

NATIONAL ASSOCIATION of
PASTORAL MUSICIANS

November 2011



PASTORAL Music

Sing a New Song 2011 Annual Convention



The words we proclaim
at Mass may change,
but our faith
remains constant



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From the President

Teresa Sanchez de Cepeda y Ahumada was born in Avila, Spain, in 1515. She entered the Carmelite Order at the age of thirteen and took the name Teresa of Jesus. Soon she began having mystical experiences. She initiated a reform of the Order when she was forty-five and established more than sixteen convents and monasteries before her death at the age of sixty-seven. Teresa was canonized just forty years later. In 1976, she and Catherine of Siena were the first two women ever to be declared doctors of the Church, revered for their teaching of the faith.

Famous as a mystic and a reformer, Saint Teresa is probably less well known as a lover of music and singing. At the first convent that she founded in Avila, the Monastery of San Jose, Teresa gathered with the other sisters to sing and play instruments. She herself played percussion, while other sisters joined in singing and playing other instruments. Many of the songs that they sang were texts written by Teresa herself.

Saint Teresa wrote poetry, not music, so her texts were sung to familiar secular tunes that the sisters already knew. Only after her death did composers begin to create tunes intended specifically to support her hauntingly beautiful poetry.

In the Cathedral of Avila today, the text of one of Saint Teresa's best known songs is posted right next to her statue:

*Nada te turbe,
nada te espante,
todo se pasa,
Dios no se muda;
la paciencia
todo lo alcanza;
quien a Dios tiene
nada le falta:
Solo Dios basta.*

Let nothing disturb you,
let nothing frighten you.
Everything passes,
but God does not change;
patience attains everything;
the one who has God
lacks nothing:
God alone is enough.

Thanks to the music of Jacques Berthier and the prayer of the Taizé Community, this beautiful song has become part of the liturgical repertory of Catholics and other Christians all over the world.

The last twenty years of Teresa's years were fraught with illness, conflict, and suffering. Her reform efforts were met with rejection and suppression on the part of Carmelite superiors, and she was even investigated by the Inquisition. Yet in the midst of all her trials, Teresa lived in a world of intimate experiences of and connection to Christ, her lover and spouse.

I recently had the opportunity to visit the Monastery of San Jose in Avila (the first convent founded by Saint Teresa) and to speak with one of the sisters about Teresa's love of music and the role of liturgical music today. Although she was not visible behind the wall of the visiting area, this sister's voice glowed with joy as she spoke of liturgical music. Music, she said, has so much power to bring people closer to the presence and love of God. But, she added, it has to be *good* music!

This last point was not an admonition but rather a witness to the experience of God in beauty that touches the human spirit and opens it to the knowledge and love of God. So many times I have heard various commentators argue the need for "good" music in the liturgy, but rarely had I heard such a joyful and simple witness to it. This was no grim critique based on personal preference or musical taste, much less an arrogant rebuke. Rather, it was a joyful testimony to the power of beauty by a contemplative sister living a simple life in the tradition of a singing and percussion-playing mystic.

My visit to Avila has gotten me thinking about Saint Teresa a lot lately, not only when singing and playing at Sunday Mass but also when planning and rehearsing music. I'm more convinced than ever that our singing and playing must open the hearts of the community to the presence and power of Christ among us. Even in the midst of suffering and struggle, music is the language that allows people to proclaim their trust that "God alone is enough."

J. Michael McMahon
President

PASTORAL Music



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(NPM), 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461.

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Cover: Convention participants gather for morning prayer. Photos in this issue courtesy of convention photographer Patti Dobbins, Louisville, Kentucky; Green Bay NPM Chapter; Peter Maher; Trudy Maher; Terri Pastura; and Gordon E. Truitt.



Mission Statement

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

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The Association President and the NPM Board members also serve on the NPM Council without a vote.

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Annual Report to the Membership

FOR THE YEAR JANUARY 1 TO DECEMBER 31, 2010

Strategic Goals 2010–2012

1. Address the pastoral, liturgical, and musical needs of the Hispanic Catholic population in the United States.
2. Sustain and increase membership in the NPM community of ministry.
3. Increase NPM focus on youth and young adults who can and do contribute to liturgical and music ministry in the United States.
4. Contribute to the preparation of communities and pastoral leaders for implementation of the new English-language edition of the Roman Missal.
5. Find new financial resources and strengthen existing ones to support the mission and work of NPM in a challenging economy.

Membership

	Dec. 31, 2009	Dec. 31, 2010
Total Membership	7,742	7,239
DMMD Membership	712	668
Interest Sections		
African American Musicians	113	114
Campus Ministers	183	195
Cantors	2,162	2,225
Choir Directors	2,191	2,260
Clergy	1,114	993
Diocesan Directors of Music	144	131
Ensemble Musicians	1,318	1,368
Hispanic Musicians	237	252
Music Education	364	394
Musicians in the Military	39	34
Organists	1,857	1,911
Pianists	894	1,015
Youth	1,089	1,146
Asian Pacific Musicians	38	46
Musicians Serving		
Religious Communities	40	81
Pastoral Liturgy	530	640
Chant	202	208
Composers	56	106

Chapters

2010	66	(60 permanent, 6 temporary)
2009	66	(59 permanent, 7 temporary)
2008	71	(62 permanent, 9 temporary)

The National Association of Pastoral Musicians has adopted five strategic goals for the three-year period of 2010 through 2012. Three of the five goals identify specific areas toward which the energy and resources of the Association will be directed: the pastoral, liturgical, and musical needs of Hispanic/Latino Catholics in the United States; increased focus on youth and young adults; and preparation for the new English-language translation of the Roman Missal. The other two goals are directed at strengthening the Association to carry out its mission: sustaining and increasing NPM membership and continuing development of financial resources. Each year of the plan the NPM Board of Directors is identifying and implementing concrete objectives to accomplish the goals. We invite and encourage every member to do his or her part to participate in these efforts.

Membership in NPM represents commitment to and participation in the mission of the Association —fostering the art of musical liturgy and serving the Catholic Church in the United States. Like many other nonprofit associations, NPM has seen some decline in members over the past few years. In 2010 the Association experienced a decrease of 5.4 percent. The Board of Directors last year appointed a task force to study membership and to make recommendations for steps to be implemented during 2012.

NPM is a “big tent” that embraces musicians, clergy, liturgists, and other leaders of worship. The Association has a Director of Music Ministries Division (DMMD) for professional directors of music ministries and seventeen Interest Sections that allow members to identify their own particular areas of expertise, ministry, or concern. These interest sections represent an amazing diversity within the Association that embraces ordained and lay ministers, young and old, various cultural and ethnic communities, and a wide variety of music ministry specializations.

Pastoral Music continues to provide a forum for thoughtful and helpful discussion of issues affecting sung worship and pastoral music ministry. **The Liturgical Singer** is a practical and lively newsletter for psalmists, cantors, choir directors, and choir members.

In addition to these two printed periodicals, NPM publishes a variety of electronic publications, including **Pastoral Music Notebook**, a twice-monthly newsletter for NPM members; **Sunday Word for Pastoral Musicians**, a weekly reflection on the Sunday Scriptures; **Clergy Update**, a quarterly newsletter for clergy members; and **Praxis**, a quarterly newsletter for DMMD members.

The 2010 NPM Convention in Detroit drew a total of 1,566 paid registrants for the first national gathering during an even-numbered year since 1978. From 1980 until 2008 NPM had held regional gatherings during the even-numbered years. The recently concluded 2011 National Convention (July 12–16) was held in Louisville, Kentucky. The next national conventions will be held in Pittsburgh, Pennsylvania (2012) and Washington, DC (2013).

NPM institutes drew 232 participants in 2010 at seven different locations. In addition to programs for cantors and ensemble musicians, the Association sponsored institutes on chant, handbells, music with children, and pastoral liturgy.

NPM sponsored four educational webinars for a total of nearly 1,100 participants. This year's webinars included an ecumenical program on the psalms in Christian worship, a session on the new Roman Missal, and a series of webinars on Sing to the Lord: Music in Divine Worship.

When the NPM Board prepared its budget for 2010, the Association was facing some very difficult choices in light of significant financial setbacks during the recent recession. The 2010 budget reduced expenses very substantially in order to achieve a surplus for this year. Three full-time NPM staff positions were eliminated, salaries for existing staff were frozen for the third successive year, and some employee benefits were reduced or eliminated. The Association adopted a new communications strategy that makes greater use of electronic media and relies far less heavily on printing and mailing. A number of other cost-cutting measures were also introduced.

Happily, NPM experienced a surplus of \$71,000 in 2010, coming very close to the projected budget surplus of \$88,000. The Association will need to achieve surpluses for the next several years to make a full recovery from recession-related losses, but early indications are showing strong performance for 2011 and more importantly the confidence of members in the value of NPM's work.

Publications

	Dec. 31, 2009	Dec. 31, 2010
Members and Subscribers		
Pastoral Music	7,960 ¹	7,447 ²
Liturgical Singer	1,531 ³	1,304 ³

1. This number includes 65 non-member subscribers and 153 libraries.
2. This number includes 57 non-member subscribers and 151 libraries.
3. Total number of copies sent to subscribers; some subscriptions are bulk orders.

Education

Conventions

	Total Paid Attendance
2010 Annual Convention: Detroit, Michigan	1,566
2009 National Convention: Rosemont, Illinois	2,440
2008 Regional Conventions: East Brunswick, Cleveland, Los Angeles	1,689

Institutes

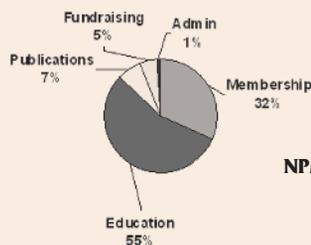
	Total Paid Attendance
2010 8 Institutes	314
2009 8 Institutes	293
2008 9 Institutes	591

Webinar

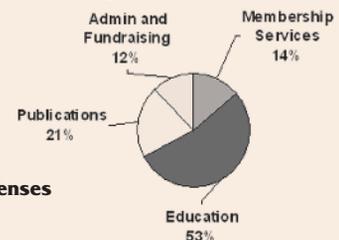
	Total Paid Attendance
2010 4 Webinars	1,100
2009 1 Webinar	467

Finances

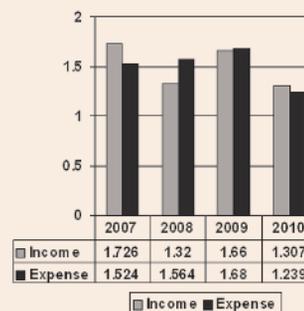
2010 Income: \$1.310 million



2010 Expenses: \$1.239 million



NPM Income and Expenses (in \$ millions)



Annual Fund 2010



I continue to offer profound thanks to all the individuals, dioceses, parishes, corporations, and others who so generously supported the 2010 NPM Annual Fund. Your gifts help to make possible the programs and services that NPM provides for musicians, clergy, liturgists, and other leaders of prayer. Please help us to continue this important work through your gift to the 2011 NPM Annual Fund. If there are any errors or omissions in the lists on these pages, please accept our apology and send a correction by e-mail to Lowell@npm.org or by phone: (240) 247-3000.

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Ms. Joanne Werner



Scholarship Awards

Mr. Henry Bauer
NPM Members Scholarship

Ms. Rachele Kramer
NPM Nancy Bannister Scholarship

Mr. Daniel Girardot
NPM Perrot Scholarship

Mr. Rendell James
NPM Koinonia Scholarship

Mr. Kristopher Seaman
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Mr. Evan Snyder
NPM MuSonics Graduate Scholarship

Mr. Scott Raymond Ziegler
*NPM MuSonics Undergraduate
Scholarship*

Ms. Juliana Horton
*Paluch Family Foundation/WLP
Scholarship*

Mr. Valentino Piran
OCP Scholarship

Ms. Kayla Parker
GIA Pastoral Musician Scholarship

Mr. Michael Adams
*University of Notre Dame Folk Choir
Scholarship*

Mr. Brandon Gauvin
Funk Family Memorial Scholarship

Mr. Nicholas Capozzoli
*Dosogne/Rendler-Georgetown Chorale
Scholarship*

Ms. Tracey Vas
Dan Schutte Scholarship

Ms. Patricia Campbell
*Father Lawrence Heiman, CPPS,
Scholarship*

Mr. Adam DeLessio
Steven C. Warner Scholarship

Mr. Nicholas Mourlam
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Association News

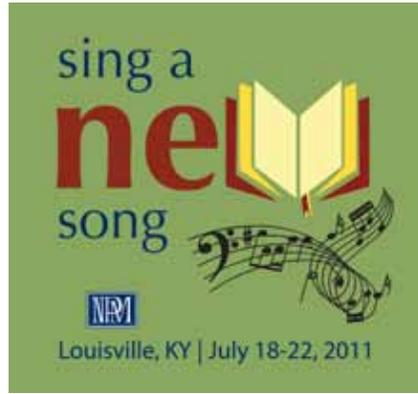
2011 Convention

Who Was There?

Our online evaluation form allows us a glimpse into who the participants are at our annual conventions. This year in Louisville, one-third of those attending were parish directors of music ministries (or an equivalent title and role). Cantors and choir directors accounted for ten percent each, and about seven percent were choir members. Six percent were organists, and just over four percent were pastors. More than forty-six percent of participants have been NPM members for ten years or more. Twenty-two percent have been members for one to five years, and about fourteen percent at Louisville were new members.

Nearly forty percent of those attending the 2011 Convention were full-time, salaried pastoral musicians, liturgists, or clergy. Surprisingly, given the current state of the economy, nearly fifty-three percent of the participants were equally divided between part-time, salaried ministers and volunteers. More than half of those at the Louisville Convention serve suburban parishes; twenty-six percent serve urban parishes; and fifteen percent minister to rural communities. People with middle or upper-middle class incomes comprise nearly eighty percent of the parishes served by convention participants (such parishes can afford a full-time or part-time staff person for liturgy and music). Most of the parishes represented by participants are composed primarily of non-Hispanic white parishioners (seventy-seven percent), but those parishes also minister to significant numbers of other racial or ethnic cultural groups, especially to Hispanic or Latino/Latina populations (nearly thirty-four percent), Asian communities (fifteen percent), Black or African American groups (thirteen percent), and Pacific Islanders (eight percent).

Better than one-third of the participants (thirty-six percent) come every year to an NPM convention; for another nineteen percent, this was their first convention. More than half of the participants (fifty-



seven percent) arrived by car, and more than one-third (thirty-nine percent) came by plane. Two percent arrived by bus.

What We Were Looking For

When asked why we attend an NPM convention, most of us in Louisville admitted that we came primarily for the workshops (eighty-four percent) or the showcases and exhibits (seventy-one percent). Better than half of us also said that we came for the liturgies and prayer events, major addresses, and camaraderie. Twenty-eight percent had other reasons for being in Louisville.

With our interest in workshops, showcases, and exhibits, it is not surprising that we came looking chiefly for new or renewed insights about liturgy and new ideas about music in liturgy.

What We Liked

Convention participants overwhelmingly approved of this year's convention. Nearly sixty-six percent found it very good, and another thirty percent found it good. All the plenum addresses were similarly well received, as were the musical events. The best-rated musical events (each receiving better than seventy percent "very good" ratings) included "From Gethsemani to Galway" with the Notre Dame Folk Choir, "Sing with the World" with John Bell, "Singing the Spirituals" with Valimar Jansen, and "Sing the Early Classics" with the St. Louis Jesuits. Youth

and young adult participants liked the gatherings designed for them, especially the evening jam sessions (seventy-eight percent very good or good) and the young adult meet-ups (eighty-one percent very good or good). The plenum showcases (WLP, OCP, and GIA) were also highly rated.

For some individual comments about this year's convention, please see the Commentary on page seventy-five.

Recordings Available

NPM recorded four of the plenum presentations at the 2001 Annual Convention and more than sixty workshop sessions. For a complete list of the audio recordings available from this year's convention—and to order recordings—go to the NPM website: www.npm.org.

Save the Dates

The 2012 Annual Convention of the National Association of Pastoral Musicians is set for July 23–27 in Pittsburgh, Pennsylvania. The theme, drawn from Psalm 104:30, is "Renew the Face of the Earth."

Members Update

Certification

Changes for Cantors/Psalmsists. There are changes in text and in title for the two levels of certification in our cantor/psalmist program.

BCC. With the arrival of the new *Roman Missal* translation in English, there are some changes in repertoire for those NPM members applying for the Basic Cantor Certificate. The psalm selections have been updated, and there is greater freedom to select settings of the mystery of faith (memorial acclamation), great Amen, and Lamb of God. Here is what the new text says:

With the advent of the new English translation of the *Roman Missal*, third edition, BCC applicants may teach the

Issues We Face: A Webinar Series for Pastoral Music Ministry, 2011–2012

- ☑ September 15, 2011: How to Evaluate New Mass Settings. Jeremy Helmes.
- ☑ October 20: A Checklist for *Roman Missal* Implementation. Diana Macalintal.
- **November 17:** The Musical Judgment in the “Three Judgments, One Evaluation.” Steven Janco.
- **December 15:** Toward Better Singing: Working with Cantors and Choir Members. Kathleen DeJardin.
- **January 19, 2012:** Practical Approaches to Bilingual (Spanish/English) Music. Peter Kolar.
- **February 16:** Yes, You! What You Need to Know about Latino Catholics. Allen Deck, sj.
- **March 15:** Praying and Singing the New *Grail Psalter*. Abbot Gregory Polan, osb.
- **April 19:** What Do Youth Want? What Do They Need? Robert McCarty.
- **May 17:** A Vatican II Approach to Latin and Chant in the Liturgy. Paul Ford.

For additional information on these webinars, visit the NPM website: www.npm.org.

Mass setting of their choice, under these conditions:

The Mass setting must be published. BCC on-site applicants must bring a copy of the sheet music to on-site adjudications.

To review the application form, go to the NPM website: <http://www.npm.org/Sections/Cantor/cantorcertification.htm>.

ICC=CCC. The name of the Intermediate Cantor Certificate has been changed to Cantor Colleague Certificate. NPM members applying for this level of certification may review the current brochure and application form at <http://www.npm.org/Sections/Cantor/cantorcertification.htm>.

Organist Certification

Updated. The application forms for

Basic Organist, Service Playing, and Colleague Organist have been updated to reflect changes in the Catholic repertoire as well as any changes in the AGO requirements for Service Playing and Colleague certification. (Remember: You must be a member of both AGO and NPM to apply for joint certification.) Go to the website: <http://www.npm.org/Sections/Organ/or-gancertification.htm>.

2011 Scholarships

Michael B. Adams has received this year's University of Notre Dame Folk Choir Scholarship (\$1,250). Beginning



with piano lessons when he was in grade school, Michael taught himself the basics of organ before beginning formal organ lessons. He has sung bass in the liturgical choir and school choir at St. Lawrence Catholic Community in Utica, Michigan (his home parish), in his high school choir and a chamber choir, and in the college chorus at Aquinas College in Grand Rapids, Michigan. Michael also subs, when needed, for his home parish director of music ministries and for a local Lutheran parish. Michael will use his scholarship to continue his studies as a liturgical music major (with a double minor in theology and Spanish) at Aquinas.

Henry Bauer is the director of liturgy and music at St. Jane Frances de Chantal Church in Bethesda, Maryland. In



addition to his church ministry, he maintains a private piano and organ studio. He holds a master's degree in liturgical music from The Catholic University of America and a bachelor of music in piano pedagogy *cum laude* from Butler University. Currently, he is pursuing a doctorate of musical arts in sacred music from The Catholic University of America, with choral conducting as his emphasis. His performance credits have

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.

included organ concerts at the Basilica of the National Shrine of the Immaculate Conception and National City Christian Church. In college, he toured with the Butler Chorale in Europe as their organist and accompanist. He began playing the organ for his home church, St. Anne in Monterey, Indiana, at the age of twelve and continued until he went to college. While in college he played the organ for Olive Branch Disciples of Christ Church in Indianapolis, Indiana. For his local NPM chapter (Washington, DC), Henry serves on the Chapter Board and coordinates activities for DMMD. In 2001 he served on the Core Committee for the National Convention held in Washington, DC. When Pope Benedict XVI came to Washington in 2008, he served as an assistant conductor for the Papal Mass. He intends to use the



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NPM Members Scholarship (\$3,000) for courses this fall at Catholic University and to assist with expenses related to the first of three DMA choral recitals required for his degree program.

Patricia Campbell, CDMM (Certified Director of Music Ministries as of July 29, 2011) is the recipient of the Father



Lawrence Heiman, CPPS, Scholarship (\$1,000). Patricia has been a pastoral musician since her teens at Our Lady of Fatima in Lakewood, Colorado.

She worked in the music ministry at St. Joseph Church in Sharon, Pennsylvania, before accepting her current position: She is beginning her sixteenth year as director of music and worship at Blessed Sacrament Parish in Warren, Ohio, and is completing her master of arts in pastoral liturgy and music in the Rensselaer Program of Church Music and Liturgy. She sends her thanks to Mr. Robert Frenzel, whose generosity makes this scholarship possible, to Fr. Larry Heiman, whose leadership and direction helped to establish the Rensselaer Program fifty-one years ago, and to NPM for awarding this scholarship to her.

Nick Capozzoli began his piano studies at the age of nine, but at age twelve, Nick was so inspired by the sounds



and powerful command of the pipe organ that he began taking organ lessons. After taking a few lessons, he was soon playing Saturday morning Masses at St. Louise de Marillac Church in

Upper St. Clair, Michigan. At St. Louise de Marillac, Nick began to learn and appreciate liturgical music. It was during his time there that he knew he was called to serve the Church with his musical talents. In order to strengthen his organ skills, he joined the American Guild of Organists. He has been awarded a scholarship for organ study through the Pittsburgh Organ Academy of the Pittsburgh AGO Chapter. Currently, he is principal organist at Our Lady of Grace Church in Pittsburgh. During his four years at Our Lady of Grace, he has taken on more responsibilities and has learned more deeply what it means to be a pastoral musician. Nick regularly accom-

panies the adult choir and children's choir, works with an instrumental ensemble, plays weddings and funerals, and gives an annual organ recital. This fall, he has begun attending the Oberlin Conservatory of Music to major in organ performance and study with James David Christie. With the Dosogne/Rendler-Georgetown Chorale Scholarship (\$1,000), Nick will be able to continue both his organ and sacred music studies. While at Oberlin, he plans to maintain a balance between performance and music ministry. He hopes to become a music minister in the Oberlin area to gain more experience in service playing, choral conducting, and planning liturgies.

Adam DeLessio had his introduction to pastoral music from a few rows behind the pipe organ console at Our Lady



of Lourdes Parish in Whitehouse Station, New Jersey, which has a long tradition of vibrant pastoral liturgy in which the music ministry is integral. The organist on that occasion was his father, and from both his parents he grew

to appreciate and understand the role of music in liturgy. The DeLessios became a two-church family when Adam's father became the director of liturgical music for the diocese and its cathedral. A year after this happened, Adam joined the parish handbell choir and remained a member—as well as its senior leader—until high school graduation. The parish chamber orchestra developed later, and Adam was given the opportunity to play trombone. He also performs with the brass ensemble of the Cathedral of St. Francis of Assisi in Metuchen, New Jersey. While trombone is his principal instrument, he also plays baritone and tuba. In addition to the church ensembles in which he has participated, Adam took advantage of the exceptional music curriculum his high school offered. The Steven C. Warner Scholarship (\$1,000) will aid in his pursuit of a degree in music education at The Catholic University of America. Adam hopes to serve the Church as a member of a brass choir and director of a parish orchestra and handbell choir.

Brandon Gauvin, recipient of this year's Funk Family Memorial Scholarship



(\$1,000), was very young when he became involved in musical theater and began to develop his love of singing, performance, and music in general. He began piano lessons when he was fourteen,

and in 2007 he won the annual concerto competition as an undergrad at Wayne State University. (His concentration at the time was actually in organ, not piano.) His involvement in liturgical music began in 2001, when he played music for the Tuesday night Mass at St. Thomas à Becket Church in Canton, Michigan, and accompanied the parish's children's choir. By 2007, he had been hired full-time by the parish as an accompanist and associate director of music, becoming the full-time director of music ministries in July 2010. Brandon will use this scholarship award to continue his studies toward a master of music degree at Wayne State.

Daniel Girardot has been awarded this year's NPM Perrot Scholarship (\$2,000).

He will use this scholarship to continue



working on his doctor of ministry degree at The Catholic University of America, Washington, DC, where his focus is on the spiritual formation of pastoral musicians. Dan has been the

music minister and liturgist at St. Theresa Catholic Church in Austin, Texas, for more than twenty-six years. He earned his bachelor's degree in music education from the University of Texas at Austin in 1983, and then earned a master's degree in theology and liturgical studies at the University of Notre Dame in Indiana. Dan has served as the member of a campus ministry team and choir director at two Catholic campus parishes in Texas and as director of music at Shepherd of the Hills Presbyterian Church in Austin before he assumed his current ministry. In addition to working with other staff members at St. Theresa to direct two children's choirs, a youth choir, a handbell choir, and two adult choirs, Dan has taught liturgical music, choral music, and theology at two Catholic

schools, served as a spiritual director in the Diocese of Austin, taught spiritual direction candidates, and coordinated music for diocesan liturgies. He was also the founder and coordinator (1984–1986) of the Office of Worship for the Diocese of Austin.

