

NATIONAL ASSOCIATION of  
PASTORAL MUSICIANS

January 2011

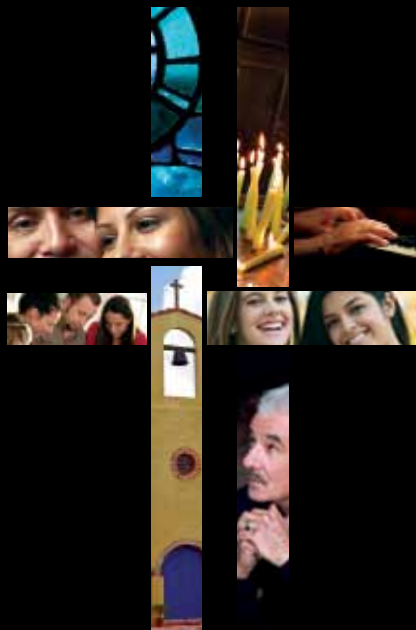


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## From the President

When you receive this issue of *Pastoral Music*, we will just have completed the celebration of Christmas—a wonderful season rich in significance but packed with pressure for pastoral musicians. As I write this column, we have just celebrated Thanksgiving Day, a day marked by a strong sense of tradition for American families.

While I was reading the articles on chant in this issue, I began to reflect on traditional practices in relation to the recent celebration of Thanksgiving. When I was preparing for the family dinner this year, I found myself thinking about tradition chiefly in terms of familiarity. I thought of dishes that were familiar to me: roast turkey, bread stuffing, mashed potatoes, turkey gravy, homemade cranberry relish, and pumpkin pie. All of these foods have been for me a part of Thanksgiving Day dinner since I was a child. Because of their familiarity, they most certainly represent *tradition* for me.

My definition of tradition may not be the same as everyone else's, of course. Immigrant communities have often embraced the spirit of Thanksgiving Day but expressed it by gathering around tables laden with foods that are familiar to them—rice, fish, pasta, or other dishes—sometimes adding in one or more features of the “traditional” American Thanksgiving meal, such as turkey. Many “traditional” American families have modified their menus as new spouses or friends have been welcomed to the table or as some members have turned away from meat or flour or sugar.

When it comes to expressing and shaping cultural identity, musical traditions are a lot like food traditions. Individuals and communities alike tend to regard as *traditional* the tastes and sounds that are familiar to them. Like food traditions, however, musical traditions can be altered, expanded, or even transformed by social, cultural, and other factors. Think of the music that ordinary American Catholics regarded as traditional fifty years ago: solo pieces like Schubert's “*Ave Maria*,” Franck's “*Panis Angelicus*,” and hymns like “*O Salutaris Hostia*,” “*Tantum Ergo*,”

and “*Holy God, We Praise Thy Name*.” Many of these same songs are still regarded as traditional by many Catholics in the United States, although a number of communities today might be more likely to name “*On Eagle's Wings*,” “*Here I Am, Lord*,” or “*Pescador de Hombres*” as part of their traditional repertoire. Catholics who attended sung Masses before Vatican II were quite accustomed to the sound of chanting between the priest and choir (or soloist) at Mass, while most Catholics born after 1960 have little experience of chanting the dialogues and other texts of the liturgy. While Gregorian chant may rightly be regarded as the centerpiece of Roman Catholic musical tradition, very few American Catholics can even name a single piece of chant. Official church documents for more than a hundred years have encouraged wider use of chant in the liturgy, and Vatican II famously asserted that Gregorian chant is “specially suited to the Roman liturgy: therefore, other things being equal, it should be given pride of place in liturgical services” (Constitution on the Sacred Liturgy *Sacrosanctum Concilium*, 116).

The bishops of the United States have likewise weighed in on the use of Gregorian chant, and in *Sing to the Lord* they cite numerous reasons for its wider (though by no means exclusive) use. The bishops cite the Church's tradition as a foundational element, yet regard chant as a treasure far richer than the merely familiar: “Gregorian chant is uniquely the Church's own music. Chant is a living connection with our forbears in the faith, the traditional music of the Roman rite, a sign of communion with the universal Church, a bond of unity across cultures, a means for diverse communities to participate together in song, and a summons to contemplative participation in the Liturgy” (*Sing to the Lord: Music in Divine Worship* [STL], 72).

Is chant an integral part of the repertoire of your worshiping community? If not, check out the section on dialogues in *Sing to the Lord* (115a) and consider more frequent, even regular, chanting of these important texts when implementing the new English translation of the *Roman Missal* next year. Study the very practical and balanced approach to Gregorian chant offered by the bishops of the United States (STL, 72–80). Be sure to read and enjoy the interesting and informative articles in this issue of *Pastoral Music*. As you reflect on your own ministry and musical leadership, consider whether and how we can help to make chant part of the living tradition of Catholics in the United States.

A handwritten signature in black ink, reading “J. Michael McMahon”.

J. Michael McMahon  
President





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962 Wayne Avenue, Suite 210, Silver Spring,  
MD 20910-4461. Phone: (240) 247-3000. Fax:  
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NPMKaren@npm.org.

*Publisher:* Dr. J. Michael McMahon;

*Editor:* Dr. Gordon E. Truitt;

*Assistant Editors:* Ms. Andrea Schellman,

Sr. Linda Marie Sario, OSF;

*Advertising Director:* Ms. Karen Heinsch;

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### NPM National Office

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

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

#### Membership

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

#### Administration

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

#### Additional Staff

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

# Readers' Response

## Finding Hope and Harmony

It is with great joy that I write to you of the experience I have had at the National Association of Pastoral Musicians' Convention in Detroit. I was able to attend workshops pointed toward advancing skills of musicians to strengthen the ability to lead music in the liturgy, listen to enlightening keynote addresses, and bond with other youth involved in music ministry across the United States (and Canada!). The five days I spent at this convention were some of the most memorable days of my life.

The theme of this convention was "Hope and Harmony," and throughout the week we were addressed on this subject. Keynote speaker Kathleen Hughes opened my eyes with the choices that she advised every music minister to make in the future: to go beyond the ritual into the mystery of our faith; to think, study, and pray; to embrace the demands of active participation in Mass; to listen to new generations among us because they (we) thirst for spirituality; and to *live in hope*, for only then can we find harmony in our faith, our Church, and our world.

Plenum speaker John Witvliet spoke of embracing the paschal mystery of Christ's death and resurrection to embrace a passion-driven life and to accept the call of a passion-driven ministry. He advised us to free ourselves from the gospel of self-help and use our gifts from God to find the passion that imitates the passion of Jesus Christ. And through all of this, realize that the people of God are one.

Plenum speaker and former Detroit mayor Dennis Archer's message reminded me to believe and move others to believe, which corresponded with the advice I received from John Angotti, nationally renowned composer and music minister: Music is so powerful that it can affect others deeply in either positive or negative ways. We just need to harness the music and use it for good, for spreading faith. Everyone has an energy, a light, inside—the light of Christ—and if I unleash my light by truly singing from my

heart, then maybe someone will see that energy and light and want to unleash their own light. In this way, maybe I can help someone find a way to believe and pray. John finally helped me understand the cliché "Sing to spread God's Word."

Throughout the week, there were gatherings offered for the youth who attended the Convention, including informal lunches and jam sessions. We had tons of fun at these sessions but were also able to find understanding in our work together and sharing our faith. It was so rewarding to find other people my age doing the same kind of work I do, for the same reasons. The song that we kept coming back to in our jam sessions, which became basically our theme song, is "I Send You Out," written by John Angotti. The message says: "I send you out on a mission of love, and know that I am with you always, until the end of the world." And so at the end of the week we were sent out on a mission of love, knowing that we will never be alone.

What I have taken home from the NPM Convention 2010 is the hope that I will be able to keep an open heart, keep my faith strong, know that I have a purpose, let my light shine, resist the temptations that the youth of today are faced with, and live in harmony. To do these things, I must believe and never stop believing. I must embrace the mystery of my faith and listen for God, always. And in order to live in harmony—with others, myself,

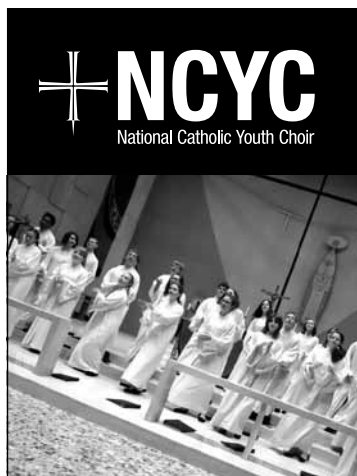


and with God—I must have hope. Hope for the future of my faith and for the world's faith, for *we are one*. But I also must have hope for the present. Hope that every moment of every day I do not feel alone. For God is always with me. And God is my source for all hope and harmony "until the end of the world."

Caitlin Cusack  
Ionia, Michigan

## Responses Welcome

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



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### What 2010 choristers liked about NCYC.

**Dominic 15, San Francisco, CA** - "I love the music, the counselors and friends we make. Dr. Theimer helped me to sing more fluidly and make a more relaxed sound."

**Jamie 17, Lucas, OH** - "Experience was definitely a 10... I gained appreciation for more than just singing the notes and words."

**Carolyn 15, Omaha, NE** - "I feel much more confident and have a lot more self discipline and strength."

**Justin 16, Lutherville, MD** - "NCYC helped my faith as a Catholic by having prayer at the center of everything we do."



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# Association News

## Convention 2011

### Sing with All the Earth

Our theme for this year's gathering of the National Association of Pastoral Musicians is drawn from Psalm 96, the psalm that we sing at Christmas Midnight Mass and through the Christmas Octave, in the Easter Season, on saints' days, and again and again in Ordinary Time: "Sing to the LORD a new song; sing to the LORD, all you lands. Sing to the LORD, bless his name!"

Like many other commentators, the late Pope John Paul II found two major "scenes" in this psalm. In his general audience on September 18, 2002, the Holy Father pointed out that the first scene is liturgical: "The first part (cf. vv. 1–9) portrays a solemn epiphany of the Lord 'in his sanctuary' (v. 6), that is, the Temple of Zion. It is preceded and followed by the songs and sacrificial rites of the congregation of the faithful. The current of praise flows steadily before the divine majesty: 'Sing to the LORD a new song... sing... sing... bless... tell of his salvation... tell God's glory... declare his marvellous works... ascribe to the Lord glory and power... give to the Lord the glory... bring offerings... bow down before him'" (vv. 1–3, 7–9).

Note what Pope John Paul said about this scene: "The fundamental gesture before the Lord King who manifests his glory in the history of salvation is therefore the hymn of adoration, praise, and blessing."

The second scene broadens our focus, carrying us into what Father Pierre Teilhard de Chardin called the "cosmic Mass." As Pope John Paul described it: "It is now the universe that sings, even

through its most mysterious and dark elements, such as the sea, in accord with the ancient biblical concept: 'Let the heavens be glad, and let the earth rejoice, let the sea and what fills it resound; let all the plains exult, and all that is in them! Then let all the trees of the forest sing for joy before the Lord, for he comes, for he comes to judge the earth'" (vv. 11–13).

Through the plenum sessions during our time in Louisville (July 18–22), we will follow the direction that the psalm points out, from our own central act of worship and the new resources that we will be receiving out into the wider world, where we live and teach the mystery in which we share.

of the *Missale Romanum*, third edition, came to be. Why a new edition? Why new translation principles? What is available to aid our catechesis?

Dr. Paul Ford will then help us examine the normative nature of musical liturgy and what "genuinely sung liturgy" might look and sound like. He will explore with us how the implementation of the new edition of the *Roman Missal* offers us an opportunity to sing the liturgy rather than singing *at* the liturgy.

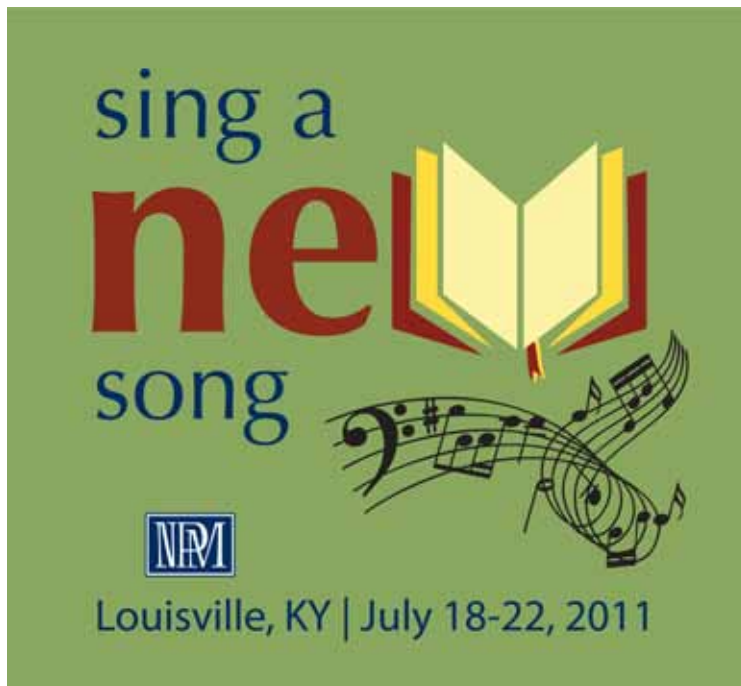
Dr. Dolly Sokol is our "change ringer" at this convention. She will look at the ways that change and transformation are rooted in the Gospel and how ministerial leaders must be prepared to lead the community through processes of transition and growth that often mirror the paschal mystery of Jesus the Christ.

Christians have a special view of human life, the place of our planet in the cosmos, and even the whole of existence. Catechesis is about what things *mean*—not only the ritual words, actions, and songs that we use but also the nature of human existence and the cosmos. So Dr. Jerry Galipeau will look at the catechetical import of the actions, texts, and tunes of our celebrations and their impact on faith and living, and he will root this catechesis in the Christ whose spirit changes us as we celebrate the *magnum*

*mysterium*—the great mystery—day after day and week after week.

### Performances

Our conventions are always opportunities for our members to receive special training and provide a performance to delight other convention participants. Our annual gatherings also offer a chance for the local church and community and



We begin with a call to renewal, issued by Father J-Glenn Murray, sj. How does our encounter with Christ in Word, sacrament, and assembly transform our spirits so that we can announce the Gospel of the Lord in our lives? We are summoned to renewal. What is the shape of that renewal, and what are its costs? How are we to be disciples?

Monsignor Kevin Irwin will take a look at how the new English translation





national groups and publishers to present the best they have to rejoice our hearts.

In Louisville, we will be honored to share in a festival performance by participants in the Handbell Institute and a performance by several young organists. James and Marilyn Biery will lead us in a festival of sacred music that will incorporate their own compositions as well as music from a variety of periods. Steve Warner and the Notre Dame Folk Choir will draw from a repertoire compiled during thirty years that will take us from the gates of Kentucky's Gethsemani Abbey to the shores of Galway Bay.

Other performances will feature John Bell and his special gift for world music and cultural diversity; a new oratorio by Cyprian Consiglio, *OSB CAM*; a performance of African American spirituals that will highlight their authentic meaning; and an opportunity to sing the early "classics" with the St. Louis Jesuits.

A highlight of Wednesday evening will be a chance to hear Voces Novae in concert. Voces Novae is a unique, semi-professional choral ensemble conducted by Frank A. Heller, III, its founding artistic director. The ensemble was founded in 1993 and is composed of sixty to seventy selectively auditioned singers from the Louisville and Southern Indiana metropolitan area.

## Getting to Know Us

First-time participants at NPM conventions sometimes find things a little overwhelming. They need help to negotiate their way through all the choices open to them, and they want to know what is

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

## Hotline Online

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

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

## Member Parish Discount

NPM is pleased to offer discounts to member parishes that send five or more people from the parish as full convention attendees. This schedule outlines parish savings for the 2009 NPM National Convention based on the member advanced registration fee of \$295.

5-9 attendees:	5% discount	(\$280 each)
10-19 attendees:	10% discount	(\$266 each)
20-29 attendees:	20% discount	(\$236 each)
30 or more attendees:	30% discount	(\$207 each)

## Stipulations

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

Mail completed registration forms *with payment before June 4* to: NPM Convention Parish Discount, PO Box 4207, Silver Spring, MD 20914-4207.

## Institutes at the Convention

This year's convention features two NPM institutes offered in conjunction with our gathering in Louisville.

The **Choir Director Institute**, facilitated by Kathleen DeJardin and Rob Glover, will address choral warm-ups, practice, score study, large- and small-group conducting opportunities, music and rehearsal planning, new choral music, singing, and conducting in a variety of styles and voicings from easy to difficult.

The **Pastoral Liturgy Institute**, with Eliot Kapitan and Mary Jo Quinn, SCL, will help pastoral musicians and leaders of worship understand the liturgical principles and sacramental rites which are the context for their music. It will also help participants to develop the pastoral skills necessary for effective ministry. Sessions will address liturgical documents, music documents, church environment and art, Sunday Eucharist and other sacramental rites, the new translation of the missal, and the variety of prayer forms available to Catholic communities. This institute is open to all pastoral musicians and worship leaders. Eliot and Mary Jo bring a wealth of experience with liturgy in various settings, especially with liturgy in rural and smaller communities.

**Please Note:** These institutes will begin on Monday, July 18, and continue on Tuesday, Thursday, and Friday during the convention breakout sessions. Participants in these institute will not be able to go to breakout sessions on Monday afternoon, Tuesday morning and afternoon, Thursday afternoon, and Friday morning. There is an additional fee for participation in either institute.

## All This and a Retreat, Too

More and more convention participants are taking the opportunity to spend some time in retreat on Monday morning, before the convention opens. This year we are offering two music ministry leadership retreats—one of them for youth only. (Please note: There is an extra fee for participation in either retreat.)

**John Bell** will lead the Music Ministry Leadership Retreat that is open to all convention participants. Take time to pray in ways that allow the liturgy and liturgical music to inspire, comfort, and console you as you lead your community in troubled times. Let music and the liturgy we lead

## Come to the “Holy Land”

By 1807, the earliest Catholic settlers in Kentucky, gathered mostly around Bardstown, had been loosely organized by the first priest to remain in the area—Stephen Badin, who was also

the first priest to be ordained in the United States—assisted by Father Charles Nerinckx and a community of Dominican friars, who came to Kentucky's Washington County in 1805.

But things changed suddenly for Kentucky Catholics in 1808, when Pope Pius VII created four new dioceses from the territory of America's primate see, the Diocese of Baltimore. With the creation of the dioceses of Boston, New York, Philadelphia, and Bardstown—the first inland diocese in the nation—Baltimore became an archdiocese, and Catholic Kentucky had its first bishop. Bishop Benedict Joseph Flaget arrived at Bardstown in 1811 to minister to Catholics in an area that stretched from the Great Lakes to the Gulf of Mexico and from the Allegheny Mountains to the Mississippi River. (More than forty dioceses and archdioceses would eventually arise in this region.)

