body of Christ, now flows from the Body of Christ to the body of the world. Song which is given that we might offer God praise is also given that we might offer care and compassion to our neighbor. The song which sacramentalizes our love for God and our union with one another also sacramentalizes our mission to the world.

Just as our liturgical singing is not self-generated, neither is it self-serving: "Charity, justice, and evangelization are thus the normal consequences of liturgical celebration. Particularly inspired by sung participation, the body of the Word Incarnate goes forth to spread the Gospel

with full force and compassion" (STL, 9). We do not sing to entertain ourselves, or to satisfy ourselves, or to bloat our sense of self. Rather, we sing so that we might march together with greater courage and conviction into the melee of the world where injustice, violence, poverty, oppression, and division fracture the body of humankind. Emboldened by the paschal mystery song of the Body of Christ, we gather these fragmented parts into the healing embrace of Christ. With Christ, we sing over the world. With Christ, we become God's song for the world, willingly emptying ourselves that God's melody may blow where it will, bringing life.

Authentic liturgical singing enables us to participate fully, consciously, and actively not only in the liturgy but also in the life of the world as agents of salvation. In both liturgy and living such participation is challenging, "but Christ always invites us to enter into song, to rise above our own preoccupations, and to give our entire selves to the hymn of his Paschal Sacrifice for the honor and glory of the Most Blessed Trinity" (STL, 14).

Liturgical Music Ministry and Communion for Mission

While STL does not explicitly define ministry, the document certainly follows the lead of CVL. For example, STL indicates that all members of the assembly

share in the mission of the Church and in the ministry of liturgical music. To this end all musical choices for liturgy are to be directed toward full, active, conscious participation of the assembly in the liturgical action. By implication, STL is indicating that liturgical music ministry is an ecclesial ministry serving to build up the Church as communion for mission.

The purpose of liturgy is communion for mission. The purpose of the liturgy is to draw the gathered assembly more deeply into the life of the Trinity (STL, 10). Our liturgical singing is a sacramental revelation of the presence of God (STL, 2, 6) and of our communion with one another in Christ (STL, 10). In our liturgical singing we both receive one another as members of the Body of Christ and strengthen one another in this union (STL, 5). The deepest meaning of full, active, and conscious participation in the liturgy is that we open ourselves to God's offer of divine life and surrender ourselves to the action of the liturgy as it transforms us into being more perfectly the Body of Christ sent on mission to the world.

All members of the assembly are called to communion for mission. Through baptism all members of the assembly—ordained and lay—have been drawn into the communion of the Church and are called to full, active, conscious participation in the liturgy (STL, 10–11). All are to join themselves with Christ's self-offering to the Father in the Spirit. The participation of all in the celebration of liturgy is an ac-

tivity of collaboration, first with the Trinity who initiates the action, and secondly with one another as each member fulfills his or her proper role in order to enable the others to fulfill their proper roles. For the sake of communion for mission, every member of the assembly must let go of self-preoccupation and individualism. The role of liturgical music is to facilitate this surrender so that all gathered for the celebration may become the one body offered with Christ for the sake of his mission in the world.

Furthermore, because the communion of the Church is universal, music chosen for liturgy must reflect the diverse cultures and languages of those gathered for celebration (STL, 57–60). Responding to the multicultural diversity and intercultural relationships characterizing many American parishes is one of the greatest challenges facing liturgical music ministers today. Liturgical music must be chosen with regard for the cultural and linguistic diversity of the people who have gathered for celebration, but it must also respect the demands of the rite. Two things are at stake here. The first is the unity in diversity of the communion of the Church. The second is the power of the liturgical rite to transform those who have gathered into being this communion more perfectly. These two values stand in “missionary tension,” and dealing with this tension requires collaboration and self-emptying on the part of all members of the Church.

Liturgical music is ordered for communion for mission. By beginning with the musical role of the bishop, chapter two of STL indicates that the ministry of liturgical music is ordered. Read through the lens of CVL, this ordering is for the sake of communion for mission. The primary person responsible for the use of music in the liturgy is the local bishop, who encourages sung liturgy by his own example; pays attention to the practice of liturgical music in his diocese; and promotes the musical education and formation of clergy, seminarians, deacons, and musicians (STL, 16).

Second in importance is the priest-presider, who is the visible presence of Christ leading his Church in prayer. He is to join in the assembly’s singing of the acclamations, chants, hymns, and songs (STL, 21) and, to the extent possible, to sing the presidential prayers and dialogues (STL, 19). The dialogues are among the most important elements in the liturgy to be sung because they “foster and bring

about communion between priest and people.”¹⁴ The priest-presider’s chief ministry is to “convey to the faithful the living presence of Christ.”¹⁵ In other words, he is to be the locus through whose leadership the communion of the gathered assembly is deepened.

Third among the liturgical ministers is the deacon who, like the priest-presider, is to join in the singing of the assembly and, to the extent possible, to sing those parts of the liturgy assigned to him, such as, for example, the dialogues at the Gospel proclamation and at the dismissal (STL, 22–23). In particular, his proclaiming the Gospel, announcing the intercessory prayers, and dismissing the people from the liturgy indicate that his chief ministry is to send the Body of Christ on its mission to the world.

Listed fourth among music ministers is the gathered liturgical assembly, but STL’s presentation here is muddled. The relevant paragraphs (STL, 24–27) do not do justice to the musical role of the assembly other than to state that “singing is one of the primary ways that the assembly of the faithful participates actively in the Liturgy” (STL, 26) and to imply that this singing is an avenue for the assembly to eschew “individualism and division” (STL, 25). The section then jumps to the need for continual musical formation of the assembly (a ministerial role for pastor and the music director) and to the necessity of choosing music within a given assembly’s musical capability (another role for the pastor and the music director). Nothing is said to explicate the meaning of full, conscious, active participation in the liturgy. Nothing is said about how the assembly *through their communal singing* is enabled to enter more fully into the liturgical dynamic of becoming communion for mission. STL would be a stronger document if it addressed the music ministry of the assembly more thoroughly.

STL next describes the ministerial roles of the various specialized ministers of music: the choir, the psalmist, the cantor, the organist and other instrumentalists, and the director of music ministries. Concerning the role of the choir, STL affirms its importance but adds the caution that it must never “minimize the musical participation of the faithful” (STL, 28). Even when singing alone, the choir’s role is to serve the liturgical participation of the assembly. Choir members are to see themselves as members of the assembly, joining in the congregational singing and participating fully in the ritual action

(STL, 31–32). What STL offers here is a concrete example of the self-emptying that is to mark all music ministry and the collaboration that is to characterize all ecclesial ministry.

Indicating how much we have grown in understanding the importance of the responsorial psalm in the Liturgy of the Word, the section on the ministry of the psalmist (STL, 34–36) offers new material. This ministry requires not only musical capability but also spiritual and pastoral skills. The psalmist must be able to express the text of the psalm not only with clarity but also with the conviction of personal faith; he or she must be able to sing with sensitivity not only to the text and its musical setting but also to the assembly members who are listening. Not said but implied is the principle that the ministry of the psalmist is to build up faith within the members of the assembly and to lead them to deeper communion with the God who speaks the Word of life and with one another who have gathered to receive this Word. The psalmist’s ministry, then, is to collaborate with the Trinity in building up communion for mission.

The section on the cantor (STL, 37–40) clearly offers a collaborative, other-serving model of music ministry. As song leader, the cantor has two principal roles: to sing in alternation or dialogue with the assembly for such musical elements as the Gospel acclamation and to assist when the assembly needs help to do its part. In the latter situation the cantor’s voice should never dominate the singing of the assembly. Moreover, the cantor should only be seen by the assembly when needed and never in such a way that he or she draws attention away from the liturgical action. Clearly, the ministry of the cantor is one which minimizes self for the sake of building up the assembly.

The ministry of the organist and other instrumentalists is also one of collaboration for the sake of supporting others in their ministry. Instrumentalists are to lead the singing without dominating or overpowering (STL, 41). STL indicates times when instruments may be played alone as part of the liturgy (STL, 43–44) and, while not explicitly saying it, the document implies that whatever is played is appropriate to the liturgy, never a distraction from the liturgical action, and is directed toward leading the assembly to its full, conscious, and active participation in the celebration.

Finally, the director of music ministries—parish or diocesan—collaborates

with both ordained and lay people in overseeing, planning, and coordinating a program of liturgical music that ensures the active participation of the assembly and promotes the involvement of many individuals in the doing of music ministry (STL, 45–47). Here STL directly quotes CVL, defining the role of the director as one that “finds its place within the communion of the Church and serves the mission of Christ in the Spirit.”¹⁶

Analysis of STL’s hierarchical ordering of liturgical music ministries reveals an implicit understanding that these ministries are ordered to one another for the sake of communion for mission. They are also an ordering in collaboration. No liturgical music minister functions in isolation from the rest of the assembly; rather, all function for the upbuilding of the whole. This hierarchical ordering enables and assures the unity of the whole precisely because it functions in collaborative differentiation. Such collaborative differentiation requires the discipline of self-emptying, for each minister must do his or her part with integrity, then step out of the way so that other ministers may do their part, thus enabling the unity of the whole to emerge. In the very celebration of liturgy, then, music ministers are to do what they are called to do in daily living: empty themselves so that God may bring all humankind into the fullness of divine life.

Liturgical Music Ministry as Communion for Mission

“All pastoral musicians—professional or volunteer, full-time or part-time, director or choir member, cantor or instrumentalist—exercise a genuine liturgical ministry” (STL, 50). This ministry, as all ministry in the Church, finds its roots in baptism and rests on a personal experience of the loving embrace of the Trinity (CVL, 38). Pastoral music ministry is primarily one of enabling the assembly members through music to surrender themselves to the action of the Trinity transforming them into being more fully the Body of Christ sent in mission to hasten the coming of the reign of God. To do this ministry, pastoral musicians must first surrender themselves to this action of God. The very doing of liturgical music ministry in communion and collaboration with others will lead them in this direction. Music ministry is itself communion for mission.



The Holy Cross Marimba Ensemble (top) played at Chicago’s Orchestra Hall before the performance (center) of John Moulder’s *Trinity*. Convention participants (bottom) joined the William Ferris Chorale in the Widor/Ferris Festival Alleluias.

On June 28, to mark the closing of the Year of Saint Paul, my parish hosted an archdiocesan celebration of solemn vespers with coadjutor Archbishop Dennis Schnurr presiding. Since the parish has a very small choir, I knew I needed to swell the ranks for this auspicious event. So I called the music directors of two neighboring parishes and made my plea, anxious about bringing relative strangers together with minimal rehearsal for such a solemn liturgy. The result, however, was marvelous because my choir plus the sixteen additional singers who joined us gave themselves over to their ministry. They knew they were there to serve the liturgy and to enable the assembly to enter into full, conscious, active participation in the rite. Collaborating for this purpose, they became a communion for mission. And everyone gathered for this liturgy followed their lead: We became Church, the Body of Christ bonded in the communion of the Trinity and nourished for the work of drawing all of humankind into this communion.



Notes

1. *Sing to the Lord: Music in Divine Worship* (Washington, DC: USCCB, 2007).

2. *Co-Workers in the Vineyard of the Lord: A Resource for Guiding the Development of Lay Ecclesial Ministry* (Washington, DC, USCCB, 2005).

3. Agreement has not yet been reached on an official definition of lay ecclesial ministry. A working definition in line with current thinking on the subject would be: ministry rendered by the non-ordained within the Church on behalf of the Church's life and activity. Ministries such as directors of religious education, directors of music ministries, directors of liturgy, and pastoral associates would fall within this category.

