

NATIONAL ASSOCIATION of
PASTORAL MUSICIANS

November 2010



PASTORAL Music

The background of the cover features a religious painting of Jesus Christ with a halo, his hands raised in prayer. In the foreground, a person in a white robe is also shown with their hands raised in prayer, mirroring the gesture of the figure in the painting.

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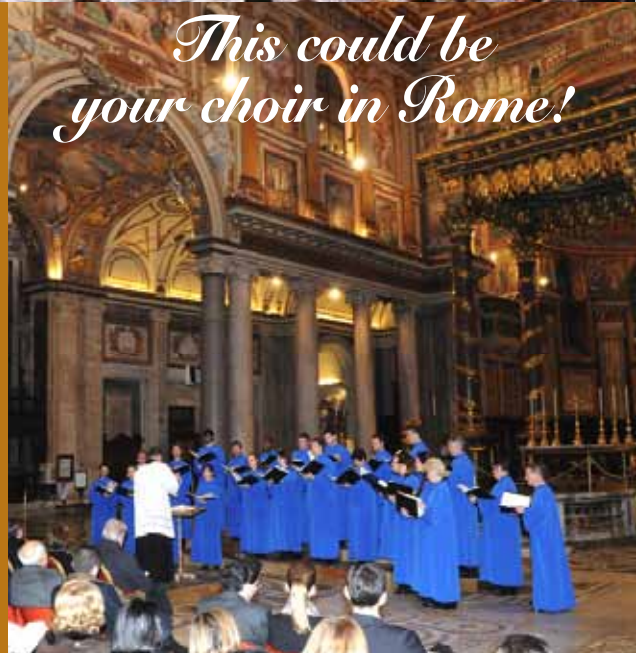
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From the President

Occasionally I find myself answering phone calls at the NPM Office. When I do, I enjoy responding to inquiries about various matters. Callers are almost always extremely pleasant and polite and very appreciative of the services that the association offers.

Recently I spoke to a teacher who was searching for psalm and song suggestions for All Souls Day and was having difficulty locating the planning resources on the NPM website, www.npm.org. I suggested we both sit at our computers and click through the website together while we spoke on the phone. Soon we found our way to the resources she needed.

Before we ended the call, I asked her if she and/or her parish were members of NPM. Pause. "We used to belong to NPM," she told me, "but didn't get around to renewing this last time." Gently I asked her to consider rejoining and pointed out that the resources she needed were available because members are supporting the association with their dues and donations.

The leaders and staff of NPM are of course delighted to answer questions, provide assistance, plan programs, publish resources, provide web content, organize gatherings, encourage chapters—whatever will support musicians, clergy, and other liturgical leaders in their ministry. Many NPM services are readily accessible to non-members, including the rich array of resources found on the NPM website and the staff who are available to answer questions over the phone.

The incident that I cited here was particularly striking to me because the Board of Directors recently established a task force to make recommendations for strengthening membership in the association. Like many non-profit organizations in the economic climate of the past couple of years, NPM has experienced some erosion in its membership base.

During the first meeting of the task force, a number of interesting issues and questions were raised, including the following:

- Does the current membership structure serve the needs of the association and its members?
- Should the relationship between national membership and chapter membership be more closely aligned?
- Is the current dues level appropriate and adequate to support the work of the association?
- Are NPM web resources too readily available? Is this accessibility a disincentive to membership?
- How can we keep the importance and advantages of NPM membership in the awareness of rank-and-file Catholic Church musicians and clergy?
- How can NPM reach more effectively into under-represented geographical areas, age groups, and ethnic communities?
- Why belong to NPM? How do members view the benefits of NPM membership? How can we foster a stronger sense of ownership among members?
- What is NPM's image among non-members?
- Are those images an advantage or a challenge to developing membership?

As the task group continues its work, it will undoubtedly arrive at some more nuanced approaches to these questions and issues and generate a number of new ones. Later in the fall we will be sending you by e-mail the link to a members' survey so that you can help the leaders of NPM plan for the future. Please take the time to complete that survey when you receive the message.

Feel free as well to send me your thoughts and ideas about developing a stronger and broader membership in the association. You can send an e-mail message to me at mcmahon@npm.org. I will pass along your message to the Membership Task Group as they prepare recommendations to the Board for some new directions.

The members of NPM continue to show their commitment to the mission of the association by their dedication to pastoral music ministry and their commitment to foster the art of musical liturgy. Please help us to welcome more of our colleagues into our circle of ministry.

A handwritten signature in black ink that reads "J. Michael McMahon". The signature is fluid and cursive, with a large initial "J" and a stylized "M".

J. Michael McMahon
President

PASTORAL Music



Pastoral Music (ISSN 0363-6569) is published five times per year in January, March, May, September, and November by the National Association of Pastoral Musicians (NPM), 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461.

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

Statement of Ownership, Management, and Circulation (Required by 39 U.S.C. 3685)

Pastoral Music is a magazine published five times annually, in January, March, May, September, and November, at an annual subscription price of \$44.00. *Pastoral Music* offices are located at 962 Wayne Avenue, Suite 210, Silver Spring, Maryland 20910-4461.

Pastoral Music is a membership magazine of the National Association of Pastoral Musicians. Dr. J. Michael McMahon, Publisher. Dr. Gordon E. Truitt, Editor. There are no known bondholders, mortgagees, or other security holders. The purpose, function, and nonprofit status of this organization have not changed during the preceding twelve months.

The average number of copies per issue over the last twelve-month period, 8,090; actual number, September 2010 issue, 7,750; total paid distribution last twelve months, average, 7,773, September issue, 7,526; average free or nominal rate distribution last twelve months, 53; September issue, 12; total distribution last twelve months, average, 7,856; September issue, 7,560. Percent paid circulation, average, 98.9%; September issue, 99.5%. The issue date for this circulation information is September 2010.

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Periodicals postage paid at Silver Spring, Maryland, and additional mailing offices.
Postmaster: Send address change to *Pastoral Music*, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461.

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Cover: A dancer raises her hands in prayer before the icon of *Christ Pantocrator* (Christ the Universal Ruler), painted by Dan McAfee, in the main convention hall at Cobo Center. Photo by Gordon E. Truitt. Additional photos in this issue courtesy of Kerry Deacon, Detroit, Michigan; Mr. Mack Photography, Detroit, Michigan; Terri Pastura, Toledo, Ohio; and Peter Maher, NPM National Office.



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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
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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
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Membership

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

Education

Rev. Dr. Paul H. Colloton, *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
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Administration

Mr. Paul Lagoy, *Secretary and Mail Clerk*
Ext. 26 E-mail: npmpub@npm.org
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Additional Staff

Ms. Andrea Schellman, *Assistant Editor*
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Again this year, I offer profound thanks to all the individuals, dioceses, parishes, corporations, and others who so generously supported the 2009 NPM Annual Fund. Your gifts help to make possible the programs and services that NPM provides for musicians, clergy, liturgists, and other leaders of prayer. Please help us to continue this important work through your gift to the 2010 NPM Annual Fund. If there are any errors or omissions in the lists on these pages, please accept our apology and send a correction by e-mail to Lowell@npm.org or by phone: (240) 247-3000.

J. Michael McMahon

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Sister Kathleen Hughes, RSCJ
Scholar and Teacher
For Courageous Leadership and
Tireless Advocacy of Liturgical Renewal



Pastoral Musician

Bob Hurd
Composer, Adjunct Professor
at Santa Clara University



Jaime Cortez (l) with Bob Hurd

Outstanding Pastor

Rev. Edward Hislop
Diocese of Helena, Montana



Father Hislop (l) with Dr. McMahon
and Ms. Joanne Werner

Outstanding Chapter Leader

Sister Sheila Browne, RSM
Diocese of Rockville Centre,
New York



Sr. Sheila with Dr. McMahon and Ms.
Hollie Uccellini

Music Industry Award

Martin Marklin
Marklin Candle Design



DMMD Member

Michael Wustrow
Diocese of Rockville Centre,
New York



Dr. Robert Wolf (l) with
Mr. Wustrow

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OCP Scholarship (\$2,500); University of Michigan

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GIA Pastoral Musicians Scholarship (\$2,000)
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The Catholic University of America

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Funk Family Memorial Scholarship (\$1,000); University of Kansas

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Saint Joseph's College

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Steven C. Warner Scholarship (\$1,000); Duquesne University

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Association News

Convention 2010

Thank You, Detroit!

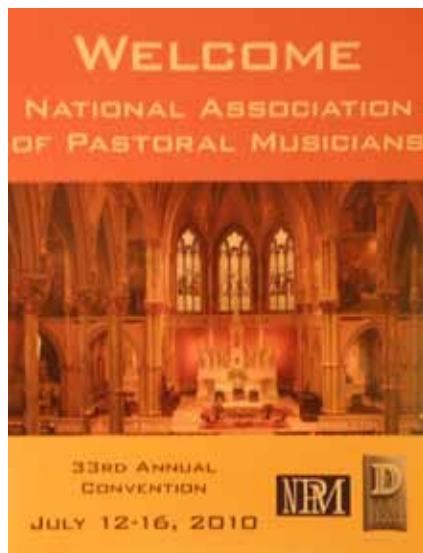
One of the consistent comments in the convention evaluations was praise for the hospitality shown by the local volunteers. Catholic Detroit was ready to welcome all who gathered, to assist when they could, and to show a friendly face at all times. Such hospitality certainly added to the high evaluation that the convention received (4.49 out of five—a rating of 4.0 or higher is an indication that the event is highly rated.)

Specific events at the convention that were also highly rated (4.0 or better) include the DMMD Institute with Kent Tritle; three of the five plenum addresses (the other two fell just below 4.0); most of the evening musical events (one event just missed 4.0); most of the breakout sessions; most of the industry lab sessions; and the exhibit hall (4.28).

Please look at the “Commentary” on pages sixty-three and sixty-four for additional observations by the participants in this year’s convention.

Who Gathers?

This year, for the first time, the convention evaluation was online. Response was good: We received 911 responses (nearly half of all participants) as of September 15. The opportunity to post the evaluation online gave us a chance to ask some additional questions about the participants. Among the respondents, more than one-third (37.3%) listed “parish director of music ministries (or equivalent)” as their primary ministry. Many parish directors are also organists or choir directors, but an additional ten percent (9.8%) of the participants described themselves as choir directors. There was sizable representation from cantors (8.9%) and choir members (6.5%). There was nearly equal representation of parish directors or coordinators of liturgy (5.3%) and pastors or parochial vicars (4.6%). Other ministries represented in Detroit included deacons, diocesan directors of worship,



diocesan directors or coordinators of music, ensemble directors and members, guitarists, organists, pianists, and “other” (13.7% of the responses came in this final category).

Slightly more than one-quarter of the respondents (25.2%) have been NPM members for ten to nineteen years, and nearly one-quarter (23.3%) have been members for more than twenty years. Nearly one-third (32%) have been members for one to nine years, and more than ten percent (13.3%) are new members. (About six percent of the respondents don’t know how long they’ve been members.)

It is not particularly surprising that more than forty percent of the participants this year are full-time, salaried pastoral musicians (43.4%) because they would come from larger parishes with substantial music budgets, but one-quarter are part-time, salaried musicians (25.8%), many of whom would have to rely, at least in part, on paying their own way. And it is highly gratifying that nearly one-quarter are volunteers in pastoral music ministry (24%), who would receive little monetary support from their parishes to attend the convention, and almost seven percent (6.8%) have some other arrangement.

Again, it would be expected that the majority of participants (52.5%) serve

suburban parishes, which have larger memberships and bigger budgets, but more than one-quarter (27.7%) serve urban communities. Rural parishes were represented by 14.2% of the respondents to the questionnaire, and another eight percent (7.8%) serve some other kind of community. More than half of these communities are economically middle class (51.2%), and nearly one-third (28.4%) are upper middle class. More than ten percent of the communities (13.5%) are lower middle class or lower class economically.

Ethnically, more than two-thirds of the parishes and communities represented at this year’s convention are primarily of white/European descent (76.3%), and nearly another twenty percent (19.3%) are of mixed ethnic heritage. Parishes that consist primarily of one or another ethnic minority (African American, Asian/Pacific Islanders, or Hispanic/Latino) accounted for just over one percent (1.4%) of participants.

Half (50.5%) of the participants came to Detroit by car, and nearly half (46.2%) flew. Nearly half (49.2%) attend an NPM convention every year; for almost twenty percent (18.2%), Detroit was their first NPM convention.

When they were asked to check all answers that apply, better than two-thirds of the participants (81.8%) reported that they come to an NPM convention for the workshops in the breakout sessions. But people also come (in order of preference) for the exhibits (71.0%), liturgies and prayer events (58.4%), camaraderie (55.2%), and major addresses (46.4%). And more than ten percent (11.1%) find other reasons to be there.

Institutes 2010

Spread the Word

“How did you learn about this program?” Over and over, on the 2010 institute evaluations, the message was clear. Majorities of the participants in every program were encouraged to attend by a choir director, another NPM member

who had attended and recommended the program, or someone at a convention who mentioned the summer institutes. Word of mouth is our best advertisement. Please let people in your parish or community know about these intensive weekend and week-long programs. They continue to enrich individual pastoral musicians and the communities they serve.

How Did We Do?

Nearly 200 people attended our 2010 summer institutes, and more than 200 participated in our September webinar on the psalms. Those attending the institutes rated them very highly, and participants reported that they gained a “more spiritual approach” to their particular ministry as well as learning or improving practical skills—such as vocal skills, sight reading, and improved diction in the case of the Cantor Express programs. Several participants noted something that you can only get in an extended program like the institutes—an opportunity to work with a mentor to develop a deeper understanding of particular skills and the theological foundations of a ministry. One returning participant in the Guitar and Ensemble Institute wrote: “I am finally beginning to get some of it.”

Convention 2011

Save the Dates

The 2011 Annual Convention of the National Association of Pastoral Musicians is set for July 18–22 in Louisville, Kentucky. The theme is “Sing a New Song.” Look for a complete brochure in the January issue of *Pastoral Music*.

Members’ Update

Seventeen Scholarships

Thanks to the generosity of our members, friends, and corporate partners, NPM was able to offer \$31,250 divided among seventeen scholarships for this academic year. NPM also donates \$500 toward the \$1,000 Rensselaer Challenge Grant, which is administered by the Rensselaer Program of Church Music and Liturgy at Saint Joseph’s College, Rensselaer, Indiana. \$13,000 of this year’s awarded amount came from donations by participants in the 2009 Annual Convention.

The scholarships include the Dosogne/Rendler-Georgetown Chorale Scholarship, drawn from endowments established to honor Rene Dosogne, a highly respected church musician in the Chicago area in the second half of the twentieth century and a faculty member at DePaul University School of Music, and Dr. Elaine Rendler-McQueeney, pastoral musician, music educator, and choral conductor of the Georgetown Chorale. There is also the Funk Family Memorial Scholarship, created to honor Rev. Virgil C. Funk, NPM founder and president emeritus, and deceased members of his family.

Other scholarship funds come from NPM’s educational partners. They include the MuSonics Scholarships for undergraduate and graduate studies, the Paluch Family Foundation/WLP Scholarship, the OCP Scholarship, the GIA Pastoral Musicians Scholarship, the University of Notre Dame Folk Choir Scholarship, the Dan Schutte Scholarship, the Father Lawrence Heiman, CPPS, Scholarship, the Steven C. Warner Scholarship, and the Lucien Deiss, CSSP, Scholarship.

This year’s scholarship recipients include students who are studying for a bachelor’s degree as well as those completing doctoral work. There are several full-time directors of music ministries in the group—one of them at a cathedral—and one diocesan coordinator of music ministries. Others work full- or part-time in parishes as they complete their studies. Several are recipients of previous NPM scholarships. If you know one or more of these dedicated musicians, be sure to congratulate them on their scholarship and encourage them to continue with their studies.

William H. Atwood, recipient of this year’s NPM Members’ Scholarship (\$3,000), is the director of music and coordinator of liturgical ministries at All Saints Roman Catholic Church in Manassas, Virginia, where he conducts a large and diverse parish music program. Prior to his position at All Saints, Mr. Atwood was director



of sacred music for the Church of the Immaculate Conception in Somerville, New Jersey, in addition to being organist and Festival Choir accompanist for the Roman Catholic Diocese of Metuchen, New Jersey. A native of Connecticut, Mr. Atwood received the bachelor of music degree magna cum laude in 2001 from the

Hartt School of Music at the University of Hartford, and he is a 2003 graduate of Westminster Choir College in Princeton, New Jersey, where he earned the master of music degree with distinction. Mr. Atwood is currently enrolled in the doctor of musical arts program in sacred music at The Catholic University of America in Washington, DC. Mr. Atwood was the recipient of the 2001 Elaine Rendler Scholarship, the 2007 Koinonia Scholarship, and the 2008 Cardinal DiNardo Scholarship through the National Association of Pastoral Musicians. He was also the 2001 recipient of the Charlotte Hoyt Bagnall Scholarship for the study of church music and is currently a Magi Scholar at The Catholic University of America. Recent organ recital engagements have included performances at the Church of Saint Mary the Virgin and the Cathedral of Saint Patrick in New York City, the Church of Saint Thomas Aquinas at the University of Virginia, and the 2008 Eastern Regional Convention of the National Association of Pastoral Musicians.

Since 1996, **Henry Bauer** has been the director of liturgy and music at St. Jane Frances de Chantal Church in Bethesda, Maryland, where he directs three choirs, trains cantors, plays the organ, oversees all the liturgical ministries, trains liturgical ministers, designs worship aids, directs the Concert and Arts Series, and oversees the decoration of the church for holy days and major feasts. In addition to his ministry at St. Jane, he has a private piano and organ studio. Starting in grade school, he began playing the organ for school Masses and then for parish Masses. He continued to play for his parish church through high school. Mr. Bauer holds a master’s degree in liturgical music from The Catholic University of America and a bachelor’s degree in music (cum laude) in piano pedagogy from Butler University in Indianapolis, Indiana. Currently he serves on the board of his local NPM chapter in Washington, DC, coordinates activities for its local music directors division, and is a member of the DMMD Board of Directors, serving on the Certification Committee. Henry is a doctoral student in sacred music at The Catholic University of America. He plans to use the University of Notre Dame Folk Choir Scholarship (\$1,250) to continue his studies at Catholic University.



Continued on page thirteen



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Patricia Campbell, CDMM, recipient of the Father Larry Heiman Scholarship for 2010 (\$1,000), is beginning her fifteenth year as director of music and worship at Blessed Sacrament Parish in Warren, Ohio. She has been a pastoral musician since her teens and has been involved with NPM since the early 1980s. Sister Patricia is a student in the Rensselaer Program of Church Music and Liturgy, pursuing a master's degree in pastoral liturgy and music. Father Larry Heiman was a guiding force in the Rensselaer Program, and Patricia finds it especially meaningful to receive this scholarship as the program celebrates its fiftieth year. Mr. Robert Frenzel's generosity in establishing this scholarship is certainly appreciated. She has completed the third of four years and is grateful to NPM and to Robert for this generous help.



Louis Canter received the 2010 OCP Scholarship (\$2,500). He is currently the associate director of worship and coordinator of music ministries for the Archdiocese of Detroit. He and hundreds of his colleagues had the distinct pleasure of hosting the recent NPM Convention in Detroit. Louis is currently pursuing doctoral studies in church music at the University of Michigan in Ann Arbor. Louis hopes to continue to unite what he is learning with his experience in the Office of Worship. He is most grateful to those who made this scholarship possible.



Michael Galdo, recipient of the Lucien Deiss, CSSP, Scholarship (\$1,000), is beginning his third year of graduate studies at The Catholic University of America, where he is pursuing a master's degree in sacred music with a concentration in organ performance. In 2003 he earned a bachelor's degree in music and religious studies at the University of Virginia. Michael began his work in music ministry as the accompanist at Holy Comforter Parish in Charlottesville in 2000. The following year he began taking organ lessons and playing the organ at St. Thomas Aquinas University Parish in Charlottesville.



From 2005 to 2008, Michael directed the contemporary choir at St. Luke Catholic Church in McLean, where he worked with a diverse mix of instruments and ages. Since 2008, Michael has been the music director at Our Lady of Hope Catholic Church in Potomac Falls, Virginia, where he is responsible for playing the organ and directing three choirs: a children's choir, a teen choir, and an adult choir. Michael's current studies have inspired him to initiate a sung liturgy of evening prayer on various feasts throughout the year, including the Annunciation and the Feast of the Sacred Heart.

Brandon Gauvin, recipient of the MuSonics Graduate Scholarship (\$2,000), has been involved with music nearly his whole life, beginning with involvement in musical theatre at a very young age. These experiences developed his love of singing, performance, and music in general. At the age of fourteen, he began piano lessons, and he has studied with a concert pianist for eight years. When he was sixteen, Brandon started volunteering in the music department of his parish church, St. Thomas à Becket, in Canton, Michigan. He has since been hired as an accompanist (part-time and then full-time), and he now directs the whole parish music program. His educational background includes a recently completed bachelor's degree in music with a concentration in organ performance, summa cum laude. He has also trained in skills such as ear training, sight singing, orchestration, and conducting, all of which have been vital to his success as a pastoral musician. With this scholarship, he has returned to Wayne State University in Detroit, Michigan, to study for his master's degree in organ performance.



Rendell Anthony James has been awarded the 2010 NPM Nancy Bannister Scholarship (\$3,000). He is coordinator of music ministry at St. Francis Xavier Catholic Church in Metairie, Louisiana, and he serves as director of choral activities and assistant vocal faculty member at the New Orleans Center for Creative Arts. A native of Sunset, Louisiana, Rendell's interest in liturgical music was influenced by his parents, the late Paul and Joyce James; children's choir directors; and Most Rev. Harry J. Flynn, D.D., former bishop of the Diocese of Lafayette, Louisiana, and archbishop emeritus of St. Paul and Minneapolis.



Rendell earned a bachelor's degree in music education, summa cum laude, from Loyola University New Orleans, where he studied choral conducting and voice, and he earned his master of music degree at Louisiana State University. Currently, Rendell is satisfying the requirements for the doctor of musical arts degree at New Orleans Baptist Theological Seminary.

Matthew Koraus is the recipient of this year's NPM Perrot Scholarship (\$3,000), which he will use to complete his master's degree in classical composition at Manhattan School of Music. His concert and liturgical compositions have been premiered throughout the New York area. Matthew's most recently commissioned piece, a setting of *Ubi Caritas* for choir, orchestra, and organ, was premiered at St. Agnes Cathedral, Rockville Centre, New York, as part of their "Twenty-Fifth Anniversary Celebration of Music Ministry." Matthew started piano lessons at the age of nine and later began his ministry in the church by singing in his home parish's choir. He currently serves as the principal organist of that same parish—St. Catherine of Sienna Church in Franklin Square, New York—and he assists at St. Agnes Cathedral. Matthew holds a bachelor's degree (summa cum laude) in theory and composition from Hofstra University, where he also performed extensively as a vocalist, harpsichordist, and accompanist. Matthew recently received both his Colleague and Associate certifications from the American Guild of Organists.

