

NATIONAL ASSOCIATION of
PASTORAL MUSICIANS

January 2010



PASTORAL Music

A photograph of two men in military uniforms, likely soldiers, standing in profile and looking down at a book or sheet music. They are wearing camouflage uniforms with American flag patches on their sleeves. The man on the left has a name tag that reads "FREBER". The background is slightly blurred, showing other people and what appears to be an indoor setting.

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From the President

Dear Members,

We are making changes at the NPM office. At the beginning of a new year I would like to devote this space to sharing with you the plans that your Board has been working on.

Publications and Communications

When the National Association of Pastoral Musicians was founded in 1976, communication with members took place almost exclusively through the mail. All members received twelve publications each year—six issues of the journal *Pastoral Music* and six issues of the members' newsletter *Pastoral Music Notebook*. Today, however, because of revolutionary changes in communications—and especially the internet—we have found new and more immediate ways of keeping in touch. Now our members receive news and resources by e-mail and through our website on a regular basis, including the weekly reflections in *Sunday Word for Pastoral Musicians*.

We have gradually been moving away from printed and mailed information toward more frequent use of electronic media. Beginning this year we are making a more deliberate move that reflects the existing communications landscape. *Pastoral Music* magazine will remain our flagship publication and the official journal of NPM. It will now appear five times each year with issues in January, March, May, September, and November. We will also continue to print four issues each year of the very popular newsletter *The Liturgical Singer*, which is intended not only for directors but also for distribution to cantors, psalmists, and choir members.

We are moving all of our other periodical publications to an electronic format. Beginning in

February, *Pastoral Music Notebook* will become a twice-monthly e-mail newsletter. Each issue will be briefer than the current version but will continue to bring you news, reviews, and other resources for your ministry. We will also be starting a *Pastoral Music* blog that will allow the voice of NPM to be heard by members and non-members as well.

NPM and the Economy

Many (if not most) not-for-profit organizations have seen a significant reduction in their financial resources during these difficult economic times. NPM has not been immune to the economic forces affecting so many people and organizations.

The Board is aware that many of our members are experiencing difficulties. A number of musicians have written to us about losing their jobs, having their positions cut back, or experiencing budget reductions in their parishes. When we pray together at our staff meetings, we remember these members and their communities in our prayer.

After two successive years of deficit budgets, the NPM Board of Directors decided that decisive action was needed to reduce our expenses and, if possible, to generate some additional revenue. Board members were faced with some very difficult choices. In approaching their decisions, however, the Board affirmed that the mission of the association and service to its members must be the top priority. The association will continue to sponsor events and publications that foster the art of musical liturgy and that provide musicians, clergy, and other leaders with the resources they need.

Some of the cuts that the Board has approved will be painful, especially for the NPM staff. Several staff positions have been eliminated, and the remaining staff will see their salaries frozen for a second successive year and a reduction in their benefits. I can honestly say that these men and women are devoted to the association and its mission, and they have signaled their willingness to ride out this economic situation and to do their very best to serve you.

Thank you for your amazing support of NPM and its mission. In the center of this issue you will find the brochure for this summer's NPM National Convention in Detroit, July 12–16. I hope to see you there!

J. Michael McMahon
President



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

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Cover: Singing hymns at a Christmas Service in Iraq. *DVIDS/Sp. Jodi Krause*. See page nineteen for an explanation of several of the photo sources for this issue and for detailed captions. Additional photos courtesy of the Rensselaer Program of Church Music and Liturgy, St. Joseph's College, Rensselaer, Indiana; the United States Department of Defense; and the Archdiocese of Baltimore, Maryland.



Mission Statement

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

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Readers' Response

Re: "So You Think You Can't Dance?"

I want to thank Father Bob VerEecke (see Readers' Response, October 2009 *Pastoral Music*, page six) for the many years he has been pioneering ritual movement and dance in the Catholic Church. He has been an inspiration to all who have come to love to worship God through danced prayers. I also want to thank NPM for allowing him to continue presenting liturgical dance workshops at the annual conventions.

I, too, have been a dance minister for the Lord for more than thirty years in the Catholic Church. Here in the Midwest, at Sts. Peter and Paul Parish, St. Louis, we also have the tradition of using ritual dance prayers during holy days, feasts, and festivals of the Church. During the Easter Vigil, there is a responsorial song in which the whole congregation can participate in dance. The assembly also knows movement prayers to the *Gloria* and participates when the dance ministry leads them in this prayer.

I want to encourage all who want to praise God through danced prayers to persevere and know that there is *hope* yet for acceptance in our Church.

Suzanne Tushar
O'Fallon, Missouri

Suzanne Tushar is the director of the Sts. Peter and Paul Dance Ministry, St. Louis, and SonDanceMinistry.com.



Led by the parish dance ministry, one of whom is in a wheelchair, the parishioners at Sts. Peter and Paul Parish, St. Louis, Missouri, join in celebrating the parish's 160th anniversary in September 2009.

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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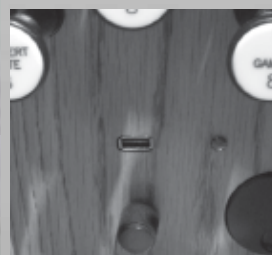
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Association News

Convention 2010

Hope and Harmony

In its Pastoral Constitution on the Church in the Modern World *Gaudium et Spes*, the Second Vatican Council set the theme for our 2010 Annual Convention. Naming the Christian vocation in the world, the Council said: "The joys and the hopes, the griefs and the anxieties of the people of this age, especially those who are poor or in any way afflicted, these are the joys and hopes, the griefs and anxieties of the followers of Christ. Indeed, nothing genuinely human fails to raise an echo in their hearts." The Council intended, in this document, to give as much weight to Christian involvement in the world—especially in the field of social justice—as other "constitutions"—such as the Dogmatic Constitution on the Church *Lumen Gentium*—gave to doctrinal issues.

In the forty-five years since *Gaudium et Spes* was issued, the social involvement of individual Christians and of the whole Church has changed dramatically as we have dealt with issues such as the economy, the valuing of life and death, the cultural make-up of our assemblies, cities, nation, and world, and in the very liturgy that we celebrate. While our involvement in such issues sometimes threatens to pull us apart, our call is to an ever-deeper unity in the face of division and hope in the face of fear.

So we gather in Detroit, seeking to deepen our Catholic identity, to heal the hurts that haunt us, to create harmony in our discord, and to go forth from our gathering in the Motor City as we go forth from every liturgical celebration: preaching by our presence in the world the Gospel message of hope.

Plenums

Five plenum sessions explore the convention theme and its relationship to the ministry of pastoral musicians, clergy, and liturgists. Sister Kathleen Hughes,

RSCJ, sounds the keynote on Monday afternoon by naming our stance in a world that seems to be splintering into ever-smaller and more hostile groups. As the Preface to Eucharistic Prayer II for Masses of Reconciliation names that God-conscious stance: "In the midst of conflict and division, we know it is you who turn our minds to thoughts of peace." Sister Kathleen, recipient of the 2004 Frederick R. McManus Award, is the provincial of the Society of the Sacred Heart. She has served as a professor of liturgy at the Catholic Theological Union in Chicago and on advisory committees for the Bishops' Committee on the Liturgy (now the Committee on Divine Worship) and the International Commission on English in the Liturgy.

On Tuesday, Dennis Archer will bring a practiced social activist's eye to an exploration of the fears that we must face as Gospel people whose song is "Alleluia!" With a background that includes serving as a justice of the Michigan Supreme Court, mayor of Detroit, legal guardian for Rosa Parks, and a trustee of Western Michigan University, Mr. Archer will guide our reflection on war, the economy,

and a consumerism and commercialism at odds with a spirit of poverty.

Wednesday's plenum session will explore the invitation issued by the "Common Ground Initiative," begun by Cardinal Joseph Bernardin, to a change in perspective that can offer us the hope we need to find harmony in the Church, in our diocese, and in our parish for the sake of the world. Dr. Steven Janco will be the presenter. A composer and pastoral musician, Steve is currently the director of the Rensselaer Program of Church Music and Liturgy at Saint Joseph's College in Rensselaer, Indiana.

On Thursday Dr. John Witvliet will invite us to live a passion-driven life, one that will lead to a passion-filled ministry. In a time when so many people in pastoral ministries experience burnout or disappointment, Dr. Witvliet will call us to live a spirituality that reflects our oneness with the Creator, filled with music that touches our hearts and deepens our passion for life, with a willingness to put these gifts at the service of others. Dr. Witvliet is the director of the Calvin Institute of Christian Worship and professor of music and worship at Calvin College and Calvin



Theological Seminary in Grand Rapids, Michigan. He also teaches in the religion department at Calvin College.

Friday's plenum is an invitation to be what the hymn text by Maryanne Quinlivan, OSU, calls "a pilgrim people, . . . the Church of God . . . a family of believers, disciples of the Lord." Our final plenum presenter is Melissa Musick Nussbaum, author of books and articles on liturgy and faith formation. She has served as campus minister at Colorado College in Colorado Springs, and she and her family live in Colorado Springs, Colorado. What structures help and hinder our ability to live out our faith "on pilgrimage"?

Performances

Our conventions are opportunities for the local church and community and national groups and publishers to present the best they have for our delight. That delight will begin with the rich venues that Detroit offers us: the Cathedral of the Blessed Sacrament, Renaissance Center, Cobo Hall, St. Anne de Detroit (mother church of the archdiocese), Old St. Mary Parish (Greektown), founded in 1834, and Ss. Peter and Paul (Detroit's oldest church building, in use since 1848).

Performing at these venues will be familiar and exciting new composers, singers, and instrumentalists. Among the performances that feature outstanding local individuals and groups are the Monday Gospel Choir performance coordinated by John Thorne of the Detroit Archdiocesan Office for Black Catholic Ministries. Tuesday's evening performances include the Mosaic Children's Choir, part of the internationally acclaimed Mosaic Youth Theatre of Detroit; a presentation of contemporary liturgical music led by Tim Smith of Waterford, Michigan, and featuring local musicians; Santiago Fernandez, currently music minister at St. Michael Parish in Pontiac, Michigan, and other Hispanic/Latino musicians; and an organ recital at Most Blessed Sacrament Cathedral by Marilyn Mason, University Organist and chair of the Organ Department at the University of Michigan—the first American woman organist to play in Westminster Abbey.

Getting to Know Us

First-time participants at NPM conventions sometimes find things a little overwhelming. They need help to negotiate

their way through all the choices open to them, and they want to know what is expected of convention participants. This is especially the case with some youth participants, who aren't sure whether they need to stick to the "youth track" or are free to choose among the other options. There will be an orientation session for first-time convention participants on Monday morning, and there will be a youth gathering on Monday afternoon to orient young participants and help them connect with one another.

Got Pix?

As part of the environment for the 2010 NPM Convention, we would like to showcase . . . you! We will be projecting images of our members, their liturgical assemblies, special celebrations, choirs, instrumentalists, cantors, presiders, deacons, other music ministers, and singing congregations.

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

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

2010 Institutes

Summer Opportunities

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

NPM offers regular summer opportunities for people to update, hone skills, and acquire new information through its institutes. We provide three- to five-day institutes for cantors, choir directors,

Hotline Online

Hotline is an online 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 sixty days (\$65 for members/\$90 for non-members). Ads will be posted as soon as possible.

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.

ensemble directors and members, people who work with music with children, and people wanting to enrich their understanding of pastoral liturgy. Look for a detailed announcement about the 2010 NPM Summer Institutes in the next issue of *Pastoral Music* and online at <http://www.npm.org/EducationEvents/institutes/index.html>.

Program Scholarships

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

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

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

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

For further information check the NPM website: http://www.npm.org/EducationEvents/program_scholarship/scholarships.htm.

Looking for Hosts

Would your diocese like to host an NPM institute in a year after 2010? If you have access to a facility that you think would be able to house one of our programs, and if you know someone who would be willing to serve as the local contact person/host, please contact Father Paul Colloton, or, at the NPM National Office. Phone: (240) 247-3000; e-mail: NPMPaul@npm.org.

Members Update

New Book Review Editor

Rev. James Challancin, a priest of the Diocese of Marquette, Michigan, is the new book review editor for *Pastoral Music*, replacing Anne Koester, who served as book review editor for six years (see the August issue of *Pastoral Music*, page ten). Father Challancin has a doctorate



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Come to Detroit: Antoine Did

In 1701, Antoine de la Mothe Cadillac led a group of French traders to the banks of the Detroit River. There, the two priests traveling with the traders established the Church of Saint Anne. (This parish, now in its fifth location, is still serving the community.) Between 1701 and 1833, the area around this French trading outpost became part of an English colony and then an American territory and, finally, a state. Father Gabriel Richard laid the foundations of the diocese, though he never served as bishop in Detroit. He did co-found the University of Michigan, brought Michigan its first printing press, served as pastor to St. Anne—and, for a while, to a Protestant community that invited him to be their pastor—and served as a delegate from the Michigan Territory to the U.S. House of Representatives.

The Diocese of Detroit was established in 1833, and Frederic Rese was ordained its first bishop. At its creation, the diocese served the whole Northwest Territory, but when Michigan became a state in 1837, the diocesan boundaries were re-drawn to coincide with the state.

While the diocese grew steadily through the nineteenth century, the diocese and the city expanded dramatically at the beginning of the twentieth century, as people came from Europe and from the American South to work in the growing automobile industry. Detroit became an archdiocese in 1937, and its new archbishop—Edward Francis Mooney—was appointed to the College of Cardinals in 1946. John Francis Dearden—Detroit's second archbishop—attended all the meetings of the Second Vatican Council and played a significant role in the development of several conciliar documents (he became a cardinal in 1969). Two more archbishops, also named to the College of Cardinals, succeeded Dearden—Cardinal Edmund Casimir Szoka and Cardinal Adam Maida.

Most Rev. Allen H. Vigneron was installed as the fifth archbishop of Detroit on January 28, 2009. Ordained a priest for the Archdiocese of Detroit in 1975, Father Vigneron earned a doctorate in philosophy from The Catholic University of America in 1987. He taught at Detroit's Sacred Heart Seminary



and then served as an administrator in the Vatican Secretariat of State in Rome. In 1994, he returned to Detroit to become the second rector-president of the re-founded Sacred Heart Major Seminary. In 1996, he was ordained an auxiliary bishop of the Archdiocese of Detroit, and then, in 2003, he became coadjutor bishop of Oakland, California. Bishop Vigneron oversaw the design and construction of the new 1,350-seat Cathedral of Christ the Light in Oakland. Shortly after its dedication, on September 25, 2008, he returned to Detroit as archbishop.



in liturgy from the Pontifical Liturgical Institute of St. Anselm in Rome, Italy. He taught at St. John's Provincial Seminary, Plymouth, Michigan, for ten years; he then returned to his home diocese to become the director of the Office of Worship and the Lay Ministries Leadership School. Father Challancin next served for five years as the director of the Rensselaer Program of Church Music and Liturgy at St. Joseph College, Rensselaer, Indiana. He is presently pastor of St. Joseph Parish, Ishpeming, Michigan. Father Challancin has had a number of articles published in pastoral magazines and has also written a book, *The Assembly Celebrates* (Paulist Press).

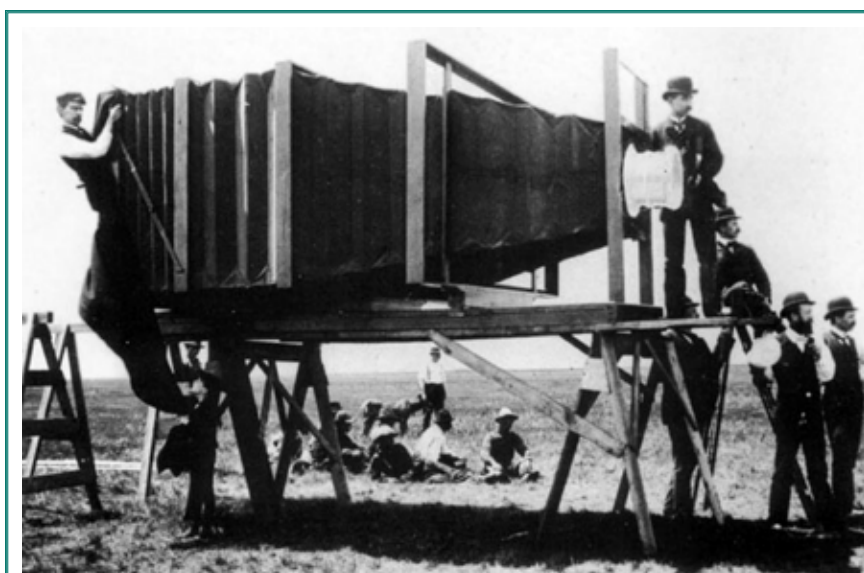
Notebook: E-volving

NPM's membership newsletter, *Pastoral Music Notebook*, is changing shape. For thirty-one years, it was sent as a printed resource to our members in the six months when *Pastoral Music* magazine wasn't printed. Then, in 2008, we offered it as an online resource as well as in print, and in November 2009 most of our members began receiving it in electronic format, following the same every-other-month pattern. But in the world of e-communication, blogs, and online forums, NPM has decided to be in more frequent contact with our members, and *Notebook* is changing to reflect that commitment. Beginning in February 2010, then, *Pastoral Music Notebook* will appear twice a month, every month, in an electronic format (no printed version). Each issue will contain short notices and story links to assist our members in their ministry and to update them on important happenings that may affect that ministry. Watch for it!

Modulations

NPM member **Father Joseph Siegel**, a priest of the Diocese of Joliet, Illinois, has been named by Pope Benedict XVI to serve as the diocese's auxiliary bishop. Ordained in 1988, Bishop-elect Siegel has spent his whole priestly ministry in parish work. His ordination to the episcopate is scheduled for January 19 at Joliet's Cathedral of St. Raymond Nonnatus.

NPM member **Glenn Mohr**, founder and director of the Glenn Mohr Chorale, led his choir in Rome during the triduum of Masses to celebrate the canonization of Saint Jeanne Jugan, founder of the Little Sisters of the Poor. Saint Jeanne's



As at past conventions, in Detroit we will be projecting images of our members, their liturgical assemblies, special celebrations, choirs, instrumentalists, cantors, presiders, deacons, other music ministers, and singing congregations.

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

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

canonization took place on October 11. One Mass preceded the canonization, at St. Paul Outside the Walls (in Italian), and the other two followed at St. Mary Major (in English) and St. John Lateran (in French). Mr. Mohr and the choir he has directed for twenty years were asked to participate in the canonization celebration because, for six years, the choir has been singing at the Queen of Peace Residence of the Little Sisters of the Poor in Queens Village, New York.

Keep in Mind

Though he had serious medical problems, former NPM member **Mark Paige's** death at his home on October 5 was unexpected. Mark lived near Albany, New York, most of his life, and served several parishes as music director and organist. He moved to the Boston area and served for nine years as director of music ministries at St. Theresa Parish, North Reading, Massachusetts. In the notice to the parish, the pastor described Mark as "bright, driven, and purposeful." A memorial Mass was celebrated on October 26 at the Church of Christ the King, Albany.

Retired NPM member **Dolores Deyne Itzel** died at the age of seventy-five in Scott Township, Pennsylvania, on October 19. After graduating from Mary Grove College in Detroit, Michigan, Dolores Neff was the piano accompanist for Mitzi Gaynor for four years. She married Robert M. Itzel, Sr., and through the fifty-one years of their married life, their family grew to include five children. For many years Dolores served as the choir director and secretary for St. John Capistran Church, Upper St. Clair, retiring in 1995. Her funeral liturgy was celebrated at St. John Capistran on October 23, the parish feast day.