Flaget set to work establishing new institutions and communities to serve as centers for Catholic life and ministry. St. Joseph Cathedral at Bardstown was the diocesan heart—the first cathedral in the United States built west of the Alleghenies, built with the help of the Protestant community, who felt that such a large church would add prestige to their town. Flaget also founded St. Thomas Seminary and approved the beginnings of a new religious community of women, the Sisters of Loretto (originally founded by Father



The former cathedral in Bardstown

Nerinckx as the “Friends of Mary,” a teaching order). A second new order of religious women—the Sisters of Charity of Nazareth—was founded by Father Jean Baptiste Marie David,

who had come to the United States with Flaget and served briefly as Bardstown's first coadjutor bishop (retiring because of poor health). St. Joseph College, St. Mary College, and other institutions were founded in these years.

Flaget also welcomed various communities of religious men and women into the diocese, including the Cistercians (Trappists), who founded an abbey dedicated to Our Lady of Gethsemani near Bardstown (this is the community that Thomas Merton—later Father Louis—joined in 1941). In fact, because of the concentration of Catholic institutions and communities in eastern Kentucky, the area around Bardstown became known as “Kentucky's Holy Land.”



Thomas Merton's grave at Gethsemani

But Catholic populations weren't located just in this section of Kentucky. There were other concentrations of Catholics around Lexington, Covington, and especially Louisville, which was growing through an influx of German and Irish immigrants. Flaget decided, late in 1841, to move the see city from Bardstown to Louisville as a better way to serve the growing Catholic community. There, Ken-

tucky-born Bishop Martin John Spalding oversaw construction of the Cathedral of the Assumption.

Louisville became an archdiocese in 1937, with the suffragan dioceses of Covington and Owensboro and, later, Lexington.



support you and your ministry.

**John Angotti** will lead the for-youth-only Music Ministry Leadership Retreat. Take some time to pray and reflect on how music proclaims the Gospel and deepens our relationship with Jesus Christ. Reflect on how your life as a young music minister can help you and those you serve live Jesus more deeply and more clearly.

## Discounts

Parish budgets seem to grow tighter every year. That's why NPM offers its members several opportunities to receive a significant discount off the full price of the annual convention. Individuals have always had a chance to register at a discount by registering early. This year we offer two opportunities to receive such a discounted advance registration.

**Early Bird and Advanced Registration.** If you register for the convention by March 1, you can save \$100 off the regular member's convention registration fee. If you register between March 2 and June 17, you can save \$60 off the regular rate. And don't forget: If you have a current NPM parish membership, anyone in the parish can register at the members' rate. If you have a current individual membership, the members' rate is available only to you.

**Clergy/Musician Duo Discount.** One clergy member and one musician from a parish with a current parish membership, who register for the convention together and in advance, can receive even greater discounts. Registration by March 1 costs only \$230 each (a savings of \$125 each);

between March 2 and June 17, registration is \$270 each (a savings of \$85 each off the regular fee). Please note: This discount is not available online.

**Youth Discount.** NPM member youth (twenty-one and younger) attending the full convention receive a discounted rate (just \$160 by March 1; \$195 between March 2 and June 17; \$245 regular rate). Remember that a parent or chaperone must accompany youth attendees under eighteen; the chaperone must be at least twenty-one years old and registered either for the full convention or as a companion. Signed copies of the *Code of Conduct for Youth Participating in NPM Conventions*, *Code of Conduct for Chaperones and Parents Acting as Chaperones*, and the *Parental or Guardian Permission Form and Release* must be on file with NPM before anyone under the age of eighteen will be admitted to the convention. For more information, visit [www.npm.org/Events/Codeofconduct.htm](http://www.npm.org/Events/Codeofconduct.htm).

**Group Discounts.** NPM chapters and parishes with a current NPM parish membership who register in groups receive a discount. Chapter directors have the information about chapter discounts; see the box on page seven for additional information about parish group discounts.

## 2011 Institutes

### Summer Opportunities

Summer is an enriching time for many people—a time to slow down, relax, recover from the first half of the year, and plan for the coming fall and winter. It's

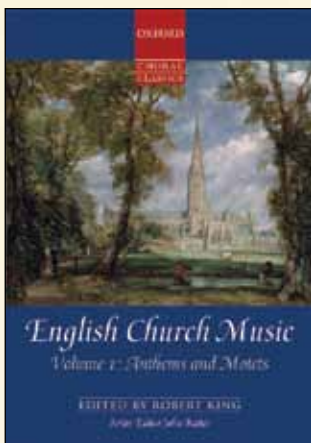
also a time for people to do things that they've put off—take a walk, read a book, find a great vacation spot, or spend time with family. Many people also use the summer months to bring themselves up to date through college courses, institutes, and other educational programs.

NPM offers regular summer opportunities for people to update, hone skills, and acquire new information through its institutes. We provide three- to five-day institutes for cantors, choir directors, ensemble directors and members, people who work with music with children, and people wanting to enrich their understanding of pastoral liturgy. Look for a detailed announcement about the 2011 NPM Summer Institutes in the next issue of *Pastoral Music* and online at <http://www.npm.org/EducationEvents/institutes/index.html>.

## Program Scholarships

NPM program scholarships are made possible through the generosity of NPM members who have made financial contributions to the NPM Program Scholarship Fund. These scholarships are provided to assist pastoral musicians with limited financial resources to take advantage of opportunities for continuing formation at NPM conventions and institutes. Applicants for scholarships must be NPM members and should be from economically disadvantaged parishes. The financial need of the applicant should be reflected in the application. NPM encourages members of all ethnic and racial groups to apply for scholarships.

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

Scholarship recipients are to submit a follow-up report, reflecting on their convention or institute experience, describing what they have learned, what they are

taking back to their parish, and how they can implement what they have learned.

For further information check the NPM website: [http://www.npm.org/EducationEvents/program\\_scholarship/scholarships.htm](http://www.npm.org/EducationEvents/program_scholarship/scholarships.htm).

### Looking for Hosts

Would your diocese like to host an NPM institute in a year after 2011? If you have access to a facility that you think would be able to house one of our programs, and if you know someone who would be willing to serve as the local contact person/host, please contact Father

Paul Colloton at the NPM National Office. Phone: (240) 247-3000; e-mail: [NPMPaul@npm.org](mailto:NPMPaul@npm.org).

## Members Update

### Sorry, "Sister"

We listed the winners of the 2010 academic scholarship in the November issue of *Pastoral Music*. Among the winners was Patricia Campbell, CDMM. In the description we referred to her as "Sister Patricia." She wrote to tell us that her husband and children were very surprised to read about her as "Sister Patricia." She also said: "I'm thinking that some of my fellow NPM members and fellow students in the Rensselaer program might be surprised, too. . . . I would like you folks at NPM to know that I'm a happily married . . . lady who waited to pursue an advanced degree until after she raised her family."

NPM apologizes to Mrs. Pat Campbell and to her family, even though Pat told us that, when she read the biography to her husband, he "laughed and laughed. I hope," she concluded, "you'll chuckle too."

### Will You?

In addition to their dedicated ministries, NPM members enrich the lives of other people through volunteer work for causes in which they believe. Many of our members also choose to include their charitable interests in their long-range financial plans. A carefully constructed will is one of the best ways to make charitable gifts while preserving economic security for oneself and loved ones. Bequests are made by people of all means, in all walks of life.

NPM offers a booklet that outlines a number of ways in which you might consider including a charitable gift to continue our work through your will, living trust, or other estate plans. For a copy of *Giving through Your Will*, contact the National Office: NPM, Attn: Dr. J. Michael McMahon, 962 Wayne Avenue, Suite 210, Silver Spring, Maryland, 20910-4461. Phone: (240) 247-3000; e-mail: [NPMSing@npm.org](mailto:NPMSing@npm.org).

# NPM Scholarships 2011

to assist with the cost of educational formation for pastoral musicians

### \$29,250 in Available Scholarships:

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

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

### Eligibility Requirements

Applicant must be an NPM member with a demonstrated financial need enrolled full-time or part-time in a graduate or undergraduate degree program of studies related to the field of pastoral music during the 2011–2012 school year. Applicant should intend to work at least two years in the field of pastoral music following graduation/program completion. Scholarship funds may be applied *only* to registration, tuition, fees, or books. Scholarship is awarded for one year *only*; former recipients may re-apply, but renewal is not automatic.

### Application Deadline: March 4, 2011

For application or additional information contact:

**National Association of Pastoral Musicians**

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

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





# An Incredible Gift

By CHARLES T. DYKSTRA

On Sunday, October 24, 2010, Immaculate Conception Parish in Fulton, Illinois, presented the second of two organ concerts celebrating the restoration and enhancement of its 1926 Möller Organ—an enhancement that is estimated to have a new value of approximately \$100,000 but which cost the parish only \$16,300.

### Three Restorations

In 1973, Dan Berg, a twelve-year-old parishioner at Immaculate Conception, was pressed into service playing a small electric Hammond Organ located at the back of the sanctuary. While serving as organist, the young man became fascinated with the Möller organ, which had sat unplayable in the organ loft for twenty years. He made contact with Rod Levsen of Levsen Organ Company, Buffalo, Iowa, who offered to restore that organ for \$5,000. It was through Dan's inspiration that the parish raised the necessary funds, and the organ was rebuilt in 1975. Dan played the restored organ all through high school and summers when he was home from college. The friendship he developed with Rod Levsen more than thirty years ago remains strong today.

The organ was restored again in 1991. The oboe rank was removed, and the electric combination action was left inoperable, requiring the organist to set stops manually after each hymn or response was played. In 2009, Levsen Organ Company proposed to restore the now-seven-rank organ for a little more than \$12,000. The proposal was put on hold, since the Building Committee had other more pressing needs, and the organ was still playable.

Mardelle Dykstra was hired as organist in August 2006. A senior citizen, she had served in the same capacity for ten years

*Mr. Charles T. Dykstra is a psalmist and cantor at Immaculate Conception Parish in Fulton, Illinois.*



Restored organ at Immaculate Conception Parish, Fulton, Illinois.

at the Church of St. Mary in Elizabeth, Illinois. She found that for the Saturday afternoon Mass in Fulton no one was available to cantor the responsorial psalm and Gospel Acclamation (Sunday Masses were covered). When Father David Austin, an undergraduate music major of some accomplishment, became the parish priest in July 2007, he reluctantly became the Saturday afternoon psalmist and cantor. But then Mardelle's husband, Charles, who accompanied her to both Saturday and Sunday Masses, decided at the age of seventy-one to take voice lessons, and he eventually took over this responsibility.

About a year after lessons began, Rich Criss—Charles's voice teacher and the director of music at Emmanuel Reformed Church in Morrison, Illinois—was in the midst of a fund drive to replace their pipe organ with a four-manual, seventy-nine-stop digital instrument. He mentioned to Charles that their church wanted to give parts of their old pipe organ to congregations that could use them. He suggested that maybe Immaculate Conception would want to replace the missing oboe rank.

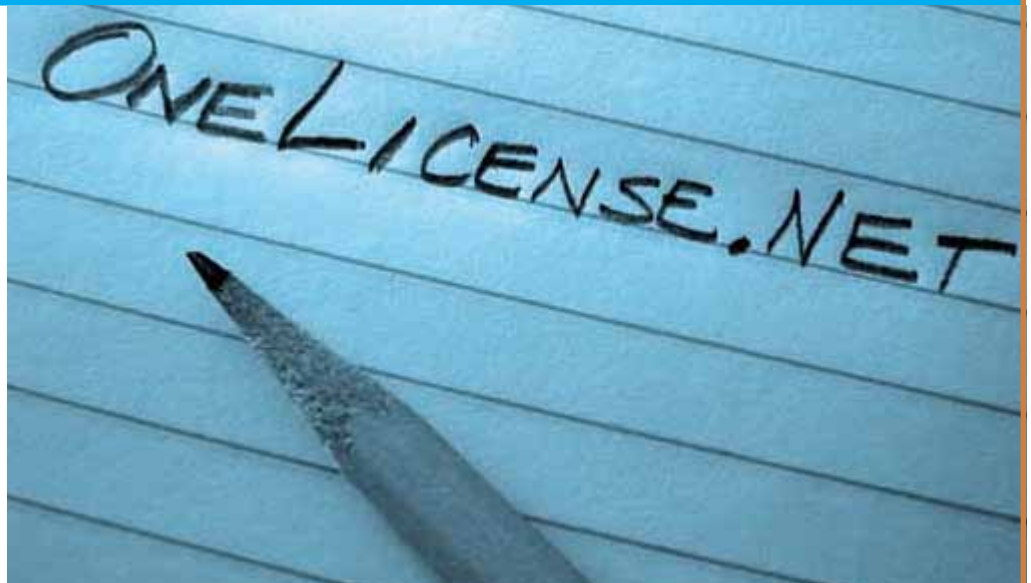
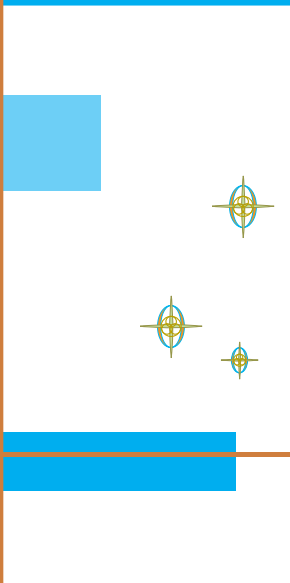
Another call was placed to Mr. Levsen, who humbly suggested that if we secured the entire organ from Emmanuel, including the eight internal ranks that could be removed, he could add additional ranks to our instrument, greatly enhancing it in the process. He also indicated that we could receive credit for parts not used, thus reducing restoration costs. Mr. Criss brought the suggestion to his church's consistory (the equivalent of a parish council), and they agreed unanimously to this proposal.

Mr. Levsen then offered two options for restoration: the addition of either five or three ranks. A technical advisor recommended the three-rank addition, suggesting that the additional two ranks would have a lesser benefit. This brought up the question of how to raise the necessary \$16,300 in a small parish that had already been in a building improvement program with second offering envelopes for several years. It was decided to make a special appeal for this restoration—estimated to be worth around \$100,000 if the parts were purchased new.

Mr. Levsen suggested that the parish needed to be challenged, so we started with our priest, Father David Austin: "Father, you have indicated that you wanted to contribute to this project. If you put in the first \$1,000, we can, in two weeks, raise the money to take advantage of this incredible gift by asking fifteen people to

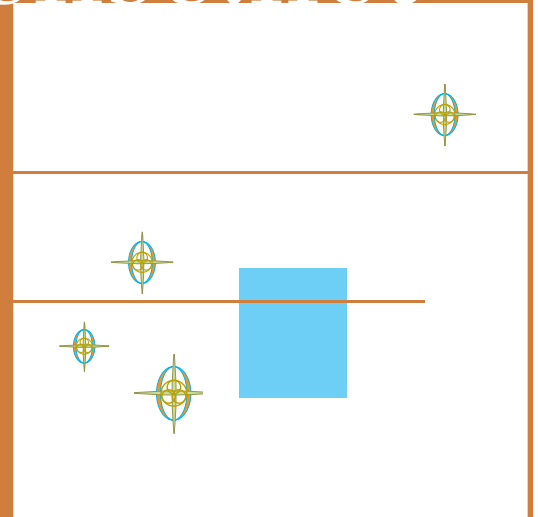


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meet your challenge." His response was immediate, and a letter sent to the parish family with response cards resulted in a successful two-week drive. We managed to get only a few \$1,000 matches to Father Austin's challenge, but in two weeks we received fifty-three contributions—most less than the requested goal amount.

The restoration of Immaculate Conception's organ was a success, and shortly after the restoration was completed, Father Austin went to the Emmanuel Reformed Church congregation and personally thanked them for this wonderful gift—a gift that has graced our parish with an instrument that, according to Mr. Levsen, now has a replacement value of \$305,000 if it were to be purchased new.

## Two Concerts

We decided to have two concerts to celebrate this successful effort. Dan Berg, now an oncologist with the University of Iowa Hospital, who plays once each month for his parish in Iowa City and who takes lessons from a University of Iowa organ professor, provided an enjoyable



and memorable concert on October 10. Many elderly members of our parish, who remembered Dr. Berg's faithful and skillful playing, turned out to hear him again, including one nearly blind parishioner who usually does not venture out of the house. Rod Levsen was also present for this event. Dr. Berg, who always loved the parish organ, commented that the restoration and additional enhancements made the organ a greatly improved instrument over the one he played some thirty years earlier. The reception that followed his concert will long be remembered by Dan and the parishioners who appreciated him so much when he played as a high school

student.

The second concert featured Rich Criss of Emmanuel Church, the person most responsible for this incredible gift. Mr. Criss played a varied concert, which included his explanations of the new ranks and how they could be used in worship. This explanation came quite easily to him—after all, he was playing on his old pipes! Mr. Criss, who some in the Rockford Diocese knew as the substitute organist and cantor at St. Mary Church in DeKalb, Illinois, and who is

well known in the area (he is a native of Fulton), was honored at a reception following the concert, and the story of the gift was shared for all those present to hear.

## Five Ranks

Readers may wonder what happened to the five internal ranks that Immaculate Conception did not use. Mr. Levsen is donating them to his own church organ at Grace Lutheran Church, Davenport, Iowa, and will install them when he undertakes a much needed rebuild of that instrument in 2011.

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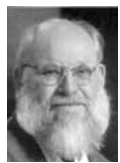
Jane O'Keefe  
Organ



Karen Kirner  
Piano, Handbells



Jerry Galipeau  
Music & The Rites



Nicholas Ayo, csc  
Evening Conferences



Nancy Menk  
Conducting





The image shows the interior of the Cathedral of Christ the Light in Oakland, California. The most prominent feature is the large, vaulted wooden roof with a complex, ribbed structure that allows natural light to filter through. In the center, a large, translucent, light-colored sculpture of the Virgin Mary holding the Christ Child is visible. The floor is made of dark wood, and the walls are also wood-paneled. In the foreground, there are wooden pews and a small altar area with a crucifix. The overall atmosphere is serene and modern.

# Chant and Her Children In Today's Liturgy

Cathedral of Christ the Light, Oakland, California

JANUARY 2011 • PASTORAL MUSIC



# Reading and Singing the Church's Chant: The Basics

By ANTHONY RUFF, OSB

Gregorian chant in traditional four-line notation may look daunting and foreign at first glance. In fact, it is not difficult to learn to read this notation. If you get over any initial hesitation and simply make a start, you will be surprised at how quickly the notation becomes familiar and easy to read.

As in any music, chant notation is not an end in itself. It is but a means to the higher end of making music. The goal must be to convey the Latin text convincingly — with confidence, musicality, lack of inhibition, and spiritual dynamism. You might need to go slowly at first, but eventually, as you become familiar with the notation, it won't slow you down or bring about any tentativeness or hesitation.

## The starting point for singing Latin chant is the text.

The starting point for singing Latin chant is the text: You should always sing so as to express the text. Sing in natural speech rhythm. Let accented syllables be lengthened as in natural speech (but this doesn't mean thumping the accented syllables inelegantly by singing them too loudly). Less important syllables, for example, those leading up to the accent, can be sung more lightly as you naturally accelerate toward the accent.

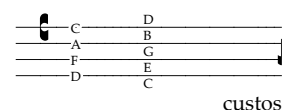
Some singers might be accustomed to an older interpretation of chant notation in which all the notes are sung with equal rhythmic length. Even with this approach, you could begin to introduce, at the very least, greater flexibility and *rubato* with some text-based nuancing.