Tim Lewicki, recipient of the NPM Koinonia Scholarship (\$2,000), resides outside of Manassas, Virginia, and is a member of Holy Trinity Parish in Gainesville, Virginia. He has served the parish as organist and pianist for the past five years and continues to serve the parish as organist on a temporary basis when home from college. Mr. Lewicki is a senior at Westminster Choir College of Rider University in Princeton, New Jersey, pursuing a bachelor's degree

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in sacred music with a concentration in organ. While at school in New Jersey, Mr. Lewicki is the organist and choir director at Incarnation-St. James Catholic Church in Ewing, conducting both the adult choir and the parish children's choir. He is an active member of both the American Guild of Organists, Northern Virginia Chapter, and the National Association of Pastoral Musicians Chapter in Trenton, New Jersey, for which he serves as student representative on the board. This past summer, Tim served as one of eleven youth interns at the NPM 2010 National Convention in Detroit. After graduation (May 2011), Tim plans to continue his studies at the graduate level in sacred music and liturgy.

Sister Anita Louise Lowe, OSB, has been a member of the Sisters of St. Benedict of Ferdinand, Indiana, since



1987. Born in Louisville, Kentucky, she focused on music during high school, giving a senior recital in voice. While in high school and college, she led the group of musicians for liturgies at school and played

guitar with a music group at her home parish. After graduating with a bachelor's degree in English, she entered the monastery, where she has continued to serve as a music minister for liturgies.

Sister Anita has served her community in various positions, including five years as assistant director of communications and ten years as vocation director. While serving as vocation director, she was liaison to liturgies for three national convocations of the board of the National Religious Vocation Conference (NRVC). In 2008, she served as one of two liturgists for the NRVC convocation.

In spring 2008, she began to serve as the community's director of liturgy for the monastery. She is currently working on a master's degree in theology with a concentration in liturgical studies at the University of Notre Dame, for which she will use this year's NPM Board of Directors Scholarship (\$2,000), and she anticipates completing this program in the summer of 2012. In addition, Sister Anita is a member of Stillpoint, a group of Benedictine sisters who minister to others through music and who have made four recordings of their original compositions.

Ryan McMillin grew up in Oak Lawn, Illinois, where he attended St.



Linus School and Harold L. Richards High School; he served as an assistant organist at St. Linus while in high school. Ryan next pursued his academic interests at George-

town University in Washington, DC, where he is currently a senior studying music, mathematics, and economics. This year's GIA Pastoral Musicians Scholarship (\$2,000) will assist in completing those studies. As Chapel Organ Scholar, a member of the Georgetown University Habitat for Humanity Chapter, the treasurer of the school's Irish-American Society, and a peer advisor, he manages to incorporate many of his interests into his daily work. Ryan has volunteered since 2002 for an organization that serves the disabled of his local community, and he has used his musical abilities to raise money for charity and to organize trips to local nursing homes for Christmas caroling. After college, he plans to continue his work as a pastoral musician either in Washington, DC, or Chicago.

Nicholas Mourlam, who received this year's Funk Family Memorial Scholarship (\$1,000), is currently a sophomore at the



University of Kansas majoring in pipe organ church music. This scholarship will be applied toward his tuition at KU. Nicholas has received the dual service playing certificate of the American Guild

of Organists and National Association of Pastoral Musicians. He began studying pipe organ when he was fourteen years old, and as a freshman in high school, he became an organist for his home parish of St. Agnes Catholic Church in Roeland Park, Kansas. He was the organist for Our Lady of Sorrows Catholic Church in Kansas City, Missouri, for his last two years of high school, and he is currently the substitute organist for the St. Lawrence Catholic Campus Center at KU and also for local Kansas City churches.

At the age of sixteen, **Jorge Nuñez** got involved in the parish Spanish Mass choir after attending an evangelization retreat at Blessed Sacrament Parish in El Paso, Texas, which changed his views of the Catholic faith and helped him open his heart to God. The music during subsequent Masses reminded him of that encounter he had with Christ, so he joined

Hotline Online

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the choir. After a period of time, he understood that he was no longer being called just to worship; he was given a gift of music and a call to be a leader. About a year later, he was asked



to cantor and, soon after, to direct. Jorge is currently working on a bachelor's degree in voice performance and will use the Dosogne/Rendler-Georgetown Chorale Scholarship (\$1,000) to fund his education at the University of Texas at El Paso. He looks forward to performing professionally, attending graduate school, and continuing to work with the music of the liturgy to inspire future generations to use music as an instrument of God's love.

Maria Cecilia Pesqueira, the daughter of a musician, has been around music of all kinds since she was young. But it was not until college that she rediscovered sacred music, singing in choirs as a music composition major. It was then that she felt called to become



a liturgical musician and to serve the Lord through song. She is currently involved with several liturgical and non-liturgical choirs and, as a graduate student at Santa Clara University studying pastoral ministries and liturgical music, she continues to develop her musical skills by taking voice,

piano, and conducting lessons. She will use the Dan Schutte Scholarship (\$1,000) to defray the costs of her studies.

Amanda Plazek will use the Steven C. Warner Scholarship (\$1,000) for her undergraduate studies in organ performance and sacred music at Duquesne University.



Her earliest involvement in music came as a page turner for her mother, who was the organist and director of music at St. Athanasius Church in Pittsburgh.

Amanda began studying organ at the age of ten, and soon she herself was playing for Masses at her home parish. From 2003 until the fall of 2009, Amanda served as director of music at Forest Avenue Presbyterian Church, and she also served as assistant organist at St. John Neumann Catholic Church (2005–2008). She is now the director of liturgical music at St. Mary of the Mount Parish in Pittsburgh.

Nicholas J. Will, AAGO, recipient of the Paluch Family Foundation/WLP Scholarship (\$2,500), is currently the director of music and organist at the Cathedral of the Blessed Sacrament in Altoona, Pennsylvania, and is also a student at the



Peabody Conservatory of the Johns Hopkins University in Baltimore, Maryland, where he is studying for the master of music degree in organ performance. In 2008 Nicholas received his bachelor of music

degree from Duquesne University, Pittsburgh, Pennsylvania, and was awarded the prestigious André Marchal Award for Excellence in Organ Performance by that same institution. Nicholas began playing the organ at age thirteen, and he was quickly pressed into service at his home parish, St. Thomas More in Roaring Spring, Pennsylvania. He has since served a number of parishes, including Calvary Episcopal Church in Pittsburgh, where he was organ scholar from 2005 to 2008. In addition to recital appearances throughout Pennsylvania, West Virginia, the District of Columbia, and Massachusetts, he has performed as soloist with the Duquesne University Symphony Orchestra, and, in 2005, he was awarded first prize in the Young Organists' Competition sponsored by the Pittsburgh Concert Society.

Scott Ziegler is entering his second year as a music education major at The

John J. Cali School of Music at Montclair State University in Montclair, New Jersey. He began piano lessons at age six, and soon he was also singing in the choirs of Our Lady of the Blessed Sacrament Church, Roseland, New Jersey. Scott began studying organ, his main instrument, in 2007, and he began his music ministry at Saint James the Apostle Church in Springfield, New Jersey, as interim organist in 2008. He continues to substitute at Saint James and other churches.

Scott has performed at the Walt Disney World Resort in Orlando; The Jazz Corner on Hilton Head Island; The College of William and Mary, Williamsburg; The Franklin Institute, Philadelphia; The John F. Kennedy Presidential Library and Museum, Boston; and in solo performances at Saint Peter's Episcopal Church, Essex Fells, New Jersey, and Saint Philip the Apostle Church, Saddle Brook.

Scott plans to use the MuSonics Undergraduate Scholarship (\$2,000) to further his studies at Montclair State University and to further his music ministry in the surrounding community.



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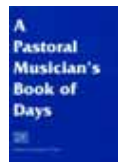
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Finding the Right Fit

By TRISH SULLIVAN VANNI

Last week, I had lunch with a very talented young man who'd like to enter music ministry professionally. He recently graduated from a large public university, and he had been an active, contributing participant at a dynamic Newman Center. It was clear to me that the ecclesial ministers at the Newman Center had done many things right: They had recognized Dave's talent and had invited him to explore where his gifts matched the needs of the community. In the company of an effective presbyter and talented lay ecclesial ministers, my friend Dave drew closer to Christ and became energized for ministry.

But graduation came, and on returning to his home parish, he found his interest rebuffed. They didn't do his kind of music; there really was no place for him. To his credit, Dave started traveling around the diocese to see where he could fit. I think he's sticking with his search in part because he hopes a Sunday commitment will lead to more someday; he's thinking of pursuing ministry full-time.

When I heard his story, I was struck by a few things. First, I was moved that despite a rocky re-entry in his home setting, Dave remained committed to bring his gifts to the Church. While many young adults detach from religious practice, the Emerging Models nationwide survey of college students has revealed that one-third of young adults who connected to Catholic campus ministries and more than half of young adults connected to diocesan programs are interested in lay ecclesial ministry (and a large number had contemplated vowed religious life or priesthood). These are high percentages, considering that the total number of Catholics participating actively in parish

life is slipping.

This pool of returning young adults is worth noticing and pursuing. And when we find them, they'll need us to share our experience and hope. When asked what obstructs their pursuit of ministry, despite their interests, they mention low wages, concern about their commitment to home and family, and fear that their gifts won't be fully utilized. Some simply have a different occupation in mind.

These themes were reflected in my conversation with Dave. I had connected with Dave coincidentally; I sat next to his dad while flying home from a business trip. As we talked, his father mentioned how hard it was for Dave to find people who understood and encouraged his interests, although there was some sort of convention that had energized him. (I later learned that it was the annual NPM convention, which he found through research and attended.) Dave needed help to figure this all out, said his dad—a former parish council member very active in his parish.

Dave's story reflects two other Emerging Models findings: First, that the primary obstacle to participation in full-time ministry is lack of information (young adults are simply not told about opportunities to work in the Church), and, second, that the primary source of support for young adults in ministry comes from their friends (nearly seventy percent of respondents said this). No one was actively supporting Dave after graduation, since he had been plucked out of his peer setting.

As Dave and I talked, he bounced back and forth between interest in pursuing a secular job in communications and his interest in ministry. The Emerging Models research points to the fact that those of us who are interested in inviting people like him to participate in ministry shouldn't shy away from using "career" language when we describe what we do. We may like the language of "service" or "call" more, but describing our ministry in ca-

reer terms helps interested young adults see that our professional lives have been a viable path, filled with professional development and satisfaction.

We can help our parishes become more welcoming places for young adults. The Emerging Models research determined four marks of excellence for parishes that want to reach out to young adults. First, they are collaborative—they create cross-parochial outreach with neighboring Catholic churches. Second, their activities tend to be generationally integrated (not focused on age-specific clubs or groups which, while attractive to Baby Boomers, tend to turn off younger generations). Third, they are digitally connected, using new forms of communication and social media to do outreach and communication. Finally, they actively ensure that young adults are visible in leadership roles congregationally and specifically invite people in their twenties and thirties into leadership roles.

Embracing gifted disciples like Dave requires action. Those of us who are already enfranchised (and, overwhelmingly, older) need to see young adults, listen to them, invite them, and empower them to participate. GenXers told the Emerging Models project "include us and recognize us"; Millennials said "nurture us." I suspect Dave would have said all three, had anyone asked.

Of course, you might say: "But someone did ask; you did, Trish." True. My friends in twelve-step programs tell me that coincidence is God's way of protecting divine anonymity. I'm glad that the Holy Spirit blew me in Dave's direction that afternoon on the plane. But I'm also acutely aware that there is someone sitting in the pews of my home parish whom I'm not seeing; someone who remains unembraced, even lonely and unappreciated.

Giving the Holy Spirit some help remains my challenge. Perhaps I'll ground my prayer in one of my favorite hymns: "Holy Spirit renew us, that in each other we may see you . . ."

Ms. Trish Sullivan Vanni is the director of the Emerging Models of Pastoral Leadership Project, a cooperative effort among several ministerial groups working in the Catholic Church. <http://www.emerging-models.org/index.cfm>.

Hope and Harmony

2010 Annual Convention | Detroit



Hope and Harmony

By KATHLEEN HUGHES, RSCJ

We gather in Detroit to proclaim **harmony** in the face of discord and division and to sing **hope** in the face of fear and uncertainty. . . . at least that's what the NPM convention brochure has promised.

I have been asked to launch this celebration of harmony and hope. This is a *real* challenge for me, since I—as I suspect many of you—have found it harder and harder to “sing the Lord’s song in this alien land” (see Psalm 137). Too often, of late, I have been ready to “hang up my harp.”

What I offer you here is as much the fruit of my own interior struggle and my prayer as it is of years of scholarship and training. I accept this opportunity in the spirit of the First Letter of Peter: “Always be prepared to give an account for the hope that is in you, yet do it with gentleness and reverence” (1 Peter 3:15–16).

Here follows, then, an account of the hope that is in me. I am going to consider the **present**, the **past**, and the **future** because hope requires of us first, that we are clear-eyed about the situation in which we find ourselves; second, hope is generated and sustained by our thoughtful remembrance of a living and life-giving history; third, hope gives us courage to

Sister Kathleen Hughes, a Religious of the Sacred Heart of Jesus, holds a doctorate in liturgical studies from the University of Notre Dame. She is currently the provincial of the United States Province of the Religious of the Sacred Heart of Jesus. This article is an edited version of her keynote presentation at the 2010 NPM Annual Convention in Detroit (July 12–16). An audio recording of that presentation is available; see page eleven.



Sister Kathleen Hughes, RSCJ

make choices *now* in order to realize the *future* for which we long.

Part I: The Context

First, a clear-eyed summary of the present context. “Harmony” and “hope” are not the first words that spring to mind these days as we contemplate the state of our country, our Church, or our beleaguered liturgical life.

Consider the country: Whatever happened to that amazing outpouring of hope all over the United States, even around the globe, which began in November 2008 and reached a crescendo in January of 2009? A tide of hope was surging through the streets. Whether you supported Barack Obama or not, it was impossible not to be caught up in the elation of that inauguration, in the symbolism of a young African American family moving into the White House, in a bright, articulate, and passionate leader with an agenda for change that coincided so much with our own Catholic

social teachings on poverty and health care and immigration and education. There was hope of bipartisan collaboration for the common good of the country. There was hope of an early withdrawal of troops from Iraq and Afghanistan and a new foreign policy which would bring harmony to the Middle East and, indeed, to the whole world. There was hope for a comprehensive energy strategy more reliant on natural, renewable resources. There was hope that the United States would take its place, with new humility, as a partner among nations, that we would become once again a moral leader, less for our military might and our gross domestic product than for the vision we espouse “that all are equal, all are free, and all deserve a chance to pursue their full measure of happiness” (Obama Inaugural Address).

It was a hope-filled and heady agenda. But the economic crisis only deepened, and it has a human face for us: our family members, our neighbors, our friends—indeed, some of us reading this magazine—who have lost jobs or houses or savings or a sense of security in these unnerving times.

And a critical piece of the social agenda dragged through Congress month after month. The debate on health care illuminated powerful and well-funded special interests and conflicting values and served to cement the ideological divide among our elected leaders. A “Tea Party” formed, thoroughly disaffected from Democrats and Republicans alike. And then intemperate rhetoric on *all* sides was notched up a few decibels. Debate has been replaced by diatribe, and no one is listening to those of different persuasions anymore anyway.

The wars in Afghanistan and Iraq appear in a quagmire of shifting strategies, while, closer to home, the dreaded but nameless “other” is symbolized by the immigration laws of Arizona, by the

"English only" regulations in Tennessee, and by a two-thousand-mile nine-foot-high fence under construction along our border with Mexico—a fence Rand Paul has recently proposed be electrified!

And now the oil spill in the Gulf, which seems to be a metaphor for all that has gone before. It is a crisis of biblical proportions. There are conflicting proposed solutions, and there are those who are jockeying for leadership and turning this tragedy into political capital, but mostly we seem powerless in the face of these millions of gallons of oil heading inexorably toward our shores, taking jobs and lives away every bit as surely as the natural habitat is being defiled. And everywhere there is blame, which is often the flip side of powerlessness.

Even such a bright and charismatic president can't turn the ship of state around fast enough, or get the oil booms in place to save the wetlands, or bring victory to the insurgency in Helmand Province, or get his Congress to talk to one another for the sake of the common good.

We move to the Church, the Body of Christ, which unfortunately is aping the body politic, a mirror image of the disenchantment and division within our country. Yet within living memory we had, in the Church, an experience of exuberant hope analogous to that of Obama's inauguration in our country.

Let me tell you a story which goes back to the days of the Second Vatican Council, a story told to me by Godfrey Diekmann, OSB, a patristic scholar, a charismatic speaker and teacher, and an indefatigable promoter of the liturgical movement from the late 1930s forward. Godfrey and Monsignor Fred McManus were the two Americans invited to assist with the liturgical preparatory commission of the Council and to stay on during the Council to serve as expert consultants for the bishops of the United States. Godfrey remembered the day when the Constitution on the Sacred Liturgy was presented for a vote, chapter by chapter. He watched proceedings from the balcony in St. Peter's. And the votes were virtually unanimous. Godfrey told me of his euphoria that day: There would be more lay involvement, more liturgical participation, more use of the language of the people, more than all the early liturgical reformers had ever dared dream.

That evening Godfrey and Fred went to dinner with some of the U.S. bishops. They were gathered at the Cavalieri Hilton

outside Rome, toasting this amendment and that compromise, when a woman leaned over from a neighboring table and said: "Aren't you all Americans? Don't you know your president was shot today?" They went out into the night, looking for a church where they could celebrate a requiem Mass.

That story has touched me so much because it speaks of an amazing conjunction of events. The election of President Kennedy signaled that the Catholic Church had come of age in the United States. The Church moved out of the ghetto and into the mainstream. And this momentous event converged with the Second Vatican Council, which promoted rapprochement with the modern world, identification with its joys and its sufferings, interreligious dialogue, a language of tolerance and understanding, a Church opening its windows so that the Spirit could blow through. Truly the spirit of *aggiornamento* was in the air. And I contend that nowhere across the world were the reforms of the

I contend that nowhere across the world were the reforms of the Second Vatican Council received with as much delight and implemented with as much relish and competence as in the United States of America.

Second Vatican Council received with as much delight and implemented with as much relish and competence as in the United States of America. There was new life and there was energy and there was an outpouring of hope. But that energy and life, that fresh vision of ourselves as Church, that great awakening to the mysteries we celebrate began more than forty-five years ago.

What's happened to our Church? Fast forward to the present and the sorry sight that greets us. We can compare the spreading oil spill in the Gulf to the spreading ooze of the sexual abuse crisis—ooze hitting the shores first of one country and then another, defiling everything in its path. The fall-out from sexual abuse has been intense and has rocked the Church to its foundations. This is a crisis of such monumental proportions that it will be years—decades even—before the toll in human lives destroyed, ecclesial credibility gravely compromised, and a Church

in serious financial crisis is in any way ameliorated.

Already though, before the sexual abuse revelations, disaffection with the Church was growing. The number of practicing Catholics in the United States has dwindled over the past several decades. According to the Pew Forum on Religion in Public Life, twenty-five percent of Americans have changed denominations from the church of their childhood, and roughly ten percent of Americans today are former Catholics. I find that astonishing. We have spent so much time considering the clergy shortage that we have missed what seems to be an equally significant trend. Let's call it the "laity shortage": people simply drifting away in search of life elsewhere.

There is, indeed, the parallel clergy shortage. According to a Georgetown poll, more than three out of ten Catholics say they have been personally affected by the clergy shortage. The latest statistics I have found indicate that more than eighteen percent of parishes are now without a resident pastor. Since 1995, more than eight hundred parishes have closed, most since 2000.

Who is asking why? Who is wondering whether the very public intramural battles of our Church have driven both parishioners and potential priestly vocations away: the silencing of theologians; the skirmishes about which politicians should be denied Communion; the fierce debate about Notre Dame's choice of a graduation speaker; the clash of positions in the health care debate; the visitation of American women religious to determine if we are being faithful to the vows and vision we once embraced; the anomaly of welcoming married Episcopal priests and allowing their continued ministry while maintaining the discipline of celibacy; the question of women's role, still a controversial issue thirty-two years after the Vatican forbade discussion of women's ordination; dioceses facing bankruptcy and choosing lay-offs, parish closings, and mergers leading, in some instances, to bitter lawsuits. All of this is very public and very contentious, and, for many, very demoralizing.

In the Church, just as in our country, there is a great hardening of ideological positions and an astonishing lack of civility among us. There are different camps on almost every issue of any import, and there is a fair amount of distrust and fear. Some websites are positively venomous, using language as angry and hectoring as

the rhetoric of the political extreme. We are mirroring the culture in our country, the shift from dialogue and debate to diatribe.

And all of our divisions are played out when we gather for worship. The liturgy is, of its very nature, a perfectly condensed statement of our identity and our beliefs as the Body of Christ. When we gather for worship we bring to public ritual expression our understanding of—and relationship with—God; our understanding of the community and how we relate to one another; and our understanding of the holy, of authority, of inclusion, and of a host of other core beliefs. And all of it is enacted in the choices we make, the arrangement of space, the ways and times we sit and stand, the ministers who stand before us, the focus of the homily, the music we select, the amount of liturgical participation we promote, how we receive Communion, even the register of the language which we select.

I would venture to say that *what* we gather to celebrate is beyond dispute. We gather for the praise and glory of God, to enact the saving mystery of Christ's death and rising, in the power of their abundant and life giving spirit. But while *what* we celebrate is generally beyond dispute, *how* we celebrate it is the subject of wildly divergent and divisive choices.

Most of us are in positions of liturgical leadership, trying to accommodate an increasingly fractious community, being pulled by the competing agendas of those we serve, and being deeply affected by the present contentious environment of the country and the Church. Where do we find reason for hope? In the midst of conflict and division, perhaps hope will find a foothold by remembering our living and life-giving history, so that's where we now turn, grounding hope in our recent history.

Part II: Grounding Hope in Recent History

In order to gain some perspective on this present crossroads moment, and in order to build for the future, I want to recall for you some of the wonderful gifts of the liturgical reforms of Vatican II. Those of you under the age of forty don't know the "before," at least in an experiential way, and I suspect most of us over forty can barely comprehend the scope of the renewal which touched every facet of our sacramental lives.



Volunteers arrive on Saturday to begin setting up Cobo Conference Center for the convention.



Participants arrive for the convention opening.



Convention Chair Louis Canter (waving, back seat), NPM President J. Michael McMahon, and NPM Board Chair Joanne Werner (waving, front seat) arrive to open the convention.



Convention participants listen to the NPM annual report.

Have you ever really considered how monumental was the implementation of the Constitution on the Sacred Liturgy once it received virtually unanimous approval by the Council Fathers in 1963?

The vision of liturgy and sacrament contained in the Constitution on the Liturgy needed, first of all, reformed ritual books. Then liturgy in the vernacular demanded a colossal effort of translation from the Latin for all the major language groups. Even before the Council was over, for example, the International Commission on English in the Liturgy was born. Its mandate was the preparation of worthy texts and the composition of original texts at the service of all the English speaking bishops' conferences. And the books were wanted *yesterday*.

