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PASTORAL MUSICIANS

March 2010



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From the President

Dear Members,

When you're driving a car or walking across the street, it's pretty important to know where you're going. Otherwise you might find yourself wandering aimlessly, traveling to an unknown or undesired destination, or even causing an accident.

Organizations also need a sense of direction if they want to accomplish the mission for which they were established. When they don't have a clear sense of direction, organizations—like drivers and pedestrians—can easily get sidetracked.

The National Association of Pastoral Musicians has, from its founding, had a clear mission—fostering the art of musical liturgy—and it has carried out that mission by providing various ways for its members to develop the liturgical, musical, and pastoral dimensions of their ministry. When the association was founded in 1976, a little more than a decade after the conclusion of the Second Vatican Council, major issues included the encouragement of congregational singing, the development of new music for a new vernacular liturgy, and the formation of musicians and clergy.

While these issues are likely to be ongoing concerns for many years to come, the leaders of NPM have a responsibility to read the “signs of the times” and to make deliberate choices to steer the association with attention to changing situations and needs. In that spirit, the forty-member NPM Council met in Chicago on July 10 and 11 to reflect together and to develop a three-year strategic plan for the association. The Board of Directors met by conference call in October to give final approval to the goals set by the Council. The new strategic plan encompasses five goals that will guide the work of NPM through the end of 2012.

Five Goals

Strategic Goal 1: Address the pastoral, liturgical,

and musical needs of the Hispanic Catholic population in the United States. Hispanics in the United States are a fast-growing, underserved group with high-impact potential for the future of liturgical music and the life of the Catholic Church in our country.

Strategic Goal 2: Sustain and increase membership in the NPM community of ministry. Members have positive experiences of NPM providing timely and useful resources, learning opportunities, and support in ministry. We need to reach out to new members as aging baby boomers leave or retire from pastoral music ministry. Among potential new members are many groups and geographical areas currently under-represented in the NPM membership.

Strategic Goal 3: Increase NPM focus on youth and young adults who can and do contribute to liturgical and music ministry in the U.S. Youth and young adults are generous and open to serving in ministry. These young people represent the long-term future of pastoral music ministry and of the NPM mission to foster the art of musical liturgy. Yet many youth and young adults are unaware of the unique gifts that NPM can offer them as they enter ministerial roles.

Strategic Goal 4: Contribute to the preparation of communities and pastoral leaders for implementation of the new [English-language] American edition of the *Roman Missal*. The implementation of the new missal is a significant event that needs attention now. NPM is a major liturgical organization with deep grassroots capability to assist in preparation, catechesis, and implementation. The large number of clergy members of NPM is an asset for the organization in carrying out this goal.

Strategic Goal 5: Find new financial resources and strengthen existing ones to support the mission and work of NPM in a challenging economy. Like all not-for-profit organizations, NPM faces the challenge of sustaining financial support in a difficult economic climate at the same time that it seeks to attract new audiences with fewer financial resources. Moreover, there is a need for new and increased initiatives, since it is not possible merely to do more with less.

We welcome your comments and suggestions on how to achieve these goals over the next three years. We also invite you to do your part as we work together to carry out our mission of fostering the art of musical liturgy for the glory of God and the life of the world.

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

J. Michael McMahon
President

PASTORAL Music



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Editorial, Executive, and Advertising Offices:
962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. Phone: (240) 247-3000. Fax: (240) 247-3001. E-mail: NPMsing@npm.org.

Advertising: Phone: (503) 289-3615. E-mail: NPMKaren@npm.org.

Publisher: Dr. J. Michael McMahon;

Editor: Dr. Gordon E. Truitt;

Assistant Editors: Ms. Andrea Schellman,

Sr. Linda Marie Sariego, OSF;

Advertising Director: Ms. Karen Heinsch;

Music Review Editor: Dr. Marie Kremer;

Book Review Editor: Rev. James Challancin;

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Page 14: Members of the NPM Chapter in Bridgeport, Connecticut, photo by Catherine Larson.
Additional photos: Mackinac Center for Public Policy; Little Portion Monastery, Berryville, Arkansas; Scout Troop 353, Eastchester, New York; Marguerite Mooney, University of North Carolina, margarita7@unc.edu; Catherine Larson; St. Luke Parochial School, Barrington, Rhode Island; Sr. Maria Rosario Gaite, Santa Barbara Catholic School, Dededo, Guam; St. Michael the Archangel Parish, Cary, North Carolina; Indianapolis Children's Choir; Guy Verville, Montreal, Canada; *The Long Island Catholic*, Diocese of Rockville Centre, New York; and NPM file photos.



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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NPM National Office

962 Wayne Avenue, Suite 210
Silver Spring, Maryland 20910-4461
Phone: (240) 247-3000 • Fax: (240) 247-3001
General e-mail: NPMSing@npm.org
Web: www.npm.org

Dr. J. Michael McMahon, *President*
Ext. 12 E-mail: McMahon@npm.org
Rev. Virgil C. Funk, *President Emeritus*

Membership

Ms. Kathleen Haley, *Director of Membership Services*
Ext. 19 E-mail: haley@npm.org
Ms. Janet Ferst, *Membership Assistant*
Ext. 15 E-mail: npmjanet@npm.org

Education

Rev. Dr. Paul H. Colloton, *or, Director of Continuing Education*
Ext. 11 E-mail: npmpaul@npm.org
Mr. Peter Maher, *Program Coordinator*
Ext. 22 E-mail: npmpeter@npm.org

Publications

Dr. Gordon E. Truitt, *Senior Editor*
Ext. 21 E-mail: npmedit@npm.org

Exhibits and Advertising

Ms. Karen Heinsch, *Advertising Manager*
Phone: (503) 289-3615
E-mail: npmkaren@npm.org

Administration

Mr. Paul Lagoy, *Secretary and Mail Clerk*
Ext. 26 E-mail: npmpub@npm.org
Mr. Anthony Worch, *Finances*
Ext. 15

Additional Staff

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

Association News

Convention 2010

Just What Is an NPM Convention?

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

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

The purpose of an NPM convention is to provide:

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

Convention Institutes

Three institutes are being offered this summer in association with the NPM



Convention in Detroit. Two of them begin on Monday morning, before the official convention opening, and continue through the convention during the breakout sessions, and the third begins on Tuesday afternoon and continues through the afternoon breakouts, but it requires some preparation before you arrive at the convention.

Chant Institute (I-01). The chant clinician is Father Anthony Ruff, OSB, of St. John's Abbey and University in Collegeville, Minnesota. With a doctorate in sacred theology from the University of Graz, Austria, serving as a professor of theology at St. John's University/School of Theology-Seminary, Father Ruff brings impeccable scholarly credentials to this work. He is also the founding director of the National Catholic Youth Choir and served as an advisor to the Music Subcommittee of the Bishops' Committee on Divine Worship. This institute will offer participants practical skills and background in the use of chant in the liturgy of the Church. Pre-registration is required; there is an additional \$90 fee for participation in the institute.

Handbell Institute (I-02). Clinicians for this institute are Donna Kinsey and Jean McLaughlin. Donna Kinsey is a handbell teacher and conductor, a music educator, and she has served as a pastoral musician at St. Francis de Sales Parish in Morgantown, West Virginia, for more than thirty-five years. She has been instrumental in developing handbell ringing in both school and church settings, and she has a national reputation as a clinician/director for young ringers as well as massed ringing events. Jean McLaughlin is the director of music ministries at St. Joan of Arc Parish in Toledo, Ohio, a past chairperson of the Music Committee for the Diocese of Toledo, and a faculty member for past NPM Handbell Institutes. With Donna Kinsey, she co-founded the NPM National Catholic Handbell Festival. These two master teachers will address the liturgical use of handbells, repertoire, conducting techniques, ringing techniques, caring for your handbell sets, music theory, and more in an institute designed for ringers as well as directors. Pre-registration is required; there is an additional \$90 fee for participation in the institute.

Choral Institute. Designed for DMMD members (and free to active members of the division), this institute is also open to experienced non-DMMD choir directors for an additional fee. This program will give choir directors a chance to sing under one of America's great choral conductors. Mr. Kent Tritle, a DMMD member himself, is the director of music ministries at St. Ignatius Loyola Parish in New York City and of the "Sacred Music in a Sacred Space" concert series at St. Ignatius. Kent also conducts the Oratorio Society of New York, a 200-voice volunteer chorus that sings regularly at Carnegie Hall, and he is music director of Musica Sacra, the oldest continually performing professional chorus in New York. Further, he is director of choral activities at the Manhattan School of Music and a member of the graduate faculty at the Juilliard School. He is also the organist of the New York Philharmonic. Singers will be accepted on a first come, first served basis, with an eye to keeping voice parts balanced. Music will have to be prepared before the first rehearsal, and information about the music will be sent to registrants for the institute. DMMD members may simply check the box on the registration form; non-DMMD members may check the box online and pay the additional fee; if you use the form from the convention brochure, be sure to write in "non-DMMD member" when you check the box for the DMMD Institute and add the additional \$50 to your fee total.

The Choral Institute concludes with a Thursday evening performance for convention participants.

Master Classes and Clinics

An NPM convention is chock-full of opportunities to improve skills and understanding. For a more intense focus on a particular skill set, check out the pre-convention master classes and clinics.

You'll find several master classes and clinics for instrumentalists—one on Sunday, and the rest on Monday morning, 9:00 AM to 12:00 NOON. The Organist Master Class with Lynn Trapp and Jim Kosnik is on Sunday, July 11 (7:00–10:00 PM). On Monday morning you can register for the Advanced Guitar Clinic with Bobby Fisher and Jaime Cortez; the Piano Master Class with Paul Tate; the African American Piano Clinic with Thomas Jefferson; the Percussion Clinic with Dion Clay; and the Ensemble Intensive with Steve Warner.

There are two special programs for cantors on Monday morning: the Advanced Cantor Master Class with Joe Simmons and Mary Lynn Pleczkowski, and the Young Cantor Master Class with Kate Cuddy.

Pre-registration is required for each of these pre-convention sessions, and there is an additional registration fee. Also, when you register for a session, check the appropriate box on the registration form to indicate whether you wish to play or sing or just observe.

Workshops

Workshops at an NPM convention are the spot at which the "rubber hits the road," where theory meets practical experience. The 2010 Convention offers 120 workshops (plus twelve showcases) in six breakout sessions. With one exception (the DMMD Choral Institute, for which pre-registration and an additional fee is required for non-DMMD members), you are free to attend any workshop; you are not required to stay with one track, although you should note that some workshops span two breakout sessions. We ask you to indicate which sessions you plan to attend when you register (this helps our planning and assigning appropriate spaces), but you are not required to stick to those choices when you get to Detroit. Still, if a session is overcrowded, those who registered for that session will be admitted before other participants.

Directors of Music Ministries are invited to participate in the DMMD Institute with Kent Tritle (B-01, C-01, E-01, pre-registration required) that concludes with a choral performance for the whole convention on Thursday evening. Directors will also be interested in what the publishers have to say about Mass settings for the new *Roman Missal* (A-01) and about resources to prepare communities for using the new translation (B-20). They will find tips on training cantor trainers (C-17) and on developing their own and their music ministers' spiritual, musical, and ministerial life (D-02). There is practical information on following a career in pastoral music (E-20, F-20) and on working with staff and other groups (F-01). They can take a look at what *Sing to the Lord* has to say to directors of music ministries (C-20), examine the latest additions to the Lectionary Anthem Project (D-01, F-02), and learn about copyright issues (E-09). They will be able to examine a theology

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 npmem@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.

of music ministry (D-03).

Choir Directors—beginners, advanced, and specialized directors (children's choirs)—will find a wealth of useful information and practical aids. There are choral techniques for beginning conductors (A-06), vocal techniques for working with children (A-07), and techniques for advanced conductors (B-06). There are sessions on choral repertoire (B-07, E-06, F-06). And there is practical advice on conducting for healthy singing (C-06), "tips and toys" for choir rehearsal (C-07), tips and techniques for working with small or rural choirs (D-06), advice on preparing and arranging scores for parish choirs (D-07), a session on warm-ups and vocal care (E-07), and advice on ways to recruit and maintain your choir (F-07).

Clergy will be able to spend time

exploring ways to enliven hope and harmony through preaching (A-17) and ways to prepare for the new *Roman Missal* (B-17). They will have an opportunity to dialogue with the director of the BCDW Secretariat (C-18) and a chance to re-examine ways of proclaiming the Eucharistic Prayer (D-17). They will be able to see how major documents (*General Instruction of the Roman Missal* and *Sing to the Lord*) guide presidential practice (E-17), and they will gain insight into and improved skill at the art of presiding (F-17).

Cantors and Psalmists—beginners and those advanced in this ministry—will explore a cantor's role as animator (A-15) and more developed roles for the cantor (A-16). Beginners may study the cantor's role as proclaimer of the Word (B-15) and leader of prayer (C-16, D-15) by using the whole person (E-15). They can also get advice on preparing for cantor certification (F-15). Advanced cantors will be able to improve vocal techniques for their role as psalmist (B-16) and, in a two-part session,



Gael Berberick responds to a question during a workshop at the 2009 NPM Convention.

learn about improving cantor sound and leadership (D-16, E-16). They will also have an opportunity to explore how the psalms interpret life (F-16).

Organists and Other Keyboardists can enrich their skill and understand-

ing with sessions for beginners and advanced musicians. Beginning organists can learn about certification (A-10), hymn and service playing (B-10), organ registration (C-11), practice techniques (D-10), and improvisation (E-10). Experienced organists can hone their practice skills (A-11), learn how to prepare for NPM/AGO Colleague certification (B-11), take a look at organ repertoire based on chant (C-10) and repertoire for the liturgical year (F-11), learn some improvisation techniques (D-11), and get some advice on conducting from the console (E-11) and on buying or building an organ (F-10). Keyboardists can learn how to lead the assembly from the piano (A-08) and how to improvise (B-08). They can learn, in a two-part session, learn about how to move from piano to organ (C-12, F-08). There are sessions on gospel styles of playing (C-08), on playing keyboard in contemporary and jazz styles (D-08), and on Hispanic styles and rhythms (E-08). And there are also suggestions about writing and arranging (F-12).



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Composers are invited to participate in the two-part composers' forum, which will perform and review selected unpublished music (A-12, B-12). They can learn principles for creating Catholic praise music (C-13), composing for "singing the liturgy" (D-12), and the integration of music and ritual (E-12).

African American musicians and musicians ministering in primarily African American communities will have opportunities to explore the use of psalmody (A-14), gospel music and its values (B-14), and the ways in which the community's music forms its identity (C-15).

Intercultural and Cross-Cultural Communities will want to explore ways of collaborating across cultures (A-13) and planning intercultural worship (B-13) with effective skills and strategies (C-14). They can learn how to get started in developing bilingual liturgy (E-13) and about how to develop sensitivity to other cultures (E-14). They can explore Vietnamese culture, feasts, and spirituality (D-14). And they can get practical advice on developing a common Spanish and English repertoire (F-13) and about ways Anglo and Hispanic musicians can work cross-culturally (F-14).

Technology got you confused? Then sign up for a two-part workshop on technology and the music minister (A-02, B-02). Look at ways to use technology to attract and keep volunteer musicians (C-02) and at ways to use sound enhancement to serve the liturgy (F-09).

Liturgists and those wishing a deeper background in liturgy and the liturgical books may select sessions from among many options. The Rensselaer Jubilee Series, celebrating the fiftieth anniversary of the Rensselaer Program of Church Music and Liturgy of Saint Joseph's College, Rensselaer, Indiana, offers presentations on the background, present state, and hoped-for future of liturgical renewal (A-03, B-03, C-03). There is a two-part session on music and ritual resources for initiation (A-18, B-18), a description of what should be on your "liturgical bookshelf" (A-19), and a deeper look into psalmody in the liturgy (C-19). There is an exploration of the way that liturgy forms us into the paschal mystery (D-04) and a practical guide to praying the liturgy of the hours in parishes (D-19). There is a liturgical look at new texts and new tunes (D-20) and at the place of music in reconciliation rites (E-19). And there is useful information on catechizing your parish about the forthcoming *Roman Missal* (F-03) and

about music for weddings and funerals (F-19).

Youth and those who work with young people will find sessions to serve them and explore their questions. Of course, many young musicians will also be attending workshop sessions focusing on their particular ministry, but young musicians will also find a session on what it means to be involved in music ministry (E-05). Leaders will find a session on ways to incorporate high school and college young people into parish music ministry (C-05) and ways to mentor young music ministers (E-02). And they will be able to explore what musical styles to use in working with youth (D-05, F-05).

Ensemble Musicians, Their Directors, and Guitarists will be able to learn about the place of rhythm (A-09), the role of an ensemble at worship (B-05), arranging music for an ensemble (B-09), and finding the perfect blend (D-09). Guitarists will learn about singing while playing (C-09).

And More! There are workshops on multigenerational worship (A-05), a two-part session on polyphony (A-20, B-04), a detailed exploration of *Sing to the Lord* (B-19), a session on music ministry as *lectio divina* (E-03), and a two-part session offering tips on sight singing (E-04, F-04). Campus ministers can explore the place of ministry in campus life (A-04) and spiritual needs on campus (C-04). And there are special sessions for musicians working with religious communities (D-18, E-18, F-18).

New Music Review

A panel composed of members of the Composers' Forum, coordinated by Tom Kendzia, will perform and review selected unpublished liturgical music in two sessions (A-12 and B-12). Composers submitting pieces for review should follow these guidelines:

1. Music must be unpublished and written for the liturgy.
2. The submitted composition must be legible and reduced to one or two pages—mainly refrain/verse or two to three stanzas.
3. Only one piece may be submitted per composer; any submission that contains more than one piece will not be considered.
4. The submission deadline is **May 1, 2010**.

5. Composers whose pieces have been selected will be notified by mail by **June 25, 2010**.

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

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

Mass Settings Competition: Listen, Sing, and Vote

NPM sponsored a competition for new Mass settings using the English translation of the Order of Mass that will be part of the new edition of the *Roman Missal*. Judges are choosing four settings from the more than 100 compositions that have been submitted, and they will select movements from these settings to be performed during the Detroit convention. Participants will be asked to evaluate these settings, and a winning entry will be chosen by a poll of those attending the convention. The winner will be announced at the end of the convention, and the composer of that winning entry will receive a cash prize of \$1,500.

An Environment Featuring . . . You!

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.

For Youth

In addition to the workshop sessions for youth, there will be a special pre-convention retreat for young pastoral musicians (Monday, July 12, 9:00 AM–12:00 NOON), two special gatherings for youth participants at the Detroit Convention, and a special youth room where younger participants can gather to meet one another, discuss, and relax. (For more information on this gathering place, please see page forty in this issue.)

Youth Gathering I, on Monday evening, offers an orientation to this NPM convention and a chance for young participants to network and get tips on which sessions to attend. *Youth Gathering II*, on Thursday evening, gives participants an opportunity to re-connect, share the best of the week so far, and look at ways to bring home what has been learned this week. Each session will be hosted and led by Rachelle Kramer, who chairs the NPM Special Interest Section for Youth.

Youth Interns: A New Opportunity. This year, for the first time, NPM is recruiting twelve interns, between the ages of eighteen and twenty-three, to serve in various ways. Recruited interns will receive complimentary convention registration and housing with other interns for five nights. Learn more about this opportunity and requirements on page forty of this issue.

Group Discounts

Parish Group Discount. NPM parishes with a current NPM parish membership who register in groups receive a discount. See the box on page ten for additional information about parish group discounts.

NPM Chapter Discount. It only takes ten members from the same chapter to qualify for a chapter group discount of ten percent off the full convention registration fee. And for every additional ten registrants from the same chapter, the discount increases by five percent. Complete details about the convention discount for chapters are at <http://www.npm.org/EducationEvents/convention/pics/ChapterDiscountForm.pdf>. But remember: The deadline for getting this discount is May 28.