At the age of sixty-one, NPM member **Father Ed Hinds**, pastor of St. Patrick Parish in Chatham, New Jersey, was stabbed to death at his rectory after an argument with the parish maintenance man on October 22. (Longtime NPM member Richard Barnett is the director of music ministries at the parish.) He had been at the



parish since 2003. Born in Morristown, Ed Hinds attended high school there and college at Seton Hall University. He was ordained in 1974 for the Diocese of Paterson. Following an early stint at St. Patrick, he became the vice chancellor of the Diocese of Paterson and secretary to the bishop from 1978 to 1985. He also served as pastor of St. Michael Church in Netcong and Our Lady of Mount Carmel Church in Boonton. The funeral liturgy for Father Hinds was celebrated on October 31 at St. Patrick Parish.

We pray: O God, whose mercies cannot be numbered, accept our prayers on behalf of your servants, and grant them entrance into the land of light and joy, in the fellowship of your saints.

Meetings and Reports

Fortieth National Meeting of Diocesan Liturgical Commissions

Delegates from ninety-seven dioceses gathered in Plymouth, Michigan, October 6-9, for the fortieth annual national meeting of diocesan liturgical commissions, jointly sponsored by the Federation of Diocesan Liturgical Commissions (FDLC) and the Bishops' Committee on Divine

Worship (BCDW). These annual meetings update participants on important liturgical topics and identify national and regional priorities in worship. Hosts for this year's meeting were the Archdiocese of Detroit and the dioceses of Michigan and Ohio.

In their addresses, Bishop Arthur Serratelli (BCDW chair) Archbishop Daniel Pilarczyk, Sister Katarina Schuth, OSF, and Cardinal Daniel DiNardo looked at the history of and some current practices in liturgical formation.

The Federation brought delegates up to date on its preparations to implement the new English translation of the *Roman Missal*: pre-packaged workshops for priests and parish leaders in PowerPoint format; audio CDs that model ways of praying the new texts (NPM is working on recordings of the music in the new missal); and national workshops sponsored by FDLC, BCDW, and the National Organization for the Continuing Education of the Roman Catholic Clergy (NOCERCC).

Delegates adopted two position statements—on mystagogy as a catechetical tool and on the process for preparing position statements at the meeting. They also affirmed a resolution to develop tools for measuring the effectiveness of the preparatory and implementation materials for the new translation of the



Webinar

□ a seminar on the web □

February 11, 2010

2:00 ET

Father Paul Turner



Preparing for the New Roman Missal

In this one-hour webinar, Father Turner will offer practical suggestions to help pastors, musicians, and other pastoral leaders prepare themselves, their communities, and their liturgical ministers for the new English translation of the *Roman Missal*. For more information, go to <http://www.npm.org/index.html>.

Summersong 2010

Renew your craft, renew your prayer! July 18-30, 2010



Michael Driscoll
Director



Nicholas Ayo, CSC
Evening Conferences



Michele Warner
Cantor, Vocals



Don LaSalle, S.M.M.
Liturgical Year



Jerry Galipeau
Music & The Rites



Michael Joncas
Ritual Studies, Music



Michelle Rego
Keyboard, Vocals



Paul Turner
New Roman Missal



Nancy Menk
Conducting



Jane O'Keefe
Organ



Karen Kirner
Piano, Handbells



Steve Warner
Co-Director, Guitar

A comprehensive, twelve day program co-sponsored by the University of Notre Dame's Department of Theology, Center for Liturgy and Office of Campus Ministry.

- A graduate course in Liturgical Year or Ritual Studies.
- Applied musical skills in organ, piano, guitar, voice, conducting and choir.
- Morning Prayer, Evening Prayer, Eucharist and Compline.
- Special attention to the implementation of the *New Roman Missal*.

Partial scholarships available for all first-time participants, underwritten, in part, by a generous gift from the J.S. Paluch Company/World Library Publications, proud sponsors of this program.

Space is limited to 50 candidates! Applications available online: liturgy.nd.edu/summersong/

Spring application
deadline: April 16, 2010



UNIVERSITY OF
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missal as well as the effectiveness of the implementation process and the reception of the new translation in parishes and dioceses.

More Choir Directors

As it celebrates its fiftieth year, the American Choral Directors Association (ACDA) has reported rising membership through 2009—an additional 500 new members by the end of October. This trend reverses a ten-year decline in the association's membership. In a press release, Leane DeFrancis, ACDA mem-

bership coordinator, pointed out three factors that led to this turnaround: online registration and renewal, active membership recruitment by state organizations and association divisions, and added membership benefits provided through the association's website and national initiatives.

Mark Smith, ACDA's division accountant, reported that the challenge has not been so much to attract and register new members as it has been to retain renewing members. Early indications, he says, show that ease of membership registration and renewal coupled with added membership benefits are key to ACDA's growth.



NPM Scholarships 2010

to assist with the cost of educational formation for pastoral musicians

\$31,750 in Available Scholarships:

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

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

Eligibility Requirements

Applicant must be an NPM member with a demonstrated financial need enrolled full-time or part-time in a graduate or undergraduate degree program of studies related to the field of pastoral music during the 2010–2011 school year. Applicant should intend to work at least two years in the field of pastoral music following graduation/program completion. Scholarship funds may be applied *only* to registration, tuition, fees, or books. Scholarship is awarded for one year *only*; former recipients may re-apply, but renewal is not automatic.

Application Deadline: March 5, 2010

For application or additional information contact:

National Association of Pastoral Musicians

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

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

In Conjunction with the 2010 Convention

Chant Institute

with Anthony Ruff, OSB

Practical skills and background in the development, performance, and place of chant in the liturgy.

Sessions begin Monday morning, July 12, and continue through the breakout sessions to Friday, July 16.

Handbell Institute

with Jean McLaughlin and Donna Kinsey

For handbell choir directors, choirs, and individual ringers.

Sessions begin Monday morning, July 12, and continue through the breakout sessions to Friday, July 16.

DMMD Choral Institute

with Kent Tritle

Participation limited to members of the NPM Director of Music Ministries Division. Sessions begin Tuesday afternoon, July 13, and continue through the afternoon breakout sessions to Thursday, July 15. The Institute concludes with a festival performance on Thursday evening.

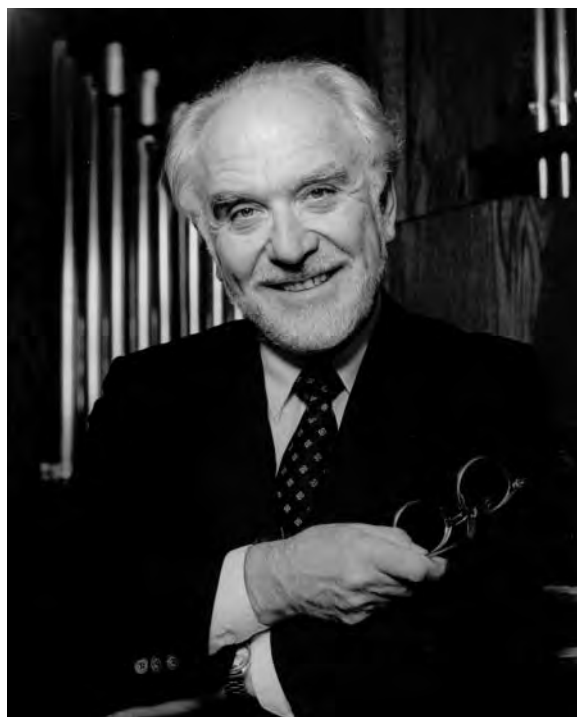
Registration Information

is on the convention registration form in this issue of *Pastoral Music*, or go to <http://www.npm.org/EducationEvents/convention/index.htm>.

Paul Otto Manz

1919–2009

“E’en So, Lord, Quickly Come”



On October 29, 2009, after weeks in hospice and years of declining health, internationally celebrated organist, pastoral musician, and composer Paul Manz died at the age of ninety in St. Paul, Minnesota. As he was dying, his family gathered around his bed and sang the motet for which he was best known, “E’en So, Lord, Quickly Come.”

Born in Cleveland, Ohio, on May 10, 1919, Paul began piano lessons at age five. Two years later, he began studying organ as well, traveling through high school and college to study with teachers in Illinois, Ohio, and Minnesota. After graduation from Concordia College in River Forest, Illinois, in 1941, Paul served parishes and schools in Wisconsin and Minnesota. In 1943, he married Ruth Mueller, whom he described as the “*cantus firmus* in our home and for our children.” Through sixty-five years of marriage, the couple were exceptionally close, until Ruth died in 2008.

In 1946, Paul became the full-time director of Christian education and music at Mount Olive Lutheran Church in Minneapolis, which he served for thirty-seven years, though his responsibilities changed as his fame grew. He earned a master’s degree in organ performance from Northwestern University in Evanston, Illinois, in 1952, and a Fulbright grant in 1956 took him to Antwerp, Belgium, to study with Flor Peeters and to Frankfurt, Germany, to study with Helmut Walcha.

He served on the faculties of the University of Minnesota and Macalester College in St. Paul, until he became a professor and chair of the Division of Fine Arts at Concordia College in St. Paul. He continued at the college until the divisions that split the Lutheran Church-Missouri Synod in the early 1970s, when he resigned from the college and returned to full-time parish

ministry as Cantor at Mount Olive. (In the Lutheran tradition, the Cantor—or Kantor—is the person who leads congregational singing. The term is being used increasingly to designate pastoral musicians known in Roman Catholic parishes as directors of music ministries.)

In 1983, the Manzes moved to Chicago, where Paul served as professor of church music and artist in residence at the Lutheran School of Theology at Chicago and as Cantor at the Evangelical Lutheran Church

of St. Luke. Paul retired from the seminary in 1992, but he then began to provide workshops and master classes around the country from a base at the Paul Manz Institute of Church Music, headquartered at the Church of St. Luke.

Through these years, Paul performed in numerous churches, cathedrals, and concert halls around the world. His work developing an American version of the classic organ chorale took him to thousands of hymn festivals, and his ministry in congregational song and musical liturgy served as an inspiration to generations of pastoral musicians. When asked for advice for someone just starting in the field of church music, he said: “Love the people you have been called to serve.”

In 1999, after Paul retired from the Manz Institute and St. Luke Church at the age of eighty, the Manzes moved back to Minneapolis. Paul planned to continue his teaching and performance activity, but an infection robbed him of much of his hearing in 2000, and he had to give up playing the organ.

The funeral liturgy for Paul Manz—composer, recitalist, pastoral musician, minister of the Word, clinician, author, organ consultant, Cantor—took place in St. Paul, Minnesota, on November 8.

Margaret A. Paluch

1922–2009



Margaret A. Paluch's two great personal commitments—to her family and to her Church—shaped her life and guided her business. Known from childhood as “Mickey,” Margaret A. McBride married Chester Paluch, who worked in the family business founded by his father, John S. Paluch, in Chicago in 1913. At first, the small publishing firm produced devotional booklets for the Catholic community. But when Chester became owner after his father's death, he took the company in a different direction. Chester heard the call for “active participation” by the congregation that had been a hallmark of the liturgical movement in the first half of the twentieth century. So in the 1950s the J. S. Paluch company began providing a participation aid—the *Missalette*—to Chicago area parishes, so that people could follow the Latin Mass with an accurate English translation. Mickey, who loved singing and served in choirs, was deeply involved in the company's work, particularly after J. S. Paluch acquired World Library Publications in 1971. After her husband's death in 1980, Mickey became chair of the board of directors—a position that she held until her death, at age eighty-seven, following a stroke on October 8, 2009.

Mickey balanced her work at the family business with the serious task of being a mother. She considered her most durable legacy to be her children and grandchildren—her nine children and her seventeen grandchildren.

Especially because of her interest in vocations, Mickey put her own stamp on the work of her family's company. In 1985, she established the company's National Vocation Awareness Division, which supports

vocation ministry in the Church and underwrites an annual national vocations seminar. In recognition of her dedication to vocation ministry, the National Religious Vocation Conference honored Mickey with its 1987 John Paul II Award. Two years later, she was honored by the National Conference of Diocesan Vocations Directors, which

also established the Margaret A. Paluch Award in her honor in 1995. And in 1998, the Catholic Theological Union (CTU) in Chicago, the largest Roman Catholic graduate school of theology and ministry in the United States, dedicated Margaret Paluch Hall in honor of Mickey's lifelong devotion to the Church.

Mickey was also known for her generous gifts of time and money. She often contributed her time and resources to fund-raising for the Archdiocese of Chicago and for religious orders, and she provided personal assistance to fund seminary study costs. In 1991, she endowed the Margaret and Chester Paluch Chair of Theology at the University of St. Mary of the Lake Seminary/Mundelein Seminary, and in 1995 she established the Paluch Family Foundation to promote liturgy, stewardship, and vocation projects. In 2007, she received the Pope John Paul II Seminary Leadership Award from the National Catholic Educational Association Seminary Department for her distinguished service to Roman Catholic seminaries in the United States and Canada.

Mickey's funeral liturgy was celebrated on October 12 at St. Paul of the Cross Parish in Park Ridge, Illinois, where she had served as a pastoral musician for many years.

The Rensselaer Spirit: Still Strong at Fifty

By STEVEN R. JANCO

The Rensselaer Program of Church Music and Liturgy of Saint Joseph's College, Rensselaer, Indiana, will celebrate a half-century of summer study in liturgy and church music during the 2010 NPM National Convention in Detroit. The golden jubilee will be highlighted in a number of events, including a three-part "Rensselaer Jubilee Lectures" series that will chronicle developments in liturgical music since Vatican II; Wednesday Morning Prayer led by the SJC Summer Chorus; and a festive reception for students, alumni, current and former faculty members, and invited guests.

Originally called the Saint Joseph's Institute of Liturgical Music, the program was the fulfillment of a dream of Rev. Lawrence Heiman, C.P.P.S., who returned from studies at *Musica Sacra* in Rome with an idea to develop in the United States a similar program focused on Gregorian chant and polyphony. Together with classmate Rev. Eugene Lindusky, osc, noted composer and organist Noël Goemanne, and liturgist Rev. Robert Lechner, C.P.P.S., Father Heiman launched the program in the summer of 1960 with twenty-five students. In choosing to name the program the Saint Joseph's Institute of *Liturgical Music*, he employed a term that would have been new to many: *Sacred music* was the term commonly used in documents and discourse at that time. I suspect that he found his inspiration in Pius XII's 1955 document *Musicae Sacrae*, which used the term—but in just one sentence!

Within five years the number of students and faculty had more than doubled.

Dr. Steven R. Janco is the director of the Rensselaer Program of Church Music and Liturgy at Saint Joseph's College, Rensselaer, Indiana, and director of liturgy and music at St. Eulalia Parish, Maywood, Illinois. For more information about the Rensselaer Program, visit www.saintjoe.edu/academics/liturgy.



The chapel at St. Joseph's College, Rensselaer, Indiana.



Dr. John and Anne-Marie Egan joined the SJC faculty in 1963—John teaching theory, composition, and organ, and Anne-Marie teaching theory and piano. (John Egan, who served as music department chair at SJC until 2008, continues to teach piano today.) More than a few prominent church musicians and liturgical scholars have taught in the program over the years, including Father Columba Kelly, oscb,

Sister Theophane Hytrek, sssf, Rev. Paul Arbogast, Sister Marie Brendan Harvey, sp, Dr. Philip Gehring, Benedictine sisters Marilyn Schauble and Charlotte Zalot, Monsignor Donald Reagan, Rev. Edward Foley, CAPUCHIN, Sister Joyce Ann Zimmerman, C.P.P.S., and Rev. Richard Fragomeni. The Rensselaer Program has been served by four directors: Father Heiman (1960–1993), Rev. James Challancin (1994–2000), Rev. Keith Branson, C.P.P.S. (2001–2005), and myself (2006–present).

Evolved and Adapted

Though the Rensselaer Program initially focused on chant and polyphony, it evolved and adapted in response to Vatican II reforms and the changing musical needs of the Church. After the promulgation of the Constitution on the Sacred Liturgy *Sacrosanctum Concilium* in 1963 and with vernacular liturgy on the horizon, SJC faculty and students took on the task of translating and adapting antiphons from the *Graduale Romanum* for "experimental" use in the vernacular liturgy. Published by World Library of Sacred Music in 1964, *Complete English Propers for the High Mass* was the first volume of a new John XXIII Series of Liturgical Music edited by SJC faculty. Rather than pairing its new English texts with established Gregorian psalm tones, the volume employed "principles for psalm recitation" that had been "developed through centuries of experience by our English-speaking Christian brethren of other faiths." The John XXIII Series also included a series of volumes of Latin motets in English translation. One of these volumes, *Ten Renaissance Motets in English: Volume Four*, is still available in the World Library Publications catalogue.

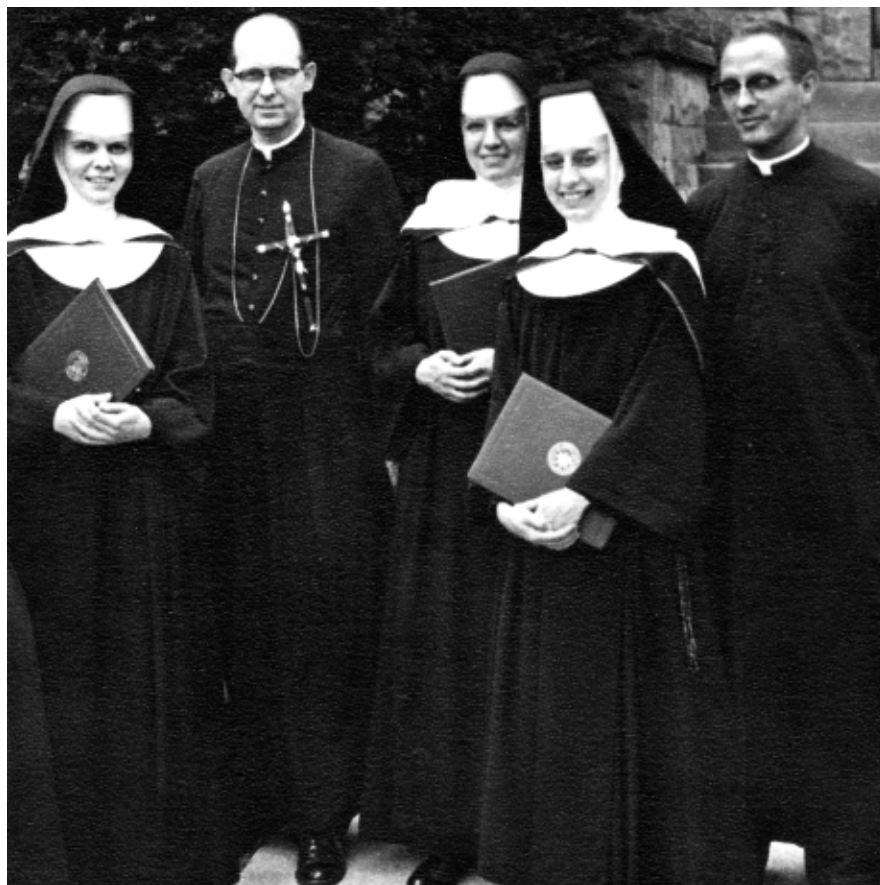
The Rensselaer Program embraced the cultural diversity of the U.S. Church long before the term "multicultural" became commonplace in our liturgical lexicon.

For several years SJC partnered with the National Office for Black Catholics and hosted in Rensselaer an annual six-day workshop on African American liturgy and liturgical music. These workshops were led by legendary composer and liturgist Rev. Clarence Rivers as well as by well-known conductors Avon Gillespie and Robert Ray, whose *Gospel Mass* still is performed by concert choirs today. More than 100 participants attended these workshops in the mid-1970s.