Julianna Horton has been involved in church music since she was a child. The daughter of a church choir director, she



first began singing as part of her father's church choir practice on Wednesday nights because she was stuck at the church with nothing better to do! Over the years, she has been a part of

church choirs as singer, accompanist, and director, and has felt a calling to work in the field of church music. She is currently the music minister at Immaculate Conception Church in La Grange, Kentucky. Ms. Horton received her bachelor's de-

gree in music and Spanish from Indiana University in Bloomington, where she studied piano and violin, and her master of music degree in conducting from Southern Baptist Theological Seminary in Louisville, Kentucky. After entering the Catholic Church, Ms. Horton felt a need for further study in Catholic liturgy and church music. She is using the Paluch Family Foundation/WLP Scholarship (\$2,500) to pursue a diploma in pastoral liturgy at the Rensselaer Program of Church Music and Liturgy at St. Joseph's College in Rensselaer, Indiana.

Rendell James, a native of Sunset, Louisiana, found his first opportunity to sing in church when he joined the children's choir—at the age of five—at the Jesuit parish of St. Charles Borromeo in Grand Coteau, Louisiana. Gentle encouragement by his late parents increased his confidence level, so beginning at the age of nine, Rendell served as a cantor for weekend liturgies at the parish, and by age thirteen he directed the choir and played piano and organ for weekend liturgies. His liturgical music ministry experience includes service as a music coordinator,

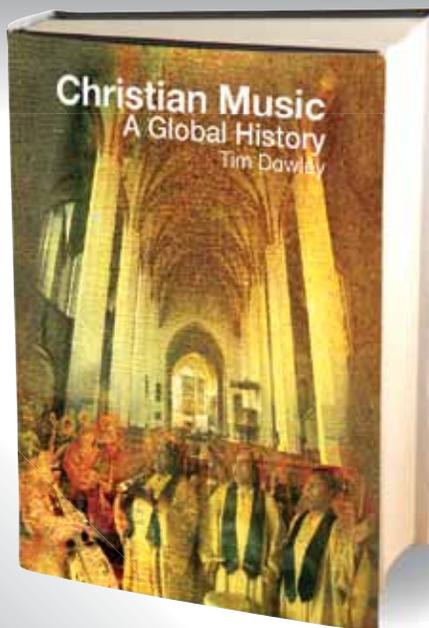


choir director, accompanist, cantor, and choral singer at churches in south Louisiana and north Texas. Rendell earned a bachelor's degree in music education, graduating summa cum laude

from Loyola University New Orleans. He then earned the master of music in choral conducting from Louisiana State University. Currently, Rendell is satisfying the requirements for the doctor of musical arts in sacred choral music at New Orleans Baptist Theological Seminary, and he is using this year's NPM Koinonia Scholarship (\$2,000) to complete those studies. Rendell is currently the coordinator of music ministry at St. Francis Xavier Catholic Church in Metairie, Louisiana, and director of choral activities at the New Orleans Center for Creative Arts.

Rachelle Kramer, a member of the NPM Council and chair of the Youth

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Steering Committee for NPM, has been awarded this year's NPM Nancy Bannister Scholarship (\$2,500). Piano was her primary undergraduate instrument at the University of St.

Thomas in St. Paul, Minnesota, where she earned a bachelor's degree in arts, with a concentration in music and an emphasis on liturgical music and Catholic studies. She earned her master of music degree in choral conducting performance at the University of Wisconsin-Milwaukee in 2008, and she is using this scholarship award to work on a master's degree in theology (with a concentration in liturgy) at St. John's University, Collegeville. For nine years (2001–2010), Rachelle served as director of music for campus ministry at Marquette University in Milwaukee, where she directed the liturgical choir and instrumentalists for Sunday Masses; oversaw student music leaders for weekday Masses; and trained cantors, instrumentalists, and other student musicians. She is currently serving as the children's choir director at St. William Parish in Fridley, Minnesota, and as accompanist at St. Margaret Mary Parish in Golden Valley while studying full-time at St. John's.

Nicholas Mourlam, recipient of the 2011 Lucien Deiss, CSSP, Scholarship (\$1,000), is currently a junior at the University of Kansas



majoring in pipe organ performance and church music. Nicholas has received the dual service playing certificate of the American Guild of Organist and National Association

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

Kayla Parker was in the fourth



grade when she finally worked up the courage to join the children's choir at Most Precious Blood Catholic Church in Denver, Colorado. She quickly learned that, for her, song was the most effective form of prayer. Her involvement grew over the years, and once she became too old for the children's choir, she joined the adult choir—by far the youngest member. Kayla recently began her second year at the College of Saint Benedict in St. Joseph, Minnesota, where she is studying music education and vocal performance. Her ultimate goal is to be a choir director in a parish very much like the parish she grew up in. She is very thankful to receive the GIA Pastoral Musician Scholarship (\$2,000) and will apply it to her continuing education.

Valentino Piran, a pianist, organist, conductor for choirs and orchestras, and recipient of the OCP Scholarship (\$2,500), was born in Vicenza, Italy. He began playing the organ at his parish church when he was nine, and he completed his musical undergraduate studies at the Italian Conservatory of Music "A. Pedrillo" in Vicenza, graduating



summa cum laude in piano performance. During and after his studies in Italy, he served in Vicenza as music director and organist at San Carlo Roman Catholic Church and as pianist, organist, and choir director at St. Mark Chapel (U.S. Army) for Catholic, Protestant, and Gospel congregations. Moving to the United States, he completed a master of music degree in orchestral conducting at the University of North Carolina School of the Arts. He is currently the director of music ministries at St. Thomas Aquinas Parish in Charlotte, North Carolina, while pursuing a doctorate in sacred music at The Graduate Theological Foundation in Mishawaka, Indiana.

Kristopher Seaman has been the diocesan director of music and associate director of the Office of Worship for the Diocese of Gary, Indiana, since 2002. He has been playing organ in churches



since he was fourteen years old—he learned piano later. He added the role of psalmist/cantor to his music ministry after participating in an NPM Cantor Institute at the University of St. Thomas in St.

Paul, Minnesota. On the advice of his uncle (a monk at St. John's Abbey), he studied theology, with a minor in organ and voice, at St. John's University, Collegeville, Minnesota. He earned his master's degree in liturgical studies at St. John's while working as the first director of the Office of Liturgy for the Diocese of Juneau, Alaska. Since beginning his work in Gary, Kristopher has been awarded a master's degree in systematic theology and a doctor of ministry with a concentration in liturgical studies from Catholic Theological Union in Chicago, Illinois. In September he began studying for his doctorate in theology at King's College, University of London, in the United Kingdom. Kristopher is the recipient of this year's NPM Board of Directors Scholarship (\$2,000).

Evan Snyder is using the NPM Musonics Graduate Scholarship (\$2,000) to begin his master's program at Cath-



olic Theological Union in Chicago. A lifelong resident of Frankenmuth, Michigan, Evan began serving as a pastoral musician in grade school. In high school, he was appointed assistant director of

music in his home parish, Blessed Trinity Catholic Church, in Frankenmuth. In addition to rehearsing instrumentalists, the choir, and cantors/psalmists, planning services, helping to choose music, and playing organ and piano for funerals and weddings, Evan also sang in the choir, rang in the handbell choir, and played trumpet for major liturgical celebrations. He was also involved in his high school's choral and band programs, and he attended *Music Ministry Alive!* for several summers, serving on the team one year. Evan left Frankenmuth to complete his bachelor of music degree in piano performance at Western Michigan University in Kalamazoo, Michigan. During his time in Kalamazoo, Evan served the St. Thomas

More Catholic Student Parish, performing many of the duties that he performed in his home parish. He also served as a substitute organist and pianist for area Catholic and Protestant churches. During these years as well, he became a member of the NPM Steering Committee for Youth.

Tracey Vas is twenty-seven years old and lives in Toledo, Ohio, with her husband, Nick. She has been involved



in pastoral music for most of her life, serving as a cantor for her home parish when she was ten. Tracey was very involved in music ministry in high school, singing and playing

flute, and participating as the only high school student in the adult choir at her parish. Tracey majored in music education at Bowling Green State University in Bowling Green, Ohio. She became very active at St. Thomas More University Parish and was granted the music and liturgy internship for three semesters. Tracey currently ministers as associate for contemporary music at St. Patrick of Heatherdowns, Ohio, where she directs *Break Forth*, the contemporary music group. She also teaches music in Kindergarten through eighth grade at two Catholic campuses of the Central City Ministry of Toledo. She plans and plays for the weekly liturgies and directs the children's choirs at both campuses. Tracey plans to use the Dan Schutte Scholarship (\$1,000) to continue her studies in pastoral music. She is currently working toward her master's degree in church music and liturgy at St. Joseph's College in Rensselaer, Indiana.

Scott R. Ziegler is a music education major at the John J. Cali School of Music at Montclair State University in Montclair,



New Jersey, and he plans to use the NPM MuSonics Undergraduate Scholarship (\$2,000) to further his studies of music ministry and music education at the Cali School and beyond. Scott began piano lessons

at age five and soon after began accompanying the children's choir of Our Lady of the Blessed Sacrament Church in Roseland, New Jersey. At sixteen, he began

studying the organ with Vincent Carr, assistant organist at the Cathedral Basilica of the Sacred Heart in Newark, New Jersey, while accompanying the folk group of Our Lady of the Blessed Sacrament in Roseland and the high school choir at Saint James the Apostle Church in Springfield, New Jersey. Scott has worked as interim and substitute organist at Saint James and as a substitute organist throughout northern and central New Jersey. At the Cali School, Scott has studied piano in chamber ensembles and is the student accompanist for the 150-voice MSU Chorale. Scott sings with the MSU University Singers, a fifty-voice auditioned ensemble under the direction of Heather Buchanan and is the vice president of the MSU chapter

of MENC, The National Association for Music Education. As a member of the Metropolitan New Jersey Chapter of the AGO and the Newark Chapter of NPM, Scott has been featured in young organist recitals as well as master classes.

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Sing a New Song
2011 Annual Convention

Give Me Jesus

By RAY EAST

Give me Jesus: What a challenge, what a prayer! The words and the longing music of the African American spiritual: "Give me Jesus. You can have all this world, give me Jesus."

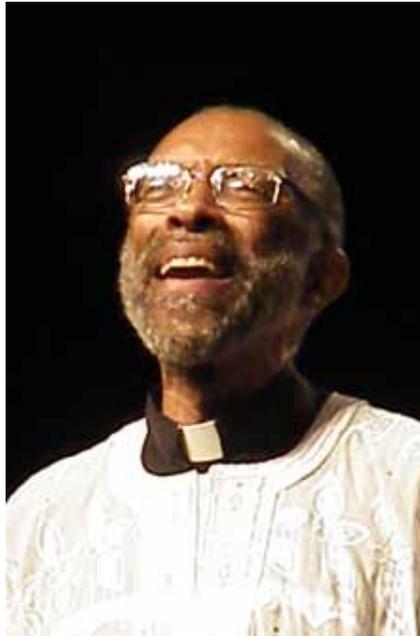
A long, long time ago, before the stars were set in their orbits to shine obediently, before the planets took their place, whirling around the suns, before galaxies, before time, before space, even before the cosmos and the Big Bang—before all—the eternal Logos existed, begotten, not made, consubstantial with the Father.

And what did they call him? Church, it was in God's loving plan that in the fullness of time an angel would come to the little town of Nazareth and speak to a virgin betrothed to a man named Joseph, and the virgin's name was Mary. And Mary said, responding to the angel's announcement: "How can this be, since I do not know man?" But the angel told her, and the words ring out to us today: "Do not be afraid. This child to be born will be the Son of the Most High. He will save this people from their sins. And Mary, just to show that God does not make a mistake, the Holy Spirit will overshadow you, and right now, in your womb, a child is being conceived."

*Ave, Maria, gratia plena, Dominus tecum.
Benedicta tu in mulieribus, et benedictus
fructus ventris tui, Jesus. Sancta Maria,
Mater Dei, ora pro nobis peccatoribus, nunc
et in hora mortis nostra. Amen.*

Church, I believe with all my heart that Mary's "yes" to the angel's announcement changed the history of the world, of the universe. I also believe firmly that your

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Monsignor Ray East

"yes" to everything that lies ahead will change our worship for the better. Church, I call you saints, because that's what Saint Paul called you. I believe with all my heart, mind, and spirit that "God so loved the world that he gave his only Son, so that everyone who believes in him may not perish but may have eternal life" (John 3:16). That's what this is all about. It's not about rules and regulations, Church; it's about Jesus!

And some unknown African *Meistersinger* sang the mournful plaint: "Before I die, let me die easy. Dark midnight was my song, give me Jesus." And some unknown slave cried out, in an ancient tune, as remembered by James Weldon Johnson when he wrote:

O black and unknown bards
of long ago,
How came your lips to touch
the sacred fire?
How, in your darkness, did you come
to know
The power and beauty of the
minstrel's lyre?

Who first from midst his bonds lifted
his eyes?
Who first from out the still watch,
lone and long,
Feeling the ancient faith of prophets rise
Within his dark-kept soul, burst into
song?¹

Saints, that's why we have to sing a *new* song. The world needs this song; the world needs you to sing it, to play it, to dance it. We have come from the lands of the North and the South, from East and West, from Canada and Mexico, from across the seas, from continents far away. And right here, in Louisville, we have gathered to sing a new song! The lyrics still beg, "Give me Jesus," but our cries are now turned into dancing, with a hundred—with five hundred—handbells ringing, with drums beating, with preachers preaching, with pipes and woodwinds playing, with organs going to great swell, pulling out all the stops.

A Family Reunion

This is a family reunion, this gathering in Louisville. We are members of one body—the Body of Christ—and we do not sing alone. It is good to be here—to be in the right place, at the right time, for the right reason. But while our gathering in Louisville may feel something like the disciples on Mount Tabor, who wanted to stay there and build three tents, there is a back story. Someone came here angry or upset or depressed; someone came here stressed and questioning, panicking about the advent of this coming Advent. November 27: Deadlines looming, publishers rushing, congregants confused, musicians and choirs practicing and practicing and practicing. But someone came to Louisville with an open mind and an open heart, ready to lift up those who are heavily burdened. I hope that someone came prepared to listen and learn, to study. And I hope that someone came to "sing to the Lord a new song."

We *have* to sing that song because of

what we believe about God and especially because of what we believe about Jesus. In 1990, the Secretariat for the Bishops' Committee on the Liturgy and the Secretariat for the National Office of Black Catholics, with the approval of the National (now the United States) Conference of Catholic Bishops, issued the statement *Plenty Good Room: The Spirit and Truth of African American Catholic Worship*. On the encounter with Christ, that document says:

In whatever locality he preached, Jesus preached that the reign of God was at hand (Mark 1:15). Wherever he traveled, Jesus turned people's hearts to God (see Luke 18:42-43). Whenever he proclaimed the Good News, Jesus showed the way to God's prodigal love and mercy (see Luke 15:11-32). Whoever followed him experienced in Jesus the very mystery of God. In him, their longings for a coming High Priest, Prophet, King, Suffering Servant, Savior, and Messiah were fulfilled. He was the Christ, the Son of the Living God (see Matthew 16:13-23). The encounter with Christ changed their lives completely (see Luke 8:1-3).²

And this soon-to-be-crucified rabbi, misunderstood by religious leadership, before he came to the throne of the cross, desired to eat the paschal meal with his disciples. He took the bread, said the blessing, gave it to his disciples and said: "Take this, eat it. This is my Body, which will be given up for you. Do this in memory of me." And then he took the chalice, offered up for many, and said: "Do this in memory of me."

Isn't that why we're here, Church? Ever since that paschal meal, liturgy has been at the center—at the heart—of the Church. Not just liturgy with formulations but liturgy with Tradition, going all the way from the blood-stained portals of the Hebrew children coming out of Egypt and extending through the table of the Lord on that Passover night, to the table and the altar of the cross, to the meal at Emmaus, at the command of Jesus to all our tables, our altars, and all our places of worship. Jesus lives! He is God crucified and risen. "You can have all this world, give me Jesus."

Got Jesus?

You've seen the big billboards that ask: "Got Milk?" Well, as pastoral musicians, we need to ask ourselves: "Got Jesus?" Sometimes we have a lot of other things, but we don't have Jesus. When we climb onto the organ bench, or stand before the ambo to proclaim a psalm, or when we direct the choir or sing in the choir, or when we play our instruments before the Lord, sometimes we don't have Jesus. Like Martha, we're so busy about so many other things that we forget that Jesus is in the house and about our encounter with Jesus in the sacred liturgy.

We have a crisis, Church. Sometimes, we put the wrong emphasis on the wrong



David Haas, Lori True, and Ray East join in singing "Give Me Jesus."

syllable. In the Church, there's always a crisis of one kind or another, but where we're going, and the course that we're following is a sure one, and what we can accomplish in our time and in our place is so critically important that we will either sing a new Church into being—one that can rise above any present crisis and focus on the essentials—or there will be just the same old, same old, just with different rules and crises.

I firmly believe something new can happen. In a Church in which thirty-eight percent of Catholics are completely inactive, according to a recent *Pew Study on Religion*, at a time when only forty percent of Catholics even go to church on a regular basis, when only twenty percent of Catholics are found in the pews every Sunday, we might find ourselves singing a new song to an empty church, to a "Church" that's outside the church

building and the liturgy. So how do *those people* hear the words of a new song?

Who will go, if you or I don't? That is to say, we have a new role to play, and we need to be converted in our hearts to embrace this new role, to be balanced in our lives, so that it's not just about notes on a page, notes on the score, but instead it's about God's song written in our heart. We've got to be about *Jesus*; we've got to have fire on the inside because otherwise there won't be fire on the outside.

I've been changed. I've been changed by something that would help this ADHD preacher/teacher put some balance and focus in his life. You've read the book and bought the T-shirt. The secret is that the foundations behind the book *The Purpose*

*Driven Life*³ come from our Book. It comes from the Hebrew and the Christian Scriptures; we hear it proclaimed in the *Lectionary for Mass*. It's about the Great Commandment: *Shema, Israel*—You shall love the LORD your God with your whole heart, soul, mind, and strength. And you shall love your neighbor as yourself. Add to that: "Lord, you give the great commission: 'Heal the sick and preach the word.'"⁴

It's as simple as that: From the Great Commandment and the great commission come a way that we can reorient our lives as pastoral

musicians, put some balance in those lives, so that we can reach out to that mostly unchurched world.

Five Purposes

May I propose these five ways, these five purposes for our existence.

The first purpose is to worship and to become worship. You and I were planned for God's purpose, pleasure, and worship. Worship is the first principle of our lives. The Eucharist is the source and summit of our lives as Catholic Christians, as people of faith. We're anchored in the Eucharist. But the Eucharist has to flow out; it has to go out of the doors in all kinds of liturgical prayer. You and I, you see, can't worship on Sunday and be devils on Monday. You and I have to let worship be the fiber of our being; we need to be steeped and percolated in worship twenty-four/seven.



Even in our sleeping we worship the Lord; we make God smile.

If the heart of worship is the Eucharist, then careful preparation on our part is not just musical or technical preparation but spiritual preparation. How many of us, every week, gather around the lectionary and do *lectio divina*? Shouldn't that be part of the warp and woof of our prayer? Shouldn't the psalms and singing the psalms in the liturgy of the hours be part of our daily lives? Of all people, we pastoral musicians should have inside of ourselves the liturgy of the hours.⁵

Purpose Two: *koinonia*, community, fellowship. We were formed to be family. One thing I love about being an NPM member is that we are family. Form that family, let that family be strong. But there are many members of our family missing. When the musicians of the three-million-member Church of God in Christ gather for their musicians' convention, no fewer than thirty-three thousand people gather—ten times the number we have. Yet isn't our church sixty-five million members and counting? What's wrong with this picture? We are formed to be family, and the family formation starts here, but it has to go out there, among our fellow musicians. When we're family, when we show how we love one another, support one another, trust one another, then we're led to a third purpose.

Purpose Three: discipleship. In discipleship, we were created to become like Christ. Our whole purpose, as church musicians, liturgical musicians, pastoral musicians, is to receive Christ in the center of our souls, to let him be the center of our joy, and then to let ourselves, like an earthen vessel, be formed in Christ's image, so that when people see us, they see Jesus shining through us in everything we do. We were created to become like Christ, who became like us and, though tempted as we are, never sinned as we do. But if we allow ourselves to be formed by a loving and forgiving God, then we can truly be disciples and servants. That brings us to the fourth purpose.

Purpose Four: Learn to serve. It starts right here, where we gather, but it doesn't



Above left: Cardinal Daniel DiNardo offers the opening prayer. Right: Dr. J. Michael McMahon and Ms. Joanne Werner give the annual report to the members.



end here. We look out for each other; we serve each other. We welcome the stranger. And then we reach out to the rest of our family and to those who might be strangers but will become family. Mother Mary was the best, the perfect, servant of the Lord. That's why she sang her *Magnificat*. She didn't question the angel. Never in her life did she look for thanks or appreciation. She said to the head steward at the wedding feast: "Do whatever he tells you." And she completely lived the will of God, never going against that will, even serving at the foot of the cross until Jesus' last breath.

We have to learn how to be *Magnificat* people. We live in a world that needs to hear *Magnificat*—that needs to hear it in Syria, Libya, South Sudan, Afghanistan, Iraq, Iran, and in our country too. The mighty still are on their thrones, and the mighty, from a position of strength, oppress and ignore the poorest of the poor and the lowly. Church, just because we are musicians, we are not let out of service. We have a strong, lifelong obligation to lift up the lowest, the least, and the last according to the gifts that God has given us, the passion that God has given us to serve. Sometimes, not only are we becoming the people of God through worship in spirit and truth, not only have we been formed into God's family that extends throughout the whole world, not only were we created to become like Christ through discipleship, not only do we serve with a towel and a basin, not only are we called to clean up messes, even if that involves picking up a mop and a bucket, even if we have initials after our name; we were made for a mission.

Purpose Five: mission. It's called "evangelization," Church. There is a mission out there that no one can do unless you say: "I am ready to go." Unless you and I join in that worldwide group of missionaries who go as my grandparents and my aunt did, willingly and all their lives. My aunt went first to South Africa with my grandparents, and then, with Aunt Gladys, to Liberia—to the hell and turmoil of Liberia—where she brought the Good News of Jesus Christ.

If Not You, Who?

Who will go if you don't? Next time, instead of taking a choir trip to Rome (many of us have been there and eaten at all the good restaurants), why not bring the choir to Haiti? Or Jamaica? Or Nicaragua? I guarantee that you will come back

singing the songs of Zion, having shared your song, your heart, your labor, and your money. You will learn to sing a new song because the world wants to teach us how to sing a new song. (Ego out, Jesus in.) Saints, let's sing God a new song, but let's let God transform us in our worship and in our community building. There's not enough street in the Church, and there sure as heck isn't enough Church in the street! So sing that new song, but sing it loud, sing it long, and sing it where you need to get your passport stamped. Finally, you and I can't sing a new song with an old mindset, with our prejudices about musical styles and tradition. We have to have the mind and the heart of Jesus Christ, who makes all things new.

This is an incredible opportunity. Patti LaBelle put it this way: "From the top of my head to the soles of my feet, I've got a new attitude!" Hallelujah! David was an adulterer and a womanizer, but God gave him a new attitude. Moses stuttered and said he couldn't lead the people, but God gave Moses a new attitude. Samson's hair was too long, Leah was ugly, John the Baptist ate bugs and was fashion challenged, but God gave them each a new attitude, so much so that John could cry out: "The kingdom has come; the messiah is here!" Zaccheus was too short; the woman at the

well couldn't get an annulment; Peter had foot-in-mouth disease and denied Jesus three times, but God gave them each a new attitude. And Lazarus was dead!

So come on, Church, let's walk together and sing God a new song. In things that are not essential (style and whatever), let us sing with diversity. In things that are essential, let us sing with profound unity. And in all things, let us sing as one in charity.

Notes

1. James Weldon Johnson, "O Black and Unknown Bards," *The Book of American Negro Poetry* ed. James Weldon Johnson (New York, New York: Harcourt, Brace and Co., 1922).
2. Secretariat for the Bishops' Committee on the Liturgy and the Secretariat for the National Office of Black Catholics, National Conference of Catholic Bishops, *Plenty Good Room: The Spirit and Truth of African American Catholic Worship in The Liturgy Documents: Volume Two* (Chicago, Illinois: Liturgy Training Publications, 1999), 167–207, here 170, paragraph 13.
3. Rick Warren, *The Purpose Driven Life* (Franklin, Tennessee: Zondervan, 2002).
4. Jeffrey Rowthorn, "Lord, You Give the Great Commission," music by Cyril V. Taylor. Text and music copyright © 1942, 1970, 1980 by Hope Publishing Co.
5. One online resource for praying the hours is <http://www.universalis.com>.



Taizé Prayer on Monday night

A New Missal and A New Translation: How Did We Get Here?