Between 1969 and 1974—a five-year span—every major rite was translated into English, beginning with the *Roman Missal*. There followed the *Rite of Christian Initiation of Adults*; the *Rite of Infant Baptism*; the *Rite of Confirmation*; the marriage, ordination, and profession rites; the *Consecration of a Church and an Altar*; the *Rite of Reconciliation*; the *Pastoral Care of the Sick*; and the *Order of Christian Funerals*. Within a few years, we also were in possession of the four-volume *Liturgy of the Hours*, the *Book of Blessings*, and the *Pontifical*.

By any standard, this was an astounding new library tumbling off the presses! Admittedly much of this work was done in *haste*. Always there was the understanding that there would be a second generation

of books prepared in greater leisure after evaluation of the pastoral effectiveness of the original rites, the need for new texts, and a rearrangement of material to better serve the context of different countries which shared a common language.

Leaders were needed to introduce the reform—men and women trained both in sacramental theology and in pastoral liturgy. Notre Dame, Catholic University, St. John's at Collegeville, the Rensselaer Program of Church Music and Liturgy, and a host of summer schools shaped programs in historical, sacramental, liturgical, and pastoral theology and practice.

An *infrastructure* was needed to guide the reform. The Bishops' Committee on the Liturgy shepherded the work for the United States and provided a series of documents and study texts on music, environment and art, and all the rites. New organizations were born: the Federation of Diocesan Liturgical Commissions; The North American Forum on the Catechumenate; The National Association of Pastoral Musicians; Form/Reform for architecture and environment; Preaching the Just Word, and so on. And there were conferences, study weeks, and even liturgical retreats. (The liturgical reform gave birth to a cottage industry.) All these deserve our praise and thanks, and kudos goes as well to the publishers of books, periodicals, and music who supported the growing liturgical agenda with a rich selection of materials.

But most importantly, parish commu-

nities all over the country were experiencing a completely transformed liturgy: a vastly augmented lectionary for Sundays and weekdays; the restoration of an adult catechumenate; the integrity of the sacraments of initiation; recovery of pastoral care of the sick alongside the Church's ministry to the dying; revision of the rites of Christian burial, especially with the addition of some wonderful original texts; the development of communal rites of reconciliation; and the recovery of the centrality of Sunday and the major feasts and seasons of the liturgical year. Even more transformative was the celebration of the weekly Sunday Eucharist because of the restoration of the ancient structure of Word and sacrament; the restoration of the homily—not a sermon on a topic but a *homilia* or heart speaking to heart; the prayers of the faithful; a rich variety of Eucharistic Prayers; the exchange of peace; and Communion under two species.

Above all, there was a *theological underpinning* to all of these ritual changes: an understanding that what we enact is the paschal mystery of Jesus' death and rising, where each one of us, priestly people through baptism, are co-presiders with Christ, the one and only High Priest, and where full, conscious, and active participation is the norm. You had to be there to appreciate this blessed moment in the life of the Church!

Churches were renovated, music was composed, and vast throngs of lay women and men were trained in various liturgical

ministries which proved to be personally transformative: One can't regularly proclaim the Word, or minister the cup, or take Communion to the sick, or lead the assembly in sung prayer, or accompany catechumens on their conversion journeys without being personally and radically changed.

This is an amazing array of blessings and an amazing foundation on which to ground our hope for the future. But it seems important to name the underside of this rapid reform, for it was not unalloyed joy for all.

More than a decade of almost constant change and adaptation took its toll! Anthropologists would tell us ritual is extraordinarily resistant to change, let alone to the complete replacement of rites based on recovered theologies of ancient days. Some communities were reeling. Some communities became so resistant to anything new that I can remember hearing the introduction of the *Rite of Penance*, a wonderful, rich celebration of God's mercy in the context of prayer, this way: "Don't worry. Nothing is really different."

There were also lots of mistakes, lots of misguided efforts, lots of outright foolishness, though I don't think anything tops the minister in St. Louis who is now inviting texting while he preaches.

In some places, initial enthusiasm gave way to deep fatigue. Meanwhile, liturgical "terrorists" roamed the landscape and would brook no opposition. We may have hated that joke, but there is often truth in humor. For some there was only one way to do things, period! I count myself among the certain! But I also believe, in retrospect, that a heavy-handed implementation without enough dialogue or understanding is one reason for the conservative push back!

Nowadays everyone has an opinion, and everyone is an expert. I was surprised one day recently when the presider started using the chalice veil to cover the chalice and paten and walk them in and out in procession. And just as a shudder was going through me, as I wondered "Where is this going to lead?", a man in front of me turned to the woman at his side and said: "He's the only one who does it right." I was also present for two homilies, one which disregarded both the liturgical texts and the liturgical season, using as its starting point the words of a Christmas song and illustrated by personal stories, and the other an old-fashioned fire-and-brimstone homily on purgatory preached



Mr. Dennis W. Archer, former mayor of Detroit, offered stirring witness to the "joys and hopes of the human family" and to the role of liturgy and pastoral music in his life.



Musicians for the opening event were directed by Ms. Nancy Deacon.

to octogenarians who had gathered to honor the Blessed Virgin Mary. In both instances, these homilies seemed singularly inappropriate to me; in both instances I heard: "Great homily, Father." I have been forced to conclude that maybe, bright as I am, right as I am, trained as I am, I am not the measure for what touches people's minds and hearts.

What I do know is that we have a living and life-giving harvest from Vatican II. And I ask myself how, in these contentious times, we can make choices in order to realize the future we long for. As I move to this final section, I want to begin with a story.

This past year I was present for the daily Eucharist in a retirement center for my order. I was sitting in front of a woman whose speech has been virtually non-existent until very recently. Now she will ask "Who are you?" or "Are you okay?" That is the extent of it. But just after the words of institution and the presider's invitation—"Let us proclaim the mystery of faith"—this woman said, loud enough for me to hear, "What do you suppose he means by that?" I was deeply moved by that question, and I thought to myself: "I don't know, not really. It is a mystery." Her question has stayed with me. Have we

lost sight of the blessings we have been given? Have we lost sight of the mystery? Have we been so preoccupied with the surface issues that we have missed the real reasons we gather in the first place?

Part III: The Future

In this final section, I want to establish a new framework for thinking about the liturgy and then suggest some concrete steps we can take to realize the future of harmony and hope we so desire.

First, the framework. A few years ago a brilliant little book by Mark Searle was published posthumously. Edited by Anne Koester and Barbara Searle, Mark's widow, it is titled *Called to Participate: Theological, Ritual, and Social Perspectives*. Searle revisits the meaning of "full, conscious, and active participation" demanded by the very nature of the liturgy, and he distinguishes *three* levels of active participation which are progressively deeper and more demanding.

There is, first of all, the *ritual* level: the greetings and singing, the acclamations, the various postures and gestures of prayer—all the stereotyped forms of social interaction, all the written rubrics

and unwritten patterns and expectations of a local community which constitute our worship. Searle contends that most of us got stuck at this first level. Yet ritual participation is always in virtue of something else, something deeper, something more.

The second level of "active participation" is involvement in the liturgy as the *work of Christ*. In Eucharist we enter into Christ's liturgy, the endless self-giving of Christ into the hands of the One he called Abba, from whom he receives back his life. Human worship is an offering of our whole selves with and in Christ to God. That is our participation in the paschal mystery of Christ's obedience unto death, our identification with Christ in his radical obedience to God.

The third and most demanding form of "active participation" described by Mark Searle is our participation in the *Trinitarian life of God*. The sacraments are the means by which those who entrust themselves to God are drawn into the divine life. Participation in the Trinitarian life is a mystery beyond telling; it is participation in the communitarian life of Father, Son, and Spirit. It is life lived as sons and daughters of the Father in the Word, who was begotten of the Father from all



eternity and is forever of one being with the Father. It is life whose very form is the Spirit of the Holy God, poured into our hearts, flooding their depths, to draw us into the depths of God.

Three levels of full, conscious, and active participation: participation in the ritual, participation in Jesus' death and rising, participation in the mystery of the Trinity—three progressively deeper invitations into mystery, three heart movements from the visible to the invisible, from the human to the divine. We participate in ritual prayer in order to participate in the priestly work of Christ on behalf of the world, and we participate in the Trinitarian life of God and thus in God's work in human history. Full, conscious, and active participation has a scope and a breadth and a depth which is breathtakingly beautiful. It also makes enormous demands on us!

I have dwelt on this topic at length because I think it gives a sure way to hope and harmony. I believe we have gotten pretty much fixated on level one, the level of the exterior ritual. And here's the result: Our energies are drained, and our communities are divided by things like chalice veils—superficial choices which happen to be the least important aspect of our participation. I also believe we would advance a long way to hope and harmony in our communities if people were invited into the ever-deeper mystery of participation in Jesus' death and in the mystery of being joined to the triune God: That's where we are bound together with one another; that's where we share a common mandate to lay down our lives for the life of the world.

So I have offered you a new interpretation of full, conscious and active participation in the liturgy, and now, in conclusion, let me offer you nine concrete choices we can make right now—choices within our immediate control, choices in the present which may help us create the future we hope for.

First, we can make a decision, now, this very day, to think, study, and pray about our own active participation in worship and to ask for the grace to go deeper than just the ritual level, to enter into the mystery of Jesus and into the Trinitarian life of God with humility and great faith, knowing the liturgy will place whole new demands on us. The strife among us is on the most superficial level of participation. This will shift our focus and bind us more closely with one another.

Second, we can choose to embrace

the demands of this deeper form of participation. Eucharist creates a new set of relationships to Christ, to the Church, and to the world. It has a horizontal as well as a vertical dimension, binding us to one another with all the obligations of justice and love that being of one body entails. Minimally, it challenges our behavior toward those not of our persuasion.

Third, we can recognize that the introduction of a new missal is a moment of grace for the Church because it offers a new opportunity to do careful catechesis. I have a hunch that, when the *Missal of Paul VI* was introduced, we somehow presumed that because the missal was in English, the liturgical vision it embodied needed little catechizing. But understanding the words does not mean understanding the deeper meaning of the rites. This is an opportunity not to be squandered.

Fourth, we can make a choice now not to be cranky about the new translation or to disparage this word or that phrase. I have more reason than most of you to wish it were otherwise. I worked for the former ICEL for nineteen years, and we had neared completion of a new translation of the missal using different translation principles. But that was then. Now I have made a conscious choice to button my lip. Being cranky, especially being perpetually cranky, sours us and keeps us in a sort of low-grade depression. None of us really wants to live like that.

Fifth, we can listen carefully and thoughtfully to newer generations among us who simply do not understand the liturgy wars or attitudes of winning and losing. Younger members have no living memory of worship before the council. They do have a deep thirst for spirituality and they want to be free to select from our long and rich tradition without being labeled as traditionalists.

Sixth, and in the same vein, we need to address the uneasy relationship between liturgy and devotions or popular piety and work out a good balance for ourselves personally as well as for our communities. As Aidan Kavanagh famously said, after Vatican II, "the Eucharist became the only arrow in our liturgical quiver." The pendulum needs to swing back to the center to make room for various forms of prayer which will nourish us between Eucharists.

Seventh, we can actively develop generous hearts about the tastes, practices, and beliefs of those with whom we do not agree. There was a fair amount of alarm in 2007 when Benedict issued the *motu*

proprio clarifying the usage of the Latin Mass for those who had a deep affection for the *Missal of Pius V*. Some claimed it was a vindication for traditionalists. I happened to think this document suggested: "Let a thousand flowers bloom." I hope I am right.

Eighth, we can choose to keep a sense of humor. Whenever we find ourselves in times of conflict and division, humor is always an important antidote. So, for example, I was so happy to be invited to join the fellowship of those with a deep affection for the *Missal of Paul VI*, pressing for a *motu proprio* to continue this usage!

Ninth, living in hope is itself a matter of choice. Do you remember Walter Brueggemann's classic study of what he called the "prophetic imagination" (*The Prophetic Imagination* [Augsburg Fortress, 2001])? Brueggemann claims that there are essentially two dimensions of prophecy, two ways to respond in times of conflict and division such as the age in which we find ourselves. We may choose to criticize and denounce others, or we may choose to announce a message of hope. When we think of prophecy, we often think of the first more readily, but the second is equally necessary and important.

There You Have It

There you have it: a vision of liturgy which moves beyond the superficial level of ritual activity into mystery and a series of concrete choices we can make now in order to realize the future we long for.

Mark Searle used to remind us that when we gather for worship we rehearse the vision and the values of the reign of God. Each liturgy is a dress rehearsal for the great end-time banquet. And we have to rehearse again and again, over a lifetime, until we get it right, until that great day when we enter fully into the Mystery. But meanwhile, we live in hope.

In conclusion, let me offer you a final image. It is a cartoon of a Bedouin family riding across a vast desert on camels. Picture them: the father in front on a very large camel, then the mother on a camel more her size, then three children, graduated in size, the youngest at the tail end. And the youngest calls out in that whiny voice every parent knows from car trips: "Are we there yet"? And the father turns around in exasperation and says: "No, we're not there yet. We're nomads, for God's sake!"

Common Ground, Common Purpose, Common Good

By STEVEN R. JANCO

We gather in Detroit in uncertain times, in a region where the common good seems elusive for many, and as many of our own parishes, families, and colleagues struggle with unprecedented financial challenges. We gather as the ocean floor continues to bleed from a wound seemingly inflicted by an unquenchable thirst for energy. We gather in anticipation of a significant liturgical and musical transition, the details of which have yet to be finalized. And yet, in the midst of uncertainty, we gather: pastoral liturgists and musicians who are grounded in a common faith, united by a common conviction that liturgy remains the lifeblood of the Church and a source of hope and transformation for a world in need of God's reign. For the gifts of faith, conviction, and hope we must never cease to sing God's praise.

"Common Ground, Common Purpose, Common Good": At first glance it would seem that the title given this address by the NPM staff might suggest a talk in three sections, which would address the three "commons" in the order provided. Let's for a moment imagine what that might look like. I could start with common ground—or rather, with the common knowledge that in Catholic matters liturgical, common ground seems elusive. I could identify current polarities in the Church and name liturgical issues that have left some claiming to have the high ground, while from their high horses they look down and wag their fingers at those



Dr. Steven Janco

with differing views. I might attempt to clarify the various perspectives, point out the historical developments that gave rise to current disagreements, and attempt to buoy our spirits by suggesting that things aren't as bad as they seem.

I could then remind disagreeing parties that reconciliation is a good thing, perhaps toss out a couple of ideas for easing tensions and promoting conversation, and then end by waxing poetically about a day—someday—when mutual respect and understanding will put an end to liturgical strife, when those who are estranged by differing musical tastes will play and sing together in friendship, when people of strong opinions will seek the way of liturgical renewal together. On that day, having found their common ground, liturgists and musicians will be able to unite in a common purpose, harness for kingdom building the energy formerly wasted on hand slapping, and then, finally, work together for the common good.

I could give that talk. (In fact, I think I've already come up with a few good lines.) But I'd rather not go there. As I see it, that version of this address would hold the future hostage to present disagree-

ments and controversies. We'd have to bust through long-standing biases before we could get over ourselves, get out of our internal ecclesiastical squabbles, and get cracking on the pursuit of the common good. Praise the Lord and pass the Prozac!

I'd like to take a different path. Rather than beginning with present disagreements, I'm going to begin with the future waiting to be born, God's vision for the world—the common good of humanity. With the vision of the common good before us, I'll then consider our common purpose as pastoral liturgists and musicians to promote liturgy that equips and inspires Christ's disciples to embrace and pursue that vision. Third, we will consider the intriguing possibility that common ground is not an elusive state waiting to be achieved, but a challenging and dynamic way of engaging as Church in the here-and-now and preparing for a lifetime of Christian discipleship. I'll then conclude with some reflections on the pastoral and practical implications of this begin-with-the-end approach.

Common Good

So we start with the common good. Our conviction that the common good of humanity is God's plan for the world and a principal aim of the Church's mission has been well-developed over the years in the Church's tradition of papal social encyclicals, including Blessed John XXIII's *Pacem in Terris* in 1963, Pope Paul VI's *Populorum Progressio* in 1967, and most recently, on the fortieth anniversary of that 1967 document, Pope Benedict XVI's *Caritas in Veritate*. But what is the common good? For a concise definition, I turn to the most authoritative ecclesiastical document to address the subject, the Second Vatican Council's Pastoral Constitution on the Church in the Modern World *Gaudium et Spes* (GS). There, the common good is

Dr. Steven R. Janco, a well-known composer of liturgical music, is an associate professor at Saint Joseph's College in Rensselaer, Indiana, and the director of the Rensselaer Program of Church Music and Liturgy. This article is an edited version of his plenum address at the 2010 NPM Annual Convention in Detroit (July 12–16). An audio recording of that presentation is available; see page eleven.

defined as “the sum of those conditions of social life which allow social groups and their individual members relatively thorough and ready access to their own fulfillment” (GS, 26).

Well *that* certainly clears things up, doesn't it! But *Gaudium et Spes* doesn't stop there. Lest the common good be perceived only as a theoretical concept, the document then indicates that certain *human rights* are foundational in the pursuit of the common good, including “the availability of everything necessary for leading a life truly human, such as food, clothing, and shelter; the right to choose a state of life freely and to found a family; the right to education, to employment, to a good reputation, to respect, to appropriate information, to activity in accord with the upright norm of one's conscience, to the protection of privacy and rightful freedom even in matters religious” (GS, 26).

That's a little clearer. But lest the pursuit of the common good come across as belonging only to the realm of governmental bodies and international agencies, the document issues a strong reminder that its pursuit belongs to all of us. “Everyone must consider every neighbor without exception as another self, taking into account first of all his or her life and the means necessary to living it with dignity—so as not to imitate the rich man who had no concern for the poor man Lazarus” (GS, 27).

Now it feels like we're getting somewhere, but *Gaudium et Spes* isn't finished yet. Lest we be tempted to think that “neighbor” means only those in our inner circles, the document gets even more specific, reminding us that we are to “make ourselves the neighbor of every person without exception” and actively help whoever comes across our path, whether “an old person abandoned by all, a foreign laborer unjustly looked down upon, a refugee, . . . or a hungry person who disturbs our conscience by recalling the voice of the Lord: ‘As long as you did it for one of the least of my brethren, you did it for me.’” Serving our neighbor means extending “respect and love even to those who think or act differently than we do in social, political, and even religious matters.” In fact, the document says, “the more deeply we come to understand their ways of thinking through such courtesy and love, the more easily will we be able to enter into dialogue with them” (GS, 29).

Enter into dialogue with those who are different? *Really*. Lest we think that



At Monday evening's performance “We Exalt You,” John J. F. Thorne directs a choir from the African American Catholic community in Detroit.

“This is truly an educational and spiritual experience for me and a deeper understanding of the Catholic faith.”

A Convention Participant



Monday's “Asian/Pacific Rim Celebration” included a performance by the Vietnamese Choir of Saint Dennis Parish, Royal Oak, Michigan.

the pursuit of the common good sounds too taxing and would best be left to someone else, *Gaudium et Spes* makes things quite plain: “No one, ignoring the trend of events or drugged by laziness, [can] content him- or herself with a merely individualistic morality. The obligations of justice and love are fulfilled only if each person, according to his or her own abilities and the needs of others, contributes to the common good” (GS, 30).

Pope Benedict nuances this message in *Caritas in Veritate* (CV) by suggesting that the common good is something we must pursue not just out of a sense of obligation, but out of love: “To love someone is to desire that person’s good and to take effective steps to secure it. Besides the good of the individual, there is a good that is linked to living in society: the common good. It is the good of ‘all of us.’ The more we strive to secure a common good corresponding to the real needs of our neighbors, the more effectively we love them” (CV, 7).

Well, there we have it. The common good must be pursued at every level of society, every day. No one is off the hook. This isn’t the mission of some vague, unknown other called “the Church.” This is *our* mission. *We* are this Church. The challenge, isn’t it, is not identifying what the common good is but finding the will to pour out our lives in service in order to help bring it about.

Common Purpose

The will to serve can be fostered in many ways: through the unconditional love shared in families, in the preaching of bold and unrelenting prophets, by the witness of self-sacrificing activists, and through the example of mentors and teachers who inspire us to follow in their footsteps. But for Roman Catholics, full, conscious, and active participation in liturgical celebration and, in particular, in Sunday Eucharist is essential for deriving the Christian spirit of service to the common good. It follows, then, that our role as liturgists and musicians is to foster liturgical celebrations that inspire our assemblies to service. So I turn to the second point of this talk, our common purpose to promote not only good but also effective liturgy.

As not only the summit of our life as Church but also as the source of it, liturgy is never an end in itself. The goal of our ministry lies beyond the prayerful and

inspiring celebrations of this Sunday, this season, this year. At the conclusion of *every* liturgy, we are sent beyond our church doors—back to our communities, back to our families, back to everyday life—to love and serve the Lord. Liturgy has consequences that impact, for better or worse, the Church’s ability to live out its mission. *Sing to the Lord: Music in Divine Worship* (STL) suggests that “charity, justice, and evangelization are thus the normal consequences of liturgical celebration. Particularly inspired by sung participation, the body of the Word incarnate goes forth to spread the gospel with full force and compassion.”¹

Note that the document refers to “normal” consequences, presuming, I suppose, that liturgy may also yield *abnormal* consequences. One wonders if *Sing to the Lord* might have been slightly more instructive—and colorful—if it included a paragraph that went something like this: “Selfishness, injustice, and apathy are the abnormal consequences of poor liturgical celebration. Particularly disheartened by lackluster or non-existent sung participation, the body of the Word—desperately-trying-to-become-incarnate—leaves nonchalantly to wallow in the status quo with faintness of heart and a bad attitude.”

Liturgy has consequences. Sunday Eucharist is intimately connected to the church’s mission. But how so? Pope John Paul II wrote in his 2004 apostolic letter for the Year of the Eucharist *Mane Nobiscum Domine* (MND):

The Eucharist is not merely an expression of communion in the Church’s life; it is also a *project of solidarity* for all of humanity. . . . The Christian who takes part in the Eucharist learns to become a *promoter of communion, peace, and solidarity* in every situation. More than ever, our troubled world . . . demands that Christians learn to experience the Eucharist as a *great school of peace*, forming men and women who, at various levels of responsibility in social, cultural, and political life, can become promoters of dialogue and communion (MND, 27).

The Eucharist is “a project of solidarity for all of humanity” and “a great school of peace.” Have you ever sung about *that* in a communion song? But John Paul went even further. He wrote: “The Eucharist provides more than the interior strength needed for [the Church’s] mission, but it is also—in some sense—its *plan*. For the Eucharist is a mode of being, which passes

from Jesus into each Christian, through whose testimony it is meant to spread throughout society and culture (MND, 25).

Eucharist as school, as project, as plan. Offhand, I’d say we’re not in liturgical Kansas anymore. Pope John Paul spoke of Eucharistic celebration as teaching, as creative, as building something. We’re talking about presence-in-action that forms and transforms, that incites apostolic activity and ignites commitment to mission. By our participation in the Eucharistic liturgy, we learn how to practice the Christian life; and through our intimate union with Christ and one another in Eucharistic sharing, we are bound together and bound to live it.

