

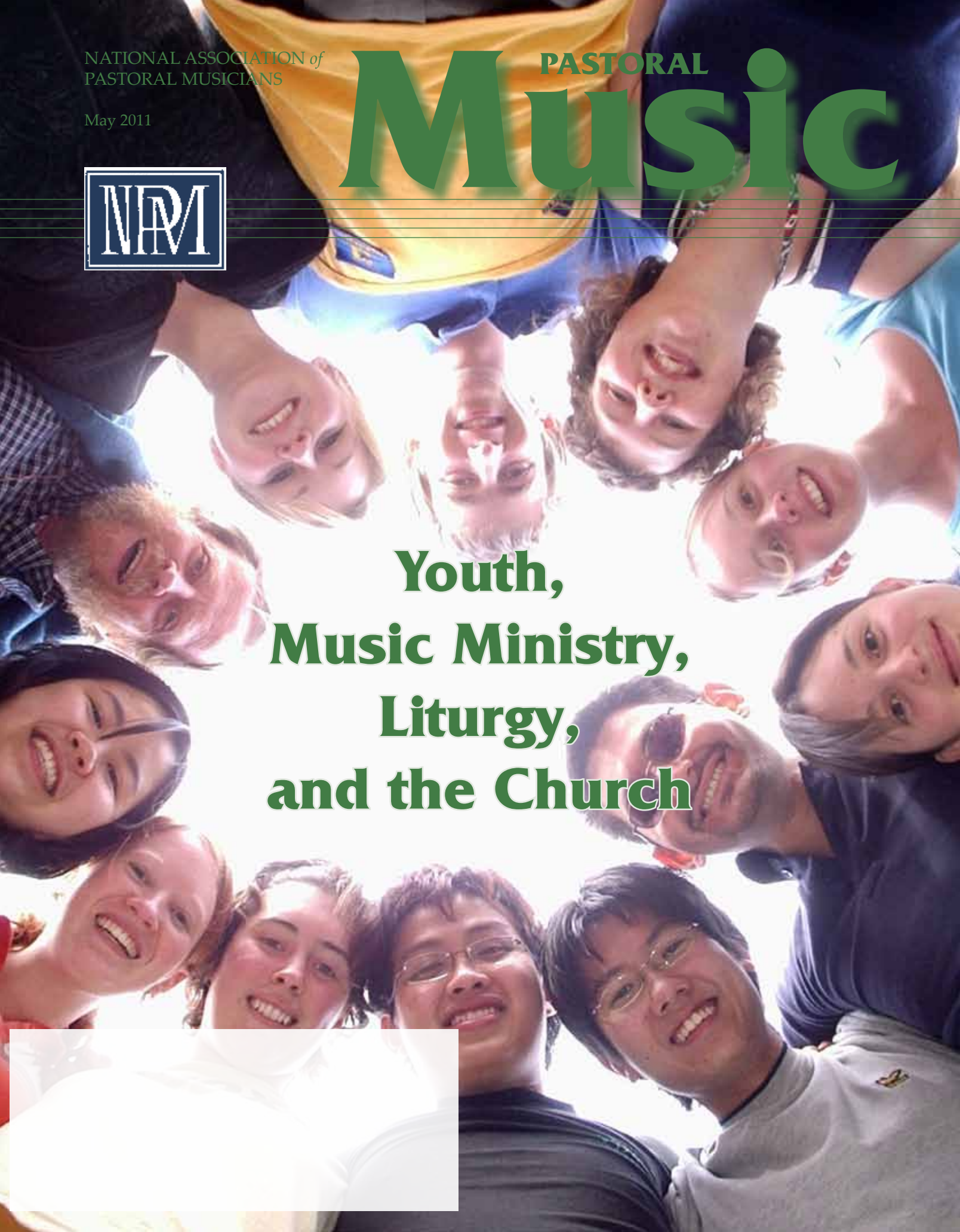
NATIONAL ASSOCIATION of
PASTORAL MUSICIANS

May 2011



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Music Ministry,
Liturgy,
and the Church**



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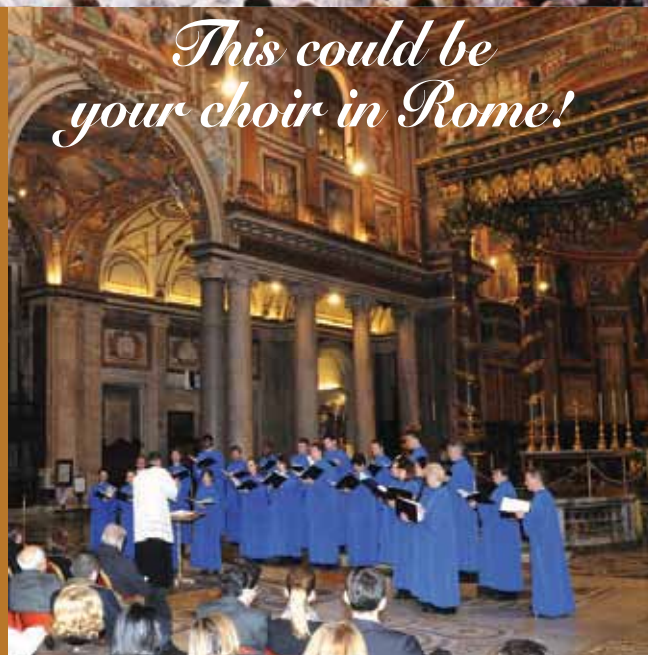
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From the President

Did you know that nearly one-third of Catholics born in the United States have left the Church? This sobering statistic comes from a 2008 study by the Pew Forum on Religion and Public Life, which also provides some insight into where former Catholics have gone and the reasons for their departure.

The Pew Forum study reveals that about half of former Catholics identify themselves as having “no religion,” while the other half have joined another Christian church. Chief among reasons cited by former Catholics who are now unaffiliated (“no religion”) was a gradual moving away from religion (seventy-one percent), followed closely by disagreement over Church teachings (sixty-five percent), especially in the area of sexual morality. A large majority of those who joined a Protestant church told researchers that their spiritual needs were not being met in the Catholic Church (seventy-one percent) and/or that they had found a religion they liked more (seventy percent).

You may be wondering why I mention these statistics in an issue focused on youth. The reason is that the vast majority of former Catholics left the Church when they were young—between the ages of eighteen and twenty-four. I’d be willing to wager that nearly all of us have met young people who have drifted away, become disaffected, or found themselves thirsting for spiritual nourishment that they did not or could not find in the Catholic Church. The depth and complexity of this problem make simple solutions unrealistic. Yet if we’re not listening to their struggles, paying attention to their needs, or willing to invite them to an active role in our communities, it seems to me that we are shirking an important pastoral responsibility.

The good news, of course, is that two-thirds of Catholics remain in the Church. The Pew Study shows this rate of retention to be higher than in any other

major religious group except Mormons and Jews. The Catholic Church possesses rich resources for drawing its members more deeply into the mystery of God’s love for the human family. Because the liturgy and its music are among the most important of these resources, musicians and clergy have both the joy and the responsibility for preparing beautiful and accessible liturgies that invite the full, conscious, and active participation of all the people, including the young.

Because the concerns of young people are so important, the NPM Board of Directors adopted as one of its strategic goals for 2010–2012 to “increase NPM focus on youth and young adults who can and do contribute to liturgical and music ministry in the United States.” In light of that very significant goal, we are delighted to present this issue of *Pastoral Music* by and about youth and young adults.

Most of the contributions in these pages were written by young NPM members and reflect their experience and thinking on the topics of church, ministry, liturgy, and music. It’s very important for us not only to recognize the presence of young people in the Church but also to hear their voices and honor their contributions. I hope that all of us, young and old alike, will be listening to the very important messages and viewpoints expressed by the various authors in this issue. We would love to hear from you the insights and questions that have been raised as you reflect on these essays.

Thanks to Rachelle Kramer, chair of the NPM Interest Section for Youth, who coordinated this effort. I would like to express gratitude as well to Dr. Bob McCarty, executive director of the National Federation for Catholic Youth Ministry, for his Counterpoint column laying out the opportunities and challenges for liturgical ministers in addressing the spiritual needs of young people. Finally, I want to acknowledge the consistently amazing work of our NPM Senior Editor, Dr. Gordon Truitt, for shepherding this issue of *Pastoral Music* to completion, as he so capably does with all our NPM publications.

We hope to see you at the NPM National Convention in Louisville, Kentucky, July 16 to 22. Bring along one or more of the young people from your parish who may be present or future leaders in pastoral music ministry!

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

J. Michael McMahon
President



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

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Readers' Response

About "Professional Concerns"

In Most Rev. Leonard P. Blair's "Professional Concerns" article (*Pastoral Music* 35:3 [March 2011]), he states that "Nowhere is such variety of opinion and interpretation evident than in the work of translation." He then enumerates reasons for underlying negativity or hesitancy toward the new *Roman Missal* translation: "a dogged belief that [missal critics'] views are correct and the work of others is wrong," "suspicion of anything that arises from the hierarchy these days," and the sense that "no one likes to abandon habitual or uncomfortable ways for new."

With all due respect to the bishop, he fails completely to enumerate some very real concerns with the text itself, apart from any sociological resistance to change or a narrow belief in the rightness of one's own opinions. Consider please the rules of English grammar when reading the 2010 English translation of the Prayer after Communion for the First Sunday of Advent (emphasis added):

May these mysteries, O Lord,
in which we have participated,
profit us, we pray,
for even now, as we walk
amid passing things,
you teach us by **them**
to love the things of heaven
and hold fast to what endures.

According to all the rules of English grammar I was taught, the grammatically correct antecedent of the bolded word "them" in line five is "passing things" in line four; however, this is not an accurate translation of the Latin text, as the intended antecedent of the word "them" is "mysteries" in line one. This is only one example of incorrect English grammar in the new translation of the *Roman Missal*—unfortunately, there are many, many more such examples.

Despite varieties of opinion on translation principles and word choices, I believe that most translators would agree that a translation which fails to observe the grammatical rules of the target language

is a poor translation. The meaning of the original text is clouded or lost, and those listening to the translation in the target language are confused at best, ill-formed at worst. The bishop states that "the treasury of the *Missale Romanum* is meant to form us through English translations that truly reflect what the Latin text says." I could not agree more. Unfortunately, the text of the newest translation effort does not accomplish this goal, and no amount of liturgical catechesis and preparation will make amends for a grammatically flawed English text.

Jeanne Marie Miles
Kansas City, Missouri

Responses Welcome

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



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Association News

2011 Convention Update

Advance Registration Deadline: June 17

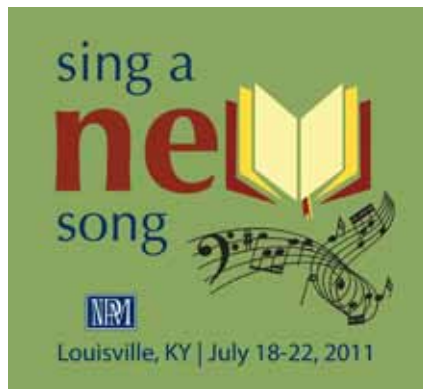
June 17 is the last day to register at a discounted rate for the 2011 NPM Annual Convention. Save \$60 off the regular/on-site member's fee (youth members save \$50) by getting your registration in early. Save more by registering as a clergy/musician duo. You can register securely online at <http://www.npm.org/EducationEvents/convention/index.htm>.

Hotels Filling Up

As convention registrations continue to climb (nearing 2,000 as we go to press), four of the five original convention hotels are full: Louisville Marriott Downtown, Hyatt, Springhill Suites, and Fairfield Inn and Suites. The Galt House—the other original hotel—is filling quickly, so be sure to register for the convention and for a hotel as soon as possible. Because of the interest in this convention, we have been able to expand our blocks of rooms in The Galt House, and we have added a block of rooms in The Seelbach Hilton, which is near the Convention Center, the other hotels, and 4th Street Live. Registration fees are the same as at the other convention hotels; self-parking is \$21 per day, and valet parking is \$25 per day. The Hilton offers a free shuttle to and from the airport. To reserve a room at the Hilton, call (800) 333-3399 or go to the NPM website for the hotel link: <http://www.npm.org/EducationEvents/convention/national/hotel.htm>.

Silent Auction

Excitement is building for the Silent Auction at the Louisville Convention! You may have experienced an NPM Silent Auction in the past, but you can count on this one being bigger and better than ever. You have quite a treat in store when you see the numerous donated items and services available for bidding.



Items ranging in value from \$15 to more than \$1,000 will be open for bids. Past auctions have featured such items as on-site cantor lessons, guitar lessons, and voice lessons offered by NPM professional musician-teachers for nominal “buy it now” fees. Notable composers have offered commissions and framed and signed original manuscripts of well-known compositions. Some artists among us have offered original paintings and prints. Other popular items have included wine baskets, handmade quilts, sculptures for indoor display and outdoor prayer gardens, as well as baskets of CDs and music resources. The Silent Auction will be open in the Exhibit Hall during the convention. Plan now to purchase that unique gift for a friend or colleague, or the perfect commission for an upcoming parish event or celebration. See you there!

Meet the Performers

Performance events highlight the first three evenings of the convention. Many of the performers are famous nationally and internationally, while others are well-known locally or on their way to becoming well-known. Here's just a bit about each of the highlighted performers at this year's convention.

Janet Van Valey will begin on Saturday, July 16, to prepare participants in the Handbell Festival for their performance



on Monday evening (“Ring a New Song: Handbell Festival Performance”). She holds a BA in music from Hanover College and a master's degree in choral conducting from Colorado State University. She has taught both middle school and high school vocal music in North Carolina and Virginia and has served as director of music for a variety of denominations for more than thirty-five years.

Mrs. Van Valey has worked with handbells since 1978. She is an active member of the American Guild of English Handbell Ringers (AGEHR), having served in several positions locally and nationally; currently, she serves on the National Priorities Committee.

In addition to the *Learning to Ring* series, she has co-authored two resource books for elementary music teachers—*Handchimes in General Music* and a curriculum guide published by AGEHR—and has written numerous articles on the use of bells and chimes. She is the founder and director of the Kalamazoo Ringers, one of the oldest community handbell choirs in the country, established in 1981, and she has served as an in-service instructor for schools, a clinician for handbell workshops, and a guest conductor for many massed bell festivals and conferences.

Michael Barone, the familiar host of “Pipedreams” on Public Radio International, will host the “Young Organists Performance” on Monday evening. Building on a curiosity which began in his teens, J. Michael Barone has been involved with the pipe organ for more than fifty years. He is a graduate of the Oberlin Conservatory, where his principal applied instrument was the organ. Since 1968, he has been employed by Minnesota Public Radio (MPR), serving as network music director for more than two decades. As host and



senior executive producer of "Pipedreams," he is recognized nationally for his outstanding contributions to the world of organ music.

"Pipedreams" began in 1982, and it remains the only nationally distributed weekly radio program exploring the art of the pipe organ. Michael's talent and commitment have been recognized with numerous awards.

Michael Emmerich, from Lincoln, Nebraska, is one of the young organists performing on Monday evening. After organ performance studies at the University of Nebraska-Lincoln, during which he was honored



as a "rising star" by the American Guild of Organists, Michael moved to South Bend and the University of Notre Dame. He just completed an organ recital for his master's degree in sacred music at Notre Dame on April 3.

Rudy de Vos is the other young organist performing on Monday evening. His appointment as director of music



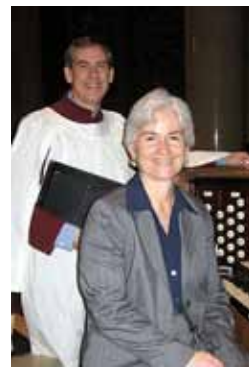
for the Cathedral of Christ the Light in 2009, when he was in his early thirties, came as welcome news to this lifelong member of the Dutch Reformed Church of South Africa,

who became a member of the Roman Catholic Church during his work as musical director for St. Anne Parish in Rochester, New York, drawn by "the beauty of Gregorian chant, music, and liturgy." De Vos was eleven years old when he got his first position as an organist at a church in Johannesburg. Self-taught on the organ, he realized, he

told *The Catholic Voice*, newspaper of the Diocese of Oakland in 2009, that "I should probably start taking lessons since I will be paid for my services and should learn the professional craft of organ playing."

Subsequently, he earned an undergraduate degree from the University of Pretoria and a teacher's licentiate in piano and organ from the University of South Africa. Before leaving South Africa, de Vos had won the keyboard division of most competitions he entered, including the prestigious Stephanus Zondagh Scholarship for Overseas Study. He arrived in the United States in 2002 to begin work on his master's degree at the University of North Texas in Denton. Two years later, he moved to Rochester, New York, for doctoral studies at the Eastman School of Music. There he juggled his job at St. Anne with duties as a graduate assistant and a teaching assistant in organ until he applied for and received the appointment in Oakland.

James and Marilyn Biery will lead "A New Song through the Ages: A Festival of Sacred Music" on Tuesday evening.



This concert incorporates their own work and music of various periods. They are husband and wife composers, organists, and conductors.

Marilyn (Perkins) Biery, AAGO, was

born in Elmhurst, Illinois, in 1959. Her organ training began in Sandwich, Illinois, where her father, a Presbyterian minister, was serving The Federated Church. Marilyn graduated from Northwestern University with bachelor and master of music degrees in organ performance. She holds a doctorate in musical arts in organ performance from the University of Minnesota. From 1986 to 1996 Marilyn was director of music ministries at The First Church of Christ in Hartford, Connecticut, and from 1996 until 2010 she was associate director of music at the Cathedral of St. Paul in St. Paul, Minnesota. Marilyn, a frequent collaborator with a number of American composers, is a former director of the National Young Artists Competition in Organ Performance, sponsored by the AGO.

James Biery, FAGO, ChM, was born in England in 1956 while his father, a U.S.

Hotline Online

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

A listing may be posted on the web page—www.npm.org—for a period of sixty days (\$65 for members/\$90 for non-members). Ads will be posted as soon as possible.

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

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

Air Force officer, was stationed at High Wycombe. In 1957 his family returned to Nebraska, where James lived through his high school years, studying the organ at First Central Congregational Church in Omaha. He graduated from Northwestern University with bachelor and master of music degrees in organ performance. From 1982 to 1989 James was director of music at Holy Trinity Church in Wallingford, Connecticut. He was organist and director of music at the Cathedral of St. Joseph in Hartford, Connecticut, from 1989 until 1996, and from 1996 until 2010 he was the director of music at the Cathedral of St. Paul, St. Paul, Minnesota.

Jim is currently minister of music at Grosse Pointe Memorial Church (Presbyterian) in Grosse Pointe Farms, Michigan, and Marilyn is the interim director of music at First United Methodist Church

in Royal Oak, Michigan.

Steve Warner will direct the Notre Dame Folk Choir in "From Gethsemani to Galway: A Thirty-Year Journey of Song" on Tuesday evening. Steve received his



bachelor's degree in religious studies from St. Michael's College in Winooski Park, Vermont, where he then served as director of liturgy for two years. He moved to the University of Notre Dame and earned a

master's degree in theology and liturgy in 1980. Steve joined the Office of Campus Ministry staff at Notre Dame in 1979. Since that time he has continued to build up programs and enhance the integrity of sacred music at the University. The Notre Dame Folk Choir was founded by Steve in 1980. Comprised of sixty vocalists and musicians from all levels and disciplines at the university, the ensemble serves the Notre Dame community as one of its principal liturgical choirs, primarily singing at the 11:45 Mass at the Basilica each Sunday during the academic year. In addition, they lend their talents to dedication services, vespers, memorial liturgies, penance services, weddings, ordinations, and a host of other worship celebrations which form a vital part of the fabric of worship on campus. Starting in the mid-1980s, the Notre Dame Folk Choir began to make national and international tours as a part of its regular ministry.