Detroit People Mover. Photo courtesy of the Mackinac Center for Public Policy.

Getting Around

Liturgies, Plenums, Workshops, and Exhibits. Most convention activities will take place at the Cobo Center and the Detroit Marriott at the Renaissance Center. These two venues are located approximately six blocks from one another, about ten to fifteen minutes walking or a fifty cent ride on the Detroit People Mover (elevated train). You may also purchase a bus package to take advantage of NPM shuttle service between these two venues and the lunchtime organ recitals.

Evening Events. Many of the evening events on Tuesday and Thursday will be held at churches outside the downtown area. Because parking is limited at those sites, we strongly encourage you to sign up for the complete bus package.

Complete Bus Package: \$85. This package includes charter coach service to all convention venues, including Cobo Center, the Renaissance Center, and convention hotels. The complete package also includes transportation to the churches at which organ breakout sessions will be held, lunchtime organ recitals, and all evening events.

Events-Only Bus Package: \$30. This package includes transportation to Tuesday evening (03-01, 04-01, 04-02, 04-03) and Thursday evening (05-01) events not held at Cobo Center or the Renaissance Center. You may also purchase a bus pass for one or the other evening: Tuesday Evening Events bus \$20; Thursday Evening Events bus \$10.

Detroit People Mover Pass. The elevated train called People Mover is

one of Michigan's safest and most entertaining public transportation systems. Ride conveniently around the downtown area from any of the People Mover's thirteen well-lit and secure stations. NPM is offering a special convention pass card as an economical solution to some of your transportation needs. DPM E-Store Direct is the online place to purchase the Detroit People Mover Convention Pass Card that grants unlimited rides on this downtown circulator transportation system at one low price for the whole week.

The People Mover will get you to, close to, or an easy walk to the following convention sites: Cobo Center, Marriott at Renaissance Center, Courtyard Detroit, Westin Book Cadillac, Holiday Inn Express, and St. Aloysius Church and St. Mary Greektown (for daily Mass). (It will also take you to Detroit's casinos, but we won't mention that.)

To order this pass, visit the People Mover's website: www.thepeoplemover.com. Click the "Shop Online" tab. Select "Passes" from the menu. The Convention Pass for NPM is a featured item that will be activated for unlimited use from July 12 through July 16, 2010. The pass price is \$6.00 (U.S. currency) plus a processing and shipping fee of \$2.00. Credit cards are accepted, and passes will be available for purchase online through July 1.

Special Transportation Needs. If you require special transportation, we will happily work to meet your needs, but you must indicate your need on your registration form. If you will be bringing or renting a scooter or wheelchair, please indicate this fact when registering, so that we will have enough buses with lifts.

Institutes 2010

Ten Institutes to Serve You

This summer, NPM is offering ten institutes that provide opportunities for in-depth exploration of a particular ministry or repertoire or the foundations of Catholic liturgical practice. Three of those institutes will take place during the NPM Annual Convention in Detroit: the Chant Institute with Anthony Ruff, OSB; the Handbell Institute with Donna Kinsey and Jean McLaughlin; and the DMMD Choral Institute with Kent Tritle. Details



Joe Simmons (right) makes a point during an NPM Cantor Express program

about these institutes are found on pages five and six in this issue and also in the convention brochure.

Seven other institutes are scheduled around the country, and you will find a brochure detailing information about these and about how to register in the center of this issue. Information and registration are also available online at <http://www.npm.org/EducationEvents/institutes/index.html>.

There are four Cantor Express programs this summer: June 18–20 at Mercy Center in St. Louis, Missouri; July 30–August 1 at Vallombrosa Center in Menlo Park, California, and at Heartland Retreat Center in Marengo, Ohio, near Columbus; and August 13–15 at Marywood Retreat and Conference Center in St. Johns, Florida, near Jacksonville.

The NPM Choir Director Institute is set for July 26–30 at the Jesuit Spiritual Center in Milford, Ohio. The Guitar and Ensemble Institute will take place July 19–23 at Marydale Retreat Center in Erlanger, Kentucky; and the NPM Pastoral Liturgy Institute is on those same dates at Towson University in Towson, Maryland.

If you need additional copies of the 2010 NPM Institutes Brochure, call the National Office at (240) 247-3000, or e-mail your request to NPMSing@npm.org.

Meetings and Reports

Rebuilding

Little Portion Monastery, the home

of the Brothers and Sisters of Charity at Little Portion Hermitage, a community founded and led by John Michael Talbot, suffered a devastating fire in the spring of 2008 that destroyed the community's common building and chapel. Now the community is rebuilding, and this photo shows their progress. The basic shape of the building is visible; the exterior—almost one-foot-thick concrete, will be covered with thick permacrete and painted light beige so that it resembles a Spanish California Franciscan mission. The chapel floor and roof are the next parts of the building to be completed. For more information on the rebuilding project, go to <http://www.johnmichaeltalbot.com/>.



Member Parish Discount

NPM is pleased to offer discounts to member parishes that send five or more people from the parish as full convention attendees. This schedule outlines parish savings for the 2010 NPM National Convention based on the member advanced registration fee of \$275.

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

Stipulations

1. Parish must have a current NPM membership.
2. Parish discount is limited to members of one parish—no grouping of parishes permitted.
3. A registration form with complete information filled out must be enclosed for each and every registrant.
4. No discount on youth, daily, companion, or child registrations.
5. Only one discount will be given per registrant (that is, the parish group discount cannot be combined with the chapter or clergy-musician duo discount).
6. All convention forms and fees must be mailed together in one envelope.
7. Registrations must be postmarked by May 28.
8. No additions can be made to the group's registration once the registrations have been mailed to NPM.

Mail completed registration forms *with payment by May 28* to: NPM Convention Parish Discount, PO Box 4207, Silver Spring, MD 20914-4207.

Support for Part-Time Musicians

The American Guild of Organists and Johannes Orgelbuow Ltd., one of the world's largest manufacturers of digital church organs, headquartered in Ede, The Netherlands, have announced a joint partnership to support the work of part-time church musicians. The program was initiated when the AGO leadership recognized that many of the Guild's members hold part-time church or synagogue employment, and many other organists who are not AGO members are also part-time in music ministry. A grant from Johannes Orgelbuow has underwritten the AGO Task Force on the Part-Time Church Musician to examine the needs of these organists and to recommend the most effective ways for the AGO to address those concerns. For further information, contact Dale Crider, FAGO, Director of the Task Force on the Part-Time Church Musician, at 4512 College Avenue, College Park, MD 20740, or by e-mail: d.krider@comcast.net.

All Together Now

By RORY COONEY

Much ink has already been spilled both in defense of Vox Clara and ICEL and in repudiation of their work. Many people saw *Comme le prévoit*, Paul VI's translation mandate that, with cultural respect, authorized use of the principle of "dynamic equivalence" with the Latin *editio typica* as the model for vernacular versions, as the document of *entente* that put flesh on the spirit of *aggiornamento* and global Catholicism.¹ Many people equally interpreted *Liturgiam authenticam*, which demanded of translations a "formal" or "integral" equivalence with the Latin edition,² as the ecclesiastical equivalent of eminent domain, a taking back of land once ceded to and owned by the various language groups.³ Further, an explanation offered for the need for the stricter and more literal principles of *Liturgiam authenticam*, suggesting that the English translation process had to be reined in because its texts had become the *de facto* international model used to translate the Latin (Roman) Rite into other languages, has been countered by the sane suggestion that a scholarly formal translation be prepared and used for such cases, while a pastorally sensitive, poetic, and musical "dynamic equivalent" translation be offered for use in Anglophone worship. But this suggestion seems to have fallen on deaf ears at the appropriate dicastery, and so elements of excellent Latin text structure that don't work well in English are about to make a big comeback in English-language worship.

The Issue that Remains

As I see it, the issue that remains to be resolved in the United States and in other English-speaking countries is not whether the folks in the pews—us—will adapt to the new/old English but whether bishops and priests will. (Let's just say "priests," because, let's face it, bishops have much

Mr. Rory Cooney, composer and liturgist, is currently the parish music director at St. Anne Church in Barrington, Illinois.



Eagle Scout Court of Honor. Photo courtesy of Scout Troop 353, Eastchester, New York.

more latitude for action in their own dioceses.⁴) Submission to the rite is required of priests in a special way: "The priest must remember that he is the servant of the sacred Liturgy and that he himself is not permitted, on his own initiative, to add, to remove, or to change anything in the celebration of Mass."⁵ So however well- or ill-conceived the new translation may be, its use by those specifically charged with its implementation is an important issue of justice.

In this respect, let me just make a few observations about the liturgical dialogues as introduced for use under the *ancien régime* of the 1973 English version of the *Roman Missal* (then called the *Sacramentary*) and the catechetical and therefore ecclesiological repercussions of those, and then let you draw your own conclusions. Luckily, blessedly for us, there is also good news in this brouhaha over the new translations, because we're neither the beginning nor the end of the story. I'll finish up, briefly, with an appeal both to *Sacrosanctum Concilium* and the New Testament.

Ritual Functions

Among the functions of ritual, particularly those of important initiation rituals like the Eucharist, are two that are important for this discussion: Ritual defines the boundaries of a group's identity, and it establishes relationships among the group's members.

My previous parish, St. Jerome in Phoenix, Arizona, sponsored a Boy Scout troop that was among the top five percent of troops in the United States in producing Eagle Scouts, and during my years there, I attended dozens of courts of honor. Within those evening celebrations, one witnessed the core values of scouting made visible: love of the outdoors, good citizenship, respect for elders—what one might call civil virtue. At the same time, all the various rankings of scouts were present in the emblems of their rank and participation, including many adult Eagle Scouts who had long before added that status and all that it represents to their résumé. The ritual of becoming an Eagle Scout vividly and robustly demonstrates the values of

scouting and the relationships among its leaders, members, and their families.

The Eucharist—and, really, all the sacraments—being of the anthropological genus “rite,” has dynamics of identity and relationship analogous to those found in the scout ritual. Both in what we do and in how we do it we express our nature as baptized children of God, resident aliens in another empire, incorporated by the gift of the Holy Spirit into the living Christ who, in pouring self out for the life of the world, offers a perfect sacrifice of *agape* that adoringly, mimetically, mirrors the nature of *Abba*, the One from whom he is sent. At the same time, the liturgy incarnates the diversity of the Holy Spirit’s gifts and the myriad ways we are sent into the world as its foot-washers and meal hosts. There are Church orders within the liturgy: bishops, priests, and deacons; the faithful; and catechumens. There are different ministries among the faithful. We interact with one another in the act of worship in which we are caught up with Jesus in offering praise and thanksgiving to God.

But among these orders and ministries, within the carrying out of our rites, certain aspects of our faith are never forgotten or misrepresented. Primarily, there is the faith that God is God and we are not; that Jesus, dead and risen, has handed his Spirit over to us from the cross so that the messianic mission might continue; that God is *agape*, “world-making love” that is at once the fullness of life and the complete giving away of it—the paschal mystery. Also among these is the conviction that “*poder es servir*,” or as Scripture has it, “those who would be first among you must serve the rest.” Another is that, among the children of God, “there is no Greek or Jew, servant or free, woman or man,” that there is a universal equality in the human race that is ontological, by virtue of creation, but explicitly embraced by the baptized.

Because this equality shines through the rite in the important dialogues between the presider and the rest of the assembly, it *matters* that the priest sings, “The Lord be with you,” and we respond, “And with your spirit” (or “And also with you,” or whatever a future translation might require.) While the language matters, it is more important that the dialogue be exchanged with ritual integrity. When we make that exchange of faith which proclaims the Lord’s presence, we are acting as equals, as partners, all of use equally submitting to the discipline of the rite as

a means of acknowledging our common bond as the children of God. No one is free to fudge the syntax (for instance, for the priest to change the subjunctive verb in his greeting to an indicative one, “The Lord *is* with you.”) Nor are we free to improvise or riff on the text: “The Lord be with each and every one of you.”

This is not because one or the other version is truer to the Latin, however, since “*Dominus vobiscum*” is verbless and of unknown origin. It is because the *rite interprets us*, and not the other way around. We submit to the rite’s discipline so that we learn its relentless incarnate message of equality. If Father can improvise, in other words, then we can all improvise, and instead of a body, we have a mob.

What is the right response to “The God of Jesus is with each one of you”? Those who have experienced a greeting like this at Sunday worship—and we are legion—know the kind of ritual confusion this improvisation begets. Change the scene to a mixed congregation at a funeral or wedding of people from various communities unaccustomed to the personal quirks of the parish’s priest, and the simplest of responses (“*Amen*?” “*Glory to you, O Lord*?”) becomes anemic and inaudible. We don’t know, in fact, whether we *should* say “*Amen*”! If the priest can take these kinds of liberties, why shouldn’t everyone else? And the real question is, if priests don’t take the current translation and its connection to authentic ecclesial rite seriously, why on earth will they do so with a new translation?

All Are One

Only if *everyone* submits to the new translation will it demonstrate the ecclesial equality of the children of God. The ritual of the Eucharist is a roadmap and rehearsal script of service and Gospel life, in which all receive the life of the Spirit as God’s gift and, as the Body of Christ, render back to God the “sacrifice of praise.” But in order for the equality to be apparent in the ritual, everyone has to play by the rules. If one person (the presider) is improvising, riffing on the texts as so many are doing with the 1973 text, being *less* formal than usual and not more so, as one would expect from the structuralist rhetoric of the formalists, then we’re not equal. If I’m stuck with “And with your spirit” but the priest can say “The Lord is with you” or “The Lord be with each and

every one of you” or “Good morning,” and if he then says “Thank you” when we reply, well, we don’t have ritual equality. That very priest might imagine himself to be a champion of lay leadership and collegiality, but in fact every ritual word he speaks undermines the foundation of the *ecclesia*.

My only entry point into this new translation is that when all is said and done, it’s *only* liturgy. As important as liturgy is for keeping us together and focused on the truths mentioned above (God is God, we are not; the Holy Spirit dwells in the Church; and so on), it remains true that “the sacred liturgy does not exhaust the entire activity of the Church” (*Sacrosanctum Concilium*, 9). This salvific sentence at the very source of liturgical renewal hearkens back to the language of the prophets, serving to remind us that sacraments—even the Eucharist, even the meals of Jesus himself—are symbols of the rest of life, and for there to be truth in the symbols, life has to be lived well. As *Sing to the Lord* further explains: “The Paschal hymn, of course, does not cease when a liturgical celebration ends. Christ, whose praises we have sung, remains with us and leads us through church doors to the whole world, with its joys and hopes, griefs and anxieties . . . Charity, justice, and evangelization are thus the normal consequences of liturgical celebration” (STL, 8–9). It will thus continue to be true that the quality of the translation, as well as the efficacy of the liturgy itself, will be judged not on how well we sing it, say it, or abuse it, but on how the neighborhoods are being changed, how we are voting, and whether or not the “poor are filled with good things.” Neither we, nor this new translation, are God’s last chance.

The True Measure

What I have some control over, what I can attend to, is the making explicit of this link between submitting to the rite and the ecclesiology that underlies it. “The word of God is not chained,” writes St. Paul to Timothy, and it is not chained even in the golden prison of the liturgy. The only true orthodoxy is unity; unity comes from understanding, dialogue, and finally the service of the other, especially the stranger, especially enemies, that flows from *agape*. Everything else is ideology.

Over the years, as I’ve reflected on my life as a human being, husband, father,

and Catholic, I've come gradually to the conclusion that "being right," that most prized of Catholic virtues, is overrated. I have learned this from Jesus Christ, who "though he was in the form of God, did not regard equality with God something to be grasped." You can't be more "right" than being God, and yet Christ laid all that aside, and "became sin" for us (2 Corinthians 5: 21). What matters most is not being right, but being one. When we get to the place where conscience conflicts with the prevailing wind, where "rights" begin to clash, the Christian must try to act in *agape* like the Master. Focus on the Gospel. Change the neighborhood. No matter what translations we use (or even if we should stick with Latin and Greek, for that matter), it will be of some comfort to know that our actions speak louder than words, more beautifully and convincingly than our music. At least, that is, until the *parousia*, when word and deed will be reconciled, and all will be one.

Notes

1. The instruction *Comme le prévoit* ((January 25, 1969), described the principles of the dynamic equivalence approach to translation in paragraphs six through eight:

[6.] . . . To achieve this end, it is not sufficient that a liturgical translation merely reproduce the expressions and ideas of the original text. Rather it must faithfully communicate to a given people, and in their own language, that which the Church by means of this given text originally intended to communicate to another people in another time. A faithful translation, therefore, cannot be judged on the basis of individual words: the total context of this specific act of communication must be kept in mind, as well as the literary form proper to the respective language.

7. Thus, in the case of liturgical communication, it is necessary to take into account not only the message to be conveyed, but also the speaker, the audience, and the style. Translations, therefore, must be faithful to the art of communication in all its various aspects, but especially in regard to the audience for which it is intended, and in regard to the manner of expression.

8. Even if in spoken communication the message cannot be separated from the manner of speaking, the translator should give first consideration to the meaning of the communication.

The full English text of the instruction is available online at http://www.natcath.com/NCR_Online/documents/comme.htm.

2. The instruction *Liturgiam authenticam* (March 28, 2001) described its basic principle

this way in paragraph twenty:

While it is permissible to arrange the wording, the syntax, and the style in such a way as to prepare a flowing vernacular text suitable to the rhythm of popular prayer, the original text, insofar as possible, must be translated integrally and in the most exact manner, without omissions or additions in terms of their content, and without paraphrases or glosses. Any adaptation to the characteristics or the nature of the various vernacular languages is to be sober and discreet.

The full English text of the instruction is available online at http://www.vatican.va/roman_curia/congregations/ccdds/documents/rc_con_ccdds_doc_20010507_liturgiam-authenticam_en.html.

3. A liturgical translation "must faithfully communicate to a given people, and in their own language, that which the Church by means of this given text originally intended to communicate to another people in another time" (*Comme le prévoit*, 6).

4. After all, "the diocesan Bishop, the chief steward of the mysteries of God in the particular Church entrusted to his care, is the moderator, promoter, and guardian of the whole of its liturgical life" (*General Instruction of the Roman Missal* [GIRM], 22).

5. GIRM, 24.

Summersong 2010

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With Voices Joined

A photograph of a church choir singing. In the foreground, a woman with brown hair wearing a red, orange, and white striped sweater is seen from the side, holding a red songbook. Behind her, a man in a dark grey hoodie and a woman in a white cable-knit sweater are also singing and holding red songbooks. Other choir members are visible in the background, all focused on their singing.

The Human Voice: Liturgy's Primary Musical Instrument

By CLAUDETTE SCHIRATTI, RSM

I am an instrumentalist. I enjoy leading the assembly in song on the organ or the piano. We encourage instrumentalists of all sorts—strings, brass, woodwinds, percussion—to become pastoral musicians accompanying the voice of the assembly. Psalm 150 encourages us to praise God “with the blast of the trumpet, . . . with timbrel and dance, . . . with strings and pipe, . . . with sounding cymbals, . . . with clanging cymbals . . . Let everything that has breath praise the LORD!”

But let none of these instruments overshadow the primary musical instrument of the liturgy: *the human voice*.

One of the most stirring moments in the liturgy for me comes during the unaccompanied singing of the adapted chant setting of the Our Father. The assembly that I am part of belts out this prayer, which they know by heart. They also know by heart the responses and acclamations *Alleluia*, *Sanctus*, memorial acclamation, and *Amen*. How stirring it can be to hear only the human voice sing these acclamations.