It is no overstatement to say that alumni and faculty of the Rensselaer Program have played—and continue to play—a significant role in the liturgical life of the Church in the United States. Joselyn Brenner, SSSF, one of the first graduates of the program, founded the Office of Worship in the Archdiocese of Omaha and later served as a consultant to the Bishops' Committee on the Liturgy (now Divine Worship) and as a member of the music committee of the Federation of Diocesan Liturgical Commissions. Luanne Durst, OSF, another early graduate, served for a number of years on the staff of the BCL Secretariat in Washington. Recent alumni and former students currently serve in diocesan worship offices in Detroit, Chicago, Seattle, and Lafayette, Indiana. Music directors at the cathedrals in Detroit, Green Bay, Manchester, New Hampshire, and Dubuque, Iowa, are recent SJC graduates. A number of well-known liturgical composers studied at SJC, including Rev. John Schiavone, Kevin Keil, Carey Landry, James Hansen, and Rev. Ralph Verdi, C.P.P.S.. Verdi also served for many years as theory and composition professor at SJC. Hymn writer Delores Dufner, OSB, is another well-known graduate of the program.

Thorough, Practical, Pastoral

From the beginning, the program has insisted that church musicians must receive thorough training in liturgy. Though the program had convened for four summers before *Sacrosanctum Concilium* was promulgated, specific courses in liturgy and liturgical theology were required from the beginning. Most seminaries at the time did not even offer such courses. The program continues the same “both/and” focus today in its two graduate degree programs. The master of arts in music (concentration: church music and liturgy) allows students to pursue one of six performance emphases (conduct-



Sisters Joselyn Brenner, Colette Helbach, and Luanne Durst were among the first graduates of the Rensselaer Program. Also pictured are Rev. Lawrence Heiman, C.P.P.S., and Rev. Paul Arbogast.



Members of the 2007 Summer Chorus at commencement

ing, voice, organ, piano, composition, or ensemble music) as part of an integrated course of study in church music and liturgy. The master of arts in pastoral liturgy and music, added to the SJC catalogue in 2001, provides foundational coursework in church music and greater breadth of study in liturgy. A three-summer course of study leading to the diploma in pastoral liturgy is also available.

One of the distinguishing features

of the Rensselaer Program has been its practical, pastoral focus. Grounded in the Church's liturgical tradition and documents, the program seeks to help students develop the expertise, skills, and strategies necessary to promote effective liturgical celebration in parishes. Rather than promoting one musical or liturgical “ideal,” the program recognizes the cultural diversity of the Church in the United States and considers the variety



Avon Gillespie, Rev. Lawrence Heiman, C.P.P.S., Rev. Clarence Jos. Rivers, and Maurice McCall at the 1976 African American Liturgical Music Workshop, co-sponsored by the National Office for Black Catholics.

of pastoral settings in which liturgy is celebrated. The goal of the program is to form capable pastoral ministers who are able to work collaboratively, embrace diversity thoughtfully, deal with change patiently, and serve humbly with a pastoral heart.

The program's month-long, summers-only format is well-suited to this practical focus, facilitating a praxis-theory-praxis learning model. At the end of July each year, students return to ministry to put into practice what they've learned. The following summer they return for further study with new questions and with the benefit of another year of experience. Most graduate students complete the master's program in four or five summers.

The Rensselaer Program continues to grow and evolve in response to new needs and challenges. In recent years an ensemble music emphasis was added, enabling guitar and flute players to pursue a master's degree in music. In 2006 the program began offering several three-day liturgy intensives that provide

It is no overstatement to say that alumni and faculty of the Rensselaer Program have played—and continue to play—a significant role in the liturgical life of the Church in the United States.

more depth than a one-hour convention workshop or daylong seminar. Approval of *Sing to the Lord: Music in Divine Worship* by the United States Conference of Catholic Bishops afforded us an opportunity to take the Rensselaer Program on the road. In 2008 the program co-sponsored a "study day" on the document in the Archdiocese of Chicago and similar days in the midwestern dioceses of Springfield, Grand Rapids, and Lafayette in Indiana. The summer faculty continues to grow and change as well. Dr. Richard McCarron, chair of the Department of Word and Worship at Catholic Theological Union in Chicago, joined the liturgy faculty in 2009. Sister Mary Jane Wagner, SSSP, well-known organist and teacher from Milwaukee, will return to SJC as organ professor in 2010. Father Columba Kelly, OSB, continues the program's longstanding commitment to Gregorian chant as leader of the program's annual three-day Gregorian Chant Institute.

Close Ties

NPM and the Rensselaer Program have always had close ties. Father Heiman was one of the founders of NPM and served for nearly thirty years as editor of the "Calendar" column for *Pastoral Music*. The first NPM regional convention was held in Rensselaer in 1980. NPM continues to fund one-half of a \$1,000 scholarship awarded annually by SJC to a first-year graduate student. Rensselaer students



Dr. Stephen Janco was installed as the fourth director of the Rensselaer Program during the 2006 summer commencement.

have also been among the recipients of the many scholarships currently awarded through NPM.

Though there is much to celebrate as the Rensselaer Program of Church Music and Liturgy looks back on fifty years of service, college administrators and faculty remain focused on the program's ongoing mission to provide the kind of integrated liturgical, musical, and pastoral formation described in *Sing to the Lord*. One of the highlights of the jubilee year will be the awarding of the first Precious Blood Sisters Scholarship to a new graduate student. The scholarship is made possible by a recent gift from the Precious Blood Sisters of Dayton, Ohio. In remarks made at the program's annual Summer Chorus concert on July 25, Joyce Ann Zimmerman, C.P.P.S., praised the program's pastoral focus and solid reputation and expressed hope that the sisters' gift will help the program continue to flourish in the future. SJC also awards an annual scholarship made possible by a gift from Peter Bahou, president of Peter's Way Choir Tours.

Father Heiman, who retired from the Saint Joseph's College faculty just three years ago, has always been fond of saying that a unique "Rensselaer spirit" takes over Saint Joseph's College during the summer. As the Rensselaer Program begins its next half-century of service, that spirit remains as strong and vibrant as ever.

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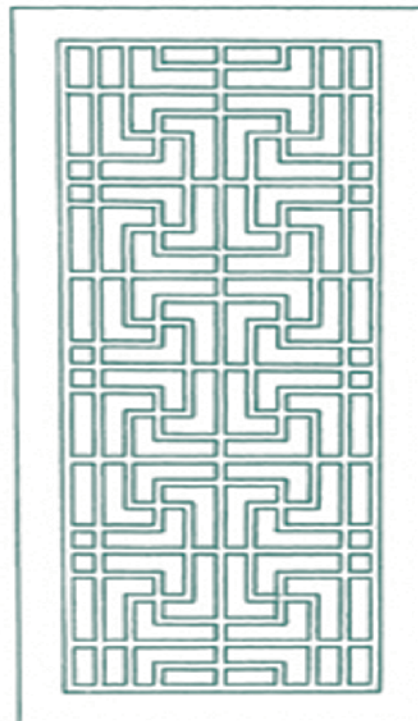
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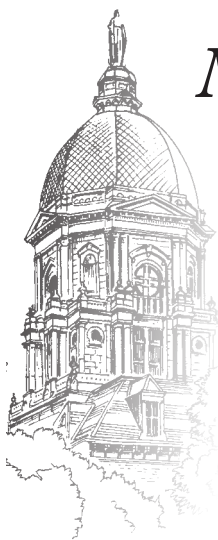
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For more information, go to: <http://theology.nd.edu/graduate-program/master-of-sacred-music/> - or -
write to: rudasic@nd.edu.

About the Photos

Some of the photos used in this issue are provided at their source with lengthy captions that describe the scene in detail. In many instances, that information is not needed to understand how the image interprets the article that it illustrates in this issue, but providing such detailed information is often a condition for using the photograph. So we offer it here.

The following photos used in this issue are from the Digital Video and Imagery Distribution System (DVIDS), a service of the U.S. military to provide information for ongoing operations in Iraq, Afghanistan, Kuwait, Qatar, and Bahrain.

Cover: Members of the 34th Combat Aviation Brigade participate in singing hymns at the Freedom Chapel Christmas Service at Joint Base Balad, Iraq, December 25, 2008. Photo by Spc. Jodi Krause.

This page: U.S. Air Force Senior Airman Andrzej Wojcicki, a member of the Combined Security Transition Command-Afghanistan (CSTC-A) greets an Afghan child after convoying to an Internal Displaced Persons (IDP) camp outside Kabul, Afghanistan, on Friday, July 27, 2007, to deliver donations sent from the United States. Photo by Master Sgt. Jim Varhegyi.

Pages 20, 59, and 60: Soldiers of Combat Aviation Brigade, 101st Airborne Division (AA) sing a hymn during a Catholic service in the first week of Easter (April 23, 2006) at Destiny Chapel, Contingency Operating Base Speicher, Iraq.

Page 22: Maj. Darryl Dotson, targeting officer, Multi-National Corps, lights the Advent Wreath candles before a Christmas Eve candlelight service at Al Faw Palace, Camp Victory, Baghdad, December 24, 2008. Photo by Spc. Eric Glassey.

Page 23: Lt. Cmdr. John Hoke, Navy chaplain, celebrates Mass in the hangar bay of



the aircraft carrier USS Ronald Reagan. In April 2009, the Ronald Reagan was conducting fleet replacement squadron carrier qualifications in the Pacific Ocean. Photo by Petty Officer 2nd Class Joseph Buliavac.

Page 27: On May 15, 2008, choir members from the aircraft carrier USS Harry S. Truman (CVN 75) sing at Mass at the Basilique Notre Dame de la Garde, Marseille, France. Photo by Seaman Kevin T. Murray.

Page 28: Maj. (Chaplain) Peter Zalewski of the 380th Air Expeditionary Wing confirms Airman 1st Class Jorge Flores-Vazquez, 380th Air Expeditionary Aircraft Maintenance Squadron, during Mass at the base chapel, August 17, 2008. Photo by Tech. Sgt. Christopher Campbell.

Page 29: Personnel sing Christmas carols during a Christmas Eve candlelight service at Al Faw Palace, Camp Victory, Baghdad, on December 24, 2008. Photo

by Spc. Eric Martinez.

Page 33: The Catholic choir leads singing during Mass in the hangar bay of the Nimitz-class aircraft carrier USS Ronald Reagan on April 19, 2009. Photo by Petty Officer 2nd Class Joseph Buliavac.

Page 35: Soldiers with the 4th Stryker Brigade Combat Team, 2nd Infantry Division, walk into Fort Polk's Main Post Chapel for Catholic Mass on June 23, 2009. Photo by Pfc. Victor Ayala.

Page 37: On April 11, 2006, Capt. (Chaplain) John Quinn, 4th Battalion, 4th Aviation Brigade, 4th Infantry Division, gives sacramental Communion to 1st Lt. Prospero Gates, platoon leader, Company E, 2nd Battalion, 8th Infantry Regiment, 2nd Brigade Combat Team, 4th Infantry Division, at Forward Operating Base Kalsu, Iraq. Photo by Spc. Michael Molinaro.

Page 40: In Kuwait on April 8, 2007, the choir leads the members of the Camp Arifjan Catholic community at Easter Sunday Mass. Photo by Sgt. Thomas Day.

Other Sources:

Page 24: Archbishop Miguel Maury Buendia, apostolic nuncio from the Vatican to Kyrgyzstan, celebrated Mass on April 1, 2009, at Wings of Hope Chapel, Manas Air Base. He is shown offering Communion to Col. Christopher Bence, 376th Air Expeditionary Wing commander, U.S. Air Force. Photo by Tech. Sgt. Elizabeth Weinberg.

Page 36: A Navy and Marine honor guard detail, led by Sergeant Major William Skiles, carries the body of Major Douglas A. Zembiec into the U.S. Naval Academy Chapel in Annapolis, Maryland, on May 16, 2009. Major Zembiec, former commander of E Company, 2nd Battalion, 1st Marine Regiment, was killed in action in Fallujah on May 10. Photo courtesy of Arlington National Cemetery.



Musicians Serving Military Communities

Singing at Easter at Destiny Chapel, Base Speicher, Iraq. *DVIDS*.

“Special Challenges” in Military Communities: Pretty Common, Really

By COL. TOM LUNA, USAF

A playful adaptation of the U.S. Marine Corp motto “Semper Fidelis” has become one of the Corps’ unofficial mottos: “Semper Gumby,” roughly translated as “Always Flexible.” Similarly, one of the central tenets of the U.S. Air Force is that “flexibility is the key to air power.” Pastoral musicians and chaplains serving the military must be just as flexible and creative in adapting to changing circumstances, rotating personnel, and many varied environments for their liturgies. Being a pastoral musician for military members and military communities is challenging, stimulating, and rewarding as we respond to the constant flux inherent in military life and in our military communities. To an outsider, the challenge of leading pastoral music in the military may seem exotic, and some aspects may seem unique to our circumstances, but in many cases that apparent uniqueness is actually only a matter of degree: The challenges inherent in military pastoral communities may often be found in non-military parishes as well.

Where the People Are

Pastoral liturgies occur where the people are. Assemblies of the faithful are found in cathedrals, in mission churches, and also, sometimes, on a Long Island beach for an Easter sunrise service, under the pines on a mountain top in New Hampshire for evening prayer, or in a living room for a home Mass in Arizona. The faithful in New York also worked to find and assemble in a reasonably safe and quiet space near Ground Zero for a prayer service in the aftermath of September 11.

In our military communities, worshiping where the people are may mean celebrating in a stateside or overseas military chapel, in a chapel on a ship, or in a location of opportunity in a more challenging deployed setting next to a runway where fighter jets are taking off; or on

a submarine; or in a trench, foxhole, or bunker with the sound of gunfire not far away. The setting may be outside, dirty, and noisy. It may be dangerous. The liturgy may be held in a secret, hidden room in a building of opportunity in a country hostile to Christianity in a situation and environment not very different from the liturgies in the very early Church. In such settings worship aids may need to be improvised or sneaked in as contraband, or they may simply be unavailable. Celebrating a liturgy outside a sanctuary in the non-military as well as in a military setting generally means simplifying the use of worship aids when planning is possible and improvising when planning is not possible.

The liturgy may be held in a secret, hidden room in a building of opportunity in a country hostile to Christianity in a situation and environment not very different from the liturgies in the very early Church.

Military operations in deployed locations stretch the chaplain service quite thin. When deployed, personnel are grateful to worship with whichever chaplain they are fortunate to have available to them at that time. The liturgical assembly may be ecumenical because the Mass may be the only Christian service being offered. In such situations, the pastoral needs of the ecumenical assembly pose liturgical challenges for the Catholic chaplain, but at the same time, the prayer of the gathered community, singing common hymns—often unaccompanied and without hymnals—nurtures the spirit acting within the liturgy, providing peace, strength, and consolation to the assembly despite the unfamiliar worship environment. Similar interfaith communities of prayer seem to coalesce spontaneously following American civil disasters when religious and denominational boundaries suddenly seem much less important.

Interfaith and ecumenical memorial services are a vital part of the military pastoral consolation ministry, especially in the deployed environment. At the same time,

Col. Tom Luna, a graduate of the Liturgical Institute of the Southwest, chairs the NPM Special Interest Section for Musicians Serving Military Communities. He is an active duty Air Force physician who, with his wife, Alicia, has directed music in military communities for nineteen years.

the celebration of weddings and funerals is less frequent than you might expect in military communities, since our parishes and other communities are generally composed of young people. Since the military base is normally the permanent home only for military retirees and their families, weddings and funerals for most members of the assembly often take place away from the military base in the “home” parish. Similarly, military families travel home for Christmas when our duties allow. More than in most civilian parishes, Christmas can be quite rough for the choir and other liturgical ministries in a military community, since many of our members go home for the holidays. Baptisms, first reconciliation, first Communion, and confirmation are more commonly celebrated in a military chapel community because the military family is less likely to travel “home” for these sacraments.

Unadorned Environments

In many civilian parishes, when a new church is under construction, it is quite common for Mass to be held in a simple, unadorned multipurpose space such as a parish hall, school gym, or cafeteria. We worship regularly in such unadorned environments, for most military chapels at permanent bases and aboard ships are simple multifaith worship spaces. Behind the altar, in our worship areas, there is often a set of pulleys. A few turns of these pulleys replaces a bare cross with a crucifix. A few more tugs replaces the crucifix with a menorah. By the doors at the entrances, a gentle push turns a bare metal plate on the wall into a holy water font. Christian statues and other artwork are uncommon in the sanctuary, but there is generally a small, separate, “day chapel” containing the tabernacle. This day chapel is usually set aside for the sole use of the Catholic community and is commonly adorned with the Stations of the Cross, statuary, and other artwork.

Music Staff

Contract issue frustrations and dealings with the base-level federal bureaucracy are common sources of angst for pastoral musicians serving military communities. Similar concerns are frequently faced by NPM’s Director of Music Ministries Division. Are you blessed to be or to have a full-time music director? Perhaps your music director and

Ongoing training in the liturgy is essential but hard to come by; few military Catholics have received formal liturgical training This is a challenge shared elsewhere in American parishes, often differing only in extent.

accompanists are volunteers? Catholic military parishes are unlikely to have a full-time music director. It is not uncommon for the music director and accompanists to be volunteers; it may be difficult to find pastoral musicians during duty hours when they are occupied with their “day” jobs. Once again, this challenge is not unique to our military communities.

Staff supporting the military Catholic chaplain are frequently Protestant or from other faiths. Music direc-

tors and accompanists ministering to Catholic military communities are frequently non-Catholics with no training or experience in Catholic liturgy. Ongoing training in the liturgy is essential but hard to come by; few military Catholics have received formal liturgical training and are rarely available to assist the Catholic chaplain in providing such formation. This is a challenge shared elsewhere in American parishes, often differing only in extent.



Maj. Darryl Dotson lights the Advent Wreath before a Christmas Eve service at Al Faw Palace, Camp Victory. *DVIDS/SpC. Eric Glassey.*

Across our American Church there are far fewer priests available to our parishes than there were thirty or forty years ago. Especially in the western parts of our country, a pastor may have to travel to multiple mission churches in a given weekend—perhaps worshiping with some communities only once or twice a month. Most military parishes have a single military Catholic chaplain, and our chaplains have frequent deployments to sites around the world, so they may be gone for weeks, months, and, frequently, a year at a time. Military bases and our Catholic parishes have to be flexible and creative in locating and providing presiders for our liturgies and pastoral direction for our assemblies. In such situations music directors, operating without a pastor on location, must work diplomatically to maintain continuity in worship for our assemblies despite a possibly ever-changing stream of visiting presiders with varying preferences for the conduct of the liturgy.



Mass in the hangar bay of the aircraft carrier USS Ronald Reagan. DVIDS/Petty Officer 2nd Class Joseph Buliavac.

The Nature of Assemblies

How stable is the assembly in your parish? How likely is it that your hospitality ministers will recognize that a face approaching the door is new to the community? There is continuous change in the assembly of military parishes; approximately a third of the members will move out or in every year. In some locations—usually training bases—there may be almost complete assembly turnover in just a few weeks. Staffing the liturgical ministries is particularly challenging in such cases. Some military parishes with especially high turnover maintain a closet with donated musical instruments so that transient personnel capable of playing a guitar or horn can participate in the music ministry while they are there. Besides their frequent deployments, the military chaplains themselves tend to move to a new base about every three years or so. The greatest continuity in most military parishes comes from military members who have retired in the area with their families. Military retirees are generally the best parish historians and provide the only real corporate knowledge.