Later on Tuesday, **John Bell** will invite us to "Sing with the World." John Lamber-ton Bell was born in 1949 in Kilmarnock, Ayrshire, Scotland, and attended the University of Glasgow. A student activist, he was elected rector of the university (while



still a student) in 1977. After graduation, he spent a period of time in the Netherlands and served at two posts in church youth work. Ordained a minister in the Church of

Scotland, he became a member of the Iona Community, working full-time in the areas of music and worship with the Wild Goose Resource Group. He is a past convener of the Church of Scotland's Panel on Worship and of the committee to revise the *Church Hymnary*. A hymn writer himself, John is primarily concerned with the renewal of congregational worship, in which cause he travels the world.



Cyprian Consiglio, OSB CAM, and John Pennington will collaborate on Tuesday evening on the "Song of Luke." Philip Daniel Consiglio ("Dan"; Cyprian is his monastic name) was born in 1958 and grew up near Joliet, Illinois. He spent many years living in Phoenix, Arizona, where he worked as a professional musician, performer (guitarist and vocalist), arranger, and producer. Dan began his recording career in his early twenties and has since gone on to record numerous collections of original music in a wide variety of styles. Though much of his early work was in Catholic liturgical music, much of his latest work incorporates styles and sacred texts from a wide variety of cultures and spiritual traditions.

Dan earned a master's degree in theology from St. John Seminary in Camarillo, California, and he has spent a considerable amount of time studying both Eastern and Western spirituality, particularly under the influence of Bede Griffiths. After monastic formation, when he took the name "Cyprian," and ten years living at New Camaldoli Hermitage in Big Sur, California, he relocated near Santa Cruz, California, and currently spends about half of his time on the road performing concerts and teaching or leading retreats. A student of the writings of Bede Griffiths and Abhishiktananda, Cyprian has a great love for comparative religion, has done work in interfaith ritual and world music, regularly leads conferences on meditation, and has been to India and other countries in Asia several times, both

studying and teaching.

Educator, composer, performer, author, producer, and conductor Dr. John Pennington is currently a professor of music at Augustana College and is the artistic director of the Animas Music Festival in Durango, Colorado. He holds degrees from the University of Michigan, University of Arizona, and Arizona State. Dr. Pennington is an orchestral percussionist with more than thirty recordings to date. He has performed on *Prairie Home Companion* and been a featured performer at three Percussive Arts Society international conventions. Extensive studies in world music have included experiences in African, Middle Eastern, Indonesian, and Cuban music and the South Indian Karnatak tradition. Recently, Dr. Pennington studied the Northern Hindustani tradition of music in Haridwar and Delhi, India, and the Balinese and Javanese Gamelan traditions in Indonesia. In the fall of 2010, Dr. Pennington served as a cultural envoy for the Department of State and the U.S. Embassy in Beirut, presenting concerts and clinics throughout Lebanon.

Louisville's own *Voces Novae* will perform on Wednesday evening. They are a semi-professional choral ensemble conducted by Frank A. Heller, III, 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. They describe themselves as "a community uplifting the human spirit by performing the finest in choral literature." *Voces Novae's* repertoire includes a particular focus on a cappella and contemporary American music; however, the ensemble consistently performs an eclectic array of works ranging from early chant to European classical to modern composers.

Frank A. Heller, III, serves as the director of music ministries at Highland Presbyterian Church. He is also a private vocal instructor and a certified master teacher in "Creative Motion," an innovative method of musical learning. Mr. Heller served on the staff of the Louisville Youth Choir for seventeen seasons as artis-



tic director and executive music director, and he conducted four of the nine ensembles. Mr. Heller holds a bachelor's degree in music education with a vocal emphasis from the University of Louisville and a master's degree in music education with a choral conducting emphasis from Loyola University of New Orleans.

Vallimar Jansen will sing and lead Wednesday evening's performance "Catholic and African American: Singing the Spirituals."



Blessed with an extraordinary voice, Vallimar Jansen is a highly regarded singer, cantor, and recording artist. She is also a college professor, a leader of worship and prayer, and a workshop presenter at conferences across the United States. Known especially for her work with gospel, contemporary

Christian, and gospel-jazz styles, she sings a wide range of music, including spirituals and organ-based choral music.

Vallimar has a long history of singing sacred music, starting at the age of five. She trained as a fine arts major at Howard University in and completed her bachelor's degree at California State University, San Bernardino. Val completed her master's degree at the University of California, Santa Barbara, and she is working on her doctorate in dramatic arts from the same institution.

She has sung and toured professionally throughout the United States, Switzerland, France, Germany, Belgium, and Japan. She played the role of Beneatha in the European premiere of *Raisin*, and she co-authored a one-woman musical about the life of Ethel Waters that received a special commendation from the Kennedy Center in Washington, DC.



The St. Louis Jesuits in their younger days (l-r): Foley, O'Connor, Schutte, Manion, and Dufford.

Afternoon Event

A special afternoon performance, featuring this year's Jubilate Deo Award winners—the St. Louis Jesuits—will take place early on Thursday afternoon. This sing-along of the Jesuits' early works features four of the original "voices."

Born in 1939, **Father John Foley** studied with the other St. Louis Jesuits in St.

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Louis—where they composed most of their early work, some of it going back to 1964—before moving to the Graduate Theological Union in Berkeley, California,



where he earned master's degrees in philosophy and theology and a doctorate in liturgical theology. John's musical career has

branched out to include not only music for the liturgy but also major orchestral compositions. In 1993, John became the director of the Center for Liturgy at St. Louis University, in effect, returning to home base. He continues to lecture across the country on liturgy, liturgical music, and the spirituality of liturgy.

Born in 1947, **Dan Schutte** grew up in Elm Grove, Wisconsin, and graduated from Marquette University High School before entering the Jesuits. He continued to compose after leaving the group and the Society of



Jesus, and he has also written catechetical programs and books on the *Spiritual Exercises* of St. Ignatius Loyola. Dan holds two master's degrees

from the Graduate Theological Union at Berkeley, California, and he is currently composer-in-residence at the University of San Francisco and director of music for the Office of University Ministries.

Having entered the Society of Jesus in 1967 from his native Omaha, Nebraska, **Robert (Roc) O'Connor** completed his course of studies and ministerial preparation at St. Louis University (1973) and at the Jesuit School of Theology at Berkeley,



Photo: Megan Carroll

California (1983). He was ordained to the presbyterate in 1979 and served parishes in Washington, Minnesota, Wisconsin, and Massachusetts.

In 1993 he graduated from the Weston Jesuit School of Theology with a licentiate

in sacred theology focusing on Biblical theology. He worked as a campus chaplain at Macalester College in St. Paul, Minnesota, between 1993 and 1999. In 1999 he began a master's degree in liturgical studies at The Catholic University of America, Washington, DC. Currently Roc serves as rector of the Jesuit community at Creighton University, teaches theology at the university, and consults on liturgical matters for St. John Parish, Omaha.

Born in 1943, **Father Robert J. (Bob)**



Dufford has worked as a campus minister at Creighton University in Omaha, Nebraska, and as an internationally acclaimed composer of liturgical music. He is currently work-

ing at the Jesuit Retreat House in Oshkosh, Wisconsin.

Note: **Tim Manion**, who left the seminary but continued to collaborate on the music for a while, and **Father John Kavanaugh, SJ**, who is an ethicist and professor of philosophy at the St. Louis University, contributed to the Jesuits' first recording project, *Neither Silver Nor Gold*, in 1973. Neither of these musicians plans to join us in Louisville.

2011 Institutes Update

Advance Registration Deadlines Approaching

As you select which summer program to attend, plan to save yourself—or your parish—some money by registering before the advance registration deadline; the cost is as much as \$60 higher after the deadline.

Two programs have advance deadlines in May: Cantor Express in Dallas, Texas (June 24–26, advance deadline May 24); and the Guitar and Ensemble Institute in Erlanger, Kentucky (June 27–July 1, advance deadline May 27).

Four other programs have June advance registration deadlines: Cantor Express in Boston, Massachusetts (July 8–10, advance deadline June 8); the Biligual Pastoral Liturgy Institute in Menlo Park, California (July 11–15, advance

deadline June 11); and the two institutes offered during the convention (July 18–22, advance deadline June 17).

Be sure to register early for the convention institutes to guarantee your space. Registration for the Choir Director Institute in Louisville has topped forty people, and we may be adding a third faculty member. And more than twenty people are already registered for the Pastoral Liturgy Institute.

What Can You Expect?

Each of NPM's summer programs offers days packed with opportunities for learning, skill development, spiritual enhancement, and camaraderie with people who share your ministry. The curriculum for each program has been developed over several (sometimes, many) years, and it is refined each year based on participant's comments and evaluations. For additional information on each institute, or to register, go to <http://www.npm.org/EducationEvents/institutes/index.html>.

Cantor Express. This three-day institute offers interactive lectures, discussion, reflection, skill building, and a review of repertoire that best reflects the core identity of the cantor/psalmist. Topics include group voice classes, interpretation, and coaching (including, if necessary, learning to read music); a look from the cantor's perspective at Scripture (especially the psalms) and liturgy; the riches of our liturgical heritage; and additional resources to enhance this ministry. And at all of this year's cantor programs, you will be able to complete requirements for the NPM Basic Cantor Certificate.

Institute for Music with Children. Designed for classroom teachers as well as children's choir directors, this three-day program presents innovative ways to engage children in the Church's liturgy, classroom techniques for developing a child's musical ability, choral techniques for teaching children how to sing, reflections on the spirituality of children, and a review of successful repertoire to use in liturgical and classroom sessions. The track for music educators includes: techniques for teaching classroom music, integrating musicality and movement, and the practicalities of music "à la carte" for the roving music educator. The track for children's choir directors includes: preparing an effective choir rehearsal, recruiting and maintaining choir members, and developing solid conducting techniques.

Guitar and Ensemble Institute. This five-day program, now in its twenty-fifth year, is intended primarily for guitarists at all levels and for instrumentalists who serve as part of worship ensembles as well as for directors of ensembles. There are sessions on liturgy—for both experienced and beginning leaders of liturgical song—that include information on how to prepare for and implement the new *Roman Missal*; techniques for guitar and bass, keyboard, percussion, and voice; and a sampling of repertoire. There are also shared meals, Eucharist, an “open mic” recital, and time for informal conversation.

Bilingual Pastoral Liturgy Institute. This five day program offers a track in Spanish and one in English as well as bilingual sessions for the entire group. The institute is designed to provide a basic foundation of knowledge about Roman Catholic liturgy for pastoral musicians and those with whom they work and minister. The goal is to help participants understand the liturgical principles and sacramental rites which are the context for pastoral music and music ministry and to develop the pastoral skills necessary for effective ministry. Sessions include: basic principles of liturgy, music, and church environment and art; liturgical documents; Sunday Eucharist and other sacramental rites of the Catholic Church; information on how to prepare for and implement the new *Roman Missal*; and the variety of prayer forms.

Members Update

Will You?

Many of our members choose to include their charitable interests in their long-range financial plans. 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, MD 20910-4461. Phone: (240) 247-3000; e-mail: NPMSing@npm.org.

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Let's Make Liturgy Sacramental for Young People!

By BOB McCARTY

The prevailing wisdom seems to say that young people don't like Mass; they find it boring. Or young people only go to Mass because they have to. "They" also say that young people don't listen to adults any more, let alone to priests at Mass, and since young people don't listen to homilies anyway, don't try.

The bad news is that these statements are true—in some ways. Pastoral and liturgical ministers can't control what happened to young people at home prior to leaving for Mass, or what happened in the car while driving to the church, or what happened over the past week or weekend, or even the last three experiences of liturgy—all of which have an impact on young people's attitude toward Mass. Nor can ministers control the attitude that parents might have toward attending church and how that attitude has been passed on to their children.

But the good news is that young people are increasingly demonstrating an interest in the traditional devotions, practices, and rituals of the Church. In a sense, young people are re-capturing the *sacramentality* of the Church, in which symbols, rites, and prayers provide avenues for them to experience the transcendent.

The Liturgical Context

Young people often assume that church is primarily an adult event, and therefore they are spectators rather than participants. For many young people, church becomes something to endure rather than a religious and spiritual experience. We know that the most serious criticism of any event by young people is that it is "boring." However, when it comes to

Dr. Bob McCarty is the executive director of the National Federation for Catholic Youth Ministry, Washington, DC.



Catholic youth choir in Njala, Sierra Leone. Photo by Lutheran Pastor Kate Warn.

liturgy for young people, the opposite of boring is not necessarily "exciting"; it is "meaningful," it is "relevant." We do not have to turn liturgy into a production in order to make it meaningful for young people, but we do have to be intentional about meaningful worship.

There are specific, practical strategies that presiders and other liturgical ministers can use to foster young people's attentiveness and participation in liturgy. Here are some of them.

Being greeted. Being greeted on entering the gathering space—especially being greeted by name—communicates to young people that they, too, are considered integral parts of the community. The impact of being called by name cannot be overestimated; it is a profound experience for young people who often feel invisible in the adult world.

Opening welcome. Though this suggestion holds true for all groups in the congregation, specifically acknowledging the presence of young people greatly af-

fects their sense of welcome. For example, a presider might say, "We welcome back our young people who were on retreat . . . at a conference . . . at a work camp this past week. We missed you." Or "I read an article about young people in our newspaper, and I was reminded of our parish young people. Thank you for being here today." Or "I know schools just opened, so could our elementary, middle, high school, and college young people please stand? It is good to see you."

General Intercessions. Occasionally including a petition that specifically refers to the concerns, needs, and activities of young people indicates to them that they are important to the congregation. Examples include praying for young people during exams; while they are away on a retreat, at a conference, or at work camps; on World Youth Day (the United States' annual celebration is held on the Thirtieth Sunday in Ordinary Time); for seniors as they prepare to graduate; and for young people preparing for confirmation.

Commissionings and blessings. It is a powerful experience for young people to be singled out for special blessings, similar to what many parishes do on Mother's Day and Father's Day. Such occasions include "sending off" blessings as young people prepare to leave for diocesan and national conferences, for retreat or work camp, and for similar youth ministry events. Inviting young people to stand, asking the congregation to extend their hands, and offering a blessing, though the whole event make last just two minutes long, has a lasting effect on young people.¹

Similarly, special blessings that are specific to young people's lives are powerful. Some parishes do an annual "blessing of youths' driver's licenses and car keys." Receiving a driver's license is often more of a rite of passage than confirmation. To pause during liturgy and ask young people to come forward around a table upon which they have placed their licenses or car keys, to ask the congregation to pray for their responsible driving and then to pray for their parents' patience and car insurance is to acknowledge a very important event in their lives. Blessings of graduation diplomas or other appropriate symbols of achievement are equally significant. Such blessings acknowledge the sacramental moments in the lives of young people and communicate deep acceptance.

Offering reflections. Invite young people to offer well-prepared reflections after Communion, or whenever the presider deems appropriate, on a religious or spiritual experience. Such experiences include retreats, work camps or service projects, and conferences. Using the United States Catholic Church's celebration of World Youth Day provides a wonderful opportunity to invite young people to share with the worshiping community a reflection on their experience of the local faith community and the role of faith in their lives. It is powerful for young people to hear their peers witnessing to their faith and to their experience of God. Moreover, it is very powerful—and a cause for hope—for adults to hear young people speak of their "God moments." A caution, though: Young people need an advisor—either someone from the parish youth ministry team or the liturgy committee—to assist them in developing their reflections and practicing their delivery. Public speaking is a difficult skill, and both the young speaker and the congregation deserve well-prepared presentations.

Liturgical roles. Involving young people in liturgy as lectors, greeters, extraordinary ministers of Communion, music ministers, altar servers, and gift bearers has a twofold effect. Not only are the young people filling these roles affected but so are all the other young people in the congregation, because seeing their peers involved sends a message that "liturgy is OK." We need to be intentional in inviting young people into these roles, given their own stereotype of liturgy as an adult


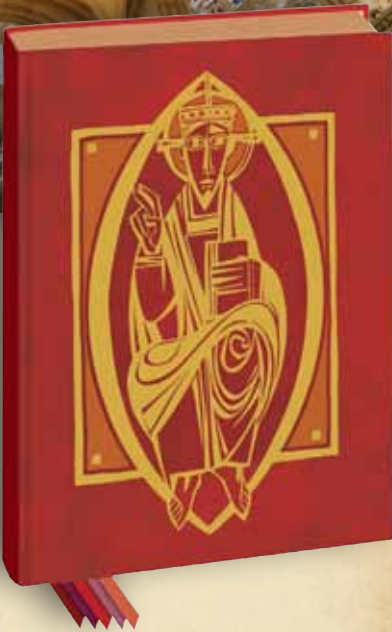
event.

Liturgy provides powerful opportunities to connect the young Church with traditional practices, teachings, and prayers of the Church. Let's do so!

Note

1. The official ritual *Book of Blessings* (New York, New York: Catholic Book Publishing Co., 1989) contains blessings that may be used to bless young people.

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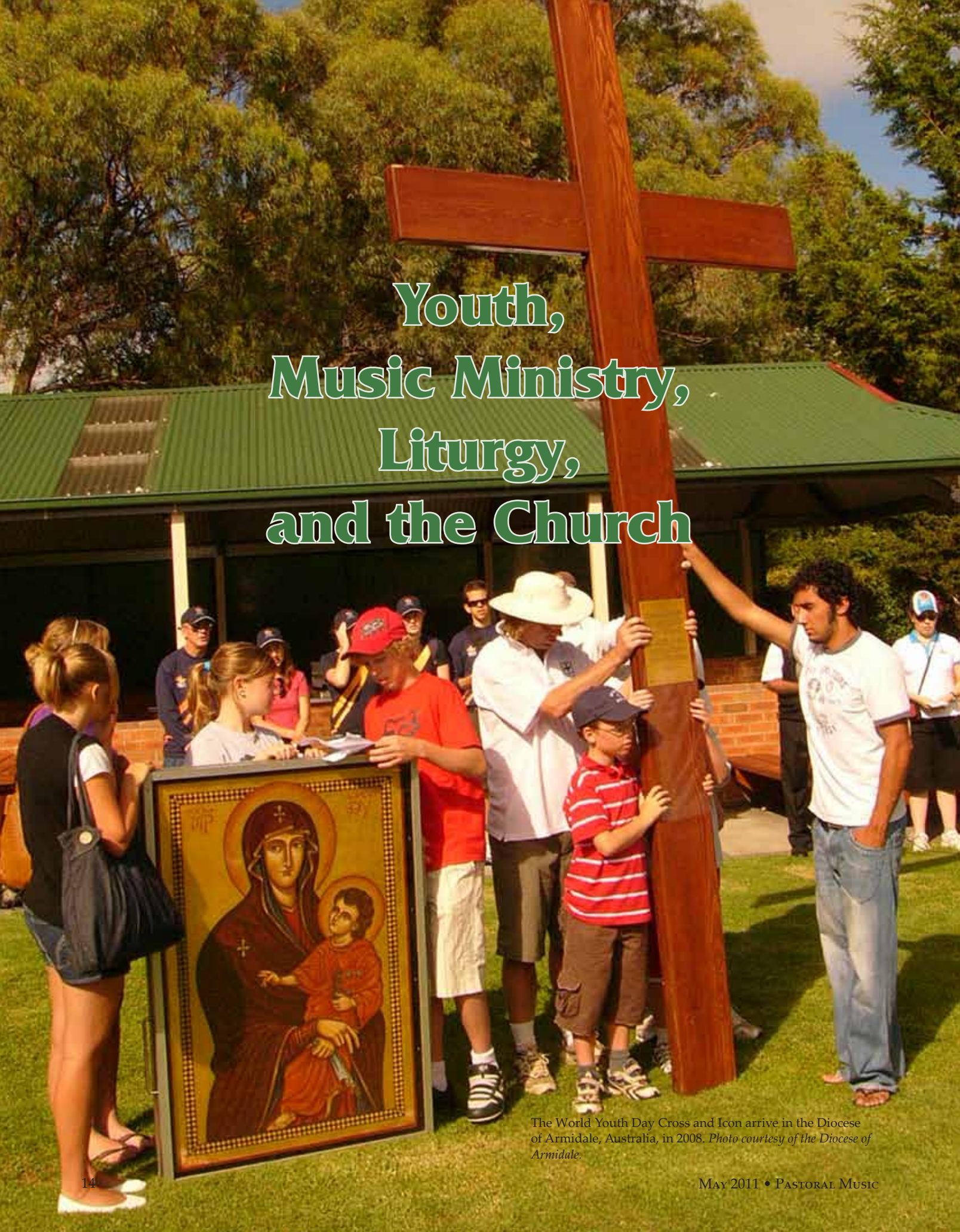
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A large wooden cross and an icon of the Virgin Mary and Christ Child are being moved by a group of young people. The cross is made of thick, reddish-brown wood and is being held up by several people. The icon is a traditional Eastern Orthodox style, showing the Virgin Mary in a dark blue robe holding the Christ Child in a red robe. They are standing on a grassy area in front of a building with a green corrugated metal roof. There are trees in the background.