By KEVIN W. IRWIN

More than once, when I was researching and writing this presentation, the opening lines of the Gospel of St. Luke came to my mind:

Since many have undertaken to compile a narrative of the events that have been fulfilled among us, just as those who were eyewitnesses from the beginning and ministers of the word have handed them down to us, I too have decided, after investigating everything accurately anew, to write it down in an orderly sequence for you, most excellent Theophilus, so that you may realize the certainty of the teachings you have received (Luke 1:1-4, *New American Bible*).

Quite frankly, I reflected on this text and on the task before me today with a certain amount of consternation, not to say dread. Who am I to add to the highly articulate and well-informed voices that have recently addressed this issue? There is an impressive “cloud of witnesses” whose testimony is out there for all to read.

What, then, is left for me to say? I asked myself what “angle” (I did not say “spin”!) I might put on the story to invite interest and which might offer a different kind of insight about the new *Roman Missal* and the process which brought it to us. I decided to play to my strengths and to view this material through the lenses that I always use when reviewing the liturgy—its theology and spiritual-

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Rev. Msgr. Kevin Irwin

ity. My concern is to bring to bear some insights from the promulgation of the Constitution on the Sacred Liturgy in 1963 to where we are now, literally on the cusp of implementing the new *Roman Missal*.² Given that “*lex orandi, lex credendi*” is a major part of what the liturgy means, I judge it important to highlight some of the theological insights that are at stake when we evaluate the missal and its translation and what kind of implications these might have for a spirituality drawn from the liturgy—“*lex vivendi*.”

I decided to divide what follows into two parts. First, the evolution that led to the third edition of the *Missale Romanum* (2002) and second, the evolution of ICEL’s work on its translation and then the increased ecclesiastical oversight they have received.

The Evolution and Contents of the New Missal

As is well known, in paragraphs twenty-one through twenty-five of the Liturgy Constitution *Sacrosanctum Concilium* (SC),

the bishops at Vatican II announced “that holy Mother Church desires to undertake with great care a general restoration of the liturgy itself” (SC, 21) and that “the liturgical books are to be revised as soon as possible; experts are to be employed on the task, and bishops are to be consulted, from various parts of the world” (SC, 25).³ Thus was unleashed the most complete reform of the liturgy ever undertaken at one time in the history of the Church. For all practical purposes, the most authoritative work detailing this process is by Annibale Bugnini: *The Reform of the Liturgy 1948–1975*.⁴ Bugnini worked tirelessly in the Curia for all of those years as secretary for a variety of curial groups responsible for this reform, the principal of which was the committee called the Consilium.⁵ That there were no fewer than nine “study groups” involved with the reform of the *Roman Missal* under the Consilium from the mid-1960s to 1970 attests to its supreme importance and to the vast amount of research, study, dialogue, and consensus building that would occur as the missal came to be.⁶

That the process was not without roadblocks and wrinkles is both documentable and a cause for concern today, especially since some of the issues that surfaced about the liturgical reform in the late 1960s have resurfaced, and the strategies put in place to deal with them then were obviously not totally satisfying. In a now-famous address to the Roman Curia on December 22, 2005, the then-recently-elected Pope Benedict XVI spoke of ways in which the meaning of the documents of Vatican II had been interpreted. That day he introduced into our now-common Church vocabulary the phrases “hermeneutic of continuity” and “discontinuity,” “reform,” and “rupture.” While it is often asserted that the Pope contrasted continuity with discontinuity, in fact he paired continuity with reform and asserted that these were important values from the Council—*ecclesia semper reformanda*. He chided those who judged that

the Council was a “rupture” with what went before and affirmed that we should not understand the Council as such.⁷

In point of fact something of the same debate went on in the Roman Curia surrounding the structure and contents of the postconciliar Order of Mass. While it was hoped that the Order of Mass would be published in 1968, it actually took another year to get beyond the allegations that, as proposed, it was nothing less than “heretical” and to secure papal approval.⁸ In his study of the reform, Bugnini offers an insightful, succinct summary of what went on during those months.⁹ He judged that an additional document was required to “justify” the new Mass. Pope Paul VI countered that what would be more effective was the addition of an “Introduction” to the *General Instruction of the Roman Missal* to deal with these concerns. Paragraphs 1–15 of the present *General Instruction* (GIRM) were originally the paragraphs comprising this “Introduction,” followed by Chapter One of the GIRM with paragraph numbers running from 1 to 313. Those first fifteen paragraphs are subtitled successively “Testimony of an Unaltered Faith,” “Uninterrupted Tradition,” and “Accommodation to New Conditions.” These are among the most fully footnoted paragraphs of the GIRM, with a significant number of those notes taken from the Council of Trent. My own sense is that these paragraphs need to be digested again and again and could well be utilized in asserting how and why the missal needed to be revised after Vatican II. That these paragraphs are from the pen of Cipriano Vagaggini, *peritus* at Vatican II and founding president of the Pontifical Liturgical Institute at Sant’Anselmo (Rome) is clear.¹⁰ That some similarly well informed and moderating voices are needed today is also obviously clear.

There is at least a hint of defensiveness from the pen of Pope Paul VI in his “Apostolic Constitution” approving the new *Missale Romanum*: He wrote “[H]owever, it should in no way be thought that this revision of the *Roman Missal* has been introduced without preparation, since without any doubt the way was prepared by progress in liturgical disciplines these last four centuries.”¹¹ He then went on to say that in the intervening years since



A member of The Classical Artists of Louisville, Bellarmine College, offers the gift of song.

Trent ancient liturgical manuscripts were discovered, both eastern and western, containing extraordinary richness in the number and theological depth of texts which could now be incorporated into a new missal and which were simply unavailable at the time of the publication of the previous *Missale Romanum* in 1570. He stated that the principal innovation was “the restoration concerning the Eucharistic Prayer,” specifically the addition of more than eighty prefaces and the additional Eucharistic Prayers, some of which were based on eastern liturgical sources.

The post-Vatican II missal was distinguished from the post-Trent missal by the absence of Scripture readings. But its companion volume, the revised post-Vatican II *Lectionary for Mass*, was and remains a major achievement of the liturgical reform across denominational lines. That the Roman Catholic series of Scripture readings at Mass has been adopted and somewhat adapted by other Christian churches is itself an attestation of the esteem in which it is held and a statement of ecumenical convergence about this newly restored and emphasized part of the Mass.¹²

According to Pope Paul VI, when Pope Pius V promulgated the 1570 *Missale Romanum* he did so “as an instrument of liturgical unity and as a monument of true and reverent worship in the Church. We, too, no less, even though We have accepted into the new *Roman Missal* ‘lawful variations and adaptations,’ our own expectation in no way differs from

that of our predecessor. It is that the faithful will receive the new Missal as a help toward witnessing and strengthening their unity with one another by means of which, in the variety of so many languages, one and the same prayer of all will rise up, more fragrant than any incense, to the heavenly Father, through our High Priest Jesus Christ, in the Holy Spirit.”¹³

At this point in the evolution of our using the post-Vatican II missal for forty years, and in light of recent initiatives about the missal, I would like to make the following five points about the missal and its implementation.

Both Translated and Original Texts. Almost all of the contents in what was originally titled in English the *Sacramentary for Mass* are a translation of the

Missale Romanum 1970. Among the most notable additions to the *Sacramentary* were the alternative opening prayers for Sundays. The initiative to compose such prayers was undertaken by ICEL in light of the 1969 document governing translations, *Comme le prévoit*,¹⁴ which indicated that original texts for the liturgy could be composed. This particular effort by ICEL was also done as a response to a worldwide consultation with the ICEL bishops about the desirability of composing prayers “written by English-speakers for English-speakers with a view to enriching the tradition of English liturgical prayer.”¹⁵ The same issues were in play when the second edition of the Italian version of the *Missale Romanum* added the newly composed collect prayers based on the three-year cycle of Sunday Scripture readings at Mass.¹⁶ The intention was to offer an introduction to what I might call a “liturgical hearing” of the Word of God. That these prayers were a popular innovation was clear. That the project had its detractors was also clear. At least two issues emerged about the texts. Would a steady diet of these alternates diminish the potential for the missal to be a universally prayed series of texts? And, second, were these prayers highly didactic and wordy, especially as a prelude to the obviously lengthy Liturgy of the Word?¹⁷

It was also the judgment of the Consilium that some of the Tridentine Missal’s contents needed reworking. For example, its members asserted that the prayers and rites of the “offertory” were most in

need of a revision in order to remove any expression that anticipates ideas proper to the Eucharistic Prayer itself.¹⁸ After the revisers of the missal finished their work and produced the Latin *Missale Romanum*, ICEL went a step further to draft original, newly composed texts for the opening prayer, the prayer over the gifts, and the prayer after Communion. The project about the prayers over the gifts was especially notable because this would change the Church's *lex orandi*, one of whose premises (as I argued in my Hovda Lecture)¹⁹ is the inherent polyvalence of many liturgical texts. The newly composed prayers over the gifts assiduously avoided any proleptic reference to what the gifts would accomplish after consecration. As such they collapsed possible meanings of the proposed texts into one possible meaning and thus diminished the polyvalent potential of liturgical texts.

Two Missals in Comparison. For me (and for a good number of our graduate students in liturgy at CUA!), a fascinating missal project concerns comparing texts from the Tridentine missal and the present missal. This can mean comparing which texts from the previous missal remain in the new missal, whether the prayers that have remained in the new missal are in fact used on the same day as in the former missal, and whether there are changes in the words from the former to the new missal. Work on the revision of the missal (and, indeed, all of the post-Vatican II liturgies) was anonymous, in the sense that we do not know who decided what about texts and on what basis.

We do, however, know who were the members of the study groups assigned to particular tasks.²⁰ For the prayers of the missal, the group was headed by the famous Belgian liturgical scholar Father Placide Bruylants, on the basis of his classic two-volume study of the prayers of the *Roman Missal*.²¹ Also on the committee was Antoine Dumas who, by all accounts, and because of his numerous journal articles published at the time about the prayers of the missal,²² was one of the chief architects of the arrangement of the prayers in the new missal. My methodological presumption is that the contents of the new missal are normative and that in any comparison the benefit of the doubt should go to the revised missal unless compelling arguments suggest the contrary. Other authors, however, argue that the new missal should be judged against the normative Tridentine missal and, where changes were made in the



Welcome to Louisville! Above left: The Colonel (Rev. Dr. Paul Colloton) and the Lady (Ms. Sharon Schuhmann) greet attendees. Above right: Dr. Judy Bullock, chair of the local convention committee, offers welcome. Below: People in their Derby finery offer directions. Bottom: One of many decorated horses in downtown Louisville.



new edition, one should be suspicious in favor of the Tridentine missal. This is part of the methodological platform of Dr. Lauren Pristas of Caldwell College.²³ In effect we have agreed to disagree about the premises of our research.

Allow me to illustrate value found in comparing texts from the two missals. The present prayer over the gifts in the new missal for Ash Wednesday is taken from the previous *Missale Romanum*, where most of the present text was prayed on the First Sunday of Lent. Two sets of phrases have been added to the former prayer. What was not found in the former prayer is an explicit reference to “works of penance and charity.” While we do not know definitively why this phrase was inserted, I would venture to guess that it was to make the prayer conform to the stated ancient disciplines of Lent—penance, prayer, and almsgiving—which themes occupy the Gospel proclaimed on Ash Wednesday (Matthew 6:1–6, 16–18). The other addition is at the end of the prayer, which now refers to the end of the Lenten Season when we pray that we “may become worthy to celebrate devoutly the Passion of your Son”—a phrase taken from the *Bobbio Missal* (normally dated from the eighth century). The Latin phrase *Filii tui passionem*, rich in meanings, simply because “passion” in English. Now *passio* in Latin can evoke a range of meanings, from the physical passion of Jesus to his paschal triumph. A literal rendering of the word—“passion”—is adequate as far as it goes, but there is also a level of meaning about our passing over through, with, and in Christ that is also carried by the use of *passio*.²⁴ What is also lost, in my opinion, in praying this text as the prayer over the gifts on Ash Wednesday is a phrase in that former secret prayer from the First Sunday of Lent which is not used in the current text. It refers to Ash Wednesday as “the beginning of the venerable sacrament,” that is, Lent—“*venerabilis sacramenti exordium*.” I would have wished that this use of “sacrament” could have been retained because it recalls the time before the thirteenth century, when the seven sacraments were explicitly numbered by Peter Lombard, whereas calling Lent a “sacrament” goes back at least to St. Leo the Great.

The Tridentine Mass: Theology and Culture. The publication of *Summorum Pontificum* in July, 2007,²⁵ and the more recent clarification in the Instruction *Universae Ecclesiae* in May of this year²⁶ has set in play permission for a somewhat wider

use of the previous *Missale Romanum* in specified circumstances under the direction of the diocesan bishop and the Sacred Congregation for the Doctrine of the Faith, specifically the Pontifical Commission *Ecclesia Dei*. That these documents have spawned intense interest by some and equally intense scrutiny by others is clear. From a theological standpoint, it is at least worth noting that the initial inspiration for allowing the use of this form of the Mass was to be a factor in trying to reconcile the followers of Archbishop Lefebvre with the rest of the Catholic Church.²⁷ At issue was and is reconciliation, a supreme goal of any celebration of the Eucharist and of the Church in any and every age.

Then there is also the related theological issue, namely, what this missal contains theologically. Father Patrick Regan, OSB, of the faculty at Sant’Anselmo in Rome, is writing a book laying out a comparison of these two forms of the Mass. I judge that this work will be very important to discern why the Council Fathers at Vatican II decided on reforming the liturgy in the first place and about the shape of the reformed Mass in particular.²⁸ There were and are compelling theological reasons why the Tridentine missal was changed. And there is good reason that the Holy Father repeatedly calls this “the extraordinary form” of the Mass. What does concern me, however, in Pope Benedict’s “Letter” accompanying the issuance of *Summorum Pontificum*,²⁹ is his statement that “the two Forms of the usage of the Roman Rite can be mutually enriching: new Saints and some of the new Prefaces can and should be inserted into the old Missal.”³⁰ I find this statement troubling. My question is: Who would be authorized to do this and on what basis? After all, liturgy is quite unlike the troubadour at the start of Leonard Bernstein’s *Mass*, who plaintively invites us to “sing God a simple song,” and “to make it up as we go along.” One of the purposes of a Missal is to present us with texts and rites precisely so that we do *not* make it up.³¹ Would this not be a 2011 version of the 1960s *Experimental Liturgy Book* with the Xerox machine in overdrive? Is this not the very thing which Church documents have tried to avoid?

A side issue worth noting in this regard is the use of the phrase “the reform of the reform.” What is to be noted is that the Sacred Congregation for Divine Worship has not used the phrase “the reform of the reform,” nor has Pope Benedict XVI since becoming pope. This phrase, what lies be-

hind it, and nothing less than confidence in the liturgical reform of Vatican II is at stake here. The decision by official sources not to use this phrase should be noted, despite the fact that it was used recently by Cardinal Klaus Koch in a lecture in Rome and in some recent publications in Italy about the future shape of the revised liturgy.³² None of these have official sanction.

I also wonder whether the theological climate and the culture that produced the Tridentine Mass can or should be replicated. The world that spawned the *Missale Romanum* of 1570 was post-medieval, post-Reformation. We live in a postmodern, post-nuclear bomb, post-millennial, post-Gen X world in which a revision of the missal was judged to be necessary. Church teachings have evolved since Trent, and those evolved teachings and emphases are reflected in the *Roman Missal* of 1970 (and now 2002). While a premise in compiling prayers and texts for the new missal was “back to the future,” in the way that some ancient (especially patristic) texts have been revived and are in the new *Roman Missal*, the principle that we should go back to the era of the Council of Trent for the sake of going back is to drive the bus backwards. As a theological tradition, Catholicism is never about “the way we were” save for how “the way we were” shapes our history and enables us to look at the present and rearticulate what we believe in ever new contexts and ways. In fact “back to the future” and our collective future in God are what matter, not nostalgia for a seemingly “pristine” form of liturgy for its own sake.

The Roman Missal, Other Missals, and the Celebration of Mass. It is a well-worn but lucidly clear phrase: Unity does not mean uniformity. The “substantial unity of the Roman Rite” as a value is cited in the Liturgy Constitution *Sacrosanctum Concilium* (SC, 38) in the context of four paragraphs about adapting and inculturating the liturgy (SC, 37–40). There are several other missals in use today which supplement the *Missale Romanum* for a variety of religious communities and new ecclesial movements. These are, for example, the Jesuit, Dominican, Franciscan, and Benedictine missals.³³ Sometimes there are special texts for feasts, e.g. in the *Jesuit Sacramentary* and *Jesuit Lectionary*, or chants, e.g., in the *Dominican Sacramentary*, or parts of the rite that are different, e.g. as described in the *Statutes* of the Neo-Catechumenal movement.³⁴ These are

notable in that these are missals in their own right and are officially sanctioned by all the requisite ecclesiastical authorities. Rather than regarding these as exceptions to the rule of unity, I would prefer to view them as post-Vatican II examples of the kind of permission granted after Trent that allowed religious communities or geographical territories which had their own missals in use for two hundred years to retain and use them. Among these were the Dominican and Carthusian liturgies and the Ambrosian liturgy, celebrated in and around Milan to this day.

Then there is the diversity in liturgical celebration because of music and musical styles, for which people like you are trained and for which you tirelessly serve the Church—not to mention art and the architectural styles of our churches in which the liturgy is celebrated. There is indeed one *Roman Missal*, as there was one *Missale Romanum* after Trent. But there are and were different musical styles and musical selections, the singing and performance of which strike different chords and bring out different emphases. And there are and were different styles of art and architecture which influence how we experience the one Roman Rite.

I think here of the time several years ago, when I was asked by our campus ministry office at Catholic University to help them evaluate the weekend student liturgies. Two of these liturgies were celebrated at the Basilica of the National Shrine of the Immaculate Conception, and two were celebrated at St. Vincent Student Chapel off Harewood Road, a building located between two dormitories. The Shrine is the largest Catholic church in this part of Christendom, with mosaics on the ceilings, more than sixty side chapels, and a dominating mosaic of Christ the Pantocrator (which always gets mixed reviews but which always makes an impression on people). The student chapel can seat about two hundred and reminds me of a New England community church, with clear glass paned windows, individual wooden chairs, no columns, no pews, and no kneelers. The music for the Shrine Masses was and is still largely taken from *Worship*, third edition; the opening hymn on that particular weekend was “Rejoice, the Lord is King” (*Worship*, 493). At the student Masses, the music on that weekend was largely taken from *Gather*, and the opening song was “Gather Us In.” “Rejoice, the Lord is King” is largely Christological—and a “high” Christology at that—and it focuses on God. “Gather

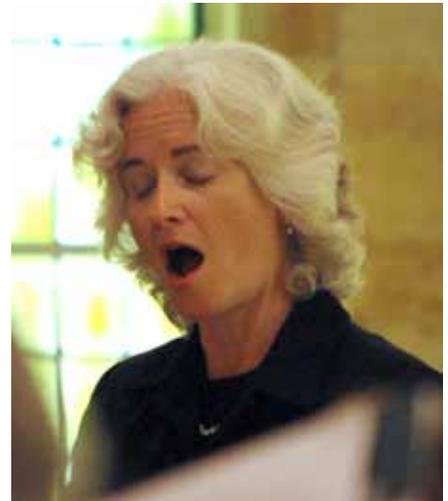


Above: Dr. Ann Howard Jones shows DMMD Board member Joseph Balistreri how to keep the “stick” moving steadily and continuously in the DMMD Master Class on conducting.

Right: Marilyn Biery conducts the choir in “A Festival of Sacred Music.”

Bottom right: Dancers interpret the “Song of Luke.”

Below: John Bell invites us to “Sing with the World.”



Us In" is ecclesiological and focused on who we are here and now who gather at the Lord's invitation. At each Mass the Scripture readings and the prayers were all the same, but each was a different experience of the liturgy. Each retained the substantial unity of the Roman Rite, but each was a different experience. (And as someone with a laminated AARP card, I can attest that it was the same with the Tridentine Mass: There were Masses with lovely, simple Gregorian chant music; there were some—admittedly few, in my recollection—brilliant performances of Hayden, Mozart, and other composers of classical music for the Mass; and there was the more usual use of—dare I call them sentimental hymns?—like "To Jesus' Heart All Burning... with fervent love for men,"³⁵ "Mother dearest, Mother Fairest," "An Army of Youth Flying the Standards of Truth," and "O Lord I Am Not Worthy," sung as we processed to Communion, if we "went to Communion," despite the fact that that exact phrase had already been spoken by the server in response to the priest's invitation to Communion.)

The point to be made here is that we have to be careful about imagining that there was and is only one way of celebrating the Roman Rite, even if we all use the *Roman Missal*—either post-Vatican II or post-Trent. One clear example of the substantial unity of the Roman Rite, of course, is in the texts of the prayers that we all pray. But the art and craft of celebration well reflects legitimate diversity, often epitomized by the choice of music.

Rewrite or Compose Prayers for Today's Needs. There is a school of thought that requires inclusion here even as we prepare to implement the missal. That is, that we should see the missal as a model but not a set of texts to be used. It should be a guide, but presiding priests and bishops should compose prayers either spontaneously on the spot or craft them ahead of time with images and metaphors that are more reflective of our time and culture. They should use evocative language reflective of today's world, not of the classical world from which the prayers came, and reflect the needs of the assembled community. Even as I say this I am reminded of the famous statement in the late 1960s by the recently deceased Father Clarence Rivers, who said that "spontaneity takes a great deal of practice."

Something of this was noted by John Baldovin, sj, at a lecture at Catholic University in March 2011. He offered the

comment that his stated preference was for newly composed prayers. One of the issues raised here is that ancient texts are just that—ancient—and sometimes the missal's prayers fail to inspire. There are several pros and cons at issue here which are worth debating. I am thinking here of some collects assigned for Sundays in (what is currently called) Ordinary Time, which were composed to reflect contemporary cultural or religious crises in the city of Rome that have been long since settled. One example is the collect in the present missal that was prayed originally at the time of the Roman feast of Lupercalia in mid-February.³⁶ This mid-winter festival was to avert evil spirits, to purify the city, and to release health and fertility. While one might find traces of St. Valentine's Day in this observance, Valentine never made it into the Roman euchology, and Lupercalia is officially a dead feast. But the sentiment of the prayer—to follow the light and to reject what is contrary to the Gospel—obviously still stands as a valid focus. At the same time, while there may be prayers from the tradition that might be judged deficient, I would suggest that some of the "alternative opening prayers" themselves are theologically thin and with less rhetorical style than should be expected. For example, the alternative opening prayer for this same Sunday in Ordinary Time reads:

Father,
let the light of your truth
guide us to your kingdom
through a world filled with lights
contrary to your own.
Christian is the name and the gospel
we glory in.
may your love make us what you
have called us to be.³⁷

I, for one, will not shed a tear when this text finds its way to the floor of the scriptorium and not into the revised *Roman Missal*. I judge that overall we are far better served by the use of traditional sources and voices from our family album, like the text from Leo the Great on Christmas (which I will discuss below), than by searching for the novel and contemporary.

Translation of the Missal

The vernacular English translation of the *Missale Romanum* and all other post-Vatican II liturgical documents is intertwined with the founding of and continued efficient operation of the In-

ternational Commission on English in the Liturgy. Founded by ten (eventually eleven) English-speaking bishops' conferences just prior to the promulgation of *Sacrosanctum Concilium* in 1963, the first text produced by the young translation body was the Roman Canon in 1967. Only subsequently, in 1969, did the Holy See issue a document that would govern the unprecedented and herculean task of translating the liturgy into English through to 2001 (to which I alluded above) entitled *Comme le prévoit*. This document contained several principles for translation, among which the best known is probably that of "dynamic equivalence"—as opposed to "formal equivalence"—meaning that in translating from the Latin certain liberties could legitimately be taken for the sake of comprehension in the "receptor language." For example, in the third Eucharistic Prayer we have used the words "so that from east to west a perfect offering may be made to the glory of your name." The original scriptural reference here to the Book of Malachi (1:11) was lost: "For from the rising of the sun, even to its setting, my name is great among the nations; and everywhere they bring sacrifice to my name, and a pure offering; for great is my name among the nations, says the LORD of hosts." "From east to west" was judged a more adequate way to describe the cosmic reference "from the rising of the sun, even to its setting," but it was geographically focused, and that meant that any reference to an ongoing, eternal sacrifice being offered—of which an individual celebration of the liturgy is part—would be diminished if not lost altogether. But even as I say this, I want to be clear that ICEL followed its "marching orders" with this kind of "dynamic equivalence" in translation as well as in its composing original texts for the liturgy.

At the same time (as was stated not too long ago by the Vice President of the United States in a different context) "mistakes were made" in the translations. In fact how could there not be? There was no precedent in the Catholic Church for such a wholesale revision of all of our liturgies at one time, which now had to be translated in rather quick succession into English acceptable to all eleven bishops' conferences. ICEL was the first to admit that a better translation was needed and undertook a revision which culminated in what is now often called the 1998 *Sacramentary* (translated by ICEL and approved by all its member conferences). What is to be noted is that,

in the years prior to the final approval of the 1998 *Sacramentary*, there was increased interest in and oversight over the texts by individual bishop members of the ICEL episcopal conferences. At times, on this side of the Atlantic, the debates were intense, and unfortunately name calling and personal attacks were not absent.