Is your parish in a polyglot community? Are the ethnic threads of your locale woven together into the beautiful tapestry that is your assembly? Military communities are built with members from all states of the Union as

People in a military Catholic parish have a shared mission, vision, and values. These go a long way toward drawing these communities together.

well as many foreign countries. Contrary to some media portrayals, they span the full political spectrum as well. And they also span the economic spectrum: Some families of personnel in the lower ranks may need food stamps to keep food on the table, while higher ranking officers may work themselves up to six-figure incomes. Despite the heterogeneity and rapid turnover in our assemblies as well as the frequent deployment and turnover of our chaplains, there is a strong cord holding a military parish together. As in the sole church in a company town, military employment pulls the military parish together. People in a military Catholic parish have a shared mission, vision, and values. These go a long way toward drawing these communities together. Their Catholic faith and values tie them together, as in a civilian parish, but their military values of integrity, honor, loyalty, and hard work hold them together as well.

Music under Fire: Worship in War Zones

By LT. COL. TIMOTHY A. BUTLER, USAF

I arrived at Manas Air Base, Kyrgyzstan, in September 2004. Manas Air Base is located at the International Airport about thirty kilometers north of the capital city of Bishkek and is an aerial port for personnel and cargo going in and out of Afghanistan. When I arrived, the base had only been there for three years and was intentionally temporary. Therefore, we lived and worked in tents. The chapel area consisted of two tents, each roughly ten feet wide by fifty feet long. In one tent we had desks for our two chaplain assistants, a small “living room”-like area for small group gatherings, and three sleeping areas at the back separated by hanging sheets. In the other tent we had our worship space with a small sacristy behind the altar, which also functioned as a fourth sleeping area. The conditions at Manas were the most austere of my deployments to date.

Shortly after arriving, we sat down as a chapel team to develop a ministry plan for the four months we would be deployed there. When we considered the coming holidays of Thanksgiving, Christmas, and New Year, all of which would occur during our deployment, we knew we were in for a challenge. How could we make Thanksgiving special? One of our chaplain assistants decided to plan a parade. How could we create a sense of the sacred in our chapel tent for Christmas? I found a New Jersey photographer on the web who helped me by creating a stained glass window slideshow which I put to music. At the time, I thought liturgical environment would be my greatest challenge. Shortly thereafter, I discovered it was the music.

Locked Down

On deployment we do not have the luxury of hiring local musicians to assist us. Most of our deployed locations are “locked down.” That means, because of security concerns, no one can leave the base and very few people from the surrounding community are allowed on base. So we must rely on the talent of our airmen, soldiers,

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Archbishop Miguel Maury Buendia, apostolic nuncio to Kyrgyzstan, celebrates Mass at Wings of Hope Chapel at Manas Air Base. Photo courtesy of Transit Center at Manas/Tech. Sgt. Elizabeth Weinberg.

I thought liturgical environment would be my greatest challenge. Shortly thereafter, I discovered it was the music.

sailors or marines. On previous deployments, I had been fortunate to have a number of musicians assist at Mass. On this deployment I had no one, not even a lone guitarist. What to do? I have a good, strong voice. So the music was a cappella for the first few weeks; which was a tremendous challenge for the congregation! A few weeks



Manas Air Base, Kyrgyzstan. Photo courtesy of the Department of Defense.

later, while rummaging through an old storage container, I came across an old electronic hymn player. This was what I used for accompaniment for the remainder of my tour of duty at Manas.

For military chaplains in deployed locations, leading liturgy is a challenge. I have presided at Masses on the hoods of Humvees, in underground garages, in trailer conference rooms, out in the field with only a box for an altar, and in a variety of soft and hardened shelters. There is very little we can do to make these environments feel sacred. For military people in deployed locations, musical accompaniment is unpredictable. I have been in deployed locations where musical accompaniment has ranged from a single guitarist or keyboard player to a small makeshift choir. Bottom line: we do what we can with what we have and are always ready to sing a cappella if our guitarist or keyboard player is out on a mission or has to leave in the middle of Mass to respond to an emergency. Yet, regardless of the location or the accompaniment, we military chaplains and personnel know one essential reality: No matter where we are and no matter the conditions in which we gather for Mass, the Lord is present in our gathering, in our listening to his Word, and in our sharing of bread and wine. This we know; this we have learned.

We've Learned . . .

We have also learned a couple of other things. First,

We need our Catholic composers to continue developing music that is singable.

we need our Catholic composers to continue developing music that is singable. When forced by conditions to sing a cappella, we often default to the great hymnody of the Church or pieces of contemporary music with melodies and words that are easily called to mind. Second, we need those marketing Catholic music to do so in a wide variety of formats. The old hymn players have been replaced by MP3 players, which are more easily transported and allow us to download whatever format we need, from the performance piece with full musical accompaniment and lyrics to set a mood in our chapels to the simple melody to support congregational singing. Further, those formats need to be accessible online.

Your brothers and sisters in the military labor daily in extremely difficult circumstances. In the austere setting of war zones, separated during deployments from family and friends, often the only thing that feels familiar is the Eucharistic liturgy. We military chaplains consider it a privilege to serve them, sharing their lives in these difficult settings, and celebrating with them the Lord's presence wherever they are stationed.

Our Ecumenical Ministry

By J. C. CANTRELL

Never having enough resources is not unique to the military music ministry: All ministries and all faith communities, regardless of location, have to deal with the real-world limitations of funds, space, and the most precious resource of all — staff/people. It is a common practice that each military chapel-community will have its own volunteer and even, at times, contracted musicians, whether that community is Catholic, Jewish, Muslim, Protestant, or some other recognized or authorized chapel faith community. However, in many overseas and stateside locations, budgets may be so reduced and assets so limited that multiple communities may “time-share” contracted musicians, if there are any that will agree to such a contract, and at times the members of the various faith communities may volunteer to serve with multiple choirs or ensembles not only in support of their own faith community but also with the musicians supporting the other faith communities.

This unique aspect of the military music ministry provides true service to our communities, whether that

ministry is at a permanent base overseas, or in America, or operating out of tents at a deployed forward location. These dedicated directors, singers, and accompanists display amazing flexibility and skill as they strive to honor the traditions and practices of the faith-specific groups during weekly services and when they support the greater military and local communities during truly ecumenical events such as the National Prayer Breakfast or holiday celebrations such as Thanksgiving and the Fourth of July.

A Thanksgiving Celebration

In fact, it was through a Thanksgiving celebration that I first realized the opportunities inherent in sharing music ministers and using them to fill the talent gaps in my small choir. That year, I was directing a vigorous (but quite small) Catholic music ministry. When we combined all the choirs for the ecumenical Thanksgiving celebration, that large choir made a very joyful noise. We even found that some of our repertoire served as a bridge between the groups and the communities, just as many of the core beliefs of our multiple communities have common

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Catholic chapel, U.S. Air Force Academy, Colorado Springs, Colorado

foundations. This commonality of purpose and love of music struck a chord with me, and so, after Thanksgiving, I asked the Protestant chaplain and music director if I could talk with the Protestant choir members one evening after their rehearsal. “Of course,” they said. I spoke about the shared spirit between the groups and how well we prayed and sang together, and I made them a deal. If some would participate with the Catholic choir at Mass, other members of the Catholic choir and I would join them for their weekly service. It was an ecumenical tsunami: Six Protestant members started attending our rehearsal and singing at Mass. I kept my part of the bargain and joined them at their rehearsals and weekly liturgy. This started a journey for me that provided multiple opportunities to deepen my understanding of my faith and the life that expresses that faith. Others have shared with me their experiences and the many blessings they enjoyed as they came to a deeper understanding of their roles as music ministers. This first experience was repeated for me at many bases in both the United States and overseas, and that has been a source of great joy and satisfaction.

At times, other musicians, like me, have simultaneously served as director of music or accompanist for

We even found that some of our repertoire served as a bridge

the Catholic community and the Protestant community, and some have simultaneously served as coaches for the cantors serving the Jewish community as prayer leaders. In all instances where music ministers have extended themselves in this fashion, close collaboration with the chapel faith leaders (usually the faith-specific chaplains) has assured that we honor specific faith traditions.

A Natural Outcome

Music ministers serving different faith communities may be very uncommon in civilian communities—though that practice is not unknown—but in the military such service may be a natural outcome of the requirement that military chapels and chapel equipment support multiple faith communities. All liturgical environment symbols and accoutrements must be movable or adaptable so that the worship and prayer spaces can be appropriately configured for each community’s needs. Like a game of “musical chairs,” the main activity between services can be described as a game of “musical statues” (and other religious symbols)—a game in which the military music minister becomes very skilled. Thus the musicians take on a chameleon-like quality, since they must adapt their ministries as their surroundings are adapted to support the various services.

A true ecumenical benefit of a ministry that spans multiple communities is the opportunity to share and



Members of the ecumenical choir from the aircraft carrier USS Harry S. Truman sing at Mass at the Basilique Notre Dame de la Garde in Marseille, France. *DVIDS/Seaman Kevin T. Murray.*

learn music that can enhance our individual prayer life and community liturgies. When approached with due deference to the tenets of the various faith communities, much music can serve as a means to enhance everyone’s appreciation for wonderful melodies and texts. I can recall teaching Sister Suzanne Toolan’s “I am the Bread of Life” to a Protestant choir— and being delighted by how strongly they and their community embraced the song and its meaning. I can recall the imam sharing prayers and the Jewish cantors sharing psalm translations that truly enlightened me and my brother and sister Catholic music ministers. With the emergence of LifeTeen Masses, we have an additional conduit to those communities that embrace “praise band”-based prayer services. I am convinced that all benefit from these exchanges and expressions of our faith.

Bountifully Blessed

It has always been my observation that our worshiping communities, whether located in the heartland of the nation or on a far-distant shore, are bountifully blessed by the efforts of our chapel or local community music ministers. Whether they are robustly abundant or precariously limited contract musicians and volunteers, the service they provide to the community is manifest in the quality of the liturgies. The wisdom attributed to Saint Augustine is frequently invoked: “The one who sings well prays twice.” This is one of my favorite quotes, and when coupled with the truism that “a leader of liturgical song is a leader of prayer,” it serves as an insight into the “prayer scorecard” for those spirit-filled singers and musicians who choose to serve the sung-prayer leadership needs of not only their own faith but also of the multiple denominations that gather to pray and celebrate each week at local military chapels.

Music and Musicians Can Never Be Separated from the Liturgy

By MAJ. EDWARD KELLEY

The importance of music and the role of pastoral musicians can never be separated from the liturgy. This is true no matter what the circumstances are. I am a military chaplain who came to the Army after twenty-five years experience in various ministries in the Diocese of Providence, Rhode Island. Over the course of those years in the diocese, I had experience with good music programs and terrible music programs. The difference that good music and strong congregational singing make in a parish is undeniable.

The same is true in the military. Deployments in war zones, Middle Eastern countries, Kosovo, and at Guantanamo in Cuba all have given me a renewed appreciation of the importance of music ministries. I have been in Iraq, Saudi Arabia (twice), Egypt, and Kuwait for considerable lengths of time. Here are some accounts of the difference that music and music ministers made—and continue to make—in military communities in those countries.

“Will You Help Me to Welcome My God?”

In Iraq, “Bob,” a young Indian man, organized a music ministry at Camp Speicher that made for an unforgettable Christmas Eve Mass. The man worked in a dining facility. He was at the first Mass I celebrated at the airfield. Afterwards, he asked: “Don’t they sing at Mass in the United States?” I said: “Yes, but you have to have someone to lead the music.” The next time I arrived for Mass, he was in the makeshift chapel, passing out printed sheets with very simple hymns that perfectly fit the liturgy of the day, and he started leading the music. This happened whenever we were able to celebrate Mass there. On Christmas Eve night, when I arrived for Mass, there were twenty-five musicians, twenty-five choir members, and 300 people in the congregation. I saw Bob and asked him: “What’s

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Chaplain (Maj.) Peter Zalewski confirms Airman 1st Class Jorge Flores-Vazquez at the base chapel for the 380th Expeditionary Wing. DVIDS/Tech. Sgt. Christopher Campbell.

going on?” He answered: “To celebrate Christmas it has to be festive, so I asked all of those who worked with me to join in singing and playing their instruments. Only a few are Christian. Then I went and asked every soldier who possibly could to come to the Mass.” Besides the instrumentalists, he recruited the choir members. They had been rehearsing from midnight to 0200 for a month. After that experience our Mass attendance quadrupled, and all because of one volunteer music minister who was willing to ask: “Will you help me to welcome my God?”

In the Land of the Prophet

In Saudi Arabia, Catholic priests are only allowed to celebrate Mass for military personnel on the military bases and at embassies. Many Saudi government and

military officials are open to allowing faiths other than Islam to worship, but the reality of the religious police and the fundamentalist orientation of many people do not allow them to suggest this openly.

Still, I had many opportunities to offer the Eucharist for third country nationals who otherwise would not be able to get to the sacraments for more than a year. The Christian community, Catholic and Protestant, always made sure that there was a choir where Mass was being offered; it was always made up of people of different faiths. When a priest or minister was not available, Christians would meet at various homes on Friday for an afternoon of prayer and fellowship, and the location would move every week to a different compound.

At the American Embassy, the Catholic service followed the Protestant service. While one group was celebrating their liturgy, the other group would be doing religious education. What was truly amazing in that setting was the former military who were playing major roles in religious education and in the Catholic Eucharist—people whom I almost never saw in those roles when they were in the States. Sometimes I asked them what made them get so involved in Saudi Arabia, and they would almost always reply: “There was nobody else.”

There was a choir at every Mass at which I presided at any embassy. There was an ambassador from some

country present every time I offered an “illegal” Mass at a restaurant or a compound. But no matter how “illegal” or how dangerous the setting might be, the people that set things up always arranged for music for the liturgy. For me and for my Protestant partner, it was like being in the catacombs of Rome during the early Christian persecutions. One has to remember that those breaking the religious laws from countries such as Sierra Leone or India or Bangladesh faced the death penalty for their actions; Americans would probably be expelled. So we all appreciated the risks people would take. It would certainly have been “safer” to do many of these services without music, but they would not consider it. There was no need to beg people to sing: Faith and its expression were more precious to them than their safety.

Now, lest any readers are tempted to paint all Saudis with the same brush, I need to share an experience. A senior Saudi officer contacted me and arranged a meeting. He handed me a list with several names on it, and he told me that these are priests or ministers who are working underground in this part of the country. Next to each name was the person’s home country. Through diplomatic contacts, we were able to verify the accuracy of the information, and we were able to arrange some help for them. The underground Christian Church still functions where we least expect it.

Continued on page thirty-two



Christmas Eve Candlelight Service, Al Faw Palace, Camp Victory, Iraq. DVIDS/Spc. Eric Martinez.



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Four Musicians in Kosovo

During my time in Kosovo I had four different musicians. On Sundays at Camp Bondsteel I had a great musician who had played in a philharmonic orchestra before wars ravaged the Balkans. He played the piano for our Sunday morning service, and sometimes he would play a solo on his viola—his instrument of choice. He had trained in Germany and Austria.

A Unitarian minister, who worked for a contractor and whom I knew from her time in the Army, offered to put together a choir for a Saturday night service. Marie had a degree in music from a West Coast university and had been brought up to be familiar with Catholic liturgy. She recruited musicians and choir members from the civilians and the American and British forces stationed at Bondsteel. (Marie would show up again working for a different contractor in Kuwait.)

Two more musicians led music during services in Kosovo at a small outpost about twenty-five miles from Bondsteel. They were both Army captains who stepped forth to lead the music. Neither of them could sing well, but they wanted to praise the Lord, so they did their best and invited others to join them. One of them worked in civil affairs, and he would resurface in Iraq to lead the singing for a Catholic service there and for a prayer service when no priest was available. Not a music minister in any professional sense, but he was certainly a man of God who wanted to sing in praise.

There was one more person in Kosovo that I want to tell you about. At the Saturday night service in Bondsteel, there would be a staff sergeant who would arrive each week earlier than the rest of us. No matter how early I got there, he would be sitting there praying. He was obviously a man of prayer, but he did not appear remarkable. (That would change in Iraq.)

In Iraq

On to Iraq. Every chaplain and most Catholics have said that God works in strange ways. When my unit arrived in Kuwait for a few weeks of additional training before we headed across the border into Iraq, who should appear but Marie, whom I had last seen in Kosovo. She had left Kosovo and taken a new job. When I saw her, I told her that I needed her help again, and she replied: "You needed help from the very first time I ever saw you." (Only a really good friend could get away with that.) I drafted her, and she did her magic again for the few weeks we were there, recruiting choir members and providing music for Sunday services.

Marie also taught me how small the world is. A chaplain assistant from a different unit came by one morning, and I asked him where he was from. He said he was from Philadelphia. Marie looked at him and asked: "Was your

father named _____?" Yes. "Did he ever study to be a Catholic priest?" "He was a priest," the many said, "but he was released from his vows, and a few years later I arrived." Marie said: "I was at your father's ordination. My cousin was ordained the same day." Does God have a sense of humor or not? Marie spent the next hour talking to the chaplain assistant about his father's ordination.

As I said, my base of operations in Iraq was Camp Speicher, and my area of coverage was approximately the size of half the state of West Virginia. At my home base, the person in charge of singing was the general on the post. He would come to the Saturday evening service and announce that he was leading the singing and that everyone should join in. It was a very easy way to recruit a choir!

At many of the fire bases and in the smaller camps, it was difficult to arrange for singing because we could not let them know we were coming until a couple of hours before we arrived, and the Protestant chaplains would often be scrambling just to get the word out that we would be there, much less find some way to arrange for a musician. Sometimes a soldier would step forth to take that mission in hand. In one case, it was a soldier who had graduated from St. Francis University in Steubenville, Ohio, who was paying back his college costs before joining his wife as a member of a diocesan religious education team.

At the former Hussein Palace in Tikrit, the headquarters of the First Infantry Division, the music at the Sunday afternoon service was provided by the division chaplain, LTC Mike Lemke, an accomplished musician. It was at one of these services that our sergeant from Kosovo surfaced. I was walking in at the beginning of Mass, and I happened to glance down at him as he was reading his Bible. I stopped dead in my tracks. I was not surprised to see a Catholic soldier reading a Bible, but it's rare to find someone immersed in a Latin translation of the Bible. I could not help myself; I had to know what was going on. The sergeant told me that he read English, Latin, Greek, Hebrew, French, and German and that he was a theologian, as was his wife. His wife was the theological advisor to a certain cardinal, and he would be joining her as soon as he finished in Iraq. His presence, with such a background, meant that four soldiers who had sought to become Catholic would now have someone to walk them through the process.

The Longest Liturgy

I will close with a story set at Gitmo (Guantanamo). Today, when we think of Gitmo, most think of terrorists held there. When I think of Gitmo, I think of the Haitian boat people and the Cubans who fled the oppression and poverty of their homelands in the '90s. The Haitians were living on the runway of an unused airfield surrounded by rows of wire. They lived in tents with little to do, and it was the job of U.S. military chaplains and chaplain assistants to meet their spiritual needs.

Right after I arrived, the refugees asked for Mass every day. Hundreds came to these Masses, and they would sing forever. Mass would last three hours or more. Eventually, some Missionaries of Charity (Mother Teresa of Calcutta's order) arrived. They spoke the language and really helped us to interact with the people. Also I was fortunate to have a young Marine (whose name I have forgotten) assist me. He was from California, but he spoke fluent Creole (Haitian). We were working twelve hours a day in the camp, but he would often go back for another three or four hours after his official day ended. He loved the people, and they loved him. He liked the sisters also, and one day he came and told me that he had scheduled the Christmas Eve Mass. It would be at ten at night, he explained, because that was the only time that would work for the sisters. I should have smelled a trap, but he was just so disarming. So, come Christmas Eve, we celebrated a Mass that lasted four and one-half hours (270 minutes). But that was only the beginning: After the Mass, my assistant and the nuns approached me as I was taking the vestments off and asked me not to take them off yet. "You have to bless the tents," my assistant said. "Which tents?" I asked. "All the tents," he replied. I told him and the sisters: "You are out of your mind." But they just ignored me, and the people started singing and marching to the tents. I can tell you that they sang for the next four hours, and we journeyed to bless all 800 tents that made up Camp Five.