My friend and colleague Richard McCarron suggests that liturgy shapes and instills in us a *habitus* of Christian living.² While one might think of the English word “habit,” *habitus* implies more than having good habits, though that’s part of it. It suggests that the Christian way of living so thoroughly imbues us that it *inhabits* us—to the point that, in our attitudes, in our decisions, in our daily activity, it is no longer we who live; rather it is Christ living in and through us. It means living the life of discipleship so thoroughly, so conspicuously, that we become readily identifiable as Christ’s followers. We, in fact, become identified with Christ.

School. Project. Plan. Liturgical celebration, while a foretaste of the world to come, prepares and compels us to accomplish the Church’s mission in *this* messy, confusing world. Forming Christians for this important and practical work is a principal purpose of liturgical celebration. It is therefore *our* common purpose as pastoral liturgists and musicians.

Near the end of *Mane Nobiscum Domine*, Pope John Paul II reminded us just how high the stakes are: “We cannot delude ourselves: by our mutual love and, in particular, by our concern for those in need will we be recognized as true followers of Christ (cf. John 13:35; Matthew 25:31-46). This will be the criterion by which the authenticity of our Eucharistic celebrations will be judged” (MND, 28).

Common Ground

How can we foster Eucharistic celebrations that are authentic; that school us in a *habitus* of reconciliation, solidarity, and peace; that result in actions so practical and so profound that they bear Christ’s

presence to the world? I suggest we do so by claiming liturgy as common ground. For inspiration as we explore that possibility, I turn to one of my own heroes, one of the great Catholic leaders of our time, Cardinal Joseph Bernardin.

The desire for unity. The willingness to work for reconciliation. The commitment to pursue peace. If these are signs that the Eucharistic presence of Christ and the fruits of liturgical participation have penetrated the hearts and lives of believers, then I believe it was a *habitus* profoundly shaped by Eucharistic celebration that inspired Cardinal Bernardin, in the months before his untimely death, to inaugurate a project devoted to these very goals: The Catholic Common Ground Initiative. I believe Cardinal Bernardin's vision for this initiative and his understanding of common ground have something to teach us about authentic liturgy.

When describing his reasons for inaugurating the Common Ground Initiative, Cardinal Bernardin cited circumstances that he felt were compromising the Church's ability to accomplish its mission. He noted "an increasing polarization within the Church and, at times, a mean-spiritedness that has hindered the kind of dialogue that helps us address our mission and concerns." Bernardin saw this polarization as threatening Church unity, potentially undermining the great gift of the Second Vatican Council, wearying faithful members of the Church, and compromising our witness to government, society, and culture.³

Working within the boundaries of authentic Church teaching, dialogue sponsored by the Common Ground Initiative would bring together Church leaders of varying perspectives "to address with fidelity and creativity the myriad challenges faced by the church."⁴ While receiving strong support from many, the Initiative and its founding document, *Called to Be Catholic: The Church in a Time of Peril*,⁵ were met with resistance and even ridicule by others, including a number of bishops, who saw the project as legitimizing dissent, attempting to water down the Truth, and undermining legitimate Church authority.

Responding to these critics in the weeks and months that followed, Cardinal Bernardin spelled out more clearly his intentions. "Common ground . . . is not a new set of conclusions," he said. "It is a common spirit and ethic of dialogue. It is a space of trust set within boundaries. It is a place of respect where we can



Above: Louis Canter reminds participants that Tuesday is T-shirt day.



Left: Rachelle Kramer, current chair of the NPM Steering Committee for Youth, compares notes with Steven Petrunak, the former Youth Interest Section chair.

"I love learning new music and the renewed spirit that I have coming home after worshipping with 2,000+ others who are there to enjoy singing."

A Convention Participant



explore our differences”⁶ The goal of the Initiative wouldn’t necessarily be agreement; the goal of the Initiative would be the development of an *ethic of dialogue* itself, an exploration of differences done with respect and in a spirit of trust.

Bernardin harbored no illusion that this process would be easy or without friction. *Called to Be Catholic* notes: “Each of us will be tested by encounters with cultures and viewpoints not our own; all of us will be refined in the fires of genuine engagement; and the whole Church will be strengthened for its mission in the new millennium” (section IV).

If I may be so bold, I believe that if we embrace the mission of the Church articulated in *Gaudium et Spes* to work for the common good, to love the neighbor who crosses our path, to understand and respect those whose viewpoints are not our own; if we are convinced that Eucharist is a school of peace, a project of solidarity, and a plan of the Church’s mission; and if charity, justice, and evangelization are to be the consequences of authentic liturgy; then we need to be able to say about liturgical celebration what was said about the Common Ground Initiative: “Each of us will be tested by encounters with cultures and viewpoints not our own; all of us will be refined in the fires of genuine engagement; and the whole Church will be strengthened for its mission in the new millennium.”

It sounds rather like the vision of liturgy articulated by writer Annie Dillard, who famously suggested that Mass-goers should be issued crash helmets when they walk into church. Liturgy is a common ground that tests us, that teaches us how to engage with other cultures, that places differing viewpoints in respectful dialogue, that transforms and refines us. Common ground is not some far-off, hard-to-reach state of tranquility. It is a place for challenging, respectful engagement, a space for transformation and refinement, a school that teaches an ethic of dialogue, a project that assembles us to live purposefully as the Body of Christ every day.

Colleagues, I would like to suggest that the promotion of authentic liturgy in every Catholic community is *our own* Catholic Common Ground Initiative. No doubt this may sound threatening to those who envision liturgy as affirming our goodness, quelling our anxiety, and leaving us with a “high” for the week. It certainly is a challenge to what my good friend, theologian Robert Barron, has described as “beige Catholicism,” a bland,

non-threatening, ballad-singing, domesticated version of our colorful Catholic tradition.⁷ The word “liturgy” is sometimes defined as “the work of the people.” This vision of liturgy as common ground is a potent reminder that liturgy is, indeed, work—God’s work and ours—that is to bear fruit in the world God created.

While at first it may sound a little irreverent or even a little radical, such a vision of liturgy is, in fact, ancient. For liturgy has always served as a common

New and revised *Gloria* settings won’t sing God’s glory on their own—whether refrain-style or through-composed.

ground—where the past and the future intersect; where earthly creatures dance with our Triune God; where young and old, rich and poor, healthy and sick, male and female, Anglo, Latino, African American, and Asian stand together. Liturgy is a common ground where Gospel enters into dialogue with culture; where the call to holiness confronts human apathy and sinfulness; where the pipe organ is to be held in high esteem, but other instruments may also be used; where choirs are to be promoted, but the people’s singing is to be encouraged and fostered.⁸

As we know well, liturgy is a source of refinement and transformation. Common, earthly gifts are transformed into the very Body and Blood of Christ. By our intimate communion with Christ and our unity with one another as his disciples, *we* are transformed and refined, little by little, into the Body of Christ. Liturgy has always been a common ground with a dynamic of dialogue, with a purpose of transformation, with consequences for the mission of the Church.

Let me be quite plain: To say this is not to speak of liturgy in general or with some idealized celebration or congregation in mind. The liturgical rubber meets the road in particular communities, yours and mine, when flesh-and-blood people—saints and sinners—gather in a particular place to celebrate the mysteries of our faith. The prayers on the pages of the new *Roman Missal* will never deign to pray themselves. New and revised *Gloria* settings won’t sing God’s glory on their own—whether refrain-style or through-composed. Claiming the power of Sunday Eucharist to form Christians and to

inspire the will to promote the common good is not someone else’s responsibility. It belongs to *all of us*—and it must take root in the communities we serve. The effectiveness of the mission of the Church *universal* depends upon the effectiveness of liturgical celebration in the church *local*.

John Paul II, after suggesting that liturgy is, in some sense, the “plan” of the church’s mission, noted: “For this to happen, each member of the faithful must assimilate, through personal and communal meditation, the values which the Eucharist expresses, the attitudes it inspires, the resolutions to which it gives rise” (MND, 25). Christ is always present in Eucharistic celebration, to be sure, but the work of assimilation is impacted by the quality of liturgical celebrations and the ability of our assemblies to engage. *Sing to the Lord* re-states, nearly word for word, one of the most quoted sections of *Music in Catholic Worship*: “Good celebrations can foster and nourish faith. Poor celebrations may weaken it” (STL, 5).

What does all this have to do with liturgical music? How can we, as pastoral musicians, more effectively celebrate liturgy as common ground, an encounter with different cultures and viewpoints, a means of respectful engagement, a space for refinement and transformation—a school, a project, and a plan for the mission of promoting the common good? I will use the remainder of this presentation to explore a few possibilities.

Long-Range Planning and Repertory Development

First, if liturgy forms us little by little, refining us and shaping us over time, and if music is necessary or integral to liturgical celebration, then our repertory choices cannot be made with attention only to short-term needs, local concerns, current trends, and this Sunday’s Scriptures. The repertory we sing has a long-range goal: the promotion of the common good. In order to “sing a new church into being” effectively, we need to look to the common good, to the mission of the Church, as our starting point. Only with this end in mind can we deliberately shape a musical repertory that will, over time, instill little-by-little a well-rounded, authentic Christian *habitus*.

We’ve not necessarily been trained as pastoral musicians to value this kind of long-range planning. In fact, we’ve been

taught that we're not to *plan* liturgy at all. It's already been planned! Our task is to *prepare* for particular celebrations. This notion has proved helpful in some ways. It has reminded us that the shape of the liturgical year, the architecture of the *Lectionary for Mass*, and elements of the Order of Mass are already in place. It is not our task to work around them or reinvent them. We've also gotten the message that the ministers of worship, including the assembly, need to be properly trained.

However, the notion that liturgy is prepared—not planned—has a major weakness when it comes to music. It inevitably promotes a short-range view in the assessment of musical needs. Even *Sing to the Lord* buys into this language and speaks of the task of music selection, for the most part, in terms of preparing for particular celebrations. We focus on this Gospel, this Sunday, this rite, this season. We're used to seeing our musical repertory up close, in pieces. Over the course of a three-year *Lectionary* cycle, choosing music because it "fits" a particular Gospel reading has the potential to create an unwieldy accumulation of music that gets sung infrequently—and therefore often half-heartedly. Full, conscious, and active participation in the ritual of liturgy is fostered by familiarity and repetition, hence our appropriate pastoral concerns as we approach the implementation of the new *Roman Missal*.

The liturgical year, the *Lectionary for Mass*, and the Order of Mass have been crafted and carefully put together as pieces of an integrated whole—as a liturgical life that unfolds deliberately and purposefully over time, revealing year after liturgical year the whole Christ and putting our lives in respectful dialogue with every aspect of the paschal mystery.

If music is integral to liturgy—not just to particular moments or liturgies but to the whole of the Church's liturgical life—then a musical repertory, too, needs a deliberate and purposeful shape. Its pieces must contribute to a balanced, engaging, familiar, and effective whole. Assembling and carefully diversifying a repertory that promotes respectful engagement and an ethic of dialogue requires more than attention to immediate needs. It requires a long view. It calls for attention to cumulative, long-term effects. It calls for careful and deliberate planning. It should come as no surprise that the notion that we do not need to plan liturgy did not come from pastoral



musicians.

Having suggested that an effective parish repertory requires long-term planning, we need to address two additional issues: the make-up of the repertory we choose and how it is integrated into the liturgical life of our parishes.

In its section on music in Catholic schools, *Sing to the Lord* offers some direction on the make-up of an appropriate repertory that fosters respectful engagement and an ethic of dialogue. Catholic schools are called to

cultivate the repertoire of sacred music inherited from the past, to engage the creative efforts of contemporary composers and the diverse repertoires of various cultures. A variety of musical styles is recommended, while care should be taken to include selections

from the repertoire typically sung by the wider Church at Sunday liturgies. In this way, students will be introduced to music they will sing throughout their life, and they will be better prepared for their eventual role as adult members of the worshipping assembly (STL, 55).

I've often told the story of a phone conversation I had with a musician friend a number of years ago. We were chatting by phone about an event happening in our deanery, but near the end of the conversation she said: "Hey, I'm planning our eighth grade graduation Mass. Got any brilliant ideas?" Always up for a challenge, I donned my liturgy professor cap and told her I'd call her back. Knowing that a graduation Mass brings together people of several generations, Catholics from other parishes, non-practicing Catholics,

and family members and neighbors of different Christian traditions, I set my sights on finding an appropriate opening hymn or song to be sung after the opening procession of graduates. My goal was to identify a piece that would launch the liturgy well, that would sing a diverse group into a worshipping assembly, that would be welcoming to visitors, and that would allow several generations of Christians to celebrate their common bonds in common song. Given that a procession of graduates usually is rather formal, and that “Pomp and Circumstance” is usually played in G Major, I came up with “Joyful, Joyful We Adore You” as a good choice to foster the participation of that particular assembly in that particular context. When I called my friend back to share my brilliant insights and my seemingly unassailable liturgical logic, she said, after a good five seconds of silence, “I don’t think our kids know that one.” We both learned something from that exchange.

In the quotation from *Sing to the Lord* mentioned earlier, the little-by-little, formative function of liturgical music comes through loud and clear. The unique contributions of different musical styles and ethnic communities are valued and engaged, and future and wider Church needs are taken into consideration.

Wider Church Needs and Local Decisions

I’d like to suggest that, in some sense,

future and wider Church needs make a *claim* on the musical choices of *local* communities. If one approaches music planning as the meeting of *immediate* needs, then one might consider this an unreasonable top-down intrusion, a damper on creativity, and an unjust limiting of freedom of choice. But if one views local liturgy as intimately connected to the wider Church’s mission and present celebrations as a common ground wherein respectful engagement forms worshipers to be committed disciples throughout their lives, then wider Church needs are no longer someone else’s concern. They’re our concern. Rather than the wider Church making a claim on our work, we claim liturgy’s formative power and we claim as *our* responsibility the impact of local celebrations on the larger Church’s mission.

Let me cite a couple of specific examples of this kind of mutual claiming. I’m aware of several dioceses in which every parish was asked to learn a particular Mass setting, which was then used for a period of years for every diocesan celebration. Made after consultation with a diocesan worship or music commission, such a cooperative venture would not only foster participation at diocesan liturgies but also make available to local parishes musical alternatives for funerals, weddings, deanery or vicariate gatherings, and other occasions when people of multiple parishes gather for worship. By acknowledging this claim of the diocesan

church, the local parish exercises its responsibility to the wider community and claims the power of local celebrations to affect the good of the whole.

One finds a similar, though more global claim on local communities in the Constitution on the Sacred Liturgy, the *General Instruction of the Roman Missal*, and most recently in *Sing to the Lord*. All three documents indicate that the faithful in every community should be able to chant some parts of the Order of Mass in Latin.⁹ While some have viewed this as a newly hatched plot of reform-the-reform reactionaries, this directive goes all the way back to 1963, to the very document that launched the liturgical renewal. It has been part of every edition of the *General Instruction of the Roman Missal* issued since Vatican II. It would be difficult to claim that this one directive is a bow to nostalgia or the beginnings of a conservative coup. Rather it is designed to school us in one particular aspect of our identity as Church. When we sing Gregorian chant, we embody and situate ourselves as members of the universal Church. We sing with *our* lips the same words and melodies that were on the lips of saints who have gone before us in faith. We ground ourselves in an enduring and living tradition. From a practical perspective, we rehearse a repertory that allows people of many nations to sing in one voice at international Church gatherings.

Sing to the Lord acknowledges up front that the reintroduction of chant would evoke mixed reactions in some communities. It therefore calls for attentiveness to liturgical and pastoral concerns and sensitivity when it comes to culture and local custom. It calls for “prudence, pastoral sensitivity, and reasonable time for progress” in implementation (STL, 74). It even suggests introducing the simplest chants first. This is not turning back the clock. This is a purposeful recommendation that promotes respectful engagement and seeks to place wider Church needs in dialogue with local concerns. Is this not the kind of encounter with different viewpoints and cultures that can foster an ethic of dialogue? As a small component of a broader repertory, the singing of chant serves as a reminder that Catholic identity is more than parish affiliation and that we are members of a Church that extends beyond any one community, diocese, culture, or generation.

Sing to the Lord offers a handy example in its treatment of chant, but we could and should engage in a similar process



Looking over the offerings at the silent auction

of reflection about the incorporation of music of other cultures, contemporary repertoire, the music of Taizé, or even traditional strophic hymns. Cardinal Bernardin wrote:

As we know, differences have always existed in the Church . . . Differences are the natural reflection of our diversity, a diversity that comes with catholicity. Differences are the natural consequence of our grappling with a divine mystery that always remains beyond our complete comprehension . . .

In the Church's history, differences have often been the seedbeds of our most profound understanding of God and salvation. Differences and dissatisfaction have spurred extraordinary institutional creativity . . .¹⁰

Sunday Mass and Musical Taste

I believe and teach that diversity in a liturgical repertoire can foster an ethic of respectful dialogue, heighten our awareness of the diverse neighbors we are to serve, and equip us for mission in our multicultural, postmodern world. Many of us may be thinking: "Well, our parish already uses a great variety of music." Having spent some time musing about the make-up of a repertoire, I'd like to offer for consideration one issue concerning how we integrate its components into parish life. In many larger communities, each Sunday Mass features music of one particular style—giving parishioners the option of choosing a particular Mass because they prefer a particular style of music. Many have identified certain benefits of this arrangement: It meets people where they are; it gets folks to church; it respects diversity; it provides options.

However I'm not sure we've adequately considered the negative consequences of this kind of musical self-selection. How do we form disciples to engage with people of different languages, cultures, and viewpoints every day, when on Sunday they can choose to avoid music they simply do not like? How is liturgy common ground when musicians seem to compete for parishioner turnout and when the level of attendance at particular Easter Triduum liturgies seems to depend on which musicians happen to be leading the music that year? How do we form disciples, and what do we say to the world, when our communities self-segregate into Mass camps, divided

by—of all things—musical taste? While we don't have time to delve into this can of worms, a renewed focus on liturgy's long-term consequences suggests that this question merits some serious reflection.

A Significant Milestone

Before I conclude, I must acknowledge a significant milestone in the American Catholic liturgical music world. This year the Rensselaer Program of Church Music and Liturgy at Saint Joseph's College is celebrating its golden jubilee. Our founder, Father Lawrence Heiman, C.P.P.S., earned his doctorate in Gregorian chant in Rome, but he chose to establish a liturgical music program in the United States amidst the cornfields of northwest Indiana. For the past fifty years, the Rensselaer Program has served as a common ground where music of varying styles and eras and people of differing regions, generations, cultures, and Christian traditions have engaged in challenging and respectful dialogue. How appropriate that Indiana is known as the "Crossroads of America."

Though one of the world's leading chant scholars, Father Heiman was also one of the founders of the National Association of Pastoral Musicians, known for its persistent pastoral focus. In fact, Saint Joseph's College was the site of the first NPM regional convention in 1980. Father Heiman's "both/and" philosophy continues to inspire our practical "where the rubber meets the road" program today. The Rensselaer Program began offering summer study in church music and liturgy three years before the Constitution on the Sacred Liturgy was promulgated as the first document of the Second Vatican Council—and six months before I was born. What our students, faculty, and alumni have experienced over the years as "the Rensselaer Spirit" is alive and well today, fifty years later—even in these uncertain times.

Well, here we are—back from the future. We began by reflecting on God's plan for the world and the Church's mission in promoting the common good. We've considered Eucharistic celebration as a school, a project, and a plan and claimed our common purpose in promoting effective liturgy that fosters a well-rounded Christian *habitus*. We've explored common ground not as a state to be achieved but as a space for respectful encounter, engagement, and transformation. And we've suggested that purposeful, long-range planning that begins with the end

in view is necessary for the development of an engaging, challenging musical repertoire that is integral not only to authentic liturgy but to the Church's mission.

I'd like to conclude with words spoken by Cardinal Bernardin to those to whom he entrusted the Catholic Common Ground Initiative just weeks before he died. I believe they are a fitting summons for all of us as well.

I hand on to you the gift that was given to me—a vision of the Church that trusts in the power of the Spirit so much that it can risk authentic dialogue. . . .

I ask you, without waiting and on your own, to strengthen the common ground, to examine our situation with fresh eyes, open minds, and changed hearts, and to confront our challenges with honesty and imagination.

Guided by the Holy Spirit, together, we can more effectively respond to the challenges of our times as we carry forward the mission that the Lord Jesus gave to us, his disciples.¹¹

In response to this challenging charge from a wise pastoral leader, and embracing our responsibility for the Church's mission, let the Church humbly but confidently say: "Amen!"

Notes

1. United States Conference of Catholic Bishops, *Sing to the Lord: Music in Divine Worship* (2007), 9.
2. See Richard McCarron, "Celebration: Fashioning a Liturgical *Habitus*" in *Liturgical Ministry* 11 (Summer 2002), 113–120.
3. Cardinal Joseph Bernardin, "Catholic Common Ground News Conference," in *Selected Works of Joseph Cardinal Bernardin, Volume Two*, ed. Alphonse P. Spilly, C.P.P.S. (Collegeville, Minnesota: The Liturgical Press, 2000), 311.
4. Bernardin, 312.
5. See www.catholiccommonground.org/res_called_to_be_catholic.php.
6. Cardinal Joseph Bernardin, "Faithful and Hopeful: The Catholic Common Ground Project," in Bernardin, 325.
7. Robert Barron, *The Strangest Way: Walking the Christian Path* (Maryknoll, New York: Orbis Books, 2002), 9–12.
8. See the Constitution on the Sacred Liturgy *Sacrosanctum Concilium*, Chapter VI.
9. See *Sacrosanctum Concilium*, 54; *General Instruction of the Roman Missal*, 41; *Sing to the Lord: Music in Divine Worship*, 61–62, 73–75.
10. Bernardin, "Faithful and Hopeful," 323.
11. *Ibid.*, 331.

Improvisation and Other Tasty Treats

By SYLVIA CHAI

What was the most valuable experience for me at the 2010 National Pastoral Musicians Convention in Detroit? From Sunday evening until the convention closed on Friday afternoon. I attended morning prayers, plenum addresses, noontime organ recitals, showcase events, evening performances, the convention Eucharistic celebration, and breakout sessions, and I looked at the exhibits. Each contributed to a very worthwhile experience.

Begin at the End

One of the most valuable sessions for me, which gave me one of those rare “Aha!” epiphany moments, was the advanced organ improvisation workshop led by Tom Trenney. It was valuable not only because it dealt with the organ but especially because it gave me a whole new way of looking at compositions and music of all genres from the beginning of notated music to the present.

Unlike improvisation workshops that I have attended before, and unlike all the books I’ve read about improvisation, Tom’s session started at the goal of an improvisation—a finished composition—and worked backwards, rather than beginning with the first technical steps that are desirable and working forward step by step, little by little.

Tom Trenney began our breakout session by asking each of us to think of



Tom Trenney

ways we could clap five times in a four-beat measure. Participants demonstrated various examples. Tom said that of all the billions and trillions of ways we could improvise, it is important to give our possibilities a container and to stay within those parameters.

Mr. Trenney told us that it is important to pay attention to music we like and to the brilliant composers of the past, to study what they did and how they did it. This is the way the great composers of the past learned to compose—by studying the works of great musicians and composers who had preceded them and imitating their work.