## Clefs, Pitches, Custos

There are two kinds of clefs in chant notation, the C clef and the F clef. These almost look like the letters C

*Rev. Anthony Ruff, a Benedictine of St. John's Abbey, Collegeville, Minnesota, is an associate professor of liturgy and liturgical music at Saint John's University/School of Theology-Seminary in Collegeville. He is the founder of the National Catholic Youth Choir and the editor of the PrayTell blog ([www.praytelltblog.com](http://www.praytelltblog.com)).*

C Clefs F Clef ledger lines

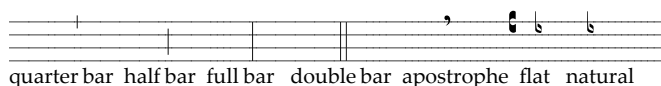


and F. Ledger lines are used when needed.

One assigns the pitches of the scale in order, just as in five-line notation, using the letters of the scale in relationship to the C or F clef. Note that pitch in Gregorian notation is relative, not absolute. One is always free to sing chant in the range most suited to the singers. This means that if the given notes are C, B, A, G, for example, this in effect tell us what the intervals are—down a half step, down a whole step, down a whole step. One is free to transpose these intervals to any range, for example, to A, G#, F#, E, or to G, F#, E, D.

The *custos* (Latin for “guard” or “watchman”) is a small pitch at the end of a line helpfully indicating to the singer the pitch of the following line. The *custos* at the right end of the staff above tells us that the first pitch on the next line would be F.

## Bar Lines, Accidentals



There are four types of bar lines, indicating successively larger breaks in the text and music: quarter, half, full, and double. Chant does not have “measures” of music; all bar lines are marks of punctuation indicating larger or smaller breaks within the syntax of the text. They are editorial additions. It is sometimes desirable to sing through a quarter bar, if the singers are able, in order not to break up the line too much. There is also an apostrophe or breath mark placed on the top line. It indicates a very quick breath, if necessary, within a longer line.

Customarily, there has been only one accidental in chant notation, B-flat. It lasts until the end of the word, and must be added again if B-flat is needed again. If there is a bar line within a *melisma*, the B-flat lasts only until the bar line. B-natural is used to cancel out a B-flat. As in five-line notation, a B-flat can be given as the key

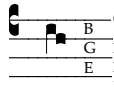
signature, in which case it means a B-flat for every B in the piece. In more recent reconstructions of chant melodies, one sometimes finds flats on other pitches and also sharps because it is now known that these pitches were used in the first millennium.

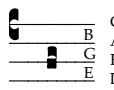
## Reading the Notation

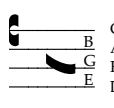
Four basic reading rules are important for the beginner. They are, in order of precedence:

1. Read from left to right.
2. Read big notes before little notes.
3. Read lower notes before higher notes.
4. Read thick curved lines as two notes, one note for the middle of each end of the line.

Observe that a higher rule takes precedence over a lower rule:

 One note is more to the left, and one note is bigger. Rule 1 precedes Rule 2, and so one reads from left to right, the higher note first. Pitches: B A.

 Neither note is more to the left, and neither note is bigger, so Rules 1 and 2 do not apply. Rule 3 does, and one reads the lower note first. Pitches: F G.

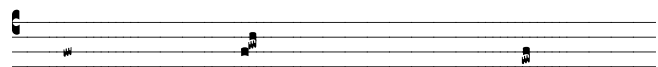
 The left end of the thick line centers on the middle space, which is the first pitch. The right end of the thick line centers on the second line from the bottom, which is the second pitch. Pitches: G F.

## Notes and Note Groups

If you learn a few basic notes and note groups, you can read almost everything in the chant books. In the box below are the eight basic notational units. Their names are included for those who wish to use them, but knowing the names is not nearly as important as singing them

accurately.

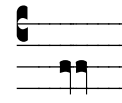
The *quilisma* is a light, quick note. Below left is a *quilisma* on F, but in practice it never appears alone like this. It is always part of a note group, such as the middle note of the *scandicus* below. In more recent editions of the chant books, it can be the first note of a *pes* to indicate that this first note is sung lightly and quickly as it moves toward the second (higher) note.



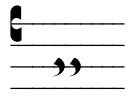
(alone)      scandicus F-G-A,      quilisma pes E-F,  
                                 quilisma on G      quilisma on E

When two or more notes repeat the pitch over the same syllable, there is a repercussion of each note. There should not be an unattractive sharp break between the notes, but almost no break at all in order to intensify the syllable with surges of new energy. *Virgas* are sung more emphatically, apostrophes are sung more lightly and quickly.

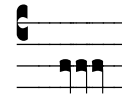
Bivirga  
(2 virgas)



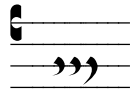
Distropha  
(2 apostrophes)



Trivirga  
(3 virgas)



Tristropha  
(3 apostrophes)

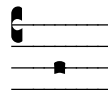


## Note Heads with Other Shapes

The beginner should not be thrown off when the note heads sometimes have a different shape than those given so far. They still indicate the same pitch. On the next page are a *rhombus*, an *oriscus*, and a *pes* with a weak beginning. In more recent notation, weak beginnings—meaning that the first note is sung more quickly to move the energy to the following note—are indicated by a note head which

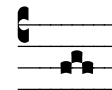
### Eight Basic Notational Units: Notes and Note Groups

Punctum  
"point"



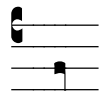
F

Tórculus  
"twist, turn"



FGF

Virga  
"rod"



F

Porréctus  
"stretched out"



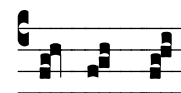
GFG

Pes or Podatus  
"foot"



FG

Scándicus  
"ascend"



FGA, FGA,  
FGAB

Clívis  
"declining"



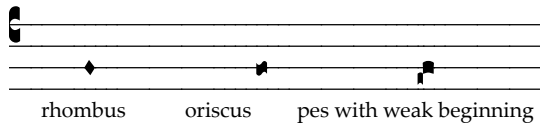
GF

Clímacus  
"ladder, steps"



AGF

is half as wide as the normal note.

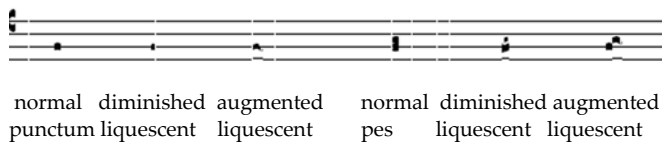


## Liquescents

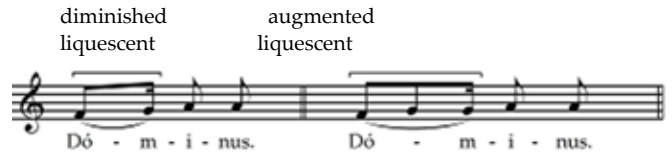
Sometimes the last note in a note group is either smaller than the others, or it has a little tail added to it. These are liquescents, and they appear only on a single note or at the end of a note group. A liquescent is an indication to treat pronunciation carefully at the end of a syllable in the transition to the following syllable.

When the note head is smaller, it is a diminished liquescent. When it has an added tail, it is an augmented liquescent. A diminished liquescent means that the note is shortened as one moves to the last consonant. An augmented liquescent means that the note is lengthened as one sounds the last consonant (usually a liquid consonant such as L, M, or N). Diminished liquescents have long been in use; augmented liquescents have been restored only in more recent chant additions.

Here are the normal, diminished, and augmented forms of the *punctum* and *pes*:

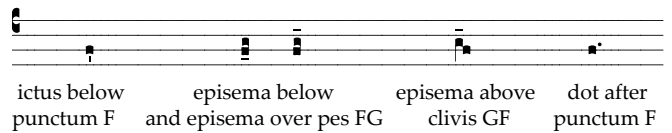


Here is a very rough indication of how one would sing a diminished and augmented liquescent of a *pes* on the first syllable of the word *Dóminus*:



## Added Rhythmic Signs

Sometimes one sees added rhythmic signs in older chant editions—the *ictus*, *episema*, and dot. These were used as part of an older system in which every note head received an equal value unless it had a dot or an *episema*.



The *ictus* can simply be ignored; it was used to indicate the first note of two or three notes in the older rhythmic school. The *episema* indicates slight lengthening. When the *episema* is below the *pes*, it indicates that both notes are lengthened. When the *episema* is above the *pes*, it indicates that only the second (higher) note is lengthened. When the *episema* is over the first note of the *clivis* in old editions, one should always feel free to lengthen both



Monks of St. Mary Benedictine Abbey, Morristown, New Jersey, chant evening prayer. Photo by John Stephen Dwyer.



notes of the *clivis*.

How much lengthening the *episema* indicates is always dependent on the text—more lengthening over an accent, less over the syllable(s) leading to the accent or the syllable(s) after the accent rounding off a word or phrase. It is possible that one would sing light pre-accent syllables quite quickly, even if they have an *episema*: The *episema* indicates that these notes are sung quickly rather than being sung *very* quickly if there were no *episema*.

The dot meant to double the rhythmic value. One may still want to lengthen this note, but that decision is based more on the sense of the text and music than a rigid exact doubling.

The asterisk placed after the first few words of the Latin text used to indicate how far one singer would intone. The choir joined in after the asterisk. It is better, if possible, to ignore the asterisk and have the entire choir sing together from the beginning.

## Putting It All Together: Interpretation

The beginner should not be discouraged by all the unfamiliar terminology and notational signs of Gregorian chant. The basics of pitch reading, without worrying about the names of the notes at first, can be learned rather quickly. One should begin by singing through several easier chants (as found, for example, in the *Graduale Simplex*, *Cantus Selecti*, or the *Parish Book of Chant*). Once you have become familiar with chant notation, you should keep singing through the easier chants but with ever more flexibility, expressiveness, *rubato*, and rhythmic nuance. The line should flow naturally, always moving forward without hesitation.

The rhythmic nuances of the *quillisma*, weak beginning, liquescent, and added rhythmic signs can then be incorporated. If you have already learned to sing with flexibility and expressiveness, these nuances should come rather naturally.

Those seeking further resources will find that two good introductions to Gregorian chant are *A Gregorian Chant Handbook* by William Tortolano and *The Song of Prayer: A Practical Guide to Learning Gregorian Chant*. The author's forthcoming collection of easier chants, *Canticum novum*, will be helpful to beginners because it presents every chant



Participants in the National Catholic Youth Choir

on facing pages in both four-line and five-line notation.

## Resources

### Music

*Canticum novum*. Anthony Ruff, OSB. Forthcoming.

*Cantus Selecti*. The most common pieces of the Gregorian repertory for the different seasons and principal feast days of the year. Abbaye de Solesmes. Libreria Editrice Vaticana, 2007.

*Graduale Simplex in Usus Minorum Ecclesiarum*. A secondary source for the processional music at Mass (entrance, offertory, Communion) and for the chants after the first reading and before the Gospel. The number of Mass propers has been streamlined and the music has been simplified considerably from the *Graduale Romanum*, making the *Graduale Simplex* accessible to beginning choirs and to the congregation. Abbaye de Solesmes. Libreria Editrice Vaticana, 1988.

*Parish Book of Chant*. Contains the Order of sung Mass for both Ordinary and Extraordinary Forms of the Roman Rite along with chants and hymns for occasional and seasonal use with English translations. Designed for use as a manual of Gregorian chant and a liturgical resource for scholas and congregations. Church Music Association of America, 2008.

### Study

*A Gregorian Chant Handbook*. William Tortolano. The fundamentals of reading and interpreting Gregorian chant for the person with no prior experience. GIA Publications, 2005.

*The Song of Prayer: A Practical Guide to Learning Gregorian Chant*. Developed at The Community of Jesus, an ecumenical community that chants the divine offices in Latin each day. Readers will learn the basics of Gregorian chant, with some preliminary instruction in Latin, chant notation, its history and development, and theology. An instructional forty-five-minute CD accompanies the book. Paraclete Press, 2010.

# Organum and Other Variations

By PETER FUNK, OSB

Much of the allure and romance of Gregorian chant lies in its antiquity. Hearing or singing chant throws a bridge across a millennium-wide span, suddenly connecting our hearts and voices with those of worshipers whose persistent contemplation of God's glory quietly laid the groundwork for Christendom. But the very qualities that lend a sense of mystery to chant can also prove to be an obstacle to its practical use in worship today. We might be swept away by the recorded beauties of the monastic choirs of Solesmes and Silos, but when we attempt to sing the same music, we quickly encounter barriers of language, mode, and style.

Of course, the recordings of the famous twentieth century abbeys, like any performances, are interpretations of chant. The style and content reflect certain choices on the part of the monks (and probably the record companies, too) made to satisfy particular artistic, spiritual, and even commercial values. We should not make the mistake of thinking that all chant must sound like Solesmes if it is ever to be performed. The truth is that there has always been a large variety of performance practices in chant, as one would expect of a musical form that has been in use for twelve centuries or more. This variety provides the working musician of today with many options for introducing chant into the liturgy in a way that helps solve the problems of the cultural gap that exists between our sensibilities and those of medieval monks.

First, we should note, many of the chant "propers" (see list, above right) are quite challenging technically, even for a monastic choir. For this reason, Vatican II's Constitution on the Sacred Liturgy *Sacrosanctum Concilium* states that "it is desirable . . . that an edition [of the "typical edition of the books of Gregorian chant"] be prepared containing simpler melodies, for use in small churches."<sup>1</sup> This edition, known as the *Graduale Simplex*, is available from GIA, Paraclete Press, and other publishers. The melodies in it are traditional, but they are borrowed from the more straightforward, less ornate chants of the monastic divine office (liturgy of the hours). The short melodies are then used to set the propers like the antiphon in a responsorial psalm: The whole assembly sings the antiphon, and the choir or a cantor sings verses from a psalm. In the

## The Five Chant Propers

Traditional	Modern Option (typically used)
Introit	Opening Hymn
Gradual	Responsorial Psalm
Alleluia (during Lent: Tract)	Gospel Acclamation
Offertory	Offertory Hymn
Communion	Communion Hymn

*Simplex*, these verses are set in Latin, but it is always possible to substitute the words of the corresponding English translation—a possibility to which we will return later.

## Harmonizing Chant

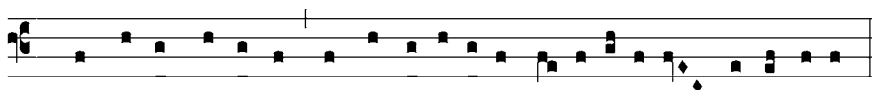
Whether one chooses to use the more ornate propers or the simpler settings, chant is "traditionally" sung in unison and unaccompanied. We are so accustomed today to singing in harmony or with harmonized accompaniment in church that such unaccompanied unison singing can sometimes sound, to those unacquainted with it, slightly colorless and lacking in gravity.

In fact, however, pure unison singing of chant bothered people in earlier ages as well. Harmonizing chant with an organ is a time-honored technique found on many contemporary recordings. There is a strong probability that some kind of organ accompaniment goes back to the earliest days of written chant. Our notion of a *cappella* choral practice as more pristine and authentic is almost certainly a romantic projection onto the past based on our own modern ideals.

Moreover, our tonal system of harmony derives ultimately from chant, and so it is clear that chant lends itself in some ways to the singing of more than one voice at a time.

The simplest manner of adding a voice to a chant is the technique commonly referred to as "organum." At its simplest, this means having a voice part sing the chant melody transposed up a perfect fourth or perfect fifth (see figure one on the next page). This technique has the advantage of keeping the melodic contour clear for the less experienced singers, and, for this reason, I would generally recommend giving this assignment to the tenors or altos, making the extra part an inner voice.

*Rev. Peter Funk, OSB, is the prior of the Monastery of the Holy Cross, Chicago, Illinois.*



CANTÁTE DÓMINO, ET BENEDÍCITE NÓMINI E-IUS, ALLELUIA.

Can tá - te Dó mi no, et be - ne - dí - ci - te nó - mi - ni e - ius, al - le - lú - ia.

Figure 1. Communion antiphon for the Easter Season, set in original chant form and in organum at the fifth. Note the addition of D-sharp in the tenor to preserve the perfect fifth. Source: *Graduale Simplex*, 148.

Normally, transposing up to the fifth will work more smoothly, though in any setting of organum, some accidentals will likely be needed to preserve perfect intervals. When a perfect fourth is used, some adjustments will be necessary to end the chant at a fifth (or unison), since the perfect fourth lacks the stability needed for an ending. Organum can be quite thrilling and effectively preserves the “medieval” sound of the chant.

A second very simple yet rewarding technique is the use of a drone (or “ison” as is it called in the Byzantine tradition). The simplest way to introduce a drone is to have a group of basses hum or sing “ooh” on the tonic note of the chant. This is normally the note in which the piece ends (see figure two, below), though in the “plagal” modes, it can be advantageous to have the drone on the note a perfect fifth below the tonic (see figure three on

the next page). Again, some adjustments may need to be introduced, and one should recognize that there is no particular technique involved in choosing a drone. It is possible, for example, to drop the drone down a perfect fifth once again when the chant melody circles around the tonic, where many dissonances of major and minor seconds might otherwise clutter the sound (figure four). The drone should always return to the tonic at the end of the chant.

The use of both organum and the drone add quite a bit of power and drama to chant, and with relatively little effort they can help choristers become accustomed to chant’s unusual melodic structure. They also help to emphasize the modal structure of chant, gradually helping the ear to hear how modal melodies work differently than our usual modern melodies based in tonal harmony.

Mi - se - ré - ris óm - ni - um, Dó - mi - ne, \_\_\_\_\_

(ooh...)

De - - - - us \_\_\_\_\_ no - - - - ster. \_\_\_\_\_

(ooh...)

Figure 2. Beginning and ending of “Misereis omnium,” introit for Ash Wednesday (*Graduale Romanum*, 62). Notice that the piece ends at the interval of an octave. Generally, drones work best on the final or “tonic” note of the chant.





Figure 3. The final “Alleluia” of the introit “Jubilare Deo” from the Third Sunday of Easter (*Graduale Romanum*, 219). Because this chant is in a “plagal” mode (the even-numbered modes, which feature a lower range, relative to the tonic), a drone will often sound better at a perfect fifth below the tonic (here, C instead of G). The drone should always return to the tonic at the end of the chant, however.

Finally, both techniques generate a sense of mystery quite appropriate to the divine liturgy.

### English Texts and Troping

Earlier, I mentioned the possibility of using English verses whenever a chant melody is used as a response for the assembly. How would we go about setting these English verses? Google searches on the internet will turn up all kinds of options. Here, I would like to mention the effective “Saint Meinrad Tones.”<sup>2</sup> The advantage to using these tones is that they are idiomatic to the English language and easier to learn than the traditional Latin tones. Yet because they are set in all of the traditional eight modes, they are easily fitted to the texts from the *Graduale Simplex* or any other resource using the church modes. On my community’s website, we also offer ideas for setting English verses to the traditional Latin forms.<sup>3</sup>

When I mentioned earlier that the standard chant repertoire is quite challenging, I did not feel it necessary to add that few—if any—assemblies are going to be able to learn to sing these chants. What does this mean for active sung participation? One way of addressing this difficulty is suggested by an ancient variation called the “trope.” Tropes are short bits of text inserted into the traditional

antiphons at musical breaks. They were normally sung by a solo cantor or a schola. Tropes were composed primarily to add solemnity to major feast days as well as to provide a running prose commentary on the text of the chant, helping the hearer to link the biblical text of antiphon to the overall liturgical theme of the day.