By the end I knew exactly how Jesus felt at the wedding feast at Cana. It made absolutely no difference what I said, just as it had made no difference what he said. In Jesus' case, Mary had spoken: "Do whatever he tells you." In my case, I wondered: "How do you argue with Mother Teresa's sisters? You can't win." It is still the longest liturgy I have ever attended.

Praise and Forgiveness, Music and Singing

We really live in a small world. People who are fortunate enough to travel in various parts of the world and to have the opportunity to visit various cultures and to see the people of various lands praise their God must come away with a new appreciation of the importance of music and singing. One young man told me one day that there were only two things that he could find that were common to



The choir leads singing during Mass in the hangar bay of the aircraft carrier USS Ronald Reagan. DVIDS/Petty Officer 2nd Class Joseph Buliavac.

Music and singing . . . are tools given by the Father . . . as an essential ingredient in unifying and inspiring a community on its journey to salvation.

all of the world's religions—"praise," by which he meant a desire to share with others and with their God a need for divine assistance on a shared journey to eternal life, and "forgiveness," by which he meant none of us make right choices all the time. We need to forgive each other and to ask God to do the same.

Music and singing of some kind are universal in all cultures. I think that they are tools given by the Father not to enhance our liturgy but rather as an essential ingredient in unifying and inspiring a community on its journey to salvation. Chaplains are fortunate in that we are able to interact with Christian and non-Christian believers and people of no faith on their journey through life. If you look at what is common to us all, you discover that the music community speaks a universal language that can lead people into themselves and to their God and to a discernment of their inner being, or it can lead away from all that is holy and sacred. Just as we will never fully understand our God, so we will never fully appreciate where music and the arts can take us and how they can inspire us. Just as no painting will be universally accepted as the best possible expression, so no music style will be suitable for all, but they can all lead us to oneness with the Father, Son, and Spirit.

The Movable Feast: Life as a Director of Music Ministries Serving Military Parishes

By KATHLEEN O'BRIEN

The Mass, heart of our liturgical life, is a feast in which we gather as community. The ritual of Mass is essentially the same throughout the world, a celebration of and an act of communion with the passion, death, and resurrection of Jesus Christ. We are reminded of this mystery when we sing Father Michael Joncas' text "We Come to Your Feast" (1994). In spite of the universality of this key ritual, there are many differences in the way we worship as communities. Many of you reading this live and work in a faith community that is relatively stable, with people staying in the parish for some time: growing up, getting married, having families, growing old. (In today's mobile society, there may be less of this settling into one place, but trust me, frequent movement in the wider culture is very slow compared to the movement associated with military life.) In other words, many of you live in an average "civilian" parish. Now that word "civilian" used as a description for a parish community may sound strange or funny to you, but to those of us associated with the United States Armed Forces, words like "active-duty" and "civilians" carry powerful images. In contrast to parish life familiar to many of you, life in the military is much different.

Be Adaptable

One key word associated with the job of a military person or the member of a military family is *adaptability*. The very nature of the military requires the ability to handle change and mobility. Military personnel, both officers and enlisted, must be flexible, agile, and always ready to deal with the unexpected, if they are to succeed in their careers. Military families must be similarly prepared. The demands placed on military spouses and other family members are often just as severe as those placed on the military member. Typically, this means moving around . . . a lot. The average Army soldier tends to change duty stations roughly every eighteen months; Air Force and Navy assignments tend to be longer, about three to four

Ms. Kathleen O'Brien served as a music minister at military facilities from 1979 to 2003. She admits that circumstances in such ministry may have changed since that time.

years; and don't forget the relentless demands placed on our United States Marines and their families.

In many ways, the role of a director of music ministries in a military parish setting shares multiple common threads with that same role in a civilian setting. Both must deal with clergy, parish staff members, and communities of worshipers while planning liturgies that enhance the prayer life of those who assemble as the Body of Christ. There are, however, differences that can vary from location to location and present unique challenges, depending on the branch of service and the specialized mission of the

The demands placed on military spouses and other family members are often just as severe as those placed on the military member.

installation, (e.g., operational mission, support functions, training facility, or special units — we'll come back to this). What do you do, for example, when your best cantor gets orders and moves, often on short notice? What do you do when there are twenty-five choir members at rehearsal on Tuesday and only five on Sunday because of a base-wide exercise? What do you do when your priest deploys to the Middle East, the community has a different visiting priest each weekend, you don't know who it will be, and there is no advance time for coordinating with the visiting presider?

Regardless of the color of the uniform, the point is the same: As a director of music ministries in a military parish, you can't expect to become accustomed to seeing the same faces in your pews or to hearing the same voices in your choir. One day you'll come to the chapel for Mass, and you'll look around, and those familiar faces won't be in the pews, and the familiar voices just won't be in the choir.

Not All the Same

Adaptability is the key talent that a director of music

at a military parish needs to face such a “movable feast.” That talent is needed not only in moving from civilian life into a military setting, but even within the military environment. Not all military installations are the same; they are usually characterized by the specialized mission of the units assigned there and, in very general terms, can be thought of in one of four categories: operational missions, training facility, support functions, or special units.

Operational Mission. Installations with an operational mission typically experience a heavy deployment schedule. The Navy goes to sea for about six months at a time, Army, Marine Corps, and Air Force each deploy for approximately one year. Music directors at this type of installation can expand the repertoire and use harmonies as long as they realize that a major portion of their com-

“Am I serving a community that will be here long enough to learn a variety of hymns and to learn about the liturgical seasons?”



Soldiers at Fort Polk, Louisiana, gather at the Main Post Chapel for Mass. DVIDS/Pfc. Victor Ayala.

munity will be “out of the area” at any given time.

Training facilities. Training bases have a massive turnover anywhere from every six weeks to a year of schooling in a rigorous program that affords little time for outside activities. Studying and preparing for tests take priority for the military member. Additionally, lower ranking troops at their training schools are time-constrained in their ability to be “out and about.” The music minister at this type of installation is almost forced into using a very limited repertoire because the population turnover is so great, yet many young trainees are anxious to attend Mass and sing. Consequently, repetition is *most* essential, especially at basic/recruit military training installations. Even as the service members move on to their next phase of advanced training, the same amount of repetition is essential. At some training bases (e.g., pilot training bases) the work load and time of training is so intense that liturgical-musical participation is a low priority.

Support. Military installations with support functions are only tapped for deployments on an as-needed basis, so this type of facility is somewhere in the middle when it comes to retention of congregation and pastoral musicians. The director at this base has the opportunity to build and develop a repertoire, and the community is around long enough to recognize a change of liturgical seasons.

Special Units. Finally, a small but important number of installations house special units such as presidential support or intelligence, and these are known for having long-term stability among their populations. In many ways, music at these installations tends to resemble an average civilian parish. Of course, participation at these installations varies depending on the particular mission.

Repertoire

Perhaps the most important aspect of adaptability in music is repertoire. Military music directors must constantly ask themselves the question: “Am I serving a community that will be here long enough to learn a variety of hymns and to learn about the liturgical seasons?” Building a repertoire offers unique opportunities in a military community because not all installations share the same hymnals or other repertoire resources. This prospect requires that a music director have great faith and trust in those assembled. Because it is the “source and summit” of Church life, liturgy is inherently catechetical, and the role of any music minister — particularly one serving a military community — is to educate and empower the community to take their “rite-full” roles as full and active participants. Losing the lead cantor or half the choir is not as devastating to good liturgy, if we liturgical musicians “let go” of the liturgy and allow the gathered assembly to take over. Of course, if this is going to happen, planning and preparation are still very important, and a good core of music ministers who have a strong



A Navy and Marine Corps honor detail carries the body of Maj. Douglas A. Zembiec into the U.S. Naval Academy Chapel in Annapolis, Maryland, for a funeral Mass. *Photo courtesy Arlington National Cemetery.*

faith must be in place as leaders and encouragers but not as controllers and performers. The challenges associated with this letting go and its related work of preparation can vary depending on the mission of the installation.

So how do we do this? Building a repertoire that is both liturgically sound and musically interesting must be the number one focus in a military parish because it can be the tie that binds. A great deal depends on the materials available. There is not a standard operating procedure for purchasing one or another publisher's products in any particular branch of the military, let alone service-wide,

so selections of music are extremely mixed. Since each branch of the service at each individual installation is responsible for obtaining its own printed source of music, it is vital that directors of music at military parishes maintain ties to professional organizations, such as the National Association of Pastoral Musicians, in order to remain up-to-date with current repertoire. (And, of course, as professionals, we must always respect the laws of copyright.)

Talent

In addition to dealing with a repertoire that may vary from base to base, a director of music in military communities must also be prepared to deal with varying quality of musicianship among available music ministers. This can create a fluid (but not necessarily flexible) situation regarding tempos, rhythms, and execution of the music which can either enhance or detract from the prayer life of the community and ultimately from the liturgy itself. The level of professionalism is not as consistent in military parishes as in a civilian parish. One reason could be the pay scale: The military musician is hired under a government contract written by a contracting office with some input by the chapel but not always involving the Catholic priest. The requirements of the contract can be vague and, and the award of the contract frequently goes to the low bidder or the bidder who offers "best value" to the government. There are exceptions to this practice, such as the five military

service academies (West Point [Army], Annapolis [Navy and Marines], New London [Coast Guard], Kings Point [Merchant Marine], and Colorado Springs [Air Force]) and specific installations (e.g., Fort Meyer, Virginia), where the job of director of music is a civil service position, and chapel musicians are government employees.

Personal Examples

Adaptability was the quality that had to be front and center at our first military assignment, a training base in

the Midwest. We had three weekend liturgies (one on Saturday, two on Sunday) and four Catholic chaplains, one serving as the base chaplain. This particular priest was very good at uniting groups, making sure that everyone felt welcome. He was well loved by Protestants and Catholics alike and could be seen on the basketball court at a pick-up game with either enlisted people or officers equally. In the spring of 1980, we found out that two of our chaplains would be reassigned around Holy Week and would not be replaced. On Easter Monday, the base chaplain had a heart attack on the basketball court. In a short period of time, we went from four chaplains to one. We immediately eliminated the Saturday Mass, which meant that the musicians for that liturgy were cut.

Adaptability is learning what the word “sharing” means in an interdenominational chapel setting. Sharing the worship space with other faith groups in a setting where the Catholic community has fewer priests than Protestant communities have chaplains can affect the use of the chapel for choir rehearsals or even our services. We were at one base where the Protestant chaplain wanted the

Over the course of several weeks, we lost roughly thirty to fifty percent of the base to a one-year deployment.

Catholic Mass (our only weekend Mass) moved during the football season so he could get home in time after his service to watch the Sunday afternoon football games. The Catholic Mass was not moved.

Adaptability was tested at a fighter base in the South at the beginning of Operation Desert Shield. The majority of the base population consisted of pilots and maintenance personnel. Over the course of several weeks, we lost roughly thirty to fifty percent of the base to a one-year deployment. The population that remained was under stress and working longer hours, which altered involvement in volunteer activities like choir and other music ministries.

The Movable Feast

One very special perk of being a music director in a military parish is a real sense of community and family, since we are away from our natural or biological families. An additional benefit is being reassigned with former choir members and chaplains. Things like this make the ability to lead a military community as a director of music such a joy-filled experience. There are indeed differences between military and civilian parishes, but I hope this description does not suggest that we are different in our faith. Our liturgy is a community feast, regardless of the setting in which we gather, and all our liturgies are “movable,” since we all await the fullness of the celebration in the reign of God.



Capt. (Chaplain) John Quinn offers sacramental Communion to 1st Lt. Prospero Gates at Forward Operating Base Kalsu in Iraq. *DVIDS/Spc. Michael Molinaro.*

“We Are Catholics, and We Are Americans”

By GORDON E. TRUITT

Since before the Diocese of Baltimore was established in 1789, some citizens of the United States have been suspicious of other citizens who are Catholic, despite the participation of Catholics in the American Revolution—for which they received the thanks of President George Washington¹—or Bishop John Carroll’s prayer at the First Synod of the Diocese of Baltimore (1791) for “all the ranks of society and for the welfare of the Republic” (better known as his prayer “for the civil authorities”). Fear of Catholics and their influence in the United States was reflected in the nineteenth century platform of the American Party (“Know-Nothing” Party, 1845–1860), in the editorial cartoons of Thomas Nast (1840–1902) opposing public aid for Catholic parochial schools, and, in the early twentieth century, in the anti-Catholic and anti-immigrant activities of the Ku Klux Klan (after the founding of the so-called Second Klan in 1915). Fear of Vatican influence contributed to the defeat of the first Catholic candidate for president, Governor Al Smith, in 1928, and in 1960 it forced John Kennedy to affirm, in his famous speech to the Greater Houston Ministerial Association: “I believe in an America where the separation of church and state is absolute, where no Catholic prelate would tell the president (should he be Catholic) how to act, and no Protestant minister would tell his parishioners for whom to vote; where no church or church school is granted any public funds or political preference; and where no man is denied public office merely because his religion differs from the president who might appoint him or the people who might elect him.”²

In the Vatican, on the other hand, there were lingering suspicions from about the time of John Carroll’s choice as first bishop of Baltimore that Catholics in the United States were more American than Catholic. It is true that, in a concession to the revolutionary spirit of the newly

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Archbishop John Carroll by Rembrandt Peale (detail, 1811)

formed United States, the Vatican allowed the priests in this country to elect their first bishop, but only, as the letter from Rome said, “as a special favor and for this first time”³—John Carroll’s election was to be considered an exception and not a precedent.

Vatican suspicions about religious liberty in the United States and its potential effects on U.S. Catholics were fed by the writings of such high-profile American converts as Orestes Brownson and Isaac Hecker—writings that were studied closely but never condemned. The papacy’s doubts and concerns, however, did help to fuel the condemnation of a movement to update the French Church that was branded as “Americanism” and to underline some nineteenth century encyclicals opposing the separation of Church and state and the creation of a secular state on the American model.⁴ In the early part of the twentieth

century, the Vatican did not take kindly to a comment by Father Francis P. Duffy, a hero of World War I and an advisor to Governor Al Smith, who declared: "We are Catholics and we are Americans, and to both loyalties we stick."⁵ At about the same time, the Vatican issued an order of suppression against the newly formed National Catholic Welfare Council—the original body that came to be the current U.S. Conference of Catholic Bishops. (On appeal from the Catholic bishops in the United States, the order was revoked.)⁶

Flags and Anthems

Throughout our history, Catholics in the United States have had to prove our loyalty to our nation and to our faith. The need for such proof has affected our worship as well. We struggle with where to put such national symbols as the flag in our churches, whether or not to use patriotic hymns and songs on Sundays close to national holidays, whether to celebrate Mass on the Fourth of July with special texts. During the War in Vietnam, there were major controversies over Catholic bishops "blessing the troops," and, during more recent conflicts, parishes have struggled over how to phrase appropriate petitions in the prayer of the faithful for those in the military.

Back in 1898, during a celebration of Archbishop Michael Corrigan's twenty-fifth anniversary of epis-

copal ordination, *The New York Times* took note of an American flag that was flying between the "white and tapering spires of St. Patrick's Cathedral." The *Times* called this sight "gratifying," noting: "It shows anew, and conspicuously, what only a few bigots have ever disputed, that it is entirely possible for a priest to be a citizen and a 'good Catholic' to be a 'good American'."⁷ Throughout the middle of the twentieth century, there seems to have been little controversy about American flags flying outside Catholic churches or in parades or at rallies of Catholic organizations. The flag moved inside the church building during World War Two, according to a commentary posted online by the USCCB Committee on Divine Worship (BCDW, formerly the Bishops' Committee on the Liturgy).⁸ The statement notes that the display of American flags in Catholic churches seems to "have its origins in the offering of prayers for those who served during the Second World War (1941–1945). At that time, many bishops and pastors provided a book of remembrance near the American flag, requesting prayers for loved ones—especially those serving their country in the armed forces—as a way of keeping before the attention of the faithful the needs of military families."

Problems with the placement of the flag developed in the 1960s not so much out of a concern for liturgical appropriateness as out of political opposition to the War in Vietnam. Suddenly it became "politically correct" to be more Catholic than American and to disparage the display of national symbols in the place of worship. At that time, some churches removed not only the U.S. flag but also the papal flag (actually, the flag of Vatican City State), which balanced the national symbol in many sanctuaries. Rather than remove these symbols of our bifurcated identity completely, other parishes chose to place them in the church vestibule or in the narthex near the doors of the church—placements now encouraged by the BCDW. Surprisingly, the BCDW statement notes, "there are no regulations of any kind governing the display of flags in Roman Catholic Churches. Neither the Code of Canon Law nor the liturgical books of the Roman Rite comment on this practice. As a result, the question of whether and how to display the American flag in a Catholic Church is left up to the judgment of the diocesan bishop, who in turn often delegates this to the discretion of the pastor."

Similar problems erupted in the 1960s over singing patriotic hymns and songs during the liturgy. In my experience, the worst such battle occurred at one parish when, on the Sunday closest to the Fourth of July, the music director scheduled the National Anthem as the recessional . . . and the priest celebrant, with the rest of the ministers, recessed. (The fact that this happened in the Archdiocese of Baltimore, home to Fort McHenry and the place where Francis Scott Key composed this text, only added to the outrage.) Heated discussions ensued between the priest, the pastoral musician, and angry



Editorial cartoon by Thomas Nast (1840–1902) in *Harper's Weekly* (May 8, 1875) opposing a bill to have New York State support Catholic parochial schools.

parish members. The priest took his stand on liturgical principle: Since this piece of music was scheduled as the final hymn at Mass, during which the procession leaves the sanctuary, he did what he would have done at the end of any other Mass. The music director and the angry parishioners took their stand on patriotic grounds: It's un-American to walk out on the National Anthem, no matter when it's sung.

In the end, everyone involved worked out a set of principles for choosing patriotic music and using it at Sunday Mass—principles that since seem to be operative in many other parishes as well. Hymns and songs that *pray* for the nation would be used, but only as the final hymn, after the final blessing and dismissal from Mass. Sometimes, of course, this principle has to yield to stronger liturgical demands, as when the Solemnity of the Body and Blood of Christ is celebrated on the Sunday closest to the Fourth of July or when the Solemnity of Christ the King is the Sunday that immediately precedes Thanksgiving Day. And, granted, this principle remains open to dispute, since, like the practice of displaying flags, the issue of patriotic hymns is not treated in any official documents, and many pastors and pastoral musicians, relying on the “one evaluation” reached through “three judgments,”⁹ would dispute the appropriateness of patriotic music—even with a prayerful text—at any Catholic liturgy.

Divine and Human

The Church itself, divine in origin but incarnate in space and time, challenged to express its divine source *through* its human and temporal existence, is as divided in its nature as those of us who are Catholic and American, believers and patriots. The Church's struggle to find appropriate ways in any culture to express transcendental truth is the struggle expressed in issues like these. The challenge, finally, is to live in our time and its struggles in a redeeming way—a challenge issued by the U.S. Conference of Catholic Bishops in the document *Built of Living Stones: Art, Architecture, and Worship*: “The rich dialogue between the Church's liturgy, as a singular expression of divine revelation, and a local culture is an essential ingredient in the evangelization of peoples and the celebration of the Roman Catholic liturgy in a given time and place. The liturgy is proclaimed, celebrated, and lived in all cultures in such a way that they themselves are not abolished by it, but redeemed and fulfilled.”¹⁰

Notes

1. Letter of President George Washington to John Carroll et al., March 12, 1790. See Peter Guilday, *The Life and Times of John Carroll*, 2 vols. (New York, New York: The Encyclopedia Press, 1922), I:366.