The history of the evolution toward the revision which has now culminated in the new English translation of the *Missal* to be implemented later this year can be documented easily enough (and has been well done by others³⁸). However these were very important years for establishing parameters for translation, for evaluating texts, for experiencing what a vernacular liturgy could be like, as well as for assessing where some initiatives misfired and needed correction.

Allow me to start with the “subtext.” It can be summarized in this sentence: “English is the new Latin.” While all liturgical translations into the vernacular should be done from the Latin, in point of fact what became clear is that some vernacular texts translated after Vatican II into languages other than English were inspired by the ICEL English translations and were not as faithful to the Latin as was to be presumed. Hence greater scrutiny would now be exercised over the ICEL English texts for at least two reasons: because of their influence on other translations and because faithful translations of the liturgy are required to reflect accurately the faith professed through the liturgy’s prayers.

Let me turn to four projects and how I judge that they influenced the turn taken in the process and eventual approval of the new missal.

Order of Christian Funerals. The first edition of the *Rite for Funerals* was published by ICEL in 1970, followed by a revised edition by ICEL in 1985. Some of the debates which ensued prior to the revised edition being approved both by the then-National Conference of Catholic Bishops (NCCB) and then by Rome in 1987 are well known. They numbered fewer than a dozen, and eventually the matter was settled, the texts were approved, and the revised funeral rites were implemented on All Souls Day 1989. In hindsight it is clear that Rome was exercising increased oversight over English language liturgical translations.

Rites of Ordination of a Bishop, of Priests and of Deacons. The first Latin *editio typica* for the rites of ordination was issued in 1968 and subsequently translated by ICEL. Almost immediately



Participants fill St. Boniface Church to hear Steve Warner and the Notre Dame Folk Choir in “From Gethsemani to Galway: A Thirty-Year Journey of Song.”



the NCCB requested approval from Rome to use the interim translation provided by ICEL in 1969, and permission was granted. A revised translation was provided by ICEL in 1975, with the NCCB again requesting Rome's approval to use it. This was granted in 1977.³⁹ A second *editio typica (altera)* of the ordination rites was issued in Latin in 1989,⁴⁰ and this rite was then to be translated by ICEL. This time the process was protracted, involved ongoing discussions among the ICEL constituencies, among whom were the then-NCCB Bishops' Committee on the Liturgy (BCL) and officials in Rome. In effect Rome rejected ICEL's first effort at translation in a document dated 1997. ICEL worked toward a revised text which itself was debated by the BCL, its advisors, and the bishops' conference. The USCCB approved the final text in 2002, and Rome approved it for use starting in 2003.⁴¹

The ICEL Psalter. Part of the original mandate for ICEL from as far back as 1964 was to prepare a psalter suitable for liturgical use.⁴² But because of the heavy demands involved in translating liturgical texts, the real work involved in preparing such a psalter was not undertaken until 1978.⁴³ In that year the Episcopal Board of ICEL appointed a subcommittee charged with this task. It was composed of specialists in Hebrew language and poetry, liturgical history, theology, music, English poetry, and literary and language theory. In 1984 twenty-two psalms were prepared and subjected to extensive consultation. In 1987 twenty-three psalms were published as *Psalms for All Seasons* (Washington, DC: NPM Publications). Subsequently four working groups were charged to complete the translation. This was done, and the texts were approved by the ICEL Episcopal Board and forwarded to the NCCB Ad Hoc Committee for the Review of Scripture Translations. In 1995 Cardinal William Keeler granted an *imprimatur* to the ICEL Psalter. While this text was printed "for study and for comment," one of the versions published by Liturgy Training Publications was entitled *Psalms for Morning and Evening Prayer*, with the psalms arranged for the four-week liturgical cycle.⁴⁴ In addition, all one hundred and fifty psalms were published as *The Psalter*, with the subtitle "A Faithful and Inclusive Rendering from the Hebrew into Contemporary English...."⁴⁵ Among other things which would recommend this translation for liturgical use was that it was done in light of the need for psalms to be composed for singing. But despite

the granting of an *imprimatur*, this psalter was not authorized for liturgical use.

Starting in February 1996, the leadership of the NCCB and officials in the Congregation for the Doctrine of the Faith undertook discussions in which the latter raised doctrinal issues related to the *Psalter*. As early as April of that year, Cardinal Joseph Ratzinger notified the then-President of the NCCB, Bishop Anthony Pilla, that the *imprimatur* was to be withdrawn. The Vatican assessment stated through the Congregation for Divine Worship was that the text was "doctrinally flawed."⁴⁶ After consultation with the bishop chairmen involved with the *Psalter*, the Administrative Committee of the NCCB, and all the bishops, the *imprimatur* was withdrawn in 1998.

Not coincidentally, in 1995 the Congregation for the Doctrine of the Faith issued *Norms for the Translation of Biblical Texts for Liturgical Use*. While there could be a number of reasons why the ICEL *Psalter's* *imprimatur* was withdrawn, I suspect that one of the dominant ones was that some uses of inclusive language in translating the Psalms would eliminate the possible understanding and use of a Psalm verse to refer to Christ.⁴⁷ For example, Psalm 8:5 in the ICEL *Psalter* translation reads:

What is humankind
that you remember them,
the human race
that you care for them?⁴⁸

For the same verse, the newly revised and recently officially approved Grail Psalter reads:

[W]hat is man that you should keep
him in mind,
the son of man that you care for
him?⁴⁹

One underlying issue about the liturgical use of the psalter is Christological—that is, any possible meanings which the psalms may have that will help us understand who Christ is.

ICEL Structural Changes. Allow me to mention three changes which occurred, starting in 1998, which have been very influential on the processes, policies, and personnel involved in approving liturgical books. And at the end of each I will make an editorial comment.

1. In October 1998, the Prefect for the Congregation for Divine Worship, Cardinal Medina Estevez, wrote to the then-President of ICEL, Bishop Maurice Taylor. Among other things the Cardinal

stated were:

- that ICEL's role was as a translation agency, not an agency to compose original texts for the liturgy;
- that the office of Executive Secretary of ICEL was different from that of the bishop members;
- that ICEL employees should have fixed terms of employment, with the Congregation holding the right to grant dispensations.
- that members of the ICEL Advisory Committee would now need to receive a *nihil obstat* from Rome;
- that the *Statutes* governing ICEL needed to be revised within six months.

In effect, what resulted after this letter was a less "American"-centered ICEL office and focus. The election of Bishop Arthur Roache from Leeds (UK) and the hiring subsequently of Monsignor Bruce Harbert and now Monsignor Andrew Wadsworth (both from the UK) attest to this.

2. The publication of *Liturgiam authenticam*⁵⁰ in April 2001 and its subsequent *Ratio Translationis*⁵¹ (2007) replaced *Comme le prévoit* (1969) to govern vernacular translations. That the document was ranked as "the Fifth Instruction" for the Right Application of the Constitution on the Liturgy is ecclesiastical-speak for "Take notice and follow this one!" If *Comme le prévoit* was the document that allowed for "dynamic equivalence," this new document was to insist on "formal equivalence," that is, a more literal translation from Latin to English. That this document has been the object of much heated debate within our Church for a decade is obvious.⁵² Whether or not the entire document has been implemented—and with strict consistency—is one question in that debate. For example, while *Liturgiam authenticam* allows for the substitution of another word or phrase for the term *consubstantial* in the Creed (nos. 21 and 53), in fact what we will all now say is that Christ is "begotten, not made, consubstantial with the Father."

3. It was also in that same year 2001 that the Congregation for Divine Worship announced the formation of a committee named *Vox Clara*. This added, in effect, a new level of consultation in the process of evaluating and approving the liturgical books. It comprises an international committee of bishops from the English-speaking countries (presently chaired by Cardinal George Pell), with a number of non-bishop consultants. Its role is to give advice to the Congregation for Divine

Worship regarding translations from Latin to English, thus its competency includes an evaluation of ICEL's work.⁵³

The American Process

Allow me now to return to what is an almost impossible task—to try to summarize the process of the American approval of English language liturgical translations of the *Missal*. I call this task almost impossible not only because of the size of the undertaking, given the number of texts to be translated, but also because of the number of people involved. Clearly, from 1993 onward the American bishops have been quite engaged in this process, starting with a vote at their November 1993 meeting to reject the first segment of what eventually would become the 1998 *Sacramentary for Mass*. In the fall of 1998 the bishops did vote to approve the revision of the presidential prayers of the missal, and they forwarded the *Sacramentary* to Rome for approval. That approval was not granted. One reason given was that the then-forthcoming third edition of the Latin *Missale Romanum* was expected to be published in the Jubilee Year 2000 (it was finally published in 2002) and that this new edition would need to be translated. The subtext, however, was that the Vatican had grown increasingly concerned about the accuracy of the vernacular English texts. Official notification of the rejection of the decade-long ICEL-led revision of the presidential prayers for the *Roman Missal* came in 2002. In that same letter, the Congregation expressed dissatisfaction that the ICEL *Statutes* still had not been revised (as first requested by Cardinal Jorge Medina Estévez, then-head of the Congregation, in 1998). This revision was finally accomplished in the fall of 2008.

In effect the process by “the new ICEL” to retranslate the *Roman Missal* took the better part of this past decade. Some of you were asked by your bishops to serve as evaluators of the project. It is an understatement to say that its evaluation has been a major preoccupation of the American bishops. From the beginning, these ICEL texts had their critics for reasons well know to all of you—among them are verbosity and literalness. From the beginning, the ICEL texts have also had their supporters—a support often based (again) on the principle that “what we pray is what we believe” and that, therefore, these texts should be as accurate as possible. Allow me one example of a



A time apart: During the convention, people found time to make rosaries, knit, visit the Marian shrine, or spend private time in prayer before the Blessed Sacrament.



prayer that I will very much look forward to praying (perhaps even singing?) on Christmas morning. In the present *Sacramentary for Mass* the “opening prayer” reads:

Lord God,
We praise you for creating man,
And still more for restoring him
in Christ.
Your Son shared our weakness,
may we share his glory.

The new Missal prayer will read:

O God,
who wonderfully created the dig-
nity of human nature
and still more wonderfully restored
it,
grant, we pray,
that we may partake in the divinity
of him
who humbled himself to share in
our humanity.

Liturgical rhetoric and the Christian reality are always paschal. Even when liturgical language is decidedly incarnational, as it obviously is at Christmas, it almost always refers to the way Christ’s birth leads to his death and resurrection. Liturgy always celebrates paschal triumph in the midst of what is sometimes the much more obvious suffering, diminishment, and loss.

All We Can Ever Expect

All we can ever expect from a liturgical text is the least inadequate expressions which humans dare to use to worship God in speech. All liturgical texts can be expected to do is to guide and offer insight. All translations fail to grasp that the real rhetoric of liturgy and the depth of Christian life are always about dying and rising and how in and through the liturgy we die and rise again and again. That is a paschal process; it is not about speechmaking or debates about words, phrases, capitalizations, or commas. All any translation can try to do is to tether our imaginations and invite us to focus on one or another of God’s attributes enacted among us liturgically through Christ in the enlivening and sustaining power and action of the Holy Spirit. Liturgical texts are not about mind control. They are about opening minds and hearts to what is really and always unfathomable. They are about turning minds and hearts—our very selves—over to God again and again.

The act of liturgy is nothing less than giving voice to our faith in the triune God when words fail us, as all human words eventually will. It is about giving voice to our Christian faith in the face of our dying, rising, our needing to die to some things which are not life giving or life sustaining, and rising again and again until one day we see God face to face.

But when it comes to liturgical texts, I, for one, will be forever grateful that the ICEL translators decided to assign the translation of the *Exsultet* from the Easter Vigil to Dame Maria Boulding of Stanbrook Abbey, UK. She is the author of the book *The Coming of God*⁵⁴ and a translator of several of St. Augustine’s writings, including *On the Psalms*. As Maria Boulding lay dying in Stanbrook Abbey on November 11, 2009, the assembled nuns and some friends (including Bishop Arthur Roche) prayed over her the words of the *Exsultet* which she had translated for the revised *Roman Missal*. Every Easter from now on we will sing these human and yet stellar words translated by this humble monastic servant of her Lord:

*This is the night
when Christ broke the prison-bars
of death
and rose victorious from the underworld.*

*Our birth would have been no gain,
had we not been redeemed.
O wonder of your humble care for us!
O love, O charity beyond all telling,
to ransom a slave you gave away
your Son!*

*O truly necessary sin of Adam,
destroyed completely by the Death
of Christ!*

*O happy fault
that earned so great, so glorious
a Redeemer!*

*O truly blessed night,
worthy alone to know the time and hour
when Christ rose from the underworld!*

*This is the night of which it is written:
The night shall be as bright as day,
dazzling is the night for me,
and full of gladness.*

A liturgical translation doesn’t get any better than that!

Some of us, I suspect, are already weary with the apparent politics and the unbridled prose that have marked some of the journey toward the new *Missal* and its implementation.

Please take heart and have courage.

In the end it is about *Maranatha*—“Come Lord Jesus”—as we sing “O Lord at length when sacraments shall cease.” Then again, some translate “*Maranatha*” as “The Lord comes”: The God in our midst here and now. Who really knows? Or could it be both, or more?

I began this presentation by daring to invoke the first lines of the Gospel of St. Luke, dedicated to Theophilus. If you “google” Theophilus, in 0.13 seconds you get 7,240,000 sites, one of which is titled “Who Is Theophilus?” Why? Because some argue he was a real person, and others say this was an honorary title for an unknown person. Who really knows? Or could it be both, or more?

And isn’t that the mystery of it all!

We are about to embark on the implementation of a missal whose English translations are more accurate and which therefore reflect more adequately the faith of the Church. We should also continue to work as hard as we can to produce aesthetically pleasing buildings and music for the liturgy. We should always work toward rites celebrated as decorously and beautifully as possible. But in the end, our task is not only to get the rites right; in the end the task is to see how what we celebrate in the liturgy helps us evaluate what really matters in life and ritualize and celebrate that. In the end, it is about getting *life* right. Or, at least, getting life less wrong.

Notes

1. See, for example, Rita Ferrone’s two articles in *Commonweal*: “It Doesn’t Sing: The Trouble with the New Roman Missal” and “Roman Missal Crisis,” *Commonweal* July 15, 2011, online version www.commonwealmagazine.org/it-doesn, 1–5. and www.commonwealmagazine.org/roman-missal-crisis, 1–2. Also see Robert Mickens’s three-part article in *The Tablet*: “Unlocking the Door of the Vernacular,” June 18, 2011, 11–12; “How Rome moved the Goalposts,” June 25, 2011, 8–9; and “A War of Words,” July 2, 2011, 8–9. And see Cardinal Roger Mahony, “A Graced Moment,” *America* 204:17 (May 23, 2011), 10–12; and the crystal clear and concise address which Msgr. Andrew Wadsworth, executive secretary of the International Commission on English in the Liturgy, delivered last March at the Mundelein Liturgical Institute, “The Role of ICEL in producing Translations of the Roman Missal,” The Hillenbrand Distinguished Lecture, March 31, 2011, manuscript provided by the author. See also Frederick R. McManus, “ICEL: The First Years,” in *Shaping English Liturgy* (Washington, DC: Pastoral Press, 1990), 433–459; G. B. Harrison and Percy James, “Personal Reminiscences

of the Early Years of ICEL," *ibid.*, 461–472; and John R. Page, "Weaving the Words of Our Common Christian Prayer," *ibid.*, 473–489. And review the now-regularly-cited account of the evolution of the translation of the Missal through the events related to ICEL from John Wilkins in *Commonweal*: "Lost in Translation; The Bishops, the Vatican and the English Liturgy," *Commonweal* December 2, 2005, online version www.commonwealmagazine.org/lost-translation.

2. I use the term "new" as advised by Msgr. Andrew Wadsworth, executive director of the ICEL Secretariat, who views the missal translation as not a revision but a totally new project.

3. Official English translation at http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_en.html.

4. Annibale Bugnini, *The Reform of the Liturgy 1948–1975*, trans. Matthew O'Connell (Collegeville, Minnesota: The Liturgical Press, 1990), 393–487.

5. See Piero Marini, *A Challenging Reform: Realizing the Vision of the Liturgical Renewal*, trans. and ed. Mark Francis, John Page, and Keith Pecklers (Collegeville, Minnesota: The Liturgical Press, 2007), 121–127.

6. The Consilium for the Implementation of the Constitution on the Sacred Liturgy was the Curial committee tasked with implementing *Sacrosanctum Concilium* during and after the Second Vatican Council (1964–1970).

7. See Pope Benedict XVI, "Address to the Roman Curia Offering Them His Christmas Greetings," December 22, 2005. English translation at http://www.vatican.va/holy_father/benedict_xvi/speeches/2005/december/documents/hf_ben_xvi_spe_20051222_roman-curia_en.html. Pope Benedict refers in this speech to the addresses of Pope John XXIII inaugurating the Council on Oct. 11, 1962, and Paul VI at the conclusion of the Council, December 7, 1965, about the danger of what Pope Benedict now calls "the hermeneutic of discontinuity."

8. For one example concerning the *Ordo Missae* see Alfredo Cardinal Ottaviani, Antonio Cardinal Bacci, and a Group of Roman Theologians, *The Ottaviani Intervention: Short Critical Study of the New Order of Mass*, trans. Anthony Cekada (Rockford, Illinois: TAN Books and Publishers, 1992).

9. See Bugnini, *The Reform*, 284–295.

10. See my own "Overview of GIRM" in *Liturgical Ministry* 12 (Summer 2003), 121–132, here 122–123.

11. Paul VI, apostolic constitution *Missale Romanum*, translation in *The Sacramentary* (New York, New York: Catholic Book Publishing Co., 1985), 9*.

12. See Frederick R. McManus, "Pastoral Ecumenism: The Common Lectionary," in *The Eucharist. Toward the Third Millennium* (Chicago, Illinois: Liturgy Training Publications, 1997), 103–118.

13. Paul VI, *Missale Romanum*, 10*.

14. The official title is *The Instruction of Liturgical Texts for Celebrations with a Congregation* (published in six languages) in *Notitiae* 5 (1969), 3–12, French translation. For an English translation see *Documents on the Liturgy 1963–1979: Conciliar, Curial, and Papal Texts* (Collegeville, Minnesota: The Liturgical Press, 1982) no. 130, pp. 284–290.

15. See "Foreword," in *The Sacramentary*, 12*.

16. This work was spearheaded by Abbot Andrea Mariano Magrassi, OSB, deceased archbishop of Bari-Bitonto. See *Nuovo Messale Quotidiano* (Casale Moferratto: Marietti, 1984).

17. That I was in sympathy with the latter observations is clear in my own *Context and Text: Method in Liturgical Theology* (Collegeville, Minnesota: The Liturgical Press, a Pueblo Book, 1994), 198–201.

18. See *Second Progress Report on the Revision of the Roman Missal* (Washington, DC: ICEL, 1990), 12.

19. The set of Hovda Lectures for this year as well as those for most previous years may be found in pdf format at the NPM website: <http://www.npm.org/Articles/hovda.htm>.

20. These are listed in Bugnini's *The Reform of the Liturgy*, in the footnotes to each section of the text.

21. Placide Bruylants, *Les oraisons du Missel Romain: Texte et Histoire* (Louvain, Belgium: Abbaye du Mont Cesar, 1952).

22. Antoine Dumas, "Les Sources du nouveau Missel Romain, (I–VI)" *Notitiae*, no. 60, pages 37–42; n. 61, 74–77; n. 62, 94–95; n. 63, 134–136; n. 65, 276–280; n. 67, 409–410. Also cited as *Notitiae* 7 (1971), pages 37–42, 74–77, 94–95, 134–136, 276–279, 409–410. Also: "Pour mieux comprendre les textes liturgiques du Missel Romain," *Notitiae* 6 (1970), pages 194–221; and "Les Prefaces du nouveau Missel," *Ephemerides Liturgicae* 85 (1971), pages 16–28.

23. See, for example, Lauren Pristas, "Theological Principles that Guided the Redaction of the Roman Missal (1970)," *The Thomist* 67 (2003), 157–195; "The Orations of the Vatican II Missal: Policies for Revision," *Communio* 30 (Winter 2003), 621–653; and "The Collects at Sunday Mass: An Examination of the Revisions of Vatican II," *Nova et Vetera* 3:1 (Winter 2005) 5–38.

24. See the insightful study by Patrick Regan, "Paschal Vigil: Passion and Passage," *Worship* 79:2 (March 2005), 98–130. Also see Christene Mohrmann, "Pascha, Passio, Transitus," *Etudes sur le latin des chrétiens*, I (Roma: Edizioni di storia e letteratura, 1961), 222.

25. Benedict XVI, *Litterae Apostolicae Summorum Pontificum motu proprio datae*, AAS 99 (2007), 777–797. Latin original online at http://www.vatican.va/holy_father/benedict_xvi/motu_proprio/documents/hf_ben-xvi_motu-proprio_20070707_summorum-pontificum_lt.html; English translation at <http://www.santamissa.org/en/resources/summorum-pontificum.html>.

26. Pontifical Commission *Ecclesia Dei*, *In-*

struction on the Application of the Apostolic Letter Summorum Pontificum of His Holiness Benedict XVI, Given Motu Proprio, April 30, 2011. Online at http://www.vatican.va/roman_curia/pontifical_commissions/ecclsdei/documents/rc_com_ecclsdei_doc_20110430_istr-universae-ecclesiae_en.html.

27. See the document from the Congregation for Divine Worship, *Quattuor abhinc annos* (October 3, 1984) and the apostolic letter of John Paul II, *Ecclesia Dei* (July 2, 1988).

28. A taste of this comparison is found in the USCCB Committee on the Liturgy *Newsletter* 43 (June–July, 2007), 23–28. The chart on page 27 is especially instructive.

29. Text in Committee on the Liturgy *Newsletter*, op. cit., 20–22. The very fact that the pope issued such a letter is a signal to some that he was aware that the decision to issue *Summorum Pontificum* would be controversial, not to say contested. I myself find the letter weak in cogency and in precision of language.

30. *Ibid.*, 21.

31. I also wonder whether picking and choosing would lead to the very thing which the pope noted earlier in this same letter, when he referred to the perceived value of the Tridentine Mass compared to some examples of the implementation of the new missal which were decidedly troublesome. He said that the request for a limited use of the Tridentine Mass "occurred above all because in many places celebrations were not faithful to the prescriptions of the new Missal, but the latter actually was understood as authorizing or even requiring creativity, which frequently led to deformations of the liturgy which were hard to bear. I am speaking from experience, since I too lived through that period with all its hopes and its confusion. And I have seen how arbitrary deformations of the liturgy caused deep pain to individuals totally rooted in the faith of the Church" (Letter, *ibid.*, 21).

32. See Claudio Crescimanno, *La Riforma della Riforma liturgica: Ipotesi per un "nuovo" rito della messa sulle tracce del pensiero di Joseph Ratzinger* (Verona, Italy: Fede e Cultura, 2009); and Mauro Gagliardi, *Liturgia fonte di vita: Prospettive teologiche* (Verona, Italy: Fede e Cultura, 2009).

33. See *Jesuit Sacramentary* (St. Louis, Missouri: Institute of Jesuit Sources, 2001); and *Jesuit Lectionary* (St. Louis, Missouri: Institute of Jesuit Sources, 2002).

34. See *Statuta* (Rome: Neocatechumenal Center, 2008), especially Chapter 3, pages 34–39.

35. If you "google" "To Jesus' Heart All Burning," in 0.27 seconds you get 2,240,000 hits—the fifth hit of which is 114 sung YouTube renditions.

36. For a discussion of the collect assigned for the Fifteenth Sunday in Ordinary Time, see, among others, Gerald Moore, *Vatican II and the Collects for Ordinary Time: A Study in the Roman Missal (1975)* (San Francisco, London, Bethesda: International Scholars Publications, 1998), 252–276.

37. *The Sacramentary Approved for Use in the Dioceses of the United States of America by the National Conference of Catholic Bishops and Confirmed by the Apostolic See* (New York: Catholic Book Publishing Co., 1985), 304.

38. One of the best is the succinct and clear summary of the events, persons, and documents from the sixteenth century through 2007 by Russell Hardiman, "Classified Timelines of Vernacular Liturgy: Responsibility Timelines and Vernacular Liturgy," *Pastoral Liturgy* 38:1 (2007) reprinted from ResearchOnline@ND.

39. See *Thirty-Five Years of the BCL Newsletter 1965–2000* (Washington, DC: United States Conference of Catholic Bishops, 2004), 588.

40. There were a number of significant changes between the first and second editions of the rite. For a succinct summary and a list of bibliographical references to other authors, see my own "Justification and Ordained Ministry" in *Giustificazione, Chiesa, Sacramenti, Prospettive dopo la Dichiarazione cattolico-luterana*, ed. Ermanno Genere and Andrea Grillo. *Studia Anselmiana* (Rome: Anselmiana, 2003), 129–162. Despite the title of the article and of the volume, the article offers a liturgical theology of the rites of ordination by way of comparing the ordination rites in use after Trent with those newly composed after Vatican II.