Tom said we should pay particular attention to wonderful melodies and think about what makes the tune so great. And we should never be afraid of our own voice because each of us has a voice, and it is unique. “How much music would we have if only the greatest composer who ever lived was allowed to compose?” he asked us. Of course, we all know that we love more than one song or piece of music. We all love many genres and styles and the works of many composers.

Mr. Trenney exhorted us to practice improvising. Improvisation is a skill that can be developed, and, like many skills, the more time one devotes to practicing the better one will be. Tom played the

opening bars of Charles Ives’s *Variations on “America,”* which is based on the hymn tune AMERICA (“My Country, ‘Tis of Thee”). Tom then asked us to list some common elements of any piece of music including this one. We listed repeated notes, sequencing, meter, rhythm, dynamics, tempo, ornamentation, texture, range, mode, key or modality, chromatic or non-chromatic passages, rise and fall of tessitura, register, registration, and articulation. We identified the elements on our list that we could also hear in the tune AMERICA.

Then Tom played the “First Variation.” “What has changed?” he asked us. We went through each item on the list and determined whether that item had changed in that variation. Then Tom played the second variation and asked us the same question. We went through the list again answering the same question. “That is all that any composer does,” he said.

This may seem like a very simple observation, but to me it was revolutionary. I could suddenly see that all composition—and, indeed, all improvisation as well—is just a manipulation of one or more of these simple basic elements. How profound! How absolutely profound to think of each of the periods of music history, to think of the various composers during each era, to think of the various styles of music in our own day and throughout time as merely a manipulation of one or more of these basic musical elements.

Really Simple Things

Since I liked Tom’s advanced improvisation session so much, I decided to go to his beginner session as well. In this workshop, he said: “At first, it’s important to do really simple things one at a time: pick a melody, put it in a different key, change to a major or a minor mode, change the time signature, play the tune with

Ms. Sylvia Marcinko Chai, a writer, concert organist, and member of the NPM Steering Committee for Organists, was a participant in the 2010 NPM Annual Convention. She is the director of music for Hispanic ministries at Our Lady of Perpetual Help in Tampa, Florida, which includes La Misa Santa televised over AztecaAmerica. She is also the director of music for James A. Haley Veterans Administration Hospital in Tampa.

both hands, play the tune with the feet, play the tune backwards, play the tune in retrograde, eventually play the tune in canon with itself." He chose volunteers from the group to pick a card from the stack he held in his hand and demonstrate the technique on the card we chose.

Everyone in the group had a chance to sit at the organ bench, pick a card, and have a go at it. Tom's manner was relaxed and easy-going, and we all responded enthusiastically and willingly. It was great that everyone was given a chance to try improvising, and with Tom's gentle guidance we all did it!

Finally Tom said: "Play the melody as it is written—right side up—then play the melody in inversion or a new key, then come back and play it as you did the first time; and all of a sudden you have a form, something you can hang your hat on. You have created a musical composition. Practice by giving yourself rules, a context, and not allowing yourself to 'just start playing.'"

Tom really knows his subject, and he knew how to teach it to us. He holds the bachelor of music degree in organ performance from the Cleveland Institute of Music where he studied organ and church music with Todd Wilson. Tom completed two graduate degrees at the Eastman School of Music in Rochester, New York (in organ performance and choral conducting). He serves on the national task force on improvisation for the American Guild of Organists, and he has won many competitions, becoming the first organist to win both the First Prize and Audience Prize in the American Guild of Organists' National Competition in Organ Improvisation. He is nationally known for his improvisations on submitted themes, poetry, artwork, and silent films. It was a privilege to attend his sessions and to have someone of his caliber available to us.

Many Experts

Of course, an NPM convention does not have only one expert in just one field. There are many nationally recognized experts in choral conducting; singing; Hispanic, African American, and Asian music; composition; music publication; Gregorian chant; children's and youth ministry; music technology; Catholic theology; and related areas. Part of the charm of attending an annual convention is that one minute you may be attending a



Left: Rev. Anthony Ruff, OSB, responds to a question during the Chant Institute.
Right: Ms. Donna Kinsey leads rehearsal during the Handbell Institute.



Participants in the pre-convention Music Education Morning with Dr. Christina Hornbach

"I think probably the major benefit for me is the realization that there are so many talented men, women, and young people who are so dedicated to uplifting the Catholic community in song praise."

A Convention Participant



Left: Dr. Elaine Rendler explores mentoring youth into music ministry.



Right: Mr. Rex Benjamin Rund offers advice on forming and maintaining choirs.

breakout session listening to a nationally recognized expert, and a few minutes later you may be standing next to that same person in the exhibit hall, relating to each other as colleagues and friends.

The Composers' Forum sessions offered marvelous insight into what editors at music publishing houses look for when a composition is presented to them for review and consideration. We sang through submitted scores and were able to listen as the panel of composers analyzed what they liked in each piece and what things we should be sure to include when eyes other than our own are looking at a score for the first time.

Of course nothing can beat hearing and seeing Lee Gwozdz personally demonstrate the use of his teaching toys to develop a randomly assembled breakout session into a mellifluous choir. He will make you smile and laugh, and you'll get the point. You will remember the toy he used and why he used it and how that enabled the group to produce the sound he wanted you to create.

If you want to learn as much as possible about Gregorian chant in as short a time as possible, then Father Anthony Ruff, OSB, from St. John's Abbey in Collegeville, Minnesota, will give you the tools and a large enough handout to keep you learning for a long time after you leave the convention.

If you attend the Chant Institute, you will come home with a whole new world of sound in your ear, the knowledge you need to start achieving that sound with your choir, and a passion for the unifying beauty of this timeless treasury of sacred musical expression that can take one to the very doorstep of heaven.

A Few Highlights

Of course, these are only a few highlights of my experiences at the NPM Convention in Detroit this year. Attending great performances in stunningly beautiful churches is a treat in itself. Meeting fellow church musicians and enjoying camaraderie as well as making new friends is an important part of the mix. Listening to inspirational speakers, and hearing more than 2,000 musicians sing new songs to the Lord is another exhilarating treat. Inevitably, you'll hear songs that you really, really like. You should plan to go next year!



Ms. ValLimar Jansen and Mr. Rawn Harbor led workshops on psalmody and Gospel music.



Left: Bro. Rufino Zaragoza, OFM, explored multiculturalism.
Right: Mr. Joe Simmons led workshops for cantors.



Sessions for choir directors. Left: Mr. Kent Tritle leads rehearsals in the DMMD Institute.
Right: Dr. Pearl Shangkuan teaches choral techniques.

The Convention at Worship

Here are some scenes of the Convention joining in liturgical prayer: the Convention Mass with Most Rev. Alan Vigneron, archbishop of Detroit, and morning prayer. There are also photos of the prayer garden that was available for private meditation.

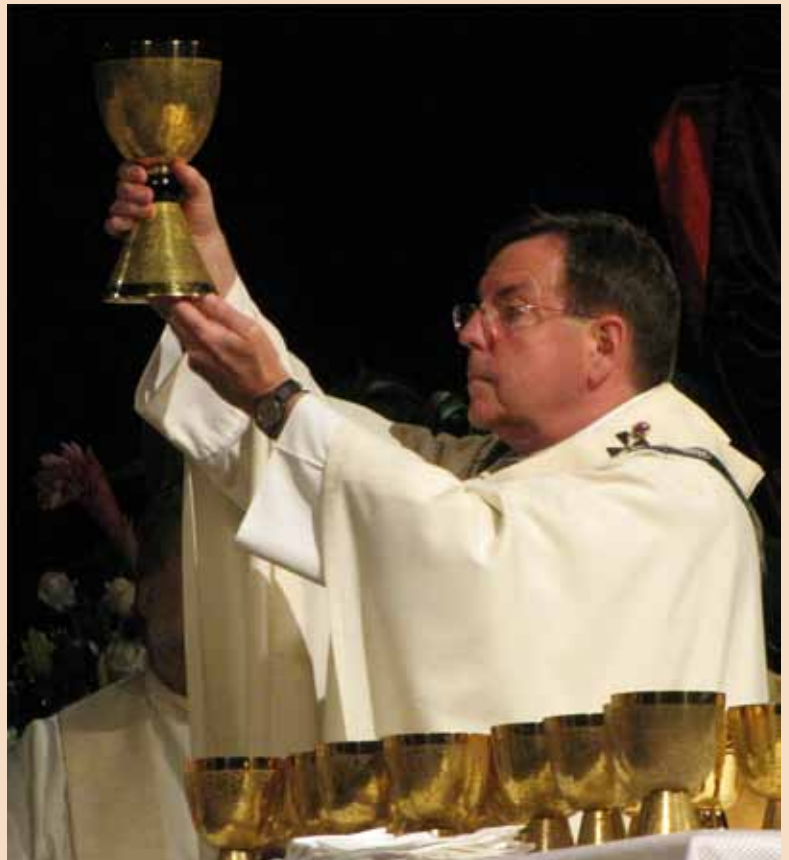
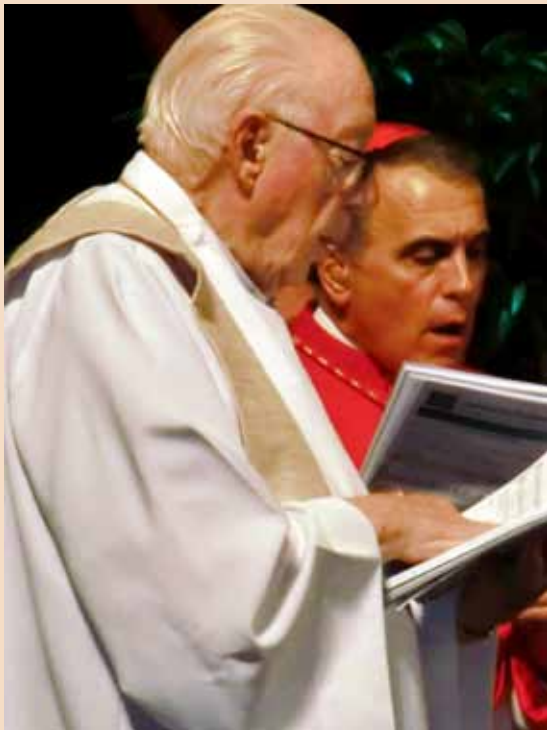


Convention Eucharist: Memorial of Blessed Kateri Tekakwitha, Virgin



Top right: Leah and Sarah Brzyski, cantors at Tuesday Morning Prayer.
Clockwise from top left: Cantors at Mass; part of the choir for Mass; Gospel procession; Archbishop Vigneron preaching; guitarists.



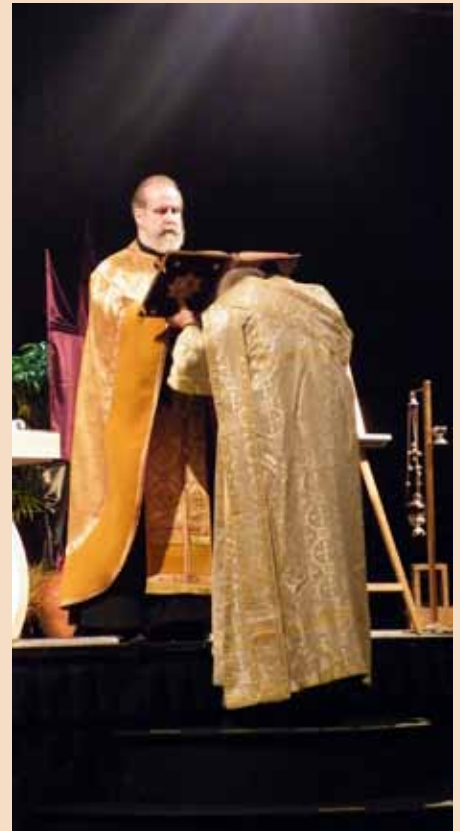


Clockwise from top left: Concelebrants; attentive prayer; elevation of the chalice; candles in the prayer space; Communion; Cardinal DiNardo and a concelebrant sing the acclamations.





Above: Choir for Wednesday Morning Prayer.
Below: Sister Mary Jo Quinn, sCL, presides at Wednesday Morning Prayer.



Above: Father Joseph Marquis and Father Deacon Lawrence Hendricks at the Thursday Morning Moleben.
Below, right: Adding a name to the Book of the Dead.
Below, left: The space for private prayer and meditation.



The Passion-Driven Life: Living a Passion-Filled Ministry

By JOHN D. WITVLIET

We begin with these highly charged words from 1 Thessalonians 5:

But we appeal to you, brothers and sisters, to respect those who labor among you, and have charge of you in the Lord, and admonish you; esteem them very highly in love because of their work. Be at peace among yourselves. And we urge you, beloved, to admonish the idlers, encourage the faint-hearted, help the weak, be patient with all of them. See that none of you repays evil for evil, but always seek to do good to one another and to all. Rejoice always, pray without ceasing, give thanks in all circumstances, for this is the will of God in Christ Jesus for you. Do not quench the Spirit. Do not despise the words of prophets, but test everything; hold fast to what is good; abstain from every form of evil.

What an inspiring but breathless set of imperatives! The apostle Paul, known for writing long complex sentences, here develops a rapid-fire cadence of commands. The intensity of it all is inviting in one way but overwhelming in another. It reminds us that when we address each other at conventions, in publications, and in the middle of everyday ministry, we are speaking as one overwhelmed person to another: overwhelmed by the challenges of our communities and by the high ideals of the Gospel.

After reading that text while preparing for this presentation, I was grateful for the

Dr. John D. Witvliet is the director of the Calvin Institute of Christian Worship and an associate professor of worship at Calvin College and Calvin Theological Seminary in Grand Rapids, Michigan. This article is an edited version of his plenum presentation at the 2010 NPM Annual Convention in Detroit (July 12–16). An audio recording of that presentation is available; see page eleven.



Dr. John Witvliet

opportunity to read another text—a text that was filled not with imperatives but with images and metaphors that gave me hope and encouragement: “It is good to give thanks to the LORD, to sing praises to your name, O Most High; to declare your steadfast love in the morning and your faithfulness by night, to the music of the lute and the harp, to the melody of the lyre. For you, O LORD, have made me glad by your work; at the works of your hands, I sing for joy.” And then, at the end of Psalm 92: “The righteous flourish like the palm tree, and grow like a cedar in Lebanon. They are planted in the house of the LORD; they flourish in the courts of our God. In old age, they still produce fruit; they are always green and full of sap.”

“Full of sap” indeed. Those of us in Michigan have recently been celebrating someone who lived “full of sap.” Ernie Harwell was the broadcaster for the Detroit Tigers for many, many years. He died at age ninety-one, and if ever the state of Michigan practically granted someone sainthood on the spot, it happened this past year with the passing of Ernie Harwell. Ernie was filled with seemingly boundless energy. He was a kind man and a man of deep faith. He began

his broadcasting every spring by reading from the Scripture: “For lo, the winter is passed. The rains are over and gone and the voice of the turtledove is heard in our land” (Song of Songs 2:11–12). For many of us, the voice of Ernie Harwell and the voice of the turtledove practically became synonymous. Ernie Harwell was a man who was full of sap.

What does it mean for us to have a passion-driven life, a passion-driven ministry? What does it mean for us to live a life that produces fruit? To be the kind of trees planted in the temple of the Lord that produce and whose leaves are for the healing of the nations? What does it mean for us to be people who are full of sap? And how does this “sap”—which comes to us as gift, not accomplishment—help us live out the ideals of the Gospel? This is the question before us today.

Sub-Christian Accounts of Passion

When I was asked to reflect on the topic of passion-driven ministry, I became deeply concerned because this term (a “passion-driven life,” “a passionate life”) has suffered from association with a lot of sub-Christian content. There is, after all, *Passion* cologne. This summer I picked up my daughter from camp, where her counselors urged her to play capture the flag “with passion.” I caught a little bit of Catholic radio one night, where there was a radio call-in show about marriage, and people were asking for advice about how to restore “passion” in their marriage.

“Passion” in our culture refers to all kinds of things. We need to perform a little rhetorical surgery on this term to make sure that we are talking about the right thing. To help with this, consider an article that ran in the *Wall Street Journal*. It was entitled “Manute Bol’s Radical Christianity,” and it was about a basketball player—the tallest ever to play in the NBA—who passed away recently. The

article by Jon Shields begins this way:

As any churchgoer who tuned in to watch the recent NBA finals contest between the Lakers and Celtics already knows, the term redemption is probably now heard more often in NBA sports broadcasts than in homilies. A Google search under “redemption” and “NBA” generates approximately 2 million hits—more hits than “redemption” and “Christianity.” The term can also be found in more than 2,600 stories on ESPN.com.

What does redemption mean in the world of professional basketball and sports more broadly? It involves making up for—or, yes, “atoning” for—a poor performance. When the Lakers beat Boston, for instance, Bill Plaschke of the *Los Angeles Times* called the victory “redemption for the Celtics’ 2008 Finals beating.”¹

But then the writer goes on to reflect on Manute Bol, who passed away in June at the age of forty-seven, one player who never achieved redemption in the eyes of sports journalists. His life embodied an older Christian concept of redemption that has been badly obscured by its current usage. Bol, a Christian Sudanese immigrant, believed his life was a gift from God to be used in service to others, as he said to a writer from *Sports Illustrated* back in 2004: “God guided me to America, gave me a good job, but [God] also gave me a heart so that I would look back [home].” He was not blessed with spectacular athletic gifts, the writer concludes. He was seven feet, seven inches tall and weighed 225 pounds, both the tallest and thinnest player in the NBA, averaging a mere 2.6 points per game, though a successful shot blocker. Bol reportedly gave all of his six million dollar fortune to aid Sudanese refugees. When his fortune dried up, he raised more money for charity by doing what most athletes would find humiliating, turning himself into a humorous spectacle. He was hired as a horse jockey, hockey player, celebrity boxer. He once boxed William “The Refrigerator” Perry, all 335 pounds of him.

Bol, the writer concludes, agreed to be a clown, but he was not willing to be mocked for his own personal gain. He let himself be ridiculed on behalf of suffering strangers in Sudan. He was a fool for Christ. While doing relief work in Sudan, he contracted a painful skin disease that contributed to his death. And then, the writer concludes:

Bol’s life and death throws into sharp



Hallmarks of an NPM convention: exhibits and buses



Local individuals and groups got to showcase their talents by providing ambient music in Cobo Center.

relief the trivialized manner in which sports journalists employ the concept of redemption. In the world of sports, media players are redeemed when they overcome some prior "humiliation" by playing well. Redemption then is deeply connected to personal gain and celebrity. It leads to fatter contracts, shoe endorsements, and adoring women.

Yet as Bol reminds us, the Christian understanding of redemption has always involved lowering and humbling oneself. It leads to suffering and even death.

Here it was, the Christian Gospel proclaimed on the pages of the *Wall Street Journal*, reminding us that there are times in which our culture takes a term and so distorts it that its central Gospel meaning can be unclear.

And so it is with the terms "passion" and "passion-driven life." In our culture, it so often means "call up from the recesses of your own heart the energy that will inspire others." "Put your best foot forward, and lead with your own strengths." This is the pseudo-"gospel" of self-help. This is the "gospel" of achievement. This is the "gospel" that promotes a charismatic kind of style where energy produces energy which produces energy, but all of the energy is energy that we have to generate on our own. It is an approach to life that finally leaves us spiritually exhausted.

I love standing in front of a choir. Many of you do, too. And you know, perhaps, that there are times when you pour forth energy and that calls forth energy from the choir. Perhaps there are days when you stand in front of a group of musicians, and you have to walk in that rehearsal room, and you have to "turn it on" because you know that if you produce energy, the group will produce energy.

Now, there is nothing wrong with energy. There is nothing wrong with vitality. But let us name the lie that many of us live by, which is that all this energy can somehow come from within us, that we have enough internal battery strength to conjure up this energy on our own.

Paschal-Driven Ministry

The Christian Gospel offers a radically different view. We celebrate it every time we celebrate baptism and reaffirmation or renewal of baptism. The Christian version of a passion-driven life is given to us in our union with the only passion that ultimately matters, the passion of our Lord and Savior, Jesus Christ:

What then are we to say? Should we continue in sin in order that grace may abound? By no means! How can we who died to sin go on living in it? Do you not know that all of us who have been baptized into Christ Jesus were baptized into his death? Therefore we have been buried with him by baptism into death, so that, just as Christ was raised from the dead by the glory of the Father, so we too we might walk in newness of life (Romans 6:1–4).

Praise God, that that newness of life includes passion. But that passion comes from union with another passion. It comes from the union with the Passion that led to Bethlehem, that led to the journey on Palm Sunday, that led to the feast in the Upper Room, that led Jesus to the cross, and finally that led Jesus to that Easter morning where, by the power of the Holy Spirit of God, Jesus was raised from the dead. This is the Passion to which we are united.

Now once we have that gear shift in mind, once we are talking about that kind of paschal mystery-driven ministry and not the kind of passion that our culture would want to speak of, then we can begin to ask the question: What are some of the ingredients or dimensions of that experience of paschal mystery-driven ministry?

I probably have about four hours' worth of material that I could—but will not—share in its entirety. This is material that arises out of the joyful experience of our work at the Calvin Institute of Christian Worship, through the grants program—the Worship Renewal Grant Program—which we are able to offer to congregations Catholic and Protestant, and material that comes from observing so many different paschal mystery-driven worship ministries that God has given to the broader church in the past generation. There is much to despair about in church life, but there is also much to celebrate. And so I would like to share in the form of testimony some of the ingredients that are a part of the paschal mystery-driven congregations and communities that we have had the privilege of learning from over the past thirteen years.

"Spaciousness" and Passion-Driven Ministry

There is one category of these ministries that I would call, "transcendence-drenched worship ministries." I'm

thinking of a multicultural congregation in Kansas City; of a children's hospital in Cincinnati; of a congregation inside a prison in Ionia, Michigan; of a ministry of a colleague at the Christian Learning Center on the west side of Michigan, who works with congregations and parishes to create greater conditions for hospitality for persons with cognitive and other disabilities—the least-churched population in North America. One common ingredient in all of the wonderful work happening in these contexts is a genuine awareness of the breadth and transcendence and glory of God. In talking with these leaders about local renewal, I hear them speak very candidly about how the worship life of North American Christian congregations can be flattened; it can be horizontalized; it can be all about community and not about transcendence. It can be all about the passion that we share with each other but not nearly enough about the paschal mystery of God's work on our behalf.

These conversations reminded me of a passage in Romano Guardini's *The Spirit of the Liturgy*:

In any form of prayer, therefore, which is intended for the ultimate use of a corporate body, the whole fullness of religious truth must be included.

Here, too, the liturgy is our teacher. It condenses into prayer the entire body of religious truth. Indeed, it is nothing else but truth expressed in terms of prayer. For it is the great fundamental truths which above all fill the liturgy—God in His mighty reality, perfection, and greatness, One, and Three in One; His creation, providence, and omnipresence; sin, justification, and the desire of salvation; the Redeemer and His kingdom; the four last things. It is only such an overwhelming abundance of truth which can never pall, but continue to be, day after day, all things to all [people], ever fresh and inexhaustible.