2. A transcript of this September 12, 1960, speech is available online at <http://www.npr.org/templates/story/story.php?storyId=16920600>.



Choir singing at Easter Sunday Mass at Camp Arifjan, Kuwait. DVIDS/Sgt. Thomas Day.

3. Letter of Cardinal Leonardo Antonelli, Prefect of the Sacred Congregation for the Propagation of the Faith, to John Carroll, Robert Molyneux, and John Ashton, July 12, 1788; see Guilday, *The Life and Times of John Carroll*, I:352.

4. See, for example, Pope Gregory XVI, *Mirari vos* (August 15, 1832), 14, 20; Pope Leo XIII, encyclical *Nobilissima Gallorum Gens* (February 8, 1884), 4; Pope Pius IX, encyclical *Quanta cura* (December 8, 1864), 3–4; *Syllabus of Errors* (1864), 15, 55; Pope Pius X, encyclical *Iucunda sane* (March 12, 1904), 10; encyclical *Iamdudum* (May 24, 1911), 3, 9.

5. Quoted in Thomas J. Shelley, “Vatican II and American Politics,” *America* (October 13, 2003), online at http://www.americamagazine.org/content/article.cfm?article_id=3213.

6. See Elizabeth McKeown, “Apologia for an American Catholicism: The Petition and Report of the National Catholic Welfare Council to Pius XI, April 25, 1922,” in *Church History* 43:4 (December 1974), 514–528.

7. *The New York Times*, May 6, 1898.

8. <http://www.usccb.org/liturgy/q%26a/flag.shtml>.

9. U.S. Conference of Catholic Bishops, *Sing to the Lord: Music in Divine Worship* (Washington, DC: USCCB Publishing, 2007), 126–136.

10. National Conference of Catholic Bishops (now the U.S. Conference of Catholic Bishops), *Built of Living Stones: Art, Architecture, and Worship* (Washington, DC: USCCB Publishing, 2000), 40.

Professional Concerns

By GREG LABUS

Music Education of Seminarians

Before following God's call to priesthood, I served as a music minister, beginning in the late seventies. During the last decades of the twentieth century, the tension was obvious between what the Church said in her official documents and what the Church did in practice. I recall many late-night conversations with musical colleagues about the state of musical liturgy. Invariably, we discussed the musical and liturgical formation of seminarians, and everyone agreed that this formation was the key to implementing the vision of musical liturgy.

The liturgical and musical experience of many men coming into the seminary is minimal. Their experience of music in a parish has probably been related more to emotion and entertainment than to the objective norms of the Church. If what Dr. Ed Schaeffer says in his recent book on music is correct, they have only experienced the "expressive" function of music to the neglect of the "formative."¹

More than likely, these men have never or rarely experienced the priest chanting the dialogues or orations of the liturgy in their home parish. They have probably never heard the Gospel or the Eucharistic Prayer chanted on great feasts. Their choral experience is by and large limited to a few instrumentalists and singers who lead the songs and acclamations. More than likely they have never been exposed to the treasury of liturgical music, including the basic repertoire of Latin chant.

While it is true that there are many courses seminarians must take for future ministry, none can be more important than those treating liturgy and music. The liturgy is what the church does every



day. It affects everyone all the time, and if we believe what the Church writes in her documents, then the formation given to seminarians in this area is critical. *Sacrosanctum Concilium* states rather emphatically that "great importance is to be attached to the teaching and practice of music in seminaries" (SC, 115). *Musicam Sacram* quotes this passage and expands it. It says that "in order to preserve the heritage of sacred music and genuinely promote the new forms of sacred singing, 'great importance is to be attached to the teaching and practice of music in seminaries'" (MS, 52). The latest installment on this subject comes from our own bishops in their document *Sing to the Lord*. The bishops give this recommendation:

Seminaries and other programs of priestly formation should train priests to sing with confidence and to chant those parts of the Mass assigned to them. Those priests who are capable should be trained in the practice of chanting the Gospel on more solemn occasions when a deacon may not be present. At the very least, all priests should be comfortable singing those parts of the Eucharistic Prayer that are assigned to them for which musical notation is provided in the Roman Missal (STL, 20).

These documents should be studied, talked about in classes, and taken to heart. However, it will be the *experience of doing* that will ultimately have the greatest impact on future priests.

In this spirit, seminary liturgies should model, to the best of their ability, the vision of musical liturgy enshrined in the documents. The priest-celebrants of the seminary should be encouraged to chant the dialogues and orations regularly. Following the example of progressive solemnity, seminarians should be able to experience hearing the Gospel and Eucharistic Prayer chanted on greater feasts and solemnities.

Seminarians should have an opportunity to sing in a formal choir, whether in an advanced group or one for beginners. *This should be a requirement for all* and not just an option for some. In a choral setting, they should be able to study and perform the basic repertoire of Latin chants, liturgical choral music from the treasury of music, as well as the best liturgical music by contemporary composers in the vernacular. This experience will give them the vocal training they will need in order to chant their parts as future priest-celebrants.

There still persists, unfortunately, an "either/or" attitude toward liturgical music in some segments of the Church. This attitude is not helpful, and it is not Catholic. The liturgical and musical documents of the Church follow in the great tradition of "both/and," not "either/or." Whether we are talking about *Sacrosanctum Concilium*, *Musicam Sacram*, or *Sing to the Lord*, these documents all give a very balanced "both/and" approach. If the vision of the sung liturgy is to be fully implemented, then the musical training of seminarians must be given the priority it needs.

Note

1. Edward Schaefer, *Catholic Music through the Ages: Balancing the Needs of a Worshipping Church* (Chicago, Illinois: Hillenbrand Books, 2008), 21.

Rev. Greg Labus, a priest of the Diocese of Brownsville, Texas, is currently serving the National Shrine Basilica of Our Lady of San Juan del Valle in San Juan, Texas.

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Reviews

Ensemble

Awake At Last

Liturgical Songs for Dying and Rising.
Cyprian Consiglio. OCP, 20562. \$12.50.

This new collection of hymns, psalms, Gospel acclamations, and other songs for the liturgy during Lent, Easter, and Pentecost contains accessible arrangements intended for contemporary liturgical ensembles. This particular collection mixes Western chant, East Indian, and Afro-Caribbean styles that speak of the dying to sin and the rising to life in Christ. Here are some examples of the effortless yet beautiful pieces with well-crafted texts contained in this octavo collection (individual octavos are also available).

In “*Attende Domine*,” the tenth century Latin chant is brought to life in a contemporary setting. The gentle sixteenth-note guitar ostinato flows peacefully throughout the piece, as the keyboard provides a foundation of open fifth chords at the beginning of each phrase. (In the absence of a strong guitarist, the keyboard could also play this part.) The accompaniment and absence of meter lend themselves well to the chant and marriage of text and music in this two-part setting. The Latin text of the refrain, asking for God’s mercy, is juxtaposed with a more hopeful and healing verse text in English that invokes the Trinity. This simple yet beautiful piece gives any congregation accessibility to chant for the Lenten season.

“Leave the Past in Ashes,” another Lenten song, employs the antiphon from Joel 2 that the *Roman Missal* offers to accompany the distribution of ashes. The verses are taken mainly from Psalm 30 and highlight the praise already evident in the prayer for mercy; the final verse is derived from Psalm 63. Scored for piano, guitar, oboe, and cello, it is recommended that light percussion also be used to keep the piece from becoming too heavy. The oboe adds a nice color that alternates between major and minor modes. The

tessitura is comfortable for the congregation (B3–C5), and the only harmony line is easily attained for tenors and sopranos, reaching E-flat5. The fourth verse adds a nice layer as the piece progresses, echoing the melody line and then becoming homorhythmic with it.

Rachelle Kramer

Choral Recitative

These three reviews are of octavos contained in the collection Glory Bound: Praise God from Morning to Evening (Paule Freeburg, Christopher Walker. OCP, 20639, \$12.50).

The Lord’s Prayer. SATB a cappella. 20710, \$1.25. This setting of the Lord’s Prayer is

fresh, easily sung by the choir and congregation, and very suitable for liturgical use. The piece is a chant (without meter) containing bar lines to organize the musical material more clearly. Extended harmonies such as seventh, ninth, and thirteenth chords add color and freshness to this familiar text, as do the stacking of quartal and quintal harmonies throughout the arrangement. The piece is very suitable for liturgical use: Walker skillfully unites the music and natural word stress of the text. In addition, the homorhythmic structure adds a sense of forward motion while allowing the singer the opportunity to internalize the text being prayed. The melody is easily sung as it lies in a very comfortable range for the congregation (B-flat3 to C5; the tessitura is only D4 to



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B-flat4) and moves mainly in stepwise motion. Intervals of a third are also common. Similarly, the choral harmonies are also accessible and can be replaced by a keyboard if a choir is not available. The embolism, containing the same harmonic material as the prayer itself, can be sung by the priest with the choir humming underneath (or the keyboard sustaining the harmonies).

You Are My Hope. *SATB, keyboard, guitar. 20717, \$1.50.* This meditative and brief piece may be sung at moments of dedication, discipleship, commitment, celebrations of taking vows, RCIA celebrations, and Taizé-style services. The text, written by Paule Freeburg, states our unfailing trust in Jesus, emphasizing the text, "I live for you." The phrases are well written in an arch-like contour, building each time and ascending melodically to the climax until it must descend and decrescendo. This happens with ease and beauty. Additionally, there is diversity and richness in the harmony as Walker shifts the tonality from B-flat major (beginning key) to E-flat major (ending key). Although it does not sound like a clear modulation to the listener, the appearance of A-flats makes clear the presence of this modulation. Walker skillfully and subtly shifts back to B-flat major as the basses descend in stepwise motion to land on an A natural and set up the diminished seventh chord in B-flat major at a key phrase ending. This creates a surprising and lush moment. After repeating back to the beginning, the piece ends with full, rich chords that both inspire and move the listener. This accessible piece may be sung in unison by the assembly with accompaniment or by the choir alone, accompanied or unaccompanied.

Praise, O Praise the Lord. *SATB, two cantors, a cappella, opt. percussion, no congregation. 20711, \$1.80.* In this composition, Walker uses the familiar text of Psalm 150 to express the praise of God through many instruments. This rhythmic piece is entirely call-and-response with alternating refrain and verses. It requires a tenor or soprano soloist; a soprano and alto could also sing the solo when it occasionally splits into two-part harmony. All of the phrases, whether sung by soloist or choir, are short and require rhythmic precision and marcato singing on the many accents that occur in order to attain the overall effect of the piece. Percussion is added halfway through the refrain, which

provides variety and a nice build. The song concludes with an eight-measure coda that immediately drops to mezzo piano in order to crescendo to the end. The harmonies thicken in texture with each short phrase as unexpected rhythmic changes add excitement to the resounding conclusion. Although harmonically quite repetitive and simple, the quick, syncopated rhythms along with the call-and-response and percussion background make this piece exciting and an "easy sell" to your choir. The choral parts are not particularly difficult, although the bass range is a bit high (E3–C-sharp 4). This piece is appropriate for joyful occasions—particularly during the season of Easter—and can be sung as a prelude, postlude, or song during the preparation of the gifts.

Rachelle Kramer

Children's Choir Recitative

May My Light Shine. *Lynn Shaw Bailey and Becki Slagle Mayo. Unison with piano and four opt. handbells or handchimes. Choristers Guild, CGA1066, \$1.95.* Part of the Rote to Note collection, this piece is useful for Christmas and Epiphany. The form of the piece is A B A B A Coda, and each part has a simple, memorable text. The melody is well suited to beginning or very young singers: Vocal range is Eb–C (m6), mostly stepwise motion, short 2 ms phrases, and simple text. The bell/chime part requires Bb 5, C6, D6, and Eb 6. The only quarter-note motion for this part is a phrase quoting the refrain of "We Three Kings" ("Star of wonder, star of light"). Otherwise, the ringers play half notes throughout. The piano accompaniment is easy and could be played by an older child (one able to play gentle eighth-note motion in the bass in E-flat major and read treble ledger lines). The creative director may be able to adapt the accompaniment for xylophones or other instruments. There is an optional one-page scriptural introduction recalling the birth of Jesus who is the Light of the World.

Go, Tell It on the Mountain. *Arr. Mark Patterson. Unison/two part and piano. Choristers Guild, CGA1038, \$1.85.* The original melody and standard text of this African American spiritual carol are expanded and embellished for unison voices with

a clever optional second part. In a blues style, this piece will capture the interest of a parish or school children's choir with its slight rhythmic and melodic alterations. The tessitura is good for children's voices: middle C to E6 with single occurrences of F and G6, which could be sung by a few singers. Elements of phrasing, rhythm, and musical style can be taught in preparing this fun piece. The accompaniment is fun to play with some jazzy chord progressions, especially for the right hand, syncopations, and ending glissando. A good accompanist will add flavor to the piece; a poor one will ruin it.

There Is No Rose. *Pat Messick. Unison/two part and piano. Choristers Guild, CGA1034, \$1.85.* The text from the anonymous fifteenth century poem is also used in the popular second movement from Benjamin Britten's *A Ceremony of Carols*. Messick treats the short Latin phrases as Britten did, with a single repeated note (middle C) and the rhythm ti-ti-ta-ta. Otherwise, this music is entirely new. The Latin phrases are interspersed along a lilting 6/8 melody carrying the English portion of the text. Two measures are available for solo or a few voices singing *transeamus*, this time on high D (F). The accompaniment alternates between sections of arpeggiated chords of lilting sixteenth and eighth notes and simple dotted quarter note chords which may be played rather bell-like. This is a lovely piece with a big *Alleluia* ending.

Oh, Come, All Ye Faithful. *Arr. David Schwobel. Unison/two part with organ, congregation, and opt. Bb trumpet. Choristers Guild, CGA1133, \$1.95.* This rousing arrangement needs organ (and a good organist), congregation, and a choir of energetic singers, but it works well with or without the optional trumpet. Part one consists almost entirely of the tune *ADESTE FIDELES*, including the stanza set for choir alone. Part two functions mostly as a descant except for the second stanza, which is more of an alto part. The opening fanfare for organ and trumpet soon includes the choir singing the "*Venite adoremus*" portion of the tune in Latin. This same material comes back before the final stanza, where there is a modulation from G to A-flat major. The most demanding singing in the piece comes in the final stanza, part two. This one part will be a stretch for some beginning choirs and a joy for those with more experience. The accompaniment really makes this piece exciting.



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Sing We Now of Christmas. Arr. Becki Slagle Mayo. Unison/two part with piano, opt. finger cymbals, claves or hand drum, handbells or handchimes (two octaves). *Choristers Guild, CGA1134, \$1.95.* Options, options! The tune NOËL NOUVELET lends itself to many possible embellishments, and this arrangement has several to choose from or use together. The piece begins in C minor and ends in D minor. Part one sings the popular carol with its range of M6, and the second part sings no higher than E which happens twice (each time the vowel is AH). As noted on page five, "Melodic motifs imply text and musical references to 'Oh, Come, All Ye Faithful.'" It is one such phrase that makes the descant of part two easy to sing. This is a good piece for a choir just beginning to sing some harmony. The accompaniment could be played by a high school pianist with several years of study. Except for a single bell change for the C/C#6 ringer, the bell part would be considered a level 1 according to AGEHR standards. Handbell and percussion parts are included in the octavo.

Trumpets Sound With a Shout of Joy. Arr. Barbara Rusbridge. Two-part choir, congregation, and organ. OCP, 8986, \$1.50. OCP routinely provides an "Assembly Edition" on the back of their octavos, and this delightful piece is no different. However, to make the piece sound its best, a children's choir should sing in two parts as written. This is a nice arrangement of the French carol "Il est né," and the text is useful for the entire Christmas Season. The key is E major, making the starting pitch B, which is too low for children's voices. The piece would sound fine in a bright F sharp major, which would make F sharp the high note of the harmony part. As written, the highest note for the melody part is C sharp, so transposing up would not be a stretch for children to sing. The accompaniment is indicated for organ. With its percussive nature, piano is an acceptable—perhaps preferred—alternative. Because of the simple harmonic structure of the tune, other instruments could easily be added for melodic or rhythmic ostinati.

Heather Martin Cooper

Hispanic Recitative

Three Choir Pieces. Pablo Sosa. GIA. Gloria/Glory. SATB, cueca accompaniment. G-7010, \$1.30. El Cielo Canta Alegría/Heaven Is Singing For Joy. SATB, keyboard, opt. guitar. G-7014, \$1.60. Guitar part, G-7014G, \$4.00. Yo Sé Que Sé/I Think I Know. Arr. Homero Perera. SATB, keyboard, opt. guitar. G-7020, \$1.85. Guitar part, G-7020G, not yet available. These three wonderful music pieces are part of the collection *Este es el Día/This Is the Day* by Pablo Sosa. They bring an Argentinean flare with the display of rhythms: cueca, carnavalito, and milonga. These songs—with bilingual texts—are available in octavo form; the whole collection will soon be available in this form. The melodies are lovely and tastefully arranged for a choir of three or four parts.

La Paz de la Tierra/The Peace of the Earth. John Bell, Marty Haugen. Mixed voices, keyboard, opt. violin I and II, viola, cello, guitar. GIA, G-7109, \$1.60. Instru-



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mental parts, G-7109INST, \$9.50. Guitar part, G-7109G, \$4.00. John Bell and Marty Haugen have provided this arrangement of a traditional Guatemalan song. The simple melody is embellished by the richness of the harmony and the skillful vocal setting. It can be sung in Spanish or English thanks to the translation provided by Christine Carson.

Banquete de Unidad/Banquet of Unity. *Diego Correa, Damaris Thillet. SATB, cantor, congregation, violin, guitar, keyboard. WLP, 12615-H, \$2.50.* This is a simple but delightful song that may serve well as a Communion piece. The refrain is arranged in four parts, with the verses set to a single melody adorned lightly by ATB voice humming underneath. This song is part of the collection *Eso Me Basta, Señor*.

Amanecer/At the Break of Day. *Pedro Rubalcava. Three-part choir, keyboard, guitar, flute. OCP, 20760, \$1.80.* This is a single octavo taken from the collection *Mi Boca Proclamará Tu Alabanza/My Mouth Will Proclaim Your Praise: bilingual songs for laudes/morning prayer, visperas/evening prayer, and completas/night prayer.* It would be delightful to open our eyes as the morning breaks to this inspirational bilingual song/prayer for laudes/morning prayer. The very meditative and calm melody is harmonized in a three part voice setting.

Olfary Gutiérrez

Books

Soul Searching: The Journey of Thomas Merton

Morgan C. Atkinson with Jonathan Montaldo, eds. *The Liturgical Press*, 2008. ISBN: 978-0-8146-1873-8. 216 pages, paperback. \$19.95.

The origin of this book is the set of interviews that Morgan Atkinson conducted in preparation for his documentary on Merton—by the same title—for public television and now also on DVD. For the documentary, he could select only a small part of the 100 hours of interviews he conducted, so he had left over a large amount of good material that he felt should be published (at least in part). The men and women he interviewed included some who lived with Merton, knew him personally, or studied his life and writings and wrote about him. The documentary

is good and worthwhile, but I prefer the book. Both are appropriate for those who are just getting to know Merton.

Restricting myself to the book for the purpose of this review, I can report that it is, for the most part, medium-sized or long quotations from those interviewed that are frequently very insightful, give different perspectives on Merton and his work, and yet largely cohere, giving one more depth in understanding this complex, compelling, and important spiritual master. The book is divided into four main parts, with short introductions by Atkinson to these parts and their subdivisions.