41. See *Rites of Ordination of a Bishop, of Priests, and of Deacons*, second typical edition (Washington, DC: United States Conference of Catholic Bishops, 2003). Among the many issues involved here was how to translate the Latin term *presbyterorum*, whose literal meaning is "of presbyters," to distinguish

this order from the order of bishops and the order of deacons. In the end, the translation throughout the rites is "of priests," despite the fact that from the earliest data we have about ordination and certainly through the patristic era both "bishops" and "presbyters" were referred to as "priests," largely because of their role at the Eucharistic sacrifice.

42. For a very brief overview of the background, see *NCCB Committee on the Liturgy Newsletter*, 31 (April 1995), 1437–1438.

43. In 1967 the ICEL bishops drew up three principles that would guide its later work:

1. The best existing versions both critical and literary should be consulted.
2. Greater freedom should be allowed in translating psalms than most of the books of the Bible because they are poetry and must be such in English and because they are meant for the frequent and inspiring use of the people, choirs, and cantors in the liturgy.
3. Rhythm suited to the English language should be used in the translation.

See *Newsletter* 31, 1437–1438.

44. *Psalms for Morning and Evening Prayer* (Chicago, Illinois: Liturgy Training Publications, 1995). The added note on the title page reads "The Four-Week Cycle of Psalms and Canticles Arranged for Morning and Evening Prayer and Including Psalms for Midday and Night Prayer in a Study Translation Prepared by the International Commission on English in the Liturgy."

45. The balance of the cover page states: "Intended primarily for communal song and recitation. This translation is offered for study and for comment by the International Commission on English in the Liturgy" (Chicago, Illinois: Liturgy Training Publications, 1995).

46. See *originonline* Volume 29, Issue 44 (1998), 1.

47. See the "Foreword" by Francis Cardinal George to *The Revised Grail Psalms: A Liturgical Psalter* (Chicago, Illinois: GIA, 2010), xiii–xiv.

48. From *Psalms for Morning and Evening Prayer*, 118.

49. From *Revised Grail Psalms*, 13.

50. http://www.vatican.va/roman_curia/congregations/ccdds/documents/rc_con_ccdds_doc_20010507_liturgiam-authenticam_en.html

51. *Ratio Translationis for the English Language* (Vatican City: Sacred Congregation for Divine Worship, 2007).

52. The literature critiquing this document is vast. Among others see Peter Jeffrey, *Translating Tradition: A Chant Historian Reads Liturgiam Authenticam* (Collegeville, Minnesota: The Liturgical Press, 2005); and the series of essays in *The Voice of the Church: A Forum on Liturgical Translations*, ed. Dennis McManus (Washington, DC: USCCB Publications, 2001).

53. In fact, a number of bishop members were changed this year, with the present American bishop representative to the Episcopal Committee of ICEL, Bishop Arthur Serratelli, now named as a member of *Vox Clara*.

54. *The Coming of God* (Collegeville, Minnesota: The Liturgical Press, 1982).



Participants in the NPM National Catholic Handbell Festival (above) were directed in their performance (below) by Janet Van Valey



We Are the Young . . .

On the convention evaluation, youth and young adult participants were asked to comment on the parts of the program designed for them. Some of the older adults also chimed in and offered their comments. Here's a sampling of what they had to say.

The young adult meet-ups were a great addition to the convention. I think they provided a much-needed opportunity for young adults, especially those who may be attending the convention by themselves, to meet and network.

The youth room was hands-down my favorite part of NPM! . . . The talent at the mic (on open mic night) was amazing! There was a quiet, shy girl the entire week . . . who signed up and, in my opinion, stole the show. I wish I could have taken the chance to get to know her better during the week.

Does "young at heart" qualify for this section?

My granddaughter attended all the events and was so impressed that she has asked to attend the convention next year. . . . Thank you for making her first convention experience a great one.

I brought three of my high-school-age children who are involved in the music program. They enjoyed the events they attended, but you need more options for this age group in order to gain greater participation.

It was wonderful to meet others my age in my ministry.

Young adults need more of a forum, like the youth, but not totally separate from the total NPM experience.

Youth need mentoring and practical ways to connect with experienced pastoral musicians. We don't always need to be separated.

The young adult meet-ups were the most fun and best thing I've ever been part of



Below: Youth interns receive directions on the first day of the convention



at an NPM convention. . . . These events gave me the opportunity to be social with people my own age throughout the whole convention and definitely enhanced my experience.

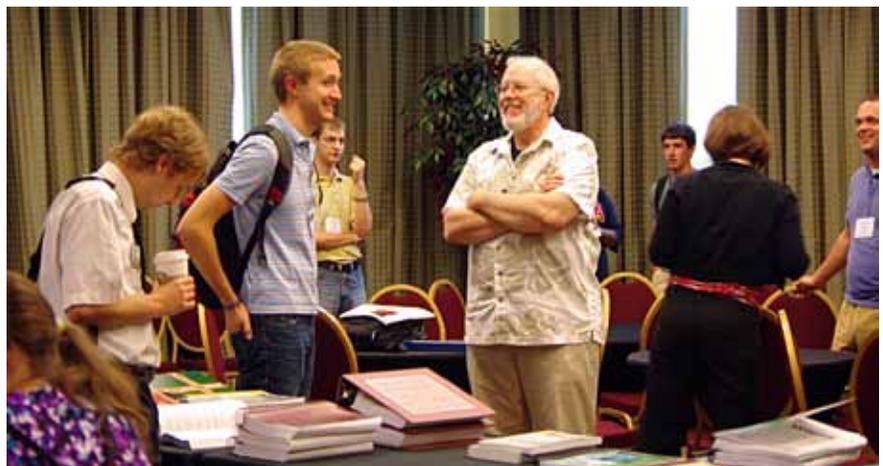
The youth room was a great place for us to hang out and meet other people our age. The jam sessions were an amazing time as well!

It would be nice if there were adult versions of some of these . . .

I really missed a contemporary musical event in the evening. It didn't have to be "Rock the [Whatever]," but there was a very inadequate focus on and amount of attention paid publicly to contemporary liturgical music.

I wish that adults working with youth were allowed to attend some of these things and listen to what the youth had to say. Almost all of us are youth certified and understand the rules for being with kids, so that should not be an issue.

I hope that we continue to grow this program; I'd love to see more available for this age group so we can grow together in our ministries. It's much easier to relate to your own challenges with your own cohort.



Beyond Songs: Singing the Liturgy

By PAUL FORD

What an honor to have been asked to give a plenary address at this convention! I have been coming to these meetings since 1985 in Long Beach, California. My previous claim to fame at an NPM convention was riding in the elevator at Long Beach with Father Joseph Gelineau, sj. Little did I imagine then that I would be addressing a convention someday.

I'm dedicating this presentation to Nathan Mitchell, a great friend of all of ours and a great inspiration. I'm also remembering Father Paul Wellington, a now-deceased priest of the Covington Diocese, who was recovering his health in the California desert when he taught me in seventh grade. He called on me to do something that I've not stopped doing: lead music at Mass. What an incalculable gift we give to youngsters by recognizing and encouraging their musical gifts.

So: Don't just sing *at* Mass; sing the Mass! This is one of the hallmarks of the reform of the liturgy. To sing a new song to the Lord, we need to relearn the basic *language* of the liturgy—the psalms and the canticles. We need to relearn the basic *style* of the liturgy, which is call and response. And the basic *sound* of the liturgy: It's essentially vocal, essentially modal, basically syllabic sound.

But I thought it might be helpful for us to review for a minute why we sing at all. We sing because God sings (Zephaniah 3:17). We sing because Christ sings (Mark 14:26; Constitution on the Sacred Liturgy *Sacrosanctum Concilium*, 83)—he's singing right now, and he introduced into this silent planet the song of heaven, which we join every time we raise our voices to sing "Holy, holy, holy." We sing because the stars sing. You remember God's voice in

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Dr. Paul Ford

Job, describing creation "when the morning stars sang together and all the divine beings shouted for joy" (Job 38:7). (And if you do—*since* you do—all seven readings at the Easter Vigil, you are very familiar with Baruch, with all the stars "shining and rejoicing" together.) We sing because the angels and the saints sing: The Book of Revelation is full of their songs. We sing because lovers sing.

We sing because exiles and prisoners sing. Many of us have had the experience of the opera *Dialogues of the Carmelites* by François Poulenc. In its extraordinary last act, when the nuns of Compiègne are taken up to the scaffold, as they ascend the stairs, they sing the *Salve Regina*. And then comes the plunging sound of the guillotine, as each one is beheaded, until there is no one left to sing the song . . . until a young veiled novice, Blanche, from the crowd completes the *Salve* and walks up the scaffold to die with her sisters. And we all know the story of the scrawny priest Maximilian Kolbe in Auschwitz, who gave his life for another prisoner by going into the hunger bunker. There he reminded the other prisoners to sing once more the songs that they learned in kindergarten, that had been with them all their lives. He had to be finished off with an injection of carboic acid.

We sing ultimately because everything sings (Psalm 150:6; Daniel 3:52–90). But what does music *do*? My dear friend Paul

Inwood reminds us that music makes texts special. It unifies (more or less) as to pitch and pace. It heightens the meaning of a text (or it may obscure it). It slows us down, ever so slightly. And its most important function is to create the conditions in which God can speak to us, and we can listen. Because it's not the music that's important but what follows the final note.

I'm inspired in this talk by a letter to the editor of *Notitiae*, the journal of the Congregation for Divine Worship and the Discipline of the Sacraments. You can almost smell the burning Olivetti typewriter of Annibale Bugnini when he was answering this question: "Many have inquired whether the rule still applies that appears in the *Instruction on Sacred Music and the Liturgy*, 3 Sept. 1958, no. 33: 'In low Masses religious songs of the people may be sung by the congregation, without prejudice, however, to the principle that they be entirely consistent with the particular parts of the Mass.'"¹ And Bugnini replies: "*La formula è superata!*" ("That rule has been superseded!") He continues:

What must be sung is the Mass, its Ordinary and Proper, not "something," no matter how consistent, that is imposed on the Mass. Because the liturgical service is one, it has only one countenance, one motif, one voice, the voice of the Church. To continue to *replace the texts of the Mass being celebrated* with motets that are reverent and devout, yet out of keeping with the Mass of the day . . . amounts to continuing an unacceptable ambiguity: It is to cheat the people. Liturgical song involves not mere melody, but words, text, thought, and the sentiments that the poetry and music contain. Thus texts must be those of the Mass, not others, and singing means singing the Mass not just singing during Mass.²

Basic Language

So we don't just sing *at* Mass; we sing the Mass. And the basic language of

the liturgy is the psalms and canticles. There are 150 psalms and 75 biblical canticles—Old and New Testament. On Sundays, we sing 124 of these psalms; on weekdays 128. And the most important psalm for understanding what psalms are all about and why they are essential at Mass is Psalm 70. Its opening is one of the refuge prayers of our Jewish brothers and sisters which became the opening verse for any celebration of the liturgy of the hours: “O God, come to my assistance! O LORD, make haste to help me.” Verse eighteen of Psalm 104 “explains” that these two lines are like a crack in the rocks, deep within which the rock-*hyrax* (rock-badger or “rabbit” in some translations, about the shape and twice the size of a guinea pig) wedges itself when threatened by predators. Psalm 104 says: “The trees of the LORD drink their fill, the cedars he planted on Lebanon. There the birds build their nests; on the treetop the stork has her home. For the goats, the lofty mountains; for the rock-*hyrax* the rocks are a refuge.” So that little animal escapes predators by crawling in between the rocks. Treat yourself to singing the following. Of all the *Psallite* antiphons, this has gone the deepest in me so far.

Music and antiphon text from *Psallite*, © 2005, The Collegeville Composers Group. Published and administered by Liturgical Press, Collegeville, MN 56321. All rights reserved.

So if you’re under siege from temptation to tell someone off, to silence the alarm clock, to go visit the refrigerator, to go shopping “to see what I want”—or whatever your favorite deadly sin is—our cry should be: “O God, come to my assistance! O LORD, make haste to help me.”³

Basic Style

The second thing we must remind ourselves of is the basic style of liturgy: call and response. From the *General Instruction of the Roman Missal* (GIRM) comes this statement, which has not changed es-

entially in the forty years this document has been in existence:

Since the celebration of Mass by its nature has a “communitarian” character, both the dialogues between the Priest and the assembled faithful and the acclamations are of great significance; for they are not simply outward signs of communal celebration but foster and bring about communion between Priest and people.

It’s one group, one assembly, one congregation that sings together. The *Instruction* continues:

The acclamations and responses of the faithful to the Priest’s greetings and prayers constitute that level of active participation that is to be made by the assembled faithful in every form of the Mass, so that the action of the whole community may be clearly expressed and fostered.⁴

So as we get used to the new *Missal*, it’s going to be important that our presiders—our priests and deacons—sing the greetings, so that the response comes back (after the shock people receive from hearing their presiders sing) strongly and accurately.

The call and response of liturgy is somewhat like a volleyball game, but we’re not trying to set up the other side and spike the ball over the net! We’re trying to elicit the response of others. As Yves Congar reminds us, “The Lord be with you.

And with your spirit” is a prayer. The presider—the bishop, priest, or deacon—is singing: “The Lord, who is the Spirit given you in baptism and confirmation, be rekindled in you as you pray.” And we sing in response to the ordained: “And the Lord, who is the Spirit given you in your ordination,

be rekindled in you as you lead us in prayer.”

Liturgy is not automatic. From beginning to end, we are setting each other up to respond. But the work of liturgy—the call-and-response style of liturgy—is not just a game; it is sustaining. And it’s to that call-and-response form that we need to return. I don’t know how many of you have celebrated, prayed, or even agonized through the “Great Litany” by Bernard Huijbers. Kevin Donovan translated the text into English beautifully for a book called *Sing the Mass*.⁵ The eighty petitions of this litany cut through all the crap, all the polite language that we sometimes use because we think God can’t take what we have to say. We’re too nice at liturgy sometimes.

In our call to God, we need to learn again the language of the psalms: The psalms are given to us as a complete language, a complete toolbox whereby we open up our hearts to God.

Basic Sound

The essential and basic sound of the liturgy is essentially vocal, essentially modal, basically syllabic—yes, but sometimes neumatic and even melismatic. Years ago, I was blessed to be part of what was called the New Camaldoli Chant Symposium.⁶ In two meetings, we came up with this definition of the essentially verbal quality of liturgical music: “While it can have regular rhythm, harmonization, and accompaniment, chant is an essentially vocal music, a music arising from the text, a music that is in the air of work and home and school and—yes—church.” Most of us know the essentially modal music of the liturgy—the “schoolyard taunt tone”: Do-la, do-la, do-la-re-do-la (fa). We all know the other tone of the Mass—the “backyard swing tone”: So-la, la-sol, so-la, la-sol (so-la-ti / la-so-mi). Most presiders can do either of these, joined by the preface tone (see below).

We know that modal music in free rhythm “wears longer” and “delivers” (or at least “can deliver”) the text unobtrusively.

The music of liturgy is basically syllabic, sometimes neumatic, sometimes melismatic. Of these three basic kinds of chant, the melismatic (one syllable sung to many notes) is the most resistant to translation into a percussive and Germanic language like English. Yes, we are used to singing long, melismatic *Hosannas*, *Alleluias*, and *Amens* (Hebrew words still); and none of us can resist the (still Latin) *Glorias* of “Angels We Have Heard on High.” But English is most at home in syllabic chants and in neumatic chants (a neume in this sense is one syllable sung to two or three notes) of the authentic repertory.⁷

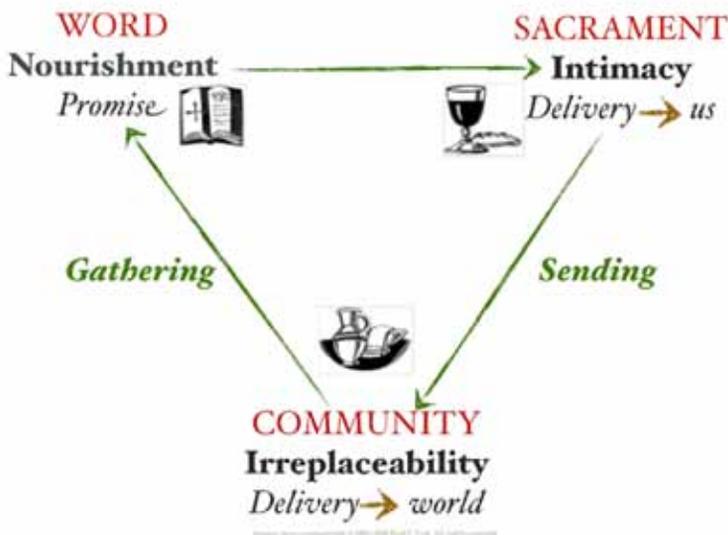


Two newly certified directors of music ministries (Katie Barton and Joanne Werner) are flanked by (l-r) Cardinal Daniel DiNardo, Mr. Michael Batcho, and Dr. Robert Wolf.

The Shape of the Mass

All of our gathering culminates in the collect prayer. Then we sit, and God renews the divine promise to be true to his Name—YHWH—and his Name means “I shall be there for you. As who I am shall I be there for you.” And that Name is our essential nourishment: “Human beings don’t live on bread alone but on every word that comes from the mouth of God” (Deuteronomy 8:3; Matthew 4:4). Now that’s either empty ideology or it’s absolute truth, and most of us know from experience that it’s absolute truth.

And that renewal of the promise sends us to the Eucharist. God says: “I will be there for you.” And God is so *there* for us that, under the signs of bread and wine, we are nourished on the very Body and Blood of Christ and are turned into God’s delivery system, sent back to the world to deliver to the world the truth of God’s Name—that God is with us.



Here are two of the consequences of believing that the Word is important at liturgy. The first is this: Don't extinguish the candles at the ambo at the end of the liturgy of the Word. The Word hasn't stopped resounding in that room, has it? As the Orthodox and the Eastern Catholics do, return the Book of the Gospels to the altar because it's that Gospel Book that tells us who Jesus is going to be at this particular Eucharist.

The Word in the Heart

Colossians 3:16–17 is an extraordinarily important passage for musicians: "Let the word of Christ dwell in you richly, as in all wisdom you teach and admonish one another, singing psalms, hymns, and spiritual songs with gratitude in your hearts to God. And whatever you do, in word or in deed, do everything in the name of the Lord Jesus, giving thanks to God the Father through him." Every time the Church comes to bless an organ, other instruments, new hymnals, or a new missal, this is the text that is proclaimed. The premise of this passage is that the Word is outside of us, and until it makes a home in our heart, we are incapable of singing. We all need domestication by the Word when it makes a home. Some of us just need redecoration; some of us need to be taken down to the studs and started over again by the Word of God. "Let the Word of God dwell in you richly."

But we musicians know something that perhaps even Saint Paul didn't know: Song helps the Word make a home in the heart so that the heart can sing. All of us have had the experience of having a song come to mind at certain times, especially difficult times. There's a true story of a little boy in central Minnesota, who was scolded by his mother as he left church on a particular Sunday—a scolding that was overheard by the parish priest. "You were terrible at Mass today!" the mother scolded. "You couldn't settle down; you were bothering me. You're standing in the corner, young man, until I tell you that you can come out." So she got him home and stood him in the corner of the living room, as she went to the kitchen to prepare lunch. And she began to hear singing. She left the kitchen and went over to the entrance to the living room. From the corner came a tiny voice: "Be with me, Lord, when I am in trouble. Be with me, Lord, I pray." Being a good Catholic mother, she swept her son into the arms

of forgiveness and all was well . . . until next Sunday. The composers of the *Psallite* group have tried to put this idea into music in a Communion song: "Let the word make a home in your heart, growing deep within you, bringing you to life. Let the word make a home in your heart."⁸ It is a prayer that the Word, become the Body and Blood of Christ under the signs of bread and wine, may be at home in our hearts (see below).

That's the mystery that we're a part of: helping the Word get into the heart, helping the heart sing the Word and become the Word. In a very familiar passage in the *General Instruction* there is this amazing statement: "In the Mass is spread the table [note the singular] both of God's Word and of the Body of Christ, and from it [singular again] the faithful are to be instructed and refreshed."⁹

The following charts show the amount of the Scriptures used at Mass in the *Missale* of 1570 (and updated versions) and in the *Lectionary for Mass of the Roman Missal* of 1970, revised 1981. Note particularly

the use of the psalms. In the 1570 *Missale Romanum*, the numbers aren't bad: nearly twenty-four percent of the psalter. But also note that, in 1951, the text of the Old Testament apart from the Book of Psalms proclaimed at these Masses was less than one percent.

Amount of the Bible Used in the Roman Missal (1947 ed.) on Sundays, Vigils, and Major Feasts

	total verses in Bible	verses used in Missal	% used in Missal
Gospels	3,779	848	22.4%
Epistles/ Acts/Rev	4,178	461	11.0%
Psalms	2,520	596	23.6%
OT after 1951	25,044	255	1.02%
		98	0.39%

In the revised *Lectionary for Mass*, on the other hand, on Sundays and major feasts, we sing more than half of the psalter, and in the entire Lectionary we use 584 percent of the Book of Psalms!¹⁰ (There's obviously a lot of repetition.) Why do we use these texts so often? Because the

Antiphon / Melody ♩ = 66-69

Let the word make a home in your heart, grow-ing deep with-in you,
 Wel - come the word deep with - in,
 Wel - come the word deep with - in,
 Wel - come the word deep with - in,
 bring-ing you to life. Let the word make a home in your heart.
 bring - ing life. Wel - come the word.
 bring - ing life. Wel - come the word.
 bring - ing life. Wel - come the word.

Church thinks that the Book of Psalms is really important!

Amount of the Bible Used in the Roman Missal (1970/1981 eds.) on Sundays, Vigils, and Major Feasts / Weekdays, Memorials, etc.

	<i>total verses in Bible</i>	<i>verses used in Missal</i>	<i>% used in Missal</i>
Gospels	3,779	2,184/3,393	57.8%/89.8%
Epistles/ Acts/Rev	4,178	1,063/2,296	25.4%/54.9%
OT	25,044	932/3,378	3.7%/13.5%
Psalms	2,520	>1,420/>14,720	>56.3%/>584%

After all, it's the Book of the Word of God that is being used to respond to the Word of God. Only the Word of God is adequate to respond to God's Word. And that much-neglected *Introduction to the Lectionary for Mass* teaches us that "the liturgical celebration, founded primarily on the Word of God and sustained by it, becomes a new event and enriches the word itself with new meaning and power. Thus in the Liturgy the Church faithfully adheres to the way Christ himself read and explained the Sacred Scriptures, beginning with the 'today' of his coming forward in the synagogue and urging all to search the Scriptures."¹¹ (This, I might point out, is a teaching that is not yet fulfilled in most places. How many Catholics still behave as if all they have to be present for at Mass is the offertory, the consecration, and the priest's communion [*Baltimore Catechism* No. 3, question 932]?)

There's a reciprocal relationship between word and event: Word becomes sacrament, and sacrament enriches our encounter with the Word. Father Joseph Lionel, a young Indian priest, has argued for a rediscovery of the unity of sacred Scripture and liturgy, claiming that the celebrant of the liturgy is minister of the Word at all times during the liturgy, "not only when he reads and preaches."¹² And we musicians are ministers of the Word to our brothers and sisters. That same *Introduction to the Lectionary* tells us that "the Word of God unceasingly *calls to mind* and *extends* the economy of salvation, which achieves its fullest expression in the Liturgy. The liturgical celebration becomes therefore the *continuing, complete,* and *effective* presentation of God's Word. The Word of God constantly proclaimed in the Liturgy is always, then, a *living and effective* word through the power of the Holy Spirit. It expresses the Father's love that never fails in its effectiveness toward us."¹³



At Wednesday Morning Prayer, cantor Jennifer Hartage-Moran gestures to bring the congregation into the psalm refrain.





Where do we get this theology? From, among other places, Saint Basil of Caesarea, who wrote: “The Father speaks his Word on his Breath.”¹⁴ Without the Holy Spirit, we cannot understand the Word, we cannot receive the Word, we cannot hear the Word. And the great poet and doctor of the Eastern Church, Deacon Ephrem the Syrian, tells us:

There is fire and Spirit
in Mary’s womb;
there is fire and Spirit in the river
in which you were baptized.
Fire and Spirit in our own baptism,
in the bread and in the cup,
fire and Holy Spirit.
In your bread is hidden the Spirit
who is not eaten;
in your wine dwells the Fire
that cannot be drunk.
The Spirit in your bread, the Fire
in your wine,
a remarkable miracle that our lips
have received.¹⁵

Saint Augustine tells us that *all* the words consecrate, not just the words “This is my Body” and “This is my Blood.” In his commentary on John, chapter fifteen, he writes:

*Now you are clean through the word which I have spoken unto you. Why does He not say, You are clean through the baptism wherewith you have been washed, but “through the word which I have spoken unto you,” save only that in the water also it is the word that cleanses? Take away the word, and the water is neither more nor less than water. The word is added to the element, and there results the Sacrament, as if itself also a kind of visible word.*¹⁶

We can amplify what Augustine says, because in the Eucharist especially the Word is not only visible and audible, it is also tastable, touchable, smellable, sensible. Wisely, then, did Louis-Marie Chauvet say of the sacraments that they are the “Word of God at the mercy of the Body.”¹⁷ So I dare to say that the liturgy of the Word—especially the Gospel—is the oven in which the Holy Spirit bakes the Eucharistic bread. The liturgy of the

Word—especially the Gospel—is the cask in which the Holy Spirit ferments the Eucharistic wine. For that reason, the single most important weekly choice you make is the choice of the Communion song.