4. For developments in the Church's understanding of and attitude toward lay ministry in general and lay ecclesial ministry in particular, see Edward P. Hahnenberg, *Ministries: A Relational Approach* (New York, New York: Crossroad Publishing Company, 2003); Susan K. Wood, ed., *Ordering the Baptismal Priesthood: Theologies of Lay and Ordained Ministry* (Collegeville, Minnesota: The Liturgical Press, 2003); USCCB, *Called and Gifted: The American Catholic Laity* (Washington, DC: USCCB, 1980); USCCB, *Called and Gifted for the Third Millennium* (Washington, DC: USCCB, 1995); USCCB Subcommittee on Lay Ministry, *Lay Ecclesial Ministry: the State of the Questions* (Washington, DC: USCCB, 1999); and CVL.

5. John Paul II, *The Vocation of the Lay Faithful in the Church and in the World: Christifideles Laici* (Washington, DC: USCCB, 1998), 16 (italics in

original), cited in CVL, 20.

6. John Paul II, *I Will Give You Shepherds: Pastores Dabo Vobis* (Washington, DC: USCCB-Libreria Editrice Vaticana, 1992), 12; cited in CVL, 19.

7. Note that the term used here is "communion" not "community." "Communion" refers to our union with the Trinity because of the gift of divine life given us in baptism and to our union with one another in Christ through baptism: We are daughters and sons of God; we are Body of Christ. This union with God and one another through baptismal transformation is far deeper than any sociological "community" we may ever experience, deeper even than family blood. It is not achieved by any activity on our part but is the free gift of God and the source of all authentic "community" within the Church.

8. Hahnenberg, *Ministries*, 173 (italics in original).

9. John Paul II, *On the Bishop, Servant of the Gospel of Jesus Christ for the Hope of the World: Pastores Gregis* (Vatican City, 2003), 44; cited in CVL, 23. Online: http://www.vatican.va/holy_father/john_paul_ii/apost_exhortation/documents/hf_jp_ii_exh_20031016_pasgtores-gregis_en.html.

10. John Paul II, *Pastores Dabo Vobis*, 16; cited

in CVL, 24.

11. Hahnenberg develops the argument of Yves Congar that a shift in ecclesiology toward Church as communion necessitates a model of interaction between ordained and lay "where the community appears as the enveloping reality *within which* the ministries, even the instituted sacramental ministries, are placed as *modes of service* of what the community is called to be and do" (Congar, "My Path-Findings in the Theology of the Laity and Ministries," *The Jurist* 32 [1972], 178; italics in original); cited in Hahnenberg, *Ministries*, 9.

12. The following section is a condensation of my Music Notes column, "Commentary on *Sing to the Lord: Music in Divine Worship*, Part 1: The Underlying Theology," *Liturgical Ministry* 17 (Spring 2008), 100–102.

13. For an expanded discussion of song as shared resonance and as revelation of hidden will and intention, see chapter two of my book *The Mystery We Celebrate, The Song We Sing: A Theology of Liturgical Music* (Collegeville, Minnesota: The Liturgical Press, 2008).

14. *General Instruction of the Roman Missal*, 34; cited in STL, 115a.

15. *General Instruction of the Roman Missal*, 93; cited in STL, 18.

16. CVL, 17; cited in STL, 46.

The Art and Challenge of Collaborative Liturgy

By PAUL J. SCHUTZ AND STEPHEN P. LINTZENICH

Part of what makes an outstanding pastor is establishing a collaborative relationship with musicians, particularly with a parish's director of music ministries. We're honored to share our ideas on collaboration with the readers of *Pastoral Music*, and we hope our words will inspire you. But before we get to any description of collaboration, we must lay a foundation in our shared understanding of liturgy.

"Before All Else"

The Church has called "full and active participation" the "aim to be considered *before all else*."¹ If that's the case, assembly participation is the defining factor of "good liturgy." Good music, for which we all strive, does not define excellent liturgy, although it certainly contributes. But when an assembly does not participate in its *own* song, our churches become little more than concert halls.

Likewise, liturgy is more than words and gestures. Excellent liturgy is about *one* body proclaiming *one* faith in praise of *one* God (that's what *liturgy* means—the

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Father Stephen Lintzenich (left), recipient of the 2009 NPM Outstanding Pastor of the Year Award, with Dr. J. Michael McMahon and NPM Board President Joanne Werner.

work of God's people). Consequently, the work of musicians and presiders is foremost to empower the assembly to find its voice and proclaim its faith in word and song. If we believe that God works actively in our lives (*lex credendi*), the way we worship must reflect that belief (*lex orandi*). Otherwise, our worship is inauthentic. For, liturgy is organic; in it the Holy Spirit *moves*. Likewise, we must move our assemblies to participate fully in the "primary and indispensable source from which the faithful are to derive the true Christian spirit,"² so that they may worship in Spirit and truth.

We learn from our experiences, good and bad alike. Likewise, our liturgies—whether celebrated well or poorly—form us. Just as the best catechesis on the Eucharist is a well-celebrated Eucharist,³ the worst catechesis on the Eucharist is a poorly-celebrated Eucharist. An empowered assembly, celebrating well, invites the Holy Spirit to work anew each Sunday. Just as the bread and wine become the Body and Blood of Christ, its members are transformed and can transform the world!

But poorly-celebrated liturgies obscure the Real Presence of Christ, hinder the assembly's ability to attain the true Christian spirit, and squelch the Eucharist's power to transform the assembly. Inspiring full participation is a challenge, but it must be our *supreme* priority if liturgy is the "source and summit"⁴ of Christian life. Collaboration is crucial to achieving this end.

Collaborating Well: Three Relationships

Successful collaboration is built on mutual respect. But respect doesn't just "happen." Respect takes work, and when it matures, a common vision for musical liturgy emerges. Over more than three years, we've spent a *lot* of time walking, talking, eating, and learning together. We share personal struggles and issues related to our ministry. Liturgy is relational; no pastor-musician team can hope to connect intimately with an assembly if they have not first connected with each other.

So, spend time together. Get to know each other, and witness the impact that a positive *personal* relationship can have upon an assembly at prayer.

Pastors and musicians share a common baptism, the priesthood of the faithful, and the call to discipleship. We act upon that call in ministry, but we must also celebrate it in prayer. Taking time to pray together regularly builds a *spiritual* relationship that feeds all others. It invigorates our ministry. Prayer is *paramount* to collaboration.

When grounded on excellent personal and spiritual relationships, *professional* relationship is easy. We share an open-door policy. If one of us thinks something could improve, such as a homily or a hymn selection, we share that idea. If there's something we downright dislike, we share it. Sometimes we get frustrated. Sometimes we get exasperated! But knowing that the person on the listening end is willing to change for the good of the assembly is invaluable. When we put egos aside and focus entirely on the prayer of the assembly, it doesn't matter who's "right"; we collaborate for the greater glory of God. And we cannot forget the positive: Mutual gratitude and affirmation of jobs well done are also imperative.

Listening

If we seek to empower our assemblies, we must heed their feedback. Our parish is blessed with a liturgy committee that for twenty-five years has determined principles and best practices for liturgy. Our committee is a microcosm of the parish—people of all ages who are passionate about liturgy—not "yes people" who rubber-stamp our ideas. With the liturgy committee, no idea is sacrosanct; the committee discusses and approves every liturgical action and owns the outcome, even when the pastor or director of worship (or both!) disagrees. For a committee isn't truly a committee until it has decided something with which its leaders disagree. The humility needed to "let go" is vital to collaboration.

Doing Liturgy Collaboratively

Our mission has always centered on excellent liturgy, hospitality, and outreach. Yet, over time, the liturgy has emerged as the primary means to realize all these values. Every week, the parish—staff and parishioners alike—warmly greet



Above: Catherine Christmas with her husband, Paul Inwood (right), recipient of the 2009 Pastoral Musician of the Year, and Monsignor Ray East (center), who received the 2009 Jubilate Deo Award.

Below, left: Council of Chapters President Hollie Uccellini and Dr. McMahon with John Halloran, director of the Outstanding Chapter, San Antonio, Texas.

Below, right: NPM President Michael McMahon with DMMD Member of the Year James Wickman.



each other and visitors as they arrive. We learn visitors' names and find out what brings them to our community. We reach out in hospitality to engage the assembly *even before* Mass begins. Liturgy is about relationship: with God, the Church, and the assembly.

We celebrate the rhythms of life and the liturgical year. For Advent/Christmas, Lent/Easter, and Pentecost, we use specific sung Eucharistic Prayers and introductory rites. These form the assembly in the sanctity of time and the value of each season. We celebrate baptism within the Sunday Eucharist, and we sing the rite. Together, we prepare each season's music, so that the presider and musicians can pray effortlessly and can enliven the words they proclaim—and our assembly responds. At times, our assembly's singing overwhelms even that of our highly-accomplished choir. These moments give us great joy. For when assemblies "sing to the Lord," our Church thrives.

Frequently, the pastor pops in at choir rehearsal to thank the choir for its ministry. Together, we strive constantly to thank all our ensembles—a choir, chamber octet, orchestra, contemporary ensemble, youth choir, chimes ministry, and cantors and psalmists—who serve our 460 families year-round. We are not a large community, but we are a community that shares its great gifts. This would be impossible without the spirit of collaboration that stands at the heart of our common ministry.

In other words, we are co-workers in the vineyard.

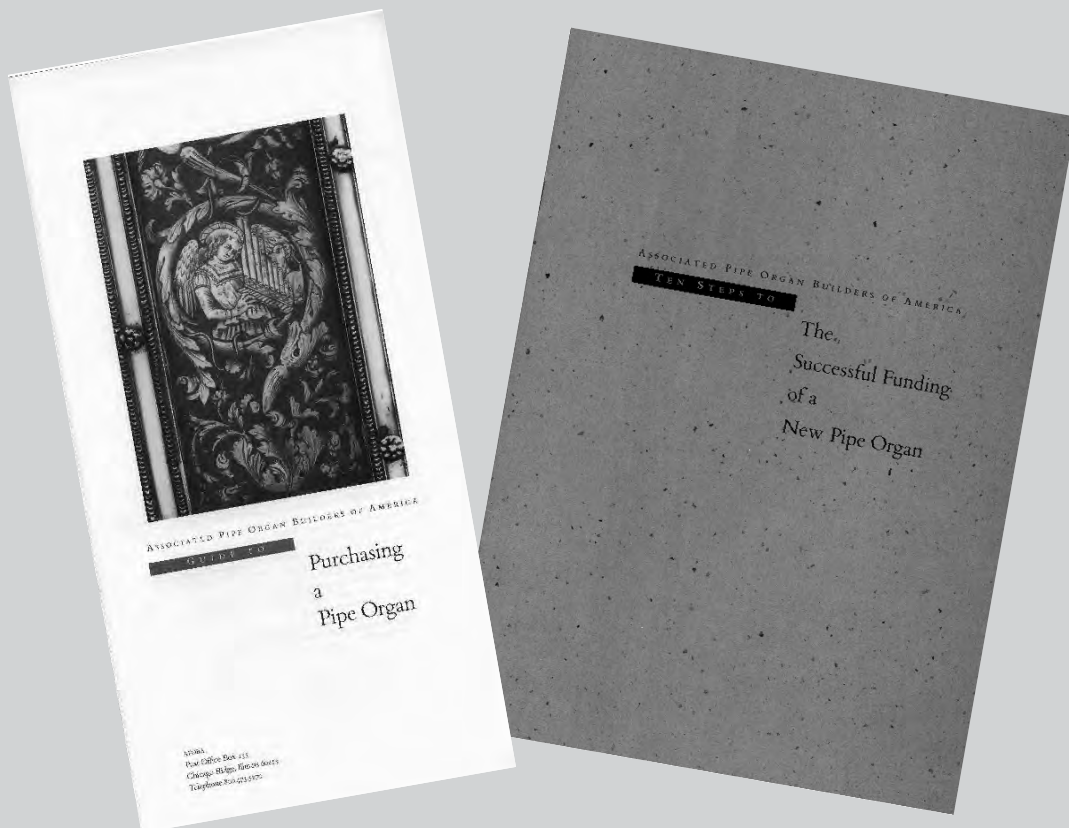
Notes

1. Second Vatican Council, Constitution on the Sacred Liturgy *Sacrosanctum Concilium*, 14.
2. Ibid.
3. Eleventh General Assembly of the Synod of Bishops: On the Eucharist (October 2–23, 2005), proposition 19.
4. *Sacrosanctum Concilium*, 10.