... [W]ithout the element of spaciousness, spiritual life droops and becomes narrow and petty.²

Without this awareness of the great mystery and transcendence of God, without our genuine awe at the paschal mystery of our Lord Jesus Christ, the sap is gone. Our worship becomes narrow and petty.

This spaciousness, this overwhelming sense of God's transcendence struck me later in the summer as I was reading the poignant memoir of Richard Rodriguez, *Hunger for Memory: The Education of Richard Rodriguez*. The part that caught my atten-

tion was Rodriguez's reflection on his own parents' participation in Catholic ritual as Mexican-American immigrants in the broader San Francisco area:

Of all the institutions in their lives, only the Catholic Church has seemed aware of the fact that my father and mother are thinkers, persons aware of the experience in their lives. Other institutions, the nation's political parties, the industries of mass entertainment, have all treated my parents with condescension. And the Church, too, has treated them badly when it attempted formal instruction. The homily at Mass, intended to give parishioners basic religious instruction, has often been poorly prepared and aimed at a childish listener. But it has been the liturgical church that has excited my parents. In ceremonies of public worship, they have been moved. They have been assured that their lives, all aspects of their lives from waking to eating, from birth until death, all moments possess great significance. Only the liturgy has encouraged them to dwell on the meaning of their lives.³

Only the liturgy, to use Guardini's phrase, has given them the sense of spaciousness, of transcendence, of participation in something far greater than ourselves, of participation in nothing less than the paschal mystery, in participation in a life of passion that is not grounded in our own energy but is grounded in the transcendent mystery of Jesus Christ's Passion.

Passion and the Rhetoric of Wisdom

A second lesson we have learned is a lesson for leaders about the mode of speech that can best ground our talks together about the worship life of the church.

Think for a minute about the single most important matter that you have learned at this year's convention. And if you're taking notes, you might actually try to write it as I continue here for the next few minutes.

Now turn that insight into two different sentences. The first sentence should be a command. You might choose to begin it with the words, "Thou shalt" or "Thou shalt not." This is, in fact, (is it not?) what a lot of conventions about worship generate: commands about how to do our work better. Here would be an example: "Thou shalt prioritize congregational singing



Above and below: Mosaic Children's Choir of Detroit performed on Tuesday evening at the Cathedral of the Most Blessed Sacrament.



"Convention is always uplifting, prayerful, inspirational, and insightful."

A Convention Participant



above the singing of choirs.”

Now take that very same insight and turn it into a proverb. “Wise is the community of faith that prioritizes the assembly singing. Wise is the community of faith whose music director turns the congregation into the primary choir.”

So here is one conviction uttered in two different ways. Do you notice the difference in feeling between those two statements?

Earlier this summer I was privileged to participate in the World Communion of Reformed Churches Gathering. This brought together Christian believers from 108 countries, 231 Protestant denominations. During that time we talked together about worship practices. When a member from a single denomination in a particular part of the world stood up to say, “All Christian worship must include these elements. When you worship, thou shalt do this,” everybody in that conversation recoiled; they pulled back. They were affronted by the exercise of authority. But when the very same content was communicated in the form of a proverb, the entire conversation changed. When a member of that world communion stood up to say, “Wise is the worshipping community that does not keep its generations separated but worships in an intergenerational way,” you could feel the whole tone change. You could feel the World Communion of Reformed Churches actually turning into a communion, a *koinonia*, a fellowship, a sharing, a sharing of wisdom. The NPM convention is an opportunity to share wisdom.

There are moments when laws are indeed necessary: Thou shalt do it this way. But even then, the best laws are only expressions of deeper wisdom. Parents know this. Parents trying to manage parenting adolescents will quite often impose curfews: Thou shalt be home at midnight. But the best parents, it seems to me, always go further because what they want to instill in their adolescents is not merely obedience to some arbitrary rule but rather an intuitive sense of its underlying wisdom. Wise is the person who celebrates and enjoys a weekend night out, but wise is the person who rests well. Wise is the person who avoids those activities on a weekend night that will destroy humanity rather than build up humanity. Good parents do not just give arbitrary rules but also form their children to embody the kind of wisdom that will ground them for life.

It seems to me that one of the big differences in worship today, in conversations across the ecumenical spectrum, is that some conversations about worship are dominated exclusively by rules and laws and commands. Often they communicate crucial content: “pay attention to the congregation’s need”; “gather as an intergenerational community”; and the like. But if those very same concerns were communicated in terms of their wisdom, we would find ourselves “compelled to follow” rather than “pushed” or “constrained.” As one participant in the World Communion of Reformed Churches reflected, the sharing of wisdom tends to draw out the sap which produces the fruit rather than withering the vine. May it be that all of us leave this place not only with rules to obey but with wisdom to ground us.

Passion and Ritual

The third lesson focuses on the power and significance of passion in ritual. When I teach a group of Protestant students, I have to dispel in them the myth that Protestants have passion and Catholics have ritual (a myth you may find amusing). There is a powerful dichotomy underneath this myth which says that passion and ritual do not go together. Ritual is about routine and about habit. Passion is about exuberance and spontaneity.

I think about this sometimes when I visit a gym. I walk in the door of the gym where I occasionally work out. I look to the right and I see liturgy and ritual: treadmills, weight machines, catechist trainers leading people on an elaborate liturgy of the forty-five-minute workout. Then I turn to my left and I see passion and exuberance: basketball courts and tennis courts with people going absolutely crazy making up their own games. There is liturgy and there is passion. This is the assumption that many of my Protestant students operate with. I’ll leave it for you to discern whether there is still that underlying assumption in your communities.

What needs to be said (of course) is that this is a false dichotomy.

About five years ago, I had the privilege of sharing a prayer and a Bible story with my young daughter. She is now nine; she was about four at the time. And in the context of this particular evening, there was a moment that was unforgettable. There was a moment, let’s call it a capital “M” Moment, one of those moments where

you feel deeply connected with another person, one of those moments where life is fully alive, when you are so aware of the sheer giftedness of life. Here’s how it happened. We read our Bible story. We shared a prayer. And then I looked into her eyes and I said: “Sheila Grace, I love being your daddy.” And she didn’t pause. She looked back at me and she said: “And I love being your little girl.” That moment is so sweet that it feels as if it were yesterday.

So the next night we had our Bible story and we had our prayer, and I thought, hey, that worked really well one time, let’s try it again. So I said to my daughter: “You know, Sheila Grace, I love being your daddy.” And she looked up at me and she said: “Yeah.” What a mistake; I put myself in the position of liturgical control and tried to improvise something on the spot and generate a new ritual out of that moment.

My students hear that story and they love the Moment. They love the spontaneity, the exuberance. But what they almost always fail to see is that it happened in the middle of a ritual. It happened in the middle of a pattern of relationship. It happened in the middle of the pattern of Bible story reading and prayer. It happened in the context of ritual. The moments of exuberance and passion do not happen when we turn the ritual off. They happen in the context of ritual. They happen when we let ritual shape us rather than when we attempt to generate one of those moments on the basis of our own strength or ingenuity.

Paschal-Mystery-Driven Ministry

I began this presentation with a reading from 1 Thessalonians 5. I read a text that is filled with imperatives—the kind of text that can leave us a little breathless and tired: “Rejoice always, pray without ceasing, give thanks in all circumstances, for this is the will of God in Christ Jesus for you. Do not quench the Spirit, do not despise the words of the prophets, hold fast to what is good.” We might just as well add: “Live the passionate life.”

But, friends in Jesus Christ, this text does not stop there. And so I would like to close this presentation with the benediction that follows this passage. In the benediction, the agent changes. The implied agent is not the believer; the agent is none less than the triune

God. Together, the first part of the text and the second part of the text give us a picture of our own agency and God's own agency coming together in such a way that the paschal mystery is realized. And so as you experience this day, as you think about the inevitable invitation to "recharge the batteries" for ministry at a convention like this, do not be fooled by the substitute Gospel. Instead, rest in the gift that the sap is God's and it comes to minister through you. We do not experience it as an accomplishment to achieve but a gift to receive. So may I invite you to hear this beautiful benediction about the work of God in our lives: "May the God of peace sanctify you entirely; and may your spirit and soul and body be kept sound and blameless at the coming of our Lord Jesus Christ. The one who calls you is faithful and will do this." The word of the Lord.

And we pray: Almighty and loving God, we thank you for the remarkable work that you achieved through the passion of our Lord Jesus Christ by the power of your Spirit. And we thank and praise you for the gift of the Spirit in our own lives that unites us to Jesus Christ, to the mystery of his death and resurrection. And so, Lord God, we pray, free us from the gospel of self-help, and give us an open spirit to receive the many gifts that come from you that inspire in us the kind of passion that imitates the Passion of our Lord Jesus Christ, so that we serve you in humility and faithfulness by the power of the Holy Spirit. We pray this through Jesus Christ, our Lord. Amen.



Dr. Marilyn Mason (above) performed Dupré's *La Chemin de la Croix* on Tuesday evening.

Notes

1. Jon A. Shields, "Manute Bol's Radical Christianity," *Wall Street Journal* (June 25, 2010), online at <http://online.wsj.com/article/SB10001424052748704853404575323043046894012.html>.

2. Romano Guardini, *The Spirit of the Liturgy*, trans. Ada Lane (New York, New York: Crossroads Publishing Company, 1998; orig. published 1918). Online at http://fdlc.org/Liturgy_Resources/Guardini/Chapter1.htm.

3. Richard Rodriguez, *Hunger for Memory: The Education of Richard Rodriguez* (New York, New York: Dial Press, 2004; orig. published 1982), 96.



Who Moved My Church? Where Are We Going?

By MELISSA MUSICK NUSSBAUM

Late last October, just before the sun went down and the first snow blew in, our granddaughter, Lucy Cecilia, was born. Her birth was hard and wondrous. I stood with her mother and father for the final twelve hours of the labor and delivery. Sometimes I stood at my daughter's head and sometimes at her side. I helped her stand and walk and lie down. I held her hand and stroked her hair and rubbed her feet. Her needs determined my movements and my posture.

Through it all my daughter clung to her husband, searching in his eyes for the strength to continue, to endure. The three of us were on a journey. Lucy was on her own hidden journey. We were traveling toward one another, pilgrims on the way, traveling into life.

Preparing for the 2010 NPM Convention, I spent a lot of time thinking about the topic, "Who moved *my* Church? Where are *we* going?" It was just the sort of question we were asking in that hospital room. How did a couple find themselves a family? Who moved us to this place? Where are we going? So, when my daughter would drift off to sleep, or I would walk out into the hall, I wondered. I wondered about movement and the ways in which we move. I wondered about journeys and the ways in which we journey. And, since I was on one, I wondered about pilgrimages and the postures of pilgrims.

Curious thoughts come to people waiting in hospital rooms. At some point

Ms. Melissa Musick Nussbaum is an author and a contributor to the National Catholic Reporter, Celebration, and GIA Quarterly. This article is an edited version of her plenum presentation at the 2010 NPM Annual Convention in Detroit (July 12–16). An audio recording of that presentation is available; see page eleven. A shorter form of this presentation appeared in Celebration.



Ms. Melissa Musick Nussbaum

in the day, I thought of Bishop Edward Slattery's ruling on the *ad orientem* posture when he presides in the Tulsa cathedral. ("Ad orientem" means "toward the east," and it refers to the practice of priest and people aligned toward the altar. This means, necessarily, that the priest's back is to the rest of the assembly.)

I had read the bishop's statement on the posture and placement of the priest at Mass in the *Eastern Oklahoma Catholic Magazine*. He wrote that the *versus populum* ("toward the people") posture, in which the priest and the people stand and sit and kneel eye to eye and face to face during the liturgy has caused us to "become accustomed to facing in opposite directions."

Pope Benedict XVI, when he was Cardinal Joseph Ratzinger, also criticized the *versus populum* posture in his book, *The Spirit of the Liturgy*. But he voiced a very different complaint. Far from acclimating us to "facing in opposite directions," Cardinal Ratzinger wrote, "The turning of the priest toward the people has turned the community into a self-enclosed circle."¹

Opposite directions or self-enclosed circle? These are very different images, images which intersect only insofar as

they suggest that the *versus populum* posture is harmful to the Church.

And it occurred to me that the question of who (or what) has moved and continues to move the Church—and the resulting question, "Where are we going?"—is central to our worship and the ways in which worship shapes and directs our lives. Both the *ad orientem* and the *versus populum* postures are licit. But which posture illuminates most fully the mysteries we celebrate?

Cardinal Ratzinger and Bishop Slattery each talk about the ways in which worship shapes and directs our lives. Cardinal Ratzinger argues that the Christian act of worship must be given "expression in space." Bishop Slattery argues that this "expression in space" takes the form of a pilgrimage. And, he writes, "By facing in the same direction, the posture of the celebrant and the congregation makes explicit the fact that we journey together toward God. Priest and people are on this pilgrimage together."²

Christian worship must be given "expression in space." "We journey together toward God. Priest and people are on this pilgrimage together." Yes. Again and again, yes. Let's begin our discussion in agreement, where agreement may be found. But let us also have the courage and the wisdom to ask, both from the tradition and the experience of our lives, "What are the postures of pilgrimage?"

Postures of Pilgrimage

What postures does a pilgrimage demand or allow? How do the needs of the pilgrims affect posture? And what role does culture play in pilgrimage?

Is it possible to move beyond parties and factions and look instead at the journey and ask simply, as all travelers must, "What is the best way to get there?" This is not a question meant to dazzle the hearer with one's sophistication and learning. It

is a child's question, that is, a question in search of an answer.

Another advocate of the *ad orientem* posture is Father Joseph Fessio, the publisher of St. Ignatius Press. He writes, "I don't say Mass 'with my back to the people' anymore than Patton went through Germany 'with his back to the soldiers.'" Soldiers march in formation, and that is the image Fessio chooses. Which leads us to another simple question, "Who are the pilgrims of faith? Who are the baptized?"

I would answer that, whatever else we can say about them, pilgrims are not soldiers, and priests are not generals.

Indeed, what pilgrimage has Pope Benedict or Bishop Slattery or Father Fessio, or, any of us, for that matter, undertaken in which the pilgrims and their guide walked in military parade formation—neck to eyes, eyes to neck—unwavering, down the line and down the days? A pilgrimage is not a conquest. Pilgrims do not take; they receive. Success is the soldier's only goal, but it is not the pilgrim's goal. The pilgrim's goal, indeed her only goal, is faithfulness in and along and to the quest. Moses did not enter the Promised Land, though he journeyed long and far in the pilgrimage that Jesus himself took as a model. We could say that Moses was not successful, but he was faithful. He was a pilgrim.

Nor is pilgrimage an errand, a trip with a single easily known and accomplished goal and a set amount of time in which to reach it. If I go out for a quart of milk, I am sure both of the way and of the cost. I will go the shortest way I can find for the lowest price.

But a pilgrimage is a journey, in the words of T. S. Eliot, "costing not less than everything."³ The pilgrim leaves all behind—fishing nets and family—to go deeper into God. The pilgrim is changed, utterly and forever, by the journey. The pilgrim is broken open and poured out on the way. Pilgrimage, then, is more like a birth than a conquest, and it is nothing at all like a trip to the mall.

How long will it take? Ask a woman in labor. It will take as long as it takes. By what ways—by what switchbacks and storms, dangers and snares, wrong turns and re-turns—will we be asked to walk? Ask a father. No one, setting out, can say. God alone knows.

Pilgrimages take place in a particular time and place. They take place within a culture. I offer the subject of enculturation with some trepidation. I am aware



"It's just great to have a week to be with others who share the joys and frustrations of our ministries."

A Convention Participant



of the argument that, because we feel comfortable in Starbucks, there should be a coffee kiosk beside the holy water font in churches.

But I am mindful of my friend and mentor, Father Andrew Ciferni, who teaches that the question is never, "Is the culture evil?" An incarnational people cannot shun the culture. Otherwise it would be grapes and wheat, not wine and bread on the altar. Bread and wine are culture; the gifts of God and the work of human hands.

Ciferni teaches, rather, that the question for us is, "What in the culture denies the Gospel, and what in the culture affirms the Gospel?" All that affirms the Gospel should be embraced and upheld.

I am the mother of five children and the grandmother of six. I have been preparing parents and children for the sacraments of initiation for many years. This is what I have observed. Children spend hours upon hours sitting in rows, facing the necks of those ahead of them, unable to see those behind them. In airplanes, in classrooms, on couches in front of the television, on school buses, and seated on stools before the McDonald's menu board — they know what it is to face in a particular direction. They know what it is to face the board and the screen. They do not know what it is to gather around a table.

What I find in my parish and diocesan work is that children have little or no experience in non-electronically mediated circles, looking at the faces of friends and family and strangers. The human face, not pixilated, not cosmetically enhanced or airbrushed; the human voice, proclaiming, not selling; human hands offering and receiving, empty and then filled: It is difficult for me to think of a more radical and holy act in this time and this place — in this culture — than to gather in a circle and sing the praise of God. Gather in a circle and hear our story. Gather in a circle and be fed.

It might not be the case in every land or every time, but for us — a people of lines and rows and take a number, and please pull up to the speaker, and your call is very important to us — a circle of men and women and children of all races and abilities and incomes gathered as one is a powerful sign. It is a sign of the Gospel affirmed in the culture.

What are the postures of pilgrimage? The journey and the demands of the journey determine the postures. I come from Colorado Springs, the home of the



The DMMD Institute Performance, directed by Kent Tritle, took place on Thursday evening at St. Mary Parish, Greektown.

Olympic Training Center. It is possible to look at an athlete and know by musculature alone his or her sport. Swimmers don't look like the rest of us or even like other athletes. They look like aquatic creatures. Hours and hours in the water have transformed their bodies into fish-like vees, the wide, propulsive shoulders tapering down into narrow, aerodynamic hips. Their journey through the water has changed them, just as our journey through the waters of baptism must change us.

What does a swimmer need to move through the water? What does a Christian need to climb the mountain of God? The needs of the journey must be determinative. Marathon runners are lean; sprinters are thickly muscled. Their training regimens are not a matter of political stance or

ideological bent but are, rather, a matter of necessity. What propels one runner off the block for her ten-second race? What allows another runner to endure mile after relentless mile? The needs of the race determine the posture of the runner.

Demands of the Pilgrimage

This is not news to the Church. We understand how the demands of the pilgrimage and pastoral practice meet in a culture. In Acts, chapter six, we hear about the call of the first deacons. We didn't get deacons because someone developed a theology of the diaconate. We got deacons because there was a need among the people of faith on the journey of faith. Luke writes, "So the Twelve called

together the community of the disciples and said, 'It is not right for us to neglect the word of God to serve at table. Brothers, select from among you seven reputable men, filled with the Spirit and wisdom, whom we shall appoint to this task.'"

How does a pilgrim climb the mountain of God? In the early Jerusalem Church, the climb required the faithful services of men willing to bend and fetch and bring—all the gestures and postures of those who serve. The needs of the Hellenistic widows determined the movement of the Church.

Cardinal Ratzinger acknowledges that the demands of the pilgrimage can and do surpass other considerations. He writes honestly of the difficulty Saint Peter's Basilica poses for the proponents of the *ad orientem* posture. He writes, "In St. Peter's, during the pontificate of St. Gregory the Great (590–604), the altar was moved nearer to the bishop's chair, probably for the simple reason that he was supposed to stand as much as possible above the tomb of St. Peter."⁴ He defends this as an

outward and visible expression of the truth that we celebrate the Sacrifice of the Lord in the Communion of the saints, a communion spanning all times and all ages. The custom of erecting an altar above the tombs of the martyrs probably goes back a long way and is an outcome of the same motivation. Throughout history the martyrs continue Christ's self oblation; they are like the Church's living altar, made not of stones, but of men, who have become members of the Body of Christ and thus express a new kind of cultus: sacrifice is humanity becoming love with Christ.⁵

And, Cardinal Ratzinger argues, this value, the presence of the living altar, an altar made not of stones but of human beings, trumps the demands of any geographical orientation in what he calls "the normative model of St. Peter's."⁶

Because of topographical circumstances, it turned out that St. Peter's faced west. Thus, if the celebrating priest wanted—as the Christian tradition of prayer demands—to face east, he had to stand behind the altar and look—this is the logical conclusion—toward the people.

Why is the liturgy at St. Peter's celebrated *versus populum*? Because placing the bishop closer to the tomb of Saint Peter, the martyr who has become the Church's living altar, is given a higher spatial value than having the presider face



The local Core Committee included (l-r): Msgr. John Kaska, Ms. Annette Wright, Ms. Nancy Deacon, Mr. Louis Canter (chair), Mr. Stephen Petrunak, and Ms. Mary Dumm. Not shown: Mr. Mario Amore, and Ms. Linda Phillips.



The judges and winners of the Mass Competition are shown (l-r) with Dr. J. Michael McMahon (center). The judges (outside, left and right) are Sr. Mary Jo Quinn and Mr. Michael Wustrow. The contest winners are David Kauffman and Bill Gokelman.



The Wednesday morning Pastoral Musicians' Breakfast was the site for various awards.

east. If worship must have “expression in space,” the expression here is proximity to Peter’s tomb.

In the *General Instruction of the Roman Missal*, the Church declares, “Christ is really present in the very liturgical assembly gathered in his name, the person of the minister, in his word, and indeed substantially and continuously under the Eucharistic species.”⁷ To face one another at Mass, then, priest and the rest of the assembly—baptized to baptized, called to called, chosen to chosen—is to face the Body of Christ.

It is not to face in opposite directions, nor is it to form a self-enclosed circle. It is to face the risen Lord, present among us, dwelling among us, living in us. It is to constitute the Church. If the martyrs are the stones of the living altar, can we not also say that the living saints, too—the Body of Christ, lay and ordained—are stones of this same altar? Wood and stone and human life: the altars on which the sacrifice—“becoming love with Christ”—is offered and through which the sacrifice is taken to the world.

I agree with Cardinal Ratzinger when he writes of the developments that determined posture in St. Peter’s. Because the pilgrimage makes demands, the pilgrim must answer.

Pilgrimages

Consider the pilgrimages we have made and are making. Pilgrimages are not random gatherings. There is a destination, and we need leaders. But sometimes on the journey a leader stumbles, and

another must help him stand or take his place. Sometimes we are surprised by the strength and leadership which emerge on the way.

I go to comfort a dying member of my parish and find that I am the comforted, she the comforter. My elderly mother lives now in my home as I did in hers, our places in the pilgrimage kept but rearranged. Once she held my hand and taught me to walk. Now I hold her arm to keep her from falling.

Sometimes the pilgrims gather in circles to share food and stories. Sometimes the pilgrims walk abreast, their words of encouragement and consolation alone keeping them upright and moving. Sometimes one pilgrim carries another.

And, sometimes, as in a dimly lit delivery room on an autumn evening, pilgrims stand, their foreheads touching, leaning into one another as the separate bricks of an arch lean into a single strength. They are on a journey together. They are all facing the same direction.

Lucy’s journey has just begun. She spends most of her days searching for her mama and her papa. She turns her head—always—toward the sounds of their voices. She prefers nothing to the sight of their faces. All that she knows of beauty and goodness she finds at her mother’s breast, just as Jesus the Lord once found such joy at Mary’s breast.