In the first part, "The Young Man in New York," Atkinson restricts himself mostly to Merton when, at the age of twenty, he transferred from Cambridge to Columbia University. Atkinson recounts interpretations of him as the young man about town who is hyperactive, and one noted for his spontaneity and astounding intellectual curiosity. Merton had a sense of guilt for the way he had spent his year at Cambridge; he was rootless, having lost both parents and then his two grandparents while a student in New York. Writing was essential to his life. Literature and aesthetics were his road to conversion to Catholicism, with Etienne Gilson's *The Spirit of Medieval Philosophy* a turning point toward a sense of the plausibility of faith in God. Those who

comment on this phase of Merton's life depend on his autobiography, *The Seven Storey Mountain*. The effect of this book on a reader is intriguing, as Michael Mott notes: "I'm not sure about that yet, but this man is really speaking my language. . . . He is interested in my search for God and he's helping me in that search." Merton's baptism occurred in November 1938; his conversion was from the heart and yet was intellectual. And three years later, just as World War II had begun for the United States, he entered Gethsemani, an abbey of the Cistercians of the Strict Observance in Kentucky.

The second part, "Gethsemani," is the longest part and, for most people, probably the most interesting. Merton, a very gifted and modern young man, entered a monastery that was almost medieval in its prayer, practices, and asceticism, so radically different from his earlier life. A student of Merton's when he was master of studies for junior monks, later a collaborator, and a future abbot, John Eudes Bamberger says that to enter a monastery is both to follow a vision one has and to leave family, work, and possessions:

If you hold on to your old identity too strongly, you'll never become a monk . . . it can't work in the long run properly unless you have an experience of God that means more to you than a family would mean . . . your own profession. . . . The life consists in this very personal

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Merton's first abbot, Frederic Dunne, allowed him to write his autobiography, though this was contrary to the Cistercian tradition. This book, *The Seven Storey Mountain*, published in 1948, was—to the surprise of Merton and the publisher—a best seller.

Obedience is central to monastic life; it really allows one to be free of oneself. Merton's next and long-term abbot, James Fox, had a master's in business from Harvard. He and Merton were radically different. Fox admitted, as Anthony Padovano writes, that "I understood Merton the monk. I didn't understand Merton the writer." And yet, Fox was good for Merton, who was mercurial and needed structure, and Fox trusted him enough to make him novice master (1955–1965) and went to him for the sacrament of reconciliation. He also made gradual accommodations for Merton to allow him more time for solitude. In 1965 Merton received permission to become almost a full-time hermit.

There are interesting comments on some of Merton's writings and reflections on Merton's love of the natural world, which Kathleen Deignan calls a "hospice" for Merton, "a sanctuary for the healing of his own very, very complex nature." And his studies of Zen Buddhism—"a disciplined way of stilling and quieting the mind"—also contributed to Merton's "nature/spirituality/creation mysticism."

The third part, "Opening to the World," deals with Merton's emerging sense that he has a responsibility to be engaged in the concerns of the larger world. This change in perspective was particularly marked by an experience he had in Louisville in 1958; but there were earlier anticipations of it. It is shown graphically in his extensive correspondence with people from many different religious backgrounds throughout the world, in his interreligious dialogues, and in his writings on social issues such as nuclear armaments, race relations, and the Vietnam War. And there is a section, too, on his falling in love with Margie, a nurse almost thirty years younger than he, in 1966, a relationship that was reciprocated but was brief. Merton tapered it off and abandoned it, later calling it "stupid" on his part.

In the fourth part, "Points West . . . and East," Atkinson explores briefly Merton's

search in the United States for possible places for a hermitage away from Gethsemani and still more briefly his trip to South Asia in 1968 and his death there. He basically restricted his documentary (and so his book) to Merton in the United States, partially because of his limited funding.

I encourage many, young and old, who are looking for a spiritual guide to read this book and then to read books by Merton himself.

M. John Farrelly, OSB

Living a Spirituality of Action: A Woman's Perspective

Joan Mueller, osc. St. Anthony Messenger Press, 2008. ISBN: 978-0867168853. 88 pages, paperback. \$11.95.

God knows there are enough reasons to discourage women from becoming involved in service to the poor and needy (too little time; too busy at home or at work; don't know how or where to be helpful). Joan Mueller provides a straight-talking handbook on why and how to get started. For the already over-extended, she offers tips on how to make a greater contribution to those in need—without increasing the time commitment. For those already involved in such service, this book addresses some of the most common causes of burnout and offers practical antidotes. *Living a Spirituality of Action* is packed with lessons learned from years of experience. It is long on practicality and short on sentimentality. The spirituality is that of Francis and Clare, Catherine of Siena, and the desert mothers, adapted to the culture of the twenty-first century in the United States.

Dr. Joan Mueller, osc, is a professor of theology and spirituality at Creighton University in Omaha, Nebraska. She is the founder—and currently serves as the executive director—of Project Welcome Sudanese Community which addresses the educational, vocational, and social needs of Sudanese refugees. As a Franciscan Sister of Joy, her life has been devoted to organizing networks of people to try to make a difference in the lives of the poor. This book is the third volume in the series *Called to Holiness, Spirituality for Catholic Women*, edited by Dr. Elizabeth Dreyer. While the first two books in the series are not a prerequisite for this one, the first volume—*Making Sense of God: A Woman's Perspective* by Elizabeth Dreyer—provides

a helpful foundation (see the review in August 2009 *Pastoral Music*, page 40).

Mueller uses the metaphor of the "wise mother" to describe her own life journey: "Mother—because so many vulnerable people in the world need tender care. Wise—because tenderness without wisdom cannot be sustained" (page xi). This metaphor leads her to imagine:

A mothered world . . . a world where women find paths that make life better for the vulnerable. It is a world where tenderness is valued, where needs are considered, where life is treasured. A woman who mothers her world has an eye for beauty, cares for the poor, and speaks values contrary to the status quo. . . . At the end of the day, she looks back at her life and counts her successes: the children she has mentored, the lives she has improved, the skills that she has shared, the accomplishments that bettered the lives of others" (page 5).

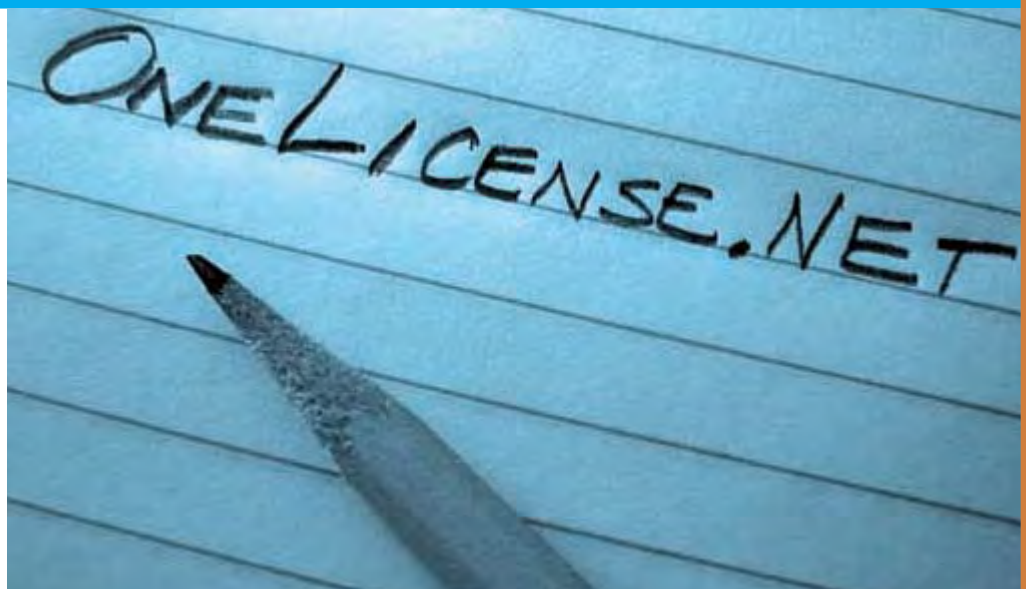
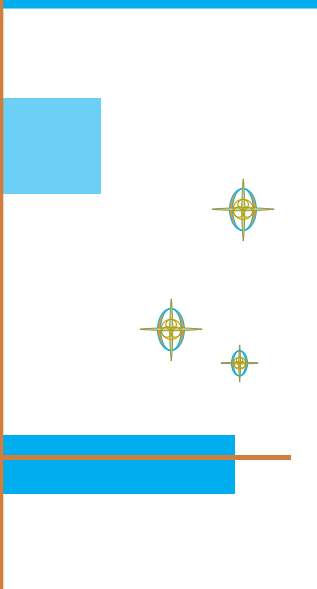
Throughout the book, each reader is invited to recognize and name her own particular gifts and talents so that she knows what she can offer to others. Mueller emphasizes the importance of finding "the right fit" by matching the gift to the corresponding need. She suggests ways to assess the needs in a community and encourages those offering their gifts to ease into this work. "It is better to under commit than to over commit" (page 65).

Anyone who has worked with the poor and the needy will recognize and appreciate Mueller's reality-based approach. Because poverty often involves much more than a lack of money, those who work with the poor need to be prepared to cope with the possible collateral damage of poverty: childhood abuse, lack of education, health problems or addiction—to name a few. How does one measure the success of one's efforts? If the yardstick measures only fairly steady progress, everyone involved may be disappointed. "Sometimes success can only be measured by the fact that we continue trying, not by any apparent accomplishment" (page 72).

The virtues of a simple and ordered life are offered as a way to free up resources: time, money, and energy. While a life characterized by simplicity may seem unattainable to many, Mueller invites the reader to consider ways to de-clutter, to clean out the various cupboards of one's life. She also speaks about the ways in which women have used their wealth to create a better world through

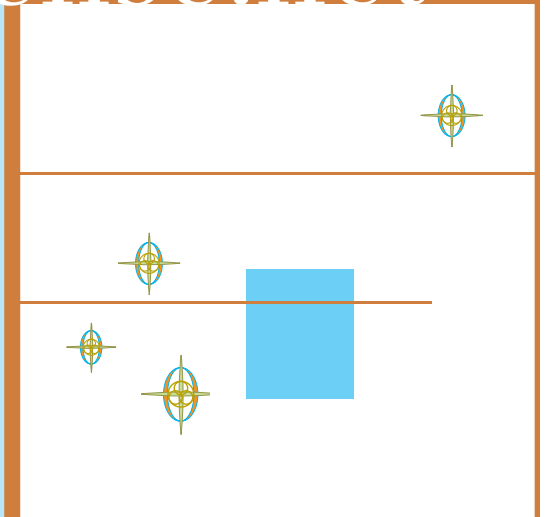


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the centuries and suggests some strategies for evaluating the effectiveness of the organizations that make competing demands for financial support.

In the end, Mueller contends that the only failure is in not trying at all to make a difference in the lives of those who are most in need. She reminds her readers that God will never be outdone in generosity. God will take the gift that is given and multiply it one hundred times. While no one person can attend to every need, each can do something. This volume helps its readers to take the first step.

Margaret Costello

Come and See: The Transformation of Personal Prayer

David Keller. Morehouse Publishing, 2009. ISBN 978-0-8192-2319-7. 118 pages, paperback. \$14.00.

"You cannot rush the sunrise." It seems not accidental to see this sentence more than once in David Keller's slim but substantive guide to the transformation of personal prayer. That "dozens of people have read informal versions of *Come and See* over the years" suggests a long gestation period. The result is a book of wisdom from a seasoned spiritual sage that merits an unhurried pace in the reading and an even longer lingering to make it one's own.

Keller is an Episcopal priest who is a co-founder and director of Thomas Keating's Contemplative Ministry project. In the eight years preceding retirement he was steward of the Episcopal House of Prayer at St. John's Abbey, Collegeville, Minnesota. Currently he is adjunct professor of Christian spirituality both at General Theological Seminary in New York City and at the Shalem Institute for Spiritual Formation in Washington, DC. His book *Oasis of Wisdom: The Worlds of the Desert Fathers and Mothers* was published by The Liturgical Press in 2005.

Keller has kept long company with the great cloud of witnesses that surround him from the Scriptures and the Christian spiritual tradition. But what is so particularly engaging about *Come and See* is Keller's enthusiasm for the value of one's own experience in living a life of prayer. "Everything in *Come and See* comes from what I have learned from my own experience of prayer," writes Keller. He invites the reader to learn about prayer more from personal experience than from

study. He recalls that, in the words of John Main, one of his own mentors, "the call to meditation is to stop leading lives of second hand evidence."

Keller learned firsthand about silence, mutual presence, and vulnerability—all elements in the life of prayer he discusses—when as a young priest he spent twelve years among the Ingalik tribe of the Athabascan Indians in the Yukon River Valley of central Alaska.

There, where the nearest road that connected to a major highway was almost 300 miles away, "mutual presence" was essential for survival. The Ingaliks observed (and howled laughing) at Keller's awkward (and dangerous) attempts at splitting wood. Then they showed him a better way. Neighbors taught him how to turn the severe weather into friend and not foe. When Indians would come to see him, they would often sit in silence for the entire visit. "They just wanted to be there," he said. Linking this experience with the wisdom of the desert, he recalls the story of a desert father's being visited by an archbishop who seemed disappointed at the monk's lack of conversation. "If not edified by my silence" the desert father remarked, "he will not be edified by my speech."

Rather than rush his readers into the how-to of meditation and contemplative prayer, Keller spends almost half his book letting the conversation between Scripture, the Christian tradition of spirituality, and personal experience create an inviting environment for the one beginning to pray. Alluding to Genesis, Keller defines prayer as the flow of energy between God and the human being. "We were born for prayer," Keller believes. "Then the Lord . . . breathed the breath of life and the human became a living being" (Gen 2:7). Keller notes how God initiates each person's first prayer. This sharing of God's breath with each human being is the "most profound declaration of the purpose of human life." The breath, Keller reminds us, is not intended to be a one-time mountaintop experience but rather will sustain us every day.

His chapters on meditation and contemplation are comprehensive and packed with suggestions for the beginner. The contemplative prayer chapter is profound, born as it is of his own "twenty years of practicing silent contemplative prayer in a variety of forms."

Some readers might wish for a discussion on spiritual direction or the interface of personal prayer and liturgical worship.

But hard as it is to remember, given the breadth and depth of Keller's landscape, he does intend this book primarily for beginners and seekers from varied traditions. The suggestions that follow the text include additional books, CDs, and related websites. They should be especially useful to people beginning to pray.

Again, at the end of his book, Keller reiterates: "Do not rely on what other persons say, write, or teach. As helpful as this may be you must experience God yourself and commit yourself to the disciplines of meditation and contemplative prayer. . . . God invites you, every day, to collaborate in the creation of your life as if it were a work of art. It will take time and discipline Remember, there is nothing you can do to rush a sunrise."

Natalie Ganley

About Reviewers

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

Ms. Heather Martin Cooper is the director of liturgical music at St. Monica Parish, St. Louis, Missouri.

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Ms. Natalie Ganley is a freelance writer and spiritual director. She gives the Spiritual Exercises of St. Ignatius and has been a member of the Directed Retreat Team at Holy Trinity Church in Washington, DC, since the team's founding twenty years ago.

Ms. Olfary Gutiérrez is the coordinator of Hispanic music ministry at the Cathedral Basilica of the Sacred Heart, Newark, New Jersey.

Ms. Rachelle Kramer is the director of music for Marquette University Campus Ministry in Milwaukee, Wisconsin.

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Chapter News

From the Council of Chapters

The five-member NPM Council of Chapters exists to assist chapter members and their leaders—rejoicing with chapters celebrating anniversaries, assisting chapters in transition and needing support, encouraging dioceses and individuals looking to form new chapters.

Through our meetings and conference calls, we monitor chapter health, recognize growth through the Outstanding Chapter and Outstanding Chapter Leader awards, and attempt to communicate ideas, opportunities, and news.

At the July 2009 NPM Convention in Chicago, we bid good-bye and thanks to two of our members: Tom Stehle (DC), whose vision led and guided us during his term as Council of Chapters Chair, and Jackie Schnittgrund (Rapid City), our “e-mail queen,” most familiar to you through her monthly e-mails to chapter leaders and her tireless work with our “Chapter Partner” program. Thanks again, Tom and Jackie, for your generous service to NPM!

At the same time, we also welcomed our recently elected members: Kathleen Demny (Galveston-Houston) and Tom Nichols (Indianapolis), who began their terms at the July convention. All of us on the NPM Council of Chapters look forward to serving you in the year ahead, and we hope to meet you personally at the 2010 NPM Convention, “Hope and Harmony,” in Detroit!

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Bill Picher
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From the Chapters

Baltimore, Maryland

It was a busy fall season for the Baltimore Chapter of NPM. On September 12, Berta Sabrio presented a cantor workshop at Our Lady of Sorrows Church in Owensville, Maryland. Participants were invited to sing a prepared psalm as part of the day-long workshop in which they were given helpful suggestions and advice to assist in their preparation for leading the assembly.

On October 5, the annual music ministers retreat, entitled “Trailing Clouds of Glory,” took place at Immaculate Heart of Mary Church in Baynesville (Towson). The presenter was Joanne Cahoon, a native of Baltimore and the founder of “In-Spirited, LLC.” The retreat featured an afternoon and evening session and dinner. This event focused on the spiritual renewal and well-being of the musician through prayer and reflection.

On October 10, members of the Baltimore Chapter presented workshops at the annual Archdiocesan Institute for Catechists and Youth and Young Adult Ministers, sponsored by the Archdiocese of Baltimore’s Division of Evangelization and Catechesis and the Division of Youth and Young Adult Ministers. The day featured leadership training, a keynote speaker, and breakout sessions presented by NPM Chapter members. Michael Ruzicki and Berta Sabrio led our newly formed NPM-Baltimore-led “Institute Choir,” with nine parishes represented. We have already been “booked” to do the music for next year’s Institute, and we are hoping to increase our membership and find other venues/events throughout the year.

Michael Ruzicki
Chapter Director

Buffalo, New York

The Church Musician’s Guild of Buffalo (Buffalo’s NPM Chapter) held its Twenty-Fifth Annual Convocation at Christ the King Seminary on November

13 and 14. The format for this year’s topic, “Sing to the Lord,” was a bit different from previous years because it was a study day led by Dr. Steven Janco. The Guild then planned on forming a number of study groups using NPM’s *Seven Sessions* study guide to study and examine the document in even greater depth. At the conclusion of their meetings, these groups will meet with the Board to assess diocesan needs and plan for future meetings.

Additional events for the year include a Buffalo tradition—a “Friday Fish Fry,” on January 22 at Brennan’s Pub in Williamsville—and a choral reading session of easy unison and two-part music in Orchard Park on March 9. The closing event for the year will be the choir festival in which members and their music ministries gather on May 27 for the celebration of Holy Mass, followed by a spirited fellowship.

Edward Witul
Chapter Director

Cleveland, Ohio

The Cleveland Chapter elected new officers this summer after some of us attended the Chicago Convention. Jason Lewis and Susanne Sande became Chapter co-directors as a team, and we were fortunate to have former Chapter director Ruth Novak step into the secretary/treasurer position. Joe Metzinger and Charlene McElwee are the co-chairs of Coordinator for Planning. Bob Soeder continues to fill the role of Assistant Director for Recruiting.

In September, one of our members held a music swap that we supported, and officers met in September to discuss the direction of the Chapter. Creative ideas are being explored to support musicians who have gone through parish mergers, with a special focus on those who have lost their jobs as a result. We hope to provide networking, support, and prayers during this challenging time.