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Chapter News

Outstanding Chapters, Part 1

Every other year, in the odd years, NPM recognizes the work of an "Outstanding Chapter." Formerly known as "Chapter of the Year," these chapters exhibit characteristics that include: a full slate of officers, excellence in programming, a high ratio of local to national members, and a good relationship with the diocesan office of worship. Nominations come from NPM members; the final choice is made by the Council of Chapters.

In order to highlight the work of these chapters and to assist in the growth of all our chapters, we invited Mary Beaudoin, chair of NPM's 2005 Outstanding Chapter (Washington, DC) and John Halloran, chair of our 2009 Outstanding Chapter (San Antonio, Texas), to share some reflections.

1. Being named NPM Outstanding Chapter is a great honor. What have you done in your chapter that has brought you to that level of excellence?

Mary: Our chapter board members work together and support each other; we also practice good communication, positive attitude, stick-to-it-iveness, and being consistent in an effort to provide quality programs.

John: We work with diocesan offices and schools; develop an e-mail list of diocesan musicians; work with publish-

ers; and speak with musicians, deanery representatives, and pastors about needs and issues.

2. How important is good organization to a successful chapter?

Mary: Very important. It affects communication and attitudes toward the chapter. It shows respect for people's time and their efforts. If organization is not your strength, find someone with that gift to assist.

John: E-mail is definitely important. We are "meetinged out," so much of our planning is done on-line. Use those already in the field—local Hispanic choir directors, composers, and teachers from the Mexican American Catholic College, for example, make up our Hispanic Music Committee.

3. How important is excellence in programming?

Mary: Pastoral musicians have limited time; they want and need great programs.

John: If it is well-crafted, they will come. Bring in a rabbi, bishop, or editor.

4. How about timely and informative communication?

Mary: This is vital. It is how you find and keep people in the chapter, on the board, and coming to programs. We use monthly board meetings, newsletters (ten times a year), our website, and e-mail or phone response to every inquiry.

John: E-mail is important: We send two e-mails per week—the first is a reminder of upcoming events, the second is a series of articles.

5. Can an NPM chapter speak to the needs of the professional mu-



Jacqueline Schnittgrund, a member of the NPM Council of Chapters, explores "Chapter Board Challenges" during the Chapter Officers' Institute at the Chicago Convention.

sic minister as well as to those of the volunteer? What are the challenges, and how can they be overcome?

Mary: Yes! Potential problems to address include: differences in music vocabulary/language; egos on both sides. We have worked to bring professional and volunteer—all types of musicians—together, and we have helped them connect on a non-musical level first. Once people are friends, the ego issue fades away.

John: Education is education, and we all need to be informed on the various issues facing our Church. Everyone benefits from this, whether volunteer or salaried. In our diocese we have begun discussions with the universities about certification processes for directors, cantors, and other ministers.



Daily exercise: Walking around the Donald E. Stephens Convention Center in Rosemont.

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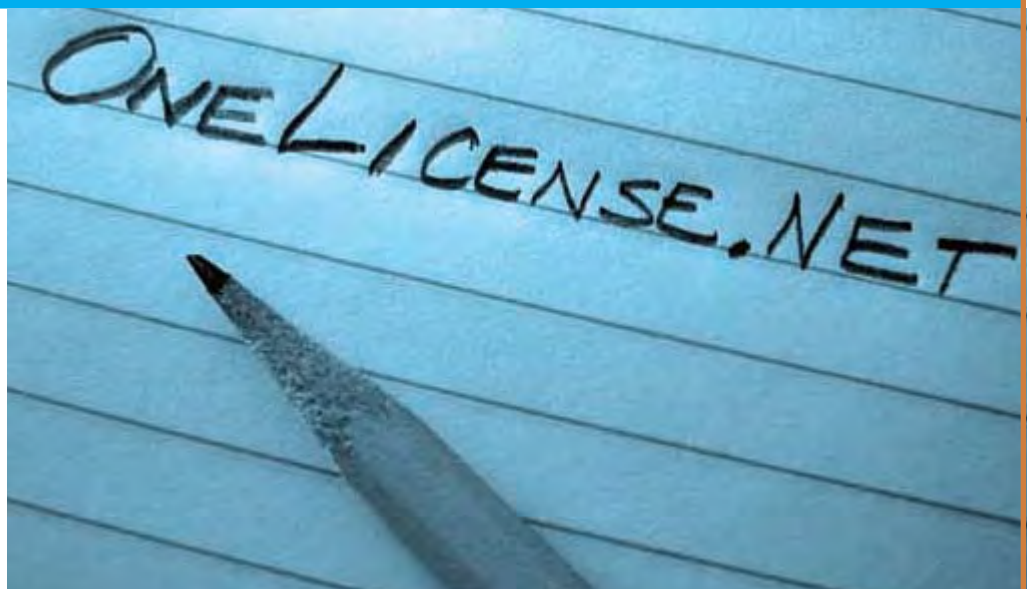
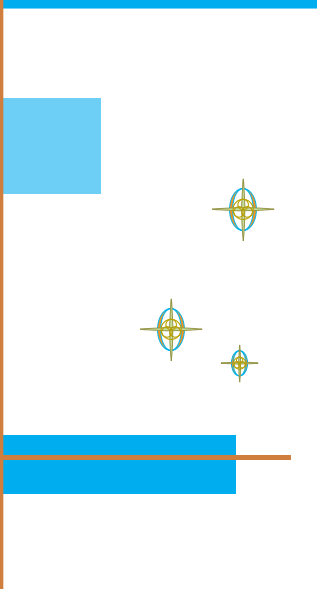
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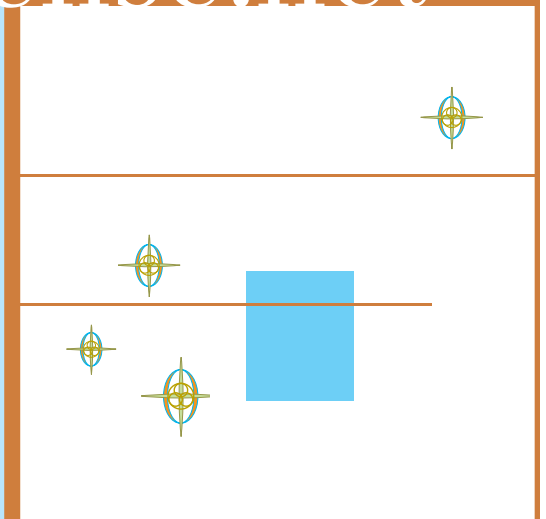


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Hotline

Hotline is a service provided by the Membership Department at the National Office. Listings include members seeking employment, churches seeking staff, and occasionally church music supplies or products for sale. We encourage institutions offering salaried positions to include the salary range in the ad and to indicate whether that range accords with NPM salary guidelines (<http://www.npm.org/Sections/DMMD/salaryguidelines.htm>). Other useful information: instruments in use (pipe or electronic organ, piano), size of choirs, and the names of music resources/hymnals in use at the parish.

A listing may be posted:

- ♦ on the web page—www.npm.org—for a period of two months (\$50 for members/\$75 for non-members);
- ♦ in print twice—once in each of the next available issues of *Pastoral Music* and *Notebook* (\$50 for members/\$75 for non-members);
- ♦ both on the web page and in print (\$75 for members/\$125 for non-members).

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

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

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

Position Available

FLORIDA

Parish Organist/Keyboardist. St. John the Evangelist Catholic Church, 625 111th

Avenue N., Naples, FL 34108. Phone: (239) 566-8740; e-mail: etpeterson@mac.com; website: www.saintjohntheevangelist.com. Seeking highly motivated musician with strong organ and piano skills, experience in variety of musical styles, and well-versed in Catholic liturgy. Excellent interpersonal skills required: working with director, pastor, and other members of this dynamic parish. Responsibilities: playing weekend, holy day, and special liturgies; accompanying an adult choir of more than one hundred voices and a children's choir; working with instrumentalists; assisting director in planning; first right of refusal for parish weddings and funerals (additional compensation for both); and assist with annual concerts as accompanist/soloist. Salary commensurate with experience (full benefits). Send, e-mail, or fax letter, CV, and any supporting materials to Todd Peterson, Director of Music Ministry. HLP-7355.

NEW JERSEY

Director of Music and Organist. St. Ann Church, 45 Anderson Street, Raritan, NJ 08869. Phone: (908) 725-1008. Full-time. Direct adult choir, children's choir, handbell choir; and play for four weekend liturgies, holy days, weddings, and funerals. Oversee professional cantors and choir section leaders. Advanced organ/choral skills with comprehensive knowledge of Roman Catholic liturgy required. The successful candidate will have degrees in organ performance, church music, or choral conducting. Possible opportunity for school music teaching. Salary commensurate with education and experience. Send letter, CV, and supporting materials, including three professional references, to Msgr. Michael J. Corona at the above address. HLP-7353.

OHIO

Parish Organist. St. Francis of Assisi Catholic Church, 386 Buttles Avenue, Columbus, OH 43215. Phone: (614) 299-5781; e-mail: sfacolumbusmusic@gmail.com; website: www.sfacolumbus.org. Seeking

experienced candidate skilled in a variety of musical styles. Instrument: mechanical action organ with straight pedal board, in very good condition. Responsibilities include: two Sunday liturgies (9:00 and 11:00), all holy days, choral rehearsals (Thursday evening and Sunday morning), participation in three or four concerts annually (accompanist/soloist), and first right of refusal for all parish weddings and funerals (additional compensation for both). Excellent interpersonal skills are essential—working with director, pastor, and other members of the parish in a flexible, personable manner. Experience with Catholic liturgy not essential but beneficial. Salary commensurate with experience. Contact Phil Adams, Director of Music Ministry. HLP-7350.

Musician Available

Organist/choir director seeking full or part-time position in Boston, North Shore area. I have more than thirty years experience directing choirs: children, youth, and adult. Skilled in the musical history of the Catholic Church from Gregorian chant through contemporary ensembles. Write and arrange for guitars, strings, brass, woodwind, and percussion. Also certified to teach choir chimes and handbells. Vocal coach for cantors. Soloist for weddings and funerals. Excellent references. Full résumé upon request. Contact Patwillbebach@gmail.com Available September 1, 2009. HLP-7354.

Seeking to Purchase

Hymnals. Are you looking for a home for your old hymnals? St. Joseph Parish in Seattle is in need of 150 additional copies of the *Gather Comprehensive* hymnal (green first edition). Please contact Robert McCaffery-Lent, Director of Music, Pastoral Assistant for Liturgy and Music, St. Joseph Parish, 732 18th Avenue East, Seattle, WA 98112. Phone: (206) 329-5981; e-mail: RMcLent@stjosephparish.org. HLP-7357.