Insights in *Sing to the Lord*

The United States Bishops' document *Sing to the Lord: Music in Divine Worship* (STL) expresses well the why, who, what, how, and when we sing the liturgy.¹ Music is the handmaid of the liturgy. The People of God respond to the initiation of God's love by bringing body, mind, and spirit together through our collective voices. The bishops remind us that singing has been a graced human activity from our beginning: “God has bestowed upon his people the gift of song. God dwells within each human person, in the place where music takes its source. Indeed, God, the giver of song, is present whenever his people sing his praises” (STL, 1).

Further, singing is a key element of Christian liturgy: “Singing is one of the primary ways that the assembly of the faithful participates actively in the Liturgy. The people are encouraged ‘to take part by means of acclamations, responses, psalms, antiphons [and] hymns . . .’ The

musical formation of the assembly must be a continuing concern in order to foster full, conscious, and active participation” (STL, 26, quoting *Sacrosanctum Concilium*, 30).

Because the human body has been blessed in creation, and because the incarnation has made the human body a means of grace, human voices take precedence over other instruments: “Of all the sounds of which human beings, created in the image and likeness of God, are capable, voice is the most privileged and fundamental. Musical instruments in the Liturgy are best understood as an extension of and support for the primary liturgical instrument, which is the human voice” (STL, 86).

Let none of these instruments overshadow the primary musical instrument of the liturgy: *the human voice*.

What all this means for the liturgy is that “singing by the gathered assembly and ministers is important at all celebrations.” Of course, “not every part that can be sung should necessarily be sung at every celebration; rather ‘preference should be given to those [parts] that are of greater importance’” (STL, 115, quoting the *General Instruction of the Roman Missal*, 40). One of the key parts that should be sung—in a reversal of formal practice when it was to be spoken very quietly—is the Eucharistic Prayer:

The Eucharistic Prayer begins with a dialogue between the priest and the people that expresses their communion with one another in offering the Eucharistic sacrifice. The faithful “give thanks to God and offer the spotless Victim not only through the hands of the Priest but also together with him.” Because the preface dialogue is among the most important dialogues of the Mass, it is very appropriate that it be sung, especially on Sundays and other solemn occasions (STL, 179, quoting GIRM, 95 and 40).

And in the words of St. Augustine, the conclusion of *Sing to the Lord* both encourages us and points to the eschatological nature of our singing that will be complete only in the reign of God: “You should sing as wayfarers

Sister Claudette Schiratti, RSM, is the associate director of the Office of Worship of the Diocese of Kansas City-St. Joseph, Missouri.

do—sing but continue your journey. Do not grow tired, but sing with joy!” (STL, 259, quoting St. Augustine of Hippo, *Sermo* 256). Our song is not only for the liturgy but for nourishment for the week ahead and for the journey through life.

The document *Sing to the Lord* is one of many Catholic documents that have been written at the national or international level, about every twenty years through the twentieth and the beginning of the twenty-first centuries, regarding music in the liturgy. Rome and the American bishops keep reminding us of the important role of sung worship. Documents keep nuancing this expression of faith and art form.

Making It Happen

How do we develop singing assemblies or improve singing in our communities? The first thing that should happen is to get the word out. We know about *Sing to the Lord* and about the support for singing our worship that has come from the papacy, the Vatican offices, and our bishops, but a lot of people in our congregations don't. So it's important, on a regular basis, to put in the parish bulletin or on the parish website or in the parish or religious education newsletter excerpts from *Sing to the Lord* (and even from some of the other documents and papal

statements) that pertain to the song of the assembly, so that our communities become aware of the centrality of their sung ministry in the liturgy, the foundation for that ministry, and the support that it has received.

In addition to *information*, of course, communities need *formation*, and they get that from experiencing sung worship. Musicians—cantors, choirs, instrumentalists—should practice not only to perform their particular roles but also prepare to lead the assembly in song. How, then, does the whole assembly prepare to pray in song? How do music ministers form and encourage the assembly's song?

Mater studiorum. There's an old Latin saying: “*Repetitio est mater studiorum*” (“Repetition is the mother of learning”). Repetition of music—whether that music be dialogues, acclamations, psalmody, refrains, repeated responses, hymns—helps get the music into the minds, hearts, and spirits of the faithful. (Music ministers become tired of a particular Mass setting long before the rest of the assembly is even comfortable with it.)

Introducing new music by playing it or by the choir or cantor singing it as a prelude or during the offertory/preparation of gifts for a week or two before you rehearse later with the congregation gets the tune in people's ears and makes it easier for them to pick up this new music. Of course, as assemblies become more literate musically,



Choir at Easter Sunday Mass, Notre Dame d'Haiti, Miami, Florida. Photo courtesy of Margarita Mooney.

they will pick up new texts and tunes more quickly. But never underestimate the ability of the assembly to learn music that deepens their faith.

Ask yourself: On a continuum of weak to strong, where is the song of the assembly in your parish? How can you strengthen it and nurture it?

Psalmists and Cantors. Competent cantors help the song of the assembly. A competent cantor can introduce a new hymn unaccompanied, enabling the rest of the assembly to hear clearly the melody line. There is a continuing need to develop strong cantors who know that they have a twofold role. First, as psalmist, their role is to proclaim the responsorial psalm and the verse of the Gospel Acclamation. As cantor, they lead the invocations of the *Agnus Dei* and, in the absence of the singing priest or deacon, the invocations of the *Kyrie* as well as any verses sung in alternation with the congregation, which sings a refrain or antiphon.² Cantors can benefit from parish and diocesan cantor workshops, certification and Cantor Express institutes offered by NPM, and voice lessons. One NPM chapter made it a chapter project to encourage all cantors to pursue the NPM Cantor Certificate process. Go to the NPM website for information about cantor certificates and about the Cantor Interest Section.³

Choir. The choir, “servants of the Liturgy and members of the gathered assembly” (STL, 32), can also assist the song of the whole assembly, first by supporting the rest of the assembly in unison singing if the song is unfamiliar or still new in their repertoire. Through their practice the choir models good sound for the assembly. Once the assembly is confident, then the choir enhances the voice of the faithful by embellishments of harmony and descants.⁴

Instrumentalists. Instrumentalists can also assist the song of the liturgical assembly, but they must be listening to hear the rest of the assembly and not overpower them. Amplified sound must be balanced and not dominate.⁵

Singing in Our Hearts

Sing to the Lord cites *Musicam Sacram* (MS) and the Constitution on the Sacred Liturgy *Sacrosanctum Concilium* (SC) to affirm that participation in the liturgy is both internal and external:

... “internal, in the sense that by it the faithful join their mind to what they pronounce or hear, and cooperate with heavenly grace.” Even when listening to the various prayers and readings of the Liturgy or to the singing of the choir, the assembly continues to participate actively as they “unite themselves interiorly to what the ministers or choir sing, so that by listening to them they may raise their minds to God” (STL, 12, quoting from MS, 15).

Participation must also be external so that internal participation can be expressed and reinforced by actions,



Cantor Marjorie McGovern leads the NPM Bridgeport Chapter in prayer.
Photo courtesy of Catherine Larson.

gestures, and bodily attitudes, and by the acclamations, responses, and singing. The quality of our participation in such sung praise comes less from our vocal ability than from the desire of our hearts to sing together of our love for God. Participation in the Sacred Liturgy both expresses and strengthens the faith that is in us (STL, 13, with reference to SC, 30).

Our singing is to bear fruit in our lives. Paul’s letter to the Colossians reminds us to:

bear with one another . . . forgive as the Lord has forgiven you . . . put on love, which binds the rest together and makes them perfect. Christ’s peace must reign in your hearts . . . dedicate yourselves to thankfulness . . . Sing gratefully to God from your hearts in psalms, hymns, and inspired songs. Whatever you do, whether in speech or in action, do it in the name of the Lord Jesus. Give thanks to God the Father through him (Colossians 3:12–17).

With internal and external motivation, how can we keep from singing?

Notes

1. If you have not read this document yet, I encourage you to do so. The document is filled with wisdom that can stretch us in our ministry. The document is available online at <http://www.usccb.org/liturgy/SingToTheLord.pdf>. Printed copies are available from USCCB Publishing and from NPM Publications: <https://www.npm.org/publications/>. NPM also has available a study guide for individual or group examination of this important document: *Seven Sessions: The NPM Study Guide to Sing to the Lord: Music in Divine Worship*.

2. The section on the psalmist in *Sing to the Lord* (34–36) differentiates this role from that of the cantor, but most often the cantor and psalmist are the same person. The section on the cantor (STL, 37–40) clearly outlines that role.

3. See <http://www.npm.org/Sections/Cantor/index.htm>.

4. STL, 28–33, describes the ministry of the choir.

5. STL, 41–44, guides the ministry of instrumentalists.

From the Voices of Children

By DAVID ANDERSON

How are the various age groupings of your parish community given the opportunity to participate in the music ministry of your parish? What is the youngest age possible for a member of your parish to participate in the music ministry of the parish? Even in terms of the Sunday assembly, is there a piece of ritual music that parishioners of all ages can sing easily each week? Are your musical choices for the liturgy chosen with the youngest and oldest assembly members in mind?

Most parishes should be able to offer a musical opportunity for parishioners of all ages. This doesn't necessarily mean four, five, or six different choirs, but you have to find ways to welcome singers of all ages. First you have to provide a choir for your young singers to join with the hope that they will continue throughout middle school and junior high. Many parishes cannot sustain a high school choir but, with the right care, high school students can be welcomed into the adult choir or other ensemble of the parish. Hospitality is the key. At its best, the initial choir experience will offer our youngest singers an experience of Christian community, form them in liturgical prayer, and introduce them to the awesome experience of group singing. Then, it is to be hoped this initial choral experience will inspire them to join in the other choirs of your community as they grow and mature.

Welcoming Young Singers

Cherub Choir, Kinder Choir, Joyful Noise Choir, Wee Singers, Sonshine Choir: These are just a few of the names for our youngest choirs in churches throughout the country. How do we pastoral musicians welcome our youngest singers into a parish music ministry? At what age do we begin? For many parishes—and given our current cultural climate—earlier is probably better than later. Get them while they are young because each year these kids get busier with many additional activities! Some

Mr. David Anderson is a pastoral musician and clinician who serves as director of music and organist for Ascension Church in Oak Park, Illinois, where he conducts two children's choirs and two adult choirs. He also works for GIA Publications in the workshop department and has served on several hymnal editorial committees.

will stay with the parish choir program for years, while others will participate for only a year or two. Many will become too busy and simply not be able to continue. All choirs should tend to the spiritual and musical formation of their members. They should also be catalysts for the formation of Christian community. And all of this is doubly true for our youngest members. Make a difference in the lives of these young children while you have the opportunity! At the very least, teach them the importance, joy, and power of singing in the liturgical assembly.

There are many different ways to go about this wonderful task of forming our youngest assembly members through the joy of communal song and the choral art. There are various resources for a graded choir program, and all make very fine points about early music formation and age-appropriate repertoire and techniques. My personal preference is to offer one opportunity for younger singers that will serve as a stepping stone to the older, more advanced children's choir in a parish.

For many years I gathered children in grades one through three. One year we had seventy children in this group—a very frightening pastoral prospect for me. I kept having visions of a 1950 photo of a Catholic school classroom with seventy-five children in the classroom and one lone young nun with three summers of college under her veil! I eventually made the switch to recruiting children



St. Luke Parochial School, Barrington, Rhode Island, in the 1950s

in grades two and three, since most of these children were beginning to read or were already able to read the texts to various hymns and songs and simple anthems, and I didn't need to do all music by rote. While some of the music I prepare with this age group is by rote, I feel that it is important for young readers to begin to learn how to follow the hymns and other texts in hymnals and other liturgical music resources; it is part of their liturgical music formation. It also helps them to take part more fully in the Sunday celebration when they are with their families. But no matter what ages the children whom you include for your choir, you must always be mindful of different learning styles and reading abilities within the group. Directors need to vary the way they teach various pieces of repertoire.



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Practical Considerations

Some practical considerations for choirs of younger children: length of rehearsal (I prefer thirty-five to forty-five minutes), how often the choir will be present at a Sunday liturgy, music formation, repertoire, and formation in prayer and liturgy—but not necessarily in that order!

Each rehearsal should contain the following essential components:

Brief opening prayer/song. The song could be a seasonal psalm refrain.

Vocal warm-ups and physical exercises. These include facial and body energizers (to get them moving and to foster awareness through this movement); simple vocal exercises to awaken their voices (especially toward the development of the head voice); exercises that teach awareness about breath and develop basic rhythmic skills; and pitch exploration and pitch matching.

Repertoire learning time. This time would include work on several pieces of repertoire, perhaps an upcoming psalm refrain, a Communion refrain or other hymn, and two or three songs (anthems) that the choir can sing alone as a choral offering at an appropriate place in the Sunday liturgy.

Concluding prayer time. This could be a set of several simple intercessions and a short song or psalm refrain that is seasonal in nature or a song that sings of peace. I sometimes use the Natalie Sleeth canon “Go Now in Peace” as a song to end the rehearsal. I also like using

the well-known Taizé canon “*Jubilate, Servite*” (yes, Latin for little ones!).

Find a time to rehearse that will permit children from the parish school and from the religious education program to participate. You want the choir to be open to *all* children of the parish. This takes careful planning of a weekly schedule. Consider only rehearsing three times each month. Perhaps the children can be prepared to sing at a Sunday liturgy five to eight times in the course of the year from fall to spring. (My personal goal is six times each year for the youngest choir.) Some directors prefer that the children sing more frequently, but I feel that it is important for families to sit together in worship from time to time. As I stated earlier, various models exist, and different models work best in different situations.

Always strive to prepare your children to sing well. I always aim to be two steps higher than cute! This is the worst possible comment that I can receive after the children have sung and served in the music ministry at liturgy: “My, they were so cute!” Don’t be afraid to raise expectations when working with young singers; they are easily bored by mediocrity.

Directors need to do some self-study to prepare to work with younger singers. I have also found it very useful to have an occasional chat with a primary teacher that I respect. I have learned a lot from these visits. It also doesn’t hurt to read a scintillating book on the psychology of musical learning. While I typically gravitate to the informal mentoring approach, I do appreciate the course in psychology I took years ago as an undergraduate student.

There are many fine resources available for self-study to use as you engage in this important outreach with young singers. Check out the resources and music available from Choristers Guild (check out especially the works of

Helen Kemp and Madeline Bridges). Some of my favorite authors currently are Marie Stultz, who authored *Innocent Sounds, Volumes 1 and 2* (Morning Star Publishers) and Lee Gwozdz, with his very engaging *Singing FUNDamentals Toybox* (available from World Library Publications). For our very youngest singers I always like to review the many resources by John Feierabend, especially his *First Steps in Vocal Music* (also available from GIA Publications). Many of my colleagues in the Anglican tradition have great results with the wonderful materials available from the Royal School of Church Music (RSCM). See the *Voice for Life Workbooks*, songbooks, and other related pedagogical materials (distributed in the United States by GIA Publications). I have also been helped over the years by the former NPM Music Education Division, now a special interest section.

Repertoire

Where do we begin with repertoire for our youngest singers? Remember to look to your parish repertoire. What are some of the hymns, psalms, and spiritual songs that your young people need to learn this season or this year? How can you do your part to help them literally sing their faith? We have to give our young singers repertoire that they will naturally grow into and not out of! It seems to be a waste of precious time to teach children songs that they cannot carry with them throughout their lives.

I start with hymns and psalm refrains, refrain-style songs, call-and-response songs, acclamations, antiphons, and litanies from the liturgy. I also include shorter songs and canons from around the world and from various periods of music. For me, this is the great value of a simple chant from the Taizé Community or a shorter song from the Iona Community, one that seeks to engage assemblies with songs from the world church.

Remember to balance your repertoire between assembly music that can be led in a very simple way by the choir and a song or simple anthem that the choir can sing alone as a choir. In this way your choir will not only sing at the liturgy but will sing the liturgy. Consider having the cherub choir intone the Gospel Acclamation or the Lamb of God. You may also want the cherub choir to intone the Communion refrain and then have the cantor gesture for the whole assembly to join in. While chanting the responsorial psalm it is the role of the psalmist, you may also on occasion have the cherub choir intone the psalm refrain.

A Ministry of Catechesis

Since the publication of *Sing to the Lord: Music in Divine Worship*, I have taken to heart the following quote as a personal mandate for all of the choirs that I work with. While this quote speaks particularly of Catholic schools, I feel that it is a very succinct mandate for all choir directors,



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particularly for those who work to form children's choirs. We "are called to foster the joy of singing and making music, to cultivate the repertoire of sacred music from the past, to engage the creative efforts of contemporary composers and the diverse repertoires of various cultures, and to celebrate the Sacred Liturgy worthily" (*Sing to the Lord*, 54). As directors, we are called to the ministry of teaching and sharing the faith through music. Our work has a catechetical dimension.

While our youngest singers may not be able to lead assembly song as adult choirs and ensembles do, I feel that participation in a choir gives our children opportunities to learn how to participate actively in the liturgy. My fundamental goal is to introduce the young singers to choir and music ministry, to the basics of singing, and to provide a way for these young children to experience a deeper sense of community in the parish. It is a hopeful sign to see young singers holding their hymnals and singing with great joy. Our young singers can model participation; our young singers can teach and inspire reverence. They can also remind us about joy and hope.

Some music directors complain about how small adult choirs have become. To belong to any choir requires a commitment of time, talent, and spirit. The essential work of forming children's choirs today can also be a way of planting seeds for the future and of providing more singers in your adult choirs and ensembles years down the road. Adult choirs don't simply happen. Start building your adult choir today with a children's choir . . . or two! Recruitment for adult choirs and for all music ministries begins by sharing the joy of music with our young people. Foster a music ministry where all have a place and where all are called to join in the eternal song of praise!

Developing the Child's Voice

By MICHAEL WUSTROW

Have you ever heard a really good children's choir? As the number of children's choirs in parishes throughout the country continues to grow, there is increased interest in how to develop the singing voices of young people so they can be effective choir members, cantors, and psalmists. These young singers (like adult singers) come from the assembly, where, rooted in their baptism, they respond to the message of Jesus to serve others, often with encouragement from their parents, the primary teachers of faith. With the gifts they have been given from God, the children become part of the choir to support congregational singing; to chant the psalms and antiphons of the Mass; and to sing choral music of various styles, periods, and cultures that will further enhance the Eucharistic celebration.

Matters of Time

If you are starting a new program—or are breathing life into an already existing one—take time to consult with the pastor, school administrators, catechetical leaders, and parents to develop the program in such a way that it can continue for many generations. Becoming familiar with other parish activities for children as well as community activities like scouting, dance, youth orchestra, a community choir, and, of course, sports teams will give you a better idea of the best way to create a program that can complement and draw from other activities already in existence.

While adult choir members and cantors often spend dozens of years in the same ministry, children outgrow participation in a choir or service as a student psalmist in only a few short years. Being able to recruit new singers is a vital task for those who work with children.

Remember that it is important to recruit not only the children but also the parents. If parents understand and support what you are doing, they will be your ally in encouraging the child. Never underestimate parental influence. At the beginning, it is important for the child

and parents to have some individual time with you, so you can explain the program, assess the child's potential, and give them a chance to assess you. You are not only auditioning the child; the parent and child are also auditioning you.

During this initial time together, parents can fill out registration forms while you have the child sing a familiar tune ("Happy Birthday" or the "Celtic Alleluia"). Test the child's ear by having him or her repeat various intervals that you play. You may also want to check the range, or suggest that children bring a song that they have learned in another choir or in voice lessons.

Voice Development in Context

Developing the child's voice is an important musical goal but one that must be situated in the context of other musical, liturgical, and pastoral goals. How does your pastoral team understand the place and role of children in the liturgical assembly? Are you ready to help children understand the structure of the Mass or perhaps to explain the format for morning or evening prayer, if they are going to take part in the liturgy of the hours? How are the children going to learn the basics of reading musical notation?