In my monastery, for the past ten years, we have used a variation on the idea of the trope. Instead of having a soloist sing the inserted material, we use a simple melody (about the length of a typical responsorial psalm antiphon) that is sung by the whole assembly (figure five on the next page). We have composed typical melodies for each of the eight modes, so that they can be easily learned over the course of a few months. Meanwhile, the choir has the opportunity to learn and perform the more difficult (and rewarding) Gregorian repertoire.

### Beyond the Romantic Era

When chant was being rediscovered in the years following Pope St. Pius X’s 1903 *motu proprio Tra le sollicitudini*, the Church was living at the outer edge of the romantic era. As suggested earlier, the recordings made in the middle part of the twentieth century reflected this romantically idealized version of pristine, mystical

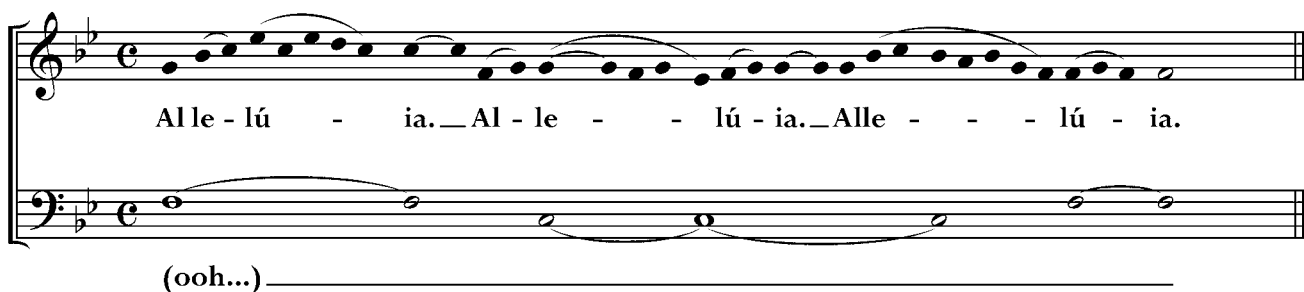


Figure 4. The concluding “Alleluia” from “Viri Galilaei,” introit for the Solemnity of the Ascension (*Graduale Romanum*, 235). Here we see the drone note moving from F to C to avoid close dissonances and to “harmonize” prominent perfect fifths (between the drone C and melody G in the second Alleluia). Note again the return to the tonic at the end.

Antiphon (Cantor intones, then all repeat):

Let us pre - fer - noth - ing - to the love of Christ, who for

our sake - suf - fered and died on the cross.

11 Choir/Schola alone:

Nos - au - - - tem - glo - ri - á - ri o - pór - tet,

in cruce Dó - mi - ni no - stri - Je - su Chri - sti. Let us pre - fer - noth

All repeat antiphon, etc...:

Figure 5. A “troped” introit (“*Nos autem*” for Holy Thursday, *Graduale Romanum*, 162). In this setting, the antiphon for the assembly is set in a style consistent with chant: The meter is based on speech rhythm, and perfect consonances are stressed, even in parallel motion. The Gregorian melody is broken at convenient points to allow the assembly to sing the antiphon.

chant. There is obviously nothing wrong with performing unaccompanied unison chant in the manner of those classic Solesmes recordings! Historical research, however, demonstrates that the chant repertoire has always been subject to change and adaptation in response to the needs of the worshipping Church. Knowledge of some of the options available from within the tradition itself may help to spur a new age of creative use of chant in the liturgy, where it is given pride of place.

## Notes

1. Second Vatican Council, Constitution on the Sacred Liturgy *Sacrosanctum Concilium*, 117. Official English translation online at [http://www.vatican.va/archive/hist\\_councils/ii\\_vatican\\_council/documents/vat-ii\\_const\\_19631204\\_sacrosanctum-concilium\\_en.html](http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_en.html).
2. These may be found at [http://www.saintmeinradmusic.org/downloads/Modal%20Psalm%20Tones%20\(Mod\).pdf](http://www.saintmeinradmusic.org/downloads/Modal%20Psalm%20Tones%20(Mod).pdf).
3. See [www.chicagomonk.org/?cat=174](http://www.chicagomonk.org/?cat=174).

# Chant-Inspired Organ Music, Part One

By JAMES W. KOSNIK

Chant—the tradition of monophonic, unaccompanied singing—is historically one of the defining features of our sung Catholic liturgy. Often when we hear chant sung well, it helps to shape our traditional definition of the phrase “sacred sound.” From the baptism of Constantine in 313 CE<sup>1</sup> through Vatican II, monophonic sacred vocal music—chant—has been the unifying musical thread of the liturgy.

Pope Gregory the Great (590–604 CE) is credited with trying to codify liturgical music practice for the Roman (Latin) Church, hence the honorific “Gregorian chant” used to describe his systematic organization of the chant texts. There was no common way of writing down the music to which the texts were sung, and the dissemination and transmission of chant melodies was complex, diversified, and fragmented, with broad regional styles of monophonic liturgical music. (“Mozarabic,” “Sarum,” “Aquitanian,” and “Frankish” have been used to identify the major monophonic regional styles during the medieval era.)

In the year 800, Charlemagne used the liturgical practices of the Roman Church to unify his political empire, with liturgy and music acting as a means of consistency, standardization, and “uniformity” (in the broadest sense of the term at this time). Charlemagne even undertook the arduous journey to Rome for his coronation to strengthen the unifying symbolism for his political and spiritual stature. By the end of the ninth century, with the development of early (neumatic) notation, music sources such as the *Musica Enchiridias* and the *Scholia Enchiridias* became available—books which indicate that monastic musicians were manipulating short phrases of Gregorian chant, then rearranging them in a vertical polyphonic tapestry known as “*organum*.”<sup>2</sup>

## Organ as Instrument

By the eleventh and twelfth centuries, pipe organs were found in some parts of Europe, especially in England.

*Dr. James W. Kosnik is University Professor of Music, Organ, and Music History at Old Dominion University, Norfolk, Virginia. He has served as organist and choir director at St. Andrew Episcopal Church, Norfolk, since 1985, and he has been an NPM clinician and recitalist since 1989.*



Reconstructed *hydraulis*, photo by Manfred E. Fritsche

An earlier version of these instruments had existed in pre-Christian antiquity as the *hydraulis*, a water pressure mechanism for sounding the pipes,<sup>3</sup> but the acceptance of organ playing and organ music in addition to other types of instrumental music had a long road to travel before they were accepted by Church authorities. In fact, instrumental music held threatening, secular associations throughout much of the medieval era, which argued against its incorporation into the liturgy.

In fact, the pipe organ did not come into liturgical prominence until the Renaissance. By 1450, people began to compile collections of organ music, such as these extant works: Conrad Paumann’s *Fundamentum organistandi* (1452) and the *Buxheim Organ Book* (1470). Willi Apel says: “The



liturgical repertoire of these German sources consists of a *Kyrie*, a *Gloria*, three *Magnificats*, and a *Sanctus* and *Credo*. Without exception these pieces exhibit the two-part ‘*cantus planus*’ setting in the strict form, without the occasional paraphrasing of the ‘*cantus firmus*’ found in the *Codex Faenza*.<sup>4</sup> This means that Catholic organists were improvising and composing keyboard music specifically based on pre-existent Gregorian chant melodies.

Most pipe organs in the Catholic tradition during this period were played in support of the vocal schola. The schola often consisted of a small ensemble of male singers who were preparing for ordination and who displayed musical talent. Such Catholic liturgical organs were of a modest size; they were played primarily, though not exclusively, in a style referred to as “*alternatim*.” For example, the schola would chant the first monophonic setting of a *Kyrie eleison* or the first musical phrase in a psalm-tone formula, then the organist would improvise an instrumental composition derived from the Gregorian chant, resulting in a musical praxis which would “alternate” between the organist and the schola.

Some of our earliest surviving examples of organ music are based on chant melodies. For example, the composition “*Tu devicto mortis*” is found in the early sixteenth-century collection *Tabulature pour le jeu d’orgues*, published by Pierre Attaignant in 1531.<sup>5</sup> Renaissance and Baroque publishing houses such as Attaignant in France and Petrucci in Italy would often use the all-encompassing term “clavier music” to increase sales of such collections. “Clavier music” could be played either in church on the organ or at home on the clavichord or harpsichord (with optional attached pedals).

While it may seem, from the available collections, that organ music was seasonal—appearing only for occasions and feasts in the spring, summer, and early fall, we have to remember that the churches were not heated in these eras; therefore they were much too cold for regular organ practice during the fall and winter months. In addition, a “*calcant*” (a “walker”) would have to be hired to pump the organ bellows whenever the pipe organ was used.

## A Major Figure

A major figure in the development of organ repertoire at this time was Girolamo Frescobaldi (1583–1643). In 1608 Frescobaldi became the organist at St. Peter’s Basilica in Rome. He was also employed by various members of the nobility, often for music instruction of family members. During the 1620s he worked for the Medici family in Florence; he returned to Rome in 1634. His music was well known during his lifetime; it was published in France, Germany, and the Low Countries. His extant works include two volumes of toccatas, collections of canzonas and capriccios, and—most important for our chant discussion—the *Fiori musicali* (*Musical Flowers*), published in 1635.<sup>6</sup>

Distinguished musicians, such as Johann Jakob

Froberger (1616–1667), traveled to Italy to study with Frescobaldi.<sup>7</sup> They came not only to study his skills as a brilliant improviser, contrapuntalist, and keyboard performer but also to assimilate Frescobaldi’s bold and daring harmonic language of the “*durezza di legatura*” style (suspensions and dissonances) associated with the experimental chromaticism found in the late Renaissance madrigals of Luzzasco Luzzaschi (1545–1607) and Carlo Gesualdo (1561–1613).

The “*alternatim* style”—mentioned previously—is evident throughout the *Fiori musicali*. In this collection, Frescobaldi used three chant settings of the Mass Ordinary: “*Orbis factor*,” “*Cunctipotens Genitor Deus*,” and “*Cum Jubilo*” for the “*Messa della Madonna*.” In this “Mass for the Blessed Mother,” he composed a short toccata, full of rich and expressive harmony, as the organ prelude. This is followed by a three-voice *ricercare* (early fugue) played on the organ, incorporating the “*Cum Jubilo*” *Kyrie* chant melody. The schola then chants the second *Kyrie eleison* in *alternatim* style, followed by a four-voice *ricercare* on the organ. The alternation framework continues throughout the *Christe eleison* and the concluding *Kyrie* section.

Next in the collection is a “*Canzona dopo l’Epistola*” (a song before the recitation of the epistle). It is important to remember that the Catholic low Mass was the catalyst for the composition of such chant-derived organ works from the medieval era until Vatican II. Organists were expected to improvise elaborate pieces of counterpoint based on the specific chants associated with a liturgy, as



Girolamo Frescobaldi



Frescobaldi used the “*Cum Jubilo*” chant in his *Messa della Madonna*

in Frescobaldi's *Fiori musicali*. Similar extant compositions by Claudio Merulo, Andrea and Giovanni Gabrieli, and others are only a fraction of the music that was provided to enhance the low Mass.

## After the Sun King

The French Baroque era centered around the authority of Louis XIV, the "Sun King." Consequently, Catholic liturgical organ music in France was modeled on performance practice at the Royal Chapel at Versailles. In general, what this meant was that the role of the French liturgical organist was similar to organist practices in Italy (although the design of the pipe organs that the instrumentalists used was quite different): improvising, accompanying the choir on occasion, playing in *alternatim* style.

Nicolas de Grigny (1672–1703) organist at Rheims (Reims) Cathedral, is an exemplar of this practice. His few extant compositions include his treatment of the chant "Ave, maris stella" in *alternatim* style. The first stanza is chanted by the schola, then the organist plays a movement in a rich, complex, five-voice texture. De Grigny uses the full resources of the French classic organ built by firms such as Cliquot. The Gregorian chant melody is stated in the bass pedal pipes. The Cliquot pedal reeds would have been at eight-foot and four-foot disposition, rather than at sixteen-foot; consequently the power of these pedal reeds would cut through the dense musical texture played on the manuals using a "Plein Jeu" registration (Great Principals sixteen, eight, four, and two foot plus Mixtures).

This is followed by the schola chanting the third verse of the hymn—"Solve vincla reis"—which is followed by the next organ movement. De Grigny composes an intricate four-voice fugue for this movement, whose subject outlines the opening distinctive interval of the fifth found at the beginning of the chant melody. In addition, De Grigny embellishes the organ texture with layers with ornaments such as trills, *port de voix*, and *coules* (passing notes)—a practice used by French harpsichordists and

*Continued on page twenty-eight*

De Grigny used the chant "Ave, Maris stella" in a setting that includes a five-voice organ movement.

## Chant-Based Organ Repertoire

### ADVENT, CHRISTMAS, EPIPHANY

- Callahan, Charles, *Advent Music for Manuals*. MorningStar.  
 \_\_\_\_\_, *An Advent Suite*. Morningstar.  
 \_\_\_\_\_, *Christmas Music for Manuals*. MorningStar.  
 Gotsch, Herbert, editor, *The Concordia Hymn Prelude Series, Volume 4*. Concordia.  
 Kosnik, James, editor, *Laudate I*. Concordia.  
 \_\_\_\_\_, *Laudate II*. Concordia.  
 \_\_\_\_\_, *Laudate III*. Concordia.  
 \_\_\_\_\_, *Laudate IV*. Concordia.  
 \_\_\_\_\_, *Laudate V*. Concordia.  
 \_\_\_\_\_, *Laudate VI*. Concordia.  
 Lovelace, Austin C., *Fantasy, Trio, and Toccata on "Oh, Come, Oh, Come, Emmanuel."* Concordia.  
 Owens, Sam Batt, *Six Meditations on Plainsong Melodies*. MorningStar.  
 Schrank, Rodney, editor, *Music for Manuals: Advent-Christmas-Epiphany*. MorningStar.  
 \_\_\_\_\_, *Music with Minimal Pedal: Advent and Epiphany*. MorningStar.  
 Stearns, Peter Pindar, *Eight Meditations on Advent*. Shawnee.  
 Trapp, Lynn, *Three Plainchants for Organ, Set 2*. St. Louis Cathedral Organ Series, MorningStar.  
 Zabel, Albert, *Pastorale on "Of the Father's Love Begotten."* MorningStar.  
 \_\_\_\_\_, *Variations for Organ on PUER NOBIS*. MorningStar.

### LENT, EASTER

- Albrecht, Timothy, *Grace Notes III, Three Easter Preludes*. Augsburg Fortress.  
 Behnke, John, *A Triptych for Easter Day*. Concordia.  
 Bender, Jan, *5 Festive Preludes on Easter Hymns*. Concordia.  
 Biery, James, *Reflections of Christ*. Concordia.  
 Callahan, Charles, *Easter Music for Manuals*. MorningStar.  
 \_\_\_\_\_, *Lenten Music for Manuals*. MorningStar.  
 Cherwien, David, *Lamb of God: Five Hymn Settings for Organ*. MorningStar.  
 Gotsch, Herbert, editor, *The Concordia Hymn Prelude Series, Volumes 7, 8, and 9*. Concordia.  
 Held, Wilbur, *A Suite of Passion Hymn Settings*. Concordia.  
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Cathedral of the Assumption, Louisville

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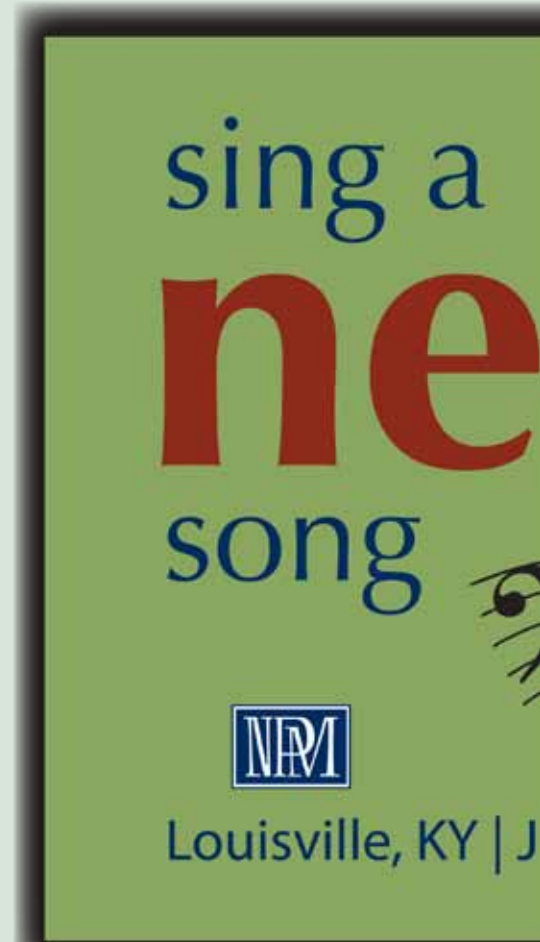
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St. Joseph Proto-Cathedral, Bardstown

## PENTECOST

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**Alliance Publications**, 585 County Road Z, Sinsinawa, WI 53824-0157. (920) 868-3100; web: <http://apimusic.org>.

**Armelin Musica SAS**, Via dei Soncin, 42, 35122 Padova, Italia. 049 8724 928; web: [www.armelin.it](http://www.armelin.it).

**Augsburg Fortress Publishers**, PO Box 1209, Minneapolis, MN 55440-1209. (800) 426-1005; web: [www.augsburgfortress.org](http://www.augsburgfortress.org).

**C. F. Peters Corporation**, 70-30 80th Street, Glendale, NY 11385. (718) 416-7800; [www.edition-peters.com](http://www.edition-peters.com).

**Concordia Publishing House**, 3558 Jefferson Avenue, St. Louis, MO 63118-3968. (800) 325-3040; web: [www.cph.org](http://www.cph.org).

**Edition Peters**—see C. F. Peters.

**Edwin F. Kalmus and Co., Inc.**, PO Box 5011, Boca Raton, FL 33431. (800) 434-6340; web: [www.kalmus.com](http://www.kalmus.com).

**Ernest White Editions**, Bridgeport, CT.

**Guglielmo Zanibon** (Padua)—see Armelin Musica.

**Kalmus**—see Edwin F. Kalmus.

**MorningStar Music Publishers**, 1727 Larkin Williams Road, Fenton, MO 63026-2024. (800) 647-2117; web: [www.MorningStarMusic.com](http://www.MorningStarMusic.com).

**OCP**, 5536 NE Hassalo, Portland, OR 97213. (800) 548-8749; web: [www.ocp.org](http://www.ocp.org).

**Shawnee Press**, 421 E. Iris, Suite 202, Nashville, TN 37204. (877) 834-2267; web: [www.shawneepress.com](http://www.shawneepress.com).

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Carvings of the Annunciation and Visitation at Rheims (Reims) Cathedral, where de Grigny was organist.