More Hotline

Check the NPM website for additional Hotline ads and for the latest openings and available resources: <http://www.npm.org/Membership/hotline.html>.

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Professional Concerns

By JOANNE WERNER AND KATHLEEN DEJARDIN

Choir Tour: Pilgrimage to Rome

Like many directors of music ministries, Joanne Werner and Kathleen DeJardin listened with envy to colleagues relay their experiences of taking their choirs on tours to faraway places. In wandering the exhibit halls at a convention, they passed the Peter's Way exhibit. Even though they had both known Peter Bahou for years and were aware of the wonderful trips he planned for choirs, both women—for different reasons—felt they did not have the choir “material” to make such a trip. Peter would always ask: “When are you going to make a pilgrimage with your choir to Rome?” Finally, the women did—with their combined choirs—and here are their pilgrimage experiences.

Joanne: Growing in Many Ways

In 2002 I arrived at a new parish whose music department was almost non-existent. With the Triduum around the corner I decided to form a small choir. Twenty-five people responded to that invitation and formed our first SAB choir. The choir grew over the following years, and it was at this stage of the choir's development that Kathy and I decided to collaborate with our choirs and plan a joint trip to Italy. Neither of us felt that our choirs were large enough to go alone. In combining our efforts, we faced challenges, but the results left us with a positive experience that was treasured by so many—singers and pilgrims alike.

One obvious challenge was distance. How do people from California, Colorado, Maryland, New York, Oklahoma,

Ms. Joanne Werner is the director of liturgy and music at St. Michael the Archangel Parish in Bedford, Texas, and Dr. Kathleen DeJardin is the director of music ministries at Holy Trinity Catholic Church (Georgetown) in Washington, DC.

and Texas come together and have a common singing experience? My answer was to invite Kathy, a seasoned and professional conductor, to come to Texas and spend some days rehearsing and working with my choir. The choir not only had an experience of her as a director but heard from another voice some things I had been trying to communicate for months. We had spent almost a year learning the tour repertoire and were ready for the final touches, which Kathy provided with grace and eloquence.

I watched my choir grow in so many ways: musically, spiritually, and as a small Christian community. They continued to improve both as musicians and as singers, and the trip challenged them to “get to the next level.” For many of my choir members, this was their first time to visit Rome, and for others it was their first time out of the country. I suspected that they would be very moved by the experience of visiting the places that have so much meaning for us as Catholics. In our mystagogical sharing after we returned, many spoke of a spiritual conversion they experienced.

One personal benefit of this tour was my growth and development as a conductor. I was challenged to be more intentional in warm-ups, to use rehearsal time wisely, to choose good music we could return to over the years, and to get feedback and instruction on my conducting skills. Having served as a singer in many professional choirs, I knew how I liked to be conducted, but conducting others was a challenging and growing experience.

Kathy: Moving Experiences

Because we were gathering choral ministers from across the United States I knew that some of the singers would not have a choir with which to rehearse, so I recorded practice CDs for each voice part. It was an honor to spend a few days in rehearsal and prayer with Joanne's choir. The first rehearsal of all singers took



Interior, Santa Maria dei Ricci, Florence

place in Rome on the day we arrived. I was impressed by the dedication of the singers—those in Joanne's choir and my choir members—especially those who had rehearsed only with CDs. The excitement, anticipation, and sense that this was going to be a very special time of prayer and song was clearly evident in the time spent in musical preparation.

The singers still speak movingly of their experiences—their growth chorally and spiritually and the depth of their shared experiences. It was the first choir trip for most of them, and they continue to speak with deep gratitude and wonder at what they experienced. The powerful music that became their own, offered at the seat of our Catholic traditions, is an experience they will never forget.

I strove to build a tour program combining styles from chant to twentieth century anthems and from anthems that were choral standards to a “stretch” anthem—one that challenged the singers with the power of the text and the melody, rhythm, and harmony of the setting. I was moved by the experience of conducting this very special choir. A special memory is sung afternoon prayer at Santa Maria dei Ricci in Florence. It was transcendent for singers and conductor alike. I hope that everyone reading this will believe that they, too, can have a choir tour to remember.

Calendar

CONCERTS AND FESTIVALS

NEW YORK

New York
October 25

Mander Organ Recital Series. Works of Marchand, Sweelinck, Buxtehude, Bach, Alain, Barié, and Tournemire. Celebrity Guest Recitalist: James David Christie. Place: St. Ignatius Loyola Church. Contact: Sacred Music in a Sacred Space, Church of St. Ignatius Loyola, 980 Park Avenue, New York, NY 10028. Phone: (212) 288-2520; web: www.smssconcerts.org.

New York
November 11

Sacred Music in a Sacred Space. An evening of English choral music: Handel, Howells, and Purcell. Conductor: Kent Tritle. Place: St. Ignatius Loyola Church. Contact: Sacred Music in a Sacred Space, Church of St. Ignatius Loyola, 980 Park Avenue, New York, NY 10028. Phone: (212) 288-2520; web: www.smssconcerts.org.

New York
November 22

Mander Organ Recital Series. The complete "Great

Eighteen" Leipzig Chorales by Johann Sebastian Bach. Recitalist: Renée Anne Louprette. Place: St. Ignatius Loyola Church. Contact: Sacred Music in a Sacred Space, Church of St. Ignatius Loyola, 980 Park Avenue, New York, NY 10028. Phone: (212) 288-2520; web: www.smssconcerts.org.

New York
December 12 and 20

Christmas Concerts: Gloria in Excelsis! Music by Pinkham, Gabrieli, Biebl, Büsser, Rutter, and others. Orchestra and choirs of St. Ignatius Church. Directors: Kent Tritle, Nancianne Parrella, Renée Anne Louprette, Robert Reuter, and Mary Huff. Contact: Sacred Music in a Sacred Space, Church of St. Ignatius Loyola, 980 Park Avenue, New York, NY 10028. Phone: (212) 288-2520; web: www.smssconcerts.org.

PENNSYLVANIA

Pittsburgh
October 25

Music in a Great Space: Ken Medema, pianist and signer, with the Shadyside Chancel Choir. Place: Shadyside Presbyterian Church. Contact: Shadyside Presbyterian Church, 5121 Westminster Place, Pittsburgh, PA 15232. Phone: (412) 682-4300; web: www.shadysidepres.org.

www.shadysidepres.org.

Pittsburgh

November 14

American Federation Pueri Cantores Regional Choir Festival and Mass. Conductor: Paul French. Place: St. Paul Cathedral. Contact: Pittsburgh Festival link at www.pcchoirs.org.

WEST VIRGINIA

Wheeling

October 16

An Evening of Marian Music. Original compositions initiated and commissioned as a tribute to Bishop Michael J. Bransfeld's dedication to the Blessed Virgin Mary, Queen of the Apostles, performed by the choir of the Basilica of the National Shrine of the Immaculate Conception. Choir director: Peter Latona; organist: Luke Mayernik. Sponsored by the Diocese of Wheeling-Charleston. Place: Cathedral of St. Joseph, Wheeling. Contact Tina High at thigh@dwc.org.

CONFERENCES AND EVENTS

CALIFORNIA

San Mateo

February 8–11, 2010

Thirty-Seventh Annual National Organization for Continuing Education of Roman Catholic Clergy (NOCERCC) National Convention. Theme: "Be Holy Because *I Am* Holy: The ministry of sanctification in the ongoing formation of priests. Speakers and session leaders include: Cardinal Daniel DiNardo, Diana Macalintal, Rev. Richard Gabuzda, Rev. Ken Schmidt, Rev. Richard Hauser, SJ, Archbishop Basil Schott, OFM, Rev. Msgr. Kevin Irwin, Rev. Gladstone Stevens, SS, and others. Place: San Mateo Marriott San Francisco Airport. Contact: Andrea Stapleton. Phone: (312) 781-9450, ext. 216; e-mail: abarger@nocercc.org.

MICHIGAN

Plymouth

October 6–9

National Meeting of Diocesan Liturgical Commissions. Theme: "Liturgical Formation with Patience and Zeal." Co-sponsored by the Federation of Diocesan Liturgical Commissions and the USCCB Committee for Divine Worship. Place: St. John's Retreat Center, Plymouth. Contact: <http://www.fdlc.org/NationalMeetings/Plymouth/2009-NationalMeeting.htm>.

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Syracuse

January 28–31, 2010

Beginnings “Plus” Institute, with focus on adults and children. Co-sponsored by the North American Forum on the Catechumenate and the Diocese of Syracuse. Place: Christ the King Retreat and Conference Center, Syracuse. Institute team: Gael Gensler, osf, Rory Cooney, Robert J. Kennedy, and Donna Mostiller. Contact: The North American

Forum on the Catechumenate, 125 Michigan Avenue, NE, Washington, DC 20017-1102. Web: www.naforum.org.

UNITED STATES

Catholic Schools

January 31–February 6, 2010

Catholic Schools Week. Theme: “Catholic Schools—Dividends for Life.” Sponsored by the National Catholic Educational Association (NCEA)

and the United States Conference of Catholic Bishops (USCCB). Contact: <http://www.ncea.org/news/CatholicSchoolsWeek.asp>.

WISCONSIN

Milwaukee

January 7–10, 2010

Annual Meeting of the North American Academy of Liturgy. Place: Hyatt Regency Milwaukee. Contact: <http://www.naal-liturgy.org/>.



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A Pastoral Musician's Book of Days

Information, enjoyment, and a source of prayer for all who recognize the central value of sung worship in the Christian life. *Gordon E. Truitt*

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Notecard #GIF-8.....Single copy \$2.50

All God's Critters Got a Place in the Choir

Based on the popular song. Poster or Notecard (inside blank). *World Library Publications. Michael O'Neill McGrath, osfs*

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

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Do These Titles Sound Familiar?

These are the summer institutes that NPM has offered in recent years. We are currently planning the institutes for summer 2010—our thirty-first year of offering such in-depth and practical programs.

Watch for announcements in future issues of *Pastoral Music* and online at <http://www.npm.org/EducationEvents/institutes/index.html>.



OVERSEAS

ISRAEL

Jerusalem and Other Sites
February 4–13, 2010

Songs of the Scriptures continuing education program for music directors. Sing in the land where Jesus sang, walk in his footsteps. Visit Nazareth and then “go up” to Jerusalem. Participate in the Sunday liturgy as chanted in Arabic by the local community at the Church of the Annunciation. 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

European Masters continuing education program for music directors. Renew yourself and enjoy first-hand the rich musical and cultural traditions which continue to inspire our worship and faith today. Learn from sessions by masters in liturgical music and research while inspecting venues in the colorful cities of Salzburg, Melk, and Vienna. 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.

UNITED KINGDOM

London and Other Sites
November 19–25

Wesley Heritage/English Cathedral continuing education program for music directors. Enjoy superb choral performances and visits. Evensong in London. Visits to Epworth and Bristol while you study the rich musical heritage of the region. 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.

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

Reviews

Choral Recitative

Give Me Jesus. *Spiritual, arr. William C. Witherup. SATB a cappella. Selah, 420-507, \$1.25.* This is a rather simple yet very effective arrangement of the well-known spiritual. The choir sings "backup" for the soloists on verse one and almost all of verse two; the choir takes verse three. Singers need learn only two verses, though, as their parts on verses one and three are virtually identical. The part writing is solid but not necessarily predictable. Aside from a couple of measures in the tenor line, the tessitura of each part is quite comfortable. There are long phrases, requiring singers to employ proper breath control. Good soloists, especially the soprano, are a must. A worthy addition to your library and a definite winner with your parish!