In focusing on how to develop the child's singing voice, choir directors make an investment in the child by spending time and energy as they teach and mentor these young liturgical ministers. The skills we teach them are something they can take with them through life. If it has not already happened, be ready for the day when a former chorister contacts to tell you about his or her adult life as a singer and how you taught the fundamentals of singing that are still being used. We are not preparing musicians for the short term only but for the rest of their lives.

Once children have been accepted and integrated into the program, it is up to you as the director to lead them to the next level of vocal development. It is important that we make sure that we know how to use our own voice and that we know how best to teach young singers. If you were a parent, would you want your child playing soccer with a coach who knew nothing about soccer personally? Choir directors should take voice lessons and know how to use the voice, especially as it continues to age. Singing

Mr. Michael Wustrow is the co-director of music at St. Agnes Cathedral, Rockville Centre, New York. He is a member of the DMMD Board of Directors, and he chairs the Steering Committee for NPM's Special Interest Group for Choir Directors.



St. Michael the Archangel Parish, Cary, North Carolina

at age twenty is different from singing at forty. Know your own vocal physiology before trying to work with the voices of other people, especially those of children.

If the child has had no previous singing experience, you have a blank canvas with which to work, and you can be the first to teach skills like breathing, vowel formation, and placement. But often the director will encounter singers who have already developed vocal problems or have a stylized way of singing (such as scooping and sliding) that does not translate into singing the responsorial psalm or being part of a choir. Pay attention to these deficits as well as to the potential of each singing voice as you work. If you take the time to correct these problems now, those who hear these children sing for years to come will be grateful you helped them sing properly.

The Fundamentals

The fundamentals of good singing start with understanding proper breath support. Even children in first and second grade can do simple exercises like four beat

A short choral warm-up is like a mini voice lesson.

rhythm drills that engage the stomach muscles so important in singing.¹



Have the children repeat what you do, using one or two hard, plosive consonants (like t or k) that encourage the singer to place the sound in the front of the mouth. Have them feel the movement that takes place in their stomach area while they are doing these drills. At home, the singers can look at themselves in the mirror as they sing, to make sure that shoulders do not move and that they are standing in the proper posture for singing. I remember

how hard it was for me as a child to get a basketball through the hoop, until someone explained how standing the right way and positioning the feet and shoulders could make a difference. The same is true with singing. How a singer stands (or sits) is important.

A short choral warm-up is like a mini voice lesson. Children should be reminded of the essentials of vowel formation, and directors should be careful to use the proper register when warming up the voice. Most experts feel that children should sing from the top down as they warm up, for it is in the higher registers that they experience a free and clear way to produce tone. Although every singer is different, children usually start out with a range of about an octave (C–C, or C–D). As they grow, the range expands more upward than downward, so that by eighth grade children might be able to sing an “a” below middle c, up to a high f or g.



Be careful not to choose music that encourages use of the speaking voice, especially music where most of the notes are close to middle c. Not all music written for children’s voices can be used to develop their voices properly. The true “singing” voice of a child is the light, clear tone that is characteristic of so many of the wonderful choirs of our day. Avoid harsh or nasal sounds, which often are a signal of unhealthy vocal skills that can lead to problems later in life. A simple five note descending pattern (scale degree 5–1) on various vowels (ah, oh, ee, oo) helps singers develop a uniform sound that will blend well.

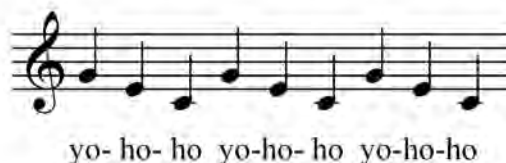


Although there are many different ways directors have successfully developed the ability of singers to blend well, it is important for you to know (and be able to model) what the vowels are that you want to hear.

Put a consonant like “n” in front of each vowel to help the singer raise the roof of the mouth, especially the hard palate in the roof of the mouth (at the front). Use the image of eating a hot potato and taking that quick breath which raises the hard palate in an attempt to cool the mouth. (Children seem to relate readily to this image.)

In addition to teaching the higher register, directors must take time to help children understand their lower register as well. A simple drill using scale degrees 5, 3,

1, while singing “yo, ho, ho” helps them place the sound properly.



Again, listen for the proper vowel formation as they sing this drill. Later in the process, children can learn how to blend the higher and lower registers (and it will be important for you as the director to learn how to do this yourself before teaching it to others). Within the span of an octave they can start in their lighter voice and transition to sound which uses more of the lower register. Soon each singer can know his or her transition notes (or break) when making the switch smoothly between higher and lower registers.

As our voices age, it becomes more difficult for us to demonstrate good tone. So do you know a voice teacher who works well with young singers? Bringing in a vo-

Bringing in a vocal coach to work with singers in small groups before and after choir can be very valuable.

cal coach to work with singers in small groups before and after choir can be very valuable. While parents may not want to pay for an individual lesson, perhaps they would pay \$25 or \$30 for a set of five group lessons in which the teacher is able to use choir music to work on individual issues more intently. Often this is a win-win situation because the local voice teacher gets a few new voice students, and the sound of your choir improves dramatically.

Developmental Repertoire

The music used in choir (or with a psalmist) is a very important asset in developing the voice. You have to use the right music—the right equipment. You can’t teach a child to play baseball with a softball or vice-versa. Proper music is important equipment in teaching someone how to sing, and its selection starts with finding music in the proper range for each child. Too much music is written too low for children, with most of the notes being between middle c and g. Some settings of the psalms, intended for adults, are hard for children to master because they have difficulty negotiating the different registers or find the intricate rhythmic notation too confusing. *Sing Out! A Children’s Psalter* (World Library Publications) is a fine resource for student psalmists. Another publication,

Common Psalms for School and Parishes (CanticaNova Publications, www.canticanova.com) contains simple settings using chant tones that are easy for children to master.

In addition to the musical considerations you use in selecting choral music, you also have to choose music for children based on the liturgical feast, the accessibility of the text, and the needs of the local parish community. An anthem like “Jesu, Joy of Man’s Desiring” (J. S. Bach) can provide months of vocal development material as well as a text suited for several different types of celebration. Or consider choosing something from your parish hymnal that the congregation does not know, and use that as a teaching tool and anthem. I like using the George Herbert text

“Come My Way, My Truth, My Life,” set by R. Vaughan Williams to the hymn tune *THE CALL*, as a way to teach children in grades three through five how to sing a longer vocal line and sing with good diction.

If your choir sings on one of the “Shepherd” Sundays (e.g., the Fourth Sunday of Easter), consider the anthem *My Shepherd Will Supply My Need* by Peter Niedmann (Selah Publications). Based on the hymn tune *RESIGNATION*, this simple three-verse setting offers a way to develop both the high and low registers, and it ends with a soaring descant on the final verse.

Choristers Guild also provides several anthems designed specifically for developing the child’s voice, primarily in grades three through six. Two volumes of anthems entitled *Of Primary Importance* were developed by Helen Kemp as a way to teach children’s choir directors how to teach the basics of singing. The conductor’s book gives specific teaching tools and lesson plans. The eight choral anthems in each volume are very useful throughout the liturgical year.

The American branch of *Pueri Cantores*, an international federation of Catholic children’s choirs, has begun publishing its own series of music through World Library Publications, and it recently released a setting of the *Ave Verum* by Gabriel Fauré that is excellent for more experienced choirs. While children in grades six through eight may at first be wary of something “new,” time and again this piece has proved to be a choir favorite because of the beautiful, lyrical lines the children sing.

And don’t forget all the valuable canons that not only develop the voice but also teach the children to sing in



Photo courtesy of the Indianapolis Children’s Choir

parts. Michael Praetorius’s *Jubilare Deo* is just such a simple six-measure canon, and there are canon books such as *Sacred Rounds* by Christopher Walker (OCP) that can be of help. You might even want to transpose the canons from the original key to help children experience how they sing differently in different keys.

A final repertoire suggestion: Remember to add descants to the Mass parts you sing regularly, and use those not only to support the singing assembly but also to teach proper use of the higher register. Even children in grades three through five, but especially those in grades six through eight and beyond, can make a good, strong sound at the top of the treble staff (e-f-g). Teaching these descants properly means that, week after week, your singers are using good technique, which will also carry over into any new music you may be learning.

A Matter of Faith

Getting children involved as cantors, psalmists, and choir members helps to foster and promote their faith. By developing the voices of children, you are helping to inspire not only the assembly who hears them but also the singers who are striving to do their best. Don’t be afraid to make the investment of time; the rewards will be around for many years to come.

Note

1. My thanks to Sister Sheila Dixon, RSM, for preparing the musical examples.

Building Choral Sound: Reflections and Practical Suggestions

By PAUL FRENCH

It has long been accepted fact that the human voice is the most flexible of all the instruments. Enduring nearly constant abuse—whispering, yelling, excessive talking, coughing, drinking alcohol, smoking—our voices can (and most often do) last us a lifetime. It is that very flexibility and resiliency that allow us to produce and sustain a line of vocal tone. When choral directors bring voices together to sing thrilling music in well-disciplined fashion, enriching our celebrations by adding these unique riches, is it any wonder that we all love working with singers to transform the dots on a page of music into living reality? So how do we as conductors shape the sounds that human voices produce to build a *choral* tone? Since there are volumes written on this subject, I should like to reflect on a few often neglected areas of the conductor's job description: Know your singers; develop an effective seating plan; vocalize your choir; listen, listen, listen; and remember your role as conductor in initiating vocal tone.

Know Your Choir: Assessing New Members

From time to time I read a parish bulletin or look at an invitation to new members on a "music ministry" website, and I come across an advertisement that reads something like this: "No experience necessary, just show up at rehearsal on Thursday night." On one hand I appreciate the desire not to scare off potential choir members by using that big scary word "audition," but on the other hand it give one pause to think that we can enrich an ensemble's tone simply by adding more voices to the mix.

Whether one is interviewing a child, teen, or adult, it is essential to spend ten to fifteen minutes getting to know the individual both personally and musically and discovering if they can match pitch, if they play an instrument, or if they read music. In addition, during this *vocal assessment* one should determine range, quality, and weight of the voice so you can decide where (or, very occasionally, *if*) to sit them in the section. Especially when assessing children, it is also important to become aware

of any potential health or discipline problems that might warrant special attention. Knowing the individual voices of those who sing in our choirs is a minimum requirement when we seek to build a choir ensemble.

The Seating Chart: A Valuable Tool

Once we know our singers, we can begin to have an idea where they should sit so we can make optimal use of their talents. For the purposes of this article I am not so much speaking of where in the church building your choir should stand, or even if the sopranos should stand in front of the basses and the altos in front of the tenors (in many, but not all, cases this is a very good idea), or even if your rehearsal room seating assignments mirror those of where your choir stands in church. These are all important considerations, but in this case let us concern ourselves with where in the individual choral section your singers should sit and stand. In some ways the production of a seating chart can be a bit of a game of chance, with trial and error coming into play, but time spent giving consideration to a seating plan can pay off in a richer, more confident choral tone. There are varied schools of thought on just how best to accomplish an effective seating plan. Here are some major approaches.

Create a strong nucleus. For each section, seat your best sight reader next to your best singer, and seat them in the middle of each section, thereby creating a nucleus of rich tone amplified by accurate reading. Then place the remaining singers, by ability, around that nucleus, moving out from the strength. In doing this you will have created a confident, centralized middle to your sections that can influence all the singers in the section. The downside might be that the weakest singers, placed on the perimeter, might not feel the effect of the strong center and become slightly discouraged.

Partner. Place the strongest sight reader next to the least confident reader, and fill out the section in a similar pattern. This way, the less confident voices will instantly see themselves as contributing more to the ensemble. The downside may be, however, that the more confident reader could become discouraged in having always to pull along a weaker voice, but if two capable sight readers stand together, with two less capable readers on either

Mr. Paul French, composer and conductor, is the director of music ministries at Our Lady of Mt. Carmel Church, Chicago, Illinois, and the director of the William Ferris Chorale.

side, and you fill out the section in a similar manner, then this problem is resolved.

Assign seats by vocal color. Voices do have “colors,” which could best be described as reed-like, flute-like, or string-like. Have the members of a section stand shoulder to shoulder in a line and have each one, in turn, sing an identical phrase. The goal is to identify each singer’s basic vocal type. Next, begin to assign partners by color, with two reed-like voices standing together, for example. Move singers in and out to discover whose voices are the most effective together. Then seek three voices that sound best together, always trying different combinations of singers in order to arrive finally at the place where all the members of the section are matched to voices that magnify their natural tones. When you are working with the sopranos, have the altos, tenors, and basses listen in the background, so they can help you match voices. While this is certainly an inexact science, taking the time to “voice” your sections can produce startling results.

Vocal quartets. This technique is often used by ensembles that present concert programs and have the luxury of preparing pieces of music over a greater period of time. The singers of the ensemble stand in individual SATB formations, which can produce a beautiful, congealed sound. For those of us whose repertoire changes on a weekly basis, this type of a formation, when not a regular part of one’s rehearsal process, can be a bit daunting for the singers. On the other hand, for those occasions when the notes of a piece are well ingrained, moving into a quartet formation can again be something of a revelation to singer, conductor, and congregation alike.

Choral Vocalization/Warm-Up

During the nearly ten years I have spent teaching NPM’s summer weeklong Choir Director Institutes (for which I offer my highest recommendation to those conductors, both beginner and experienced, looking to grow in a variety of choral techniques and disciplines), I have been regularly surprised at the percentage of conductors who skip any sort of vocalization period, moving right into work on repertoire. On further inquiry, I have discovered that the failure to use any vocalization method or warm-up regimen came from conductors who were concerned about the limited number of rehearsal minutes and didn’t want to spend time on rote exercises, or from those conductors who were from predominantly instrumental backgrounds and were unclear or unconvinced about the benefits of vocalization.

In reality, there is no better way to jump-start an efficient and disciplined rehearsal period than with ten minutes of stretching and vocalizing. The benefits to the individual singer, to the collective ensemble, and to the conductor are many. In addition to releasing tension and vocalizing the individual voice, this period also forms the ensemble. From the initial moments of the warm-up, sing-



Paul French conducting the audience and the William Ferris Chorale during the 2009 NPM Annual Convention in Chicago.

ers engage their voices, eyes, ears, and musical intellect both individually and collectively, paying attention not only to their own voice but also to those around them, and they begin a communication with the conductor. In the same manner, the conductor takes this time to gauge the pulse of the ensemble, its general energy level, and its attentiveness, and then the conductor guides the warm-up period accordingly, ensuring that the ensemble is taking breaths that support healthy singing and that the vocal tones are being produced with intensity but not tension.

The most benign vocalization exercise can and must be sung musically, always with an ear toward the formation of a healthy and vibrant choral tone, free from poor posture, sloppy entrances and pitch, ragged articulation, individual voices that dominate the choral texture, and a general lack of precision or musicality. The greatest sin a conductor can commit at this point in rehearsal is simply to go through the motions and check off exercise after exercise without demanding energy and musical engagement from the ensemble.

Listening Is the Key

Each singer carries great individual responsibility—those of pitch, rhythm, dynamics, and phrasing as assigned to their individual part, of course, but perhaps the single most important responsibility with which each singer is entrusted, and the quality that best defines superior vocal ensembles, is the ability to *listen* to one another. We conductors must be vigilant in admonishing our singers that precision in blending vowels, consonants, and phrasing in section as well as in ensemble can best be achieved when we each *listen* to each other when we make music.

Choral singing is a great lesson in self-discipline and control on the part of the individual for the good of the

whole. Rarely is one able to sing with full voice, with full vibrato, or to act more as soloist than as team player. The success of the ensemble demands just that sacrifice. To be truly effective, the conductor must always be the diagnostician, looking for poor posture, a uniformity of vowels (is *oh* tall and uniform throughout the choir, or have some of your singers had their jaws wired shut?), of dynamic (*p* means *p*, not *mf*), determining whether or not the singers are listening to each other, are watching the conductor (“*please look at my nose and not your kneecaps*”), and so on. Failure in any of these factors can contribute to a breakdown in ensemble precision and choral tone. One very simple and effective rehearsal tool is to ask your singers to repeat the line or phrase over and ask that they “*really listen to each this time.*” A richer, more confident tone is usually the result of this exercise.

The Conductor's Presence: Initiator of Choral Tone

The posture you display as you stand in front of your singers (or sit at the console) must model what you expect from your singers. Aslouched, less-than-energetic appearance is transferred to your ensemble, who then in turn take passive breaths and sing with lethargy and loss of conviction. The energy and intensity you put forth, both in your face and with your body (in relation to what is expected from the musical score), is immediately transferred to your singers, who in turn reflect your mood and intensity. Be engaged and your singers cannot help but follow your lead. Be lethargic, unclear, bored, irritated, disengaged, or simply go through the motions, and your ensemble can't help but react and offer you the same in return.

“*Mirror, mirror on the wall . . .*” One of the conductor's most useful tools is a full-length mirror. Fifteen minutes

spent in front of the mirror before the evening rehearsal can be a very telling exercise. As you stand at the ready to give your preparatory beat/s, does your face reflect the mood and intensity of the music's initial phrase? Do your lips offer hints to the initial vowel your choir is to sing, or are they closed tightly, transmitting hints of tension to your singers? During the performance are your eyes moving from singer to singer in communication and encouragement, offering cues and confidence, or are they hidden in the score? And are they glued to the score because the music is not really internalized?

And how well do you really know the score that you are conducting? If you are conducting measure thirteen and are not really sure what is happening in measure fifteen, your lack of confidence will be transferred to your singers, adding tension, and impeding choral tone and musicality.

What about your conducting gestures? Are the beats clean and precise, showing phrasing and breathing with clear entrances and cut-offs, or are you just waving in the air, hoping that from sheer repetition and familiarity your singers will make of the best of things, coming in and cutting off as closely as possible? Do your gestures promote beautiful vowel formation? Is there ample “resistance” in our patterns to indicate fluid legato singing, or is there too much or too little, leading to vocal tension or shallow breathing? Too often we conductors allow very little (if any) time to rehearse our gestures, always to the detriment of ensemble cohesiveness and choral tone. Too often, owing to our lack of diligent preparation, it is our choirs who end up teaching us the music, and not the other way around. Some of the finest conductors I have known were quite capable of using imagery and poetry to help singers and instrumentalists come closer to the desired sound quality, weight, and energy. *Accelerando* is so clarified in the moment that the phrase “*like the surging of a river in springtime*” is added. Using this verbal imagery can be an efficient and exact tool to help enrich your choir's tonal palette.

True Purpose

The beauty of our Sunday worship is that each week affords a new opportunity to make small steps toward improving our preparation, our technique, and our effectiveness as teacher and leader. But the pursuit of a glorious choral tone—so affected by breathing, posture, and attack, by carefully planned rehearsals and acoustics, by the repertoire that we sing and whether or not it is performed with amplification, by balanced sections of men and women's voices, by well-tuned thirds, unified and occasionally modified vowels, and crisp diction—can at times cloud true purpose. Let us always remember that this pursuit should only be in response to our generous God, “the giver of song, who is present whenever his people sing his praises” (*Sing to the Lord*, 1).



A choir rehearses in a Montreal church. Photo courtesy of Guy Verville.

Working with Aging Voices

By KATHLEEN DeJARDIN

Just as we know, as pastoral musicians, that we will always have a reserved seat for every liturgy and that we will probably arrive early enough to find a parking place (well, that depends on where your church is located), so we also know, as sure as the sun rises and sets, that we are all aging. Our bodies and our voices are aging, and so are those of our singers (even those currently in the contemporary ensemble or the praise band). How is the physical aging process affecting our singers? Their voices? How can we help them to continue for many years to use their voices in thanksgiving and praise in our choirs and as psalmists and cantors? How can we help our parish priests, who probably have less training in using and preserving their voices than many other singers, to continue their ministry of sung worship? *Sing to the Lord* affirms that the human voice is “the most privileged and fundamental [and] primary musical instrument” (STL, 86), so this article will describe the aging process with respect to singing and provide vocal exercises that will help keep our faithful vocal ministers’ voices in good singing condition.