*Continued from page twenty-five*

lutenists throughout the baroque era.

The final two organ movements of "*Ave, maris stella*" contain other fascinating and somewhat "ironic" music features. The third movement, entitled "Duo," is written in the style of the minuet danced at the French court! The final organ movement illustrates characteristics of the French overture style with its frequent use of dotted rhythms. Here we have the archetypical marriage of the contemporary sacred and the secular musical styles of the time: sacred chant as the source of the melodic material and secular baroque dance meter patterns associated with court dances.

*The next part of this article will bring the examination of chant-based organ music into the twenty-first century.*

## Notes

1. Editor's Note: "CE" and "BCE" are designations for years divided by the birth of Jesus Christ that are both theologically more accurate than "AD" and "BC" and ecumenically sensitive. They may stand for "Christian Era" and "Before the Christian Era" (rather than "Before Christ," which is theologically problematic) or "Common Era" and "Before the Common Era," for those who do not profess Christianity but acknowledge the counting of years before and after the birth of Jesus.

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6. Corliss Richard Arnold, *Organ Literature: A Comprehensive Survey* (Lanham, Maryland: The Scarecrow Press, 1973), 386–388.

7. James W. Kosnik, *The Toccatas of Johann Jakob Froberger* (Unpublished dissertation; University of Rochester, Eastman School of Music, 1979).



# Polyphony in Today's Liturgy: A Beginner's Guide

By CHRIS WALKER

I have been conducting polyphony regularly at Sunday Masses for more than thirty years, and I am convinced that polyphony has a place in our worship today. The sound of polyphonic singing meets the need of many who long for beauty and “otherness” during Mass. Hearing truly great and sublime music in the context of the readings, prayer, and other elements of Mass can transport us to “time outside of time.” And this is music that was written to be sung during the liturgy, not just in concerts!

The Second Vatican Council emphasized full, conscious, and active participation by the whole assembly. This challenge has sometimes been interpreted to mean that everyone should sing everything possible, all the time. But some people in our pews would say their conscious listening to beautiful choral music is active participation, too. In fact, I have known people who asked to join the Church after experiencing the “concord of sweet sounds” of polyphony that helped them come to an awareness of God’s presence. And for our choirs, the experience of making this music come alive can be a welcome challenge as well as being very fulfilling.

## What Is Polyphony?

A composer once said: “There is no such thing as old music! There is just good and bad music—all music was new once!” So when we sing polyphony, we are not recreating old “museum” music but singing compositions that can speak to people today. Polyphonic choral music is choral music that is written, for the most part, with the horizontal sung lines as the main focus. It is the combination of these lines that makes the harmony of discords and concords, but the main thrust is the horizontal line. Polyphony can have two parts to forty and even as many as sixty separate sung parts, but the usual number is four to six. Polyphony can be freely composed or based on a fragment of plainchant or another motet or even a secular song. A piece of music might be sung by one voice in slow

notes throughout the piece, while the other parts weave their music around it, or fragments of the melody might be taken in turn by different voices and embellished. A frequent device found in the music of Josquin des Pres is “canonic” writing, in which one or more voices imitate the same melody either exactly at the same pitch or a fifth lower or higher. Liturgical polyphony mostly sets Latin biblical texts, but at the time of the Reformation some English composers had adapted the style to English words.

## Who Wrote This . . . and When?

We usually refer to the golden age of polyphony as 1550–1650, but later composers such as Bach and Handel continued the tradition in much of their choral writing. It is, of course, music from Europe, especially Western Europe.

Composers of polyphony from Italy include Giovanni Pierluigi da Palestrina (d. 1594), whose compositions are often cited as the most perfect examples of music of the age. On his coffin were written the words “Prince of Music.” Claudio Monteverdi (d. 1643) was a rather bad-tempered man who wrote gloriously cheerful and deeply emotional music. His music was very innovative for its time. The Gabriellis—uncle Andrea (d. 1585) and his nephew Giovanni (d. 1612)—were based in Venice.

Over in Spain, famous composers of polyphony included Tomás Luis de Victoria (d. 1611), who may have studied with Palestrina. His music is closely and emotionally bound to the text. And Francisco Guerrero’s music was so popular that it was still being sung 200 years after his death in 1599!

In England, divided by the Reformation, composers were writing polyphony for the Anglican Church, since the Roman Catholic Church had been suppressed. It is somewhat surprising, then, that one of the best known composers in that country was William Byrd (d. 1623), whose music setting Latin texts is the most profound expression of his faith—he secretly remained Catholic all his life, even in the dangerous atmosphere of Protestant England. And Thomas Tallis (d. 1585), also a quietly “unreformed Roman Catholic,” published music with Byrd. His *Lamentations* are probably his finest work.

*Mr. Chris Walker, a composer and clinician, is a music lecturer at Mount St. Mary's College and director of music and worship at St. Paul the Apostle Catholic Church, Los Angeles, California. He is also a member of the Institute Team for the North American Forum on the Catechuminate.*

In Belgium, Orlande de Lassus (d. 1594) was an outstanding composer who wrote more than 2,000 works in many different styles. Meanwhile, in Germany, Heinrich Schütz (d. 1672), who studied with Giovanni Gabrieli in Venice, was specializing in writing for double and triple choirs for stereophonic effect! And Michael Praetorius (d. 1621)—his last name is the Latinized version of the family name Schultze—was working with Schütz and composing prolifically for multiple choirs.

## Practical Tips on Singing Polyphony at Mass

**When to Sing.** Besides singing prelude music before Mass, at St. Paul the Apostle we regularly sing polyphony at the Preparation of the Gifts, the *Agnus Dei* (Lamb of God), during Communion (as the ministers are receiving Communion), and after Communion as a reflection before the prayer after Communion. And some of the greatest polyphonic music was written for Holy Week and is particularly effective on Good Friday at the Veneration of the Cross.

**Listening for Yourself.** Good recordings of polyphony abound these days. They include performances by choirs such as The Sixteen, Tallis Scholars, Taverner Consort, and Cappella. I encourage my choir to listen to good recordings and to sing along as they are learning their parts. This helps them sing with the right kind of straight tone that makes this music sound best. Many of the pieces listed with this article can be heard on YouTube. Go to YouTube and type in the title of the motet you want to hear, and there will usually be many performances to listen to for free.

**The Choir.** Keep your choir in their separate voice parts; don't mix them up, and polyphony can be sung equally well with one voice per part or many voices. Try to rehearse without a piano so your singers can trust their own voices and sing legato. Playing a piano continuously does not help them hear the lines being sung around them. If they are unfamiliar with this kind of music, begin with something straightforward and chordal such as Byrd's *Ave Verum Corpus*. Do not feel you need to keep to four parts. Some of the best polyphony is written for five and six voices and is no more difficult to sing as long as you have enough singers.

**Good News!** In polyphony everyone gets to sing the main musical ideas, and every part has equal value—unlike later music, where often the tune is mostly in the soprano with the rest of the choir adding harmony.

**Scores.** The scores you sing from today will have printed barlines. It is *important* to remember, however, that when this music was first printed, there were no barlines in the music! This means that singers did not count regular two, three, or four beats; they just had the shape of the part to know which notes were the important ones to be emphasized. So, use the barlines as a guide to help you keep together but *not* to put the music in a



The beginning of the Kyrie from Palestrina's *Missa Papae Marcelli* in the 1598 reprint of his 1567 *Second Book of Masses*, from the music library of the Cappella Giulia (Capp. GIUL. XIII 1, 48).

## A Beginner's Polyphonic Repertoire

Here is a short list to get you started, beginning with the easiest and moving to the most challenging.

### FOUR-PART LATIN

*Ave Verum Corpus* (Byrd) (Communion)  
*Exsultate justi* (Viadana) (General, Praise)  
*O Vos Omnes* (Victoria) (Holy Week)  
*O Quam Gloriosum* (Victoria) (All Saints)  
*Venite Comedite* (Byrd) (Communion)  
*O Sacrum Convivium* (Gabrieli) (Communion)  
*Exaltabo Te* (Lassus) (General, Praise)  
*Sicut Cervus* (Palestrina) (General, Lent)  
*Agnus Dei: "O Quam Gloriosum"* Mass (Victoria)  
*Missa Brevis* (Palestrina)  
*Mass for Four Voices* (Byrd)  
*Mass for Four Voices* (Monteverdi)

### FOUR-PART ENGLISH

*Call to Remembrance* (Farrant) (General, Lent)  
*O Lord, Increase My Faith* (Loosemore) (General)  
*Rejoice in the Lord, Always* (Redford) (General, Advent)

## FIVE-PART LATIN

*O Nata Lux* (Tallis) (General, Prayerful)  
*Miserere mei, Domine* (Byrd) (Lent)  
*Salvator Mundi* (Tallis) (Lent, Holy Week)  
*O Sacrum Convivium* (Tallis) (Communion)  
*Exsultate Deo* (Palestrina) (General, Praise)  
*Ave Maria* (Parsons) (Advent, Marian Celebrations)  
*Emendemus in melius* (Byrd) (General, Reconciliation)  
*Agnus Dei: Five-Part Mass* (Byrd)  
\_\_\_\_\_: “*Aeterna Christi Munera*” Mass (Palestrina)

## SIX-PART LATIN

*Adoramus te* (Monteverdi) (Communion)  
*Cantate Domino* (Monteverdi) (General, Praise)  
*Haec Dies* (Byrd) (Easter)  
*Lauda Sion* (Victoria) (Corpus Christi): Two choirs of SATB  
*Agnus Dei: “Assumpta est Maria” Mass* (Palestrina)  
\_\_\_\_\_: “*Tu es Petrus*” Mass (Palestrina)

## SIX-PART ENGLISH

*Sing Joyfully* (Byrd) (General)  
*Hosanna to the Son of David* (Weelkes) (Palm Sunday, English Text)  
*Gloria in excelsis Deo* (Weelkes) (General, Praise, Latin and English Text)

## Where to Find the Music

*Sixteenth Century Anthem Book* (a collection; Oxford University Press)  
*The Oxford Book of Tudor Anthems* (Oxford University Press)  
Chester choral music series (Chester Music, London)

**Free Music:** If you Google CPDL.org (Choral Public Domain Library) you will find thousands of motets and Masses for free download. Some of the editions are very basic, with just the notes and text. If you would like to see some performing editions I have made (also for free), e-mail cwlaudate@hotmail.com, and I will send you some.

time-signature straightjacket.

Also, in modern scores you will be able to see everyone else’s part as well as your own. It is *most important* to remember that when this music was first sung, each of the singers only had that voice’s part to sing from. They could not see the other parts and how those parts fitted with theirs: This greatly affected the way they sang. Encourage your choir to sing their parts shaped individually.

**Think Horizontally.** In this music concentrating on the horizontal line is more important than thinking about the harmony; the harmony will happen by itself. The dynamic shape of each line takes precedence. Help singers realize that the thrust of their own line is more important than “fitting in” to the other parts.

**Fast Notes.** Faster notes that are scalar or next to each other in pitch should be sung smoothly; faster notes that leap around should be more detached.

**Long Notes.** Sometimes a phrase will begin with a long note. An ancient book on singing advises, when you sing a long note, “look at the countryside.” In other words, shape the note with a little warmth of tone so that it is not still and colorless.

**Pitch.** Do not feel you have to sing at the written pitch of the edition from which you are singing. Pitch was flexible when this music was composed, so sing in the key that is most comfortable to your choir.

**Dynamics.** Generally, there were none in the original versions! If the music was softer, then one or more voices would drop out. In this type of music, the convention is to get stronger in volume if the pitch of the melody rises, and to get softer if the melody falls in pitch. This way there can be a wonderful ebb and flow between the voices.

**Pronouncing Latin and Tone.** Generally keep your mouth in what is called the *bocca di fiore* (“the shape of a flower”) and sound the vowels in the throat. Changing the shape of your mouth with each word alters the tone and produces an ugly sound. There are only five vowel sounds in Latin (a, e, i, o, oo) and no diphthongs.

**Speed.** It is thought that the basic pulse or speed of the music should be linked to the heartbeat, so about metronome mark seventy is right for much of this music. But don’t be rigid about this, as the pulse of the music also depends on the numbers of voices in your choir and the resonance of the church. Sometimes a piece will begin in one time signature and then change to another. Within each section, do not vary the tempo.

**Dissonances.** One of the main features of polyphony is the occasional clash of dissonances between the parts. These are moments to be enjoyed. *Crucifixus* by Lotti is a wonderful example of how dissonance can heighten the emotion in this period of music (there are several performances to listen to on YouTube).

**Cadences and Last Chords.** It is usual, in polyphonic performance, to emphasize the chord *before* the resolution and soften the resolved chord. The final chord of a piece should be held for a sustained time.

**Rallentandos.** Adding a *rallentando* wrongly stretches the music at the end. You will often find the music slows down naturally by inclusion of bigger note values in the score, so *rallentandos* are unnecessary.

## Timeless, Beautiful, Mystical

I urge you to give polyphony a try! The music is timeless, beautiful, and mystical. Well-sung polyphony can transport the listener as well as the singer and help us feel closer than ever to the “choirs of Angels and Saints in Heaven as they joyfully proclaim . . .”



# A Choral Window on Chant

By ROB STRUSINSKI

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Any serious examination that questions the emphasis on chant as holding “pride of place”<sup>1</sup> in the liturgy of the Roman (Latin) Church’s liturgy will reveal a parallel between a renewal of chant and a renewal of rites and ritual texts. This reintegration of the “voice” of the assembly into the vast heritage of chant creates a wealth of opportunity especially for the role of the choir.

The choir not only reinforces participation in dialogues and acclamations but may also play a vital part in perpetuating the heritage of heart-moving chant, much of which has been neglected, forgotten, or never well known

*Mr. Rob Strusinski is the founder and past conductor of the University of St. Thomas Liturgical Choir in St. Paul, Minnesota.*

in the first place. The history of the choral tradition in the west is replete with the use of chant material, from early music through current composition.<sup>2</sup> One need only look at the earliest *organum* through Victoria (*Ave Maria*), Palestrina (*Alma Redemptoris*) to Duruflé (*Ubi caritas*) to find countless chant-infused examples of settings that range from the Order (ordinary) of Mass through sumptuous motets.

An abundance of new repertoire based on chant continues to blossom, such as the adventurous settings of *Ubi caritas* by Morten Lauridsen (Peer Music) and Ola Gjeilo (Walton Music), which take the language of Duruflé to new artistic heights. Recent compositions inspired by the *ethos* of chant—without quoting specific chant melodies—have become an important body of today’s standard choral literature for advanced choirs. Here I am thinking of such



With one exception, the images that accompany this article, by Mike Ekern, University of St. Thomas, show members of the Liturgical Choir.

## Choral Bibliography

This select bibliography of music for solo choir or with congregation offers a glimpse of the prolific achievements of composers and publishers who are preserving and building on the chant heritage. Spend a snowy afternoon at your laptop (or an evening away from “Glee” and “Dancing With the Stars”) to sing in your heart with this music. See what gems are available with a quick and easy online search for pdf scores and mp3 recordings. Enjoy listening thoughtfully and prayerfully, and wonder what will lift the hearts, minds, and voices of your assembly in keeping alive the mystery, history, and tradition of chant in today’s worship.

### ADVENT

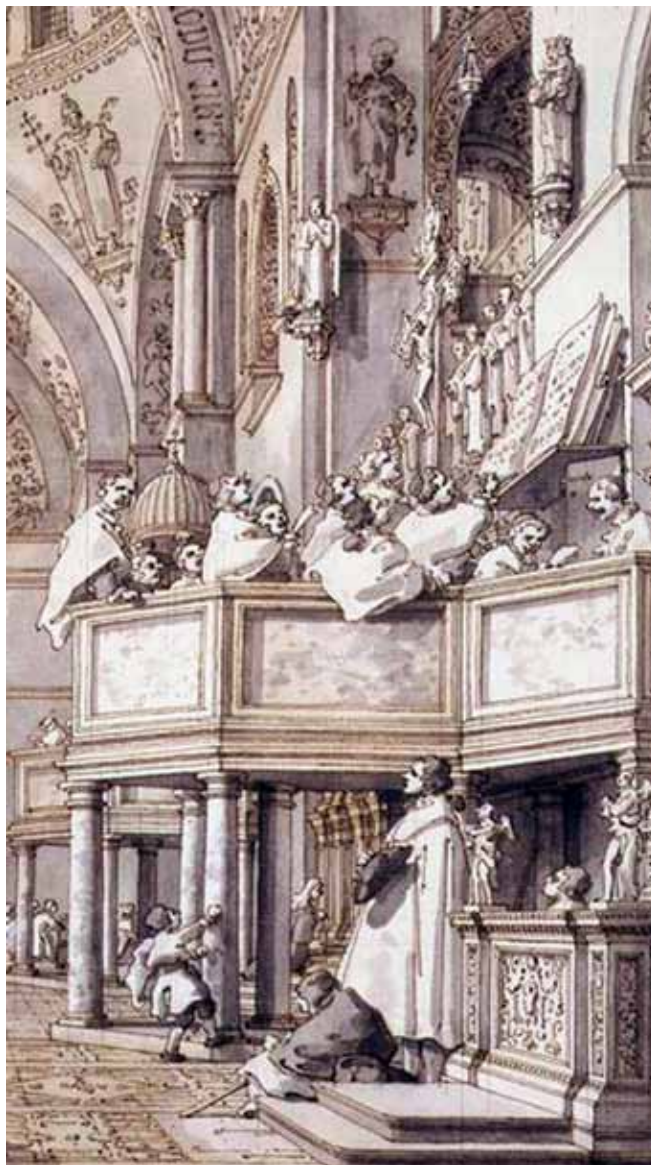
*Advent Processional*, Richard Proulx. Voices, handbells. GIA.  
*Come Emmanuel: Advent Gathering Rite*, Tony Alonso. GIA.  
*Come, Lord, and Tarry Not*, William Ferris. Unison voices, clarinet. WLP.  
*Creator of the Stars*, Michael Burkhardt. Unison voices, viola, bells. MorningStar.  
*Maranatha: Advent Processional*, Marty Haugen. GIA.  
*O Come, O Come, Emmanuel*, C. Griffith Bratt. SA. Paraclete Press.  
*Rorate caeli*, Michael Joncas. SSAATTBB a cappella. OCP (Trinitas).  
*You Call Us/Creator of the Stars*, Carol Browning. GIA.  
*Veni, Veni, Emmanuel*, Randall Giles. SATB a cappella. Paraclete Press.

### CHRISTMAS

*Dominus dixit ad me*, Brian Luckner. SATB, oboe, brass. Paraclete Press.  
*Gaude, Virgo*, Michael Joncas. SSAATTBB a cappella. OCP (Trinitas).  
*O Come, Redeemer of the Earth/Veni, Redemptor Gentium*, Joe Cox. GIA.  
*Puer natus in Bethlehem*, Gerald Near. SATB, organ. Paraclete Press.  
*Resonet in laudibus*, Axel Theimer. SATB. Alliance Publications.  
*Unto Us a Child Is Born*, Chrysogonus Waddell, oco. SATB a cappella. WLP.