Saved by a Touch. *Text: Walter Bartling; music: Paul Bouman. SATB a cappella, opt. soprano and baritone solo. Selah, 410-561, \$1.25.* This is a hauntingly beautiful setting of the healing story found in the fifth chapter of Mark's Gospel. Its structure is quite simple. The text of each of the three verses begins with a series of questions—e.g. "Who was it, Lord, that touched you?"—sung by a soloist or small group, which are then answered by the entire choir in parts. There is no meter marking, rendering the flowing melodies free and chant-like. The tessitura of each part is comfortable. One strength is that the choir need learn only one verse, as they sing virtually the same part on each verse. Even though this story only appears once in the three-year Sunday Lectionary (Thirteenth Sunday in Ordinary Time, Year B), this piece would be appropriate for any liturgy of healing.

There's a Wideness in God's Mercy. *David Ashley White. SATB and organ. Selah, 420-243, \$1.40.* David Ashley White has provided a refreshing setting of a familiar hymn text. Scored for SATB choir and organ, this piece is lovely and gracious. What is most striking is his division of text. White has set two verses but has

divided them creatively, and the result is not your average hymn anthem. Most of the choral writing is unison; there are

only three measures of four-part singing. The melodies are unencumbered. The rhythmic structure is elementary, with a recurring pattern throughout. All of these elements combine to provide directors with a very accessible anthem that will probably not take much time or effort to prepare. Also, given the theme of the text, choirs will be able to sing this numerous times throughout the year.

Give Ear, O Shepherd of Israel. *Robert*



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- ~ Annual conventions featuring only pipe organs of all styles, all periods - history in the making!
- ~ Annual Organ Atlas featuring pipe organs in a different region each year
- ~ OHS Press - America's only publisher devoted exclusively to the organ
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Powell, SATB and organ. Paraclete Press, PPM09529, \$1.60. This is an enchanting setting of the first seven verses of Psalm 80 that contains many interesting elements. The harmony flows gently between D major and its parallel minor. The accompaniment moves independently of the vocal lines, creating a gratifying complement to them. Most of the choral writing is two-part. However, given their transparency, it will take some work to put the parts together. The tessituras aren't taxing. It is suggested that this piece be sung in Lent but, given the theme of the text, it would be suitable for Advent too.

Steal Away. *Arr. Lloyd Larson. SATB and piano. Hope, C 5566, \$1.95.* Here is a bluesy arrangement of this African American spiritual that parish choirs would do well to learn. The vocal parts aren't difficult, but they are on the lower end of the singers' range. There is a fair amount of repetition for the singers, and the men are given the melody a couple of times: These factors will certainly help in the learning process. For this piece to be most effective, the accompanist will need to be very comfortable with this style. Also available from the publisher are a rehearsal/performance CD (C 5566C, \$24.95) and rhythm packet (C 5566R, \$10.00), which includes parts for acoustic guitar and electric bass.

Where Is This Stupendous Stranger. *David Ashley White. SATB and organ. Selah,*

405-260, \$1.65. This is an arrangement of an eighteenth century Christmas text by Christopher Smart and White's hymn tune *St. JOHN'S, KINGSTON*. The marriage of the two is very successful. A choir that is comfortable singing four-part hymns will have no problem with this piece. Hallmarks include long, flowing melody lines, four-bar phrases, an additional beat in the third measure of each phrase, and solid voice-leading in the choral parts. The organ accompaniment is firm yet sensitive. The result is pure elegance. This is worthy of consideration for your Christmas liturgies.

Michael Batcho

The following selections are all from GIA Publications.

If Ye Love Me. *Thomas Tallis, ed. M. Shenberger. SATB. G-6519, \$1.70.* Many choirs already have this revered master work in their repertoire. Worthwhile elements that commend this edition include the editor's notes and James Jordan's comments about the work. This edition gives wonderful material for exploring solfege singing. The solfege is written above the text of the motet and an "aural anchor keyboard accompaniment" is given for rehearsal purposes. There is a short but informative guide to the solfege analysis as well as references to another Jordan/Shenberger publication, *Ear Training Immersion Exercises for Choirs* (GIA, Conductor's

edition, G-6429, \$39.95; singer's edition, G-6429A, \$16.50). The layout of the score is clean and clear, much easier to read than some editions of the same work by other publishers. Highly recommended.

Magdalena: Early on That Easter Morn. *Johannes Brahms, arr. Pearl Shangkuan; ed. Robert Scholz. SATB. G-6666, \$1.70.* Another standard in the Easter repertoire is this setting by Brahms. Full of the mystery of the first Easter morning, it proclaims the Gospel of the day with great elegance. The original German is provided with an English translation beneath.

Crucifixus etiam pro nobis. *J. S. Bach, ed. Carlton Young. SATB. G-6917, \$1.75.* This is a classic from the *Mass in B Minor*. This beautiful music will challenge a good church choir. An English translation is provided, as is a cello part.


Christ the Lord Is Risen Today. *Arr. Lynn Trapp. SATB. G-6967, \$1.40.* This arrangement of the twelfth century hymn "*Surgit in haec dies*" is set for unaccompanied voices. In verse one the choir lays out the tune in unison; in verse two the men take up the melody, while the women sing *Alleluia* in decoration. The melody returns to the women in the third verse, as the men in unison sing a counter melody. Full SATB parts are heard with bold harmonies as the last verse is sung. This is an easy and imaginative arrangement that is sure to please choirs of all sizes and abilities.

Nun bitten wir den Heiligen Geist. *Text: Martin Luther; music: Johann Staden, ed. William Tortolano. Two- or three-part voices. G-6853, \$1.40.* This Pentecost hymn is perhaps better known by organists who have played chorale preludes based on the tune. This brief twenty-six-measure piece can be sung by SAB choir or by a two-part equal-voice choir with a cello playing the third part. The text is given in German and in an English translation. Here is another excellent offering in the GIA "*Ars Antiqua Choralis*" series.

Concertato on Go Make of All Disciples. *Richard Proulx, SATB, congregation, organ, brass, timpani. G-6208, \$1.60.* The well-known and loved hymn tune *ELLACOMBE* is set here with two hymn texts, "Go Make of All Disciples" and "The Day of Resurrection," which allows the setting to have even greater usefulness. The instrumental parts are bold and exciting, while the choral part is essentially right out of the

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hymnal. The final verse is crowned with a fine descant that only goes up to f#. Don't miss this excellent festive music.

Sing to God a Joyful Song. *Lynn Trapp. Congregation, cantor or SATB voices, organ, brass, percussion. G-6920, \$1.75.* This "Introit Hymn for Easter," based on the familiar tune LLANFAIR, is the latest in a series of settings by text writer Sister Delores Duffner, OSB, and composer Lynn Trapp. There is something for everyone here: From congregation to choir, this will be a joyous way to enter into the Easter Sunday liturgy. The congregation sings the LLANFAIR tune, while the verses are sung by the choir or cantor. It is wonderful to get a brief glimpse of the Latin chant introit some of us remember (and cherish) from Easters past! If you are looking for an exciting and worshipful gathering next Easter Sunday, look here first.

If God Is for Us. *James Chepponis. SATB, congregation, guitar, C instrument, handbells, brass, timpani. G-5948, \$1.60.* All the parish music forces unite in this festive setting of a text from Romans and Psalm 46. This is an easy selection that will not require a great deal of effort from any one component, but the combined effect will be very satisfying. This piece will work with any combination of voices or instruments.

Once We Sang and Danced with Gladness. *Arr. Marty Haugen. SATB. G-6305, \$1.60.* If you are looking ahead to the next return of Year B of the Sunday Lectionary, keep this in mind for Lent IV. The Latvian folk song employed here has become wedded to this psalm text since it first appeared in *Worship*. This is a pleasing setting that could be sung with the choir alone or with the whole assembly.

Earth, Earth, Awake! *Bob Moore. SATB, organ, trumpet. G-6079, \$1.75.* The text of this Easter anthem, from the pen of Herman G. Stuempfle, Jr., is full of beautiful images like this: "Life bursts like flame from death's cold tomb!" The music is expressive and heightens the text very effectively. The choral part is easy and set mainly for unison and two-part mixed voices. One of the four verses is set in full SATB, as is the wonderful *Alleluia* ending. The organist will enjoy the colorful and diverse organ accompaniment.

Healer Divine. *Raymond Haan. SATB, organ, opt. congregation, viola or violin, harp*

or piano, G-6386, \$1.60. Mr. Haan supplies both text and music for this anthem which draws its inspiration from Matthew 9 and 14. This is a lovely short piece that asks for healing of body, mind, and spirit. Each verse ends with "Give wholeness, give peace." The creative pastoral musician will find the right spot for this simple and well-crafted little gem. There is an option for the whole assembly to join in singing the last verse.

Breath on Me, Breath of God. *Sister Evelyn Brokish, OSF. Unison, two-part, or SATB, opt. keyboard and congregation. G-6854, \$1.60.* Sister Evelyn writes of this selection: "This piece is appropriate for many occasions, especially Pentecost or celebrations of Christian initiation; consider using it for a prelude or during a ritual action. The possibilities for performance are limited only by your imagination." She then lists at least half a dozen variations for how the piece may be sung. This is lovely music that will fit every choir. The setting is chant-like and flows beautifully. The refrain and four verses are very short, but what is there is worth singing!

Deliver Us, O Lord. *Randall Sensmeier. SATB, congregation, and keyboard. G-6600, \$1.60.* The five verses of this Herman Stuempfle text are set in a hymn-tune style that Mr. Sensmeier names DELIVERANCE. The tune is accessible and well suited to the text. One verse has the tune presented in unison, three verses are set for two mixed voices, and one verse is SATB. This is a fine text and tune for penitential seasons and times that call us to reflect on the things in our lives for which we need God's deliverance.

Joe Pellegrino

The following selections are all from OCP.

When Signs of This World's Anguish. *Arr. Kevin Keil; text by Genevieve Glen, OSB. SAB choir, descant, piano, oboe, opt. timpani. 20049, \$1.70.* The lyrical hymn tune KINGS LYNN may be less well-known than other tunes, but its melodious setting here offers ample opportunity for healthy singing technique for a wide variety of singing levels. Singers will find the combination of melody with a vivid text gratifying, if occasionally low for altos. The text engages Jesus' God-and-human existence as the One who heals and crosses boundaries for the outcast, and the final stanza starkly calls to mind personal culpability for his

crucifixion. The beautiful oboe part could be performed on flute or violin, though articulation and dynamic nuances are needed beyond the sparse markings.

Gifts of the Spirit. *Christopher Willcock. Congregation, cantor, SAB choir, keyboard, guitar, opt. string, percussion, bass guitar parts. 20643, \$1.25.* The piece's 7/8 meter adds a driving rhythmic character to this setting for Pentecost, confirmation, or other liturgical celebrations invoking the Holy Spirit's assistance. The optional parts add strong possibilities for terraced crescendos throughout the piece, which features concise verses and refrain. The musical demands for singers are few, and the *secco* articulations of the accompaniment add clarity. The marked tempo may work for reverberant acoustics, but eighth note = 220–236 better captures the impelling text.

Let Us Walk in Justice. *Suzanne Toolan, RSM. Congregation, SATB choir, keyboard, guitar, and trumpet in Bb or C. 20765, \$1.50.* With a text that poignantly unites the upright Micah passage and a modern challenge to social justice, this setting offers a variety of possibilities for participation: Choirs may sing it as a simple anthem with a firm descant, or the rest of the assembly may join in the refrain and even the verses, as they use easily remembered musical phrases. The musical character evokes images of procession with its *marziale* (march-like) character, and the included trumpet part adds much. The broad text makes it suitable for ecumenical and even interfaith services.