Voice Facts

Let us begin by looking at the facts about our aging apparatus. Physically, as we grow older, our lungs lose elasticity and we experience a loss of bulk and the atrophy of muscle. The flexible tissues responsible for vocal fold vibration during voicing become thinner, stiffer, and less pliable. In the larynx, there is an inability to get complete closure of the vocal folds, with a gap remaining in the middle third of the folds. There is calcification of the apparatus, and because the voice is more fragile there is a need for more breath support.

In considering the vocal quality of the aging singer, we find that the voice can exhibit a breathy sound with a decrease in range and intensity. There is less flexibility control, made even worse by a wider vibrato, which can be caused by singing too heavily. Men can produce a higher pitched, thin, and reedy sound, and women’s voices may be pitched lower than they had been.

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



Photo courtesy of The Long Island Catholic

Aging affects musical and choral participation: There is a need for more breath support because the voice is less flexible and there is longer phoneme duration for both consonants and vowels. Age changes can also produce a strained vocal quality with a shrinking vocal register and loss of accuracy to the core of pitch.

Psychologically, aging singers can become very frustrated with this loss of ability and begin to over-compensate for their vocal deterioration. It is our job to

help them focus on the positive elements of their “new” voice and help them deal with all aspects of their vocal technique.

Treatment

What is the “treatment” for these physical, musical, and psychological changes our aging singers are experiencing? Many of the following steps are based in common sense and are appropriate for singers of all ages. Making these steps a part of the singing life of all of your singers will ensure a solid vocal technique that will last throughout their singing life.

Keep singing consistently. Twelve to fifteen minutes a day is a good start; regular vocalization is the most important habit to encourage in our singers. The voice is a “muscle” and requires regular “exercise” to remain fit and ready for both speaking and singing. We customarily see our singers twice weekly, for a rehearsal and then for a weekend liturgy. What’s going on with them on the other five days? Giving our singers a set of vocalises they can sing daily at home will go a long way to keeping them in the best vocal condition possible. Consider making a vocalise CD that they can play at home, on their computer, or in their car (on the way to rehearsal, perhaps). As a director of music ministries, you have in mind the type of sound you desire in your choral ensembles and your cantors. By helping your singers keep their voices flexible, you will also reinforce the vocal concepts you teach and practice during your rehearsals.

Breathe correctly. This seems so obvious that it needn’t be listed, but there is nothing more important than giving our singers the gift of good breathing technique. Our singers need to breathe correctly 24/7. As we age, our lungs lose elasticity, making it more difficult to breathe fully and deeply, which is core to good singing technique. Again, we see our singers a couple of times a week, but we all spend a good part of our day talking—some more than others—and our daily breath technique will ensure that our singing will not suffer the effects of poor support and speaking too many words on one breath. Breath flow is an aspect of vibrato, and one of the effects of aging is a widening of the vibrato, so maintaining a solid breath technique will make it easier to minimize and regulate a widening vibrato. Calcification also has an effect on vibrato, and while there is nothing that can be done to stop that process, breathing correctly will be instrumental in maintaining a healthy vocal technique.

GERD. Gastroesophageal Reflux Disease is caused by the backup of stomach acid that can irritate the lining of the esophagus and even enter the throat (larynx). Over time breathing problems can develop as well as laryngitis and other physical symptoms. If you notice continued voice problems in your singers, encourage them to see their regular doctor or ear/nose/throat specialist.

Throat clearing. Throat clearing is something that one does unconsciously, sometimes as an unnecessary habit.

Have your singers become aware of this irritating and potentially damaging action. Train them to cough lightly when faced with the urge to clear their throats.

Nettie pots and sinus washes. These remedies are good for keeping the sinus passages clean and open.

No smoking. Maybe this is the time to stop.

Avoid caffeine. Caffeine will severely dry out your throat, at times making it difficult to sing. If you do drink a caffeinated beverage, counterbalance that with plenty of water.

Eat sensibly, get plenty of rest, keep your brain and body active and exercised. In this regard, at least, your mother was correct.

Rehearsal Suggestions

What are some things you can do at rehearsal to help your aging singers be successful? We consider our rehearsal time as “sacred” time, of course, and we always begin and end rehearsal on time, but to help aging singers, plan for more frequent, short breaks. Restroom, access to drinking water (and encouraging its use), and the brief breaks will provide satisfied, healthy, and happy singers. Of course, the danger with these more frequent breaks is that you might lose the focus you so carefully built at the beginning of the rehearsal. So make specific plans that will immediately draw your singers back to their vocal and breathing techniques.

Be mindful of the tessitura of the repertoire you choose for a choir mainly composed of aging singers. Here are some examples of choral repertoire that is “ageless”:

“*Ave verum corpus*,” Mozart (available in the Choral Public Domain Library [CPDL]: http://www2.cpdlib.org/wiki/index.php/Main_Page;

“Coventry Carol,” arr. D. Warland (Concordia 98-1928);

“Hallelujah, Amen,” from *Judas Maccabeus*, Handel;

“*Jesu, meine Freude*,” Telemann;

“Keep Your Lamps,” arr. A. Thomas;

“*Nolo mortem peccatoris*,” Morley, CPDL;

“Prayer for Peace” arr. D. Cherwin (Concordia 98-3652);

“Shaker Songs” arr. Siegfried (Earthsongs);

“Unto Thee, O Lord,” Durante.

Here are some effective vocalises for working with aging voices:

Breath relaxation releases tension in the body that can interfere with healthy voice production. Keep breath relaxed and low; work to increase chest expansion; increase rib elevation; work to release/relax shoulders, neck, throat, and arms when singing; work to increase breath control. a. *Place one hand on abdomen and one at small of back and “feel” breath in the small of the back.* b. *Sustain an “ss” sound and hiss as you inhale.*

Jaw release reduces tension in the mouth and jaw area during both speaking and singing. *Place heels of each hand directly on the face, below the cheek bones; push in and down from the cheeks to the jaw, massaging the face.*

Lip Trills release lip tension and actively connect breathing, singing, and speaking. a. *Hold the sound steady and keep air moving past the lips.* b. *Don't push beyond comfortable range.* c. *Repeat and glide up and down patterns and scales. Inhale on an "ah" vowel.*

Tongue trills release the tongue and engage the breathing and the voice. a. *Hold the sound steady and keep air moving.* b. *Don't push beyond comfortable range.* c. *Vary the pitch with patterns and scales.*

Octave scales provide maximum stretch on the vocal folds. Work up to three octaves. a. *Start on low pitch and gently glide up on "me" sound without pushing the top.* b. *Reverse and glide down on "ay" sound.*

Sirens/vocal sighs improve the resonant focus of the sound and continue vocal work with maximal stretch of the vocal folds. a. *Breathe in on an "oo" vowel and on exhalation make a steady "woo."* b. *Hold the sound steady and move up and down patterns and scales.*

Humming highlights anterior (frontal) vibrations in lips and facial bones. a. *Lips gently closed, jaw released, easy breath in and release while saying "hum."* b. *Begin with nasal sound "m" and gently glide from a high to low pitch—a sigh. Feel a puff of air from your nose before there is a sound.*

Gliding on triplets keeps voice facile and flexible. Remember to release the jaw.

Stepwise, repeating note pattern is good for onset work. Breathe in with round lips and released jaw.

Skips and scale pattern. Breathe in on an "ah" vowel shape.

Arpeggios work the entire range to keep fold agile and help to maintain and extend the range.

Working with wide vibratos. a. *Sing an "ah" vowel with a slightly breathy tone at a mezzo piano dynamic.* b. *Begin each note with a soft "y," then move to rapid triads and scales in a comfortable range and volume and sustain the last note.*

Treasure

What a tremendous gift, what a treasure are our volunteer music ministers, and especially our "senior" ministers—some of whom have been choral singers for more years than we have been alive! What a testament to their dedication and ministry. We, as directors of music ministries, are charged in *Sing to the Lord* with the task of providing our ministers with "formation." I believe that the bishops' document is referring both to theological and to vocal formation. It is our duty to ensure that singers, regardless of age, develop a solid breathing technique, are able to sing pure vowels, use crisp and present consonants, and sing both prayerfully and expressively. By basing our choral and psalmist/cantor ministry on this vocal technique, we will be forming singers who will have no problem singing songs of praise and thanksgiving to the Lord for years and years and years!



Photo courtesy of The Long Island Catholic

National Association of Pastoral Musicians



Summer Institutes 2010

Proven ✓ Resources ✓ Value ✓ Benefit

Cantor Express

4 Dates and Locations

The weekend has something to offer cantors at all levels: beginner, advanced, and professional. Most cantors are proficient in some areas but need to develop in others. Some participants are discerning whether this ministry is right for them and come simply to explore. This institute offers you an opportunity to assess areas for growth, begin to fill in gaps, and lay the groundwork for a firmer foundation for your ministry. The weekend includes interactive lectures, discussion, reflection, skill building (group voice classes, interpretation, and coaching), and repertoire that best reflects the core identity of the cantor. At some points in the weekend, you will have the opportunity to choose sessions according to your own needs. Registration opens at 3:00 PM on Friday, and the sessions begin at 4:00 PM.

The program ends at 4:00 PM on Sunday. Meals include Friday dinner to Sunday lunch.

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



Faculty



Joe Simmons

Cantor, clinician, spiritual formation leader, and solo recording artist based in New York City. *Columbus, St. Louis.*



Mary Clare McAlee

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



Mary Lynn Pleczkowski

Editor, *The Liturgical Singer*; chair, NPM Standing Committee for Cantors. *St. Louis, San Francisco.*



Joanne Werner

Pastoral musician, Fort Worth, Texas; member, NPM Board of Directors. *St. Augustine, San Francisco.*

Dates and Locations

June 18–20 • Cantor Express, St. Louis, Missouri

MERCY CENTER

Mercy Center is a Catholic conference and retreat center sponsored by the Sisters of Mercy. This beautiful seventy-acre campus is located in West St. Louis County, Missouri, about sixteen miles (half an hour's drive) from Lambert-St. Louis International Airport and sixteen miles from Gateway Arch in downtown St. Louis. Phone: (314) 966-4686. The facility is air-conditioned and accessible to persons with physical challenges. Bedrooms are double occupancy with private bath; limited single occupancy available for \$50 supplement. Early arrival on June 17, based on availability, for \$50 supplement. Website: www.mercycenterstl.org.

July 30–August 1 • Cantor Express, Menlo Park (San Francisco), California

VALLOMBROSA CENTER

Vallombrosa Center is a retreat and conference center owned and operated by the Archdiocese of San Francisco, located midway between San Francisco and San Jose. The Center is about nineteen miles (half an hour's drive) from either San Francisco International Airport or Norman Y. Mineta San Jose International Airport. Phone: (650) 325-5614. Bedrooms are double occupancy with private bath in air-conditioned residence halls; single option available for \$50 supplement. Early arrival available on July 29, based on availability, for \$50 supplement. Website: www.vallombrosa.org.

July 30–August 1 • Cantor Express, Marengo (Columbus), Ohio

HEARTLAND CONFERENCE RETREAT CENTER

Nestled in the midst of more than 350 scenic acres, the Heartland Conference Retreat Center is located just off I-71, thirty-five minutes north of Columbus, Ohio, within a three-hour drive of most major Ohio metropolitan areas, and easily accessed by interstate highway. Phone: (740) 747-0220. Bedrooms are double occupancy, some with shared bath and some with private bath in air-conditioned residence halls; limited single occupancy available for \$50 supplement. Early arrival on July 29, based on availability, for \$50 supplement. Website: www.heartlandretreat.com.

August 13–15 • Cantor Express, Jacksonville, Florida

MARYWOOD RETREAT AND CONFERENCE CENTER

Located on the banks of the St. Johns River, off I-95, about an hour's drive from Jacksonville International Airport and about twenty-six miles from downtown Jacksonville, Marywood is operated by the Catholic Diocese of St. Augustine. Phone: (904) 287-2525. Air-conditioned rooms are double occupancy with private bath; single option available for \$50 supplement. Early arrival available on August 12 for \$50 supplement. Website: www.marywoodcenter.org.



25th Annual Choir Director Institute

July 26–30 • Milford, Ohio

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

and care of the voice. Registration and one-on-one dialogues begin on

Monday at 8:00 AM. The institute begins on Monday at 9:30 AM and concludes on Friday at 11:30 AM. These days include time for large and small group instruction, conducting practice, music preparation, octavo reading sessions, shared meals and conversation, and recreation time. Meals include Monday lunch through Friday breakfast.



Faculty



Kathleen DeJardin

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



Rob Strusinski

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



Rob Glover

Director of music ministries, Church of St. Therese, Deephaven, Minnesota; composer.



David Philippart

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

Date and Location

July 26–30 • Choir Director Institute, Milford, Ohio

JESUIT SPIRITUAL CENTER

Overlooking the Little Miami River, the Jesuit Spiritual Center is a thirty-minute drive east of Cincinnati, about seventeen miles from Cincinnati Northern Kentucky International Airport. Phone: (513) 248-3500. Single, air-conditioned bedrooms share common bath facilities. Early arrival on July 25, based on availability, for \$50 supplement. Website: www.jesuitspiritualcenter.com.

Guitar and Ensemble Institute

July 19–23 • Erlanger, Kentucky

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

Schedule includes: Sessions on liturgy—for both experienced and beginning leaders of liturgical song—that will include information on how to prepare for and implement the new *Roman Missal*; techniques for guitar and bass, keyboard, percussion, flute, other obbligato instruments, and voice; sampling of repertoire; Eucharist on Thursday followed by “open mic” recital; shared meals and time for informal conversation; on-site luthier with “tips and tricks” to maintain your instrument.



Faculty



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



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



Jeff McLemore *Bass and Obbligato*
Active performer on bass and oboe and as vocalist, Jeff has begun composing in several styles and is deep into “old school” jazz guitar studies and performance.



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



Rob Ellig *Luthier*
Luthier for thirty years; former music director with Father Richard Rohr of the New Jerusalem Community.



Dion Clay *Percussion*
Dion has been performing professionally as a percussionist since the age of twenty-five. Since March 2006, he has been touring with contemporary Christian artist John Angotti.



John Angotti *Piano*
Full-time music missionary traveling throughout the United States and abroad with a musical message of faith and hope. John is currently artist-in-residence at St. Thomas the Apostle Parish in Naperville, Illinois.



Mary Sellars Malloy *Liturgy/Voice*
Former director of the Office of Liturgy for the Diocese of Saginaw, Michigan, Mary now serves as a conference presenter, retreat facilitator, and pastoral musician.

Date and Location

July 19–23

Guitar and Ensemble Institute, Erlanger, Kentucky

MARYDALE RETREAT CENTER

Located in the rolling hills of northern Kentucky, across the Ohio River from Cincinnati, Marydale's 250-acre campus features a lake and walking paths. The Retreat Center is air-conditioned. Rooms are single-occupancy with shared bath; early arrival on July 18, based on availability, for \$50 supplement. Marydale is just four miles from Cincinnati/Northern Kentucky International Airport.



Pastoral Liturgy Institute

July 26–30 • Towson, Maryland

The five-day NPM Pastoral Liturgy Institute is designed to provide a basic foundation of knowledge about Roman Catholic liturgy for pastoral musicians and those with whom they work and minister (priests, deacons, pastoral associates, ministers of religious education, liturgy committee members). The primary audience is pastoral musicians who seek a broader liturgical education than is available through single workshops, diocesan conferences, or NPM conventions but who do not need—or have time for—a full semester course or degree. The goal is to help pastoral musicians understand the liturgical principles and sacramental rites which are the context for their music and develop the pastoral skills necessary for effective ministry. A special emphasis will be placed on the vital role of music in celebration. Registration opens Monday, July 26, at 9:00 AM., and the program begins with prayer at 10:00 AM. The program ends with closing prayer

on Friday at 11:00 AM. Meals include Monday lunch through Friday breakfast.

Session schedule includes: Basic principles of liturgy, music, and church environment and art; liturgical documents; Sunday Eucharist and other sacramental rites of the Catholic Church; information on how to prepare for and implement the new *Roman Missal*, and the variety of prayer forms available to Catholic communities. Sessions are held morning, afternoon, and evening every day (from approximately 8:30 AM to 9:00 PM) with the exception of Wednesday evening—a free evening.



Faculty



Paul Covino

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



David Anderson

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

Date and Location

July 26–30 • Pastoral Liturgy Institute, Towson, Maryland

TOWSON UNIVERSITY

Founded in 1866, Towson University is the second-largest public university in Maryland. Located in suburban Towson, eight miles north of downtown Baltimore and less than two miles from I-695, in a beautifully landscaped, 328-acre setting, the campus is within walking distance of the Towson Town Center shopping mall, coffee shops, and restaurants. Approximately forty-five minute drive from Thurgood Marshall Baltimore Washington International Airport (BWI). Shuttle service available from BWI to a nearby hotel. Bedrooms are double occupancy with a shared bathroom; limited single occupancy available for \$100 supplement. Early arrival on July 25, based on availability, for \$50 supplement. Website: www.towson.edu.



Registration Information

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

LOWEST AVAILABLE RATES

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

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

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

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

CONFIRMATION AND CANCELLATION

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

ACCOMMODATIONS

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



Mail registration form with payment to:

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

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

Registration Form: NPM Summer Institutes 2010

Photocopy this form for each additional registration.

☐ NPM Member Member or Group # _____ ☐ New Member

Name _____ Name for Badge _____

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* Pastoral Liturgy Institute fee includes a packet of materials that participants will receive on-site, but it does not include three required books: *The Rites*, Volume I (1990 edition), available from www.litpress.org or www.amazon.com; *The Liturgy Documents*, Volume I (fourth edition), available from www.ltp.org or www.amazon.com; and *Sing to the Lord: Music in Divine Worship*, available (for free) online at <http://www.usccb.org/liturgy/SingToTheLord.pdf> or for purchase from www.npm.org or www.usccbpublishing.org.

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The NPM Youth Challenge

By RACHELLE KRAMER

When I reflect on my own journey into music ministry, two things come to mind: I began at a young age, and I was encouraged and mentored by several key adults who believed in me, saw my potential, and nurtured my gifts. Whether it was my first piano teacher, who convinced me to play a song or two at our junior high Masses, my parish music director, who invited my high school friends and me to lead the music for the Sunday evening Masses, or my college mentor, who introduced me to liturgical music as a vocation and possible career path, all were instrumental in developing my passion and love for music in the liturgy. If it had not been for these people, I can honestly say that I would not be serving the Church as a pastoral musician today.

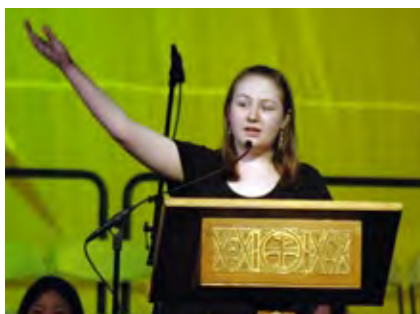
Strategic Goals and a Hunger

In the summer of 2009, the NPM Council established strategic goals for the association for the next three years (2010–2012). Of the five goals created, one specifically targets youth:

To increase NPM focus on youth and young adults who can and do contribute to liturgical and music ministry in the U.S.

- We recognize that youth and young adults are generous and open to serving in ministry.
- They represent the long-term future of pastoral music ministry and of the NPM mission to foster the art of musical liturgy.
- Additionally, many youth and young adults lack awareness of the unique gifts that NPM can offer them as they enter ministerial roles.

Ms. Rachelle Kramer, the director of music for campus ministry at Marquette University, Milwaukee, Wisconsin, chairs the NPM Special Interest Section for Youth.