Youth, Music Ministry, Liturgy, and the Church

The World Youth Day Cross and Icon arrive in the Diocese of Armidale, Australia, in 2008. *Photo courtesy of the Diocese of Armidale.*

The Bridge That Brings Twenty-Somethings Back to Church

By LIZ TURGEON

Music has always been a release for me. I find that through music I praise, lead, and express my feelings when words fail me. I feel that through music I can do God's work on earth. Whether it's through leading the congregation in this communal prayer as a cantor or singing a beautiful meditation after Communion, in which the message is allowed to flow through the space—and, I hope, touch the heart of someone who is searching for comfort, healing, peace, or inspiration—the prayer is my central concern, and music is the medium in which God is choosing to speak. This is a particularly rewarding aspect of ministry because it helps me to know that, even if I do not feel acutely holy or remarkable at the moment, God is still present and leading through me.

Music is our way to reach out to others in need and to live out the beatitudes. As many music ministers have experienced, singing at a funeral allows one to pass comfort on to those who have lost so much. The fluidity of music can temporarily morph itself to fill the empty hole that has been left inside the mourners; it is the bandage that fits any wound. Though the effects are not forever, like a bandage, music aids the healing process. Many people need to heal or fill the voids in their lives, and music can act as a healer or, at least, as a placeholder until the correct puzzle piece can be found to fill the abyss permanently.



Ms. Liz Turgeon is a single twenty-seven-year-old woman who currently works in the religious education office at St. Mary of Sorrows Catholic Church in Fairfax, Virginia. Involved in music ministry since she was a young child, she directs the parish's children's choir, and she is a bell choir member, cantor, and flute

player at St. Mary of Sorrows. She was a founding member of a youth choir at the Church of the Nativity in Burke, Virginia, from which a young adult group named "Always in Christ" branched out; this group has sung for Mass as well as parish social events, and they have recorded two albums of contemporary Christian music.

A Place to Belong

Many young people are drawn to church through music. By having children's choirs and giving the youngest members of the church family a place to belong, we instill in them a need and desire to come to church. This feeling—particularly feeling needed—is an integral part of being human. Recognizing that need in young people is a great reminder of how important it is for all ages to feel they belong to something rather than merely being an observer. The young faces of children bring light to the space with their wondering eyes and with the passion in the words they sing. It is humbling to realize that they "get" the message, quite possibly, better than some of the adults who hear them.

Once children have outgrown childhood, they still have a role to play in music ministry through middle school and high school choirs. In fact, joining a youth choir in middle school was a great turning point in my own life. The bonds that grew during that time are still strong today: I met one of my closest friends through this choir.

Finding a Connection

For young adults, the possibilities open up even further, though many young adults don't recognize those possibilities but are overwhelmed by isolation. Music creates a home for those who might otherwise feel drawn into a hole that is engulfing them and isolating them from their faith—the hole of desperation created by not feeling a sense of belonging, of being needed or wanted.

It is certainly not easy being a young adult and being Catholic. The situation is made even more difficult when the person is single—and here I talk from copious experience. The need to belong, as I said, is a driving force in humanity. God did not create us to be alone, but it can be an excruciatingly difficult prospect for a twenty-something to find a place to belong. I am lucky that I have music to give me such a place. Unfortunately, many young people do not share this connection. One of my good friends once told me if it were not for music, she would have left the Church ages ago. She felt there was nothing else there for her—a sentiment I have often

felt myself.

It can be difficult to find yourself in a community as large as the Catholic Church. It often seems like there is a place for everyone but you. There are young families who meet together and pray as a family unit; they take their kids to religious education classes and converse in the parking lot while the kids run around. There are the “church elders” who have their senior coffees and the freedom to volunteer for everything, thus building their own community. The parish social groups are often formed by age, but the twenty-somethings do not seem to “fit” anywhere. We are too old for the youth group and too young for “adult” activities. Most of us do not have a developing family to start building our own “church.” We are seen as too new to life and, unfortunately, are often not treated and viewed as the adults that we are. Although most of our generation is college-educated and consists of working professionals in fields as diverse as nursing, engineering, law, and teaching, we seem to be viewed differently the moment we enter the doors of our parish.

Despite all of this, music speaks even to the person weakest in faith and holds us up. For this group of people, the need to belong is possibly the strongest and most vital. Post-college years are hard, as most people are aware. However, with the world in the turmoil it is in, life for young adults is even harder. It is easy to be turned away from what the parish has to offer and to dissolve in a sense of isolation. There is no real challenge, after all, in finding reasons for despair: Jobs are scarce, money is difficult to come by (as well as being a necessity for self-sufficiency), and it seems that hope has all but evaporated. Not only has the faith side of life become thorny, but those who didn’t find their spouse earlier in life, when life was less complicated, find the grim reality that even love—real love and commitment—is elusive as well.

There Is Hope

But there is hope. The beauty of music is that its soothing melodies and poetic lyrics or—depending on your taste—its hard, heavy bass and screaming tonality can alleviate some of the tension, frustration, and hopelessness young adults often feel. Hope can be built out of the dimmest glimmer if the correct inspiration is present; faith can be restored if the correct seed is planted; and the deficiency of love can be fostered into something genuine—or at least the possibility of something real. It is amazing that the veracity of a song lyric is often the turning point for young adults, the inspiration that keeps us going and aids in getting us through a tough situation.

For me, music is God’s gift to us to soothe and sustain people when they are in need. I know there have been more than a few wounds that I have sustained over my lifetime for which music was the only solace I could find. Singing for my friend Eric’s funeral was in itself a

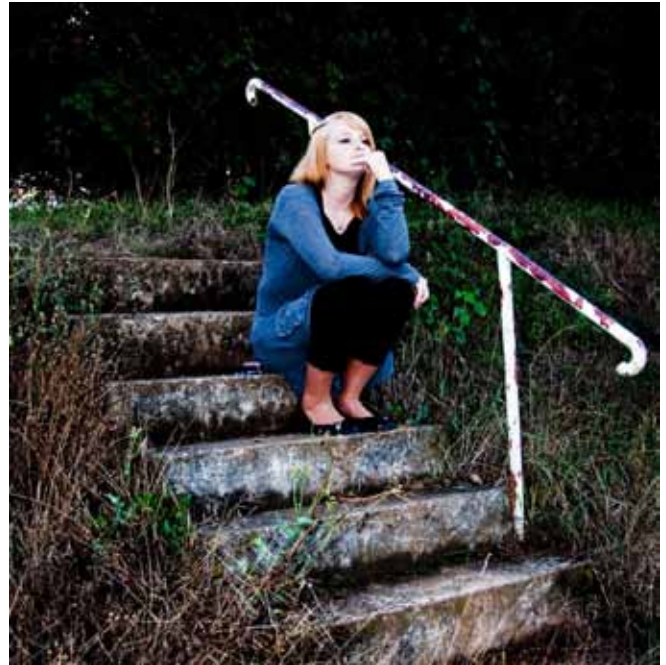


Photo: Robert France

There have been more than a few wounds that I have sustained for which music was the only solace I could find.

healing tool: I absorbed the words as they leapt from my mouth, and I felt the calming rush as they swept through the worship space. Singing at my best friend’s wedding was another moment like this: hearing the melodious harmony of the piano strokes and the sweet phrases, being torn between emotions of extreme joy for them yet sadness about our changing friendship and the emptiness of knowing that, at that moment, I felt more alone than I realized or anticipated. For me, these emotions were soothed by the calming presence of the gentle, guiding voices through music.

If music has this great power, then music needs to be the bridge to bring the twenty-somethings back into the Church in a positive and pro-active way. Intergenerational choirs are wonderful, but they can be daunting for young adults. “Clique groups” are present in our choirs as well as in other aspects of life, and they can block participation by new members. Therefore, I believe that we need to encourage specifically young adult choirs. If we have children’s choirs, middle school choirs, and teen choirs, why don’t we have a choir to serve the needs of young adults and to allow them to minister with their peers? This is not to say that we should not encourage integration among the various age groups. That is, without a doubt, very important. But perhaps in order to welcome and encourage this particular group, we need to give them their own piece of the Catholic puzzle, and music is a great place to start in putting the puzzle together.

Our Church Today: Hope Amid Challenges

By ALLISON SCHOMMER

This is the good news of our faith: God loves us infinitely, unquestionably, unfathomably, and unconditionally; and we human beings are to be profoundly respected because God dwells within each one of us. God is alive and present in every moment of our daily lives; and God is a God of life—true life filled with love, peace, joy, and meaning—and God desires only that every person can experience this. God asks only that we love him, our neighbor, and ourselves, and that we simply trust God with the rest. This is the good news of our faith—a simple but profound message that has the potential to reach so many people and to bring so much healing to the world around us.

And yet, somehow, our Church often struggles to deliver this message of hope, love, and life. As a young person growing up in the Catholic Church, I often struggled to find a place in the Church where I felt at home and where I was fed spiritually. I attended Catholic grade school all the way through eighth grade and went to Mass on Sundays with my family. These early years in the Church were particularly challenging for me because the Church that I experienced was rather dry, boring, and lifeless. I was taught to repeat rote prayers from memory, I was taught about my sins, and I took on a rather large load of Catholic guilt. I heard about a distant God and was taught that I had better adhere to a law-abiding, rigid Catholic way of life, or I would pay for it later. In addition, parishioners regularly left Mass

directly after Communion, our congregation numbers were dwindling, and the music at Mass was enough to put anyone to sleep. I was being told that God was the source of love and life itself, yet everything from parish life to the Catholic spiritual practices to the music at Mass seemed utterly lifeless.

Life Changing

The summer after I graduated from eighth grade, however, I got a glimpse of a radically different kind of church. That summer, my mom sent me to a non-denominational Christian summer camp. My week there was utterly life changing. Aside from doing all the summer camp essentials—horseback riding, swimming in lakes, and sneaking out of the cabin to go star gazing at night—all campers attended a morning and evening worship session. During worship, we listened to dynamic speakers as well as sang some of the most joyful, beautiful contemporary worship music I had ever heard.

Perhaps the most inspiring part about my week at the camp, however, were the young people who put on such an awesome week for us. None of the camp counselors and directors was over the age of twenty-two, yet all of them were passionate about their faith and about serving and mentoring all of us young people. This week was absolutely life changing, for it taught me that God is indeed a God of life, joy, and peace and that God is in the world around us, not just at Mass on Sundays. I learned that even more than wanting me to repent of my sins, God wanted to have a personal relationship with me and love me right where I was. I learned that not just older people were interested in God, and that there were churches where everyone who attended was genuinely interested in being there. And, as an aspiring piano student, I learned that there was church music which was beautiful and worthy of the God for whom it was written.

After this experience, I returned home on fire for God but found it increasingly difficult to feel at home in the Catholic Church. Throughout high school, my peers became increasingly disillusioned with Catholicism. My friends and I signed up for the confirmation program, but each week it was the same: The lessons were out of touch with our lives, and only a handful of people would



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in Punta Gorda, Belize, as a Jesuit Volunteer, working at a primary school as well as doing music ministry at the local parish. She thoroughly enjoys singing, dancing, and making music with the Garifuna Church Choir in Belize.



many people are suffering, whether from lack of adequate food, water, housing, or health care or inwardly from the depression and loneliness that our materialistic and individualistic culture is capable of cultivating. By focusing its efforts on these issues and finding ways to reach out to individuals on a very personal, human level, the Church could better foster a sense of community, belonging, and love.

participate in the sessions or seemed to care about the classes. Additionally, some of my friends who were struggling with sensitive issues such as their sexual identity ended up leaving our Church completely; rather than feeling like the Church provided a safe place to explore such questions, they felt judged and unaccepted.

Key Challenges

I write this not to dwell on my personal life, but because I believe that my experiences as a young person in the Catholic Church very much resemble those of many young people in our Church today. I think that some of the key challenges that our Church faces are exactly what I have witnessed. The Church is rapidly losing people, particularly young people, to other Christian churches or other beliefs. The proportion of elderly people is increasing, while younger generations are leaving because they find other churches or other religions more attractive. Sub-par music plays a role in this, as does the fact that Catholic churches often have little to offer in the way of fellowship and personal spiritual growth such as youth groups and Bible studies.

On a deeper level, this may be because the Church as an institution and as lived out in parish life often prioritizes tradition and Church doctrine and holds a firm grip on truth and morality, so much so that we forget that Jesus' message is first and foremost about people and love. As a result, many parishes today fail to provide people with the fellowship and spiritual nourishment that we all desperately need and fail to create a community where all people are accepted and diversity is welcomed. This is a tragedy, for there is so much going on in this world and so little time to argue about differences.

A change in priorities is in order. Why, for instance, has our Church spent time and precious resources revising the *Roman Missal* when there are crises ranging from the sexual abuse scandal to wars overseas to homelessness in our very own communities? Significantly, the biggest challenge for our Church today is listening to Jesus' words and understanding his message in a very real and tangible sense, taking his message seriously. Jesus preached that we should love and accept one another and that we should work for God's kingdom "on earth, as it is in heaven." All people are deserving of such a kingdom, and yet so

Hope to Be Found

While there are myriad ways in which our Church can grow, there is also much hope to be found in Catholic communities throughout the world today. As a recent college graduate, one of the places that I have found the most hope is at my alma mater, Marquette University, and in other Catholic universities. At Marquette, I discovered a community of people my age who were passionate about their faith and about one another. So many of my peers were eager to engage with the world around them in a meaningful way and discover how they could best give back to the world what they have learned and been given. I saw students particularly interested in living out Jesus' Gospel of love in a very real and tangible way by learning and engaging in social justice issues, going on service trips, and doing service right in our own community. Additionally, I found an incredibly vibrant worship community. I played the piano at various Masses at Marquette throughout my time there, and I was always thrilled to see the chapel packed and the sense of joy and community with which people worshiped. Music played a key role in these Masses, as we always had a diverse mix of genres and styles and many students volunteering to sing or play instruments.

Perhaps it has been in Belize that I have discovered the greatest hope for our Church. As a Jesuit Volunteer living for two years in Punta Gorda, Belize, one of my placements has been to do music ministry at the parish. In Belize, I have found that the local Catholic Church faces many of the same problems that parishes in the United States face: Music is poor, there is a lack of fellowship, churches are disproportionately filled with the elderly, and younger generations are leaving to attend the Protestant churches down the street. People tell me they simply find more spiritual nourishment there.

Although it is disappointing to realize these same challenges exist even abroad, I have found great comfort in the faith of the individuals who remain in our Church and in the way that they take care of one another. The choir ladies with whom I work have a profound faith in God and love for people in the community. They have taught me that this is what our faith is really about: deepening our relationship with God and others. It is in this profound truth that the greatest hope for our Church lies.

Embracing a Diverse and Global Church

By KAI VANG

My mother has always said to me: “You are still Hmong. You are a Hmong person who just lives in America. You still have to abide by the Hmong rules.” My parents were always hard on us when it came to knowing where we came from and knowing our culture, people, and history. Being the first generation in our family to live in the United States has always been hard. My siblings and I had to adapt to two different lifestyles—being both Hmong and American. Since our parents still keep the traditions, and we children live the “American” way of life, we have become a transitional group, integrating both cultures into our lives. We have a responsibility to uphold our family’s name, take care of the elders, and learn to “tough things out.” In addition, our parents have always wanted us to know our native language, for it is one real way to connect to our parents and our culture. Finally, it is expected that we study hard and get good grades: Our parents want us to become doctors because they are the “money makers” who earn a good living. Because they struggled so much to provide for us, they do not want us to struggle as they have.

Since I am a first-generation Hmong American, my parents want me to be taught the “American” way, but they do not necessarily want me to live it. This has caused a lot of conflicts between family responsibilities and my own independence. For example, whom or what should I consider important? Should I consider it important to get an education, or should I make sure I am home all the time to take care of my parents? Conflicts like this

also arise when I have to choose what to do with my life. Should I venture out into this world by myself or stay with my parents and live under their roof? Many people may think this is an easy decision, but when it comes to balancing everything, it becomes very difficult. Hmong parents often do not want us to go; they want us to stay in their “bird’s nest.” Being a young Hmong American forces you to choose what would be best for your parents and yourself. Sometimes both sides cannot be satisfied. In that case, it becomes a question of who to honor: yourself or your parents.

I have struggled for many years with my parents, as I strive to do what they want from me while also trying to live my own dream. In this struggle, I have learned to take the old and integrate it with the new. As I sometimes describe this balancing act in relation to music, it means integrating the Southeast Asian world with the Western world. If we are able to understand some of the older practices—and reincorporate them in a new way—that forms a new way of understanding both simultaneously.

In my case, I have come to understand some of the ancient religious practices of the Hmong people. I understand why the Hmong practice shamanism and what their rituals mean. Shamanism—a religion practiced by many Hmong people—is a religion that allows communication with the spiritual worlds. My parents have brought me to many of my cousin’s shaman rituals, and I have always been curious about them. I have asked my parents at times about the rituals, and they are more than willing to explain them. Or, if they do not know, our aunts and uncles can answer my questions. Through these experiences I have gained a great deal of knowledge about my Hmong culture. However, because I am Catholic, I am not able to practice any of these rituals, particularly since they conflict with the second commandment: “You shall have no other gods besides me” (Exodus 20:3).

Integrating and Sharing

How, then, does one integrate Hmong culture into Catholicism, when the traditions and rituals are often so different? How does one find unity in diversity? One way we have done this is through the “*khi tes*.” This is a special tying of the hands with yarn for good luck, which can be found in Hmong and Lao traditions. Hmong



Mr. Kai Vang is a first-generation Hmong American. He is currently studying music at the University of Wisconsin-Milwaukee and is active in liturgical music at his parish—St. Michael Catholic Church in Milwaukee, Wisconsin—where he cantors and assists Barbara Tracey, the director of music and liturgy. Kai has a great passion for working with youth as well as for integrating Hmong and liturgical music.

people do this when we have a celebration or when we would like to give a blessing to someone. After prayer over the centerpiece, which is made up of an elaborate bowl holding fruits, eggs, candy, candles, and about six inches of cut yarn, we take some yarn and tie it on the wrist of another person. While we are tying the string, we say a little blessing to the person for good luck, healing, or any goodness we would like to send with this person. This is just one simple illustration of how we have kept the old traditions while integrating them into Catholic practices. Now, not only do the Hmong people at our church gather to celebrate on their own, everyone from our parish gathers to celebrate together, to give blessings to one another, and to work toward an integrated church.

As a diverse, global Church, we can also work together by discovering what we share in common. What is universal in every culture that is specifically related to Catholicism? Some obvious things are song, prayer, worship, and a sense of community. By using these means, we are able to bring unity among the different cultures of the parish.

Going to St. Michael Catholic Church in Milwaukee, Wisconsin, has allowed me to see these connections. Working with each community and observing them, I have seen that we sing, pray, and do ministries together. St. Michael is a church made up of Caucasian, Black, Spanish, Hmong, and Lao communities, and each community contributes to create the church that we are today. Granted, it took a long time before all communities were able to do that together, but it had to start somewhere. As each group came to the church wanting a place to worship, a leader was chosen in that group. As these leaders worked together, the community soon followed. The more they worked with each other, the more each community wanted to learn about the other. Educating each community started to help people better understand how to work together.



Photo: National Catholic Youth Choir

By educating one another, we were able to understand the views of another culture and better understand why they practice what they do. Since education is a huge part of getting to know another culture, the best way of educating oneself is to talk to the people. Ask about each person's story and how that person came to be where he or she is today.