Gospel/Communion

In our tradition, there is something called the “Gospel Communion.” James McKinnon writes about it in his magnificent book *The Advent Project*.¹⁸ The early Church tried unsuccessfully to marry what we sang at Communion time to the Gospel of the day or another important reading, so that every Christian, as she walked up the aisle to receive Communion, was singing the words of promise that were being delivered on at this liturgy. Look at the *Graduale Romanum* (*Roman Gradual*): 900 neumatic and melismatic chants; the *Graduale Simplex* (*Simple Gradual*): 450 neumatic and syllabic chants.

What do the Graduals tell us about the texts of the Communion chants? Of the 163 communion songs of the *Roman Gradual*, only eight songs refer to the Body and Blood of Christ. All of these songs were realigned as a consequence of our new lectionary so that, as the *Ordo cantus missae* says, “Chants closely related to the readings should, of course, be transferred for use with these readings.”¹⁹ Of the sixty-two communion songs of the *Simple Gradual*, only four songs refer to the Body and Blood of Christ. Of the 618 communion songs of the lost Antiphony of the 1998 *Sacramentary*, only sixty-eight songs refer even indirectly to the Body and Blood of Christ.

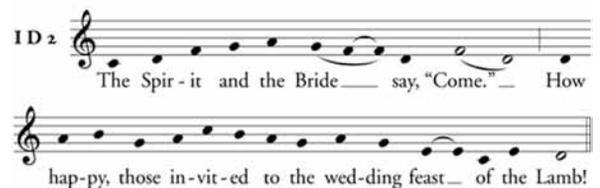
Why this infrequency? Because Communion is about more than the real presence of Christ’s Body and Blood. It is about how this Food and Drink are meant to forgive our sins, restore us to community, and to prepare us for life eternal, among many other things: “*O sacram conuivium, in quo Christus sumitur, recolitur memoria passionis ejus, mens impletur gratia, et futurae gloriae nobis pignus datur*” (“O holy

banquet in which Christ is consumed, the memory of his passion is recalled, the mind is filled with grace, and a pledge of future glory is given to us”).²⁰ That’s the summary of sacramental theology. That’s what the Eucharist is about; that’s what all the sacraments are about.

Because Communion is the fruit of the proclaimed Word, especially the Gospel, the Communion song ideally “quotes” the proclaimed Word, especially the Gospel. It must at least be seasonally relevant, long enough and interesting enough to bear the weight of repetition. Its style needs to be processional (more inspiring of movement than of meditation) and responsorial (sharing the burden of the text and music alternately, between the whole assembly and the cantor, choir, or instruments). Its text needs to have a biblical density and richness to it so that it can reflect *as fulfillment* what the liturgy of the Word announced *as promise*.²¹

The Spirit and the Bride

The mystery we are about is the nuptial mystery of the Word and his Bride. “The Spirit and the Bride say: ‘Come.’ How happy, those invited to the wedding feast of the Lamb.”²²



There’s something nuptial going on. Here is our Bridegroom. Where does all this come from? Look at John 3:27–30, in which John the Baptist explains his role: “No one can receive anything except what has been given from heaven. You yourselves are my witnesses that I said, ‘I am not the Messiah, but I have been sent ahead of him.’ He who has the bride is the bridegroom. The friend of the bridegroom [that is, the best man], who stands and hears him, rejoices greatly at the bridegroom’s voice. For this reason my joy has been fulfilled. He must

increase, but I must decrease.”

Our job is to sing the Bridegroom’s song to his Bride and her song to her Bridegroom, just as the heavens sing God’s song in Psalm 19:1–6:

The heavens proclaim the glory
of God
and the firmament shows forth the
work of his hands.
Day unto day takes up the story
and night unto night makes known
the message.
No speech, no word, no voice is heard
yet their span extends through all
the earth,
their words to the utmost bounds
of the world.
There he has placed a tent for the sun;
it comes forth like a bridegroom
coming from his tent,
rejoices like a champion to run
its course.
At the end of the sky is the rising
of the sun;
to the furthest end of the sky is
its course.
There is nothing concealed
from its burning heat.

What are we about? The world is a wedding, friends, and we’re inviting people to the closest intimacy possible with the very Son of God and with everyone, ultimately, in the life of the world to come.

Notes

1. See also Sacred Congregation of Rites, *De musica sacra et sacra liturgia* (September 3, 1958), 14b, 30.
2. Original Italian is in *Notitiae* 5 (1969), 406; English translation in the Bishops’ Committee on the Liturgy *Newsletter* (August–September 1993).
3. In the *Psallite* project, we have set these two verses to music as “God, come to my aid (II)” in *Psallite: Sacred Song for Liturgy and Life* (Collegeville, Minnesota: The Liturgical Press, 2008).
4. *General Instruction of the Roman Missal* (GIRM), 34–35. English translation © 2010 International Commission on English in the Liturgy, published 2011, USCCB Publishing, Washington, DC.
5. *Sing the Mass: A New Source-Book of Liturgical Music for Cantor, Choir, and Congregation* (London, UK: Geoffrey Chapman, 1975).
6. The New Camaldoli Hermitage is in Big Sur, California.
7. Of the authentic musical repertory in *By Flowing Waters* (Collegeville, Minnesota: The Liturgical Press, 1999), only forty-four of the 680 chants in *By Flowing Waters* have melismas, and none of the 360 songs in the *Psallite* project have melismas except on words like *Hosanna* and *Alleluia*. And there are very few melismas



ValLimar Jansen (right) leads the choir in “Catholic and African American: Singing the Spirituals.”

in the chants of the new *Roman Missal*.

8. “Let the Word Make a Home in Your Heart,” music and antiphon text from *Psallite*, © 2005, The Collegeville Composers Group, published and administered by Liturgical Press, Collegeville, MN 56321. All rights reserved.

9. GIRM, 28.

10. This Lectionary, by the way, is something we ought to boast about—our friends in sister denominations have embraced our Lectionary and made it their own.

11. *Lectionary for Mass: Introduction*, 3.

12. Joseph Lionel, *Liturgical Hermeneutics of Scripture in the Prefaces for Sundays of Lent in the Editio Typica Tertia of the Missale Romanum*, licentiate dissertation, Liturgical Institute of the University of St. Mary of the Lake, Mundelein, Illinois, 2009.

13. *Introduction*, 4, emphasis added.

14. St. Basil of Caesarea (330–379), *Against Enemies* 3, 4; *On the Holy Spirit* 16, 38; 18, 46; 19, 49.

15. St. Ephrem the Syrian (c. 306–373), *De Fide*, X, 8.

16. St. Augustine, *Tractates on the Gospel of John*, Tractate 80 (John 15:1–3), 3.

17. Louis-Marie Chauvet, *The Sacraments: The Word of God at the Mercy of the Body* (Collegeville, Minnesota: The Liturgical Press, 2001).

18. James W. McKinnon, *The Advent Project: The Later Seventh-Century Creation of the Roman Mass Proper* (Berkeley, California: University of California Press, 2000).

19. *Documents on the Liturgy 1963–1975: Conciliar, Papal, and Curial Texts* (Collegeville, Minnesota: The Liturgical Press, 1982), edited and translated by Thomas C. O’Brien, no. 4298.

20. St. Thomas Aquinas, Canticle Antiphon

for the Second Vespers of *Corpus et Sanguinis Christi*.

21. There are many resources for such songs. I, of course, recommend the “Song for the Table” which is at the heart of the *Psallite* project. There are also Samuel Weber, OSB, *The Simple Gradual: The St. Louis Gradual*, available at <http://archstl.org/worship/page/institute-sacred-music>; Christopher Tietze, *Communion Antiphons for the Easter Season* (Chicago, Illinois: World Library Publications, 2010); Adam Bartlett, et al., *Simple English Propers*, available at <http://musicasacra.com/simple-propers-of-the-mass-ordinary-form/>; and, of course, *By Flowing Waters* (Collegeville, Minnesota: The Liturgical Press, 1999).

22. *By Flowing Waters*, 294.



Local Folks Do Well: Voces Novae, Creative Motion, and a Louisville Bowtie

By SYLVIA MARCINKO CHAI

One of the guiding tenets for the local committee at any NPM convention is: "Spotlight and utilize local talent in the region where each convention is held." This year's selection of Mr. Frank Heller, III, founding artistic director and conductor of *Voces Novae*—Louisville's unique, semi-professional choral ensemble—points out the value of this guiding tenet. Mr. Heller may not have a national reputation that makes him a household word, but the *Voces Novae* choral concert and the workshop sessions led by Mr. Heller provided an insight into the effects of using the concepts of "Creative Motion" to provide nuance and artistry in our music.

What caught my attention at the concert itself, on Wednesday night at St. Boniface Church, was a fullness of sound that seemed to embody a wider range of timbre and expressiveness and a wider pallet of color than most choral groups achieve. There was an immediacy in the choral sound that arrested my attention, a freshness, a buoyancy. The group included a full spectrum of ages, yet the sound was always alive, vital, full, even on a *pianissimo*, and the audience responded very enthusiastically to the concert.

"Put Your Pinky in Your Belly-Button"

I decided to go to both workshop sessions offered by Mr. Heller to get a handle on how Frank was able to achieve this sound with his choir. The first session was labeled "Vocalizations for the Choral Singer."

Ms. Sylvia Marcinko Chai is the director of music at James A. Haley Veterans Administration Hospital in Tampa, Florida, and Spanish Choir Director/Organist at the Church of the Incarnation in Tampa, Florida.

"Stand up everyone," said Frank. "We are going to do some breathing exercises." Off we went on a riotous journey.

"Put your pinky finger in your belly-button and reach your thumb up to touch your sternum. The sternum connects to the ribs, which go over the lungs. We all know about using our lungs for breathing. Now put your hands on either side of your waist under your rib cage. This lateral space needs filling for good breath support." We did some exercises to demonstrate activating this area.

"Now touch your thumb to your belly button and reach your pinky down. This pelvic area needs to fill with air. It's your 'inner-tube.' Your voice needs to float on this inner-tube." We practiced engaging this area with a few exercises and could hear and feel the difference.

Frank's goals for his singers are to:

- Empower and inspire every singer to sing with confidence and awareness;
- encourage singers to discover, explore, understand, and trust their voice;
- and share in the artistic experience.

He wants to teach singers to understand and use their voices efficiently and build an awareness of how their voices work and respond. So he focuses on exploring vocal production through an awareness of how to use breath, the placement of tone, the use of body balance, and the synergy of all three.

Mr. Heller had us experience the pattern of the breath as we breathed in, filling all the available air spaces laterally and exhaling in a vertical pattern. Next he said we should learn to engage the "anticipation body" to help us breath correctly. How do you engage this mechanism? Think of facing the door and greeting your sweetheart, or standing on a high



Frank A. Heller, III

mountain watching a bird soar, or running across the beach and into the water, or taking in a deep breath and blowing out your birthday candles. The anticipation body reflex helps us spring to inhale.

Knowing the Score

The next day, in the workshop session on conducting, Mr. Heller talked about the way he analyzes a musical score. He looks at the natural elements of the music. He looks at the melody and gets a sense of the phrases. He studies the harmony for shades of harmonic color. Then he studies the rhythm to hear the heartbeat of the piece.

He believes that the essence of music can be described as four traits of energy. The mental element can be analyzed by studying the various parts of the music and how the parts make up the whole.

One can focus one's mind in analyzing the music mentally. What is the physical essence of the music? Does it make you want to move to the beat, sway, soar, or expand in a grand phrase? What about the emotional impact of the music? What feelings come to the surface? Identify them. What about the spiritual impact of the piece? What are the core values, what is the truth that is expressed, and how does the piece of music touch one's inner depth of being?

Three expressive values determine the articulation of the music. Should the edges of the body get involved with the articulation of the music? That is to say, is there a lightness that needs to be expressed through the fingers, or feet, or head? Is there emotion that needs to be expressed from the heart? Does the music have a sense of expansiveness that requires expression using the whole body?

A conductor needs to study each piece of music to determine its fundamental uniqueness and also decide which of these characteristics predominates and bring that energy, trait, or element to life in the music.

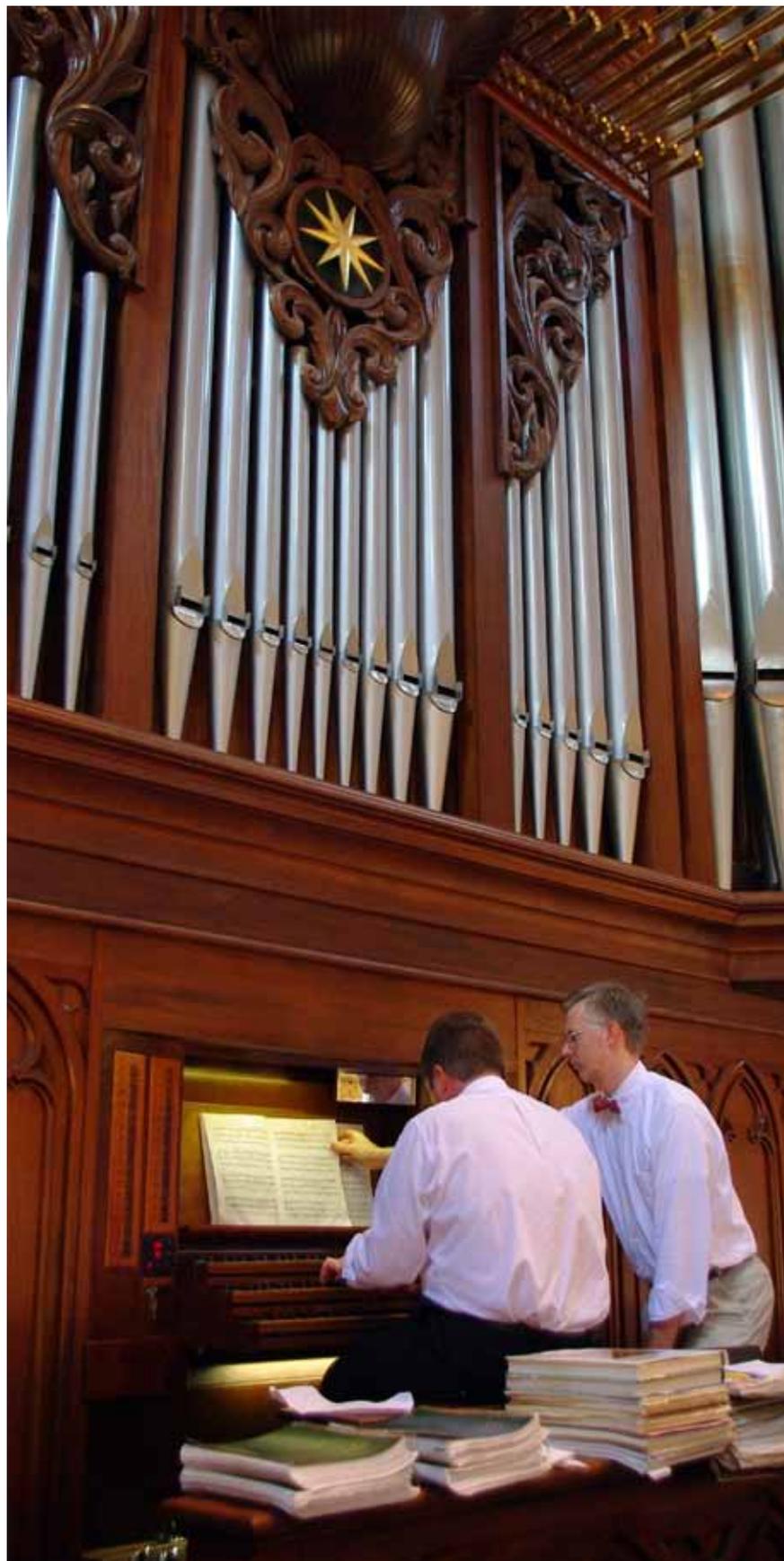
Creative Motion

So far, you might say, what is so different about Frank Heller's methods? The difference is his understanding and use of the concept of "creative motion." "Creative motion" describes the efficient use of physical, mental, spiritual, and emotional energy as these energies move naturally in the body. It is in all of life's experiences. It is the natural response of the human body to pitches, melodies, rhythms, harmonies, and expressive qualities. Creative motion in music is based on four fundamental tenets:

- The whole body is the instrument.
- Motion is the internal release of energy.
- Motion frees the physical body.
- Movement is the body's follow-through of the internal expression.

Creative motion invokes the intuitive side of music, specifically the body's response to musical sound. The key to this discovery is the realization that the natural energy paths which music follows in our body are the same whether we are listening to, singing, conducting, or playing music.

Creative motion teaches us to find



Dr. Philip Brisson (right, in bowtie), organist at the Cathedral of the Assumption, assists Mark Waller during his lunchtime organ recital on the Cathedral organ.

these paths by becoming aware of pulse, ebb and flow of phrase, melodic shape, harmonic shifts, and the emotional content of music. As these skills become our own, the result is beautiful, free, and flowing performances, characterized by the utmost efficiency and minimum amount of muscular force.

The Creative Motion Alliance, Inc., sponsors an annual music conference, where participants can learn more about this approach to music. This year, their sixty-first annual conference was held at the end of July. One of the areas they address is how to balance performance and perfection. Certain barriers inhibit the free flow of energy. It is important to overcome inhibitions caused by gaps in experience, training, or by excessive criticism. Participants gain tools for reducing stress and facing auditions with confidence.

Participants also learn secrets of artistic expression and body energy awareness. They learn to develop inner awareness in order to improve outward performance. For more information, go to www.creativemotion.org.

Spunky Bowtie

Another Louisville musician who arrested my attention was Dr. Philip Brisson, director of music and organist at the Cathedral of the Assumption in Louisville. With his spunky bowtie—a Louisville tradition taking its cue from Louisville’s famous Kentucky Derby, at which the flowered hats of the ladies and the men’s bowties have become an honored tradition—Phillip Brisson performed magnificently at his noontime organ recital.

Later, at his workshop session on conducting from the console, Philip outlined the basics: Make sure the choir can see you, determine what is essential, be free to edit and arrange the organ score, and prep the choir to be responsive. As with any two-person job being done by one person, conducting at the console and playing are both going to be done less effectively. But life is not always fair.

Dr. Brisson also elaborated on these basics: Look at the choir before you start. Be an actor, and elicit the emotion you want on your face. For instance, if the pitch is flat, the director should straighten up to convey the message. Gestures should mimic what is desired in regard to breathing, entrances, cutoffs, tempo and tempo changes, dynamics, and expressivity. For



Above: Institute leaders Lillie Feierabend (Music Education Morning) and Eliot Kapitan (Pastoral Liturgy Institute, with Mary Jo Quinn, scL). Below: Workshop leaders Rev. Rick Hilgartner (left), Rev. Anthony Ruff, OSB (right), and Joe Simmons (lower right).



example, shaking the fingers in a “come here” motion can indicate “more.”

Reading a handout and hearing it discussed is one thing; doing what the handout describes is quite another. Philip went the extra mile by making sure each person attending his session had a chance to come to the organ and try conducting the assembled group from the console while playing an anthem. Then he had the patience to go slower and give extra chances to those who had difficulty getting

it all done together on the first, second, or even third try.

Just a Few

These are just a few highlights from my experience of the Thirty-Fourth Annual Convention of the National Association of Pastoral Musicians, but they are worth mentioning as a way to express the richness and local flavor available at an NPM convention.

Pastoral Leadership for Managing Change

By DOLLY SOKOL

Change and transition happen in life; whether in our secular or spiritual life, our families, our work organization, or our church organization, change happens. And Catholics are not immune to change and transition. In fact, Catholics are a people with a past steeped in change and transition. The stories of the Hebrew Bible declare that God's work of salvation is changing and transitional: The pivotal narrative of change and transition tells of God's leadership of the Israelites out of slavery in Egypt, through the wilderness, to the Promised Land. This epic journey was not just the transition of an individual; it was the transition of a people and its culture, with all the pain and joy that it brings.

In the New Testament our most sacred and pre-eminent image of change and transition is Christ's Paschal Mystery. His life, death, and resurrection serve as our path to the "new beginning," the heavenly banquet, the kingdom of God. Living Christ's Paschal Mystery through the cross calls not only for the conversion of the individual but also for the transition of the Christian community and its culture into a paschal people.

Rita Ferrone recently wrote of the implications of living a paschal spirituality.¹ She says, first, that living a paschal spirituality means that salvation in Christ is an event that transforms us. It is dynamic. We participate in the paschal event by remaining open to change and continuing conversion. Second, paschal spirituality invites us to replicate the pattern of Christ's self-giving sacrifice, consciously

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Dr. Dolly Sokol

and deliberately. Finally, paschal spirituality is ordered toward self-giving love that is lavish and does not count the cost. This spirituality is rooted in change and transition. We do not simply move from being unbaptized into being baptized but from being unbaptized into participating in a Catholic paschal culture of self-sacrifice, love, and openness to continual change and transition for the sake of spreading the Gospel.

The early Church also lived with change and transition. From the struggle of Gentiles to be accepted as Christian believers without first becoming Jews to the choosing of seven deacons to serve the community needs; from house churches, catacombs, and persecution to favored status, basilicas, and organizational structure, the Church struggled with what it was to be and how it was to be organized. Over the centuries, multiple Church councils, political alliances, decisions, and decrees with their benefits and corruption all brought about change and transition in the Christian people and their culture.

In our own time, many of us are personally familiar with the changes and transitions which came about through the various decrees and subsequent practices flowing from the Second Vatican Council: the restoration of the adult catechumenate; the full, conscious, and active participation of the assembly of believers; the use of the vernacular in worship; the affirmation of gifts and the expansion of liturgical ministries; the restoration of the permanent diaconate; the renewed vision of Catholic social teaching; and so much more. These changes moved the Catholic community to transition gradually into a new way of being Church, a renewed Catholic culture journeying toward the kingdom of God. Catholics are indeed a people with a past steeped in change and transition.

But Catholic organizational and cultural change is not just a phenomenon of the past. Catholics are a people living in the midst of constant change and transition today. As the world constantly changes, so do our parishes—their people, practices, pastors, and politics. Our leaders are changing. Our Catholic population is changing. Our spiritual practices are changing. The way we pray together ritually has changed and continues to change through the implementation of the *General Instruction of the Roman Missal* and soon through the texts and chants of the new English translation of the third edition of the *Roman Missal*. These changes within our Church are calling for another cultural transition in the Catholic Church community. Whether the changes of today weaken or strengthen us as a Church hastening the day of the Lord's coming will depend on the way we as leaders help the Catholic people and culture transition into another "new beginning."

Where Is God in Change?

In times of change and transition, every generation has probably asked: "Where

is God in change? Is God causing change, protecting us from change, or empowering us to respond to change?" These questions are worth some theological reflection. In his book, *When God Speaks through Change*, Craig Saterlee offers food for theological reflection as communities learn to re-shape and re-form their identity in response to change.²

Ronald J. Allen, professor of preaching and New Testament at Christian Theological Seminary in Indianapolis, suggests that from a theological perspective, change and transition cause people of faith to experience two types of crises: crises of understanding and crises of decision.³ Crises of understanding occur when people question the existence, identity, and nature of God. People might say: "If God is all-knowing and understanding, why is God allowing this to happen?" "Why isn't God intervening and correcting this situation?" People question God's will and even God's existence in a crisis of understanding, often because God doesn't seem to be acting in the way that people were expecting.

Crises of decision arise when people do not know how to respond, when the way they want to respond differs from the way they are told or expected to respond. People might say: "I am being asked to support this change, but I am not sure that I agree with it. Am I being duplicitous in working to implement this change?"

Dr. Allen reminds us that crises of understanding and crises of decision are linked together. Our understanding of God influences how we make decisions to respond to change and transition. We may respond one way if we trust a God who is with us in suffering, bringing life out of death and light out of darkness. We may respond in another way if we are convinced that God is distant and indifferent to the created world. We may respond in another way if we conclude that change and transition are the result of divine judgment. We may respond in yet another way if we believe that there are strong Christian values at stake that are worth the work of transition.

From a theological perspective, how we decide to respond to change and transition is shaped in part by our understanding of God. If our basic understanding of God as faithful, loving, and present remains unshaken by change and transition, we will be able to discern and decide how to respond. At the same time, we need to recognize that any change and transition will mostly likely challenge and enrich

our understanding of God.

Theological reflection such as this may assist us, as pastoral musicians and leaders, in strengthening our own spiritual integrity as we help our people transition to this new Catholic reality. There are hundreds of books on theological reflection, but allow me a moment for those who may not be familiar with this process to present a short overview. As many of you know, there are three basic steps in theological reflection: dealing with the experience, reflection on the experience, and response to that reflected-on experience.