### LENT/PASSIONTIDE

*In manus tuas, Domine*, Pujol, arr. Paul French. SATB a cappella. GIA.  
*Parce, Domine/Ubi caritas*, Jeremy Young. SATB, percussion. GIA.  
*Song at the Empty Tomb*, Marty Haugen. SATB, guitar, keyboard. GIA.  
*Ubi caritas*, Richard Proulx. SATB, handbells. GIA.  
*Ubi caritas*, Luke Mayernik. SATB, tenor solo. GIA.



Giovanni Antonio Canale (Canaletto), *San Marco: the Crossing and North Transept, with Musicians Singing*, detail showing the choir and their very large chant book. Pen and ink with washes, 1766. Kunsthalle, Hamburg, Germany.

### EASTER

*Easter Gospel Acclamation*, Brian Luckner. SATB, organ, brass. GIA.  
*Easter Alleluia*, Rory Cooney. SATB, instruments. GIA.  
*Easter Sequence and Gospel Acclamation*, Rory Cooney. SATB, handbells, brass. GIA.  
*Easter Sequence*, James Biery. SATB, organ. MorningStar.  
*Four Motets from “Resurrexi,”* Gerald Near. SATB a cappella. Paraclete Press.  
*O Sons and Daughters*, John Ferguson. SATB, handbells. GIA.  
*Two Sublime Chants, O filii et filiae*, Richard Proulx. Unison or SATB a cappella. GIA.





## PENTECOST

*Come Spirit Blest, Creator God/Ven, Creador, Espíritu Divino*, Ronald Krisman. SATB, winds. GIA.

*O Holy Spirit by Whose Breath*, Stephen Janco. SATB, organ, brass. GIA.

*Veni, Creator Spiritus*, Keith Kalembo. Three-part equal voices. WLP.

## EUCHARIST

*Adoro Te Devote*, Keith Lowenberg. SATB, organ. GIA.

*Come and Eat This Living Bread*, Rob Glover. Unison, descant. GIA.

*Jesu dulcis memoria*, Randall Giles. SATB a cappella. Paraclete Press.

*Let Us Break Bread/Adoro Te*, Mark Milosevich. Children's choir, solo. Theodore Presser.

*Pervasive, Never Absent One*, Joel Martinson. SATB, organ, oboe. Paraclete Press.

*Verbum Caro Panem Vero*, Paul French. SATB a cappella. WLP.

## MARIAN

*Ave Maria*, Dan Kantor. SATB, keyboard, guitar. GIA.

*Ave Regina Caelorum*, Robert Lehman. SATB a cappella. Paraclete Press.

*Litany of Mary*, Tony Alonso. SATB, flute, oboe, cello. GIA.

*Regina caeli*, Lynn Trapp. SATB divisi a cappella. Selah Publishing.

*Salve Regina*, Michael Joncas. SATB, SATB a cappella. OCP (Trinitas).

*Two Sublime Chants/Salve Regina*, Richard Proulx. SATB a cappella, unison. GIA.

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**One challenge for today's pastoral musicians is where to find appealing and practical repertoire for adult *and* children's choirs as a means of modeling and promoting the value of chant.**

compositions as Lauridsen's faux-bourdon-based *O Nata Lux* and Eric Whitacre's *Lux Arumque*. It is interesting to note that leading church music authorities (among them Monsignors Georg Ratzinger, Johannes Overath, and Richard Schuler) at the 1970 Fifth International Church Music Congress in Salzburg strongly promoted new composition in Latin *and the vernacular* so long as it embodied the deep spiritual lineage of Gregorian chant. At that gathering, works by European and American composers were premiered, including Noël Goemanne's *Missa Internationalis* with its daring and provocative harmonic language and rhythmic complexity that was yet considered appropriate to the spiritual ethos of the chant tradition.

### Today's Challenge

One challenge for today's pastoral musicians is where to find appealing and practical repertoire for adult *and* children's choirs as a means of modeling and promoting the value of chant. Since many of us in the pastoral field did not grow up with a strong chant background from schools and churches like some folks in the preconciliar generation, we also have to learn how to introduce, lead, and sing plainchant—and learn when to use it! One of the foundations and beauty of traditional chant is the identification of antiphons, litanies, sequences, and hymns specifically wedded to a particular season, feast, or rite. *Rorate caeli*, for example, is specific to Advent; *Resonet in laudibus* and *Puer natus* sing of Christmas; *Parce, Domine* and *In manus tuas, Domine* belong to Lent; *Vexilla Regis* takes its imagery from Passiontide; *Victimae Paschali Laudes* belongs to Easter; and *Veni, Creator Spiritus* sings of Pentecost.

We are fortunate that all the major Catholic music publishers have excellent resources for repertoire, mp3 recordings, and education. It is also noteworthy that the mission of Paraclete Press is to promote new music, prayer, and performance practice specific to chant. And many contemporary masters like Richard Proulx, J. Michael Joncas, Lynn Trapp, Tony Alonso, Stephen Janco, Marty Haugen, Rory Cooney, James Biery, Paul French, Gerald Near, and Williams Ferris (who are just the start of a litany of such composers) have created practical and inspiring repertoire that echoes and uses the “treasure of sacred music,” especially the great heritage of Gregorian chant.<sup>3</sup>



### Notes

1. See Second Vatican Council, Constitution on the Sacred Liturgy *Sacrosanctum Concilium* (SC), 116; Congregation for Divine Worship and the Discipline of the Sacraments, *General Instruction of the Roman Missal* (2002), 41; U.S. Conference of Catholic Bishops, *Sing to the Lord: Music in Divine Worship* (2007), 72–80.

2. A wonderful resource for an examination of the historical repertoire that is in the public domain is Choral Domain online: [www.cpd.org/wiki/index.php/Category:chants](http://www.cpd.org/wiki/index.php/Category:chants). And the music is free for downloading and copying!

3. SC, 114. See the June-July 2008 issue of *Pastoral Music*, which is dedicated to chant. It is worth revisiting, especially Father Anthony Ruff's insightful contributions, which are of continuing value.



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# Professional Concerns

By MOST REV. EARL BOYEY

## The Oblation to Be Offered to God

The last ritual of the ordination ceremony today, just prior to our sharing a greeting of peace, is the reception of the bread and the wine mixed with water. The bishop says to each of the newly ordained priests at that point: “Receive the oblation of the holy people, to be offered to God. Understand what you do, imitate what you celebrate, and conform your life to the mystery of the Lord’s cross.”

Today is the Solemnity of the Sacred Heart of Jesus, the closing date of the Year for Priests. Father Vincke<sup>1</sup> and our ordinands chose this date for the ordination to emphasize yet again the two goals of this year: the ongoing conversion of priests and the prayers of all of us for our priests.

I wish to address, in particular today, the intersection of the activities of the priest and the people; and that intersection is most clearly seen in the offering of the oblation of the people of God by the priest. These thoughts call us priests to ongoing conversion and our people to pray for us.

You, my brothers, must fulfill the role of offering to God the sacrifices of the People of God. While, of course, the celebration of the Eucharist involves many roles and the active participation of all the people, the ordained priest’s role is critical. Here I wish to make five points. *Sacramentum Caritatis* (SCa), Pope Benedict’s 2007 exhortation in response to the Synod on the Eucharist, assists us in reflecting on these five points.

First, the Holy Father states that the “best way to ensure” the full participation

*Most Rev. Earl Boyea, STL, PhD, is the bishop of Lansing, Michigan. This is an edited version of the homily he preached on the Solemnity of the Sacred Heart (June 11, 2010), for the priestly ordination of Anthony Strouse, Mathias Thelen, Pieter van Rooyen, and Thomas Wasilewski.*



Bishop Robert J. Hermann, administrator of the Archdiocese of St. Louis (now retired), presents “the oblation of the holy people, to be offered to God” during ordinations to the priesthood in 2009 at the Cathedral Basilica of St. Louis. Photo by Jeff Geerling.

of the faithful “is the proper celebration of the rite itself.” It is the “faithful adherence to the liturgical norms in all their richness” (SCa, 38). In this regard, he calls us to be attentive to the kinds of language employed in the liturgy—words, music, vestments, or gestures—there should be nothing contrived or inappropriate, but all should seek simplicity and sobriety as well as dignity and ease. The Eucharist is a gift and we, as celebrants, need to be docile in receiving such an “ineffable gift” (SCa, 40). The amazing reality is that this is a gift of Christ to the Father, which Jesus allows us to offer to the Father. It is also the gift of the People of God to the Father, which we offer in their name. In one sense it is always much more these two kinds of gifts—that of Christ and that of the people—than it is ever our gift. Thus there is really little room for us to make it into our own image. The virtue to be fostered here, then, is humility. We must be very conscious that we say daily, with John the Baptist: “He must increase, I must decrease.”

Second, “[b]ishops, priests, and deacons, each according to his proper rank, must consider the celebration of the liturgy as their principal duty” (SCa, 39). The priestly spirituality is intrinsically

Eucharistic, as we see in the prayer during the ordination liturgy that I cited at the beginning of this homily. Pope Benedict should be quoted at length here:

The priest . . . should make his spiritual life his highest priority. He is called to seek God tirelessly, while remaining attuned to the concerns of his brothers and sisters. An intense spiritual life will enable him to enter more deeply into communion with the Lord and to let himself be possessed by God’s love, bearing witness to that love at all times, even the darkest and most difficult. To this end I join the Synod Fathers in recommending “the daily celebration of Mass, even when the faithful are not present.” This recommendation is consistent with the objectively infinite value of every celebration of the Eucharist, and is motivated by the Mass’s unique spiritual fruitfulness. If celebrated in a faith-filled and attentive way, Mass is formative in the deepest sense of the word, since it fosters the priest’s configuration to Christ and strengthens him in his vocation (SCa, 80).

Third, we should also “foster a sense of the sacred and the use of outward signs which help to cultivate this sense” (SCa, 40). We need to make sure that the



place in which we celebrate the mysteries of faith is fitting. "Everything related to the Eucharist should be marked by beauty . . . [so as to] foster awe for the mystery of God, manifest the unity of the faith and strengthen devotion" (SCa, 41). Ultimately, of course, it is an interior movement that we are seeking, both in ourselves and in the people we serve, more than an exterior movement. Yet it often requires of us a great deal of time and effort to prepare for and to practice the liturgy, so that we will not become caught up and snared by the externals but will instead be drawn into their inner reality. This will be especially true for you, my brothers, as you assist your brother priests in learning and praying the new Mass prayers, including the new translations of the private Mass prayers said by the priest. There will be awkwardness; there will be mistakes. However, much practice and preparation will help these new texts become true prayers for us priests and for all the People of God.

Fourth, we need to recognize that "liturgical song has a pre-eminent place" in our liturgical celebrations. Pope Benedict cites one of St. Augustine's homilies: "The new man sings a new song. Singing is an

expression of joy and, if we consider the matter, an expression of love" (cf. SCa, 42). This new song flows from our having been led to new pastures, as Ezekiel, in our first reading today (Ezek 34:11-16), predicts God will provide for us. This new song springs from our having been lost sheep and having been found, assuming that all of us count ourselves to be that particular sheep in the parable told by Christ (Luke 15:3-7). But in addition, this new song is rejoicing with and echoing all the joy in heaven over the repentant sinner. Now, we all know that not all of us are capable of elaborate singing. However, we should all be able to offer some simple chants. This very action conveys the sacredness of our dialogues in the liturgy as well as the prayers. These are not ordinary dialogues and prayers: They are a sacred conversation between the People of God and the priest ordained for their service.

Finally, the text from our ritual which I cited at the beginning of this homily notes that we are to conform our lives to the mystery of Christ's cross. The true art of celebration, or *ars celebrandi* in Latin, is when there is little or no disconnect between who we are and what we do for the People of God. If Christ was willing

to die for us when we were godless and sinners, all to reconcile us to the Father, as St. Paul notes in his Letter to the Romans today (Rom 5:5b-11), then our love must always be aimed at reconciling, never at creating divisions. Our promise of celibacy is a pledge of love, to sacrifice all that we are in imitation of the Lord's own self-sacrifice, symbolized by his washing the apostles' feet on the night before he died. If we live out this kind of love, then the offerings we make upon the altar will be manifest in our lives. Then his most Sacred Heart will be firmly imprinted on our own hearts. There is no better way to conclude than with the words taken from the sample homily in the ordination ritual book: "Let the holiness of your life be a delightful fragrance to Christ's faithful, so that by word and example you may build up the house which is God's Church."

God bless you all.

#### Note

1. At the time of this ordination, Father Gerry Vincke was the diocesan vocation director.



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# Reviews

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## Choral Recitative

*All the items reviewed here are from GIA Publications.*

**Hold On.** *African American spiritual, arr. Uzee Brown, Jr. SATB choir, opt. solos, piano. G-7158, \$1.85; other editions available.* Though several fine arrangements of this spiritual are available, Brown's adds a piano accompaniment that capitalizes on the syncopated and rhythmic character of the melody. The vocal tessituras are comfortable, though each part is stretched to its extreme range (e.g. soprano high B-flat, bass low E), and the SSATTB divisi is brief. *Hold On* is useful for choirs because it presents an opportunity for singing that is rhythmic, marcato, and vigorous.

**Risen Lord, We Gather Round You.** *GREENSBURG, Bob Moore; text by Herman Stuempfle, Jr. SATB choir, congregation, organ, opt. brass quartet (two trumpets, two trombones). G-5811, \$1.85; other editions available.* This festive concertato setting presents the tune in a standard, progressive manner throughout four stanzas: unison, two-part chorus, unaccompanied chorus with brass punctuations, and unison with descant transposed up a whole tone. The tune is strong and easily sung by congregations, and the text draws on the themes of unity in diversity and mission as they relate to the Eucharist. This piece is effective for processions and recessions or during the preparation of the gifts.

**Ring Out Our Joy.** *Howard Hughes, sm. SATB choir, congregation, organ, opt. brass quartet (two trumpets, two trombones), glockenspiel, tubular bells or handbells. G-6950, \$1.75; other editions available.* This setting is truly a "Festive Processional" with striking features: archaic sonorities of open fifths, rhythmic variety including hemiola, and registral interest in the organ pedals. The strong melody of the congregational refrain contrasts with harmonic oddities in the verses, and the instrument parts add necessary musical interest. Adding a timpani part would be simple and create a greater sense of

festivity. Consider taking a faster tempo than marked, and this can serve as an effective gathering processional to the text of Psalms 95 and 100.

**Called to Gather as God's People/Come Thou Fount of Every Blessing.** *NETTLETON, arr. Edward Eicker; text by Carl P. Daw, Jr. and Robert Robinson. SATB choir, congregation, flute, clarinet, violin, brass quartet, timpani. G-6915, \$1.75; other editions available.* This excellent concertato setting includes two excellent texts, and Daw draws the singer into the Eucharistic experience in four stanzas: 1) gathering, 2) formation by the Word, 3) nourished at the Table, and 4) sent for mission. The multitude of instrumental parts provides a great variety of options, and though the modulation from D to E-flat via a common tone may strike some as weak, this can be adjusted by modulating a full whole tone to E using B major as a preparatory dominant chord.

**All Who Are Led by the Spirit.** *Michael Joncas. SATB choir, cantors, congregation, piano, opt. guitar, flute, oboe, and string quintet (two violins, viola, cello, double bass). G-7135, \$1.95; other editions available.* This contemporary setting is inspired by Romans 8 and is suitable for several of the liturgical celebrations in the adult initiation process. The refrain also highlights themes of discipleship and lives led by love, so it will be useful for other occasions as well. The syncopated rhythms derive naturally from the text, and the verses feature litany-like choral punctuations that underline the structure. The various voicings and instrumentation provide a number of options and make the piece flexible for ensembles.

**Lauda, Sion, Salvatorem.** *Michael Joncas, text by Thomas Aquinas, translated by Alan Hommerding. SATB choir, cantors, congregation, organ, opt. brass quintet (horn in F, two trumpets, two trombones) and timpani. G-7140, \$1.75; other editions available.* This setting of Thomas Aquinas's text is a welcome addition for the Solemnity of the Body and Blood of Christ. It presents the

seldom-set proper sequence. The refrain comprises two short Latin phrases, while the verses use a new English translation. Assemblies will find its sequential melody easily learned, while the contrast of modes between the two sets of verses (sung by cantors and then four-part chorus) maintains musical variety.

**When He Died upon the Tree.** *Traditional, text and arr. Patrick M. Liebergen. SATB choir, keyboard, oboe. G-6871, \$1.60.* This haunting English round is intoned first by solo oboe, though several other treble instruments could also do this with equal effect. The setting is essentially a five-part round (SATB + oboe) under which the keyboard offers support with a simple accompaniment. This setting would be particularly appropriate for Good Friday. Several options beyond Liebergen's setting are possible: Unaccompanied chorus could sing the canon, or a congregation could be divided into two or more parts to sing in canon.

**There Is a Fountain.** *Wendell Whalum, text by William Cowper. SATB choir and organ. G-7125, \$1.85.* GIA's African American Church Music series illustrates the diversity of this tradition with this setting based on the HEBER tune by George Kingsley (1811–1884). It is written with neo-romantic harmonies and sustained and lyrical vocal lines. Dividing briefly into SSAATTBB, this setting is suitable throughout the Lenten season, focusing on the saving power of the Paschal sacrifice.

**That Easter Day.** *PUER NOBIS, arr. Gene Grier and Lowell Everson. SATB choir and twenty-seven handbells. G-6120, \$1.75; handbell octavo available separately.* The fifth century historical text "*Claro paschali gaudio*" resounds with archaic sonorities in this choral anthem. The handbell accompaniment uses ostinati with frequent open fifths and overtone sonorities, which effectively exploits the bells' timbre, and simple changes limit the difficulty for handbell choirs. An *Alleluia* ritornello in D minor neatly sets apart the D major

strophes, which a congregation could also join in singing. The five stanzas feature a variety of textures: unison, canon, two- and four-part free composition, and a descant. Following Triduum celebrations, this PUER NOBIS arrangement will be welcome for its quick and rewarding return on minimal rehearsal.

**Two Songs from Swaziland: Thula/Amen, Alleluia and Sizohamba/We Will Walk with God.** *Swaziland traditional, transcription by Swedish Youth Exchange Project; English translation by John L. Bell. SATB chorus. G-7404, \$1.40.* These simple songs of praise or acclamation (*Thula*) and mission or discipleship (*Sizohamba/We Will Walk with God*) feature a call-and-response four-part choral arrangement. The planned parallel fifths present an opportunity for ensembles quickly to hone tuning of perfect intervals. The character of each song is lively and readily evokes movement. A percussion ensemble (though no parts are provided) would greatly add to the rhythmic singing.

**I Am the Bread of Life.** *Suzanne Toolan, arr. Richard Proulx. SATB choir, soprano and tenor solos, congregation, organ, oboe, opt. string quintet (two violins, viola, cello, bass). G-7374, \$1.75; other editions available.* This excellent arrangement provides expanded possibilities for this well-beloved Eucharistic and resurrection tune. Though the low verse range is not addressed, the new organ interludes, the choral textless accompaniment to verses, and the pseudo-motet style of the imitative final verse all breathe fresh and enriching beauty into this classic. The instrument parts add further possibilities, though none are obligatory.