Singing Together

As I mentioned, one way of reaching out to other communities is to let everyone sing together. Find songs that have multilingual lyrics or choose songs from each community. Every Sunday at St. Michael, we sing in four different languages. The songs are brought from each community or translated from familiar songs everyone likes to sing. We have to be willing to teach everyone the song and the language through which it speaks. Using a "quick guide" to reading in the language and incorporating that into the song makes it very easy to grasp. Now, you might not be perfect in speaking that language, but when you sing it, it will sound great! The fact that you are giving it your best effort will help you improve in singing the language and will show the other communities that you are willing to learn from them.

Along with singing in multiple languages, I believe we have to try to incorporate different parts of the Mass in various languages. One central issue that multicultural communities always have is finding a way to get everyone to worship together. A good first place to start is to have a whole-community Mass one Sunday a month. This offers everyone the opportunity to gather as an entire community and pray together. At this Mass, every language in the community should be incorporated so that everyone will understand at least a part of the Mass in their native language. I always appreciate when a priest is able to give his welcome to the community in a language other than

his own native language or when the *Kyrie* is sung in different languages. Another way of integrating unity amid diversity is when the "Our Father" is prayed simultaneously in multiple languages. When the leader of the faith community speaks in a language other than his native tongue, it leads everyone to build a stronger multicultural community. As we start worshiping together, we will start to share ministries and work together.

Working toward being an authentic, global Church in the United States is a huge undertaking. We must be very conscious of being inclusive of every community. Just as I have to integrate my three different worlds—being young, Hmong American, and Catholic—we have to do the same as a Church. We have to infuse the different worlds of the communities into our faith with an endless love and a willing heart. Then my favorite simple phrase will ring true: "unity in diversity."

Building a Healthy Music Ministry

By JOSH CONDON

As pastoral musicians, we strive to provide a consistent, high-quality worship experience for our parishioners. Often, though, we hear about other parishes with seemingly more effective music ministries. They have larger and more skilled groups of people, a more diverse musical repertoire, events like concerts, and—to top it off—everyone seems to get along. We might ask what it takes for my parish music ministry to get to that next level—from just good to excellent. What creates this excellence? Is it just highly skilled musicians? A well-educated music director? A bevy of volunteers to get “the job” done? Or does something else underlie everything that goes on?

To have an effective music ministry you must first have *health*. Health is a state of well-being, but this kind of health must move from the inside out. It begins with a music director who has a concrete objective (mission) and a clear vision, fueled with solid values, of what that mission looks like when carried out as effectively as possible.

The Director of Music Ministries: Mission, Vision, and Values

A director of music ministries must understand his or her mission—what he or she is trying to accomplish.



Mr. Josh Condon, nineteen, has been actively working in parish music ministry since the fifth grade. Currently, he serves All Saints Parish in Corning, New York, as the organist and pianist as well as one of the music directors. Josh is finishing his freshman year at Ithaca College as a piano jazz studies major and has already performed and studied with jazz legends such as Wynton Marsalis, Branford Marsalis, John Clayton, and Bill Cunliffe. He is also a liturgical composer, having written a Mass setting (Mass of Faith) for the new translation of the Roman Missal.

Pope Pius XII's encyclical on sacred music, *Musicae Sacrae Disciplina* (1955), states that good music ministries “make the liturgical prayers of the Christian community more alive and fervent so that everyone can praise and beseech the Triune God more powerfully, more intently, and more effectively.”¹ And *Sing to the Lord: Music in Divine Worship* states: “This common, sung expression of faith within liturgical celebrations strengthens our faith when it grows weak and draws us into the divinely inspired voice of the Church at prayer. Faith grows when it is well expressed in celebration. Good celebrations can foster and nourish faith. Poor celebrations may weaken it.”² Music ministries must accomplish this mission of bringing people into a place of healthy worship, faith, and community by creating music of a consistently high quality that engages the people because God and his followers deserve nothing less.

Directors of these ministries must also have a clear vision—what the ministry will look like when the mission is accomplished with excellence. Our vision comes from our mission; how we get there is our strategy.

Directors of these ministries must also have a clear vision—what the ministry will look like when the mission is accomplished with excellence. Our vision comes from our mission; how we get there is our strategy. While the mission ought to be relatively common to most music ministries, the vision can have many forms. For example, a vision for your particular music group might be based on whether it is a contemporary ensemble, traditional choir, resurrection choir, teen music group, or a mixture of everything. Though visions for these groups may vary, each vision should include being well-respected and appreciated by the congregation as well as having a system of supportive individuals within the ministry who embrace the mission. The strategy to fulfill this vision is to actualize certain values within the operation of the particular music ministry.

Music directors must live out two values—love and relationships. As the director internalizes these two values,



Photo: NCYC

they will permeate the entire ministry. We worship God through song because we love God, and this love needs to be emulated in our ministry. A good director sees the potential for greatness in people despite their apparent limitations. A good director builds relationships, taking time to initiate personal discussions and listen to others. He or she coaches and trains people individually as needed. The goal should be to integrate each musician into the music ministry successfully, accommodating specific personal needs, while still working toward the vision. Encouragement is extremely important—people like to be affirmed both as a musician and as a person. Often people join music ministries just to feel like they have a family they can belong to, and a healthy music ministry provides that family.

Sharing Mission, Vision, and Values: Music Director and the Pastor

A healthy music ministry requires a good relationship between the pastor and the director of music ministries, and a healthy music ministry is one that is valued, fostered, and encouraged by the parish leadership. Clarity

of expectations in liturgical preferences, practices, and goals between music director and pastor are fundamental. Having a shared vision of worship is crucial, especially regarding genre or style. To achieve this unity will require explicit dialogue about mission, vision, and values—often challenging but necessary work. Having a strong bond of trust between the music ministries director and pastor allows for a sharing of ideas and healthy space for disagreements and dialogue. For example, the director respects a pastor's desire to include a certain type of music at a Mass, and, likewise, the pastor is open to supporting the director both financially (as when the music director wants to order new music, make special song sheets, or even purchase new technologies or equipment) and visibly to the congregation. When a group of musicians knows that its director is fully supported by the parish leadership, then openness and trust in the parish leadership as a whole is strengthened.

Sharing Mission, Vision, and Values: Directors and Musicians

As a director of music ministries, you serve as a pastoral

leader, so it is important that the members of your music ministry support its mission, vision, and values. Start by building individual relationships—the fundamental glue holding your music ministry together. For example, if you haven't seen a member show up in a couple of weeks, and you haven't heard why, get in touch with that person. Most people like to talk about themselves and share what is going on in their lives. A personal relationship doesn't necessarily mean a close friendship; it just means taking the time to acknowledge the person when she or he comes into a rehearsal or Mass—to recognize the time the person is putting into the ministry and to hope to learn a little bit of what is going on in that person's life. All these little things add up, and by caring for each person's needs, the individuals will support yours. When these personal relationships are developed, people will accept your mission and vision more readily, especially when you push your choir or ensemble to greater musical heights.

Healthy music ministries have high standards, but this does not intimidate their members because, as a family, they understand how the task fulfills the mission at hand and are willing to work hard. A church music ministry, like any individual musician, cannot get better until it has pushed itself to try something that the members of the ministry have not done before. While it is important to make the threefold judgment about what is feasible and useful at a particular time,³ all musicians grow from facing and successfully getting through a challenging experience, such as learning a new piece of difficult music. It may be uncomfortable at first, but as your choir or ensemble experiences your value system and understands that you have the mission and vision at the forefront of your mind, they will be more open to trying new musical pieces and ideas. This hard work makes your music ministry grow stronger as individual musicians and as a team.

Our parishes deserve nothing less.



Young people vest the altar for Mass at the Los Angeles Religious Education Congress

Outcome:

The Music Ministry and the Congregation

The parish music ministry also serves as a witness for Christ to the parish community and as a reflection of parish life—it can become a microcosm of what the whole parish should be. A choir who is joyfully praising God as a team is easy to distinguish from one that is just going through the motions. The music ministries director should model the leadership of Jesus—leading people toward a mission and sharing the vision through encouragement and love. The congregation will recognize this dynamic, and when their worship is enhanced by this example of Christian love, they will gain respect and admiration for their parish music ministry.

Healthy music ministries continually seek growth because they love what they do and want to share their experience with others. When people feel they belong to a family and a team with a strong mission and vision, they invite others into the family. Members become empowered and willingly go above and beyond what is initially expected of them. They might even volunteer to help out with responsibilities such as setting out or filing copies of music, setting up and tearing down equipment before and after Mass, assisting in liturgical planning, and extra playing and singing. If they believe in the mission and trust their leader, they will work to achieve the vision. Members of healthy music ministries embrace the music director's expressed mission and vision, inspired by the love and relationships fostered within the team. Healthy music ministries also seek excellence and consistency, knowing the mission is beyond any one person, so nobody has to feel overburdened or under-supported.

Above all, it is important that we pastoral musicians do not undervalue our roles as disciples of Christ. The Church emphasizes the importance of sacred music in the liturgy, and we should strive at all times to make it liturgically, musically, pastorally, and aesthetically well done, whether the music is Gregorian chant or contemporary praise and worship. Music ministries that are healthy bear good fruit by bringing our communities closer to the Lord—and our parishes deserve nothing less.

Notes

1. Pope Pius XII, encyclical *Musicae Sacrae* (December 25, 1955), 31. Online at: http://www.vatican.va/holy_father/pius_xii/encyclicals/documents/hf_p-xii_enc_25121955_musicae-sacrae_en.html.

2. United States Conference of Catholic Bishops, *Sing to the Lord: Music in Divine Worship* (November 14, 2007), hereafter STL, 5. Online at: <http://usccb.org/liturgy/SingToTheLord.pdf>.

3. See STL, 126–136.

We Are Not a Monolith: Youth and Musical Styles

By ZACH GIETL

During the past forty to fifty years, there has been increased emphasis on young people in the Catholic Church. In addition to the regular parish youth groups, some parishes have created youth groups that might advocate or participate in work related to the Church's social justice teachings. In many parishes, children of grade school age celebrate a separate Liturgy of the Word, to hear and study the Sunday Scriptures in an effort to relate to their meaning in ways appropriate for children. During this same period, there has also been a great deal of change in the



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and is a member of the Young Cantor Subcommittee.

music used for liturgy, much of it supposedly designed for Masses celebrated with children or for Masses with teens and young adults because such music, it is claimed, will "appeal to their generation." This claim is what I will concentrate on in this article.

Who Is It For?

In an effort to reach out to young people, there has been a pointed emphasis on composing "music that will attract youth." One of the developments of this initiative has been the Sunday "youth Mass." While I believe that this outreach is a noble effort, sometimes I have to wonder who the "youth Mass" is actually for. In one parish I visited, there was a sign advertising the upcoming Mass, and it encouraged parishioners to attend, especially "your teens." At the Mass, the music was led by a group of middle-aged parishioners. In my home parish, the music director told the choir that we would be singing the Caribbean "Halle, Halle, Halle," as one of the older members of the parish had requested. In making this announcement, he also said that he wished that we would do more upbeat music in an effort to get more young people to come to church. When I attended the 2010

NPM Convention in Detroit, in one of the sessions I met a very nice gentleman (probably around fifty years old), who was sent to the conference to learn more because his parish was going to be starting a “youth Mass” later in the fall. In each of these incidents, I wondered: Where are the young people? I think the question needs to be asked: Who are these Masses really for? Demographically, there often seem to be at least as many people over the age of thirty as there are under it at a “youth Mass.”

Even if we are reaching the right audience with the “youth Mass,” is the contemporary music used at these Masses the only type of music that young people like? I believe that this is the more important question, and that the answer is no. For example, if a young person happened to like Gregorian chant, would that person be encouraged to attend the “old fogey Mass,” if such a thing were offered? Would you find more young people at the “traditional choir Mass” or at the “youth Mass”? Who is the more traditional composer—Haas, Mozart, or Palestrina? Is the Mass celebrated in English or Latin more attractive to young people? In the ordinary or the extraordinary form? Some would suggest that a Mass in the extraordinary form in some parishes is, in fact, the “youth Mass,” since most of the members of the congregation at that Mass are under the age of thirty.

I’m sure many pastoral musicians would object to such a characterization out of hand, but I would encourage you to compare the average age of the weekend Sunday Mass attendees (not registered families in the parish, but those actually showing up for Mass) at your typical American parish (if there is such a thing) to a local parish where the extraordinary form is celebrated. Smart money is on the bet that the average age of the congregation at the latter is significantly lower than at the former. There are similar trends in the religious communities both in the United States and around the world. Take a look at the Dominican Sisters of Mary, Mother of the Eucharist, as one example.¹ More traditional parishes and religious communities seem to be drawing youth than are some of the more progressive religious communities and parishes.

So if younger people in the Church are more willing to embrace “tradition” than their parents’ or grandparents’ generations were, how do we address this phenomenon? Instead of adding drum sets to contemporary ensembles or buying more collections of praise and worship music, we might begin by taking a look at how “Catholic music” developed after the Second Vatican Council and at some things that were overlooked or set aside. In the typical American parish, with the exception of some traditional hymns in our music books, it would seem that Catholic music for the liturgy began to be composed in the 1970s and into the 1980s. In those years, the “dead language” of Latin became practically extinct in the average parish. Chant was abolished from the repertoire, and choral polyphony was banned from Mass (though it might be

used occasionally as prelude or postlude music).

Widen Our Scope

Now, I’m not saying that we should return to the Latin Mass in the ordinary form or to the extraordinary form (often called the “Tridentine Mass”), but we can certainly do what Pope Benedict XVI encouraged when he expanded permission to use the extraordinary form: that both forms of the rite (and he was talking in this instance specifically about the ordinary form, the *Missal of Paul VI*) would be “celebrated with great reverence in harmony with the liturgical directives. This will bring out the spiritual richness and the theological depth” of the ordinary form.²

So we may need to widen our scope and recover some things we’ve lost. For instance, if we were to re-read the Constitution on the Sacred Liturgy *Sacrosanctum Concilium* (SC), the first published document of the Second Vatican Council, we would find this: “Steps should be taken so that the faithful may also be able to say or to sing together in Latin those parts of the Ordinary of the Mass which pertain to them” (SC, 54). This would mean that efforts to achieve “full, conscious, and active participation” by the whole assembly, as desired by the Second Vatican Council, would include making sure that the congregation has the ability to sing the *Gloria*, *Credo*, *Sanctus*, and *Angus Dei* in Latin. Yes, I am suggesting that music directors teach their parish more Latin and more chant; this is a point made recently by the U.S. Catholic bishops of the Latin Church in *Sing to the Lord: Music in Divine Worship*.³ However, that’s quite possibly the least important piece of information to take away from this article. What is far more important is to realize that when we allow ourselves to fall into the trap of arguing something like which style of music is better, we do not allow our hearts and minds to be receptive to God at Mass.

Continued on page twenty-eight





Cathedral of the Assumption, Louisville

Plenum Speakers

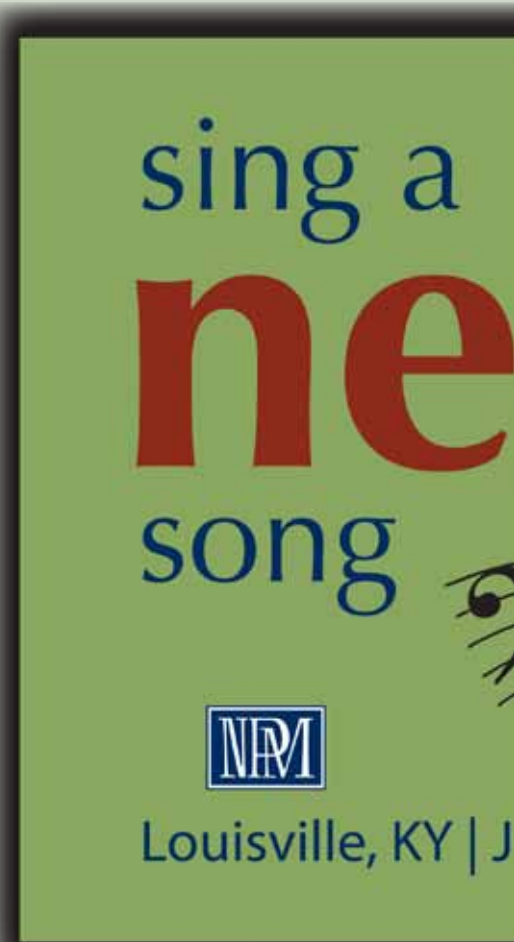
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This year's Robert W. Hovda Lecture Series focuses on the sources and resources of the new *Roman Missal*.

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For more information about the 2011 NPM Annual Convention:

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St. Joseph Proto-Cathedral, Bardstown

As music ministers, we have a very important role in the Church. We are given the task of proclaiming the Word of God through song. In this role, we hold the key to more than a thousand years of Catholic musical greatness (as well as to some utterly banal works), but like most things in life, we must choose whether or not we will use this key. If we choose to unlock this music cabinet, we embrace the idea of continuity within the Church and we reject, as Pope Benedict XVI calls it, the “hermeneutic of discontinuity” which threatens to end in “a split between the pre-conciliar Church and the postconciliar Church.”⁴ By embracing the idea of continuity in our music ministry, I believe that we will be able to reach out more effectively to the many subgroups in our Catholic population, particularly our youth.

Not a Monolith

If you take nothing else from this article, understand that young people are not a monolith. This is something that I feel has often been forgotten by society, but it is especially important for our conversation about youth and Catholic music. One of my concerns regarding “youth Masses” has always been for the people who attend and then eventually move away from that parish for school, a job, or other reasons. What happens to these people, who may not be able to find this style of worship at their new home? Do they fall away from the Church? The same can be true, on the other end of the spectrum, for those who exclusively attend Mass in the extraordinary form. If it’s no longer available in a new area, do they affiliate with the Society of St. Pius X (which is not in communion with the Holy See)?

My argument is that we can address this concern by embracing the entirety of our Catholic musical heritage. Is there a problem with doing both contemporary and traditional pieces in the same Mass? While I recognize that this is somewhat of the “something for everyone” approach and that it is exceedingly difficult—if not impossible—to please “all the people all the time,” I am of the belief that this will further help the members of the Church, and particularly youth, connect to aspects of our tradition. Additionally, using more traditional pieces allows older members of the congregation to sing along, as they are more likely to be familiar with the music.

We cannot separate from our roots as the Church; rather, we must embrace them theologically, liturgically, and musically. These roots are the foundation on which the Church exists today, and they have enabled us to endure trials and tribulations for nearly two thousand years. In a world of constant change, the Church provides refuge for all, but especially for us youth, who face challenges unimaginable to our parents.



Photo: NCYC

As musicians, I believe we ought to use both contemporary and traditional pieces in an effort to teach our young people about their faith. While we play an instrumental role in helping to make liturgy beautiful by making music for the greater glory of God, we must also see our role as teachers of the faith. Even if you disagree with me that young people appreciate more than just contemporary music, I would encourage you at least to use the more traditional pieces of music to teach your young musicians about where the music they sing presently comes from. For example, if you happen to perform Matt Maher’s “Adoration,” you could have them listen to *Tantum ergo* as a way to provide the foundation and sense of continuity that I have mentioned. If we are to be catholic in the universal sense of the word, then we must embrace our universal tradition of Catholic music. Only then will we be able fully to maximize the potential of all the youth in our Church.

Notes

1. The Dominican Sisters of Mary, Mother of the Eucharist, were founded in 1997. With a motherhouse in Ann Arbor, Michigan, they began with four sisters and have grown to more than one hundred members of the community in fourteen years. The average age of the sisters is twenty-eight; the average age of women entering the community is twenty-one. Community members come from most of the United States as well as from Canada, Europe, and Asia. Their website is at <http://www.sistersofmary.org/index.php>.

2. Letter of Pope Benedict XVI to the Bishops of the Word, accompanying the *motu proprio Summorum Pontificum* (July 7, 2007). Online at: http://www.vatican.va/holy_father/benedict_xvi/letters/2007/documents/hf_ben-xvi_let_20070707_let-tera-vescovi_en.html.