So, in solitude, remember when you first really experienced an invitation to change regarding the *Roman Missal* and on the way that invitation grabbed hold of you. What did you think? How did you feel? Next, reflect on your reactions to this experience through the lens of our Catholic faith and culture, through the lens of today's societal values, and through your own unique life's journey. With time and prayer, you will come to your own response as a pastoral musician and leader about this change and transition.

Change and Transition

So far, we have been using the words "change" and "transition" somewhat synonymously, but they are not really the same, and pastoral leaders like us need to understand this in order to help our people. The following definitions and distinctions are drawn from the work of William Bridges, a well-known organizational development consultant and author.⁴

What is "change"? Change is a shift in an external situation. For example, the English-speaking Roman Catholic Church will soon be receiving a new English translation of the *Roman Missal*. Change is the "what" of what is happening.

- Change is event-oriented, that is, something is happening in an organization that is calling for a change. For example, my company has purchased a new data management system; our parish has a new pastor; we have a new English translation of the *Roman Missal*.
- Change is situational. We find ourselves in a different situation than we were previously. For example, the music and liturgy budget has been cut.

- The goal of change is outcome-focused: Basically, we need to get from here to there. For example, I was just laid off and I need to get a job; on November 27, 2011, all English-speaking Roman Catholics will use the new English translation of the *Roman Missal*. (Speaking of "outcome-focused," Cardinal Joseph Bernardin once said to his master of ceremonies, as they were arriving in their car for an archdiocesan event: "Our goal is to return to this car as soon as possible." Now that's outcome-focused.)
- Change is relatively quick, that is, the external event of the change can happen rather quickly. On November 26, 2011, Catholics will use the current translation of the *Roman Missal*. On November 27, 2011, the new *Roman Missal* will be used.

Change, then, is a shift in an external situation.

What is "transition"? Transition is the psychological reorientation that people make in response to change. For an individual, transition is a personal journey of reorienting and reintegrating. For an organization, transition can be a significant culture shift.

- Transition is experience-oriented; it is not focused on the facts or the "what" of the change but on the experience of *changing*, such as how the English-speaking Catholic community experiences liturgy on November 27 and beyond.
- Transition is psychological; it is a way for people and organizations to internalize an external change, such as feeling comfortable and confident operating a new data management system.
- Transition is process-based; it happens in stages or phases. Transition by its very nature is not an "on-off" switch but a dimmer. An example: learning how to work well with the new pastor.
- Transition is slow and gradual; it takes time for an individual or a culture to grow into the experience of changing. For example, how will the Catholic people of God experience our culture of Catholic ritual prayer one or two years after the *Roman Missal* implementation?

So, in summary, change is movement from the old situation to the new situa-

tion. With change, we naturally focus on the outcome that the change produces. Transition is different. Transition is an internal, psychological process that has to be experienced by individuals and communities in order to move through change and make the change effective. In fact, when a change happens without people being led through transition, change can simply be the rearrangement of deck chairs.

Throughout this past winter and spring and going into this fall, most of our dioceses and parishes have been in change management mode. We know the external change goal; we are focused on preparing, educating, and planning for this change. It is appropriate that change management plans come chronologically before transition. However, a transition management plan is needed, once the change plans are finalized. As you might suspect, transition takes longer than change. So we need to begin making our transition plan now, even though we will not begin to implement it until November 28 and beyond. Remember that transition is a process by which people discern what they need to let go of so that they can move into the new reality brought on by the change. So transition starts with an ending and ends with a beginning.

Three Phases of Transition

To help us develop our transition management plan, let's take a look at a three-phase transition process as described by William Bridges in his book, *Managing Transitions*.

- Phase I—Ending
- Phase II—The Neutral Zone (Re-Patterning)
- Phase III—New Beginning

Let's look at each phase in depth as we prepare pastorally to lead our people through this transition. One thing to

At the Thursday night Convention Mass.
Top: Mark Walker conducts the Convention Choir and instrumentalists.

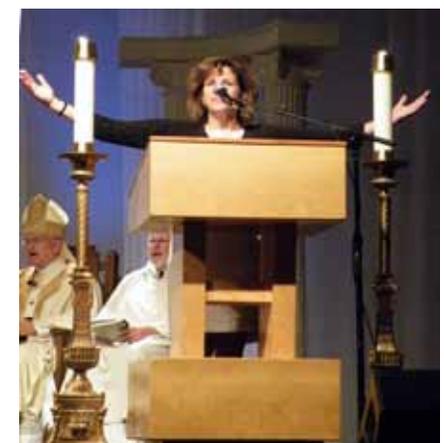
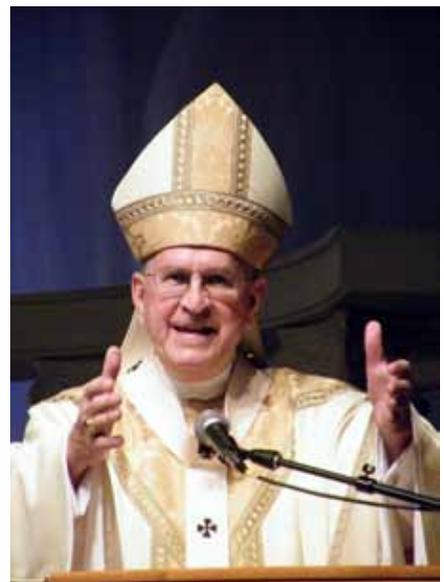
Center left: Deacon Scott Haner proclaims the Gospel.

Center right: Archbishop Joseph E. Kurtz preaches the homily.

Lower left: Representatives of the Asian community present the gifts.

Lower right: Psalmist Martha Richardson invites the congregation to respond.

Bottom: Priest concelebrants listen to Archbishop Kurtz's homily.



remember is that these phases are not chronological; one doesn't necessarily end before the next phase begins. The phases are more like a Neapolitan milk shake. Chocolate, vanilla, and strawberry ice cream are present from the beginning, but our goal is not to eat chocolate before beginning the vanilla and then the strawberry. Our process is to taste and re-taste any of the three flavors throughout the dessert experience. That's what a shake is all about, and the same is true of transition. Even though there are three phases, any one can reappear at any time.

Phase I. In the ending phase, it is important for all of us to put into words what exactly is ending. Who is losing what? For example, the change may be that "our pastor is retiring after forty years of serving our parish." That's the "what," the change. But the transition ending phase may be that "I am losing a good friend and a respected leader; I don't know if I can experience such a great relationship with a priest again." The loss is that this relationship is ending.

Here are some losses you might see when our people and our worshiping culture begin experiencing ending: loss of familiarity and ease; loss of a vision or a dream; loss of a communal identity, as they once knew it. Remember about eight years ago, when the revision of the *General Instruction of the Roman Missal* indicated that extraordinary ministers of Holy Communion were no longer permitted to pour the sacred Blood into cups nor distribute the Hosts into ancillary vessels? What loss did some of these ministers experience?

Isn't so much the changes themselves that we resist; it's often the losses and endings that we have to experience and the transition that we are resisting. That's why—as much as we are saying in our pre-change *Roman Missal* workshops how much better the outcome of the change will be—it does little good without dealing directly with the losses and endings that some people may experience during the transition.

So how can we as pastoral leaders help people manage the endings that will be experienced on November 27 and beyond? Here are a few ideas:

- Communicate exactly what is over and what is not: The use of a previous edition and translation of the *Roman Missal* is ending. The core of our faith and belief is not ending.
- Communicate the changes in different ways and through a variety of



channels: conversations, teaching, bulletins, preaching, newsletters, website, Facebook, tweets, e-mails, and so on.

- Be attuned to and look for losses people are experiencing; acknowledge that these may be true losses for people.
- Don't make light of people's experiences, and avoid saying: "It's not that big a change." That's like saying: "Your gall bladder operation is not that big a deal; you really don't need it anyway!" As pastoral ministers, we need not to argue, not to minimize, but to listen and understand the experience of loss.
- Accept any kind of grieving as a natural process, and do not name a person's experience as "acting like a bad Catholic."
- Without putting down the past, communicate why we need to change.

In some *Roman Missal* workshops we've done with priests around the United States, we've asked them to compose an "elevator speech" to answer the "why we need to change" question that often comes in this first phase of transition. The idea for an elevator speech seems to have arisen in the 1980s in corporate life. Imagine you happen to get on the elevator alone with the president of your company. You have the thirty seconds that it takes for the elevator to get from the first to the fiftieth floor to communicate to the president why your organization needs to make a significant change.

So this is one part of your pastoral leadership homework: Imagine that one of your parishioners approaches you in the parking lot after Mass on November 27 and asks: "Barbara, you're always

knowledgeable about liturgy and music, why do we have to make these changes to the liturgy?" Or, maybe not so subtly: "Jim, you are always changing our liturgy, why are you doing this to us?" What do you say? How do you say it? That's your "elevator speech." Without putting down the past, communicate why we need to change.

Bridges says that "the single biggest reason organizational changes fail is that no one has thought about endings or planned to manage their impact on people." As pastoral leaders in a time of change, we need to expect and be prepared for the impact of ending.

Phase II. The second phase of a transition, is the re-patterning phase or, as Bridges calls it, the "neutral zone." This phase is an in-between time when the old is gone but the new hasn't found a home as yet. It can feel like things are "up for grabs." It's a period of adjustment. This neutral zone has been described as being placed between two trapezes. We are about to let go of the first trapeze but don't have a firm grip on the second as yet. It's the feeling that Linus has when his blanket is in the dryer: There is nothing familiar to hold on to!

Futurist Marilyn Ferguson has said about this second phase: "It's not so much that we're afraid of change or so in love with the old ways, but it's that place in between that we fear."⁵ That's why pastoral leaders need to be attuned to the concerns of people living in the neutral zone.

As you might suspect, the zone is a space and time in which anxiety rises and motivation weakens. Leaders need to appreciate and encourage every attempt that people make to reach out for that other trapeze. As musicians, we have a *special role to affirm* the assembly, ministers, and



presiders as they reach out to express our common prayer in new texts, chants, and melodies. Affirmation is one of our best tools to use in the neutral zone.

How else do we help our people move through this neutral zone? Certainly we need to continue communicating. People will still be asking why. People may be confused, especially the 2011 Christmas assemblies. How will you help them to pray? How will you let them know what has been happening?

We also need to continue listening and empathizing. Some may tell us they have been waiting for forty years for this type of prayer to return to the Catholic Church. Others may be struggling and looking for a path to acceptance.

As our assemblies learn to pray and sing the liturgy in new ways, we need to invite them to reflect on how their sung prayer is shaping anew their relationship with God, with each other, and with the world. Remember, our goal is not just to get from one set of words and tunes to another. We as leaders are challenged to transition a people and a praying culture into a renewed Catholic identity.



Mystagogy and the New Beginning

Phase III. That is why I believe mystagogy is key to transitioning from the neutral zone to the final phase, called the “new beginning.” Bridges says that in this final phase of transition a new understanding, a new attitude, and, in fact, a new identity emerge. However, a new beginning will only take place after people have come through the wilderness of the neutral zone and experienced themselves as a new people. That means a recognition that the ending was real, that we can’t stay in the wilderness indefinitely, and that we need to make a go of it. That means that Catholics will need to reflect on their new experiences of praying the Mass after November 27 and beyond. A transition to a new understanding, a new attitude, a new spiritual identity as a worshiping culture, and a new beginning cannot be forced. Yes, the words may change, but the transition resides in people’s minds and hearts.

New words and music alone will not enable this “new beginning” to happen. Through ritual repetition, through listening, prayer and meditation, journaling, sharing, and theological reflection, after experiencing the depth and breadth of the new English translation of the *Roman Missal* over time, we will be able to discern more clearly the mysteries that God wishes to make known to us, and through this discernment, discover our place in this renewed Roman Catholic Church and its worshiping culture. Mystagogy will lead us to a new beginning. In fact, let’s meet together next year at the NPM Annual Convention in Pittsburgh and share how mystagogy helped transition

our parishes into a new beginning!

Let’s conclude with the words about patient trust from another great pastoral leader, Pierre Teilhard de Chardin, sj:

Above all, trust in the slow work of God.

We are quite naturally impatient in everything to reach the end without delay.

We should like to skip the intermediate stages.

We are impatient of being on the way to something unknown, something new.

And yet it is the law of all progress that it is made by passing through some states of instability—and that may take a very long time.

May God lead us through this change and transition into new life, new hope, and deeper self-giving love through our Lord, Jesus Christ!



Notes

1. See Rita Ferrone, *Liturgy: Sacrosanctum Concilium* in the “Rediscovering Vatican II” series (Mahwah, New Jersey: Paulist Press, 2007). See also “Study Guide: Finding the Heart of the Matter: The Spirituality of the Constitution on the Sacred Liturgy” in *Pastoral Liturgy* 40:2 (March-April 2009).

2. Craig A. Satterlee, *When God Speaks through Change: Preaching in Times of Congregational Transition* (Washington, DC: Alban Institute, 2005).

3. See, e.g., Ronald J. Allen, *Preaching and the Other: Studies of Postmodern Insights* (Atlanta, Georgia: Chalice Press, 2009).

4. See William Bridges, *Managing Transitions: Making the Most of Change*, third rev. ed. (Cambridge, Massachusetts: Da Capo Press, 2009); *Transitions: Making Sense of Life’s Changes*, rev. ed. (Da Capo Press, 2004); and *The Way of Transition: Embracing Life’s Most Difficult Moments* (Da Capo Press, 2001).

5. Marilyn Ferguson, *The Aquarian Conspiracy: Personal and Social Transformation in Our Time* (New York, New York: Tarcher/Penguin, 2009; orig. 1987). Quoted in Bridges, *Managing Transitions*, 39.

A Mystical Experience in an Oasis within the Marketplace

By TONY BARR

The obfuscating name over my booth reads “Jabulani Music.” This is a great lead-in for ensuing speculative conversations and my occasionally befogging responses, such as my all-time conversation crusher: “I was born in the same village as the Venerable Bede—how about that!” (As if anyone gives a hoot.) The “Jabulani” banner, proudly displayed in the exhibit hall at NPM conventions, has meant various things to me. At NPM Chicago (2009), my current home town, it meant “land of hope and glory” or, from another perspective, “land of plenty.” In Detroit (2010), it meant “the booth next to the garbage can.” And more recently, at this year’s convention in Louisville, it came to mean “God is in this place.”

Among booth owners, I’m a bit of an oddity. Sure, I arrive each year with the mindset of becoming filthy rich: “Restore our fortunes, O LORD” (Psalm 126:5). But in reality, I invest more energy in meeting people, inviting them to enter my booth—“Jabulani, cave of dreams”—to take the weight off their feet, have an imaginary hot cup of tea (ah, if only!), and then to share stories about who we each are (or would like to be!). In the

Mr. Tony Barr is a composer, hymnal editor, and multi-media resources publisher and producer who served as the music director for the St Thomas More Centre for Pastoral Liturgy parish church in north London (1974–1980). During his work in developmental studies (1974–1984) with the Anglican missionary United Society for the Propagation of the Gospel (USPG), he developed a continuing interest in the music, culture, and spirituality of Native American Indians. He currently serves as director of liturgy and music for the Parish of St. Bede in Ingleside, Illinois.

gentle glow of companionship, something mystical seems to happen. A spark of light and recognition leaps between us, tales are enkindled and swapped, and experiences traded.

Astrophysics and the Light

As a retired post-grad theologian, I’m now reading astrophysics. Why in the heavens should I be doing this? Does “Jabulani” suddenly mean “quanta deviations”? Actually, my curiosity about the subject was raised by the countless references to “light” throughout the Scriptures. So I began to ask: What is light?

John speaks of light. In his Gospel, he states clearly that “God is light.” On several occasions in the Johannine writings we hear that we are “children of the light.” But, I asked myself: “What exactly is light?” Theology is short on answers here; the dogmatics duck the issue. Astrophysics more than sheds light on the subject, with an explosion of knowledge which, to me, marks a different approach to life and reality.

Einstein speaks of light. Around fifteen billion years ago, from an infinitely small but incredibly hot spot, there was a bit of a bang. This was followed by an eruption of subatomic particles which, in the first three minutes, became atoms, expanding in every direction with incredible speed. This bit of a bang is inadequately called “the Big Bang” because its echo still resonates to this day in the background, behind the chatter of radio signals which pulse continuously from the stars to bombard our ears (or, at least, my dog’s).

Reflecting on the Big Bang reminds me of those fateful words on the cover of *Hitchhiker’s Guide to the Galaxy* (in which we learn that the meaning of life is forty-two): “Don’t Panic.”¹ Immediately following the Bang was an outburst of

electro-magnetic flux, a light so intense that there could only be light and nothing else. So far, Genesis gets it right: “And God said: ‘Let there be light’ . . . And it was evening and morning, the first day.”

Still, it was a pretty long day: It took about 400,000 years for this ensuing surge tide of electrons to cool down sufficiently for shadows to form. And only in this shade, away from the light, could the resultant dust of the upheaval begin to coalesce into molecules and minerals. Over a further period of time, this dust, now formed into minerals, would become stars—suns—some of which would beget planets, all the time responding, of course, to both the laws of gravity (which, surprisingly, bend time and space) and the repelling forces of antimatter (which keep planets from bumping into each other) to form into constellations and galaxies. That process took merely a further 400 million years. Imagine that! “And it was evening and morning, the second day.”

Now this is where Isaiah hits the astrophysical mark: “A people in darkness has seen a great light.” This was a light which had by now long cooled down, no longer as intense, glimpsed through the filtration of shade, just a piece of (cosmic) cake! Well, perhaps not so. Scientists try to explain to us that this indescribable “something” that we call “light” is both pure spirit and rock-hard substance. That is, as a “wave-form,” light is indivisible spirit (and therefore one with God?), but as “substance” it is particle laden, consisting of electrons, photons, and an associated soup of physical wonders spinning in anomalous ways.

And each one of us belongs to this light, each a part of it. We crave it; we depend on it for our very existence. This is well expressed in the words of Psalm 104: “You take away their breath, and they perish”—take away the light, and

we no longer exist. In light's long cooling down period, the nutrients, minerals, and vitamins so crucial to life were formed. We are truly children of stardust.

"Children of stardust?" How could we be so lucky? Can we now just zoom off into space and check it all out? Well, maybe not, but every single atom in our bodies—the calcium in our bones, the carbon in our genes, and the iron in our blood—was created from a collapsing star billions of years ago. All, that is, except the atoms of hydrogen and one or two of the next lightest elements: They were formed even earlier, shortly after the Big Bang began 13.7 billion years ago. So: "Jabulani, gateway to the heavens"?

The planets formed as molten rock, not yet solid. Many would spew out great masses of liquid fire and suffer from cataclysmic impacts. Hot magma was ejected into space, solidifying as planetary satellites or moons. Earth is believed to have birthed two moons, which at an early age collided to become one, the impact producing a jagged mass on the dark side, pushing the minerals toward the side facing earth. How long was the cooling period? Life on earth has been detected for around 4.5 billion years. Rocks found in Greenland have been dated to be around 3.8 billion years old. Water had always been present beneath the surface, sealed in the molecules of rock. The cooling released these molecules to the surface. An atmosphere formed, "separating the earth from the heavens." At the same time dry land was emerging, while the waters evaporated and cooled. "And it was evening and morning, the third day." So far, three very long days.

Claiming the Light

Are you with me so far? Or are you hung in hyperspace hoping *Star Trek's* "Enterprise" will come to the rescue? I'm getting there. Remember: "Jabulani—instant illumination, stellar awareness." Perhaps we now know what or, rather, *how* light is. Light was in the beginning, light *was* the beginning. Yet "beginning" has two meanings: either *the start* of a process or *the constant ongoing development* of that process—an ever-forming act, the struggle of all to become born (Romans 8).

More than seven days after that first day (seven days which have lasted well over 400 million years), we find ourselves waking up each morning, hoping for a "nice day." Opening the drapes, we hear



Scenes from an Exhibit Hall



a small, tiny voice inside us pleading: "Please let the sun shine." Our spirits rise or fall depending on this one fundamental observation. Without sunlight (this pale dilution of the birth of Creation), we fear the return to primordial darkness. Light is not the first element of Creation, it is Creation, from which everything has come to be.

Visitors to my booth may well appear star-stricken to hear all of this. "How did our hearts burn within us?" asked the disciples returning from their road-to-Emmaus experience. But I wouldn't have told anyone as much as this. Life is too short ("and long is the road," according to Huub Oosterhuis²). We would talk about light as the defining feature of our brief relationship. The chemical responses to attraction, which initiate the gestures of welcome, are all generated by the electromagnetic particles which form our being, which in turn are part of the spectrum familiar to all musicians.

"Familiar to all musicians?" Excuse me? Well, as musicians we have a special claim on light and the beauty which light reveals. The electromagnetic spectrum is a sliding scale of descending wave lengths. Light is found in the upper levels, sound in the lower regions. We depend on sound to express our gift of music. But that which is born of our imagination, the music itself, is the product of "imagining" which claims a place higher up the spectrum, in the regions of light and even beyond.

In one of his talks at the 2009 NPM Annual Convention in Chicago (Rosemont), commenting on the texts of the new *Roman Missal*, Mike Joncas spoke extensively about beauty, with special reference to the external as seen and the internal as perceived. The external comes from the electromagnetic spectrum, where the voice of God spans the entire realm of beauty, and the internal depends on our own receptors of beauty—that place deep within each of us where beauty resonates in our being. Light distilled is the source of all beauty for us—an incredible melody, a moving poem, a powerful painting, or the reflection of light across a crystal plain.

And God Is Light?

Sitting in my booth, opposite my new friend and across our imaginary cups of tea, I could detect intuitively the energy, the light, flowing between us. God is light. And here I am, being drawn into the light



opposite me. Simple yet fundamental communication ensues about who we are, what we do, how we look ahead and dream about things. Pierre Teilhard de Chardin wrote that hope and a limitless future are the basic requirements of religion.³ A scientist might describe our interaction as an emanation of electromagnetic impulses; it is certainly true that tangible was the light which sparkled between us in our laughter and the intensity of the conversation.

If God is truly present in this one person, then how much more so in this exhibit area and convention hall, full of more than 3,000 people. I'm reminded of the gathering song (canon) of Antoine Oomen⁴:

This house-full of people, do You know them all?
I would hope so.
Have You taken count? Do You know us by name?
Then You are the Only One.

A hall full of so much goodness, a hall resounding in light: How could God not be here? "Unseen, yet ever-present, ever active among us," according to Oosterhuis. A living body, gently browsing, grazing at the edge of my booth, puzzled by the name "Jabulani": somehow seeming to mean "*Shekinah*, the hidden presence of the ever-present one."

John Donne grasped that "No man is an island," and the renowned Suquamish Chief Sealth (Seattle) stated: "We did not weave the web of life, we are but strands in it." Each "flickering flame" (Roger Waters)⁵ in this room is but one member of a family, a local church community, a larger vicariate, an entire diocese, and a vibrant city, struggling to emerge from darkness into the clear, radiant light of the One described in a preface of the *Roman Missal* as "dwelling in unapproachable light."⁶

My booth has now become a window

beyond the world, a gateway to a distant reality in terms of both space and time. Small as it may be, my booth's CDs and booklets reflect a vision of a future yet unattained. But here, among this inexhaustible ebb and flow of conventioners, one or two or ten or twenty would perhaps stray and seek a moment of rest and calm (unexpectedly setting their controls for the heart of the sun, to quote Pink Floyd), untrammelled by the tables of merchandise looming threateningly around us.

For the record, "Jabulani" is a Zulu word meaning, among other things, "home of light, house of joy, place of safe refuge of peace, and happiness." But I like its simpler meaning—"house of song"—because it is a name which can only sing itself, a song to unlock the frozen doors of time and space, a bridge to span the chasms of darkness, so that we may all be bathed in a stream of new and unending light.

Notes

1. Douglas Adams, *The Hitchhiker's Guide to the Galaxy* (Del Rey paperback, 1995, orig. pub. 1979). The phrase "Don't Panic" appears on the original *Hitchhiker's Guide*; see page 3. The answer "Forty-two" is on page 180.

2. Huub Oosterhuis was a pioneer of the vernacular liturgical movement in the Netherlands. He is a poet by nature and draws on the imagery of the Scriptures for his inspiration and subject matter. As an integral part of the Dutch School, Huub wrote the texts which were set to music by whichever Dutch School composer (among them Oomen, Huijbers, and Löwenthal) he felt could best bring his text to life.

3. See Pierre Teilhard de Chardin, *Human Energy*, trans. J. M. Cohen (New York, New York: Harcourt Brace Jovanovich, 1962), 164. See also *The Phenomenon of Man* (San Francisco, California: Harper Perennial Modern Classics, 2008), 291.

4. Antoine Oomen is one of the leading liturgical composers in the Netherlands. When he was twelve, he became college organist at Ignatius Chapel in Amsterdam until invited to become organist for the Student Church. It was there that he first met the poet Huub Oosterhuis, for whom he continues to compose.

5. Roger Waters was a founding member of Pink Floyd, who later became the band's lyricist and principal songwriter. The song "Flickering Flame" appears in his solo album by the same name (2002).