Some of the youth participants in the 2009 NPM Convention in Chicago (Rosemont).

Because of my own journey and my experience in working with young people, I truly believe that one of the most effective ways to get youth involved in music ministry in our communities is to invite them, and an NPM convention is an excel-

lent way to open that invitation. So I offer you a challenge: Who are the high school and college students you know who would benefit from attending the Detroit Convention this summer? How can you help raise funds to support them? When I asked young people at last summer's convention why they came, nearly all of them said it was because their music director had invited them. As adult mentors and teachers, the impact you have on young people is tremendous and cannot be underestimated.

Our lives as pastoral musicians are extremely busy, there is no question. Sometimes it is all we can do to make it through each liturgy, each committee meeting, and each rehearsal. But if we do not intentionally invite and mentor our young people, we and the larger Church are missing out. Perhaps St. Paul says this best:

As it is, there are many parts, but one body. The eye cannot say to the hand, "I don't need you!" And the head cannot say to the feet, "I don't need you!" On the contrary, those parts of the body that seem to be weaker are indispensable . . . so that there should be no division in the body, but that its parts should have equal concern for each other. If one part suffers, every part suffers with it; if one part is honored, every part rejoices with it. Now you are the body of Christ, and each one of you is a part of it (1 Corinthians 12:20–22, 25–27).

So let's stop asking "Where are all the young people?" as if they are the only ones responsible for not being as present in our church as we wish they were. They are out there, and they are hungry for spirituality, for a deeper meaning to their lives, and for community and belonging. Let's deliberately invest our time and energy in a large portion of our Church who are, unfortunately, missing from our Sunday assemblies and from music ministry. Let us be Christ to them. Let us welcome and invite them and their gifts to the table. We can make a difference.

Much to Offer

NPM conventions have much to offer young people through the experience, formation, and fellowship that they provide. Here are some financial incentives to encourage youth to attend and a few new opportunities for our young people in Detroit.

Financial Incentives for Youth

- **Single Parish Membership—\$78 annually.** If a parish or campus ministry holds this membership, the benefits of the membership extend to *all* members of these communities—and “all” includes youth. This means that young people do not have to pay a membership fee to attend the convention.
- **Youth Convention Fee—\$155.** This is close to half of what adult members pay to attend a convention.
- **Housing.** Costs are greatly reduced when four people stay in one room. For example, if a room is \$120 a night, the individual cost is just \$30 per person. (The number of people in the room does not affect the total cost.) Multiply that by four nights, and the total is only \$120 per person.

New for Youth in Detroit

- A **Youth Room** will be provided for high school and college-age youth throughout the convention week. The room will be open during the lunch hour and in the late evenings and will allow young people the opportunity to connect and meet their peers. Topics will be suggested for informal conversation at the lunch hour each day, and the evenings will provide opportunities for young people to hang out, sing, and play their instruments together.

- **Youth Interns.** A youth intern program will be launched this summer for the Detroit Convention. Twelve internships will be available to youth 18–23 years old. Six technical interns will assist presenters with their technology needs and troubleshoot LCD, computer, and sound systems throughout the week. Four interns will serve as roving reporters and/or photographers. These interns will collect interviews, video, and photographs throughout the convention week. Two interns will serve as auditors for the NPM Mass Setting Competition. These young people will compile and tabulate the votes

Youth Interns 2010

An intern is a volunteer with skills, 18–23 years old. For the 2010 NPM Convention in Detroit, we need three types of interns: technical interns, roving reporters, and auditors.

Technical Interns work with anything that needs to be plugged in: trouble-shooting LCD projectors, computers, and sound systems; working with presenters to assure that their computers and their LCD projectors communicate with each other; and operating and trouble-shooting various sound systems as required. Six technical interns are needed: two to work at the Renaissance Center and four at Cobo Hall. Each technical intern has to be familiar with current AV, LCD, and computer technology and has to have an ability to interact in a professional and hospitable manner with speakers, volunteers, and convention participants. Training will take place on Sunday morning, July 11.

Roving Reporters move through the convention hall and the various events, taking short videos and photos and interviewing participants. Video will be edited and uploaded to *Flip* and *Facebook*. Four reporters are needed: two teams with a camera operator and an interviewer on each team. Reporters need to be able to operate a video camera, conduct interviews, and take action shots of the convention. They also need skill in interviewing people in an interesting, interactive, and respectful manner. Training will take place on Sunday afternoon, July 11.

Auditors will coordinate their work with hospitality volunteers, who will

distribute and gather the forms for voting on the Mass settings that are premiered at the convention. The auditors compile the information on the forms, tabulate the vote, and create a composite record for the Mass Setting Competition Committee. Two auditors are needed. Each must be able to compile the information and set up an Excel database to collect and tabulate the data. Auditors must also be prepared to keep the compiled information confidential until the results of the voting are announced publicly at the end of the convention. Training will take place on Sunday afternoon, July 11.

Benefits

Each intern will receive complimentary registration for the full convention and housing for five nights in hotel rooms shared with other interns. Interns must cover other costs associated with their participation (e.g., travel and food).

Application

Application forms will be available on the NPM website: <http://www.npm.org/EducationEvents/convention/index.htm>. The deadline for applications is May 1, 2010. Each applicant will be contacted and interviewed by a representative of the National Association of Pastoral Musicians to determine the applicant's aptitude for the position. Applicants will be notified whether they have been accepted by June 1, 2010.

each day on one of the four Mass settings to be reviewed at the 2010 Convention.

Benefits for interns include complimentary registration to the convention and housing for five nights. Specific qualifications and the application deadline for the intern program are listed in the box on this page and on the NPM website. If you are a young person who meets these qualifications (or you know a young person who would be interested) we encourage you to apply!

- **And More!** A Youth NPM Facebook page is under development; it will offer a way for young people to connect after

their convention experience.

If you are an adult or youth interested in volunteering your time for the Youth Section (high school and college-age youth), please do not hesitate to contact me at rachelle.kramer@mu.edu. We can use your help in our work throughout the year as well as at the annual conventions.

May the Spirit bless your work and ministry, and may we bring “Hope and Harmony” to our Church—and especially to our young people.



one saint at a time!

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Reviews

Hymnal

Thánh Ca Dân Chúa

A Hymnal for Vietnamese Catholics.
OCP, 1198. Hardcover. \$12.00.

Although I grew up singing Vietnamese church music in my local youth choir, I have also become very fond of the American repertoire as a result of my involvement with campus ministry since my time in college. Thus, as a second-generation Vietnamese, and as someone who was reared in the United States since infancy, I am extremely proud that *Thánh Ca Dân Chúa* is available for both the Vietnamese and English-speaking (and singing) Catholic communities. OCP has provided a much-needed quality resource for bilingual and bicultural worship.

As the cultural gap between second-generation Vietnamese (children of refugees and those born in the United States during the 1970s and '80s) and their immigrant parents continues to widen, there is a particular need for cultural sensitivity in today's liturgies. Most Vietnamese Catholic communities have their own hymnals which are assembled locally, but bilingual resources are still lacking. The increase in bilingual liturgies among Vietnamese Catholic communities in the United States requires music that is liturgically appropriate, authentic, and of demanding quality.

Now, after years of research, development, and consultation, OCP has provided a resource like no other. *Thánh Ca Dân Chúa* provides the Vietnamese community with 350 songs from their repertoire (including psalms), and 100 English and bilingual (English/Vietnamese) titles. This hymnal is an extensive addition to what OCP began nearly ten years ago with two small booklets of bilingual songs (*Chung Lời Tán Tụng* and *Chọn Ngải*). The selection includes various newer compositions as well as traditional songs that are timelessly cherished among the Vietnamese Catholic community. Some of my personal favorites found in

the hymnal include: "Bao La Tình Chúa" (Giang Ân); "Linh Hồn Tôi 2" (Kim Long); "Tình Yêu Của Chúa" (Ngọc Linh); and "Ca Khúc Trầm Hương" (Dao Kim).

As an amateur guitar player, I greatly appreciate how OCP has provided chords for all the songs in this hymnal. Besides playing contemporary Christian praise and worship compositions and Catholic liturgical music with English texts, I often enjoy playing Vietnamese church music on guitar. However, most Vietnamese composers do not provide accompaniment chords on the sheet music. Therefore, like other amateur musicians, I am limited to accompanying a small selection of hymns. Now, with *Thánh Ca Dân Chúa*, even the most inexperienced instrumentalist will have chords to follow.

The hymnal has an imprimatur from the Diocese of Xuân Lộc, Việt Nam. Liturgists can be certain that it uses the correct and approved liturgical texts. Furthermore, while most hymnal resources in the United States still have the dated translation of the Vietnamese Order of Mass, this hymnal contains the revised translation of the Vietnamese Order of Mass, which was promulgated by the Vietnamese conference of bishops in 2006. This is also the first hardbound book in the OCP family of hymnals to remove "YHWH" from the English repertoire, in accord with the statement issued by the Sacred Congregation of Divine Worship in August 2008. In accord with the Congregation's statement, consultation in Saigon replaced "Gia-vê" in twelve Vietnamese hymns.

Unique among Vietnamese resources, this book includes copyright permissions. It has been common practice for composers and text writers in Vietnam to use pen names, due to tensions between the Communist government and the Church during the 1970s and 1980s, but compilers of no other resource have explored the actual names of these composers. Thanks to extensive research and signed letters of agreement, the hymnal records these names and the dates of composition for the first time. This alone makes the hymnal an invaluable document for any

ethnomusicologist wishing to survey the content and development of Vietnamese hymnody.

It brings me great joy that a flavor of the prayerful music which nourishes the spirit of my faith community is available to those who are not Vietnamese. An array of the most accomplished Catholic composers is represented: Nguyễn Duy, Mi Trầm, Xuân Thảo, Thành Tâm, Phanxicô, and many more. They could be considered the Vietnamese equivalent of names familiar to English-speaking Catholics in the United States: Bernadette Farrell, Michael Joncas, Dan Schutte, and John Foley — whose well-known titles are also included in this hymnal. Not only are their compositions in the original language, but a variety of their English songs have been translated into Vietnamese and can be valuable selections for multilingual celebrations. Singers, choir directors, and assembly members alike may find numerous songs quite uplifting in both languages. For example, "My God and My All," "The Cry of the Poor," "Fly Like a Bird," "Ubi Caritas," and "Here I Am, Lord."

Liturgists and music directors will be pleased that the table of contents, indexes, and titles are all in Vietnamese and English. Particularly helpful for those preparing bilingual or multilingual liturgies is the language index. This lists all the English songs, bilingual songs, and even a few trilingual (Spanish) titles.

Two pieces missing from this book may be added in a future edition. The English Order of Mass is not included, but with changes to the English Mass forthcoming, this was probably to keep the book from becoming dated in a few years. Furthermore, most Vietnamese American congregants at bilingual Masses prefer to have the Order of Mass in Vietnamese and to integrate the readings and songs with English. So perhaps this is not a major problem.

A second missing piece is this: The bilingual songs are all English hymns with Vietnamese texts, so Vietnamese (and non-Vietnamese) Americans who enjoy singing Vietnamese melodies with Eng-

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lish translations might be left wanting. Of course, this hymnal is primarily intended for the Vietnamese American community, and because of the challenging tonal nature of the Vietnamese language, the melodic beauty of certain songs could become lost in translation. These are probably the reasons why no Vietnamese hymns have English translations in this book. (Liturgists and musicians can refer to *Chung Lời Tán Tụng* and *Chọn Ngài*, already published by OCP, which give English translations of selected songs.)

Overall, *Thánh Ca Dân Chúa* is an extraordinary liturgical and musical resource. Where else can you find a hymnal that includes music by Bob Hurd, Ricky Manalo, Steve Angrisano, Christopher Walker, and Trevor Thomson alongside compositions by Ân Đức, Đỗ Vy Hạ, Văn Chi, and Hoài Đức, all in the same book? The Vietnamese American community is extremely grateful to OCP for all the years of research that went into the production of this hymnal.

Hải Hồ, OFM CAP

Children's Choral Recitative

Joseph's Song. John Shevlin, svd, arr. Christopher Walker. Congregation, unison choir, descant, keyboard, guitar, and flute. OCP, 21025, \$1.80. This tender, peaceful song tells the Christmas story from Joseph's perspective and offers a welcome alternative to the many high-energy Christmas pieces for children. This piece is best accompanied on the organ, with a very light registration, allowing the vocal line and flute descant to float above the sustained harmonies.

Prepare a Way/Tell the World. Gerard Chiusano and Mary Hochman. Congregation, unison/two-part choir, keyboard, and guitar. OCP, 21059, \$2.25. From the collection *Waiting for Love*, these lively pieces for Advent, with texts inspired by the prophet Isaiah, might be especially useful at school liturgies. Children will enjoy singing the catchy tunes with well-placed syncopations as they learn to wait in joyful expectation of what is to come.

An Invitation to the Word. James V. Marchionda. Unison choir, cantor, congregation, solo instrument, guitar, and keyboard. WLP, 008413, \$1.00. This piece is for use in communities that celebrate a separate Liturgy of the Word for children. The



short melody, ideally sung by the entire assembly, calls children to gather and then provides a verse reminding everyone (not just the children) to "ponder the Living Word." A sample spoken text for the celebrant is provided, as are a few simple C-instrument variations.

Little Christ Jesus. David Halls. Unison choir, descant, and keyboard. Paraclete Press, PPM00939, \$1.10. Here we have a simple, well-crafted melody paired with a delightful Christmas text by Eleanor Farjeon. The keyboard part, with almost constant arpeggiation in the right hand, maintains the forward movement. This piece will best be sung by a well-developed children's choir with good diction in the higher tessitura.

Lord, How Wondrous Is Your Song. Mark Patterson. Unison/two-part choir, piano, and violin. Choristers Guild, CGA1143, \$1.95. This piece is appropriate for celebrations focusing on the gift of music, especially festivals with combined choirs. Its long phrases make it an excellent tool for teaching breath control, and the sustained high f-sharp in the melody makes good use of children's head voice. A soaring violin part adds to the delight of this piece, which was originally written for Helen Kemp's ninetieth birthday celebration.

Sing We Hallelujah. Franz Joseph Haydn, arr. Hal H. Hopson. Unison choir and keyboard. Choristers Guild, CGA1146, \$1.85. Here is a unison arrangement of the melody of the "St. Anthony Chorale" with text from Psalms 98 and 150. This would be a great introduction to the "classical" repertoire for your youngest singers.

The entire choir may sing throughout the piece, or two parts may alternate. In a mixed choir setting, men and women could alternate parts, or adults alternate with children. With a general text and uncomplicated structure, this piece could be used on multiple occasions.

Sing We All Noel! Allen Pote. Unison/two-part choir with piano and optional handbells or handchimes. Choristers Guild, CGA1158, \$1.95. With a lyrical, lilting melody, this piece is a wonderful choice for young choirs at Christmastime. The two vocal parts split in just one phrase, which makes it a good selection for choirs working toward two-part singing. The handbell/handchime part for three or four octaves of bells is very effective.

Tunaomba Mungu Atawale (We Pray God to Reign). Arr. John R. Paradowski. Unison choir with piano, optional SATB choir, triangle, guiro, small shekere (or egg shaker), claves, and African drum. Choristers Guild, CGA1171, \$1.95. This piece, from the *Sing the World Round* series, is a lively setting of an African tune with both Swahili and English texts. Though it would be most effective with combined children's and adult choirs, the basic tune could be sung by a unison children's choir alone. Extensive suggestions for use and a pronunciation guide are provided to aid in the production of a successful performance.

Seasonal Songs for Young Singers. Michael Bedford. Unison choir with keyboard and optional handbells or handchimes (two octaves). Choristers Guild, CGA1160, \$3.50. This collection includes simple, short songs for Thanksgiving, Advent, Christmas, Epiphany, Lent, Palm Sunday, and Easter. Most appropriate for cherub choirs, these songs could be used to introduce various seasons and feasts in a catechetical setting. I especially like the song for Lent, "Forty Days and Nights," which gently tells the story of Jesus fasting and praying in the wilderness.

Light of Light. Nancy Gifford. Unison choir and piano. Choristers Guild, CGA1162, \$1.75. Here is a simple song that is appropriate at Christmastime but could be used at other times of the year as well. The composer has integrated a few simple Latin phrases such as "*Laudamus te*" into the piece; these might serve to stimulate a conversation with children about the history and use of the Latin language in liturgy. This is an effective, easy-to-learn piece.

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To Be a Child of God. *Allen Pote. Unison choir with piano and optional flute. Choristers Guild, CGA1169, \$1.95.* This piece begins with an original song expressing “what a wonderful thing it is to be a child of God” and then moves into an arrangement of the gospel song “His Eye Is on the Sparrow.” The rapidly moving flute part creates the effect of that flying and singing sparrow and weaves well with the vocal line and light piano accompaniment. At the end, the original tune returns briefly to restate the theme and remind us that we are all in God’s care.

Today a Savior Is Born. *Lynn Shaw Bailey. Unison choir and piano. Choristers Guild, CGA1161, \$1.85.* Here is a piece for your youngest singers at Christmastime. Because of its lilting melody in 6/8 time and a straightforward text, children will learn this easily and enjoy singing it.

The Heavens Declare the Glory of God. *James Brighton. Unison choir and piano. Choristers Guild, CGA1172, \$1.75.* This is an uncomplicated but very lovely song celebrating the wonder of God’s creation. The melody is very singable, and the well-written piano part with a walking bass line supports the singing well. Many uses will be found for this piece throughout the year.

Meg Matuska

Book Reviews

Ratzinger’s Faith: The Theology of Pope Benedict XVI

Tracey Rowland. Oxford University Press, 2008. ISBN: 978-0-8091-4601-7. 214 pages, hardcover. \$12.95.

Joseph Ratzinger’s Theological Ideas: Wise Cautions and Legitimate Hopes

James Corkery, sj. Paulist Press, 2009. ISBN: 978-6-19-920740-4. 174 pages, paperback. \$14.95.

Pope Benedict XVI: An Introduction to His Theological Vision

Thomas P. Rausch, sj. Paulist Press, 2009. ISBN: 978-0-8091-0556-4. 195 pages, hardcover. \$22.95.

All of these authors feel it necessary

to begin their books with a biography of Joseph Ratzinger before they treat his theology. Rowland situates Ratzinger squarely at the end of the controversies of three theological schools—the Neo-Thomists (Garrigou-Lagrange, Leo XIII), the French *Ressourcement* scholars (De Lubac, Danielou), and the Transcendental Thomists (Rahner). She also describes the split immediately after the Second Vatican Council between those implementing the renewal through the Consilium (Kung, Metz, Congar, Schillebeeckx, Brand Bockle, and Gutierrez) and those embracing the *Communio* viewpoint (von Balthasar, De Lubac, Le Guillou, Bouyer, Medira, and, indeed, Ratzinger himself). Her writing is clear; her theological expressions are precise.

Corkery links Ratzinger’s early life to “tensions” that are combined with his personal inclinations, and he demonstrates how these tensions and tendencies flow into his theological positions and formations. As do all three authors, Corkery points to the influence of Ratzinger’s dissertation on Augustine and his second doctorate on Bonaventure as influential in Ratzinger’s personal theological formation.

Rausch is far more confrontational than the other two in his biography of Ratzinger, dealing with his Nazi background, his decisions against the progressive agenda while head of the Congregation for the Doctrine of the Faith (namely liberation theology, relativism, women, homosexuality, progressive theologians, and religious pluralism). For biographical notes, Rausch depends heavily on John Allen’s biography, *Cardinal Ratzinger: The Vatican Enforcer of the Faith* (Continuum, 2000; reissued under the title *Pope Benedict XVI: A Biography of Joseph Ratzinger*, 2005).