3. See *Sing to the Lord: Music in Divine Worship* (November 14, 2007), 61–66. Online at: <http://usccb.org/liturgy/SingToTheLord.pdf>.

4. See, e.g., the Christmas address of Pope Benedict XVI to the Roman Curia, December 22, 2005. Online at: http://www.vatican.va/holy_father/benedict_xvi/speeches/2005/december/documents/hf_ben-xvi_spe_20051222_roman-curia_en.html.

Pope Benedict to Youth: Don't Settle

COMPILED BY THE NPM STAFF

In his invitation to the 2011 World Youth Day gathering (August 16–21) in Madrid, Spain, Pope Benedict XVI repeated a theme that has marked many of his World Youth Day messages, homilies, and addresses at least since the 2008 World Youth Day gathering in Australia. As he put it then, quoting a saying attributed to Saint Augustine: “If you wish to remain young, seek Christ.”¹ As he put it later, don’t “settle for a conventional middle-class life.”² Instead, desire “something great, something new.” Referring to his own experience growing up “hemmed in” by “the Nazi dictatorship and the war,” he wrote: “We wanted to break out into the open, to experience the whole range of human possibilities.” Pope Benedict continued:

I think that, to some extent, this urge to break out of the ordinary is present in every generation. Part of being young is desiring something beyond everyday life and a secure job, a yearning for something truly great. Is this simply an empty dream that fades away as we grow older? No! Men and women were created for something great, for infinity. Nothing else will ever be enough. . . . The desire for a more meaningful life is a sign that God created us and that we bear his “imprint.” God is life, and that is why every creature reaches out toward life. Because human beings are made in the image of God, we do this in a unique and special way. We reach out for love, joy, and peace.³

To this general description of human longing, Pope Benedict added a uniquely Christian component:

Christian faith is not only a matter of believing that certain things are true but above all a personal relationship with Jesus Christ. It is an encounter with the Son of God that gives new energy to the whole of our existence. When



Pope Benedict XVI (Joseph Ratzinger) was born in Markt an Inn in the Diocese of Passau, Germany, in 1927. He was ordained to the presbyterate in 1951, ordained archbishop of Munchen und Freising in 1977, proclaimed cardinal in that same year, and elected to the papacy on April 19, 2005.

we enter into a personal relationship with him, Christ reveals our true identity and, in friendship with him, our life grows toward complete fulfillment. There is a moment, when we are young, when each of us wonders: What meaning does my life have? What purpose and direction should I give to it? This is a very important moment, and it can worry us, perhaps for some time. We start wondering about the kind of work we should take up, the kind of relationships we should establish, the friendships we should cultivate A decision like this demands a certain struggle. It cannot be otherwise. [But if I listen to Christ] and walk with him, I become truly myself. What counts is not the fulfillment of my desires but of his will. In this way life becomes authentic.⁴

And he challenged young people to find a specifically Christian way to do “something great, something new”:

There have been, and still are, many Christians who are living witnesses to the power of faith that is expressed in charity. They have been peacemakers, promoters of justice, and workers for a more humane world, a world in accordance with God’s plan. With competence and professionalism, they have been committed in different sectors of the life of society, contributing effectively to the welfare of all. The charity that comes from faith led them to offer concrete witness by their actions and words. Christ is not a treasure meant for us alone; he is the most precious treasure we have, one that is meant to be shared with others. In our age of globalization, be witnesses of Christian hope all over the world. . . . If you believe, and if you are able to live out your faith and bear witness to it every day, you will become a means of helping other young people like yourselves to find the meaning and joy of life, which is born of an encounter with Christ!⁵

Pope Benedict explored this challenge to do something new, to be witnesses of Christian hope, when he was in Australia for the Twenty-Third World Youth Day (July 12–21, 2008). There, in his homily during the Eucharist, he said:

Empowered by the Spirit, and drawing upon faith’s rich vision, a new generation of Christians is being called to help build a world in which God’s gift of life is welcomed, respected, and cherished—not rejected, feared as a threat, and destroyed. A new age in which love is not greedy or self-seeking but pure, faithful, and



World Youth Day, Sydney, Australia, 2008. Photo: WYD 2008.

genuinely free, open to others, respectful of their dignity, seeking their good, radiating joy and beauty. A new age in which hope liberates us from the shallowness, apathy, and self-absorption which deaden our souls and poison our relationships. Dear young friends, the Lord is asking you to be prophets of this new age, messengers of his love, drawing people to the Father and building a future of hope for all humanity.

The world needs this renewal! In so many of our societies, side by side with material prosperity, a new desert is spreading: an interior emptiness, an unnamed fear, a quiet sense of despair. . . . The ultimate meaning that only love can give . . . is the great and liberating gift which the Gospel brings: It reveals our dignity as men and women created in the image and likeness of God. It reveals humanity's sublime calling, which is to find fulfillment in love. It discloses the truth about man and the truth about life.

The Church also needs this renewal! She needs your faith, your idealism, and your generosity so that she can always be young in the Spirit . . . !⁶

In another World Youth Day message, Pope Benedict acknowledged that the commitment to do something great does not always involve "accomplishing heroic or extraordinary acts." Rather, he said, the challenges that young people face "in order to build a more just and fraternal world . . . are challenges that call for a demanding and passionate life plan, in which you use all your many gifts in accordance with the plan that God has for each of you . . . It means allowing your talents and abilities to flourish and trying to make constant progress in faith and love."⁷

And he encouraged young people to continue the struggle to find an appropriate way to live. Though that

is not easy, he acknowledged, he asked young people not to give up:

Despite . . . difficulties, do not let yourselves be discouraged, and do not give up on your dreams! Instead, cultivate all the more your heart's great desire for fellowship, justice, and peace. The future is in the hands of those who know how to seek and find sound reasons for faith and hope. If you are willing, the future lies in your hands, because the talents and gifts that the Lord has placed in your hearts, shaped by an encounter with Christ, can bring real hope to the world! It is faith in his love that, by

making you stronger and more generous, will give you courage to face serenely the path of life and to take on family and professional responsibilities. Try hard to build your future by paying serious attention to your personal development and your studies, so that you will be able to serve the common good competently and generously.⁸

Notes

1. Pope Benedict XVI, message to the people of Australia and to young pilgrims taking part in World Youth Day 2008 (July 4, 2008), © 2008 Libreria Editrice Vaticana. All quotations from the official English texts or translations of Pope Benedict XVI's texts are © Libreria Editrice Vaticana. Used with permission.

2. Pope Benedict XVI, message for the Twenty-Fifth World Youth Day (August 6, 2010), © 2010 Libreria Editrice Vaticana.

3. Ibid. On youth as a time to "cherish ideals, dreams, and plans," see also Pope Benedict XVI, message for the Twenty-Fourth World Youth Day (February 22, 2009), © 2009, Libreria Editrice Vaticana.

4. August 6, 2010, message. On Christianity as "not primarily a moral code" but rather "an experience of Jesus Christ who loves us each personally," see also Pope Benedict XVI, message for the Twenty-Fifth World Youth Day (February 22, 2010), © 2010 Libreria Editrice Vaticana. Likewise, see this message for Pope Benedict's reflections on youth "as a time when you are making critical choices about how you will live your lives . . . a time to think about the real meaning of life and to ask yourselves: 'Am I satisfied with my life? Is there something missing?'"

5. August 6, 2010, message.

6. Pope Benedict XVI, homily on Sunday, July 20, 2008, © 2008 Libreria Editrice Vaticana.

7. February 22, 2010, message.

8. Ibid.

Inspiring Hope and Harmony through Music: A Young Adult's Perspective

By CAITLIN CUSACK

Hope and harmony: These are the words that greatly inspired me last summer as I attended the NPM Annual Convention in Detroit, Michigan—words, in fact, that served as the convention theme. It is from the many insights I gained from this experience that I share my own reflections for both youth and adults: a message of hope, recognition of our unity as a universal Church, and our responsibility to spread our faith through music in contemporary society.

Perhaps one of the first insights I gained from last year's convention was from plenum speaker John Witvliet. He spoke of embracing the paschal mystery of Christ's death and resurrection as the foundation for embracing a passion-driven life and accepting 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, we must realize that the people of God are one.

In this world, it is much too easy to be caught up in ourselves, a pattern from which youth are certainly not exempt. I am guilty of it. During my first semester of college, I had a hard time keeping God the center of my life. With professors who were more demanding, homework that took greater amounts of time to complete, an underlying constant pressure to succeed and move forward on a career path, and temptations to ignore all of the above



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and just socialize in this new society bursting with life, it was too easy to forget what once took priority in my life. But at the end of every week, I would attend the campus Mass and be reminded. At Mass, I was able to use my gifts and passion to contribute to the music ministry, which began to free me from this forgetfulness and to give me a way to connect with my faith. It gave me hope to be able to look out into the hall in which Mass was held and see that nearly every row was filled on most weekends, and to realize that if the youth at Grand Valley State University in Michigan are active and present in a Catholic community, then there must be similar cases of active presence across the world. I began to realize that I was part of something much bigger: My fellow students and I—and youth all over the world—are truly part of the Body of Christ. We are connected; *we are one*. What opened my eyes last summer in Rev. Witvliet's speech continues to impact my life now.

I began to realize that I was part of something much bigger. . . . We are connected; *we are one*.

Another plenum speaker who made a large impact on me was Sister Kathleen Hughes, RSCJ. She spoke of 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—thus embracing the demands of active participation in Mass. Listening to the Scriptures more thoughtfully, praying through song and spoken word, not just reciting the creed but believing it, and embracing the mystery of the transformation of bread and wine into the Body and Blood of Christ will lead to a deeper faith and stronger relationship with God. I believe youth and adults today should heed this advice to find harmony in our faith, our Church, and our world.

Hughes also advised the people of the Church to

listen to new generations among us because they (we) thirst for spirituality. It is sometimes hard for youth to find relevance in the Catholic Church, perhaps because homilies address adult issues that youth have not yet faced or because the youth are not invited to participate in liturgical ministries. This is a battle that many of us have struggled with, but we have been able to find comfort in music. Let music be our prayer; let it elevate the soul; let it be the channel to a closer relationship with our God.

During the youth jam sessions at the convention, we were blessed to work with John Angotti, from whom I learned a truly valuable life lesson: Music is so powerful that it can affect people deeply in either positive or negative ways. As music ministers, we need to use our music for spreading faith. Everyone has an energy, a light inside—the light of Christ—and if I unleash my light by singing from my heart, then maybe someone will see that light and want to unleash his or her own. In this way, I may be able to help someone find a way to believe and pray. John finally helped me understand the phrase that I'd heard all too often and taken for granted: "Sing to spread God's Word."

Spreading the Word

The youth of the Church today aren't just singing to spread God's Word in church, but they are also spreading the Gospel in modern society. Youth across the world are spreading the light of Christ through means of community service, setting examples for other youth in today's society, which is filled with temptations and unrealistic

The youth are alive and present in the Church today and are looking forward to the Church of tomorrow.

expectations, and, in turn, clearing a path for the next generation and the Church of tomorrow. The youth of today are welcoming more racial and cultural diversity into the Church as well as diverse musical styles. More youth are participating and becoming leaders in music ministry. The youth are alive and present in the Church today and are looking forward to the Church of tomorrow.

As part of the youth of the Church today, my advice to others can be taken from resolutions I took home from the NPM Convention 2010: Hope and Harmony. My hope is for every person to keep an open heart, keep our faith strong, know that we have a purpose, let our light shine, resist the temptations of the immoralities of society that face us today, and live in harmony. To do these things, we must believe and never stop believing. We must embrace the mystery of our faith and listen for God always. And in order to live in harmony—with oneself, each other, and with God—we must have hope. We hope for the future of our personal faith and for the faith of the world—for *we are one*. But we should also have hope for the present: hope that every moment of every day we do not feel alone, for God is always with us. And God in Christ is our source of all hope and harmony until the end of time.



Youth Mass. Photo courtesy of LifeTeen.

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Professional Concerns

By JEFF WISNIEWSKI

A Basic Annotated Bibliography for Young Pastoral Musicians

Even as they are being hired by parishes in a professional capacity, some young pastoral musicians need to know more about basic liturgical and ritual music resources that are the foundations of pastoral music ministry in the Roman Catholic Church. That's why, in this issue of *Pastoral Music* dedicated to young pastoral musicians and their concerns, we offer this basic bibliography. These are the ritual books with which you should be familiar; these are the basic resources on which you will need to draw as you become more deeply involved in music ministry.

Core Books of the Roman Liturgy

The Roman Missal. The first standard Latin edition (*editio typica*) of the *Missale Romanum* of Pope Paul VI appeared in 1970; the second was published in 1975. Editions of the English translation of the *Missale Romanum* were called *Sacramentary* (or, in its full title: *The Roman Missal Revised by Decree of the Second Vatican Council and Published by Authority of Pope Paul VI: The Sacramentary*). The new English translation of the third edition of this book (*editio typica* 2002) will carry the title *Roman Missal*. This book contains the complete texts for the celebration of Mass, with the exception of the Scripture readings, which are contained in the *Lectionary for Mass*. This is the book from which the presider proclaims (by singing or speaking) all the prayers and other presidential texts.

Mr. Jeff Wisniewski is the director of music ministries at St. Joseph Parish in Maumee, Ohio. This list was originally prepared for a workshop in the Diocese of Toledo, Ohio.

It is interesting to note that the entrance and Communion antiphons found in the *Missal* are not, for the most part, the same antiphons found in the *Graduale Romanum* (though sometimes they are the same or at least similar). Most seasonal or monthly worship aids reprint the antiphon found in the *Missal* rather than the one in the *Graduale*.

General Instruction of the Roman Missal (GIRM). Found in the front of the *Roman Missal*, this document is the basic description of the meaning and structure of Mass as well as the manual for how to celebrate Mass properly. Practically every detail of the Mass is covered, and the document outlines what music is appropriate for the various parts. This should be every musician's and liturgist's first "go to" resource. As with most liturgy documents, the *Instruction* is published separately; it is also available for free on the USCCB website.

Graduale Romanum (Roman Gradual). The *Graduale* contains chant settings of Latin texts for all of the Mass "propers" for all Sundays and other major celebrations, that is, the introit (entrance chant), the gradual (an alternative to the responsorial psalm), the Gospel *Alleluia* (or other Gospel acclamation), offertory, and Communion. It also includes a complete *Kyrie* or collection of chant settings of the Latin and Greek texts of the Order of Mass (the "ordinary"): *Kyrie*, *Gloria*, *Credo*, *Sanctus*, and *Agnus Dei*. The *Graduale* has not been updated since 1974, and there is no official English translation of this book.

Graduale Simplex (Simple Gradual). This relatively new ritual book (second edition, 1975) has been prepared as an alternative to the full *Graduale* for choirs that are not able to learn the complex chants for each Sunday from the *Graduale Romanum* or from the *Kyrie*. It contains simpler settings of the Order of Mass (a modified *Kyrie*) as well as sets of proper Latin texts and chants for use at any Mass in a given season (a *Graduale*). The short,

easy antiphons were taken from the psalm antiphons of the Latin *Liturgy of the Hours*. There is an unofficial—but officially able to be used at Mass—version of the *Graduale Simplex* available with English texts set to Gregorian chants: see *By Flowing Waters*.

Lectionary for Mass. This book collects all of the Scripture readings for Mass, including the text of the responsorial psalm and of the Gospel Acclamation. It is available in various editions, but the ritual edition most often is a multi-volume set divided into Sundays and major feasts, weekday Masses, and the various commons, commemorations, and the like. The Sunday cycle is divided into three "years" (A, B, and C), and the weekday cycle is divided into two "years" (I and II), in order to offer a greater variety of biblical texts to the faithful. The *Introduction to the Lectionary for Mass*, found in the front of the *Lectionary*, is a must-read instruction for those who plan liturgies. Like the GIRM, it offers both an explanation of the role of Scripture in the liturgy and a how-to guide to proclaiming and celebrating the liturgy of the Word.

Book of the Gospels. This ritual book, usually quite decorated, is an excerpt from the *Lectionary for Mass* that contains only the texts of the Gospels for Masses throughout the year. It may be placed on the altar before Mass, or it is carried in the entrance procession by a deacon or by the lector.

Sunday Celebrations in the Absence of a Priest. This ritual book is for use in the United States. It offers a form of Sunday worship for those communities that are unable to have Sunday Mass. First published in 1994, this ritual was revised in 2007. Two possibilities are presented: Sunday Morning or Evening Prayer from the *Liturgy of the Hours*, or a liturgy of the Word. In both cases the distribution of Holy Communion may be added, if sufficient consecrated hosts are available. If a pastoral musician prepares music for

such rites, he or she should be familiar with the musical requirements of the liturgy of the Word at Mass as well as the musical possibilities in the *Liturgy of the Hours*.

Liturgy of the Hours. This is the Church's daily prayer, focused especially on the two "hinge" hours of morning and evening prayer (also known as "lauds" and "vespers"). These two hours include hymnody, psalms and biblical canticles, a Scripture reading with a responsory, a Gospel canticle from the infancy narrative in Luke's Gospel, intercessions, and other prayers. The English translation of this book is in four volumes: Advent/Christmas, Lent/Easter, and two volumes of Ordinary Time. Shortened versions of the *Hours* are available.

General Instruction of the Liturgy of the Hours: What the GIRM is for the Mass, the GILH is for the *Liturgy of the Hours*. It describes how the psalms and canticles may be chanted and it offers a description of a key liturgical principle: progressive solemnity.

Roman Ritual. This is the book that contains the rites for all of the sacraments and some other rituals except the celebration of Mass. In current practice, each of these rites has its own separate book that contains all the texts and instructions for that rite. You should be familiar with these because each contains its own description of the role of music in that rite. These separate ritual books include: *Christian Initiation of Adults*, *Baptism of Children*, *Confirmation*, *Marriage*, *Funerals*, *Religious Profession*, *Reception of Baptized Christians*, *Anointing and Pastoral Care of the Sick*, *Commissioning of Extraordinary Ministers of Communion*, *Holy Communion and Worship of the Eucharist outside Mass*, *Penance*, *Book of Blessings*, and *Exorcism*.

Pontifical. The *Roman Pontifical* is the ritual book for rites at which a bishop presides. Apart from celebrations of confirmation, parish pastoral musicians will not come across most of these rites. However, cathedral musicians are likely to encounter several of them, including ordinations of bishops, priests, and deacons and the annual blessing of oils and consecration of chrism during Holy Week. The rites contained in the *Pontifical* are those for *Ordination of a Bishop*, *Priest*, or *Deacon*; *Consecration to a Life of Virginity*; *Confirmation*; *Institution of Readers and*

Background Documents and Events

This is a list of *some* of the official documents and actions concerning liturgy and liturgical music of the Holy See and of the Latin Church (Roman Rite) Catholic bishops in the United States that have been published and announced during the twentieth and twenty-first centuries. An active pastoral musician should be familiar with at least some of these documents (especially those marked with an asterisk) and the way they have unfolded the continuing liturgical reform in which we are participating.

* **November 22, 1903.** *Tra le sollecitudini* (*motu proprio*), Pope Saint Pius X. This document, issued by the personal authority of the pope, encouraged the restoration and use of Gregorian chant and first used the phrase "active participation."

* **June 29, 1943.** *Mystici Corporis* (encyclical), Pope Pius XII. *Mystici Corporis* teaches the doctrine of the Mystical Body of Christ, which offers the theological underpinnings for the liturgical movement. Membership in the one body of Christ implies social responsibility, and the foundation for Christian service is corporate worship in the Mystical Body of Christ.

* **November 30, 1947.** *Mediator Dei* (encyclical), Pope Pius XII. *Mediator Dei* is the first encyclical ever to be devoted entirely to the liturgy. Since it affirms the work of the liturgical movement (albeit with a few cautions) it soon became known as the movement's *magna carta*.

May 28, 1948. Pope Pius XII creates the Commission for Liturgical Reform within the Sacred Congregation of Rites. The commission worked in secret, reporting only to Pope Pius XII, until 1960.

1949. The Sacred Congregation of Rites grants permission for the *Missale Romanum* to be translated completely into another vernacular language: Mandarin Chinese. Earlier decrees had permitted the translation of parts of the missal and other rites into several European languages.