**Remember You Are Dust.** *Paul A. Tate and traditional; text from Roman Missal (Ash Wednesday), Joel 2:12–18, and 2 Corinthians 5:20–6:2. Cantor, congregation, piano, guitar, C instrument. G-6289, \$1.60.* This simple and poignant setting of the Ash Wednesday ritual text for the imposition of the ashes includes an easily remembered refrain and call-and-response verse; when combined with the music's steady rhythms and tempo, this is a fine setting for this ritual moment that usually involves procession. The traditional canon ("For thy gracious blessing"), sung by some people as a meal blessing, can be sung simultaneously or separately from the refrain. For communities wishing to unify the Lenten season, five additional

verse texts are more generally suitable to Lenten themes.

**Hallelujah! All Hail the Mighty King.** *Wendell C. Woods. SATB choir, alto or baritone solo, piano. G-7225, \$1.70.* This joyful song of praise features a strong refrain with harmonic motion that propels its four short phrases forward. The verses attest to miracles: the wondrous works of Jesus feeding a multitude and healing a woman who had been sick for twelve years. The verses require strong soloists who can convey testifying out of personal faith. The general "Hallelujah" refrain is the best attribute of this piece: it could even be used alone as an acclamation for a number of ritual moments.

**Panis Angelicus.** *César Franck, arr. Richard Proulx. Tenor, organ, harp, cello, or violin; opt. SATB choir and string quintet. G-5572, \$1.60; other editions available.* Franck's traditional setting (from *Messe à Trois Voix*, 1860/1872) of St. Thomas Aquinas's text appears here with simple additions which avoid obscuring and augment the original composition. For example, the choir sings canonically or in imitation one measure after the soloist on the second verse, propelling the second and fourth measures forward in phrases, which sometimes sound static in the original. The accompaniment works best with organ due to the necessary sustaining. Lastly, the cantabile solo cello or violin part is not difficult but requires sensitive intonation in the upper register.

**One Church, One Faith, One Lord.** *James Chepponis, text by Edward H. Plumptre. Cantor, congregation, SATB choir, organ, opt. brass quartet (two trumpets, trombone I or horn, trombone II), timpani, handbells. G-6897, \$1.75; other editions available.* This festive hymn-like song of unity opens with a striking, rousing brass fanfare. Sung with an upright tempo, it conveys a steady marching character that is never downtrodden or trudging. Though not indicated, the organ intonation of the refrain should inflect the punctuation (m. 14–15) as a cue to the congregation of the firm proclamation. Acclaiming "our forebears," "their deeds," and bearing "witness," the text is a fine option for All Saints or throughout the month of November. Canonic technique leads to homophony in the verses, which build to invite the whole assembly in singing the sturdy refrain.

**Once in Royal David's City.** *IRBY, Henry J. Gauntlett, arr. Robert J. Powell, text by Cecil Frances Alexander. SATB choir, congregation, organ, string quartet. G-6604, \$1.75; other editions available.* This concertato setting uses Gauntlett's familiar harmonization for the first stanza and then deviates with several variations: The second stanza includes a soprano descant which may be better omitted to highlight the four-part choral writing; the third stanza is sung in unison with an alternate harmonization; the fourth stanza omits the melody altogether, creating a climax at its return in the final stanza with soprano descant—tune the perfect fifths carefully!

**O Prince of Peace.** *David W. Music, text by Timothy Dudley-Smith. SATB choir, organ. G-6878, \$1.60.* The lullaby character of this narrative and hopeful text make it a worthy choice especially for Christmas Eve liturgies. The overlapping phrase structure at the beginning of each verse (e.g. mm. 5, 22) gently maintains a naturally flowing structure. An accompanied third verse features a well-written bass countermotive and then two-part echo structure. David W. Music has provided us with a fine setting and an exemplar of accessible creativity.

**Canticle of Mary.** *Michael Joncas, text of Magnificat with words by Mary Louise Bringle and John T. Mueller. SATB choir, congregation, harp or piano, opt. flute, oboe, cello, and guitar. G-7142, \$1.75.* This rollicking *Magnificat* setting in triple meter conveys the joyful character of the text. The three strophes are composed in bar form with the opening material returning (aaba); this creates an aid for choirs and congregations in learning and remembering this new setting. The accompaniment changes in each verse, and the third verse is particularly notable for its well-articulated character within longer dynamically-shaped phrases. Though only the third strophe is included for the congregation, they could easily sing on the first and second strophes as well.

Timothy Westerhaus

## Books

### The Genius of the Roman Rite: On the Reception and Implementation of the New Missal

Keith K. Pecklers. *Liturgical Press* (A

*Pueblo Book*), 2009. ISBN: 978-0-8146-6021-8. 117 pages, paperback. \$19.95.

Conciliatory in nature, *The Genius of the Roman Rite* gives the historic context and background to many of the heated issues of the “liturgy wars.” Whatever one’s position may be on an issue, this book will make its reader better informed and broaden one’s perspective on the question.

With catechesis beginning for the introduction of the new English translation of the *Roman Missal*, Chapter 3, “The Process of Liturgical Translation,” may prove invaluable. It points out that the deliberations of the Second Vatican Council on the issue of the vernacular were critical to the Council’s most significant renewal, the “full, conscious, and active participation” of all the faithful. A new translation, then, is of no small matter.

The chapter also takes up the changed directives for translation that were introduced with *Liturgiam authenticam*. These directives were to ensure “a more faithful and doctrinally sound translation” (page

60). Pecklers gives the directives a critical but fair critique.

Chapter 5, “On Reception and Implementation of the Third Edition of the *Roman Missal*,” also speaks to the introduction of the new translation. Here Pecklers points out that the translation we are using presently was hurriedly completed in only four years. One would expect flaws in the work and the need for a translation more carefully done.

The chapter also includes a careful study of the new translation, offering insights not readily available to many people. For example, the change in the creed to “was incarnate of the Virgin Mary” is very close to what is already used by Catholics in the United Kingdom and also by Anglicans, Lutherans, and other Christians (page 106). Likewise, the use of “for many” in the consecratory prayer is found—as “for the many”—in the Eucharistic Prayers of many Eastern Churches (page 107). It is also found in the words of institution of Anglicans and Lutherans (page 108).

The first chapter of the book gives a

succinct history of the Latin (Roman) Rite, from its beginnings through the reforms of the Council of Trent. The amount of historical detail that Pecklers is able to pack into twenty pages is amazing. This first chapter is aptly named “The *Evolution* of the Roman Rite” (emphasis added), and assertions about the “unchanging Roman Rite” become difficult to sustain when one knows the history of its development.

In fact, Pecklers concludes that a strength of the Roman Rite has always been its ability to adapt to new cultures and pastoral needs. Chapter 2 takes up the reforms of Vatican II as a continuation of the incarnating of the Roman Rite in the culture and life of today. Pecklers demonstrates that Vatican II has actually recovered tradition. Active participation of the faithful and the gathered assembly as an expression of the “People of God” are not new but part of this recovered tradition.

Chapter 4 examines the 2002 *General Instruction of the Roman Missal*. The chapter begins with an exploration of the early origins of rubrics to insure the

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celebration would be “with dignity and reverence.” After the Council of Trent, the *Missale Romanum* contained introductory chapters of full-blown rubrics. They are of quite a different nature from but are still the forerunners of the current *General Instruction*.

A key issue in current discussion of liturgical renewal and practice—continuity—is also taken up in this chapter. Pecklers notes how the 2002 *General Instruction* indicates that it complements and perfects the liturgical norms of the Council of Trent. The *General Instruction* actually notes that it completes Tridentine norms never properly implemented.

In conclusion, Pecklers urges us to receive the 2002 *General Instruction of the Roman Missal* and the new translation of the *Roman Missal* in faith, for it is what the Church offers us today. They will improve our liturgical prayer for they result from “years of growth and understanding.” He points out, though, that neither the current instruction nor the new translation is the final word. Both will change. The Roman Rite will continue to adapt and develop in new cultures and eras.

The book is brief, well documented, and easy to read. It is not intended as a pew-aid to help introduce the new translation to a parish. Yet, anyone responsible for introducing the new translation will benefit greatly from reading this book.

James Challancin

### The Song of the Assembly: Pastoral Music in Practice: Essays in Honor of Father Virgil C. Funk

Bari Colombari and Michael R. Prendergast, eds. *Pastoral Press*, 2007. ISBN: 978-1-15929-077-4. 98 pages, paperback. \$10.00.

*The Song of the Assembly: Pastoral Music in Practice* is a series of twenty-four brief essays honoring Father Virgil Funk on the occasion of his seventieth birthday. In each essay, various authors comment on twenty-four Roman Catholic documents, ranging from the *Instruction on Sacred Music* of Pope Pius X in 1903 to *Sacramentum Caritatis* of Pope Benedict XVI in 2007. Some of the authors are more successful than others in relating their contribution effectively to the overall theme of the collection. But the book does give a helpful overview of many of the documents.

Genevieve Glen and Columba Kelly

find the initial revival of the “song of the assembly” in papal documents issued in 1947 and 1958. Even though these did not consider the singing congregation to have an official liturgical function, they did encourage the people to sing the Latin responses and a core repertory of simple Latin chants taken from the Ordinary of the Mass. But it was not until the Constitution on the Sacred Liturgy of the Second Vatican Council (1963) that the “full and active participation by all the people” was called for. Nathan Mitchell draws out the implications of this foundational document as it relates to music. “The assembly’s song is not superfluous embellishment, but is ‘a necessary and integral part’ of the liturgy. In short, as the very first convention of the National Association of Pastoral Musicians put it in 1978, ‘musical liturgy is normative,’ not optional.”

Gordon Truitt provides an interesting commentary on *Musican Sacram*, issued by the Sacred Congregation of Rites shortly after the Council in 1967. It introduced the principle of “progressive solemnity” and promoted the active participation of the people, but in a way that respected the “dialogic and hierarchical nature of the Roman liturgy . . . . Who sings? Everyone sings, but not all at once or all the time.” Unlike *Musican Sacram*, *Music in Catholic Worship* (1972) and *Liturgical Music Today* (1983) virtually ignored the dialogues, placing more importance on the acclamations and the processional songs and hymns. But these two highly-formative documents, issued by what was then the U.S. Bishop’s Committee on the Liturgy, did strongly support the development of the song of the assembly. As Elaine Rendler-McQueeney notes, they introduced the very useful threefold musical-liturgical-pastoral judgment for selecting music for worship, and they helped to provide the foundation for the nascent ministry of “the pastoral musician,” whose primary task would be “to implement full, active, and conscious participation of the assembly in prayer through music.”

The remaining essays treat a variety of topics including the influence of art and architecture, the challenge of worship with adolescents, and the growing multicultural and multilingual aspects of our worship and music. In the concluding chapter, Jan Michael Joncas describes the essays as offering “a snapshot of how the Roman Catholic communion . . . is negotiating movements from uniformity

to diversity in the aftermath of the Second Vatican Council.” As examples, he notes the movement “from the dominance of ecclesial discourse by clerics to the polyphony of many voices,” and “from the presumed normative status of European culture to the appreciation of many cultures.”

Many of the authors refer to the activity and influence of Virgil Funk through most of this period. Jan Michael Joncas calls him “a tireless worker for liturgical renewal and societal transformation.” In the book’s *Foreword*, Bishop Walter Sullivan reflects on the beginnings of NPM: “I will always remember when Virgil came to me, asking permission to implement a vision he had. . . . He had an uncanny way of having others assume ownership of programs while he provided oversight in a forceful (and not so forceful) way. . . . He was ever the motivator, the enabler, the tireless behind-the-scenes driving force, the creator, the inspiration, and the idealist who brought things to fruition.”

Charles Gardner

### Awakening to Prayer: A Woman’s Perspective

Clare Wagner. *St. Anthony Messenger Press*, 2009. ISBN: 978-0-86716-892-1. 98 pages, paperback. \$11.95.

Following on the heels of Elizabeth Gilbert’s best-selling book, *Eat, Pray, Love*, and the almost cult-like following that has developed around it, I expect that there are many Catholic women who are asking: “How do I begin to pray contemplatively within my own prayer tradition?” If this is so, Clare Wagner’s book, *Awakening to Prayer: A Woman’s Perspective* will provide a very fine place to start.

It can feel daunting to enter into the process of doing anything familiar in a new way. Most of us probably pray in the ways that we have learned through the tradition and liturgy of the Church. *Awakening to Prayer* invites women to value their own mystical experience, which “simply stated, is knowing God experientially—not only because of what a book, a friend, or an authority said, but rather because of what happened in your own mind, heart, and soul” (page 18). As the author points out, such movement toward a more contemplative way of praying is often prompted by a stirring deep inside, a recognition of a thirst for God. Such stirring can begin as a response

to a significant event in one's life: a deep friendship, the birth of a child, the experience of parenthood, mid-life changes, the serious illness of a loved one, the process of grieving.

Wagner opens the door to such prayer by inviting us to view contemplation as awakening prayer—"a long, loving look at the real" (page 3). This "long, loving look" begins with looking at one's own self: body, mind, and spirit. Eventually, this gaze turns beyond self to contemplate the world around us.

She reminds the reader that all of our language about God is metaphorical, and she invites us to examine the names for God that we use in our prayer. Whether we pray to God as Mother, Father, all-powerful, God of peace, Sophia, or Trinity, it is important to realize that God is beyond any and all of our images. Contemplative prayer invites us into the mystery of a God beyond all names. Wagner goes on to offer some points of entry into this mystery, drawing on Scripture, the insights of theologians, and her own rich prayer experience as portals through which the reader can pass on the journey into contemplative prayer.

This book is grounded in the lived experience of women: the everyday struggles (raising small children, money troubles) and the struggles that change one's life forever (serious illness, death of a loved one.) Wagner differentiates between the struggles that are part of every life and radical suffering which is "the suffering of the innocent which is unmerited and debilitating to the human spirit" (child abuse, torture, rape—page 48). She offers insights on how contemplative prayer can help to sustain and heal those who are suffering and those who are praying for them.

The author's conviction that relationships are at the heart of women's spirituality provides the foundation for her thoughts about nurturing. She submits that the spiritual lives of women are fed by stories (Scripture as well as the life stories shared by others); by contemplation, which invites taking time to recognize the Divine in the people, places, and events of daily life; by strong connections with other women and with neighbors; and by savoring beauty in all of its manifestations.

*Awakening to Prayer* offers a warm invitation to contemplative prayer. If one accepts this invitation, Clare Wagner then leads us inward on paths that are both accessible and challenging. Ultimately,

these paths take us to a place of profound meaning. This is a journey that is well worth making.

Margaret Costello

## Music and Vital Congregations: A Practical Guide for Clergy

William Bradley Roberts. Church Publishing, 2009. ISBN: 978-0-89869-623-3. 133 pages, paperback. \$20.00.

"Music is integral to worship. It sets the tone of worship more than any other aspect." With this statement William Bradley Roberts begins his book *Music and Vital Congregations: A Practical Guide for Clergy*. In the course of the book he offers useful advice supported by interesting vignettes based on his thirty-five years as a full-time church musician and more recently as a professor in an Episcopal seminary.


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In a little more than one hundred pages and eight chapters, Roberts manages to offer clergy and others involved in pastoral ministry the essential elements necessary for a vital church music program. This practical guide is addressed to clergy of various denominations, and although the author credits his involvement with many Christian and Jewish groups for inspiration and guidance, he admittedly writes with an Episcopalian slant.

The opening chapter, "Music Belongs to Everyone," addresses the fear that many clergy have in understanding written musical language and helping them to see that "music is available to everyone." He addresses the cultural shift taking place today in which music is no longer appreciated as active performance, such as laborers singing to alleviate the boredom of repetitive work, but is being considered as a more passive activity, simply listening to recorded music. The author is consistent throughout this little guide in emphasizing his belief that the lack of technical knowledge does not prevent someone from being deeply moved by music. It is the responsibility of clergy to overcome their fears and lead their people to become a vital congregation.

Chapters two and three address the topics of "Moving from Musician as Performer to Musician as Pastor" and "Clergy-Musician Relationships." Roberts offers a philosophy of church music from Alec Wyton, an English-American church musician and teacher of the twentieth century, who states that "leaders in church in whatever area are *Pastors, Teachers, and Performers* in exactly that order." The author feels that a basic philosophy of music is needed by clergy when they are hiring a musician, regardless of the number of hours expected or the size of the congregation to be served. Roberts offers a checklist of eighteen specific items which he feels will help in moving toward healthy relationships between clergy and musicians.

The chapter on "Classical Music vs. Popular Music: A War over Nothing" situates the often-referred-to "worship wars" in an understandable perspective. The time Roberts spent doing sabbatical study at two monasteries in France—Solesmes and Taizé—contributes greatly to his discussion of "classical music" (in its general sense) and "popular religious song."



"Music Ministry with Children," the fifth chapter, emphasizes the fact that a complete parish music ministry includes children. A writer on religious education, formation, and the Church's future recently posed an interesting question—"Will our children have faith?" We can pose a related question—"Will our faith have children?" The author is correct when he says: "Any congregation is incomplete without children, because their witness of joy and life is essential." Some practical hints offered here are very helpful: Children need to be incorporated into the congregation; music ministers should avoid making children's contributions "cute"; the choice of repertoire is important; a community should find help from professionals who are supportive of involving children; and incorporate music as part of the parish youth program.

This practical guide concludes with chapters on "Music and Money" and "Hiring a Musician." The author offers suggestions on the necessity of preparing a music budget. When a community is hiring a musician, the author says, they should consider such things as establishing a search committee, developing criteria, advertising, structuring the application review, asking for and checking references, site visits, auditions, further interviews, and transitions.

The brief epilogue—"Where There Is a Vision, the People Flourish"—suggests that "a great music program begins with a vision." This "Practical Guide for Clergy" would be beneficial for clergy, seminary students, and those involved in any aspect of congregational music ministry. The insights, suggestions, and experiences found in this simple and well-written handbook offer a concise program in helping to form "vital congregations."

Vic Cinson

## About Reviewers

Rev. James Challancin is the pastor of St. Joseph Church in Ishpeming, Michigan, and book review editor for *Pastoral Music*.

Rev. Victor Cinson, a priest of the Diocese of Steubenville, Ohio, serves as pastor of two parishes and is chairperson of the Diocesan Liturgical Commission. He is also a member of the Board of Directors of The Liturgical Conference, now located in Evanston, Illinois.

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

Mr. Charles Gardner is the director of liturgical music for the Archdiocese of Indianapolis and also teaches at Marian University.

Mr. Timothy Westerhaus is the director of choral activities at Gonzaga University in Spokane, Washington, and he is completing doctoral studies in choral conducting at Boston University.

## Publishers

**Church Publishing**, Attn: Customer Service, 4775 Linglestown Road, Harrisburg, PA 17112. (800) 242-1918; web: [www.churchpublishing.org](http://www.churchpublishing.org).

**GIA Publications**, 7404 S. Mason Avenue, Chicago, IL 60638. (800) 442-1358; web: [www.giamusic.com](http://www.giamusic.com).

**Liturgical Press**, Saint John's Abbey, PO Box 7500, Collegeville, MN 56321-7500. (800) 858-5450; web: [www.litpress.org](http://www.litpress.org).