Reading the three books side by side, one notes something that is not mentioned but clearly is in play in each text: the autobiography of its author. Rowland is from Australia, the dean of the Melbourne campus of the John Paul II Institute and a member of the editorial board of the English language edition of the journal *Communio*, founded by, among others, Joseph Ratzinger and Hans Urs von Balthasar. In short, she is a fan—a very competent theological fan, but nevertheless a sympathetic fan. She writes as a teacher explaining theology. Corkery is an Irish Jesuit and a professor of systematic theology. After the papal election, Corkery became a correspondent for the

media because of his studies on Joseph Ratzinger. The subtitle of his book, *Wise Cautions and Legitimate Hopes*, highlights his focus on the papacy of Benedict XVI. Corkery’s approach is European, his writing style is journalistic, and he strives for accessibility in a “chatty” style. Rausch is clearly an American, a Jesuit professor at Loyola-Marymount University in Los Angeles, and he writes from a very American background, arguing as best he can with Ratzinger’s “theological vision.” He includes such editorial characterizations as “God’s Rottweiler,” “Cardinal No,” and “Der Panzerkardinal,” and, of course, the “Grand Inquisitor” (page five). The other two biographies use no similar terms.

These views from three English-speaking countries provide diversity worthy of the writings of Joseph Ratzinger, the author of more than 100 books and 420 articles and reference works. No one book will completely summarize his immense output, which ranges from precise academic exploration to poetic and homiletic expressions.

So this review will be a summary of these summaries (but not a “reform of the reform”!).

What will Rowland’s book do for you? It will inform you about the theological controversies that preceded Vatican II; explain why there was a conflict between Ratzinger and Rahner following the Council; disclose the development in theological thinking of the “movement” called “*Communio*”; give you a theological understanding of the nuances of interpretation that Benedict XVI has applied to the conciliar documents *Gaudium et Spes*, *Dei Verbum*, *Lumen Gentium*, and the Constitution on Sacred Liturgy *Sacrosanctum Concilium*. It will provide some insight into the *Communio* challenges to the liturgy and singing, though this surely is the weakest section of the book. Unfortunately, Rowland simply narrates some of Benedict’s positions without explaining, defending, or citing additional sources. She omits Cardinal Ratzinger’s beautiful theology of the psalms, his analysis of the development of music in history and, most significantly, his theoretical treatment of the “musification” of faith—a central idea in Ratzinger’s theology of “faith becoming music.” Such omissions are telling in a book entitled *Ratzinger’s Faith*. Instead of using Ratzinger’s language about music and liturgy, she employs terms like “cuddle me Jesus pop songs”—a term which Cardinal Ratzinger never used.

What will you learn if you read

Corkery's book? You will learn that in the biography of Joseph Ratzinger, the "State" (that is, Nazi Germany) is bad while his refuge from the state (that is, the Church) is good; that central to his complicated theology lies truth, and that the God of philosophy (that is, the God of reason and Greek philosophy) and the God of faith are one. You will learn why Ratzinger is hesitant about modern culture and especially about his critique of the European Union (see "The Regensburg Address" in Roland's appendix). Most interesting to me was Ratzinger's statement that the role of Jesus is relational (*relatio*), standing between "from God" and "for others," and this serves as a model for our human existence. You will learn why Ratzinger is suspicious of dialogue, the difference between the two words "salvation" and "redemption," and that salvation is not the "makeable" future. Corkery cites details about the debates between Ratzinger and Kasper regarding nature and grace and between Ratzinger and Gutierrez regarding liberation theology. He explains why "relativism" is different from "relativized" and how this plays out in the theology of Ratzinger's 2000 statement from the Congregation for the Doctrine of the Faith, *Dominus Iesus*. You will read Benedict XVI's view of the importance of holding to Europe's Christian roots (that is, faith) and its Greek (rational) roots in the midst of the positivist thinking of the secular community and why he believes "continuity" to be more important than "new" and "change," which may explain for musicians why he is more attracted to the "the treasury of sacred music" than to the creation of new music.

Rausch's book will provide an American perspective on Ratzinger's thought on topics already listed, and it will also explain his disagreements with Charles Curran, Matthew Fox, Tissa Balasuriya, Tom Reese, and Raymond Hunthausen. Rausch, like the other two writers, explores the influence of Augustine and Bonaventure, but he adds Guardini as well as the difference between historical critical exegesis and "canonical" exegesis as influences on Ratzinger's thought, exploring specifically Ratzinger's criticism of the approach of the "Jesus Seminar" to biblical analysis. Explaining Ratzinger's Christology, Rausch points to Benedict's faith in relation to his theology, his use of John's perspective (but, surprisingly, Rausch does not explore the Logos as Ratzinger does). He includes a beautiful treatment by Ratzinger of the temptations

of Christ, and his explanation of how the New and Old Testaments fold into one another. In his treatment of Ratzinger's ecclesiology, you'll hear another viewpoint on Communion, though not one as well explained as those in Rowland or Corkery. Instead, you will explore controversial issues—like the Petrine primacy, apostolic succession, the role of the conferences of bishops, the meaning of "apostle," and a very long discussion of ecumenism. In his treatment of Ratzinger's liturgical orientation, Rausch reviews the material of two of Ratzinger's books on liturgy, *The Feast of Faith* (1981)—briefly—and *The Spirit of the Liturgy* (1999), as well as the document *Sacramentum Caritatis* (a fifty-nine-page document from February 2007 reviewed in just seven paragraphs!) and the *motu proprio Summorum Pontificum* on the wider use of the preconciliar ritual (July 2007). The topics covered here are the role of "Temple" as a ritual model, continuity between the Testaments, active participation, orientation to the East, and the Eucharist as sacrifice but not meal.

Here is Rausch's entire section on what Ratzinger says about music:

As a thinker of remarkable complexity and depth, he [Ratzinger] moves easily from comparing the nuance of a particular term in the Hebrew and Greek texts of the Old Testament, or from tracing the development of Augustine's theory of music, from the early influence of Pythagoras to his rethinking the celestial harmonies in terms of the angelic choirs and the creative power of the Logos, or to identifying modern rock concerts as a secular form of worship that gives expression to elemental passions. One can only learn from the book [page 131].

I agree with Rausch that there is significantly more to learn about what Ratzinger has to say about music, a topic with which Ratzinger deals in his six major articles on music, but each of the three authors either ignores music as a topic for analysis or finds the pope's writing on music incomprehensible.

These are not books for musicians interested in Ratzinger's views of liturgy or music, but they are certainly books for those interested in other major aspects of Benedict XVI's theology.

Virgil C. Funk

A Lyrical Vision

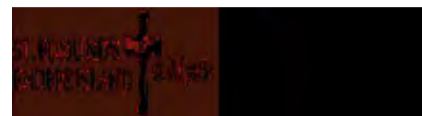
The Music Documents of the U.S. Bish-

ops. Edward Foley. The Liturgical Press, 2009. ISBN 978-0-8146-3279-6. 74 pages, paperback. \$9.95.

Too often in contemporary liturgical discussions, arguments will be waged based on one's own experience or on the most recent text downloaded from the internet. It is imperative, instead, to take the longer view, to assess where we have been, why and by whom earlier texts were crafted, and on whose shoulders we stand.

We should be thankful that noted liturgical historian Father Edward Foley has offered us just such a broad view in *A Lyrical Vision: The Music Documents of the U.S. Bishops*. Instead of commenting only on the USCCB's 2007 music document *Sing to the Lord*, Foley traces the history and content of the bishops' three previous statements on music—*The Place of Music in Eucharistic Celebrations* (1968), *Music in Catholic Worship* (1972, revised 1983), and *Liturgical Music Today* (1982).

He places all of these in the context of their era, a time of "rapid and radical change." He gives us glimpses into postconciliar power struggles, the impact



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of new liturgical translations and books, the role of fledgling national organizations, the growth of the music publishing industry, and the key players in all of this. Thanks to Foley's keen research and personal interviews, the reader will be intrigued with accounts of such liturgical giants as Cardinal John Dearden, Frederick McManus, Archabbot Rembert Weakland, Father Eugene Walsh, Father Robert Ledogar, and others. Don't miss the footnotes throughout the book: These, too, contain historical treasures.

Primarily, Foley offers a clear analysis of the four documents themselves. Outlines provide a concise overview of the structure of each document as well as the theological and musical issues which each addresses. Tables compare texts side-by-side and clearly trace the changes to each document. Foley's analysis of those texts reveals a four-decade development of theological insight, pastoral practice, and liturgical research. Most notable is the development of the "three judgments"—musical, liturgical, pastoral—and how these three have come to be understood as aspects of one evaluation.

The book does not shy away from such issues as the authority and the canonical weight of the documents. Some have often dismissed documents issued by the Bishops' Committee on the Liturgy (BCL) versus the full body of bishops (NCCB, now USCCB). Foley explains that, in the early years of the bishops' conference, it was common practice for individual committees to publish documents under the authority of the full body of bishops. In the liturgical realm, these would include such documents as *Music in Catholic Worship*, *Environment and Art in Catholic Worship*, or *Fulfilled in Your Hearing*. He also notes, with regard especially to *Music in Catholic Worship*, that the full body of bishops (NCCB) issued *The Church at Prayer* in 1983, advising that the "norms and guidelines in these documents should be followed by pastors and all those engaged in the liturgical arts."

We still live in very interesting liturgical times. We are blessed to have insightful documents from the U.S. bishops. We will continue to benefit from scholarship that permits us to see just how far we have come and which provides a roadmap for where we should be going.

Rita Thiron

Ministry That Transforms

A Contemplative Process of Theological

Reflection. Kathleen McAlpin. The Liturgical Press, 2009. ISBN 978-08146-3222-2. 147 pages, paperback. \$15.95.

"Christian ministry is often good for those who are served, but is it good for the one who serves?" Mary Jo Leddy poses this question in the foreword to *Ministry That Transforms: A Contemplative Process of Theological Reflection*. In the course of the book, Kathleen McAlpin sets out to provide a carefully thought-out response to that question.

The slim volume is divided into two parts: (1) Theological and Educational Assumptions; (2) Application of Design for a Contemplative Theological Reflection Model. Appendix 1 offers a guide for journaling; Appendix 2 provides a working model of contemplative theological reflection.

Narrating the experiences of a dedicated group of seven ministers in Toronto, McAlpin illustrates in a compelling way how the very concrete experience of "doing the Gospel" brings with it the potential for personal conversion. "It is in the service of others that we become contemplative and, even, Christian" (from the Introduction). This concrete ministry experience and the group's engagement in the process of theological reflection provides the "reality" that grounds her thesis. She holds that fidelity to a process of theological reflection has the potential to draw individuals to become contemplatives-in-action. The author cautions, of course, that such transformation is not automatic.

A word about the ministry: Romero House, located in Toronto, is a community providing housing and other needed services for refugees. A diverse group of men and women engages in ministry to the refugees, though not all live at Romero House. All, however, participate in the regular theological reflection process, where they share their experience and efforts to integrate that experience into their life of faith. (This is the model included in Appendix 2).

Part 2, "Application of Design for a Contemplative Theological Reflection Model," presents the four parts of the model: (a) contemplating experience; (b) exploring the context; (c) reflecting from and with the faith tradition; and (d) integrating spirituality into the reflection process.

In each section, McAlpin invites the reader into a deeper engagement with these elements. For example, in (a) con-

templating one's experience, she suggests probing questions: What assumptions does one bring? What pre-judgments are to be set aside? In (b) *exploring the context*, she asks what assumptions are confirmed, refuted, or transformed in light of new insights?

Chapter 5 focuses on reflection from and within the faith tradition (the third step in this process). If as Christians we believe that the presence of God is alive in the Spirit of Jesus—and therefore in the life of the community—and that the community continues the mission of Jesus, then reflection on this living tradition can shed light on the present situation. This living tradition supports the dynamics of conversion, reminds us of the theology of the cross, and keeps before us a vision of the Church and the evolving nature of ministry.

Using the Hebrew and Christian Scriptures and the insights of contemporary theologians like Bernard Lonergan, Elizabeth Johnson, Karl Barth, and Joanne Wolski Conn, McAlpin addresses the dynamics of conversion. The chapter becomes critical, therefore, for understanding the relationship between ministry and transformation. "Christian ministry includes participating in a community of equal discipleship, contemplating the prophetic dimension of a theology of the cross, and collaborating in compassionate care for the reality and revelation of the Other."

In the final step of the proposed theological reflection model, the author invites reflection on the spirituality of the experience and moves toward "a conscious decision for transformed action" thus bringing the process full circle. She concludes that "doing works of mercy can indeed carry one further into the process of ongoing conversion."

Her own experience and reflection on it leads her to conclude that "action, when accompanied by subsequent reflection and ongoing contemplation, is a locus for conversion. Engagement in a ministry of compassionate service, which is the fruit of conversion, is also the seed of ongoing conversion" (page 104).

In today's harried and hectic culture, in a Church where ministers are stretched beyond reasonable limits, in a society where the needs of the human family continue to increase and where we struggle to overcome compassion fatigue, Kathleen McAlpin's *Ministry That Transforms* is a gift that keeps on giving. Who can profit? Pastors, directors of ministry

training programs, social service committees, formation personnel, rectors of seminaries, those engaged with college students on service projects, and those engaged in ministry and service—the book is a gold mine that can assist in the ongoing challenge addressed to all who would become true disciples, the giving of self that leads to a genuine spiritual transformation.

Eleanor Bernstein, csj

About the Reviewers

Sister Eleanor Bernstein, csj, is a member of the Congregation of St. Joseph. She is currently working with St. Anthony Messenger Press on a prayer book for women.

Rev. Virgil C. Funk, a priest of the Diocese of Richmond, Virginia, is the founder and president emeritus of the National Association of Pastoral Musicians.

Brother Hải Hô, OFM CAP, is a Capuchin

Friar Minor in Our Lady of Angels Province (Western America). He has been involved with music ministry for more than ten years. He is currently involved with youth and young adult ministries while in residence at St. Francis High School in La Cañada-Flintridge, California.

Ms. Meg Matuska is the director of music ministries at the Church of the Resurrection of Our Lord in Solon, Ohio.

Ms. Rita Thiron serves as the director of the Office of Worship for the Diocese of Lansing, Michigan.

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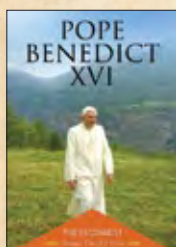
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The Liturgical Press, PO Box 7500, Collegeville, MN 56321-7500. (800) 858-5450; web: www.litpress.org.

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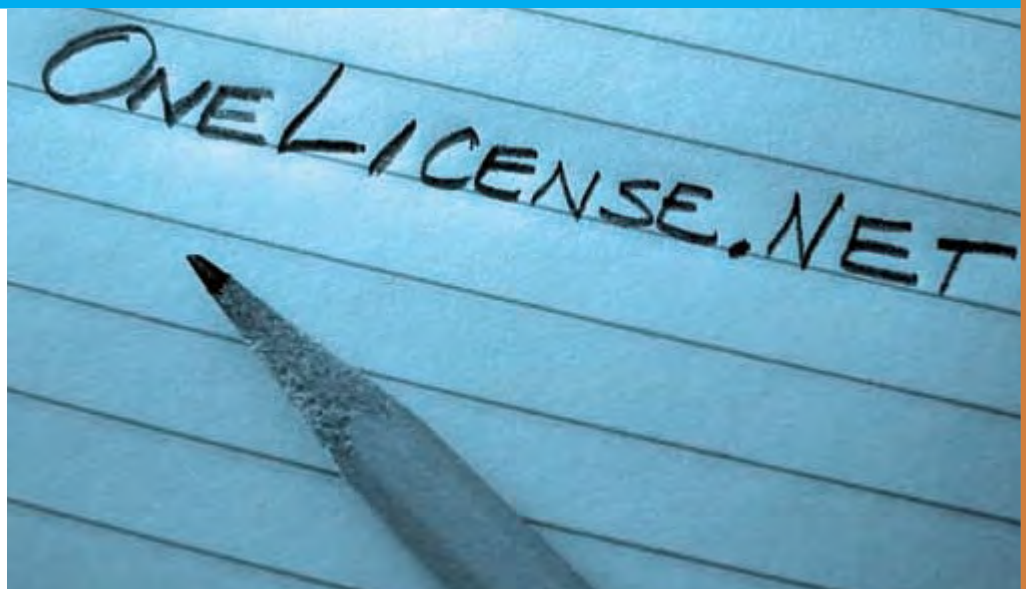
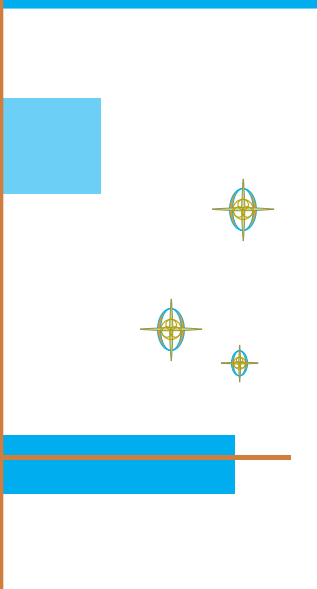
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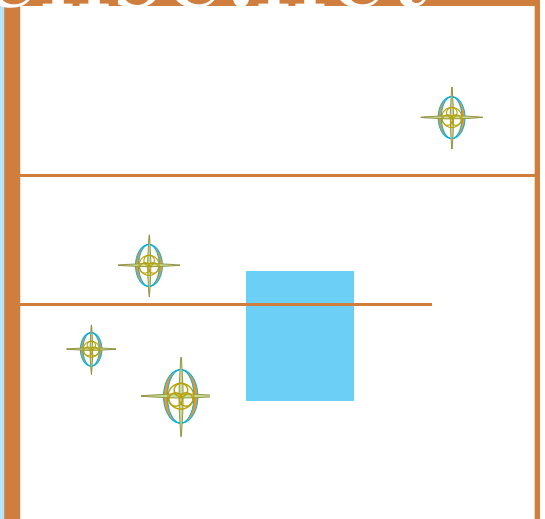


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Chapter News

Outstanding Chapters and Leaders, and Part Two of a Conversation

As we mentioned in our October 2009 column, every other year, in odd-numbered years, NPM recognizes the work of an “Outstanding Chapter.” This is an important and meaningful award and an NPM tradition. We are also aware that behind every successful chapter—and every chapter struggling to be successful—there are dedicated and hard-working leaders. To recognize these people, NPM is beginning a new award in 2010 to honor an “Outstanding Chapter Leader.” Given in even-numbered years, this award will recognize the work of a *current or former* chapter officer who has contributed significantly to the life and work of a particular chapter.

Nominations for this award can be made by any NPM member to Chapter Council Chair Hollie Uccellini (Huccellini@dioceseofgreensburg.org) by March 30, with the final determination of the recipient made by the Council of Chapters.

Our 2010 Outstanding Chapter Leader might exhibit some of these qualities:

- Respects the talents of all pastoral musicians, both volunteer and professional.
- Supports the mission of NPM on the local level.
- Is creative in utilizing programs that encourage attendance at chapter meetings and spearheads projects that make a substantial difference for music ministers.
- Has met significant challenges with success.
- Is collaborative with other musicians, pastoral leaders, the diocesan office of worship, and organizations such as AGO.

- Promotes membership in the national organization.
- Participates on the NPM national level by encouraging convention attendance; attending convention chapter sessions; sending chapter news for *Pastoral Music*; sponsoring conventions and institutes; participating in the NPM partnership program.
- Encourages continuing formation of all pastoral musicians—young musicians as well as those more experienced—helping all to reach their potential through programs, mentoring, scholarships, certification, recognition, awards, and other means.

Again, nominations for this award can be made to Hollie by March 30.

Conversation, Part Two

And now here is the second part of a conversation about what makes an outstanding chapter, held between Mary Beaudoin (Washington, DC, Outstanding Chapter 2005) and John Halloran (San Antonio, Texas, Outstanding Chapter 2009).