God Is Love. *Michael Joncas. Congregation, SATB choir, and organ or piano, opt. parts for flute, oboe, clarinet, horn, string quintet, and harp. 20617, \$1.90.* This Communion processional offers a refrain using the text from 1 John 4:16b that can be memorized easily by congregations. The refrains become more complex with each repetition, adding contrapuntal voices, four-part harmony, and finally a descant. The verses set the *Ubi caritas* text and are flexible in their execution, depending on the ability of choirs. The third verse is for four-part unaccompanied voices, though it could easily be adapted for solo cantor, for example. The composer's comprehensive notes include excellent musical, textual, liturgical, and theological insights.

Come, Holy Spirit. *Stephen Dean. Congregation, cantor, SATB choir, keyboard, guitar,*

solo instrument in C, clarinet. 20411, \$1.50. This setting of the Pentecost Sequence, *Veni, Sancte Spiritus*, uses a reflective, meditative ostinato refrain in English with ATB choral parts accompanying the ostinato harmonically with the Latin text. The strophes sung over the ostinato are based on the sequence and can be easily heard over the refrain due to the well-contrasted ranges. Because of the harmonic rhythm, this piece may flow better in a broad cut time, slightly faster than the offered marking.

With the Lord There Is Mercy (Psalm 130). Rick Modlin. Congregation, SATB choir, piano, and guitar. 20768, \$1.50. Psalm 130 appears several times in the Lectionary, for example for the Fifth Sunday of Lent (Year A), and this contemporary setting presents the text hopefully with rising harmonic motion. The accompaniment part, though indicated as keyboard, is really for piano and is an exemplar of an accompaniment in contemporary style that still supports the assembly's singing. The verses use a variety of harmonies outside the tonic key, E major, skillfully

contrasting the texts of each verse.

One Thing Have I Asked of the Lord (Psalm 27). Eric J. Milnes. SATB choir, organ. 4612, \$2.50. This festival choral anthem draws on the verse anthem genre and requires a skilled baritone soloist. Most of the choral writing is homophonic, and the simple counterpoint presents few difficulties. While several keys are explored, each is approached logically. The brief divisi for soprano, alto, and tenor, though not extensive, are crucial in the climax for the minor-second dissonances. The closing return of the opening text, "One thing I ask of the Lord, that I may dwell in the house of the Lord," makes the anthem nicely rounded, contrasting the extroverted exultation with a final reflective petition.

Timothy Westerhaus

Books

Sacraments: Revelation of the Humanity of God

Engaging the Fundamental Theology of

Louis-Marie Chauvet. Philippe Bordeyne and Bruce T. Morrill, editors. *The Liturgical Press*, 2008. ISBN: 978-0814662182. 266 pages, paperback. \$29.95.

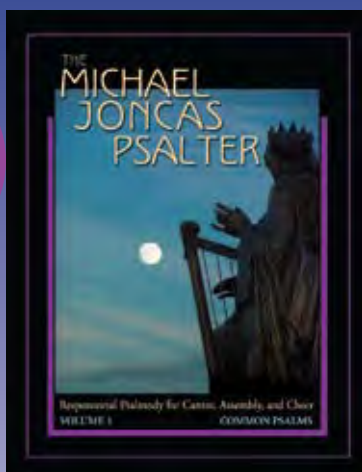
Sacraments remain mystery, but ever since the two major works of Louis-Marie Chauvet have appeared in English, his thinking has sparked startling new directions for understanding sacraments. His theology is critically oriented to the bodily, material dimensions of sacraments. Though hardly for the beginner, his theology has a special appeal to anyone responsible for sacramental celebrations in parish life. Chauvet frequently uses liturgical texts and actual celebrations as beginning points in his thinking.

For those who have not been able to devote good, scholarly time to understand Chauvet but have had to grasp him in bits and pieces, *Sacraments: Revelation of the Humanity of God*, with its subtitle "Engaging the Fundamental Theology of Louis-Marie Chauvet," is a very welcome book.

It approaches Chauvet on two levels. There are ample chapters that give an

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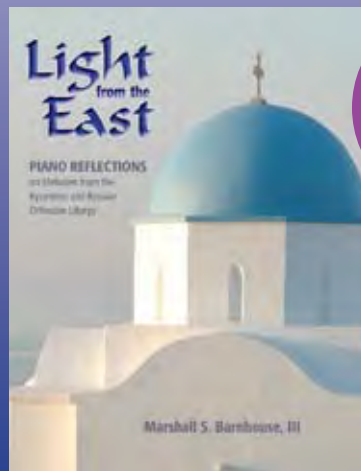
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introduction and context to his thinking, that make the book a useful “companion,” helping the reader to grasp Chauvet’s concepts that may appear difficult at first. But other chapters—most of the book—bring key insights of Chauvet to current pastoral questions. These chapters range in many directions and offer many valuable insights.

Bruce T. Morrill, one of the editors, begins the book with a helpful overview of Chauvet’s theology. The chapters that take up pastoral questions of worship using the insights of Chauvet also help to bring his thinking well within the grasp of the less philosophically inclined.

The chapter by Judith M. Kubicki, CSSR, is an especially good example. The intent of the chapter is to bring Chauvet’s thinking to today’s violent world and to the proclamation of the *Exsultet*. The first part of the chapter sketches several of Chauvet’s ideas. (While not as intricately philosophical as Morrill, Kubicki still conveys these ideas accurately. In effect, she provides an excellent primer to Chauvet’s theology.)

The main body of the book is made up of six parts, each engaging a key dimension of Chauvet’s thinking: theology at once both fundamental and sacramental, Scripture and sacrament, pastoral and ecumenical ecclesiology, liturgy and ethics, theological anthropology of symbol and sacrament, and the interface of the human sciences with sacramental-liturgical theology. Each part has a short introduction and two chapters. The helpful introductions focus the particular dimension to be developed with an extensive quote from one of Chauvet’s principal works translated into English. Then they briefly highlight how the chapters develop that dimension of Chauvet’s theology. One chapter is always by a theologian in the United States, the other by a French theologian. Readers get both a U.S. perspective and a perspective of Chauvet’s fellow French thinkers.

The first and last parts of the book engage Chauvet’s thinking most directly. The chapters by Lieven Boeve and Nathan D. Mitchell are especially helpful because they evoke many recent developments in linguistic and symbolic studies, philosophy, and anthropology to clarify and to show implications of Chauvet’s theology. Boeve best names the magnitude of Chauvet’s endeavor: It is no less than a reconsideration of “the way in which theology expresses and reflects on God’s communication in history with God’s

people.” In other words it is a fundamental theology that is marked essentially by the practice of sacraments.

Mitchell highlights one of Chauvet’s disturbing ideas: the inadequacy of traditional metaphysical concepts of instrumental causality. According to Chauvet, they have caused theology to lose a sense of the radical otherness of God and of the utterly embodied way that God chooses to communicate with humanity.

Among the chapters which take up pastoral questions, that by Gordon Lathrop gives a hopeful direction to floundering ecumenical efforts among churches. He reflects how the best of the liturgical renewal has recovered the very things Chauvet would call the marks of Christian identity: Scripture, sacrament, and ethical responses of mutual sharing.

While the book is quite complete as it stands, a set of chapters by authors who question some of Chauvet’s insights would have opened additional avenues. Some of these authors are mentioned in the chapter by Jean-Louis Souletie, but only in passing.

James Challancin

101 Questions & Answers on Prayer

Joseph T. Kelley. Paulist Press, 2008.
ISBN: 978-0809145614. 106 pages, paperback. \$14.95.

The proliferation of books on prayer—how-to manuals, anthologies of prayer texts, prayer for groups or for private use, prayer for special-interest groups, age-related texts, classic and historical collections—tempts one to ask: “Is there need for yet another book on prayer?” This was my first thought when I was asked to review this title. On reading the text, however, I began to appreciate the accessible information it contained.

Dr. Kelley is a professor of theology at Merrimack College (North Andover, Massachusetts), a clinical psychologist, musician, and author. One must add that he obviously is also someone with experience in the art of prayer. With a straightforward introduction that presents a simple definition of prayer and the purpose of the book—“to invite the reader, question by question, through the intricacies of praying toward deeper insight into the mysteries of prayer”—he assists the reader to enter the dialogue of prayer by offering three familiar ex-

periences that can interpret the nature of prayer: conversation, presence, and memory. He points to feeling, intellect, and will—the three faculties used in praying—and describes prayer as the sanctification of human initiative, concluding the introduction with “one final, essential idea”—the doctrine of grace.

His short volume is divided into seven sections: (1) Prayer and Faith, (2) Prayer and Religion, (3) Christian Prayer, (4) Meditation and Contemplation, (5) Prayer in Other Traditions, (6) Struggling to Pray, and (7) Committing to Prayer. The book also includes a glossary, a bibliography of further resources, a Scriptural index, and a general index.

Kelley writes as one who knows the subject, is at ease talking and writing about prayer, and is eager to share insights with a diverse audience. He writes with a keen awareness of the current spiritual ferment across the generations, across cultures and religions. He includes examples and explanations not only from Roman Catholic and Christian sources but also from Jewish and Islamic practices. For example, in part two, Kelley considers the thorny subject of “official rituals and ceremonies of religion” (what Catholics know as “liturgy”). With clarity and balance he points out the value of public prayer while at the same time noting the sometimes less-than-inspiring liturgical event that fails as a prayerful experience.

In part three (Christian Prayer), fundamental and recognizable questions related to Mary, the saints, novenas, indulgences, devotions, use of the Bible in Catholic prayer, the liturgy of the hours, and prayers in the New Testament get a hearing. Here the theology professor works to clear away the tangle of inherited misconceptions.

The questions on meditation and contemplation in part four can serve as excellent resource material for RCIA sessions, ministry formation programs, training workshops for catechists and parish ministers, retreat leaders, and others. Spiritual directors or companions may well find this a useful text to recommend to those learning the ways of prayer. Even persons in initial formation, inquirers, and novices can find simple answers that address their questions and concerns about prayer.

Topics like meditating on Scripture as well as our life experiences, centering prayer, contemplation, and the place of the mystics in our tradition are presented

simply. Clearly, the author is extending the invitation to pray—and to pray deeply and faithfully—to all Christians. “Prayer is part of every Christian’s journey of faith. Meditation and contemplation are ways to enrich our experience of prayer . . . the breadth, length, height, and depth of our praying.”

Struggles in prayer and the challenge of committing to prayer (parts six and seven) address today’s real-life concerns like being angry with God, being too ill to pray, “absence” from prayer for a long time, and the need for guidance in prayer.

Finally, to address our growing awareness of the larger, diverse world of many faiths, the writer devotes fifteen questions in part five to “Prayer in Other Traditions.” Such a basic introduction to the prayer-traditions of Hindus, Buddhists, and Muslims can surely serve to open our minds and hearts to a deeper respect for the profound “God-search” that is the privilege of every woman, man, and child who has ever walked the face of Earth.

I believe that Joseph Kelley has accomplished what he set out to do. Perhaps in a succeeding volume, the author may try his hand at culling from the tradition the rich contributions that women believers have made to our Christian inheritance.

Eleanor Bernstein, csj

From Age to Age: How Christians Have Celebrated the Eucharist

Revised and Expanded Edition. Edward Foley, Capuchin. The Liturgical Press, 2008. ISBN: 978-0-8146-3078-5. 392 pages, paperback. \$29.95.