1951. With the approval of Pope Pius XII, the Sacred Congregation of Rites publishes a revised order for the Easter Vigil to be used *ad experimentum*. The experiment goes so well that in 1955, the Congregation publishes a new order for all of Holy Week, especially for the services of the Easter Triduum.

December 25, 1955. *Musicae sacrae disciplina* (encyclical), Pope Pius XII. While promoting chant and classical polyphony, Pope

Pius also permitted the use of vernacular hymns at low Mass. This document is followed, in 1958, by the instruction *De musica sacra et sacra liturgia* (instruction on sacred music and sacred liturgy) from the Sacred Congregation of Rites.

* **December 4, 1963.** *Sacrosanctum Concilium* (Constitution on the Sacred Liturgy), Second Vatican Council.

1964. In this year, the name of the Sacred Congregation of Rites began to change. Pope Paul VI established the Consilium within the Congregation. This was a special commission charged with preparing new liturgical books and overseeing the process of liturgical reform. In 1969, the name of the Congregation changed to the Sacred Congregation for Divine Worship. This then became the Sacred Congregation for Sacraments and Divine Worship and then the Congregation for Divine Worship and the Discipline of the Sacraments (its current title).

* **March 5, 1967.** *Musicae sacrae disciplina* (instruction on music), Sacred Congregation of Rites/Consilium.

1969. The "year of sacraments." In this one year, the Sacred Congregation of Rites/Consilium published a revised ritual for marriage, the Order of Mass with the *General Instruction of the Roman Missal*, the rite for baptism of children (revised 1973), the order of readings for the *Lectionary for Mass*, and the rite for funerals.

1970. The first *editio typica* (standard edition) of the *Missale Romanum* was published. It was not translated into English until 1974.

1971–1974. The first four years of the 1970s saw the publication of standard editions of rituals for confirmation (1971); the Christian initiation of adults (1972); the *Ordo cantus Missae* (the Order of Mass set to chant, 1972); *Pastoral Care of the Sick: Rites of Anointing and Viaticum* (1972); *Holy Communion and Worship of the Eucharist outside Mass* (1973, this document governs distribution of Communion apart from Mass as well as rites of adoration, including extended periods of adoration of devotions such as Forty Hours); the *Directory for Masses with Children* (1973); the *Rite of Penance* (1973); *Iubilare Deo* (the minimum repertoire of Gregorian chant expected of Catholic congregations); Eucharistic Prayers for Masses with children and for Masses of reconciliation (1974).

1977. Publication by the Sacred Congregation for Sacraments and Divine Worship of the *editio typica* of the *Rite of Dedication of a Church and of an Altar*.

By the end of the 1990s, apart from the typical

edition of the *Rite of Exorcism* (1999), Roman documents began to focus on deepening the understanding of liturgy and interpreting the rites that had been published during the 1970s. So in 1998, Pope John Paul II's apostolic letter *Dies Domini* reflected on observance of the Lord's Day. In 2002, the Congregation for Divine Worship and the Discipline of the Sacraments published the *Directory on Popular Piety and the Liturgy*, which describes the difference between liturgy and popular devotions and shows how the two may be related. In 2003, Pope John Paul II published his encyclical *Ecclesia de Eucharistia* on the Eucharistic foundations of the Church.

Extraordinary Form

In an attempt to reach out to people who were disaffected by the reformed rites or who were too old to adapt to the changes, the Congregation for Divine Worship and the Discipline of the Sacraments issued the circular letter *Quattor abhinc annos* (1984), which permitted, under certain very limited conditions, use of the 1962 standard edition of the *Missale Romanum*. In 1988, Pope John Paul issued the *motu proprio Ecclesia Dei* which called for a "wide and generous application" of the permission granted in the 1984 document. Pope John Paul also established a commission, called *Ecclesia Dei*, which was to oversee dialogue with those who had separated from the Roman communion but who still used the 1962 missal. In 2007, Pope Benedict issued the apostolic letter *Summorum Pontificum*, which permitted a much wider use of the "extraordinary form" not only of the 1962 missal but also of all the rites of the Latin Church that were in use in 1962. In doing this, he affirmed the "ordinary form" of the Church's rituals to be those that were reformed after the Second Vatican Council, while the 1962 rites—especially the *Missale*—would serve as an "extraordinary form" of the Roman Rite.

Recent Liturgical Music Instruction or Commentary for the Latin Church in the United States

These documents have all been published by the United States Conference (earlier known as the National Conference) of Catholic Bishops.

1972. *Music in Catholic Worship* (revised 1982)

1982. *Liturgical Music Today*.

* 2007. *Sing to the Lord: Music in Divine Worship*. This document replaces the earlier statements.

Acolytes; Blessing of an Abbot or Abbess; Blessing of Oils, Consecrating the Chrism; Admission to Candidacy for Ordination; and Dedication of a Church and an Altar.

Ceremonial of Bishops. The *Ceremonial* is the bishop's equivalent of the GIRM for the episcopal liturgies found in the *Pontifical* as well as other aspects of a bishop's ritual activities.

A Useful Tool

Ordo. The Order of Prayer in the Liturgy of the Hours and Celebration of the Eucharist is a compendium of information that tells you how to navigate the ritual books. There is an entry for every day of the year which names the celebration of the day and its liturgical rank. It indicates what kind of Mass may be celebrated (the Mass of the day or, possibly, funerals, ritual Masses, commemorations, Masses for special needs, and other possibilities). It lists the readings of the day, including the lectionary number, and describes what other elements are to be included (like the *Gloria* and Creed). For the liturgy of the hours, it indicates which part of the Psalter to use. Be sure to look at the key to abbreviations, as they are used extensively throughout. When in doubt, check the *Ordo*.

Some Chant Resources

These are excerpted from <http://www.npm.org/Sections/Chant/resources.htm>. The website lists additional resources for the liturgy of the hours (divine office), learning about chant, and Latin pronunciation. Listed here, in addition to those described among the "core books," are the major books that are frequently referred to in Church documents. Most of these books, published by Solesmes or the Vatican Press, are available in the United States through GIA Publications and Paraclete Press.

Jubilare Deo, sometimes spelled *Jubilate Deo* (*Shout to God*), Libreria Editrice Vaticana, expanded edition, 1987. This small volume contains the entire Order of Mass for congregational singing in Latin, including all the responses and some settings of the ordinary, plus a few other miscellaneous chants. The idealistic wish of Pope Paul VI was that this would become the core repertoire known by Catholic congregations around the world.

Kyrie Simplex (*Simple Kyrie*), Libreria Editrice Vaticana, 1965. A *kyrie* is a collection of settings of the Order of Mass (ordinary). This interesting collection of Mass ordinaries, astutely drawn from non-Roman traditions of Latin chant (e.g., Mozarabic, Ambrosian) provides very singable congregational Mass settings of the Latin and Greek texts.

Gregorian Missal for Sundays, Solesmes, 1990. Unofficial English translations are printed next to each Latin chant, and those chants are excerpted from the *Graduale Romanum* to include all the Sundays and feast days. Other liturgical texts (e.g. presidential prayers, Eucharistic prayers) are also included in English.

By Flowing Waters: Chant for the Liturgy, by Paul Ford. The Liturgical Press, 1999. This is an unofficial book of chant settings of English texts for the liturgy which has received official approbation by the USCCB Committee on Divine Worship for liturgical use. It is essentially a translation of the *Graduale Simplex*.

Useful Websites

The Holy See: <http://www.vatican.va>. The official multilingual site of the Holy See offers documents by pontiffs from Benedict XVI through Leo XIII. It also offers access to documents from the various congregations, the Vatican news services, and other resources. There is a link to a resource library which contains the official texts and translations of the documents from Vatican II, the *Catechism of the Catholic Church*, the *Code of Canon Law*, as well as the original documents of the "acts of the Holy See."

United States Conference of Catholic Bishops: <http://www.usccb.org>. The official website of the United States Conference of Catholic Bishops. In addition to Catholic news articles, you'll find access to the various departments of the USCCB, the daily lectionary readings, the complete NAB version of the Bible, the complete *Catechism*, as well as church documents.

Byzantine Catholic Church in America: <http://www.byzcath.org>. The Latin Church is not the only Catholic Church in the United States in communion with Rome. This site offers news and general information about the Byzantine Catholic (Greek Catholic) and other Eastern Christian Churches.

National Association of Pastoral Musicians: <http://www.npm.org>. The site offers news about NPM events, a music planning guide for all Sundays and major feasts, resource articles, and other helpful materials.

Music Publishers. Each of the major music publishers has a website that offers information on their publications and opportunities to order online. These sites also contain other useful resources—many available for free—to assist pastoral musicians, liturgists, clergy, and other people associated with ritual celebration.

PrayTell: <http://www.praytellig.com>. This blog, edited by Father Anthony Ruff, OSB, and guest editors, aims to offer practical wisdom about prayer, sacraments, and the community of the faithful—in short, worship. It has been created especially for pastors, liturgists, musicians, and scholars. Pray Tell is informal, conversational, even humorous, but also well-informed and intellectually grounded. It has become a very popular site for discussion of liturgy in the United States and in other nations.

Society for the Renewal of the Sacred Liturgy: <http://www.adoremus.org>. This conservative association of Catholics seeks to promote “authentic” reform of the liturgy of the Latin Church. The online *Adoremus Bulletin* offers extensive commentary on Church issues, particularly liturgy and music. The editorials offer a conservative perspective on how the Vatican II reforms have been implemented. This site offers reprints of church documents as well as links to the USCCB and other sites.

Church Music Association of America: <http://musicasacra.com>. This site focuses on traditional music, especially chant and polyphony, and a conservative interpretation of liturgical reform. It offers free chant downloads as well as traditional hymnody.

Useful Books on Liturgical Music

Catholic Music through the Ages: Balancing the Needs of a Worshipping Community. Edward Schaefer. Archdiocese of Chicago: Liturgy Training Publications (Hillenbrand Books), 2008.

From Sacred Song to Ritual Music: Twentieth-Century Understandings of Roman Catholic Worship Music. Jan Michael Jonas. The Liturgical Press, 1997.

Liturgy and Music: Lifetime Learning. Robin A. Leaver, Joyce Ann Zimmerman, editors. The Liturgical Press, 1998.

Ministries in Sung Worship: A Documentary and Pastoral Resource. J. Michael McMahon and Gordon E. Truitt. NPM Publications, 2005.

Music in Catholic Liturgy: A Pastoral and Theological Companion to SING TO THE LORD. Gerard Denis Gill. Archdiocese of Chicago: Liturgy Training Publications (Hillenbrand Books), 2009.

Psalmist and Cantor: A Pastoral Music Resource. Various Authors. NPM Publications, 2005.

Sacred Music and Liturgical Reform: Treasures and Transformations. Anthony Ruff, OSB. Archdiocese of Chicago: Liturgy Training Publications (Hillenbrand Books), 2007.

Seven Sessions: The NPM Study Guide to

SING TO THE LORD: MUSIC IN DIVINE WORSHIP. J. Michael McMahon, Paul Colloton, and Gordon E. Truitt. NPM Publications, 2009.

Singing Our Worship: A Pastoral Musician's Guide to the GENERAL INSTRUCTION OF THE ROMAN MISSAL, rev. ed. J. Michael McMahon. NPM Publications, 2007.

Singing the Year of Grace: A Pastoral Music Resource. Various Authors. NPM Publications, 2009.

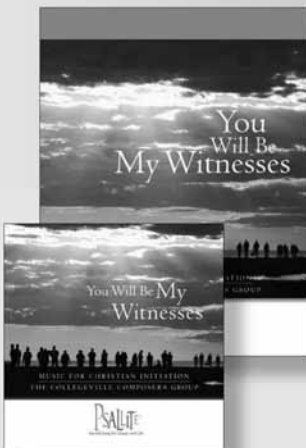

The Choir in the Liturgy: A Pastoral Music Resource. Various Authors. NPM Publications, 2006.

The History of American Catholic Hymnals since Vatican II. Donald Boccardi, SM. GIA Publications, 2001.

The Way We Worship: Pastoral Reflections on the General Instruction of the Roman Missal. Various Authors. NPM Publications, 2003.

Why We SING What We Sing and DO What We Do at Mass. Various Authors. NPM Publications, 2010.



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Reviews

Children's Choral Recitative

Creator of the Stars of Night. *Arr. Kenneth Lowenberg. Two-part voices and keyboard, opt. C instrument. GIA, G-6873, \$1.60.* This familiar chant for the Advent Season is set beautifully with a creative, harmonically refreshing accompaniment. Interludes between verses provide fluid transitions from one verse to another. The arranger's sensitivity to text is apparent in the accompaniment as well as in the vocal dynamic markings. A simple descant on the final verse adds a fitting majesty to the doxology, before the calmer unison "Amen." Highly recommended for older children's choirs as well as unison/two-part adult choirs.

Creating God, Your Fingers Trace. *Michael Burkhardt. Two-part voices, organ, opt. soprano recorder or flute, cello, and handbells. Augsburg Fortress, 978-0-8006-6420-6, \$1.60.* Here is a well-crafted setting of a Jeffrey Rowthorn text using the familiar American tune PROSPECT. The simple part writing consists mainly of the melody in canon on verse two, making this a good choice for young choirs ready to move from unison singing to two-part music. The instrumental writing is idiomatic to each instrument, and all parts are woven together nicely. This piece in praise of God's creation is useful throughout Ordinary Time.

In Bethlehem Tonight. *James E. Clemens. Unison children's choir, keyboard. WLP, 007145, \$1.40.* Primary grade choirs will enjoy singing this playful setting of a Richard Leach text which calls all people to come and see what is "right in Bethlehem," despite all that is wrong in the world. An expertly written accompaniment helps to support the singers with lively rhythms and solid harmonies. Young singers will delight in the melody as well as the message of Christmas peace.

Shall We Gather at the River. *Gwyneth Walker. Youth chorus (SA) and piano (or*

orchestra). ECS Publishing, 7207, \$2.25. Experienced two-part choirs will find this arrangement of the familiar text and tune very satisfying and fun to sing. The vocal lines are constructed in simple harmony (thirds) or in imitation as the melody happily flows along. The piano accompaniment keeps the rhythm "rolling" as we wait for the "happy, golden day" when we'll all gather at the river "by the throne of God." Highly recommended.

The following octavos are published by Choristers Guild.

Come, Celebrate God's Gift of Music. *Mark Patterson. Unison with piano, opt. flute, finger cymbals, and claves. CGA 1199, \$1.95.* Young choirs will find here a singable tune with lively accompaniment, especially a very active flute part. Quick modulations in the "bridge" section will take young ears some time to get acquainted with, but the overall effect is joyful and celebratory. Appropriate for many occasions throughout the year.

All Creatures of Our God and King. *Arr. Margaret R. Tucker. Unison, two part, SAB, SATB, or combined choirs with organ, congregation, opt. flute or violin, opt. handbells. CGA 1187, \$2.25.* Here we have a festival setting of a beloved hymn, most useful with a full complement of combined children's and adult choirs and instrumentation. The unison presentation of the first verse serves as a foundation on which more complicated textures arise and build in intensity. An optional a cappella SATB setting of verse three is especially nice if resources are available. Several performance options are given by the composer for various voicings. This might be most useful at an ecumenical service of thanksgiving.

Come, Messiah, Come. *Lynn Shaw Bailey and Becki Slagle Mayo. Unison/two part with piano and opt. flute or other C instrument. CGA 1189, \$1.95.* Advent themes of longing, light, and mercy are very well presented in this beautiful piece. Long melodic vocal lines float over a gentle

accompaniment with a flute descant that echoes the tune "O Come, O Come, Emmanuel" in the introduction. This is a lovely meditation for all ages on waiting for the Promised One.

Jesus Christ is Born! *Mark Patterson. Unison/two part with piano, opt. organ, congregation, and handbells (three octaves). CGA 1192, \$1.95.* Your handbell players will be busy on this festival hymn setting. A simple tune, easily sung by choirs of all ages as well as the rest of the assembly, is accompanied by piano and bells and later joined by the organ. A short descant is presented on verse three, but otherwise the singers are in unison. Parishes with abundant instrumental resources but comparatively few choir members may find this a good choice for Christmas celebrations.

Gracious Spirit, Dwell with Me. *Arr. Mary Kay Parrish. Unison/two part with piano and opt. handbells or handchimes (two octaves). CGA 1197, \$1.85.* Here the well-loved tune ADORO TE DEVOTE is set to an historic text by Thomas T. Lynch. A gentle piano accompaniment supports the singing well, and the brief two-part writing is simple and straightforward. Some exploration of the text will be necessary with young singers, but this will be well worth the effort. Appropriate for celebrations of the Spirit, including the latter part of the Easter Season, as well as many other times throughout the year.

What Shall I Give? *Becki Slagle Mayo. Unison/two part with piano and opt. flute or other C instrument. CGA 1188, \$1.85.* The familiar Christina Rossetti verse is augmented with text by the composer. This is a lovely tune with well-woven part writing. A flute descant floats above the singers, and all voices come to a quiet, satisfying ending. Here is a gentle, peaceful addition to your Christmas repertoire.

Meg Matuska

Piano Recitative

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Piano. *John Carter. Hope, 8454, \$39.95.* This collection represents the sacred keyboard arrangements of John Carter from the past twenty years, some reprinted in this collection that are no longer available in their original issue—a welcome surprise. The collection is particularly useful because of the tune index and categories of pieces indicating seasons of the church year (Advent/Christmas, Holy Week, Easter, Pentecost, Reformation), theological emphasis (Praise to God or Christ), and other liturgical or practical groupings (Communion, Death/Life Eternal, Thanksgiving, Patriotic, Wedding). Most of the pieces are based on hymn tunes in the form of short piano preludes of two pages in length. Carter usually employs one compositional idea for each, which unifies the piece. While not all tunes may be useful for every venue, one can count on Carter to write arrangements with interesting musical ideas that work well on the piano. None are difficult, yet there are many musically rewarding moments. The wedding inclusions are arrangements of frequently requested titles by Bach, Handel, and Clarke, in addition to a *passacaglia* newly composed by Carter. Though the price might seem daunting, seventy-one individual titles are included, making this a good investment.

All Earth Is Hopeful: Piano Preludes for the Christmas Season. *Lynette L. Maynard. Augsburg Fortress, 9780806697987, \$16.00.* This collection comprises thirteen titles of Christmas Season arrangements, and most are delightfully unexpected. Perhaps the better known are “He Is Born,” “Here We Come a-Caroling,” “I Saw Three Ships,” “In the Bleak Midwinter,” (set to the tune DARKE), “Jesus Christ the Apple Tree,” and “Sweet Little Jesus Boy.” Less familiar are “All Earth Is Hopeful” (TODA LA TIERRA), “Cold December Flies Away” (EL DESEMBRE CONGELAT), “Lullaby” (traditional Welsh), “’Twas in the Moon of Wintertime” (UNE JEUNE PUCELLE), “The World’s Desire” (identified only as “traditional”), and two recently composed melodies: “One Small Child” and “Welcome to Our World.” These new settings to add to the repertoire for Christmas are musically well-crafted pieces and wonderfully idiomatic to the piano. Though not technically difficult, the harmonies are lush, and figurations are pleasing to the ear and hand. These are pieces a pianist will enjoy playing and piano teachers will want to explore with advancing students. A tune index is included.

Piano Reflections on Hymns of the Faith. *Anne Krentz Organ. Augsburg Fortress, 9780806698069, \$16.00.* As a church musician herself, Anne Krentz Organ has been prolific in providing accessible settings of tunes frequently sung in worship. This volume is no exception. Tunes included in this collection are BEACH SPRING, DUKE STREET, ELLACOMBE, HENDON, LLANGLOFFAN, O JESU, AN DE DINA, and RENDEZ Á DIEU. The pieces can be played by a later intermediate or early advanced pianist, but the melodies need to be voiced in various parts of the hands, all of which are marked for ease in reading. DUKE STREET is the longest of the collection, set as a theme with four variations.