During the rest of the year, Cleveland NPM is planning to provide some educational events as well as chew-and-chats for fun and informal networking. Please visit

our website, maintained by skilled and tireless Web Administrator Dan Bergen, at www.clevelandnmpm.org to check us out.

Jason Lewis and Susanne Sande
Chapter Co-Directors

Denver, Colorado

The Denver NPM Chapter began the year on Saturday, October 17, with a vocal workshop from 9:00 AM to 12:00 NOON at St. Francis Cabrini Parish in Littleton. Steven Taylor, dean of the School of Music at Colorado Christian University, served as presenter for this workshop, which proved helpful to cantors and ensemble singers alike.

November 21 was the date for our annual St. Cecilia Mass and Blessing of Musicians at Light of the World Church in Littleton. The diverse cultures of the archdiocese were to be represented in the offertory procession as well as in the

ethnic foods from around the world to be enjoyed by all following the Mass.

We are also looking forward to our April 16 and 17 music and liturgy workshop led by Paul Ford.

Gerald DiMartini
Chapter Director

Newark, New Jersey

Our Newark Chapter has a full schedule of activities planned for the 2009–2010 year. We began by hosting the NPM Cantor School Part Two on four Monday evenings in October with Mary Clare McAlee and Janet Natale as instructors. On the same evenings, we began the Cantor School Part One, conducted in Spanish, with Olfary Gutiérrez as instructor. Both events were held at Immaculate Conception Church in Montclair.

November was a busy month for our chapter, with plans for a mini-convention at St. Peter the Apostle Church in Parsippany, where the topics “Sing to the Lord” and “Preparing for the New Missal” were complemented with breakout sessions on music for the sacraments. November also saw a vocal master class led by Angela Intili at St. Teresa of Avila Church in Summit.

Future events include a master class for organists in March, co-sponsored by our Chapter, Montclair State University, and the Metro Chapter of AGO. The four-session “NPM Institute for Learning to Read Music,” which will be held in August, will complete our programming year.

John Miller
Chapter Director

Pittsburgh, Pennsylvania

Our NPM Pittsburgh Chapter began the new season with a meeting that provided an “Evening of Options” highlighting chant, music for Lent Year C, and recent computer technology as an aid to musicians. Guest presenters were J. Michael Thompson, David Dreher, and Tom Franzak, respectively.

In November, our chapter hosted “An Evening of Reflection” with Sister Cynthia Serjak, RSM, as speaker. The program included a presentation on models and direction of the Church, followed by a Taizé prayer service. A time of fellowship followed to encourage dialogue among the membership.

Future programs include a February 2 program on children’s choirs, led by

Christine Jordanoff, and our May 10 guitar concert and workshop with Steve Petrunak.

Herb Dillahunt
Chapter Director

Rapid City, South Dakota

On June 27 in Piedmont, NPM held its summer meeting. Welcomed by Lorraine Ptacek of Our Lady of the Black Hills, the members listened to Barbara Vargo, coordinator of hospice volunteers, describe strategies to increase volunteerism in parishes. Concurrently, some members were auditioning for national cantor certification. Tammy Schnittgrund, who serves on NPM’s Standing Committee for Cantors, presented options for wedding music while giving information regarding regulations from the new liturgical document *Sing to the Lord*. There was a filmed presentation regarding the Taizé community followed by a Taizé prayer service led by Lorraine Ptacek and her choir.

Members were asked to reserve November 7 on their calendars for a presentation by NPM President Michael McMahon on *Sing to the Lord*. A luncheon banquet was also planned for that day, at which the St. Cecilia awards for clergy and laity, the NPM Peggy Langenfeld Memorial Awards, and the \$300 Jim and Jackie Schnittgrund scholarship were to be presented.

Jackie Schnittgrund
Chapter Director

St. Louis, Missouri

The St. Louis Chapter of NPM began its year with an opening banquet held on September 21 at St. Richard Church. The evening included a beef brisket dinner, a short meeting, and a trivia game with prizes. The event was enjoyed by all.

Monday, October 26, the Duchesne Branch held a Eucharistic celebration with area Catholic churches participating at the Sisters of the Most Precious Blood Chapel in O’Fallon.

Looking ahead to January, the St. Louis NPM and AGO Chapters will jointly sponsor “To Twitch or Not to Twitch: Thoughts on Choral Conducting and Meaning It,” led by Dr. Jeffery Carter. The Duchesne Branch is planning a social event for the same day.

Paul Hasser (St. Louis)
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Trenton, New Jersey

Our Trenton Chapter held an opening event in September which focused on the topic of vocal technique. Our annual report was presented at this time, along with our slate of officers for the 2009–2011 term. In addition, we appointed AGO, education, and student representatives to advise and serve on our board.

The NPM Chapter and the Diocesan Office of Worship offered a funeral and wedding workshop on Friday, November 20, and on December 1 and 2, Rita Ferrone gave presentations on the topics: "Is Vatican II Still Relevant Today?" and "The Spirituality of Vatican II."

Plans for the rest of the year include a January "Ministry Development Day" covering topics such as staff relations and conflict resolution, a February workshop devoted to chant—"The Call of the Church to Remember Our Roots" and "Exploring Other Chant Possibilities"—and a joint choral festival with our neighboring Metuchen Chapter.

Thomas Halpin
Chapter Director

Washington, DC

The DC Chapter began this season on September 28 with an evening called "Chant Before Solesmes." Ronald Stolk, music director of St. Patrick in the City, presented evidence to suggest that other performance practices should at least be allowed to co-exist with the Solesmes method, especially for hymns and sequences. This is an important issue for parish musicians desiring to increase congregational participation, in English or Latin, in this great repertoire. Participants sang modes and examples for each of the liturgical seasons, using hymns commonly found in today's hymnals.

On October 17, the DC and Arlington Chapters co-sponsored a workshop on the new *Roman Missal*. Msgr. Kevin Irwin, of The Catholic University of America, and a major participant in the translations of the *Roman Missal*, began with the assurance that the coming changes are minor compared to the changes after the Second Vatican Council. The presentation included the theology behind the new translations and an overview of the

materials being prepared for liturgical ministers and assemblies.

The DC Chapter planned its annual "St. Cecilia Sing" for November 20 at the Cathedral of St. Matthew, with a focus on pastoral musicians becoming instruments of peace, praise, and thanks. Participants sang new songs, meditated on old ones, and listened to music especially chosen for the acoustics of the cathedral. A social followed.

Future plans include cantor workshops, a Saturday gathering of musicians of Southern Maryland, and the annual retreat. In April, we will join Arlington to host an organ concert and workshop with James and Marilyn Biery. In May, our children will attend the regional children's choir event with Pueri Cantores.

Charlene Dorrian
Chapter Director



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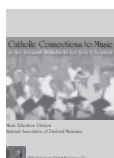
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Five pastoral scholars examine the U.S. Catholic bishops' 2007 statement on music in divine worship.

Anthony Ruff, OSB, Kathleen Harmon, SND DE N, Kevin Vogt, Ricky Manalo, CSP, Jan Michael Joncas

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Calendar

CONCERTS AND FESTIVALS

MARYLAND

Baltimore

April 25

Organist Carolyn Lamb Booth in recital, with guest soprano Colleen Daly. Music of Bach, Debussy, Guilmant, Mulet, Stover, Boulanger, and Vierne. Place: Immaculate Heart of Mary Church, Towson. Contact: Thomas Bozek, organist and director of music. Phone: (410) 668-7935; web: www.immaculateheartofmary.com.

NEW YORK

Commack

March 7

A Lenten Journey in Word and Song. Featuring the Diocesan Choir of Rockville Centre, directed by Michael Wustrow, and Frank Crosio, organist. Place: Christ the King Church, Commack. Contact: Diocesan Worship Office at (516) 678-5800, ext. 504.

New York

February 10

Sacred Music in a Sacred Space. Bach cantatas and Steffani's *Stabat Mater*. Choir and Orchestra of St. Ignatius Loyola under the direction of 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

February 24

Mander Organ Recital Series. Christopher Mantoux, titular organist at Saint-Séverin, Paris, performs works by Widor, Alain, and Duruflé. 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

March 24

Sacred Music in a Sacred Space. Mozart *Requiem in D Minor* and Martin *Mass for Double Chorus a cappella*. Choir and Orchestra of St. Ignatius Loyola under the direction of 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.

Rockville Centre

May 2

Diocesan Choir of Rockville Centre, directed by

Michael Wustrow, South Shore Symphony, and organ soloist Michael Bower perform Saint-Saens' *Organ Symphony* and works for choir and orchestra by Rutter, Holst, and others. Place: St. Agnes Cathedral, Rockville Centre. Contact the St. Agnes Music Office at (516) 764-9578.

PENNSYLVANIA

Pittsburgh

February 14

Music in a Great Space: Philip Brisson, organist and director of music ministries at the Catholic Cathedral of the Assumption, Louisville, Kentucky. Place: Shadyside Presbyterian Church. Contact: Shadyside Presbyterian Church, 5121 Westminster Place, Pittsburgh, PA 15232. Phone: (412) 682-4300; web: www.shadysidepres.org.

Pittsburgh

March 14

Music in a Great Space: The Kent Carmerata, a professional vocal and instrumental ensemble. Place: Shadyside Presbyterian Church. Contact: Shadyside Presbyterian Church, 5121 Westminster Place, Pittsburgh, PA 15232. Phone: (412) 682-4300; web: www.shadysidepres.org.

CONFERENCES AND EVENTS

CALIFORNIA

Anaheim

March 25–27

Biennial Music Educators National Conference. Designed to provide opportunities for leaders in research, pedagogy, and practice to present their ideas to music educators and to provide ways for participants to learn of new data, approaches, and ideas from colleagues across the nation. Presented by MENC: The National Association for Music Education. Web: <http://www.menc.org/events/view/2010-biennial-music-educators-national-conference>.

DISTRICT OF COLUMBIA

Washington

March 12

Music and the Brain Series: "The Positive Affects of Music Therapy on Health." Presenter: Dr. Concetta M. Tomaino, Institute for Music and Neurological Function. Place: Thomas Jefferson Building, The Library of Congress. Presented in cooperation with the American Music Therapy Association. Contact: Anne McLean at (202) 707-8432; e-mail: amcl@loc.gov.

IOWA

Decorah

June 20–July 18

Twenty-Eighth Annual Lutheran Summer Music Academy and Festival. For qualified band, orchestra, choir, piano, and organ students completing grades eight through twelve from all faith backgrounds. Staff: thirty-eight faculty artists from college music departments and professional ensembles plus a team of dedicated counselors and staff. Place: Luther College, Decorah. Phone: (888) 635-6583; web: www.lutheransummermusic.org.

MICHIGAN

Grand Rapids

January 28–30

Calvin Symposium on Worship. More than seventy presenters, including theologians, musicians, preachers, artists, and liturgists. Place: Calvin College, Grand Rapids. Session descriptions, schedule, exhibits, fees, lodging information, and registration online: www.calvin.edu/worship.

MINNESOTA

St. Paul and Minneapolis

April 6–8

National Catholic Educational Association. Place: Minneapolis Convention Center. Web: <http://www.ncea.org/events/NCEAMinneapolisCentral.asp>.

TEXAS

Houston

January 13–16

Forty-Eighth Annual Southwest Liturgical Conference Study Week. Theme: Many Cultures: One Church at Prayer. Place: George R. Brown Convention Center, Houston. Hosted by the Archdiocese of Galveston-Houston. Web: www.swlcc.org.

OVERSEAS

ITALY

Vatican City

June 5

International concert event featuring John Debney's *Passion Oratorio*. Continuo Arts Symphonic Orchestra and Chorus; members of the City of Prague Philharmonic; soloists Lisbeth Scott, Beverly Coulter, and Patrick Layton; with vocalists, choirs, and choir directors from around the world. Sponsored by The Continuo Arts Foundation and Fondazione di Musica e Arte Sacra. Choral directors and singers interested in performing should contact The Continuo Arts Foundation. Phone: (908) 264-5324; e-mail: kim@continuoarts.org.

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.

Sirviendo la liturgia donde sirven los militares

En el sitio web — www.milarch.org — la Arquidiócesis para el Servicio militar de los Estados Unidos describe el rol del capellán militar en palabras que también describen a los músicos pastorales en las comunidades militares. «Imagine que su responsabilidad es aportar apoyo espiritual y emocional y guía a una parroquia de miles de jóvenes. Imagine que la mayoría de sus parroquianos se mudan y que son reemplazados por nueva gente cada tres años. Imagine que usted, también tiene que mudarse y empezar de nuevo en otro lugar.» Como los capellanes, los músicos pastorales «van dondequiera esté su gente — en una tienda de campaña en el desierto, en el piso de un portaviones, bajo el mar en un submarino, en el cuartel de una base militar, en el esfuerzo de apagar incendios, en un hospital militar, en las salas del Pentágono.»

Se realizan las liturgias pastorales donde hay gente, y las personas en el servicio militar se reúnen dondequiera que puedan para cantar sus alabanzas y petición y para afirmar su fe como el cimiento de sus vidas.

Muchas veces, las parroquias y comunidades militares no pueden emplear a los músicos pastorales locales y entrenados sino que tienen que depender del talento que encuentran entre su propia gente. A veces eso significa que no hay fuerte liderazgo para dirigir la devoción cantada, pero también puede indicar que a veces surge el liderazgo desde las fuentes sorprendentes — desde un sacerdote quien canta a capella y espera que su voz sea capaz de dirigir la comunidad, al asistente de un capellán musulmán con entrenamiento músico, a aquella persona en el campo de entrenamiento básico usando una guitarra prestada para ayudar cómo pueda, a alguien en la cocina



La Pascua de flores, Destiny Chapel, Base Speicher, Iraq. DVIDS.

de la base militar quien está dispuesto a reclutar nuevos miembros para el coro, a la persona dispuesta a servir simplemente porque no hay ningún otro.

A veces en el trasfondo austero de la zona bélica, separados de familia y amigos entre los despliegues, las únicas cosas que les parecen familiares a los católicos en el militar es la Liturgia Eucarística y los otros ritos de la Iglesia. Y a veces, esos ritos atraen a otros miembros de la comunidad que no comparten la fe católica a unirse en alabanza y oración, usando un repertorio que pueda servir como un puente entre tradiciones, fe y comunidades. Aún por aquellos «extranjeros», la oración de la comunidad reunida, cantando himnos frecuentemente sin acompañamiento ni misales, fomenta el espíritu actuando en la liturgia, aportando la paz, la fuerza y la consolación a pesar del desconocido ambiente de culto.

Como cualquiera otra comunidad reunida para rezar las comunidades de cristianos en el militar necesitan y dependen de los dones de los músicos

pastorales, o sean aquellos músicos muy abundantes o precariamente limitados a pocos voluntarios. Es cierto que un líder del canto litúrgico es un líder de la oración y que los músicos pastoral que sirven en las comunidades militares saben que no importa dondequiera estemos ni importan las condiciones en que reunamos para la Misa, el Señor está presente en nuestro reunir, en nuestro escuchar a su Palabra y en nuestro compartir en la Comunión Eucarística, aunque sea que el músico regular del teclado esté en una misión y la única persona dispuesta a dirigir la oración cantada tenga un «trabajo diario» de limpiar las ollas en la cocina.

Serving the Liturgy Where the Military Serves

On its website—www.milarch.org—the Archdiocese for the Military Services, U.S.A., describes the role of a military chaplain in words that could also describe pastoral musicians serving military communities: “Imagine your job is to provide spiritual and emotional support and guidance to a parish of thousands of mostly young men and women. Imagine most of the people in your parish move away every three years and that new people move in. Imagine that you too, must move and start learning the ropes of a new place.” Like chaplains, pastoral musicians “go wherever their people are—in a tent in the desert, on the deck of an aircraft carrier, under the sea in a submarine, in the barracks on base, on a fire-fighting line, in the VA hospital, in the halls of the Pentagon.”

Pastoral liturgies occur where the people are, and people in the military services gather wherever they can to sing praise and petition and to affirm faith as the bedrock of their lives. Many times, military parishes and communities cannot hire local, trained pastoral musicians but must rely on the talent found among their own people. Sometimes that means there is no strong leadership for sung worship, but it may also mean that such leadership emerges from surprising sources—from a priest who sings a cappella and hopes that his voice is strong enough to lead the community, to a Muslim chaplain assistant with musical training, to someone briefly at a training base using a borrowed guitar to help out where she can, to someone working in



Singing Easter at Destiny Chapel, Base Speicher, Iraq. *DVIDS*.

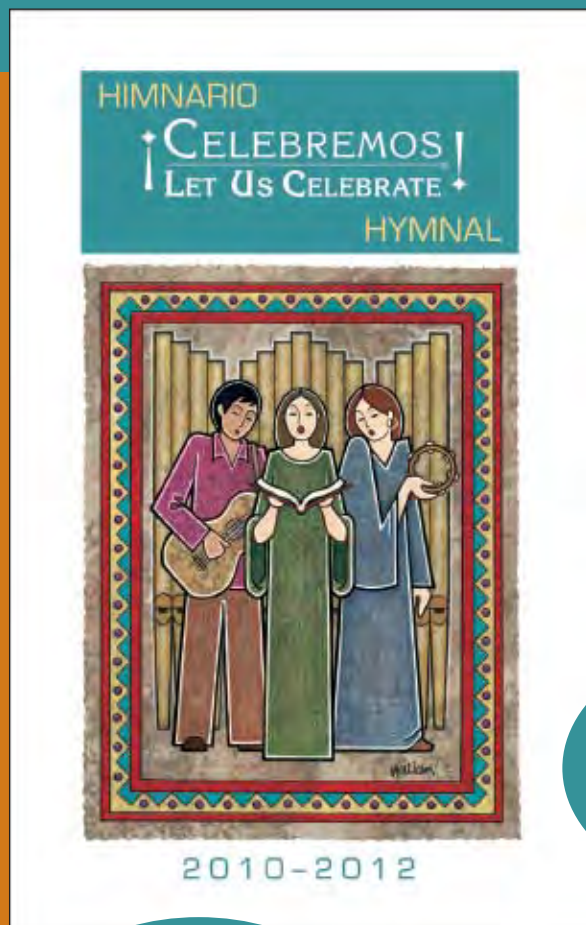
the camp kitchen who is willing to recruit choir members, to someone willing to offer such service because, simply, there is no one else.

In the austere setting of war zones, separated during deployments from family and friends, often the only thing that feels familiar to Catholics in the military is the Eucharistic Liturgy and the other rites of the Church. And sometimes, those rites draw other members of the community who don't share the Catholic faith to join in praise and prayer, using a repertoire that may serve as a bridge between traditions, faiths, and communities. Even for those “strangers,” the prayer of the gathered community, singing hymns, often unaccompanied and without hymnals, nurtures the spirit acting in the liturgy, providing peace, strength, and consolation despite an unfamiliar worship environment.

Like any other community gathered for worship, communities of Christians in the military need and rely on the gifts of pastoral musicians, whether those musicians are robustly abundant or precariously limited to a few volunteers. It is true that a leader of liturgical song is a leader of prayer, and pastoral musicians serving military communities know that no matter where we are and no matter the conditions in which we gather for Mass, the Lord is present in our gathering, in our listening to his Word, and in our sharing of Eucharistic Communion. Even if the regular keyboard player is out on a mission and the only person available to lead sung prayer has a “day job” cleaning pots in the kitchen.

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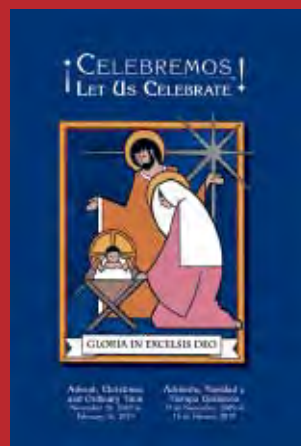
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