My daughter and her husband might be daunted by the trust Lucy has placed in such unpracticed and untested hands. But they know themselves for what they are: pilgrims on a journey. They journey with Lucy. They journey together to God. They

hold her as they walk, though someday she may hold them. They cradle her cheeks against their own. They are daily learning sacrifice. They are becoming “love with Christ.”

They are, the three of them—and all those who walk with them—facing in the same direction. We are toward God and toward the people of God. We are *versus* Lucy and *versus* one another and *versus* Christ. We are pilgrims journeying together, from age to age, from east to west, that a perfect offering may be made to the glory of God’s name. We come from every point of the compass, and we are journeying not so much toward a “liturgical east” but beyond direction and borders and boundaries into the very life of God.

Notes

1. Joseph Cardinal Ratzinger, *The Spirit of the Liturgy* (San Francisco, California: Ignatius Press, 2000), 80.
2. Bishop Edward J. Slattery, *Eastern Oklahoma Catholic* (September 2009), online at <http://www.dioceseoftulsa.org/section.asp?secID=97>.
3. T. S. Eliot, “Little Gidding,” (1942), *Four Quartets*, online at <http://www.tristan.icom43.net/quartets/gidding.html>.
4. Ratzinger, *The Spirit of the Liturgy*, 76.
5. Ibid.
6. Ibid., 77.
7. English translation of the *General Instruction of the Roman Missal* (Third Typical Edition) (Washington, DC: United States Conference of Catholic Bishops, 2003), 27.





We are pleased to announce the inaugural RODGERS NORTH AMERICAN YOUNG ORGANISTS COMPETITION

THE COMPETITION:

The Competition is being instituted by Rodgers Instruments Corporation in partnership with Kutztown University of Pennsylvania for the purpose of encouraging the development of young organists in North America.

SCHEDULE:

- March 1 Deadline to submit applications
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You must submit an application form, available from the Rodgers website at www.rodgersinstruments.com/competition. Applicants must reside in North America, and the competition is limited to individuals aged 35 or younger as of March 1, 2011. Each application must be accompanied by your performance recording on CD or cassette tape of two mandatory pieces and a selection of your choice.

- ◇ Toccata from Toccata Adagio and Fugue, Bach
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- ◇ Your own selection, limited to no more than 5 minutes in length

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Professional Concerns

By PAUL WICKER

It's All in How You Say It

It's all in how you say it! Here I am, in my forty-seventh year of priesthood, facing the challenge of introducing new liturgical texts to our parish in 2011. I remember well the past pain and confusion felt by our people and my fellow priests in the 1960s and the years that followed. And now that most English-speaking Catholics are at home with our current liturgical texts, how will I invite them into this required change, and how will I do so in the context of our mission to alter our culture with the transforming presence of Christ?

From experience, I know that how I communicate these changes will affect our faithful. I also know that how I communicate these changes will reveal my own personal call and response to continual transformation for the sake of those entrusted to my pastoral care. I need to imagine myself as the Church's change agent in service to Christ in his person, word, and mission to our culture. Rather challenging!

And so I have begun this journey with a study of the new texts, and particularly those texts most likely to cause some people to question the reasons for the change and the intended meaning of the new formulas. Words have power to deaden or to enliven, to confuse or to clarify, to lift up our hearts in openness to the revealed yet concealed, to sadden or gladden, to embrace or escape. And "how I say it" will, I hope, invite participation in the intended meaning and purpose of it all.

First, of course, I need to accept the mystery we celebrate and the reality that all ritual texts will miss the fullness of this incarnate mystery imbedded in community, Word, and sacrament. It

will be the experience of others as well as my own that will offer a bridge to bring our lives into communion with the Divine. To avoid slipping into a kind of liturgical Gnosticism—a lofty liturgical experience that removes me from my call as Christ's change agent—I must connect these words and these texts to my human experience shared with those on my staff and in my parish community. I need to see how these words and ritual texts are incarnate calls for transformation.

Some Examples

Consider "And with your Spirit." Does the gathered community desire that the prophetic force of life—the voice of Christ—be within me, calling me to encourage, forgive, lead, and support them in their call to transform their lives, the lives of their families, their places of work, and our culture driven by so many ungodly forces? Do they understand that their response to "The Lord be with you" is an acceptance of the presence and power of Christ within them?

The profession of faith begins with "I believe." Yes "we" believe, but how often does the "we" diminish the power of "I"? The "we" is only as strong and committed to the mission of Christ as each "I." Are not the baptismal promises the least kept promises in the world? If our "we" is made up of intentional "I" disciples, what a difference in the mission of Christ! And so now I must be about teaching that personal "I believe" without supporting the "private and independent I" and inviting a movement to the communal and interdependent, the collaborative "I and Thou."

In the creed we proclaim the Son "consubstantial with the Father." This phrase dates back to the Council Nicaea in 325 and expresses faith that the incarnate Son is of the same divinity—the same nature, essence, or substance—as God the Father. Jesus is not a lesser being than the Father. Mystery? Oh, yes! And let's pray, think, and preach about the consequences in our own personal and relational lives. Are

we not baptized into this consubstantiality?

And in our Eucharistic Prayer we affirm "the chalice of my blood which will be poured out for you and for *many* for the forgiveness of sins." The text is a literal translation of the Latin "*pro multis*," but I'm concerned that many people will not catch the intended English meaning. Yes, Christ died for all. However, not all have or will accept the Blood of Christ poured out for the forgiveness of their sins. If and when we accept this mystery, we then are called, as St. Paul says, to be "ambassadors" of reconciliation for others, even though we may ourselves experience rejection of this Good News (2 Corinthians 5:20).

In Eucharistic Prayer II, we ask God to "make holy, therefore, these gifts, we pray, by sending down your Spirit upon them like the dewfall." What am I to do with this? This condensation called "dew" does not come down from the clouds. While the condensation called "rain" does come down from the clouds, "dew" is the water vapor already in the air that forms a gentle moisture from the air on an object that becomes cooler than the air. Like a cold can of soda in a humid climate, gathering to itself condensed moisture; like the grass or flowers gathering moisture from the warm air around it. And so are we in the power of the Spirit called to accept the dew of others' love and care when we find ourselves "chilled"? Am I, as a change agent in Christ's name, mindful enough to know when and how to bring the Spirit like dewfall to others?

How to Communicate

How will I communicate these new texts and words? I hope that I will do so in ways that invite the Body of Christ to recognize, acknowledge, and give thanks for the mysteries entrusted to them—the mysteries that empower them to speak that others may hear, offer their hearts that others may receive, and then enact their wills that others may see and believe in the Good News embodied in their lives. And that we all may glorify God in our lives.

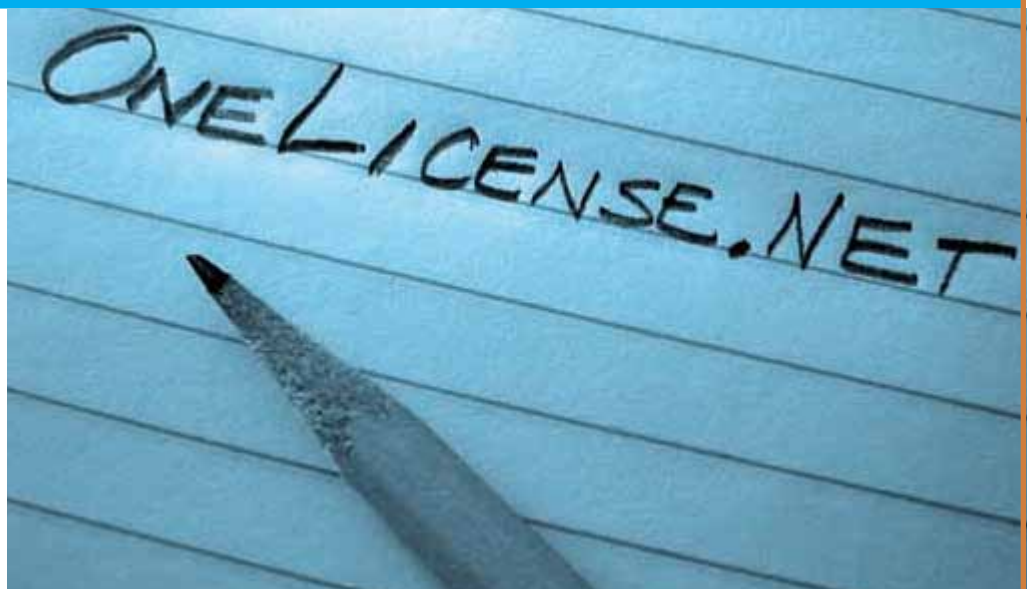
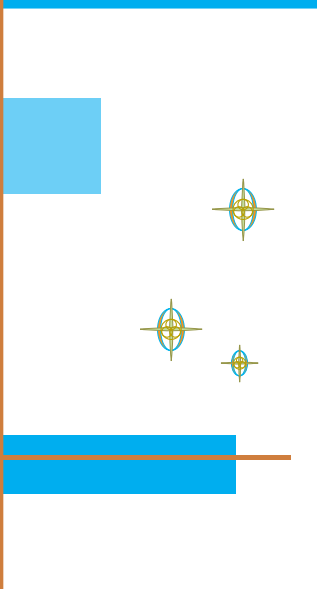
As I imagine how these new texts will change me, so I will imagine how our faithful are called to change.



Father Paul Wicker is pastor of Holy Apostles Catholic Church in Colorado Springs, Colorado.

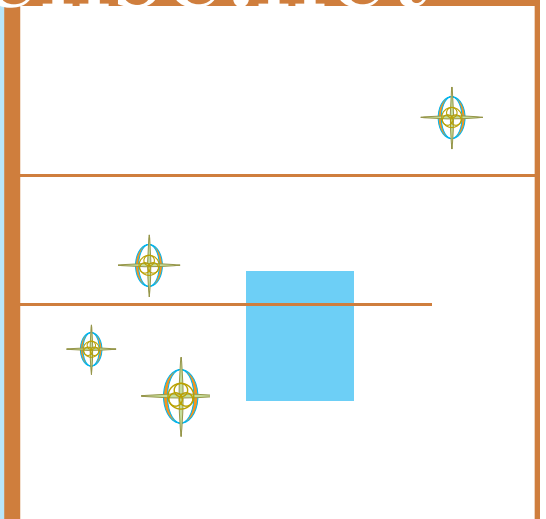


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Reviews

Thanks to Jim Callahan

Dr. James P. Callahan, professor emeritus at the University of St. Thomas in St. Paul, Minnesota, has served as a



music reviewer for NPM for twenty-five years (his first review appeared in the December-January 1985 issue of *Pastoral Music*). We are extremely grateful for the careful and insightful reviews

that Jim has provided down the years. After earning degrees at St. John's University in Collegeville, Minnesota, and the University of Minnesota, he completed his doctoral degree in music

theory and composition at the University of Minnesota. On the faculty at St. Thomas, Dr. Callahan taught piano, composition, music theory, and piano literature.

Dr. Callahan is an organ and piano recitalist. He has performed numerous organ recitals in the upper Midwest, in New York, and in Austria—some of his performances have been played on NPR's *Pipedreams*. He has also performed solo piano recitals and duo piano recitals (with Katherine Faricy) and made concerto appearances.

Dr. Callahan is also a composer. He has composed more than 125 works for piano, organ, orchestra, band, opera, and chamber ensemble. We look forward to more works from his creative pen.

performance, but it is not hard to find that many performances of non-gospel music can be quite faithful to the written notes.

The composers of this music were involved in the CD performances. Compare the printed page with the CD performance of "Psalm 27: The Lord Is My Light and My Salvation." The introduction on the CD has very little to do with what is printed on the page. Much of the rest of the piece is at the other end of the written music-to-performance spectrum, where there are merely many minor differences between the printed page and the CD performances. This range of differences can be found when comparing passages in most of the other pieces. Anyone planning on performing this music should probably acquire the CD so as to understand how far one might deviate from the printed music and still remain faithful to a conception of a piece that is embodied in the particular notation that is found in the score.

There are three canticles in this collection. The "Canticle of Simeon" contains the simplest rhythms, mostly quarter notes and half notes for the vocal parts. The "Canticle of Zachary" is the only a cappella work in this collection. Its harmonic language is simpler than that of the other works. The "Canticle of Mary" has a much more secular feel to its character than does the music of the other two canticles.

"Psalm 103: The Lord Is Kind and Merciful" is quite strong, even bold and declamatory. The verses all begin by suspending the beat for a more chant-like style. The verses in Psalm 25 are written in a non-metric chant style. They can be sung by the choir in harmony, by the cantor, or by both.

Photocopy-ready music and text that can be included in the worship aid for the assembly is printed in the end of the keyboard accompaniment book and at the end of the choral songbook. All of these pieces are available in separate editions. The art work on the cover, the paper, and the printing all contribute to a beautifully produced product.

James Callahan

Psalmody

Psalms from the Soul, Volume 1: Advent, Christmas, Ordinary Time

Rawen Harbor, Val Limar and Frank Jansen, Val Parker. OCP. Volume 1 Keyboard Accompaniment, 12890, \$11.00; Volume 1 Guitar/Choral Songbook, 20150, \$5.00; CD, 12891, \$17.00. Also available: Volume 2: Lent, Eastertide, Ordinary Time. Volume 2 Keyboard Accompaniment, 20741, \$11.00; Guitar/Choral Songbook, 20742, \$5.00; CD, 20743, \$17.00.

Most of the refrains in this collection are short enough to be memorized easily, and they have a range and tessitura that is comfortable for just about any singer or assembly. The modest ranges and comfortable tessituras also apply to the choral parts, but a pianist will need considerable technical skill to deal with this music. Techniques such as octave passages, complicated rhythms, and leaping chords are frequently used. In order to convey the heart and soul of the music, the gospel style requires the soloist to add

ornamentation, and the instrumentalists to improvise. The written music seems to provide a general framework that needs to be realized with imagination.

The accompanying CD illustrates these points. Listening to the accompanying CD one realizes that, in addition to the printed keyboard part, there are many more instruments in use, such as the Hammond M3, drum set, bass, strings, brass, and other instruments that contribute to effective performances of these pieces. None of these instruments are listed for possible use, nor does there appear information anywhere in the printed music about what precisely these instruments should be playing.

Writing a review of this music presents many challenges. Since the improvisatory style of this music depends on the skills of the performers, what is the actual value of the notes that are printed on the page? How can one evaluate "the piece"—perhaps an abstract entity embodied in visual notation—when the actual reality of the performance becomes the only measure, and a performance on a CD, even by the composer, is only one example of how the work could be performed. It is probably true that any piece only lives in its

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Choral

Come, Receive Christ

Christopher Walker. OCP. Octavo Packet, 20997, \$12.50; includes choral, keyboard, guitar, and selected instrument parts for fifteen works. CD, 20996, \$17.00. Solo instrument parts for some pieces available separately. The packet includes the following works, which are also available as single octavos:

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Hosanna to the Son of David. Congregation, three-part choir, keyboard, guitar, solo instruments. 20988, \$2.00.

God of Mystery, God of Mercy/To Emmaus. Congregation, SATB, descant, keyboard. 20987, \$1.50.

Lord, My Faith Renewed. Congregation, SATB, keyboard, solo instrument. 20989, \$1.80.

My Soul Longs for You. Congregation, unison choir, keyboard. 20990, \$1.50.

Two Communion Anthems. "Draw Near in Faith," SATB choir, keyboard. "You, O Lord, You Are Close," congregation, SATB, cantor, keyboard, guitar. 20992, \$1.80.

Three Plainchants for Mass. "Gather Us, O Lord"; "Feed Us, Lord"; "Send Us Out, O Lord." Congregation, cantor, unison choir, keyboard. 20991, \$1.80.

Two Unison Anthems. "A Clean Heart," unison choir, keyboard. "Thanks Be to You," unison choir, descant, keyboard, guitar. 20993, \$1.80.

Whoever Eats This Bread. Congregation, SAB, descant, keyboard, guitar, solo instrument. 20994, \$1.80.

Blessing Ritual for a Sacred Object. Penitential Rite. Trisagion. SSAA-TTBB, presider. 4641, \$2.10.

This collection is widely (or maybe wildly) eclectic. It can be greatly admired that one composer can accomplish such a wide range of styles with skill and conviction. Since most of these pieces would unlikely appear in the same service, a congregation is spared the need for stylistic Dramamine.

Just looking at this collection, one might ask: Who is the real Christopher Walker? This question might lead to a discussion that distinguishes between a composer's style and his "voice." For example, the style of music of David Haas and Marty Haugen occupies the same "stylistic ballpark," but each has a distinctive voice. The same could be said of Richard Proulx and James Biery. This collection by Christopher Walker, with its divergent styles, raises the question of whether a composer who does not have a single established style needs, wants, or can have a distinctive "voice" and what that "voice" has to do with music that will be used in the liturgy. It is not possible here to explore such questions.

Although the composition "Blessing Ritual for a Sacred Object/Procession, Trisagion" is not part of this octavo collection, the pieces appear on the CD *Come Receive Christ*, so they are included with the other pieces in this review. They are in a kind of harmonic Russian chant style. The full harmonies—up to seven voices—using a restricted harmonic vocabulary evoke a sense of holiness and mystery.

"Draw Near in Faith" is a short Communion anthem whose beauty derives from its simplicity. "You, O Lord, You Are Close" is in the style of a Taizé mantra. "Hosanna to the Son of David," in gospel style, is intended for Palm Sunday of the Lord's Passion. It requires a very competent pianist. "Whoever Eats This Bread" also contains a number of syncopations, but on the whole it is much simpler than the "Hosanna to the Son of David." The peace and justice text is by Paule Freeburg, DC.

The "Three Plainchants for Mass" are just that. They are non-metric, modal, with restricted ranges and simple accompaniment, preferably organ.

The following works are in a more traditional style. They are generally a couple of pages in length, the tessitura of the melody is somewhat low, and the wedding of the words to the rhythm and melodic shape is natural, making them very satisfying to sing. The instrumental forces are flexible.

"Alleluia Beati" can be used as a Gospel acclamation. "Lord, My Faith Renewed" and "Come, Receive Christ" are appropriate as Communion songs. The "Two Unison Anthems" will be useful during Lent and even adult initiation rites. "Before You, Lord" will also be useful during Lent.

The same music is used for "To Em-

maus," which will be useful during Eastertide, and for "God of Mystery, God of Mercy," whose text will be appropriate during Lent or Advent. The title "My Soul Longs for You" provides the cue for use of this beautiful piece.

James Callahan

Books

St. Cecilia's Orchestra

Michael O'Neill McGrath and Alan J. Hommerding. World Library Publications, 2010. ISBN: 978-1-58459-475-8. 35 pages, hardcover. \$16.99.

St. Cecilia's Orchestra should take its place with other special books in the family library, books such as *Paddle to the Sea* and *The Velveteen Rabbit*. The text, the strength of the binding, and the heaviness of the paper pages are durable, especially in young hands!

The frontispiece sets the tone. In bright multi-color and with many styles of happy letters, it instructs the reader to "Read This Book Aloud! Listen for the Music in the Words." This work is meant to be read lyrically to a child on a lap, with plenty of pauses to half-sing parts, to examine the illustrations, and to note the big and little details and exciting colors.

St. Cecilia is the patroness of musicians, especially of those who lead worship. The authors listen in as Cecilia decides to make a whole orchestra of praise. At times her words of gathering rhyme but not always. Some lines are short and crisp but not all of them. In some we can hear the round tones of reed instruments and in others feel the beat of the percussions. Harold is the trumpeter who proclaims the birth of the Infant and will announce his coming at the end of time. Following him is the bell choir ringing and dinging their peals of joy. (If the child wants to clap with the bells, that would be just fine!) Your child will be amazed at the various types of guitars, the size of a harp, and the amazing didgeridoo (that will be a new one for many readers, too). Pipes, horns, trombones, trumpets, bagpipes, and the pifa, musette, zokra, and aerophones—they are here, too. Your child will recognize the organ from church, and no orchestra is complete without a full string section.

Perhaps your community has summer outdoor music programs. As the band plays, there are always little ones who make their way out to the front where they can jump and romp and dance and

become part of the music. They love it. *St. Cecilia's Orchestra* will be a similarly exciting experience. It will also help your child learn to identify various instruments and perhaps decide on a favorite or two.

The parent (older sibling, grandparent, aunts, or uncles) would do well to read the information on the last page to appreciate the authors' intent and skills. It will be very helpful to read the entire book to yourself first (at least once) to absorb its richness.

The text contains the names of a number of musical instruments from far-away countries, so the reader may want to look these up in a reference book. You can be sure that the little ones will ask you, "What's that?" and you will be glad for some advance information.

A fun activity will be looking at the assembled orchestra as the book's grand finale and naming the instruments and the countries from which the musicians come (their garb is the clue).

We might conclude with learning together Psalm 150:

Praise the Lord!
Praise him with trumpet sound;

praise him with lute and harp!
Praise him with timbrel and dance;
praise him with strings and pipe!
Praise him with sounding cymbals.
(1; 3–5)

I would offer one suggestion, that there be a CD which would have both the words and the musical instruments for ready appreciation of this marvelous book.

Regis Walling

Embracing Latina Spirituality: A Woman's Perspective

Michelle A. Gonzalez. *St. Anthony Messenger Press*, 2009. ISBN 978-0-8616-886-0. 89 pages, paperback. \$11.95.

"Embracing" is the most accurate verb to describe the approach that Michelle Gonzalez takes to this diverse, at times criticized, and often overlooked topic.

In a concise work of five chapters, the author displays her Cuban Hispanic heritage as well as her scholarship as an educator in theology. She situates the

Latina concept of spirituality within the broader context of the Hispanic community/*la comunidad*. Gonzales wraps her arms around the profoundly human quality of Latina devotion as one that offers hospitality to the *mestizaje/mulatizo* of the Hispanic community in the struggle/*lucha* of everyday life/*lo cotidiano*. Gonzalez refers to and makes convincing applications to the *mujerista* theology of Ada María Isasi Díaz and to the importance of the Latinas having a voice in the Church.

After situating Latinas within the larger contexts of Hispanic culture and the American church, the author devotes entire chapters, respectively, to Marian devotions, to popular spiritual practices associated with the saints, and to the centrality of the suffering Jesus to Latina prayer. She dignifies popular spiritual practices as cultural expressions of the *sensus fidelium* (31). The book provides reflections on the realities of the Latina struggle in the United States as well as insights on the devotions to Our Lady of Charity (*La Caridad del Cobre*) and Guadalupe—representations of the Blessed Virgin Mary that have particular significance to Cubans and Mexicans.

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Gonzalez courageously includes discussion of such sensitive phenomena as the *cantineras* and delicately explains how the Hispanic seasoning of Catholicism with *espiritismo* enriches rather than dilutes the faith of the Latina. One can almost see her smile as she relates personal incidents in which cultural practices seemed more important (at that time) than technical or logical explanations. Her recounting of her few years in Guatemala and of her incremental understanding of beliefs like the “evil eye” are illuminating.

The Latina appreciation for the profound humanity of Jesus seems to invoke a spirituality that is rooted in the home. The author maximizes this Hispanic gift in her explanation of the fervor that motivates the practices of home altars and a commitment to *promesas*. In a chapter entitled “Via Crucis,” the author vividly depicts various Latina practices that give testimony to an application of the suffering of Jesus from the perspectives of women and mothers and as an accompaniment that bespeaks our communal humanity. This chapter demonstrates the realities facing the Latina as everyday struggles that nurture the strength that sustains her in an ongoing *lucha*.