Hymns to the Creator: Two Arrangements for Violin and Piano. *Duane Funderburk, MorningStar Music, 20-720, \$18.00.* Just as good piano settings of hymn tunes are rare, I suspect good settings for violin and piano are even harder to find. These arrangements of TERRA BEATA and LASST UNS ERFREUEN will become treasures for anyone on such a search. Dr. Funderburk’s fine piano training and collaboration with a violinist is evident in the writing of these two pieces. The piano part is wonderfully idiomatic for the hands. The interplay between the piano and violin parts is beautifully crafted, resulting in satisfying ensemble. TERRA BEATA, the English melody most often paired with the text “This Is My Father’s World,” is lightly scored and appropriately gentle for the text. The sturdier LASST UNS ERFREUEN is paired with the text “All Creatures of Our God and King,” yielding more bold, virtuosic writing. These are pieces that good musicians will enjoy learning and offering for worship.

When I Survey the Wondrous Cross (*viola or cello and piano*), 20-916-E, \$11.00; and **O Love That Wilt Not Let Me Go** (*viola and piano*), 20-917, \$10.00. *Hal H. Hopson, MorningStar.* These settings of ST. MARGARET and HAMBURG are tastefully written and accessible for an advanced string student. As always, Hal Hopson composes with sensitivity to the texts associated with these tunes. A reflective longing characterizes ST. MARGARET, and the wide dynamic ranges in the setting of HAMBURG match the progression of the text of the hymn. If a church musician has a violist or cellist available, these pieces will be invaluable additions to the parish repertoire.

Charlotte Kroeker

Books

Prayer in the Cave of the Heart: The Universal Call to Contemplation

Cyprian Consiglio. Liturgical Press, 2010. ISBN: 978-0-8146-3276-5. 121 pages, paperback, \$14.95.

Cyprian Consiglio says, at the start of this slim volume on contemplative prayer, that he likes to think of himself as “someone who took really good notes in class and is sharing them with all his friends.” Maybe this eschewing of any expertise accounts in part for the book’s immediate audience appeal. Maybe it is related to Cyprian’s first career as a professional musician, composer, performer, and producer of religious and secular music. Certainly it is the fruit of his subsequent life as a Camaldolese Benedictine monk, where he has steeped himself in the study and practice of both eastern and western contemplative prayer traditions.

At the outset, Consiglio lays to rest the misconception that has lingered too long in the western churches that contemplative prayer belongs only to a few esoteric types. (Monasteries often kept works by writers like John of the Cross under lock and key.) Rather, the call to the “cave of the heart” is, in Bede Griffiths’s words, “a universal call to contemplation.” The great strength of this book is how skillfully the author builds a two-way bridge between the Christian mystics of the West and what he calls “universal wisdom” from non-Western sources.

The book—Consiglio’s first—grew out of a lecture series he created while substituting at a parish in Santa Cruz. As he prepared, he returned more and more to “the cloud of witnesses” on whose shoulders he stands: Benedictines Bede Griffiths and Henri La Saux (later known as Abhishiktananda, who founded an ashram in India) as well as Laurence Freeman, Thomas Keating, and the numerous other eastern masters he has encountered and studied.

His chapters follow an historical progression. Each opens with both a quote from the Jewish and Christian Scripture and an eastern source. The body of the chapter then unfolds much like a two-part invention. The mutual resonances flow easily back and forth and treat the reader to an expanded and enriching vocabulary on the topic.

Consiglio's early chapters on Jesus and Paul at the head of the contemplative tradition give refreshing insights into familiar passages. He continues with the early desert teachers, where he introduces the idea of poverty of spirit in prayer. Later chapters explain the apophatic tradition of the theology of negation and the three stages of prayer of John of the Cross in relation to parallel mystics from the East.

Lest we forget that Christianity has its own eastern traditions, the author turns then to the Orthodox Church with its mystics like Theophan the Recluse and its prayer classic, the *Philokalia*. The Orthodox contribution of "heart" and "spirit" to the standard western "body and soul" definition of the human person, the author believes, is the "true ground of contemplative anthropology."

In his last chapter, Consiglio comes full circle with a discussion of Benedict's *lectio divina*. Our human condition requires some content to our prayer, the author insists, what Swami Mukanadna would

refer to as "the object of our meditation, our intention, our knowing why and on what we are meditating." The best vehicle for this content is God's word, Consiglio believes. One friend of his developed the practice of *lectio*, condensed the passage to the shortest prayer possible, and then carried it around in his pocket to use as his mantra for the day. Similar practical examples seamlessly woven throughout the book flesh out the author's conviction that contemplative prayer is essentially a practical science. His suggested exercises reinforce the point made in his preface that "all of this is mere verbiage without a commitment to daily practice, the most basic principle of which is simply making the time to pray."

A wide audience exists for this book, for "the call to contemplation is universal. People all over are hearing it, sensing it, receiving it, yearning for 'something more,' longing to go deeper and look for a new language to rearticulate ancient truth," Consiglio writes. For "practitioners of zendos and yoga centers who have

not found the interiority they hunger for in the western traditions," this book is a veritable education in the Christian tradition of contemplative prayer. Readers with a more conventional background in Christianity will find both a refreshing perspective on their tradition along with meaty excerpts from the eastern religions to enrich their journey to the cave of the heart. The excellent bibliography is well worth perusing.

Natalie Ganley

Unlikely Spiritual Heroes

Brennan R. Hill. *St. Anthony Messenger Press*, 2010. ISBN: 978-0-86716-924-9. 143 pages, paperback, \$14.95.

Throughout our lives, all of us revisit essential questions that force us to take stock. They are questions of our life's vocation, our central task in embracing our faith in a way that strengthens us to serve others and fight for justice where injustices abound. The act of self-discovery in

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such questioning is entirely necessary in order for us to participate in our society in meaningful and responsible ways. As Catholic Christians, this challenging process takes place through prayer and self-examination that is both personal and communal, involving us in a continual act of conversion.

Along the way of conversion and recommitment to our faith, it helps to see how others have discovered their vocations and how they have enacted them in ways that have transformed others and left an indelible mark on their communities and their world. Brennan R. Hill gives us the invaluable opportunity to enter into the life experiences of eight Catholic figures in his *Unlikely Spiritual Heroes*—notable individuals who have all started their journeys with the same fears and longings as the rest of us but who have allowed themselves to be shaped by their faith with a passion for a cause that would result in significant societal change by meeting the needs of suffering peoples.

Hill brings a reader into the depths of each individual's struggles in such a way that one feels as if one is walking alongside each of them. In doing so, he emphasizes the social issues to which they devoted their entire lives, challenging the reader to pick up where they left off and to continue to attend to these issues, since there is always more that can be done.

The book begins with three women "heroes"—Jean Donovan, Helen Prejean, and Dorothy Stang—and their devotion to God when they are called beyond their comfortable places to the often terrifying situations of the deepest suffering experienced by the poor who were terrorized in the El Salvador of the late 1970s and early '80s (Donovan), by death row inmates (Prejean), and by the native inhabitants of the endangered Brazilian rainforests who fight to sustain their land (Stang). The author portrays each woman's life so that her raw humanity is palpable, and at the same time her heroic deeds are powerful and awe-inspiring. All three chapters conclude with each woman's legacy: a prophetic call to respond to the suffering poor in El Salvador, a strong history of opposition to the death penalty, and a mission to protect the land and the people of Amazonia.

After examining the lives of Donovan, Prejean, and Stang, Hill writes five more chapters depicting the lives of five notable Catholic men. These jump off the page as real people with authentic

desires and choices that set them along singular paths of response to the injustices of atomic weapons (Pedro Arrupe), of nuclear war (Thomas Merton), of the Holocaust (Maximilian Kolbe), of dismissing the value of human life in all its stages (Cardinal Joseph Bernardin), and of oppressive governments around the world (John Paul II).

In relating their extraordinary efforts to fight the injustices of war and oppression, Hill does not make it seem as though these men are "super-human." For him, super-human qualities are not the making of the "hero." The hero is someone who works within the context of his or her ordinary life, displaying the power of God's grace precisely in the ordinariness that gives way to the human responsibility to live within it in a dignified and holy manner that honors the inherent value and richness of the lives of all others, especially those whom we have all too easily forgotten or dismissed.

Anyone who reads this book will be stirred to action, moved by the strength of these eight individuals who responded with compassion to the situations in which God placed them and who spoke or continue to speak with resounding voices that called for peace and justice when it would have been easier and safer to remain silent. Hill does us an immense service by giving us an impetus to return to our own lives in order to ask the imperative questions of life's purpose and goal.

Danielle Nussberger

Fire of God's Love: 120 Reflections on the Eucharist

Mike Aquilina. *Servant Books*, 2009.
ISBN: 978-0-86716-923-2. 96 pages, paperback, \$12.99.

Mike Aquilina serves as executive vice president of the St. Paul Center for Biblical Theology, has hosted several series on the Eternal Word Television Network, and is author of many books on Church history, doctrine, and devotion. This background serves him well for selecting a variety of short texts about the Eucharist and Eucharistic devotion from Ambrose to Albert the Great, from John Vianney to John XXIII and Josemaria Escriva, from the *Baltimore Catechism* to Benedict XVI. Aquilina includes the writings of religious women from across Christian history—Hildegard of Bingen, Teresa of Avila, Elizabeth Seton, Edith Stein, and

Maria Montessori among them.

Following "The Quotes," a section entitled "The Voices" lists the various authors, providing their dates and a short identifying sentence. Finally, the author cites "The Sources" of the selected quotations.

There is no categorizing the quotes, either by time period or by topic/subject. They are simply presented as a collection of quotes on the Eucharist. They express the profound faith of the writer, emphasize the presence of Jesus in the sacrament, and show the meaning and power of the sacrament for transforming the individual, the community, and indeed, the larger world community. "The Eucharist empowers Christians to build up new cultures on the ruins of the old ones" (page x). A text from St. John Chrysostom well illustrates this point:

Do you wish to honour the body of Christ? Do not ignore him when he is naked. Do not pay him homage in the temple clad in silk only then to neglect him outside where he suffers cold and nakedness. He who said: "this is my body" is the same One who said: "You saw me hungry and you gave me no food," and "Whatever you did to the least of my brothers you did also to me" What good is it if the Eucharistic table is overloaded with golden chalices, when he is dying of hunger? Start by satisfying his hunger, and then with what is left you may adorn the altar as well.

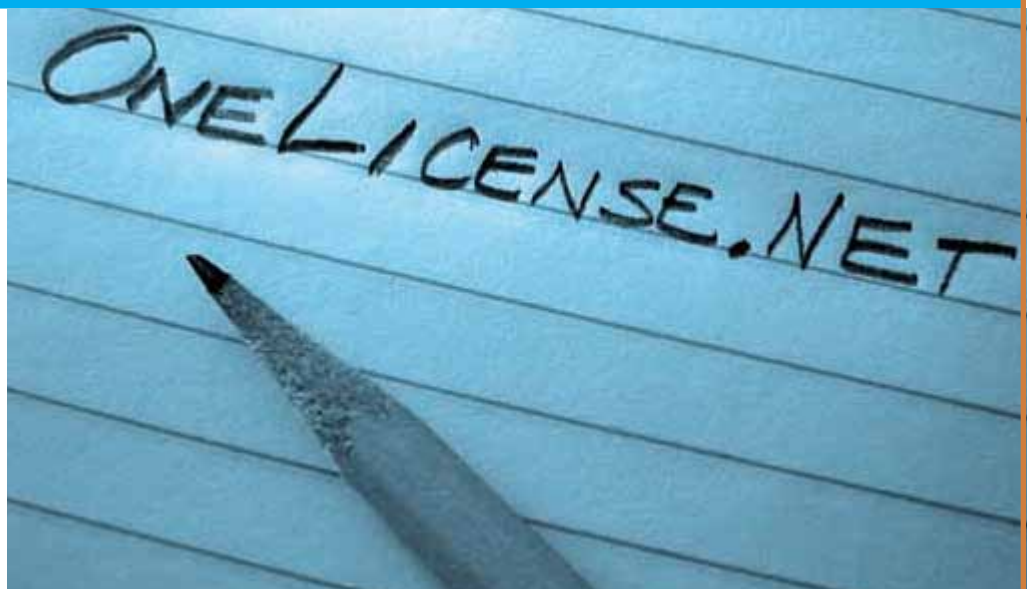
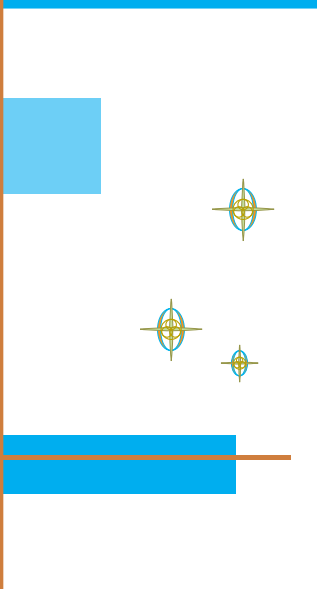
Aquilina's approach from the outset is that the Christian mystery is beyond the capacity of human reason: "Sciences falter and poetry fails, but love succeeds by grace. The love of Jesus impels the saints to awestruck silence but also to impassioned speech."

While there are a few bits of poetry included (e.g., Thomas Aquinas and Thérèse of Lisieux), the selections otherwise are entirely prose. For some, these may be words that inspire prayer. For others, the texts seem more edifying and clarifying of Catholic faith but perhaps not expressing the language of the heart.

The title suggested to me that this may be the kind of book to place in Eucharistic chapels for private reading and prayer. For this reader, however, the texts seem less the words of prayer than testaments of faith—surely of value, but perhaps less satisfying to the one whose heart seeks a different language. Surely the texts reflect a wide sweep of Christian history from a range of believers. Readers can be en-

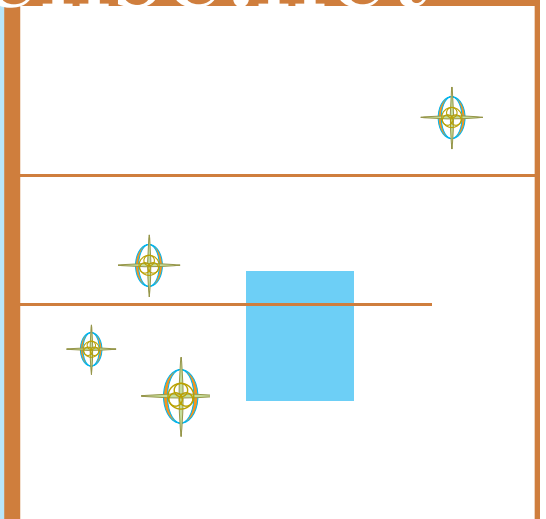


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lightened by their forebears. The texts also give an awareness of spirituality today that is shaping the practice of adoration and holy hours in contemporary Catholic culture.

Eleanor Bernstein

About Reviewers

Sr. Eleanor Bernstein, csj, serves on the staff of the Magnificat Center in Wichita, Kansas. She is completing a book—*Praying our Lives: A Woman's Treasury of Catholic Prayer*—to be published by Ave Maria Press in the fall.

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She is a trained performance pianist and teacher.

Ms. Meg Matuska is the director of music ministries at Communion of Saints Parish in Cleveland Heights and East Cleveland, Ohio.

Ms. Danielle Nussberger is an assistant professor of theology at Marquette University, Milwaukee, Wisconsin.

Publishers

Augsburg Fortress Publishers, PO Box 1209, Minneapolis, MN 55440-1209. (800) 426-0115; web: www.augsburgfortress.org.

Choristers Guild—see *Lorenz*.

ECS Publishing, 138 Ipswich Street, Boston, MA 02215-3534. (800) 777-1919; web: www.ecspublishing.com.

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

Hope Publishing Co., 380 S. Main Place, Carol Stream, IL 60188. (800) 323-1049; web: www.hopepublishing.com.

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

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St. Anthony Messenger Press, 28 W. Liberty Street, Cincinnati, OH 45210-1298. (800) 488-0488; web: www.catalog.americancatholic.org.

Servant Books—see *St. Anthony Messenger Press*.

World Library Publications (WLP), 3708 River Road, Suite 400, Franklin Park, IL 60131-2158. (800) 566-6150; web: www.wlpmusic.com.



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Calendar

CONCERTS AND FESTIVALS

KENTUCKY

Nazareth
June 17–18

Concert and workshop with David Haas and Lori True. Place: Nazareth Retreat Center. Contact Sharon Gray at (502) 348-1597; e-mail: sgray@scnky.org.

NEW JERSEY

Newark
May 15

Cathedral Concert Series: Newark Arts High School Chorus, directed by Dr. Jerry Forderhase and Dr. Kenneth Carter. Program to include J. S. Bach's *Jesu meine Freude* and Carl Orff's *Carmina Burana*. Contact: Cathedral Basilica of the Sacred Heart, 89 Ridge Street, Newark, NJ 07104. Web: www.cathedralbasilica.org.

NEW YORK

New York
May 13

Musica Sacra Concert: Messages to Myself: New Works by Established and Emerging Composers. New York premieres of Christopher Theofanidis, "Message to Myself," and Zachary Patten, "Magnificat." World premiere of Daniel Brewbaker (title to be announced). Musica Sacra Chorus conducted by Kent Tritle. Place: Alice Tully Hall, Lincoln Center. Contact: (212) 330-7648; e-mail: info@MusicaSacraNY.com; web: www.MusicaSacraNY.com.

New York
May 25

Sacred Music in a Sacred Space. Music of Beethoven (*Christ on the Mount of Olives*) and Handel. Choir and Orchestra of St. Ignatius Loyola, conducted by Kent Tritle; Nancianne Parrella, organ; St. Ignatius Loyola Children's Choir, directed by Mary Huff. Pre-Concert Organ Recital by David Endlow. Place: Church of St. Ignatius Loyola. Contact: Church of St. Ignatius Loyola, 980 Park Avenue, New York, NY 10028. Phone: (212) 288-2520; e-mail: concerts@stignatiusloyola.org; web: www.smssconcerts.org.

VIRGINIA

Vienna
May 13–14

Concert and workshop with David Haas. Place: Our Lady of Good Counsel Church. Contact Beth Stenger at (703) 896-7412.

CONFERENCES

CALIFORNIA

Napa
July 28–31

Napa Institute Conference. Theme: Catholics in the Next America. Presenters include Archbishop José Gomez, Cardinal Roger Mahony, Archbishop-emeritus Alexander Brunett, Bishop Jaime Soto, Rev. Robert J. Spitzer, SJ, Mother Mary Assumpta, OP, William McGurn, George Weigel, Dr. Timothy Gray, others. Daily Mass; Solemn Pontifical Mass in the Extraordinary Form with Bishop Salvatore Cordileone. Place: Meritage Resort and Spa, Napa. Contact: Napa Institute. Phone: (949) 474-7368, ext. 123; fax: (949) 861-6001; e-mail: info@napa-institute.org; web: www.napa-institute.org.

CONNECTICUT

Mystic
October 14–16

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opportunity to study the liturgical beauty of Gregorian chant and learn sung Masses, benediction, and prayers. Study musical notation and spirituality. Instructor: Dr. William Tortolano. Place: St. Edmund's Retreat. Contact: St. Edmund's Retreat, PO Box 399, Mystic, CT 06355-0399. Phone: (860) 536-0565; fax: (860) 572-7655; e-mail: admin@endersisland.com; web: www.endersisland.com.

FLORIDA

St. Augustine
July 28–31

Initiation Experience: Beginnings "Plus" Institute. Focus on adults and children. Sponsored by the Diocese of St. Augustine. Contact: North American Forum on the Catechumenate, 125 Michigan Avenue, NE, Washington, DC 20017. Phone: (202) 884-9762; web: www.naforum.org.

ILLINOIS

Columbia
July 25–31

RSCM Course for Girls, Boys, Teens, and Adults. Sponsored by the Royal School of Church Music in America. Program for twenty-five girls, twenty-five boys, twenty-five adults, and one organ

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AFTERNOON SESSION

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Bach's Passions—Musical Language and Religious Contexts *Markus Rathey*

JUNE 13–17

MORNING SESSION

Composition for Church Musicians *Dan Locklair*

JUNE 20–24

FULL-DAY COURSE

Icon Writing Workshop *Vladislav Andrejev*



More information, more courses, and registration details online at sdqsummerterm.sites.yale.edu/

scholar. Director: Garmon Ashby; organist: Vincent Bache. Place: Todd Hall Retreat Center, Columbia. Contact: Phillip Brunswick via e-mail: bvmcentral@aol.com.