6. Lack of time is a major issue in keeping chapter membership alive. What strategies have you used?

Mary: Time and distance are intertwined. We have emphasized hospitality, sharing, learning, and being consistent in whatever we do. We work to make every program as welcoming, informative, and fun as possible.

John: We have a listserve (an online e-mail conversation), the diocesan e-mail list, direct e-mails to parishes, and periodic e-mails to pastors. Know your diocesan schedule so you don't compete with their major events.

7. How do you finance “big-name speakers” other than by dues?

Mary: We draw on funding from the archdiocese, charging members and non-members for attending, OCP grants, and

parish and publisher sponsorship.

John: We don't have dues, so we charge for events as needed; diocesan publisher sponsorship also makes this possible.

8. Chapters sometimes experience difficulties working successfully with their diocesan office of worship. What advice would you give to help people work in harmony?

Mary: Find out what the diocesan office of worship needs and values, and discover what is on their wish list. Communicate!

John: Let them know what the chapter is about. Communicate. Help the office by advertising diocesan events to our members. Work to complement each other.

9. Distance is a major problem. How can a chapter accommodate this disadvantage?

Mary: Bring the meeting to them. We have sponsored neighborhood meetings throughout the archdiocese—as many as eight meetings occurring at the same time (evening prayer, music sharing, social), each led by a member of the chapter board. Also, support parish-sponsored pastoral music events taking place in the far reaches of the diocese.

John: Strategically decide meeting sites. Also consider the issue of language. The west side of our diocese has older parishes where Masses are primarily in Spanish.

10. If you were trying to sell the idea of starting an NPM chapter to a diocese, what would you say?

Mary: An NPM chapter is vital for communication, education, and resources to assist pastoral musicians throughout the diocese.

John: Just do it!

Items for Chapter News may be sent to Ginny Miller by e-mail: jackmill@aol.com. Please single-space your report in twelve-point Times New Roman font. Photos are always welcome (high-resolution jpegs preferred).

Professional Concerns

By KARL PUNG

What Should a Pastor Expect of a Director of Music Ministries?

What are my expectations of a director of music ministries? Beyond the basic competencies in playing instruments, conducting and arranging, knowledge of liturgy, a sustained prayer life, and ability to work with others, I expect a music minister to be up to date, growing, part of a team, and communicative. I have been the pastor at parishes of wildly different sizes and budgets—and thus with different types of music ministers—but my general expectations for a music minister have remained the same. At one parish, the music minister was part-time. She played for all the weekend Masses, led the choir, and developed a bell choir while at the same time serving as a full-time math teacher at the public school. At another parish, we are fortunate to have a full-time music minister with a doctorate in music. Both ministers serve their respective parish communities very well. Though my general expectations have remained the same in each circumstance, they were expressed differently in practice at each place.

Up to date. I expect my staff to be up to date on the latest documents and trends in their field of expertise. If something is going on in their particular area, I expect them to know what it is and to have an opinion about how this will affect the life of the parish. If we consider, for example, the document *Sing to the Lord*, then I expect an understanding of the document's

Rev. Karl Pung, a priest of the Diocese of Lansing, Michigan, is the pastor of St. Patrick Parish in Brighton, Michigan, and the director of Priestly Life and Ministry for the Diocese of Lansing. He has a lectorate in sacred theology (STL) from the Pontifical Gregorian University, Rome.

history, how it will affect our parish, and in what ways it can be used as a tool to form our parish. I would review *Sing to the Lord* myself, but I expect my music minister to be very knowledgeable about it and its implications.

In addition to being well read in their area, I also expect the staff members to engage in ongoing formation and to interact with other professionals. For the full-time music minister, this means annually attending a national convention and regional, local, and diocesan events. For the part-time minister it would mean the same, so far as is possible given the restraints of that minister's time. For either full- or part-time ministers I encourage any opportunities to serve on committees or in organizations that put them in contact with other professionals in their area. I believe the broader the experience of the minister, the richer the experience of ministry will be, and the deeper that minister's impact will be on the parish.

Growing. In this context, growth has two forms: how the parish is growing and how the minister is developing in the ministry. I would approach the first form of growth by posing a few basic questions: What are the new pieces the parish is learning this year, what are the plans and vision for next five years, and how are the parish and the other people in music ministry being formed? "Growing" is not always about what is new but is more simply about what the next step ought to be or what is needed for our parish. How is the parish moving forward within the tradition of the particular and universal Church?

The second form of growth revolves around allowing the minister the freedom to develop his or her passions in ministry. What are the projects or parts of ministry that help keep the minister alive? Then, I need to make sure there are sufficient time and money to allow the minister to engage in and develop those passions within the parish.

Part of a team. I expect staff to be mutually supportive of one another, to

be servants. We are all working to spread the Gospel of Jesus Christ, and no one staff member or one department is more important than another. When special events or projects arise, I expect the music minister to be available and present just like anyone else. When budgets are tight, I also expect equal sacrifice. I am careful about preserving boundaries and watching for overwork, but I expect within those boundaries an attitude of generous service and mutual support.

Communicative. A parish music minister should not only be willing to share what is going on with music but also to let people know the little things, like where you are and when you are going to be around. Being communicative is more than just communicating; it is an attitude of holding myself accountable to those around me, so that together we can offer the best possible service to our community. Communication within the staff lets everyone know what is going on, fosters greater collaboration, and keeps us from working at cross purposes to one another. A willingness to communicate also makes one more approachable to others.

Finally, Trust

A final overall expectation that flows through all of the above is the ability to build trust. If there is no trust between two people or groups who have to work together, then conflict and discord will ensue. There are some basic, foundational questions that often need to be discussed—if not resolved—between a pastor and a music minister. Do I agree with or at least respect my minister's/pastor's understanding of the Church, overall theology, and sense of the liturgy? Building on discussion of these basics, trust can be fostered through a variety of other factors including demonstrating competency in one's areas of ministry, being reassured that there is freedom to make mistakes, and knowing that one's concerns and ideas are being heard.

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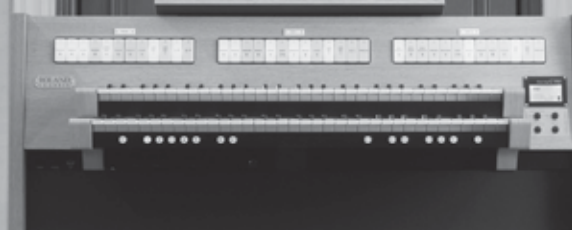
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April 11

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WISCONSIN

Milwaukee
April 25

Grand Music for a Grand Space. Bach: Magnificat in D Major. Cathedral Chorale and orchestra under the direction of Michael Batcho. Place: Cathedral of St. John, Milwaukee. Contact the Cathedral Music Office: (414) 276-9814, ext. 3116.

CONFERENCES

INDIANA

Notre Dame
June 14–16

Notre Dame Center for Liturgy Conference. Theme: Unfolding the Mystery of Christ:

Exploring Liturgical Time. Place: McKenna Hall, University of Notre Dame du Lac. Keynote: Dr. Nathan Mitchell. Plenary sessions: Rev. Msgr. Kevin W. Irwin, Rev. Mark Morozowich, SEOD, Rev. Andrew Ciferni, O. PRAEM., Dr. Wendy Wright. Breakout sessions, prayer. Information and online registration: <http://liturgy.nd.edu>.

KENTUCKY

Lexington
July 24–28

Association of Disciples (of Christ) Musicians Forty-Ninth Conference. Theme: Our Journey Home. Clinicians include John Opsata, Larry Sivils, Lynn Gatchell, Robert Hobby, Tim Waugh, and others. Place: Central Christian Church, Lexington. Information: www.adm-doc.org.

MINNESOTA

Collegeville
June 21–24

Collegeville Conference on Music, Liturgy, and the Arts: New Music, New Texts: Preparing for a New Missal. Place: Saint John's Abbey and University, Collegeville. Sessions: reasoning and theology of this new direction with an emphasis on understanding liturgical materials, music and revised ritual

acts, choral reading, creativity in music, sacred arts and environment, St. John's Bible, faculty forum, and applied music lessons. Keynotes: Dr. Paul Ford; Rev. Anthony Ruff, OSB; Johan van Parys; Sr. Delores Dufner, OSB; Kim Kasling, and Lynn Trapp. Registration information and form online at www.csbsju.edu/sot/cmmla.

NORTH CAROLINA

Lake Junaluska
June 20–25

Music and Worship Arts Week. Sponsored by The Fellowship of United Methodists in Music and Worship Arts. Leadership includes: Michael Hawn, John Walker, Randall Hooper, Jim Kilgus, Jerald Jay, Alyce McKenzie, and others. Contact: www.MusicArtsWeek.org.

RETREATS

Pittsburgh
May 25–27

Three-day event with Dove Award-winning Christian music artist John Michael Talbot. Co-sponsored by St. Paul of the Cross Monastery, South Side, and St. Bernard Catholic Church, Mt. Lebanon. The program includes two days of teachings and reflection at St. Paul (Tuesday and Wednesday, May 25–26), and concludes on Thursday with an evening of music, prayer, and meditation at St. Bernard. For information about registering for the monastery program, contact Mr. John Colaizzi at (412) 381-7676; e-mail: jcolaizzi@cprov.org. For information about the concert at St. Bernard, contact Mr. Bill McGrane at (412) 341-5873; e-mail: wmcgrane@stbpgh.org.



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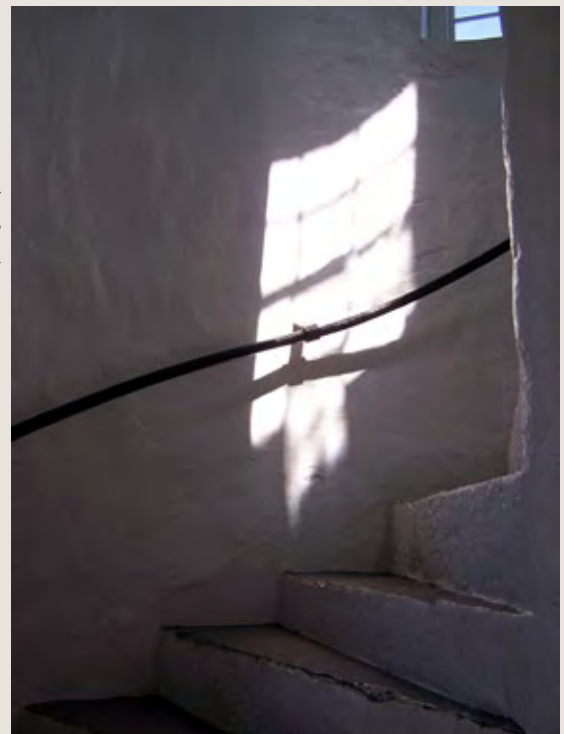
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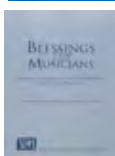
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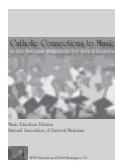
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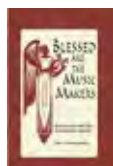
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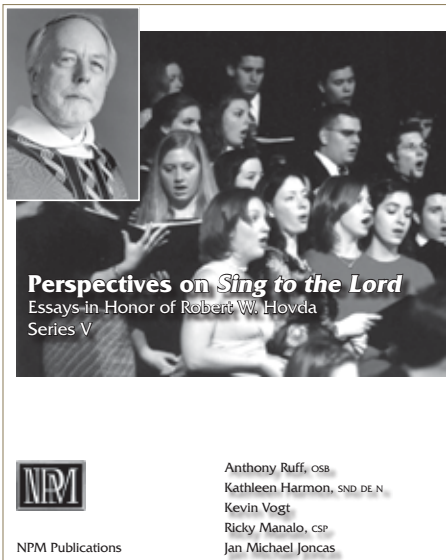
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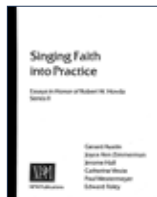
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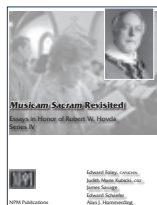
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¿Por qué dirige la Biblia a la metáfora del canto para describir la respuesta de la creación al Creador o la profundidad de emoción entre un pueblo redimido en la presencia de su libertador? Por dos razones: porque el canto es una de las formas más antiguas de la comunicación humana y porque el canto nos involucra (y a aquellos que nos circundan) tan completamente que puede ser la forma de comunicación humana que sea capaz de sobrevivir aún la devastación de la enfermedad de Alzheimer.

Lo que normalmente pensamos como el desarrollo del “hablar” entre los primeros seres humanos, de hecho puede haber tenido elementos fuertes del canto – la entonación, una melodía, los crescendos, y el ritmo. (Acuerden que además de la voz misma, el instrumento musical más antiguo que conocemos es el tambor.)

La acción de cantar envuelve al ser completo – el cuerpo, la mente y el espíritu – más completamente que muchas otras actividades humanas. Más aún, envuelve a aquellos a nuestro

alrededor. Recibimos el sonido no solamente con nuestros oídos sino con todo nuestro cuerpo. Las ondas del sonido mueven (vibran) el aire, y recibimos estas vibraciones con nuestros cuerpos. Nuestros oídos procesan ese vibrar como el sonido, y nuestras mentes reconocen esos sonidos como la canción, o como la música. Si estamos abiertos a ese sonido y a su significado, respondemos con nuestros cuerpos, nuestras mentes, y nuestras voces y participamos en la canción. En todo caso, cuando participamos en el canto, nuestros cuerpos y nuestras mentes quedan ocupados en el evento del sonido, absorbiendo su vibrar y su significado.

Estudio tras estudio ha mostrado también que el canto es uno de los regalos de la comunicación que más queda con nosotros. Un estudio de tres años que se llevó a cabo en Washington, DC, dirigido por el doctor Gene D. Cohen, el director del Centro Para el Envejecimiento, la Salud y las Humanidades en la Universidad George Washington, examinó cómo el canto afecta a la salud de aquellos que tienen cincuenta y cinco años o más. El estudio concluyó que los participantes mayores en un coro de cantantes formado por la Escuela de Música Levine tuvieron menos visitas al médico, menos problemas oculares, menos incidentes de depresión, menos necesidad de medicina, y menos caídas y otros heridos que los dos grupos que sirven como patrón de comparación. Inspirado por tales lecciones, Chreanne Montgomery –Smith de la Sociedad Británica para la Enfermedad Alzheimer estableció el grupo, El Cantar para el Cerebro, un grupo cantante para las personas con la demencia, con los problemas de memoria, o con la enfermedad de Alzheimer. Ella encontró que las personas del grupo podían usar la memoria que utilizaban para cantar para recordar otras cosas. Y el Profesor Clive Ballard de King’s College en Londres, el director de investigación en la Sociedad para la Enfermedad Alzheimer, nota que la parte del cerebro que procesa el hablar es diferente que la parte que procesa la música. De hecho, la música, la memoria y la habilidad de cantar residen en varias partes del cerebro, lo que pueda hacer posible permitir que esta forma de comunicación y memoria sobreviva hasta cuando el habla falle.

Todo esto explica porque el cantar en un elemento clave de la liturgia cristiana: el canto es una de las maneras primarias en que la asamblea de los fieles participe activamente en la liturgia. Se invita a la gente a “tomar parte por medio de aclamaciones, respuestas, salmos, antifonas y himnos (*Sing to the Lord*, 26, citando *Sacrosanctum Concilium*, 30). También explica por lo cual «la formación musical de la asamblea debe ser un interés continuo para que pueda fomentar una participación completa, consciente y activa» (STL, 26). Nuestro canto, pues, no es solamente para la liturgia sino para nuestro alimento para la semana venidera y para la jornada por la vida.

With Joyful Song

When the Bible wants to describe the wonder of creation, the joy of liberation, or the exaltation of union with God, it turns to song. In its lyrical description of the beginning of all things, for example, the Book of Job puts these words in God's mouth as he questions Job: "Where were you when I laid the earth's foundations . . . when the morning stars sang together and all the divine beings shouted for joy?" (Job 38:4, 7). When Isaiah wants to celebrate liberation from the Babylonian Exile, he has God give this command: "Go out from Babylon . . . proclaim it with joyful song, sending out the news to the ends of the earth; tell them, 'The Lord has redeemed his servant Jacob'" (Isaiah 48:20). And when Christian writers want to describe what heaven is like, the Book of Revelation paints a picture of heavenly worship filled with singing, in which one choir joins another until all of creation is voicing God's praise. The four living creatures echo the song of the angels: "Holy, holy, holy is God the sovereign Lord of all," while the twenty-four elders praise God the Creator: "You are worthy, O Lord our God, to receive glory and honor and power, because you created all things . . ." (Revelation 4:8, 11). Together these two choirs join the angels to sing to the victorious Lamb: "Worthy is the Lamb that was slain to receive power and wealth, wisdom and might, honor and glory and praise" (Rev. 5:11). Then the martyrs join the hymn: "Amen! Praise and glory and wisdom, thanksgiving and honor, power and might be to our God for ever! Amen!" (Rev. 7:11). And finally, joined by all creation, the "vast throng" of God's people sing: "Hallelujah! The Lord our God, sovereign over all, has begun to reign! Let us rejoice and shout for joy and pay our homage to God, for the wedding feast of the Lamb has begun!" (Rev. 19:6-7).

Why does the Bible turn to the metaphor of song to describe creation's response to the Creator or the depth of feeling among a saved people in the presence of their liberator? For two reasons: because singing is one of the oldest forms of human communication and because singing involves us (and those around us) so completely that it is the one form of human communication that may be able to survive even the ravages of Alzheimer's Disease.

What we normally think of as the development of "speech" among the earliest humans may, in fact, have had strong elements of singing—intonation, a melody line, crescendos, and rhythm. (Remember that the oldest musical instrument that we know of, besides the voice itself, is the drum.)

The act of singing involves the whole person—body, mind, and spirit—more completely than most other human activities. Further, it involves those around us. We receive sound not only with our ears but with our whole bodies. Sound waves move (vibrate) the air, and we receive those vibrations with our bodies. Our ears process that vibration as sound, and our minds recognize those sounds as song, as music. If we are open to that sound and its meaning, we respond with our spirits, minds, and voices and join the song. But whether or not we join the singing, our bodies and minds are wrapped up in the sound event, absorbing its vibrations and its meaning.

Study after study has also shown that singing is one of the gifts of communication that stay with us longest. One three-year study in Washington, DC, led by Dr. Gene D. Cohen, director of George Washington University's Center on Aging, Health, and Humanities, examined how singing affects the health of those fifty-five years old and older. The study concluded that participants in a senior singers chorale formed by the Levine School of Music had fewer doctor visits, eyesight problems, incidences of depression, less need for medication, and fewer falls and other injuries than two control groups. Drawing on such lessons, Chreanne Montgomery-Smith of the British Alzheimer's Society founded Singing for the Brain, a singing group for those with dementia, memory problems, or Alzheimer's Disease. She found that people in the group could use their memory for singing to remember other things. And Professor Clive Ballard of King's College, London, director of research at the Alzheimer's Society, notes research that the part of the brain that processes speech is different from the part that processes music. In fact, music memory and the ability to sing reside in several parts of the brain, which is what may allow this form of communication and memory to survive when even speech fails.

All of this helps to explain why singing is a key element of Christian liturgy: "Singing is one of the primary ways that the assembly of the faithful participates actively in the Liturgy. The people are encouraged 'to take part by means of acclamations, responses, psalms, antiphons, [and] hymns . . .' (*Sing to the Lord*, 26, quoting *Sacrosanctum Concilium*, 30). It also explains why "the musical formation of the assembly must be a continuing concern in order to foster full, conscious, and active participation" (STL, 26). Our song, then, is not only for the liturgy but for nourishment for the week ahead and for the journey through life.

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