The little volume is easy to read, organized with subheadings, substantiated by references, and supplemented by personal experience. Each chapter of the book concludes with questions for further reflection and with a prayer service that beckons the gathering of the community. A prayer of invocation encourages the reader to adopt the litany into personal prayer, thus accompanying the Latina prayer in the struggle of *lo cotidiano*.

Gonzalez exalts the “justice-infused nature of the Latina spirituality,” rightfully asserting that this type of prayer life calls “you to find your struggles, your passion and your concrete Christian commitment” (77).

This book is a small work with profound thoughts. In an earlier section of the book, Gonzalez comments: “By 2030, the U.S. Catholic Church will be close to 80 percent Hispanic” (26). In prudent preparation for a reality that could appear within a mere twenty years, this volume might be looked on as essential reading in an American Catholic Church where Hispanic and non-Hispanic lives intersect with greater frequency and with more urgent interdependency.

Linda Marie Sariego, *osf*



Finding My Voice: A Young Woman's Perspective

Beth M. Knobbe. *St. Anthony Messenger Press*, 2009. ISBN: 978-0-86716-894-5. 132 pages, paperback. \$11.95.

Here is an essential guide for spiritual seekers of the Millennial Generation and Generation X. Although our twenty-first century world is a high-tech, on-demand, fast-paced society, where all of our material needs can be met instantaneously, author Beth M. Knobbe points out: “Answers to life’s deepest questions cannot be found online.”

As a wife and working mother with small children, I am constantly striving to keep up. But my biggest struggle is to slow down and become more intimate with Christ. Knobbe’s writing is a gentle yet powerful reminder that where I am in life is exactly where God wants me to be.

Knobbe offers tools other than Google, Yahoo, and Wikipedia that will help readers look within themselves for their God-given vocation. *Finding My Voice* is an invaluable resource for everyone yearning to fill the void inside that echoes: There is more to life than what the technology-driven world offers. Readers will feel empowered and inspired to seek out and speak up for truth, knowing that the Spirit is driving them.

Knobbe begins by describing that “voice” we all hear deep within our conscience as God calling us to become our true selves. She teaches readers to listen for God in what they do and to converse with him in prayer while seeking their vocation and striving to live lives of integrity.

She illustrates clearly how our careers, families, friends, and recreation are intentional in God’s plan for our lives, and she encourages readers to see and respond to God in all we do each day.

Knobbe cautions those who think they have “made it” because they have a career, marriage, mortgage, and children.

She writes: “Truly having it all is to become your whole self and be authentically you” (10).

The young adult years are a time to grow in wisdom and to increase the awareness of who God has called us to be. To understand more completely what it means to become ourselves, Knobbe asks: “What distinct purpose did God give you?”

She offers the profound thought that “Our identity is God’s gift to us, and what we become is our gift to God.” And then, “As we come into our own and become our true selves, we become a fuller image of God” (41).

Knobbe gives encouragement to readers who are “actively waiting” for life to unfold. They must continue to be patient and let God work. It is tough for people in their twenties and thirties, who are used to fast-cash and instant messages, to remember that God works on his own time. But, Knobbe says, the “in-between phase is a hopeful time. It holds the promise that new opportunities are on the horizon” (6).

Part of discovering our vocations is appreciating and understanding the gifts we’ve been given, she says. Then she offers exercises to help readers realize what their own gifts and talents are.

Take time at the end of each day to be with God, she advises. Then she offers specific tools for helping readers reflect on the day. She lists web sites with free downloadable Scripture/reflection/music podcasts as well as body and breathing exercises to help in preparing to pray, “Food for Thought” reflection questions at the end of each chapter, lists and descriptions of many different forms of prayer, practical tips for becoming a peacemaker in daily life, and simple exercises to help recognize God at work.

Finally, Knobbe writes: “Our vocation is not a one-time decision. It is a lifetime of saying ‘yes’ to God” (55). “God is everywhere, and God is with us during every moment of every day,” she writes. “Becoming more attentive to God in the silence is good practice for recognizing God in the busyness of our lives” (30).

Finding My Voice is a brilliant companion for those in the early adult years journeying toward self-discovery in a secular world where little is permanent, change is constant, and truth can be hard to recognize. Knobbe reminds us that despite the constant noise, contradictory messages and seemingly ongoing

violence, “our own call to discipleship is a call to say a bold and faithful *yes* to magnify the Lord with our lives and to enlarge God’s love in the world” (121).

Angela Johnson

Reflections on St. Francis

John Michael Talbot. *The Liturgical Press*, 2009. ISBN: 978-0-8146-3302-1. 135 pages, paperback. \$15.95.

Let me be perfectly honest—something, I suppose, one should expect in a book reviewer. This little book has been sitting on my shelf for months, nagging at me to be read and reviewed in time for the deadline for this issue. I must admit I had some trepidation before I ever opened the book and some questions to address. Does the world of Catholic publishing need yet another book on the good saint from Assisi? Could there possibly be anything new and fresh in this one, something I’ve never read or seen before, to draw me in and maybe even put him on my fantasy list of people from history whom I would

like to meet?

The answer to first question is yes. I don’t suppose we should ever tire of fresh new books on Jesus, Mary, and the saints. As John Michael Talbot points out, Francis of Assisi is one of those saints who is universally beloved even outside the Catholic Church. He will always be the shining star for people from all religious backgrounds who are devoted to peace and justice. The beautiful and hilly streets of Assisi have been lined with pilgrims for centuries. And, just like the incredible art which covers the walls and tells his story in the basilica there, the story of the great Troubadour is timeless. It never ceases to inspire us, and it never goes out of style.

As to my second question, about the freshness of the presentation, my answer is a tepid yes. Talbot divides the book into three sections: Conversion, with the familiar biographical highlights; the Rule, with its details on living a Franciscan life; and the Testament, which Francis wrote shortly before he died as a summary of his life’s teachings. The section on the rule

acts as the central hinge, and the Testament is little more than a recap.

Talbot does a good job of presenting the highlights—many well known to even a casual devotee—of Francis’ short life and long legacy. He clears up misconceptions when needed and makes strong links between the world and culture of the thirteenth century and today, showing their similarities as well as their monumental differences. For all the vast differences, our basic humanness has remained the same, and Talbot draws interesting parallels. Fasting is linked with our modern obsession with gluttony; itinerancy with our issues of homelessness and immigration. The author also occasionally introduces Buddhist and other Eastern religions to show the universality of Franciscan spirituality.

But there are flashes of very weak writing as well. Too often, Talbot begins sentences with “It has been said . . .”; “Many people wrongly believe . . .”; “Statistics show . . .”, but he never explains or identifies the sources, leaving me with the question: “Yeah, so?” He devotes a



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paragraph to “a figure of great relevance in Franciscan history,” a missionary to Muslims named Raymond Lull, but never tells us when he lived or where (that is, unless you know the location of Mount Randa). Talbot can also be a bit repetitive and preachy about things orthodox and magisterial. At least it seems so to someone like me, who isn’t afraid to question such things. Once too often he reminds us that Francis was a reformer not a fanatic (but sometimes, if you ask me, it’s hard to tell the difference).

And Talbot is much more excited about his claims of historically unprecedented numbers of women and laity in leadership roles in the Church than I tend to be. Just ask the women religious undergoing investigation or the laity losing their jobs in huge numbers in every diocese in this country. And speaking of rampant clerical dominance and abuse, Talbot claims that Francis had a ministry of correcting these matters privately to avoid public scandal. (Isn’t that very same fear that has gotten us where we are today?) Sometimes, Talbot says, this meant a strong rebuke and “on

some occasions this resulted in the priests losing their lives, and presumably their salvation.” What in God’s name does that mean? Did he lynch them? And then banish them to hell?

All that said, for the larger part I found myself being led to more than a few good meditations on the state of things in my own life through Talbot’s presentation of Franciscan spirituality. And that is a very good thing.

Michael McGrath, OSFS

About Reviewers

Ms. Angela Johnson is a writer and Catholic faith formation administrator.

Brother Michael O’Neill McGrath is an Oblate of St. Francis de Sales. His painting studio/gallery and home is in Camden, New Jersey. His art and latest projects can be seen at www.beestill.org.

Sister Linda Marie Sario, OSF, has recently completed her doctorate in Spanish from The Catholic University of America

in Washington, DC, and she is presently teaching Spanish at Neumann University in Aston, Pennsylvania.

Ms. Regis Walling is a free-lance author residing in Marquette, Michigan.

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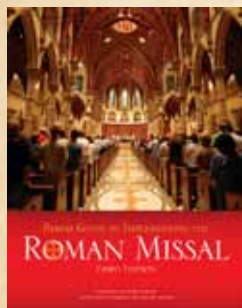
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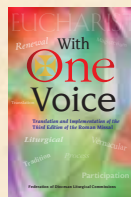
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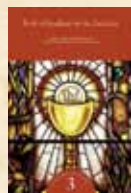


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Newark

November 7

A Concert in Honor of the Faithful Departed. Mozart, *Requiem in D Minor*. The Cathedral Choir and Chamber Orchestra, directed by John J. Miller. Place: Cathedral Basilica of the Sacred Heart, Newark. Contact: The Cathedral Concert Series, 89 Ridge Street, Newark, NJ 07104. Web: www.cathedralbasilica.org.

NEW YORK

New York

November 17

Music in a Sacred Space: Liszt, *Missa Choralis*; Kalabis, *Canticum Canticorum* (U.S. première); Filas, *Concertino-Doppio per Virtuosi "Salamandra-Immortale"*. Choir and Orchestra of St. Ignatius

Loyola, directed by Kent Tritle. Place: Church of St. Ignatius, 980 Park Avenue. Contact: music@stignatiusloyola.org; web: www.smssconcerts.org.

New York

December 21, 22

Handel, *Messiah*. Musica Sacra Chorus and Orchestra, conducted by Kent Tritle. Place: Carnegie Hall. Contact: Musica Sacra, PO Box 974, Lenox Hill Station, New York, NY 10021. (212) 330-7684.

CONFERENCES

HAWAII

Honolulu

November 4–6

Marianist Big Island Liturgy and Arts Conference. Keynotes by Marty Haugen and Sister Anne Bryan Smollin, csj. Workshops, concerts, prayer. Place: Chaminade University, Honolulu. Contact: (808) 735-4801, (808) 232-6691, (808) 756-0439; web: www.marianisthawaii.org.

RETREATS

NEW MEXICO

Albuquerque

Noviembre 19–20

Retiro para Ministros de Música Hispana. El retiro se ofrecerá completamente en Español. El Centro

Católico, Albuquerque. Para mas información: Linda Krehmeier (505) 831-8191; lkrehmeier@archdiosf.org.

OVERSEAS

ISRAEL

Jerusalem

January 20–February 4

Continuing education program for choir directors: Holy Land: Songs of the Scriptures. Visit the Dead Sea, Nazareth, Jericho, Bethlehem, Masada, and Jerusalem. Sponsored by Peter's Way. Contact: (800) 443-6108; e-mail: annette@peterswaysales.com.

ITALY

Rome

February 17–24

Continuing education program for choir directors: Roman Polyphony Familiarization Tour. Attend sessions with Vatican authorities; visit Rome, Vatican City, Trevi, Assisi. Sponsored by Peter's Way. Contact: (800) 443-6108; e-mail: annette@peterswaysales.com.

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

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- ♦ Rev. Richard Fragomeni, PhD Liturgy, Roman Missal Seminar
- ♦ Kathleen Harmon, S.N.D. de N., PhD Liturgical Music Intensive
- ♦ Steven R. Janco, M.C.M., D.Min. Liturgical Music, Roman Missal Seminar
- ♦ Columba Kelly, O.S.B., M.C.G. Gregorian Chant Institute
- ♦ Richard McCarron, PhD Liturgy
- ♦ John McIntyre, DMA Music Theory, Composition
- ♦ Michael Oriatti, D.Mus. Choral Conducting, Voice
- ♦ Sharon Stola, O.S.B., D.Min. Liturgy, Community Worship
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34th Annual Convention

July 18–22, 2011 Louisville, Kentucky

“Sing a New Song”



“Sing to the LORD a new song;
Sing to the LORD, all you lands.”

Psalm 96:1

Sing in the words of a new English *Roman Missal*
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Sing with a renewed heart, spirit, and voice

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Photo of Louisville courtesy of Greater Louisville Convention & Visitors Bureau

Commentary

Hope & Harmony

BY THE PARTICIPANTS

The major benefit I received from the NPM convention is . . . a renewed sense of my love for music ministry . . . renewal in mind and spirit . . . a renewed sense of purpose during these trying times . . . commitment to areas that I want to pursue this year . . . networking with people who know more in my areas of interest . . . gathering with others of faith . . . camaraderie . . . being able to focus on liturgy and music for several days with people who share the same passion . . . ministerial support . . . exposure to the newest trends in ministry . . . a sense of belonging . . . a sense of support . . . a sense of unity . . . feeling stretched . . . solidarity with fellow musicians united with our Triune God . . . a sense of community with my parish music director, who was traveling with me . . . being affirmed in ministry by the hierarchy of the Church . . . excitement . . . affirming that I'm on the right track . . . food for the soul . . . a wider vision of how far pastoral music reaches . . . moving, inspired prayer with other music ministers . . . confidence in the need for our music ministry . . . direct, one-on-one conversations with the various composers and leading pastoral musicians . . . continual formation in liturgical musical excellence . . . a better understanding of how, as an organist, I can enhance the prayer of the assembly . . . a sense of the national face of Catholic liturgical music, especially the kaleidoscope of ethnic music that makes up our universal Catholic Church . . . hope in seeing how the Association is evolving to embrace music from all time periods and all styles . . . personal and professional development as a music director . . . spiritual strength and musical inspiration to be a better youth-gearred minister of music . . . a challenge to keep honing my craft for the good of the liturgy . . . ideas . . . getting a better glimpse of a much wider Church . . . listening to awesome music performances . . . a broadening musical experience of being part of the people of God . . . a deeper sense that we are sharing in the life of the Trinity when we celebrate and are sent forth from the Eucharistic liturgy . . . a renewed investment in my faith . . . experiencing liturgies on a grander scale than is possible at my local parish . . . singing the music of the

These comments are taken from the online evaluation forms filled out by participants in this year's NPM Annual Convention.

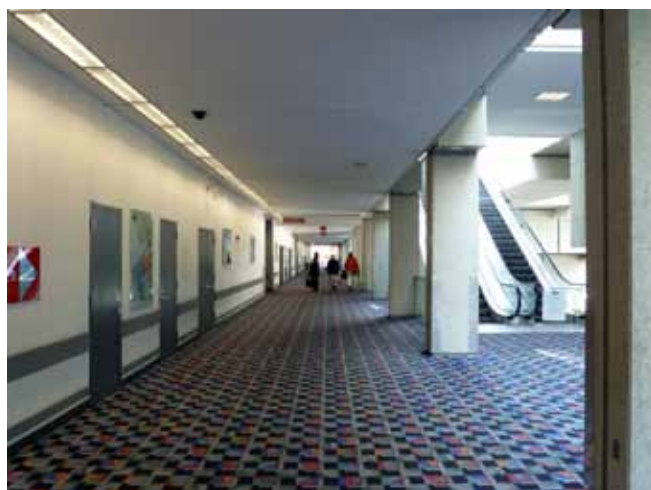
Church with such good singers . . . hope for the future of quality music and liturgy in the number of twenty- to thirty-year-olds who attended this year . . . emphasis on a balanced music ministry with good liturgical catechesis . . . information on the Mass changes as they relate to music . . . new Mass settings . . . suggestions about catechizing the parish on the new *Roman Missal* . . . plenty of time to socialize . . . ongoing musical/liturgical growth . . . help with issues I am dealing with at my parish . . . wonderful volunteers . . . the warm hospitality of Detroit . . . inspiration and new ideas . . . learning from some of the best in the field . . . keynote speakers . . . plenum addresses that speak to the present status of worship in our churches . . . really substantial and well-presented workshops . . . learning about the cantor role and ministry . . . advanced cantor role and techniques . . . wonderful advice from composers . . . some great new music . . . swapping stories . . . time away from the parish . . . attending the organ recitals at St. Aloysius . . . a deeper appreciation for Renaissance polyphony and chant-based organ compositions . . . renewed energy . . . the incredible grace, blessing, and gift of diversity and community of musical worship in God's name . . . singing sacred music with 1,500 of my closest friends . . . refreshment of spirit after a busy academic year . . . attention to the remarkable environment in the main liturgy area . . . the Chant Institute . . . demystifying chant . . . practice in sight reading . . . rehearsal and repertoire in the DMMD Institute . . . the Handbell Institute . . . a renewed excitement for Hispanic music and bilingual liturgies . . . Music Education Morning . . . the opportunity to have so many resources available at one time . . . an opportunity to see, hear, and purchase things at the exhibits . . . free music . . . a musical shot in the arm . . . music planning ideas . . . resources, resources, resources . . . knowledge . . . hope and inspiration . . . everything about it!

At future conventions we should have more (better) . . . encouragement . . . prophets . . . maps showing where convention events are . . . directions on how to get to places . . . recognition of the musicians who are playing and singing . . . sessions in the convention center rather than at a hotel . . . composer opportunities . . . opportunities to serve as choir member, cantor, or instrumentalist for convention liturgies . . . opportunities for prayer . . . Eucharistic adoration . . . balance in music for liturgical events . . . blending of musical styles . . . more contemporary music in liturgies . . . gospel music . . . more liturgies . . . events like the DMMD Institute for the whole convention . . . a youth event of the caliber of the DMMD Institute . . . a liturgy institute for youth . . . things for youth . . . youth jam sessions with instruments . . . youth/young adult workshops . . . time for breakout sessions . . . repeated breakout sessions . . . sessions for seasoned veterans . . . liturgy 101 . . . information for music educators . . . sessions on advanced bell ringing . . . workshops on music

education for adults . . . handbell workshops . . . “how-to” workshops . . . workshops on the use of multimedia in the liturgy . . . workshops for priests . . . sessions for music ministry members who are not directors . . . sessions for small parishes coping with the new revisions . . . workshops on church décor . . . on art and environment . . . on website design . . . on the new Mass . . . on forming a chant schola and using chant repertoire . . . on the connection between liturgy and justice . . . on staff collaboration . . . liturgy workshops . . . liturgical dance workshops . . . choices of workshops . . . longer workshops . . . new topics for workshops . . . workshops for people who are not musicians but work with musicians in liturgy and catechesis . . . composer events . . . advanced learning opportunities . . . theological presentations . . . variety in the organ workshops . . . workshops on music for the aging . . . “new faces” leading workshop sessions . . . panel discussions . . . handouts . . . handouts available as pdfs online . . . onsite certification opportunities . . . spiritually inspirational plenum presenters . . . opportunities to question presenters . . . opportunities for chapters to convene . . . practical tools for music ministry . . . better (cheaper) arrangements for getting to and from the airport . . . better announcement of canceled, moved, or postponed sessions . . . better use of online technology and social networking . . . opportunities for daily Eucharist at the convention center or hotel . . . opportunities for individual prayer and spiritual direction . . . quiet locations to reflect and process all the new ideas . . . Catholic liturgies other than those of the Roman Rite . . . an Anglican Rite liturgy . . . a Mass in the Roman Rite extraordinary form . . . creative liturgies . . . nighttime prayer events . . . balance of musical styles . . . polyphony and chant during the liturgies . . . traditional organ and choral music . . . encouragement of silence before prayer . . . orthodoxy . . . showcases . . . showcases and exhibits of music notation software . . . opportunities to hear music from smaller publishers . . . dialogues with contemporary music . . . opportunities to meet composers . . . meetings for diocesan liturgists and those involved in adult faith formation . . . choir music that is not SATB . . . music that is singable by the average population . . . more Taizé . . . planned and rehearsed main speakers . . . performances . . . concerts and performances in churches . . . crowd-pleasing quality evening “pop” concerts . . . group relaxation events . . . piano concerts . . . input from priests . . . blank pages in the program book . . . exhibits . . . publishers in the exhibit hall . . . NPM mugs to purchase . . . chocolate at the exhibits . . . pre-convention events (retreat, tours) repeated during the week . . . hymn singing opportunities (in SATB) . . . local tourism opportunities . . . local church tours . . . facilities for special-need attendees . . . available first aid . . . institutes . . . free buses . . . water and coffee . . . snacks . . . frozen yogurt . . . practice pianos or a room with keyboards and headphones . . . social networking opportunities for young adults (twenties and thirties)

. . . healthier food options . . . hotels that include breakfast . . . group luncheon opportunities . . . time between events . . . time between noontime organ recital/lunch and the next session . . . time for socializing . . . time for exhibits . . . unscheduled time . . . “down time” during the day . . . late-night socials . . . a thirty-hour day . . . sleep . . . attendees . . . Hispanic attendees . . . young attendees . . . diversity . . . massages . . . more of the same . . . more of everything . . . more of what you do best!

At future conventions we should have less (fewer) . . . meetings and institutes . . . free time on Wednesday morning . . . expensive shuttles . . . expensive meal options . . . less of the old boys’ (and girls’) network . . . less time for plenum addresses . . . fewer plenum addresses . . . fewer workshops . . . pre-convention events . . . lines . . . similar things from year to year . . . same old, same old . . . less distance between venues . . . time between sessions . . . showy non-liturgical music . . . focus on new Mass settings . . . late-night exhibits . . . late-night events . . . time spent on camaraderie . . . time in major showcases . . . down time . . . workshops on how to play an instrument . . . talk about things that do not concern our ministry . . . fewer off-site sessions . . . foreign languages . . . days (end on Thursday) . . . less contemporary music . . . Latin . . . trite music . . . long-distance walks . . . buses . . . options . . . political speakers . . . musical groups in the halls . . . griping about the Church . . . youth-this, youth-that . . . overlapping options . . . incense . . . standing during Communion . . . confusing and contradictory information . . . errors in the convention book . . . focus on the new *Roman Missal* . . . multilingual songs . . . fewer lay presiders . . . overdone liturgies . . . expensive hotels . . . fees . . . focus on bigness . . . participants arguing with the presenter . . . less local talent . . . air conditioning . . . kvetching . . . fewer conventions (one every other year) . . . fewer conventions in the Midwest . . . choices (too hard to choose).





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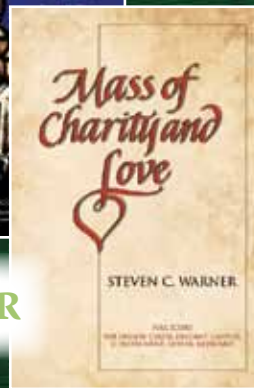
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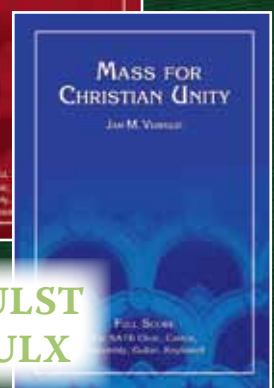
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