INDIANA

Notre Dame
June 20–22

Thirty-Ninth Annual Conference, Notre Dame Center for Liturgy. Theme: Formed for the Liturgy/Reformed by the Liturgy. Keynote: David Fagerberg. Plenum speakers: Paulinus Odozor, C.S.S.P., John Laurence, SJ, Margaret Pfeil, Brian Daley. Breakout sessions. Contact: Notre Dame Center for Liturgy, 372 Geddes Hall, Notre Dame, IN 46556. Phone: (574) 631-5436; fax: (574) 631-6968; e-mail: ndcl@nd.edu; web: <http://liturgy.nd.edu>.

KENTUCKY

Louisville
July 22–27

Choristers Guild Institute. A certification program for directors of young singers in churches and in church schools. Presenters include Anton Armstrong, Madeline Bridges, Helen Kemp, C. Michael Hawn, Rebecca Thompson, Amanda Smith, and more. Place: Louisville Presbyterian Theological Seminary. Contact: (800) 246-7478; web: www.choristersguild.org.

MARYLAND

Baltimore
May 18–19

Vision of Initiation Ministry Conference. Intro-

ducing the vision and practice of initiation in a two-day format. Sponsored by the Archdiocese of Baltimore. Contact: North American Forum on the Catechumenate, 125 Michigan Avenue, NE, Washington, DC 20017. Phone: (202) 884-9762; web: www.naforum.org.

MICHIGAN

Saginaw
June 22–25

Initiation Experience: Beginnings “Plus” Institute. Focus on adults and children. Sponsored by the Diocese of Saginaw. Contact: North American Forum on the Catechumenate, 125 Michigan Avenue, NE, Washington, DC 20017. Phone: (202) 884-9762; web: www.naforum.org.



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NPM National Office
962 Wayne Avenue, Suite 210
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NORTH CAROLINA

Charlotte
July 4–10

RSCM Course for Girls, Boys, Teens, and Adults. Sponsored by the Royal School of Church Music in America. Program for sixty young singers (ages ten to eighteen), thirty adults, and two organ scholars. Director: Geraint Bowen; organist: Edie Johnson. Place: Queens University, Charlotte. Contact: Alan Reed at (704) 408-7489; e-mail: rscmcharlotte@aol.com; or Tracy Reed at (704) 849-9791. Web: saint-johns-charlotte.org/rscm.

Raleigh
July 11–17

RSCM Course for Girls, Teen Girls, and Adults. Sponsored by the Royal School of Church Music in America. Program for forty girls (ages ten to eighteen), twenty-five adults, and one organ scholar. Director: Richard Webster; organist: Matthew Brown. Place: St. Mary School, Raleigh. Contact: Tucky Thompson at (910) 638-9379; e-mail: registrar@carolinarscm.org; Hugh Davis and Kevin Kerstetter at manager@carolinarscm.org; web: carolinarscm.org.

OKLAHOMA

Tulsa
July 25–31

RSCM Course for Boys, Teen Boys, and Adults. Sponsored by the Royal School of Church Music in America. Program for forty boys (ages ten to eighteen) and fifteen adults. Director: Michael McCarthy; organist: Casey Cantwell. Place: University of Tulsa. Contact: Sara Arnold at (918) 640-4274; e-mail: saraarno@swbell.net; or Casey Cantwell at (918) 582-4128; e-mail: casey@wcaseycantwell.com. Web: rscmtulsa.org.

PENNSYLVANIA

Pittsburgh
June 13–19

Sacred Music Colloquium XXI. The primary focus of the colloquium is instruction and experience in Gregorian chant and the Catholic sacred music tradition. Participation in chant and polyphonic choirs, nightly lectures and performances, and daily celebrations of liturgies in English and Latin. Place: Duquesne University. Contact: Church Music Association of America, 12421 New Point Drive, Richmond, VA 23233. Fax: (334) 460-9924; e-mail: contact@musicasacra.com; web: www.musicasacra.com/colloquium.

Wilkes-Barre
July 25–31

RSCM Course for Girls, Boys, Teens, and Adults. Sponsored by the Royal School of Church Music in America. Program for sixty girls, forty boys, thirty teens and young adults, twenty adults, and two

organ scholars. Director: Richard Tanner; organist: Mark Laubach. Place: King's College, Wilkes-Barre. Contact: Steve Burk via e-mail: smburk@graceca-theдрaltopeka.org; web: kingscollegecourse.com.

QUEBEC

Montreal
July 31–August 7

RSCM Course for Boys, Teen Boys, and Adults. Sponsored by the Royal School of Church Music in America. Program for forty boys (ages ten to eighteen) and twenty-five adults. Director: Simon Lole; organist: Patrick Wedd. Place: Bishop's College School, Lennoxville. Contact: Lawrence Tremsky at (516) 746-2956, ext. 18; e-mail: mbcc.canada@yahoo.com; web: mbcc.ca.

RHODE ISLAND

Newport
August 1–7

RSCM Course for Girls, Boys, Teens, and Adults. Sponsored by the Royal School of Church Music in America. Program for young singers (ages nine to seventeen) and fifteen adults. Director: Benjamin Hutto. Place: Salve Regina University, Newport. Contact: Priscilla Rigg or Allen J. Hill via e-mail: rscmri@emmanuelnewport.org; web: emmanuel-newport.org/rscm-newport-course-2010/.

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June 8–11

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Houston
June 20–26

RSCM Course for Girls, Teen Girls, and Adults. Sponsored by the Royal School of Church Music in America. Program for twenty girls (ages ten to eighteen) and ten adults. Directors: Courtney Daniell-Knapp, Brady Knapp, and Anna Teagarden. Place: University of St. Thomas, Houston. Contact: Courtney Daniell-Knapp via e-mail: cdknapp@palmerchurch.org; or Anna Teagarden via e-mail: annateagarden@msn.com.



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

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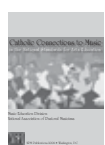


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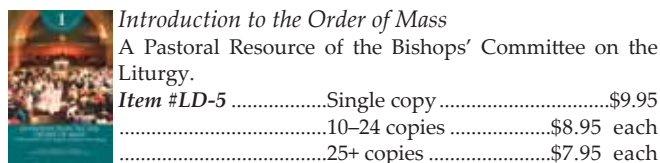


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27–July 1 Guitar and Ensemble Institute

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18–22

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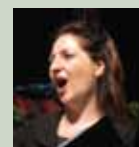
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5–7

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Vengan y vean . . . y escuchen . . . y canten

¿Qué desean los jóvenes católicos de la liturgia? ¿Cómo podemos “nosotros” (seamos quienes seamos) acercarnos a “ellos” (sean quienes sean)? ¿Cómo pueden “ellos” acercarse a “nosotros” para responder a nuestras preguntas o para proclamar la fe que está dentro de ellos? ¿Cómo podemos colaborar para ser un pueblo fiel?

El primer error que se comete al hacer preguntas como ésta es dar por hecho que todos “los jóvenes católicos” tienen los mismos gustos, la misma comprensión de la liturgia y de la Iglesia y aún tienen los mismos gustos en la música. Los jóvenes católicos no son un monolito; son tan diversos como aquellos de cualquier otro grupo de edad. Y lo que les atraerá a la vida litúrgica de la Iglesia y mantenerlos interesados mientras ellos profundizan su comprensión y su participación es tan diverso como el canto gregoriano y Matt Maher, el órgano y la batería, el latín y las traducciones al lenguaje local, los ritos sencillos y los elaborados, las capillas rurales y las grandes catedrales.

Lo que sí comparten los jóvenes católicos es lo que todos tenemos en común: la necesidad de tener testigos quienes nos muestran por sus vidas lo que es importante, lo que tiene sentido, y cómo ser sanos. No tenemos que estar de acuerdo con estos testigos todo de golpe; es posible que discutamos con ellos o que a veces optemos por no hacerles caso. Pero esta es la gente quien nos hace pensar en la manera en que vivimos y en lo que significa, quien nos ofrece una manera alternativa para vivir que, finalmente, llega a ser el camino que legimos seguir. En este sentido, somos todos como aquellos discípulos de Juan el Bautista quienes se acercaron a Jesús en los primeros capítulos del cuarto evangelio. Jesús les preguntó —como nos pregunta a nosotros: “¿A quién buscan?” Cuando tartamudeaban que querían saber dónde Él vivía, les dice: “Ven y lo verás.” Esta es la misma invitación, en pocos párrafos después, que Felipe le ofrece a Natanael, cuando con desdén Natanael hace la pregunta sobre los orígenes de Jesús: “Pero qué cosa buena puede salir de Nazaret?” Y Felipe le contesta: “Ven y lo verás.” (Juan 1:35-46).

La primera cosa que tenemos que hacer como pueblo fiel es dar esa invitación. En particular, ¿qué es lo que les invitamos a nuestros jóvenes a venir y ver? ¿Y a qué nos invitan ellos a ver y a escuchar y a compartir? En realidad, son dos cosas: al Dios revelado en Jesucristo y a nuestra respuesta a aquella revelación. El Dios de Jesús nos ama infinitamente, inconcebiblemente, sin condiciones, y sin condiciones — tanto que llega a ser uno con nosotros y a estar presente con nosotros ahora y por siempre. Nuestra respuesta a esa revelación también debe ser el amor, mientras aprendemos a vivir en y por el Dios quien habita en nosotros, entre nosotros e infinitamente más allá de nosotros. Y tenemos que demostrar esa respuesta primariamente en sencillas maneras cotidianas, en las maneras perdurables en que vivimos en comunión con Dios, por Cristo en el poder del Espíritu; en las maneras en que nos cuidamos, en que cuidamos los unos a los otros y a los extranjeros, especialmente a los pobres, a los desamparados y a los que sufren.

Una de las maneras clave por las cuales invitamos a «venir y ver» es por medio de la liturgia. Esto no significa que la liturgia debe ser un evento “loco de alegría con aplauso”, pero significa que nos debe involucrar completamente (o por lo menos tan completamente como podemos entregarnos a cualquier momento) — participando plenamente, deliberadamente y activamente, cuerpo y mente, ardiendo con fe, esperanza y caridad. Nuestras celebraciones litúrgicas deben invitar a la gente a preguntarse: “¿Quién vive aquí?” Y debemos estar listos para contestar: “Vengan y vean. Vengan y escuchen. Vengan y participen en nuestro canto.”

Ofrecemos esa invitación especialmente a través del canto porque, como nos recuerda *La instrucción general del misal romano* que “el canto es signo de la exultación del corazón . . . De ahí que San Agustín dice con razón: ‘Cantar es propio del que ama,’ mientras que ya de tiempos muy antiguos viene el proverbio: ‘Quien canta bien, ora dos veces’” (IGMR, 39). Cualquiera música que usamos y canciones que cantamos deben expresar nuestro compromiso profundo a la fe que compartimos y a nuestra creencia en la presencia de Dios cuando nos reunimos a rendir culto.

Tenemos un tesoro de música que podemos utilizar para componer la canción de nuestro culto en maneras que nos permitirán expresar nuestra fe, compartirla con los demás y glorificar a Dios. Por supuesto, la primera piedra en que se edifica toda la música para la oración es el canto. Cantar un texto lo eleva del lenguaje ordinario, llama la atención al mensaje del texto y marca las cosas que, de lo contrario, nos podían haber escapado. El canto es una parte de toda sociedad y existe de muchas formas. La Iglesia ha tomado el canto que existía en Israel y en el mundo helénico durante la época de los primeros cristianos y fomentó su desarrollo a través de los signos, mejorándolo y elaborándolo aún mientras manteniendo vivos los básicos cantos sencillos. Cada generación y cada cultura han agregado a estas primeras piedras básicas sus propios talentos musicales. Algunos dones han perdurado, otros han desaparecido cuando ya no servían, y otros se están añadiendo ahora mismo.

Cuando pensamos en dar una invitación a los jóvenes por medio de nuestro ejemplo y cuando intentamos fomentar ese mismo espíritu en ellos para que imiten nuestro ejemplo, debemos recordar que en la casa del Padre hay muchas moradas (Juan 14:2) y que hay muchos caminos a lo largo de los cuales el Espíritu nos guía. Hay una gran tesoro de música que podemos usar para rendir culto. En nuestra diversidad, cada quien tiene su propio gusto, de la misma manera que todos los creyentes tenemos nuestras propias formas de espiritualidad o de oración privada. No se puede satisfacer a todos, ya que la música existe al servicio de la liturgia; no es algo que se añade a la liturgia o algo que se incluye simplemente para entretenimiento. Pero lo que sí podemos hacer es estar conscientes de lo esencial que es el ministerio de la música para poder expresar y proclamar la fe, para que la actitud que tenemos hacia nuestro ministerio sea conforme a esta visión. Lo que intentamos hacer es proclamar la Palabra de Dios y el misterio de la fe en canción. Deberíamos hacer siempre el mejor esfuerzo posible, aprovechando de los recursos de que disponemos, de manera que con nuestro buen ejemplo de testigos, todos escuchen la invitación que cantamos: “Vengan y vean.”

Come and See . . . and Hear . . . and Sing

What do young Catholics want from the liturgy? How do “we” (whoever we are) reach “them” (whoever they are)? How do “they” reach “us” to answer our questions or to proclaim the faith that is in them? How do we work together to be faithful people?

The first mistake in asking questions like this is considering that “young Catholics” all have similar interests, similar understandings of liturgy and Church, and even similar interests in music. Young Catholics are not a monolith; they are as diverse as any other age group. And what will draw them into the Church’s liturgical life and keep them interested while they deepen their understanding and participation is as diverse as Gregorian chant and Matt Maher, organ and drum sets, Latin and vernacular translations, simple and elaborate ritual, country churches and great cathedrals.

What young Catholics do have in common is what we all have in common: the need for witnesses who show us by their lives what is important, what has meaning, and how to be whole. We don’t have to agree with these witnesses all at once; we may even argue with them or choose for a time to ignore them. But these are the people who make us wonder about the way we’re living and what it means, who offer us an alternative way to exist that, finally, becomes a way that we’re willing to make our own. In this sense, we’re all like those disciples of John the Baptist who approach Jesus in the early chapters of the fourth Gospel. Jesus asks them—as he asks us: “What are you looking for?” When they stammer out that they’d like to know where he lives, he says: “Come and see.” This is the same invitation, a few paragraphs later, that Philip offers Nathanael, when Nathanael asks the disparaging question about Jesus’ origins: “Can anything good come out of Nazareth?” Philip responds: “Come and see” (John 1:35–46).

So the first thing we have to do as faithful people is issue that invitation. We have to be sure enough in our faith that we’re willing to offer ourselves as examples. We need to be confident enough to let someone get close enough to ask questions, to offer challenges, and to become

disciples like us, drawing on our example, our teaching, and our strength.

What is it that we’re inviting young people in particular to come and see? And what are they inviting us to see and hear and be part of? Two things, actually: the God revealed in Jesus Christ and our response to that revelation. The God of Jesus loves us infinitely, unquestioningly, unfathomably, and unconditionally—so much as to become one of us and to be present to us now and forever. Our response to that revelation must also be love, as we learn to live in and through the God who dwells within us, among us, and infinitely beyond us. And we need to show that response primarily in simple, daily ways, in the enduring ways that we live in communion with God, through Christ, in the power of the Spirit: in the ways we care for ourselves, for each other, and for strangers, especially the poor, forgotten, and suffering.

One of the key ways we issue the invitation to “come and see” is through the liturgy. It is here, we believe, that we are most fully in communion with the living God. If we believe that, then the way we worship should reflect that belief. This doesn’t mean that liturgy should be a “clappy happy” event, but it does mean that it should involve us completely (or at least as completely as we can give ourselves at any moment)—participating fully, consciously, and actively, body and mind, burning with faith, hope, and charity. Our liturgical celebrations should invite people to ask: “Who lives here?” And we should be ready to answer: “Come and see. Come and hear. Come and join our song.”

We offer that invitation especially through song, for, as the *General Instruction of the Roman Missal* reminds us, “singing is the sign of the heart’s joy Thus St. Augustine says rightly, ‘Singing is for one who loves.’ There is also the ancient proverb: ‘One who sings well prays twice’” (GIRM, 39). Whatever music we use and songs we sing should express our deep commitment to the faith we share and to our belief in God’s presence when we gather to worship.

We have a whole treasury of music to use in crafting the song of our worship

in ways that will allow us to express our faith, share it with others, and give glory to God. The foundation stone on which all music for worship is built is chant, of course. Chanting a text elevates it from ordinary speech, calls attention to what is being said in the text, and highlights things we might otherwise have missed. Chant is a part of all societies and comes in many forms (one form in the United States includes certain kinds of rap). The Church has taken the chanting that existed in Israel and the Hellenic world at the time of the first Christians and built it up over the centuries, refining it and elaborating it even while keeping the simple, basic chants alive. That’s why there is a body of “plainchant” that we can use in dialogues at Mass and that the priest or deacon uses to chant some of the prayer texts, and there is another body of chant that belongs to choirs. On these basic foundation stones each generation and each culture has added its own layer of musical gifts. Some gifts have endured, others have passed away when they were no longer useful, and some are being added right now.

When we think about inviting young people through our own witness and encouraging them to be witnesses themselves, and when they think about doing that for us, we need to remember that the Father’s house has many dwelling places (John 14:2) and that there are many paths on which people are guided by the one Spirit. There is a rich treasury of music that we can use at worship. In our diversity, not everything will appeal to everyone, just as not every form of private prayer or every form of spirituality will appeal to every believer. We can’t offer everything for everyone; after all, music is a servant of the liturgy, not something added onto the liturgical act or stuck in to provide entertainment. But what we can do is this: Realize how foundational music ministry is in expressing and proclaiming the faith and then treat our ministry accordingly. What we do, after all, is proclaim the Word of God and the mystery of faith in song; we should do that as well as we can, using the best resources available, being the best witnesses we can be, so that everyone can hear the invitation we sing: “Come and see.”



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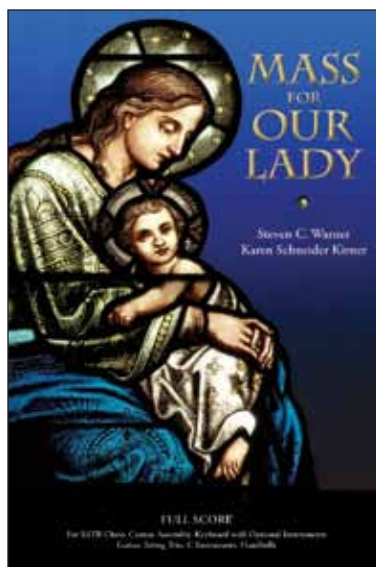
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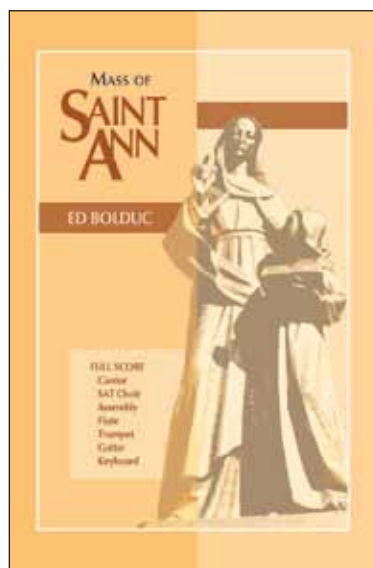
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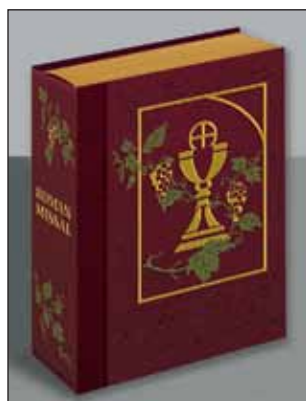


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