The first edition of this work was described by many as, “a rich feast of insight, knowledge, and information about Eucharistic history and practice through the centuries.” Now Edward Foley’s revised and expanded edition of *From Age to Age* is an even more valuable resource for anyone interested in understanding and appreciating the Christian Eucharist than the original proved to be sixteen years ago. This revision, at nearly twice the size of the original, is a welcome addition to any liturgical library. For all who have not had the opportunity to discover the riches of the first edition, this book is a must for your reading list. You will be sure to walk away with a renewed love of, appreciation for, and understanding of the Eucharist

as it has evolved throughout the ages.

Taking seriously the feedback on the original edition from reviews as well as input from students and teachers, laity, and professional liturgists, Foley offers an even fuller explanation of the various facets involved in understanding the liturgical tradition from the perspective of architecture, music, books, vessels, and Eucharistic theology during each of the seven major transitions offered in his outline: Emerging Christianity: The First Century; The Domestic Church: 100–313; The Rise of the Roman Church: 313–750; The Germanization of the Liturgy: 750–1073; Synthesis and Antithesis as Prelude to Reform: 1073–1517; Reform and Counter-Reform: 1517–1903; and Renewal, Reaction, and an Unfolding Vision: 1903 to Tomorrow.

There is something for everyone in *From Age to Age*. It is an excellent introduction for the interested layperson as well as a textbook, even at the graduate level. This revised edition offers more technical terms and words from languages other than English, which are translated and explained for the reader whenever they

first occur in the text. (It appears that this arrangement incorporates the brief glossary from the first edition into the text of the current volume.) This edition also offers even more excellent illustrations, floor plans, maps, photos of buildings and objects, musical notations, and quotations in the wide margins than those found in the earlier edition, which provide a broader perspective on Eucharistic history and practice. The author willingly admits that this revised addition is focused on and bound by his own Western and Roman Catholic biases, though chapter six—on the Reform and Counter-Reform—is very balanced in treating both the Catholic and Protestant traditions. One would be hard pressed to find a one-volume treatment on how Christians have celebrated the Eucharist which is as comprehensive as this edition of *From Age to Age*.

One helpful improvement to the original format for each chapter is a section which addresses the Eucharistic theology of that period. In Foley’s words, this addition, “might give the beginning student or non-specialist a fuller vision of this complex of praxis and theory we call

		
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Eucharist." An expanded bibliography is also offered. Works which appear in the general bibliography appear throughout the volume, while those specific to individual chapters are cited following the general bibliography. This is an indication by the author that the current edition does not claim to be a comprehensive overview of Eucharistic liturgy in the West but relies on many other specialized and comprehensive works to complete that vision.

I found the unique short stories at the end of each section to be a delightful way to personalize and contextualize that historical period. They helped the information provided to take on flesh and added a spark of insight for the imagination.

The original layout, with its wide margins and graphics, continues to serve as a pleasant way in which to present historical material and theological insights. I would have liked to have seen the use of color rather than the consistent black and white images, especially for some of the artwork and graphics. But this is a trivial matter compared to the wealth and richness of the treatment which Foley offers to anyone who takes advantage of this excellent revision.

Victor P. Cinson

Grieving with Grace: A Woman's Perspective

Dolores R. Leckey. *St. Anthony Messenger Press*, 2008. ISBN: 978-0867168884. 85 pages, paperback. \$11.95.

In recounting her own first-year's journey following the death of her husband of forty-six years, Dolores Leckey generously invites us into her life. She offers a straightforward narrative, using her journal entries from that year to provide the starting point for later theological reflection. Both her story and the subsequent theological reflection offer the reader a perspective that is honest, enriched by her lived Catholic experience, creative, and open. She struggles with questions about the meaning of resurrection and freedom. Most of all, she tries to discern: "What now?"

What is clear from the beginning is that Leckey is truly steeped in the Catholic tradition, from her upbringing in St. Mary Magdalene Parish in Queens through her marriage to Tom Leckey in the Lady Chapel of St. Patrick Cathedral to her ongoing service to the Church and to the poor of



her present hometown. Leckey has served as executive director of the Secretariat for Family, Laity, Women, and Youth of the U.S. Conference of Catholic Bishops. A respected speaker and an author of nine books, she is presently working as a senior research fellow at the Woodstock Theological Center in Washington, DC.

The Catholic tradition does not let her down in her hour of need. The framework that emerges for her grieving is the liturgical year. This framework for life is where she dwells, and it serves very well as a spiritual map for the first year without her husband. Within the context of the liturgical year, it is the liturgy of the hours—the prayer of the Church that celebrates time—to which she turns. Leckey finds that vespers, prayed at evening time and rich in psalmody, provides a treasured support for her. Into this prayer, over the course of the year, she draws much-loved poetry, silence, images from art, memory, and communal celebration.

Leckey gives the reader permission to find solace in unexpected places. When she is given a copy of *A Grief Observed* by C. S. Lewis, a book that has comforted many people following the death of a spouse, she finds it unhelpful. It is, instead, a book by P. D. James, the respected British mystery writer, which comforts her. Most of the time, she is greatly consoled by the presence of her community of friends, but sometimes she needs to be alone. She seems comfortable articulating these needs in a way that allows her the space she needs but without alienating friends and family. Following the habits of a lifetime, she turns to the arts for inspiration and consolation.

During this time of grief, the author experiences new dimensions to her understanding of the communion of saints as

"a large arc, pulsing with life, [that] spans time and eternity." In prayer, she is able to feel the presence of her husband. She senses his guidance and encouragement as she undertakes doing the taxes for the first time and buying a car by herself. Her relationship with Tom is being redefined to accommodate the reality of his death. Leckey does not seem to be in denial; she is clearly open to experiencing his presence in some new way.

Grieving does not become a "time-out" from her life. Rather, grief seems to be a very significant thread that she works into all aspects of her life—and that life is filled with people, books, projects, work, and travel. While some people might put these aspects of life on a shelf during the grieving process, Leckey incorporates her memories, her questioning, her loneliness, her prayer, and her need for silence into the life that she lives. As they had planned to do, she celebrates her husband's seventieth birthday in Ireland, the place of his family's origin. She gathers family and friends to celebrate the fiftieth anniversary of the day that they met. Her children and grandchildren hold a privileged place in her life, and she is respectful of their grief.

After reciting Psalm 116, Leckey contemplates what it means "to walk before the Lord in the land of the living." What characteristics mark those who survive and prosper in "the land of the living" after the death of a beloved? As she ponders this question, she finds her way forward. Her answers are not new to her. She finds them in looking to her past and to her present. She recognizes the future as gift and turns toward it with openness. In a way that is consistent with whole of the book, she concludes with a reverent nod to the Book of Genesis, "Evening comes and morning follows . . ."

Margaret Costello

Celebrating Divine Mystery: A Primer in Liturgical Theology

Catherine Vincie. *The Liturgical Press* (A Michael Glazier Book), 2009. ISBN 9780814653753. 206 pages, paperback. \$24.95.

In *Celebrating Divine Mystery*, Catherine Vincie set out to write an introductory text for students beginning their liturgical formation. She has done this and more. Across this book's nine chapters, the liturgical neophyte is taken into key areas

of liturgical formation and scholarship, offered clear instruction, introduced to underpinning concepts, opened up to the leading scholars, and given a taste of the passion of liturgical scholars. But the work also serves as an excellent refresher for those who have left study for some time and who seek updating and challenge.

The author aims to continue the reforms of the Second Vatican Council, and from the beginning highlights her own areas of interest and concern: full participation in liturgical rites, the divine and human nature of worship, the role of insights from the social sciences in interpreting religious behavior, and questions of gender. In making these areas clear, Vincie is not requesting that they be uncritically accepted but rather is challenging the reader's own stance and its implications for the way he or she acts in worship.

The chapters each engage the reader in central liturgical issues, leading to a progressive deepening of insight. The work begins with an introduction to the liturgical reform movement and its culmination in Vatican II. Chapter two takes up the question of the liturgical assembly, showing how the Church's worship managed to reclaim the members of the Church for worship. This leads into the third chapter dealing with liturgy as an act of God and of the community, a divine-human dialogue. In light of this, chapters four and five are central to any vital theology of worship: They examine the paschal mystery and liturgical memorial/anamnesis and the naming of God. The final chapters have a more incarnational nature, bringing the reader to think through the thoroughly human issues of time, symbol, and culture.

Given the nature of the book as a primer, it is worth considering how the material is laid out. The chapter on time provides a good example. It opens with a discussion on the conception of time (linear and cyclical) and brings Mircea Eliade to a discussion of the Jewish construct of time. Christian time is understood in its combination of both conceptions, with recourse to Robert Taft. The reader is then taken through a discussion of daily prayer in the Scriptures, the early centuries of morning and evening prayer, the monastic and ascetic practices of the many hours across the day, the medieval deterioration from these early groundings, and the reforms of Vatican II. The sense of the day is followed by a discussion of the weekly cycle of prayer

with an emphasis on Sunday; references include the Constitution on the Sacred Liturgy *Sacrosanctum Concilium*, Justin Martyr, Gregory Nazianzus, and John Paul II. Only then are rhythms of the year taken up, understood as a form of cyclical time. There are discussions that introduce the complexity of the historical origins of Easter, Lent, Advent, and Christmas and which enable the budding liturgist to glimpse the range of understandings unearthed around the development of structures we accept so readily today. The chapter closes with some thoughts on the sanctoral calendar.

Vincie's approach, as seen in this chapter, is exceedingly valuable. The reader is introduced to Scriptural imperatives and approaches followed by key writings from the patristic tradition, which often challenge prevailing assumptions yet provide the best historical evidence for our practices. Further, major theoreticians and scholars are brought into the conversation—in this case Eliade, Taft, and John Paul II—but the same can be seen in the chapters on symbol where Paul Ricoeur, Victor Turner, Louis-Marie Chauvet, and David Power are prominent. The text is thorough without being overwhelming, and it retains a readable quality throughout. The matters covered are well ordered, inducting the reader into a contemporary liturgical sensibility and a deepened appreciation of the range of issues.

This is an excellent example of a primer and, as such, valuable to students and anyone seeking a compendium of contemporary liturgical basics.