**OCP**, 5536 NE Hassalo, Portland, OR 97213. (800) 548-8749; web: [www.ocp.org](http://www.ocp.org).

**Pastoral Press**—see *OCP*.

**St. Anthony Messenger Press**, Franciscan Communications, 28 W. Liberty Street, Cincinnati, OH 45202-6498. (800) 488-0488; web: <http://catalog.american-catholic.org>.



# Calendar

## CONCERTS AND FESTIVALS

### IOWA

#### Fairfield

February 18–19

Concert and workshop with David Haas and Lori True. Place: St. Mary Church, Fairfield. Contact Clarissa McMahon; e-mail: cmcmahon@lisco.com.

### MARYLAND

#### Annapolis

February 11–12

Concert and workshop with David Haas and Lori True. Place: St. Andrew-by-the-Bay Church, Annapolis. Contact Zach Stachowski; e-mail: zack011@mac.com.

### NEW JERSEY

#### Newark

March 20

Organ recital with Fred Swann. Includes works of Bach, Franck, Rheinberger, and twentieth century French composers. Concert co-produced by Montclair State University, NPM Newark Chapter, and AGO Metro Chapter. Place: Cathedral Basilica of the Sacred Heart. Contact: Cathedral Basilica of the Sacred Heart, 89 Ridge Street, Newark, NJ 07104. Web: www.cathedralbasilica.org.

### NEW YORK

#### New York

January 30

Mander Organ Recital Series: Jehan Alain Celebration. Organists: Renée Anne Louprette, Nancianne Parrella, and Kent Tritle, with members of the Choir of St. Ignatius Loyola. Contact: Music Office, Church of St. Ignatius Loyola, 980 Park Avenue, New York, NY 10028. Phone: (212) 288-2520; web: www.smssconcerts.org; e-mail: music@saintignatiusloyola.org.

#### New York

February 9

Sacred Music in a Sacred Space: A Cappella Extravaganza! Choir of St. Ignatius Loyola, conducted by Kent Tritle and Robert Reuter. Pre-concert organ recital by Christopher Creaghan. Place: Church of St. Ignatius Loyola. Contact: Sacred Music in a Sacred Space, Church of St. Ignatius Loyola, 980 Park Avenue, New York, NY 10028. Phone: (212) 288-2520; web: www.smssconcerts.org; e-mail: music@saintignatiusloyola.org.

#### New York

February 23

Handel: *Israel in Egypt*. Place: Carnegie Hall. Musica Sacra Chorus and Orchestra, conducted by Kent Tritle. Web: www.MusicaSacraNY.com; e-mail: info@MusicaSacraNY.com.

### New York

April 13

Sacred Music in a Sacred Space: Music of the Italian Baroque (Caldara, Palestrina, Vivaldi, and Scarlatti). U.S. première of Scarlatti's *Miserere*. Choir and Orchestra of St. Ignatius Loyola, conducted by Kent Tritle and Renée Anne Louprette. Pre-concert organ recital by Nancianne Parrella. Contact: Sacred Music in a Sacred Space, Church of St. Ignatius Loyola, 980 Park Avenue, New York, NY 10028. Phone: (212) 288-2520 web: www.smssconcerts.org; e-mail: music@saintignatiusloyola.org.

### PENNSYLVANIA

#### Pittsburgh

January 30

Music in a Great Space: Olga Perez, mezzo-soprano. Place: Shadyside Presbyterian Church. Contact: Shadyside Presbyterian Church, 5121 Westminster Place, Pittsburgh, PA 15232. Phone: (412) 682-4300; web: www.shadysidepres.org.

## CONFERENCES

### ALABAMA

#### Birmingham

July 11–15

Conference of The Hymn Society in the United States and Canada. Theme: Sing of Justice, Sing of

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July 25-31	<b>St. Louis</b>
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July 25-31	<b>Tulsa</b>
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#### COLORADO

Colorado Springs

July 11–14

National Biennial Convention of The Fellowship of United Methodists in Music and Worship Arts. Theme: Renewal 2011, Journey to the Mountain. Sponsored by The Fellowship in cooperation with the United Methodist General Board of Discipleship. Leadership includes: Tim Conder, Mary Dark, Carla DeSola, Elise Eslinger, Joe Galema, Eugene Lowry, Kevin McChesney, Dan Rhodes, James Jordan, and Mary Scifres. Information and registration: [UMFellowship.org/Convocation](http://UMFellowship.org/Convocation); phone: (800) 952-8977.

#### LOUISIANA

New Orleans

February 28–March 3

National Organization for Continuing Education

of Roman Catholic Clergy (NOCERCC) National Convention. Theme: To Shepherd with Wisdom and Prudence: The Ministry of Governance in the Ongoing Formation of Priests. Major presenters include: Most Rev. Gregory Aymond, Msgr. Ronny Jenkins, Rev. Shawn McKnight, Dr. Terri Monroe, rscj, Dr. Claire Noonan, Rev. Donal Senior, cp, and Rev. Tom Sweetser, sj. Place: Loews New Orleans Hotel. Contact: NOCERCC, 333 N. Michigan Avenue, Suite 1205, Chicago, IL 60601. Phone: (312) 781-9450; e-mail: [nocercc@nocercc.org](mailto:nocercc@nocercc.org); web: [www.nocercc.org](http://www.nocercc.org).

#### MICHIGAN

Grand Rapids

January 27–29

Calvin Symposium on Worship. More than seventy presenters. Place: Calvin Institute of Christian Worship, Calvin College. Web: [www.calvin.edu/worship](http://www.calvin.edu/worship).

#### NORTH CAROLINA

Lake Junaluska

June 19–24

Music and Worship Arts Week: A Season of Creation. Concert events, daily worship, choral reading sessions, organ recital, talent show. Information and registration: [UMFellowship.org/MusicArtsWeek](http://UMFellowship.org/MusicArtsWeek).

#### UTAH

Salt Lake City

February 2–5

Forty-Ninth Annual Southwest Liturgical Conference. Topic: Ever Ancient, Ever New: Preparing for the New Roman Missal. Keynote presentations by Most Rev. John C. Webster, Most Rev. Gerald F. Kicanas, Rev. Paul Turner, Rev. Dr. Jan Michael Joncas, Dr. Jane Regan, and Dr. David W. Fagerberg. Spanish keynote presentations: Most Rev. Jose H. Gomez and Rev. Jorge Presmanes, op. Information and registration at [www.swlc.org](http://www.swlc.org).

### RETREATS

#### MINNESOTA

Ramsey

January 23

Parish renewal with David Haas. Place: St. Katharine Drexel Church, Ramsey. Contact: Marc Stockert at (763) 323-4424.

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

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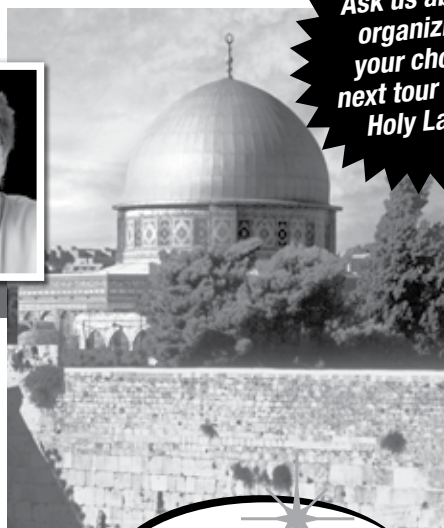
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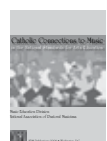
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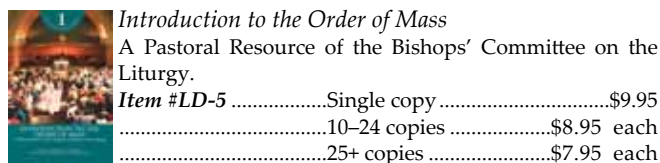


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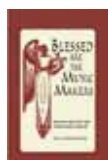
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# El Canto: Tan antiguo como la Iglesia; tan nuevo como mañana

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Mucho antes que la cristiandad emergió del judaísmo en el primero y segundo siglos de la historia cristiana, se existió la costumbre de cantar los textos rituales. No sabemos el rol que ello haya tenido a principios de la iglesia, pero sabemos que, cuando el ser cristiano fue legalizado, los ritos públicos de la iglesia incluyeron la costumbre de cantar los textos rituales. No sabemos por seguro cómo sonaban aquellos primeros cantos porque no había normas establecidas para la solfa hasta cerca del siglo nueve. Sabemos que se incluyó la costumbre del canto en cada forma de la cristiandad temprana como la manera de proclamar los ritos en varios idiomas y culturas. Hoy, conocemos varias variantes del canto occidental (El antiguo romano, gregoriano, ambrosiano, beneventano, mozárabe y galo) y hay vastos repertorios del canto en las iglesias orientales: bizantina, armenia y siria, por ejemplo.

Originalmente cantar los textos litúrgicos tenía dos propósitos. El propósito religioso es el más antiguo de éstos: transmitir el texto ritual convincentemente—con confianza, musicalidad, falta de inhibición y con dinamismo espiritual. El segundo propósito fue muy práctico pero no se lo reconoció hasta que la cristiandad llegó a ser extendida en el Imperio Romano: comunicar el texto a una comunidad grande en un edificio grande.

Usando hoy la colección de música llamada “el canto gregoriano” añade un tercer propósito: tender un puente sobre la luz del milenio que separa nuestros corazones y nuestras voces de los de los fieles por los cuales esta música fue nueva pero aún, de algún modo, sonaba como “su” música. Los cantos simples y básicos (“canto llano”) no eran tan diferentes de la música que se escuchaba en otros lugares—en casa, al trabajo, y aún en las universidades en vías del desarrollo donde a veces se usaba el canto para alcanzar a una muchedumbre grande o para enfatizar una lección. Las composiciones más complicadas (como las partes propias de la Misa) también eran familiares pero eran más complejas y técnicamente más desafiantes, limitadas entonces como ahora a ser cantadas por un coro experto.

Mientras la música occidental se derivó de su fundación



en el repertorio del canto de la Iglesia Latina, y como la polifonía empezó a ampliar los sonidos corales y aún a veces, disfrazar la presencia de los cantos antiguos de los cuales fue desarrollada; mientras los compositores de los varios estilos (el barroco, el rococó, el clásico y el moderno) compusieron nuevos arreglos para la Misa y añadieron nuevos estilos de música para los varios ritos; la Iglesia siguió afirmando el repertorio del canto gregoriano como “especialmente apropiado para la liturgia Romana” como un repertorio musical a que “se debe dar el reconocimiento del puesto en los servicios litúrgicos” (Segundo Concilio Vaticano,

Constitución sobre la Sagrada Liturgia, *Sacrosanctum Concilium*, 116).

De hecho, la influencia de aquel repertorio ha llegado más allá que el uso litúrgico de la Iglesia Latina (romana). Fue asimilado y modificado por las liturgias vernáculas de las Iglesias de la Reforma, en particular de los rituales anglicanos y luteranos. De hecho, ciertos corales luteranos preservan los textos (en traducción alemana) y además las melodías de los himnos latinos.

Durante el Renacimiento, cuando el órgano de tubos alcanzó su potencia litúrgica en la liturgia de la iglesia occidental, el repertorio cantado del coro sirvió de su primera inspiración—durante esta época en la tradición católica, se tocaba la mayor parte de los órganos de tubo para acompañar al coro. Dentro de poco, sin embargo, así con el repertorio coral, los compositores del órgano de tubo usaron los cantos de la Iglesia como la inspiración para nuevas composiciones, no sólo para acompañar lo que ya existía sino también para expandirlos en maneras que resonaron la música de otras partes de la cultura.

Actualmente, después de un siglo de empujes por los papas y los concilios, hay un nuevo interés en los cantos antiguos de la Iglesia. Al cantar la liturgia, la gente está encontrando nuevas fuentes de la profundidad del ritual usando el repertorio antiguo (con los textos latinos o adaptados a las traducciones vernáculas) o haciendo lo que hicieron las otras generaciones: empezando con aquel repertorio pero profundizándolo en maneras que resuenan familiares a nuestras generaciones, en maneras que suenan como nosotros.

# Chant: Older than Church, New as Tomorrow

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**T**he practice of chanting ritual texts was around long before Christianity emerged from Judaism in the first and second centuries of Christian history. We don't know what role it may have played in the early Church, but we do know that, when it became legal to be a Christian, the public rituals of the Church included the practice of chanting the ritual texts. We don't know for sure what those early chants sounded like because there was no standard form of musical notation until about the ninth century. We do know that the practice of chanting became part of every form of early Christianity as a way to proclaim the rituals in various languages and cultures. Today, we know of several variants of western chant (Old Roman, Gregorian, Ambrosian, Beneventan, Mozarabic, and Gallican) and there are vast repertoires of chant in the Eastern Churches: Byzantine, Armenian, and Syrian, for example.

Chanting the liturgical texts originally had two purposes. The religious purpose is the older of these: to convey the ritual text convincingly—with confidence, musicality, lack of inhibition, and spiritual dynamism. The second purpose was very practical, but it did not come into play until Christianity became widespread in the Roman Empire: to communicate the text to a large community in a large building.

Using the collection of music called “Gregorian chant” today adds a third purpose: to bridge the millennium-wide span that separates our hearts and voices from those of worshipers for whom this music was new but still, somehow, sounded familiar. The basic and simple chants (“plainchant”) were not all that different from the music they were hearing in other places—at home, at work, and even in the developing universities, where chant was sometimes used to reach a large crowd or drive home a lesson. The more complex compositions (such as the Mass “propers”) also sounded familiar but were more complex and technically challenging, limited then as now to performances by a trained choir.



As western music developed out of its foundation in the Latin Church's chant repertoire, and as polyphony began to expand choral sounds and even, sometimes, disguise the presence of the old chants from which it developed; as composers in various styles (baroque, rococo, classical, and modern) composed new Mass settings and added new styles of music to various rites; the Church continued to affirm the repertoire of Gregorian chant as “specially suited to the Roman liturgy,” as a musical repertoire that “should be given pride of place in liturgical services” (Second Vatican Council, Constitution on the Sacred Liturgy *Sacrosanctum*

*Concilium*, 116).

In fact, that repertoire's influence has reached far beyond the liturgical practice of the Latin (Roman) Church. It was absorbed into and modified by the vernacular liturgies of the Reformation Churches, especially Anglican and Lutheran rituals. In fact, certain Lutheran chorales preserve both the texts (in German translation) and the melodies of Latin hymns.

During the Renaissance, when the pipe organ came into liturgical prominence in the liturgy of the western Church, the choir's chant repertoire served as its first inspiration—most pipe organs in the Catholic tradition during this period were played in support of the vocal schola. Soon, however, as with the choral repertoire, composers for the organ took the Church's chants as inspiration for new compositions, not just accompanying what was already there but expanding on it in ways that echoed the music in other parts of the culture.

Today, after a century of goading by popes and councils, there is a new interest in the Church's ancient chants. People are finding new sources of ritual depth in chanting the liturgy, using both the ancient repertoire (with Latin texts or adapted to vernacular translations) or doing what other generations have done: beginning with that repertoire but building on it in ways that sound familiar to our generations, in ways that sound like us.



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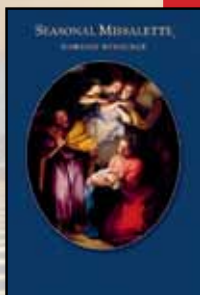
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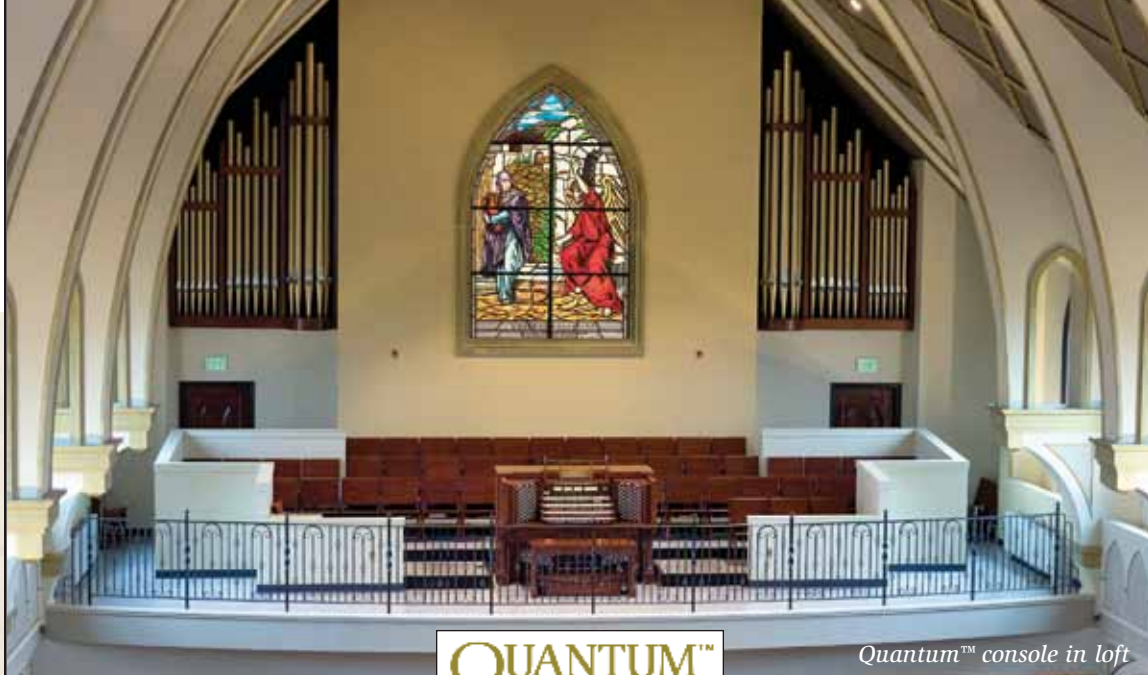
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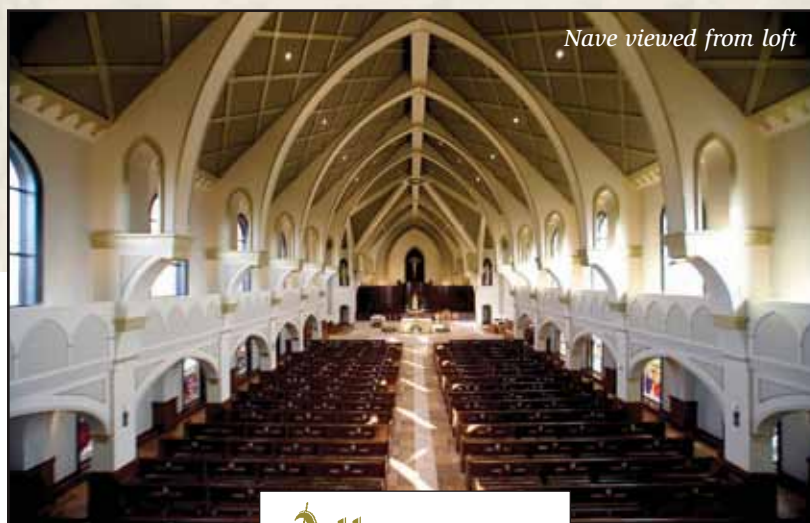
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