Gerard Moore

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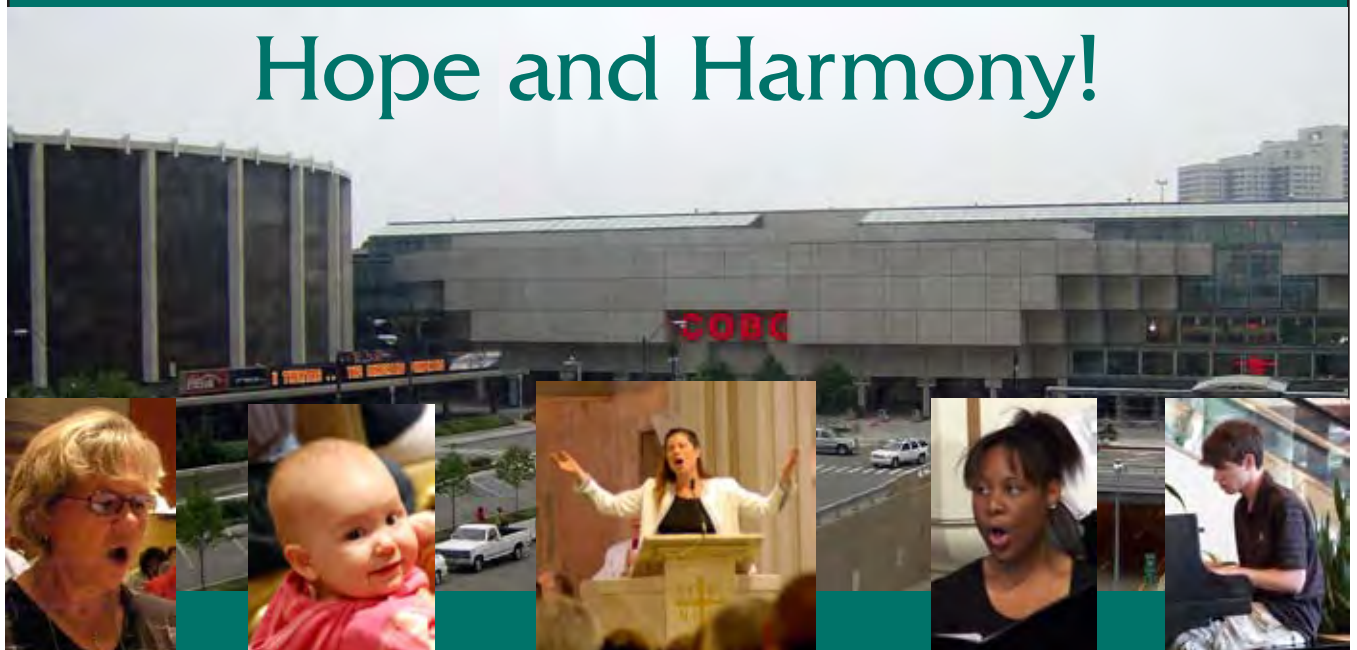
33rd Annual Convention

Photo © Patricia Haller/Downtown Detroit Partnership

July 12–16, 2010 Detroit, Michigan

“The joys and hopes, the grief and anguish of the people of our time, especially of those who are poor or afflicted, are the joys and hopes, the grief and anguish of the followers of Christ as well.”
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Sing to the Lord: The 2009 National Convention

BY THE PARTICIPANTS

The major benefit I received from the NPM convention is . . . sharing musical liturgy and liturgical music with others who also treasure this ministry . . . learning new ways to teach what I already know . . . gaining a lot to take home and use . . . feeling energized to go back and lead my church . . . re-connecting with friends . . . immersion in a community of peers . . . feeling revitalized in my role as liturgy coordinator . . . affirming that I'm on the right track . . . networking . . . getting practical ideas . . . tips for vocal improvement . . . helpful information on the *Roman Missal* . . . positive dialogue and presentation regarding the *Roman Missal* . . . information on *Sing to the Lord* . . . learning more about youth involvement in liturgy . . . the uplifting experience of celebrating prayer with many others who really want to sing and participate . . . *experiencing* music and liturgy . . . the Wednesday night Eucharist . . . time to enter into worship . . . new music . . . appropriate music . . . octavos from the publishers . . . great examples of worshipful new music and arrangements to increase participation by congregations . . . new ideas for funerals and weddings . . . a great update . . . handbell festival performance . . . outstanding speakers . . . education from top-notch clinicians . . . hearing the children . . . conversations with other choir directors . . . workshops . . . concerts . . . showcases . . . inspiration . . . inspiration to try new ideas . . . challenging questions . . . appreciation of the spectrum of liturgical expression and present concerns . . . spiritual food . . . priestly encouragement . . . credibility as the pastor with parish music ministers . . . that I had a chance to hear what is happening in the world of music to help me in my ministry as a priest . . . stimulation . . . more information on answering the call to become a music director . . . encouragement to continue in ministry . . . encouragement to continue the ministry I began in my youth . . . support from the breakout sessions on various issues . . . access to various publishers in one location . . . hearing today's leading liturgical musicians and composers speak and play . . . confidence in the great

These comments are drawn from the more than 600 evaluations we received from the participants at the 2009 NPM Annual Convention.



Peter Bahou of Peter's Way (left) accepts photos of choir tours to Europe collected from members of the Director of Music Ministries Division (DMMD), presented by Kathy Mummy, DMMD vice president, to replace some of the memorabilia destroyed in last year's fire at the Peter's Way office. (See Mr. Bahou's letter on page six of this issue.)

Church we belong to . . . appreciation for the Catholic faith . . . refreshment . . . liturgical training . . . learnin'.

At future conventions, we should have more (better) . . . mind-stretching events . . . superb environment . . . space between chairs . . . seats . . . comfortable chairs . . . aisles . . . fire safety . . . hospitality . . . maps . . . signs . . . volunteers directing us to sessions . . . name tags with larger print . . . pages for notes in the program book . . . handouts and other materials at breakouts . . . microphones in breakout rooms . . . late-night exhibits . . . visits to churches . . . Masses in a church . . . Masses and fewer prayer services . . . access to a quiet chapel area for personal prayer and meditation . . . access to sacramental penance . . . inspiring concerts . . . unscheduled time . . . time between sessions . . . time for exhibits . . . early-morning exhibits . . . technology exhibitors . . . a day with little scheduled but rest and relaxation . . . available women's restrooms . . . kid-friendly and family-friendly locations . . . ethnic food choices . . . restaurant-friendly convention locations . . . reasonably priced breakfast options . . . a variety of price ranges for restaurants . . . "green" food vendors who use paper

rather than plastic . . . boxed lunches and dinners (what a time saver!) . . . inexpensive hotels . . . skywalks . . . access to drugstores . . . kiosks with drinks, snacks, and ice cream . . . a quiet room for a power nap . . . spoken prayer . . . better liturgies . . . training in presiding skills . . . breakout sessions . . . update sessions . . . sessions on training others . . . opportunities to recycle handouts and booklets . . . opportunities for private lessons . . . opportunities to sing in master classes . . . focus on smaller choirs for leading congregations . . . workshops on basic arranging for ensembles . . . on guitar and percussion basics . . . workshops for other instruments . . . for choir members as well as choir directions . . . workshops on presiding for clergy and lay people . . . on liturgical dance . . . on singing correctly in Latin and Spanish . . . on budgeting for a music program . . . on art and environment and decorating for the seasons . . . repeated workshops . . . practical workshops . . . question and answer time in the workshops . . . physical space between workshops . . . educated presenters . . . exhibits with bins of octavos to look at . . . announcements about the silent auction . . . massages . . . opportunities to rent mobility carts . . . convenient parking . . . entrances to the main hall . . . lighting during reading sessions and showcases . . . space for liturgical dance sessions . . . organ recitals onsite . . . Hispanic Day and Latino night . . . places to sit and rest . . . opportunities to do things outside the convention center . . . youth and youth leadership . . . places for youth to hang out . . . work toward common liturgical goals . . . showcases . . . conventions in smaller cities . . . conventions in the west . . . conventions in Chicago.

And less (fewer) . . . remote locations . . . air conditioning . . . regrets for lost opportunities . . . crowding . . . things crammed into each day . . . extra stuff in the program book (it was hard to follow) . . . long walks between hotels and convention center . . . walking . . . hiking . . . showcases during breakout sessions . . . talk . . . speakers who present a topic different from the written description . . . non-inclusive language . . . uncomfortable chairs . . . jumbo jets flying over the convention center . . . amplification of instruments . . .



Alan Hommerding (left) and Anna Belle O'Shea pass the NPM banner to Louis Canter, chair of the 2010 National Convention in Detroit.

flash photography . . . expensive T-shirts . . . typos and note errors in the program book . . . quasi-ethnic food . . . rude people . . . negativity toward the Church . . . front-and-center concelebrants . . . Spanish . . . chant . . . pop music . . . breakout sessions . . . "off campus" time . . . concerts masquerading as prayer . . . interruptions from the audience during breakout sessions . . . exclamation points in breakout titles.



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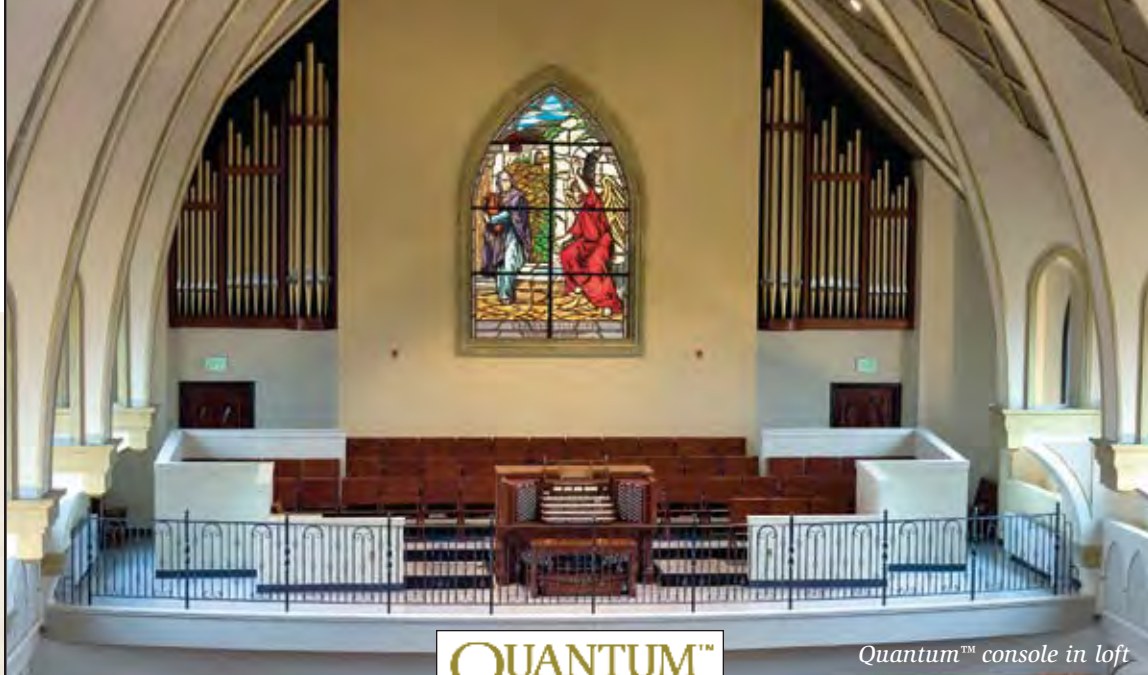
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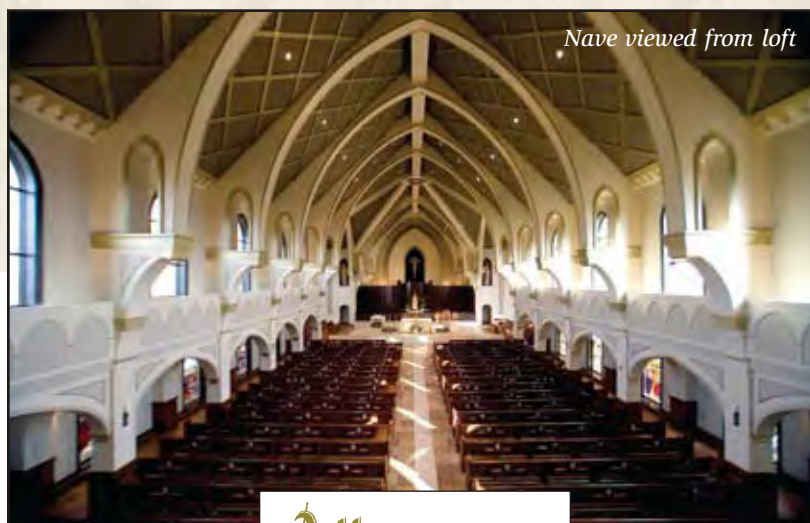
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