6. Preface to Eucharistic Prayer IV.

Catechesis and the New Translation of the *Roman Missal*: “Help Me to See”

By JERRY GALIPEAU

I have spent the better part of the past two years traveling throughout the United States, speaking with bishops, priests, deacons, diocesan leaders, liturgists, musicians, catechists, and people like me—“pew Catholics”—about the implementation of the new translation of the *Roman Missal*. Every Tuesday and Thursday on my blog, I have tried to share my own reflection on the new translation. I don’t know how you feel about this, but at this point I am looking forward to November 27.

To be honest with you, for the past ten months I have been struggling with and thinking about what to say to you today. As a dedicated member of this association since the late 1970s, and having attended most of the conventions over the years, I have been wondering what would be most helpful for me to say to you at this, the final plenum presentation at the final NPM convention before the implementation of the English translation of the third edition of the *Roman Missal*. For me—as for many of us—this transition will mark the single most important liturgical development in our ministerial lives.

For this final plenum on the new translation, NPM has asked me to talk about the way that catechesis will serve

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Dr. Jerry Galipeau

the implementation of and transition into the new translation of the missal. I’d like to do this by looking at three areas where catechesis can serve. The first has to do with our responsibilities as parish leaders to catechize our parishioners about and into the new translation. The second involves the way that art—specifically *our* art, the musical arts—serves the catechetical endeavor. The third area is one which I believe may be vastly more important than the first two and is based on the reality that the best catechesis on the liturgy is good liturgy. But we cannot know that reality until we, as clergy and pastoral musicians, allow the liturgy to catechize us, to bring us to reach into the depths of the mystery we celebrate in order to bring us closer to the living God.

Catechesis and Our Role as Parish Leaders

It has come as no surprise to me that authors and publishers, diocesan offices, and national organizations have created a vast amount of material over the past several years to help us catechize our parishioners about the new translation of the missal. You and I have been served well. We have resources at our disposal from the United States Conference of Catholic Bishops, Liturgy Training Publications, ICEL, the Federation of Diocesan Liturgical Commissions, The Liturgical Press, NPM, GIA, OCP, and WLP, among others. I hope you have spent many months and this entire NPM convention discovering ways that you can use these materials to catechize the people of your parish.

It would not be a good use of our time for me to outline the specific ways and suggest specific models for you to use to assist in the catechesis that must occur for the implementation to take root. You can find these ways and models in many places. However, from my experience throughout the United States, I would like to offer just three general principles:

1. Do not be afraid to share the actual documentation related to the translation change.
2. Listen to your parishioners.
3. Present a consistent message.

Do not be afraid to share the actual documentation related to the change. When I first began speaking to people about the new translation, I found myself presenting my own interpretation of the two major documents that have shaped the translation process since the Second Vatican Council. After doing this at several places, I decided that Catholic



Father Paul Colloton (center) presents the 2011 Koinonia Award to members of the Louisville Core Committee.

people are certainly intelligent enough to see these documents for themselves and make their own interpretations. So I began sharing pertinent paragraphs from *Comme le prévoit* (the 1969 document that helped guide the translators following the Council), paragraphs like this one:

12. c. The translator must always keep in mind that the “unit of meaning” is not the individual word but the whole passage. The translator must therefore be careful that the translation is not so analytical that it exaggerates the importance of particular phrases while it obscures or weakens the meaning of the whole.

Then, to show people the dramatic shift in translation guidelines, I began to share sections from *Liturgiam authenticam*, paragraphs like these:

6. Nevertheless, it has been noted that translations of liturgical texts in various localities stand in need of improvement through correction or through a new draft. The omissions or errors which affect certain existing vernacular translations—especially in the case of certain languages—have impeded the progress of the inculturation that actually should have taken place. Consequently, the Church has been prevented from laying the foundation for a fuller, healthier and more authentic renewal.

The translation of the liturgical texts of the Roman Liturgy is not so much a work of creative innovation as it is of rendering the original texts faithfully and accurately into the vernacular language. While it is permissible to arrange the wording, the syntax, and the style in such a way as to prepare a flowing vernacular text suitable to the rhythm of popular prayer, the original text, insofar as possible, must be translated integrally and in the most exact manner, without omissions or additions in terms of their content, and without paraphrases or glosses. Any adaptation

to the characteristics or the nature of the various vernacular languages is to be sober and discreet.

When Catholics (particularly those in the pews) see the differences in the guidelines, they at least see for themselves this dramatic shift. Of course, whether or not they find the new guidelines satisfying in any way is another story. But that is not the point. The point is that it is important to reveal what John Paul II—and those with whom he surrounded himself—expressed in *Liturgiam authenticam* and elsewhere: Our current vernacular translation has been, in some ways, an impediment to a more authentic renewal. Again, we may not agree with this perception, but we are obliged to share these texts.

Listen to your parishioners. I have volunteered, as a member of my parish’s liturgy committee, to help with the catechesis on and implementation of the new translation in my own parish. What we decided early on was that the committee and our parish leaders would do everything in our power to be a listening ear for our parishioners. We know that there are several people in our parish who are vehemently opposed to this new translation; they have expressed the belief that they see it as nothing but a move toward retrenchment. A few weeks ago, one person—a member of our parish choir—sought me out before Mass and said: “I have read all the information about this new translation, and I think it is nothing but a bunch of crap; a further attempt by the Vatican to control more and more of parish life and the liturgy. I, for one, plan to make my feelings known publicly.” I thanked him for telling me and I said that I hoped that the information we would be sharing together as a parish might help give him more information about the changes. I don’t think this person will ever be satisfied with the information. But, at the very least, he knows that someone has listened to him and has not dismissed

his thoughts and feelings.

Present a consistent message. Time and time again, across the country, I have listened to the concerns expressed by parish leaders—priests, deacons, music directors, and catechetical directors. Many of them want to be able to answer parishioners’ questions simply and as helpfully as possible. One of the chief concerns is that they feel that all members of the parish staff be on the same page; there should be consistency. One of the religious sisters on the parish staff at my own parish told me that she would love it if every member of the staff could have a copy of the five most common questions about the new translation and that each would also have a succinct, common set of answers to those questions. My friends, there is enough polarization in the Church without our parish leaders creating more, so present a consistent message.

Catechesis: Our Role as Musicians Is Really about Art

My friends, at sessions for musicians on the new translation that I have led in the past two years, there is one major point that I keep emphasizing with these musicians, and that is something that we sometimes forget. “Playing Masses” can sometimes become utilitarian. I know this so well. When I was a full-time director of music and liturgy, too often what I did was simply play the notes. What we sometimes forget is that *we are artists*. And art functions in ways that can serve to catechize people at depths that no other kind of catechesis can hope to accomplish. I have found that the notes become art when I am fully aware of all that is going on in my own life.

I’ll never forget what happened one Sunday morning about fifteen years ago. At the time, my family was living through the serious illness of my sister, Joanne. Joanne had a severe and chronic

progressive form of multiple sclerosis. It was about at that time that my little sister Joanne, who had once been a gymnast, had to accept the fact that she would never walk again; it was at that time that she was confined to a wheelchair. I remember the week that this happened. On that Sunday morning, I was driving the half-hour or so to my parish to play and sing at the 7:30 AM Mass. That particular Mass had been the so-called "quiet Mass" in that parish since the parish was founded. When I had arrived at the parish several years earlier, it was my task to bring that Mass in line with the others and to introduce singing. There had always been leftover resentment from the many who still wanted their "quiet Mass." So this was the kind of Mass at which I sort of just "played the notes," without putting much of myself into it. Well, it so happened that during the preparation rite on that particular weekend, I was to sing and play David Haas's "You Are Mine." The parish had not yet been taught the piece, so my little solo was designed to get it into their ears before they were taught it. While I was driving to Mass that morning, all I could think about was my sister and what it would be like for her to be in a wheelchair. My heart was heavy, to say the least.

Well, I played and sang "You Are Mine" at that Mass. I guess I didn't think too much about it until I reached the words in the final two verses: "All the blind will see, the lame will all run free, and all will know my name," and "I will call your name, embracing all your pain; stand up, now, walk, and live." I knew that my sister would never know that physical healing in this life but as I sang those words, I knew that in the life to come, in the resurrection on the last day, she would know that healing; she would indeed stand up, walk, and live.

After Mass, while I was undoubtedly playing some bombastic organ postlude, I sensed the presence of someone standing behind me. At that 7:30 Mass, it usually meant it was someone who, when I finished, would tell me: "You play that pipe organ too loud!"

But not this time. The woman said: "Hi, I don't usually talk to people here. My husband and I have been attending the 7:30 Mass together for about thirty years, but we are 'in-and-out' kind of Catholics. Anyway, I just had to say something to you. You see, we were here last Sunday. It's all part of our usual Sunday routine. We are early risers. My husband goes out early to get some donuts and the Sunday



The convention banner is passed by Dr. Judy Bullock, chair of the 2011 Local Committee, to Mr. Herb Dillahunt, chair of the 2012 Local Committee in Pittsburgh.



Chicago Tribune. We sit, have coffee and donuts, read the Sunday paper, then it's off to church. When we got home after Mass last week, he wasn't feeling well, and by Sunday night he was so ill that I brought him to the hospital. I have spent the whole week pacing the halls there, waiting for test results. Yesterday I found out that my husband has a very serious cancer. When I woke up this morning, there were no donuts, there was no *Chicago Tribune*. I sat at home, wondering whether I should come to Mass without him. Well, I came anyway, and when I walked in here, I sat down in my usual place, only my husband was not next to me in his usual spot. I kept reaching for him. I just sat there and I said to God: "God, I need you to say something to me." The woman then looked right into my eyes and said: "Then I heard you sing the words, 'Do not be afraid, I am with you.' I knew, then and there, that God was speaking directly to me through you."

Folks, I am convinced that what occurred on that Sunday morning signaled a real transition for me; a move from just "playing the notes" to being an artist. And I am one hundred percent convinced that this happened because I brought my sister Joanne's illness into Mass with me that Sunday.

Paul Tillich, one of the most influential Protestant theologians of the twentieth century, said the following in an address that marked the opening of the new galleries and sculpture garden at the New York Museum of Modern Art in 1964:

The artist brings to our senses and through them to our whole being something of the depth of our world and of ourselves, something of the mystery of being. When we are grasped by a work of art, things appear to us which were unknown before—possibilities of being, unthought-of powers, hidden in the depth of life which take hold of us.¹

My friends, as we prepare for the implementation of the new translation, we musicians must remember that we have art on our side. From the moment I heard the musical settings of the Mass that our composers had crafted, I knew that we musicians and the people in our pews were going to be just fine with this new translation, at least with our sung parts. As a matter of fact, it has been the musical settings of the Masses that I have found have the real power to help change peoples' hearts.

About sixteen months ago, I was in-

vited to give one of the presentations at a parish mission in one of the suburban Chicago parishes. There were about 350 parishioners in attendance. My presentation was to focus on the new translation. For the majority of people, this was the first time they were being exposed to the new texts. I moved through my usual catechesis on the new translation, how we got where we are, why we are where we are, and so on, and then I moved into talking about the fact that there was much more chant in the new missal than in our current *Sacramentary* and that our bishops were asking us to learn the chants of the new *Roman Missal*. An elderly woman in the front row raised her hand and, with an angry tone, screamed out: "For goodness sake, we are not chanters, we are Americans!"

I immediately began to sing the Snow adaptation of the Lord's Prayer, and everyone joined in. When we finished, she looked at me and said: "Okay, maybe one!"

Many of the people at that parish said that they had come to the mission session with a lot of fear. They were afraid that their Mass was going to change dramatically. I decided to use the late Richard Proulx's *Gloria Simplex* as the first musical setting of the *Gloria* these people would ever sing. So we began singing, and when we finished this chant setting, I was amazed at how the fear and anxiety with which many had arrived at the session turned into a kind of "I think we are going to be okay" kind of feeling. It was the music; it was the fact that these texts were being paired with the musical art that made all the difference in the world. Folks, we musicians are very blessed during this time of transition. As I said, we have art on our side. The dialogues and newly composed or revised acclamations, I predict, will be loved by our choirs, our cantors, our instrumentalists, our clergy, and our people.

Perhaps the greatest challenge that the new translation presents is for our bishops and priests. True, they practice their own art—the *ars celebrandi*, the art of celebration—but their texts, particularly the presidential orations, are quite awkward and stilted in some places and quite beautiful and inspiring in other places. While we musicians are quite blessed with the gifts that composers have given us, those entrusted with proclaiming these new texts will need our prayers and support more than ever.

The Celebration of the Liturgy and Its Power to Catechize Us

Finally, I'd like to talk about the absolute necessity for us to allow the celebration of the liturgy to catechize us as musicians and clergy—to form and reform us.

I'd like to tell you about something that happened to me on Sunday, January 18, 2009. I've already shared one story about my sister Joanne. Joanne died in February 2001. In early January 2009, another younger sister—my sister Janet—was diagnosed with an incurable and untreatable cancer. When she shared the devastating diagnosis with me, the image that entered my mind was the memory of my parents standing at the casket of my sister Joanne less than ten years earlier. I just couldn't imagine my mom and dad going through that unfair pain again.

That Sunday after I heard of Janet's diagnosis (January 18, 2009) happened to be the Second Sunday of Ordinary Time. I went to Mass that Sunday a very sad and hurting man. When I sat down before Mass, I asked God to help me; I asked God to speak to me during Mass, to move my heart toward some kind of understanding. And all through that Mass, I waited, and I waited. There was something about the prayer over the gifts that caught my attention but, to be frank, my pastor prayed the prayer too quickly. At the end of Mass, I was disappointed and was close to despair.

The next morning, when I went to the office, I tracked down my friend and colleague Michael Novak. Michael's wife, Judy, had been living with cancer for several years. Mike is a cantor at Milwaukee's Cathedral of St. John the Baptist, and he conducts the men's choir there. I asked him how he did it. He asked me what I meant, and I explained about my sister's diagnosis and my experience at Mass the day before. I asked him how he went to Mass every Sunday with the weight of his wife's illness on his mind and heart. I mentioned the fact that there was something about the prayer over the gifts that had caught my attention. So, he grabbed the *Sacramentary* from his shelf, and we looked up the prayer over the gifts for the Second Sunday in Ordinary Time. This is what we found:

Father,
may we celebrate the Eucharist
with reverence and love,
for when we proclaim the death

of the Lord
you continue the work of his redemption,
who is Lord for ever and ever. Amen.

That was it for me. It wasn't until after the celebration of that Mass, in a marvelous moment of mystagogy with Michael, that I discovered that God was touching my heart. When we proclaim the death of the Lord, in the very act of celebrating Mass, God continues the work of his redemption—redemption in my own heavy heart and in the life of my sister Janet.

You and I need to be, as Father Ed Foley often says, shaken out of our own ritual stupor, and we need to allow the liturgy to do what the liturgy does. For too long we have, with all the best intentions, narrowed our understanding—and perhaps the potential power of the liturgy—by defining liturgy solely as the “work of the people.” Friends, the liturgy, first and foremost, is the work of God. Every single time, without exception, every single Mass, without exception, God wants to work a miracle of transformation on each and every one of us.

On Pentecost Sunday, two years ago, I was substituting at the piano at my own parish. The lector was struggling through the first reading and was having trouble with some of the pronunciation. When she reached the line, “We are Parthians, Medes, and Elamites, inhabitants of Mesopotamia, Judea and Cappadocia, Pontus and Asia, Phrygia and Pamphylia,” she struggled with that last place. Instead of “Pamphylia” she said “Paraphrasia.” (For a second I wondered if that's the place where the folks who created *Comme le prévoit* live.)

Well a few days later, I was relating this rather comical liturgical moment to my colleagues with whom I ride in a carpool. One said: “You know, you were probably the only one in the church that even noticed. It's sad that Catholics often don't even pay attention.”

And I thought this was one of the saddest commentaries that I have heard.

My friends, sometimes this happens to us, and I know, because I have been there. For instance, during the opening prayer or “collect,” I have found myself paying no attention because I am wondering if Phyllis the cantor is going to mess up the second verse of the responsorial psalm like she did the last time she sang it. Folks, God wants to work on us when that opening prayer is prayed. We need to pay much, much more attention to these newly translated prayers. This new



Above: St. Francis of Assisi School Orff Ensemble.

Below: Signing one another with the cross as a commitment to ministry.





“sacral vernacular”—this new sound of praying—demands much, much more active listening. And if we ever hope to have a chance to catechize those whom God entrusts to our care, we musicians and clergy need to be more attentive; we need to let the celebration of good liturgy catechize us. I have asked people across the country—the clergy in particular—this question: “Do you believe that God continues the work of salvation when you pray the opening prayer?” The answer had better be “yes.”

“Help Me to See”

To conclude this final plenum of the 2011 NPM Convention, I’d like to share a passage from a little book that has helped me through this time of transition. It is one of my favorite passages from Eduardo Galeano’s fine book, *The Book of Embraces*. This short passage is entitled “The Function of Art/1.”²

Diego had never seen the sea.
His father, Santiago Kovadloff,
took him to discover it.

They went south.
The ocean lay beyond high sand
dunes, waiting.
When the child and his father finally
reached the dunes
after much walking,
the ocean exploded before their eyes.
And so immense was the sea and its
sparkle
that the child was struck dumb by the
beauty of it.
And when he finally managed to
speak,
trembling, stuttering,
he asked his father:
“Help me to see!”

Friends, our hope is that this new translation will do something more than provide new words that are closer to the original Latin. My hope is that it will, in some new way, “shake us out of our ritual stupor.” This is a unique moment, a moment when people will be asking questions about the Mass, a moment of potentially enormous liturgical renewal. And, just like the child who was led to the ocean by his father, our people are looking for us to lead them. Like that little boy’s

plea to his father, our people are pleading with us: “Help me to see.” For us, it is not the ocean that we are leading people to see. We are leading people to see something that sparkles more than any ocean could ever hope to sparkle. We are helping them to see, to be stunned by, to be struck dumb by a small glimpse of a world beyond our own understanding. Through our music, through our catechesis, through our art, we are giving people a glimpse of that great mystery, that *magnum mysterium*, that new day, the banquet that is to come. My friends, as a Catholic sitting in the pews, I join my voice with the people of your parishes, and, like that little boy, I look into your eyes and I echo that plea: “Help me to see . . . help me to see.”

Notes

1. Paul Tillich, “Address on the Occasion of the Opening of the New Galleries and Sculpture Garden of the Museum of Modern Art,” 1964.
2. Eduardo Galeano, *The Book of Embraces*, trans. Cedric Belfrage with Mark Schafer (New York: W. W. Norton and Company, 1989), 17.

Professional Concerns

By JON McMAHON

Church Employee or Independent Contractor? Part One

When a church or synagogue hires a person to perform a particular job, such as *organist*, an important question arises:

Is the person an employee or an independent contractor? Serious tax and other financial consequences may result if a person is misclassified. Most persons retained to do the day-to-day work of any organization, including a church or other religious institution, are considered employees.

The IRS views independent contractor arrangements with suspicion and scrutiny because of previous abuses and an underlying viewpoint that persons who are working for an organization should be considered *employees* for income tax purposes.

Twenty-Factor IRS Test

The IRS uses a twenty-factor test to determine whether a person is an employee. These factors will indicate whether sufficient control is present to establish an employer-employee relation-

Mr. Jon McMahon is the organist at St. Luke Catholic Church in San Antonio, Texas, and the Sunday music director for the Oblate School of Theology in San Antonio. He is also the editor of The Alamo Tracker, the newsletter of the Alamo AGO Chapter. A slightly different form of this article appeared in the March 2011 issue of The Tracker. The second part of this article will be in the January 2012 issue of Pastoral Music.

ship. The degree of importance of each factor varies depending on the occupation and the context in which the services are performed. It does not matter that the employer allows the employee freedom of action, so long as the employer has the right to control both the method and the result of the services.

Some of the twenty common law factors are listed below and are especially relevant to our discussion about a church



organist's relation to an employer (for "organist" you may substitute "director of music ministries," "music minister," "choir director," "musician," etc.).

1. Instructions. An employee must comply with instructions about when, where, and how to work. Even if no instructions are actually given, the control factor is present if the employer has the right to give instructions. Independent contractors direct themselves concerning when, where, and how to do their work.

2. Integration. An employee's services are integrated into the business operations because the services are important to the success or continuation of the business. This shows that the employee is subject to direction and control.

3. Services rendered personally. An employee renders services personally. This shows that the employer is interested in the methods as well as the results. Independent contractors are generally free to hire assistants or to subcontract their work, since they are directing their own

operations and making their own decisions about how to get the job done.

4. Continuing relationship. An employee has a continuing relationship with an employer. A continuing relationship may exist where work is performed at frequently recurring intervals. An independent contractor ordinarily is hired to do a particular job and then moves on to do work elsewhere for another organization.

To this editor this is the strongest argument in favor of an organist's having real employee status: Nearly every independent contractor's job is seen as having a terminating end point, a job well-done and finished, a good-bye and thank you. However, a regular organist or music minister is *never* hired with termination in mind.

5. Set hours of work. An employee has set hours of work established by an employer. An independent contractor is the master of his or her own time.

6. Work done on employer's premises. An employee works on the premises of an employer or works on a route or at a location designated by an employer. An independent contractor ordinarily sets his or her own place of work.

7. Order or sequence set. An individual who must perform services in the order or sequence set by an employer looks like an employee, subject to direction and control.

8. Payments. An employee is paid by the hour, week, or month. An independent contractor is paid by the job or on a straight commission.

9. Expenses. An employee's business expenses are customarily paid by an employer. This shows that the employee is subject to regulation and control. An independent contractor ordinarily pays for any business expenses.

10. Tools and materials. An employee is furnished significant tools, materials, and other equipment by an employer

(examples in a church: organ, computer, books, music, uniform or vestment).

11. Profit or loss. An independent contractor can make a financial profit or suffer a financial loss; whereas an employee ordinarily does not suffer any financial losses associated with the work.

12. Works for more than one person or firm. An independent contractor offers and ordinarily provides services to two or more unrelated persons or firms at the same time.

13. Right to fire. An employer can fire an employee. An independent contractor typically cannot be terminated so long as he or she produces a result that meets the specifications of the contract for the services.

14. Right to quit. An employee can quit his or her job at any time without incurring liability. An independent contractor usually agrees to complete a specific job

and is responsible for its satisfactory completion or is legally obligated to make good for a failure to complete it.

The IRS has attempted to streamline these questions and considerations. For example, see IRS Publication 15-A, "Employer Supplemental Tax Guide." In this publication, the IRS sets forth the employee versus independent contractor analysis. The publication also notes that an individual may request a specific determination from the IRS by filing Form SS-8.

Examples in a Church Setting

Here are three examples of situations in which organists and other musicians may find themselves. In some cases, the IRS would view the musician as an employee, in others as an independent contractor.

Example 1. A church organist who holds the position of director of music ministries, minister of music, or a similar position, who works thirty-five or more hours a week, and who works under the direction of the church authorities is *probably is an employee*.

Example 2. An organist or other musician who works for six area churches when their regular organist is sick or on vacation (and offers services to other churches) is *probably an independent contractor*.

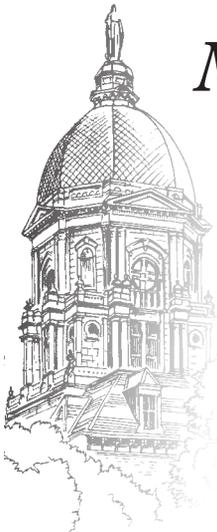
Example 3. An organist who *regularly* plays at one or two Masses *every week* and may play regularly at other churches would *probably be viewed by the IRS as an employee of the church*.

The second part of this article will appear in the January 2012 issue of Pastoral Music.



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Reviews

Goodbye, Marie! Welcome, Meg!



Dr. Marie Kremer, recipient of this year's Virgil C. Funk, Jr., Stewardship Award, has been the music review editor for *Pastoral Music* and *Notebook* since June 1988.

Her involvement with pastoral music and with NPM goes much further back than that, though. As a teenager, Marie served as organist for Monsignor Martin B. Hellriegel (1890–1981), one of the leaders of the liturgical renewal in the United States. She has been a member of NPM since its inception and has served the association in many ways: as a workshop presenter, convention coordinator, DMMD Board member, NPM Board member, and patient advisor. We thank her here for her consistent and dedicated hard work as our music review editor for nearly twenty-five years.

In her place, we welcome Margaret (Meg) Matuska as our new music review editor. Born in the year that NPM was founded, Meg

grew up in Willoughby Hills, Ohio; she now lives in Cleveland's Broadway Slavic Village neighborhood. After undergraduate studies at Benjamin T. Rome School of Music at The Catholic University of America in Washington, DC, she completed her studies at The Cleveland Institute of Music, and she now works as the director of music ministries at Communion of Saints Parish in Cleveland, a community that worships at two sites—one in East Cleveland and the other in Cleveland Heights. A member of NPM's Director of Music Ministries Division (DMMD), Meg chairs the Choir Directors Steering Committee and is a member of the NPM Council.



mance Issues Editor: Quentin Faulkner; and In-House and Associate Editor: Eleanor McCrickard. WL500019. 168 pages, softcover, \$58.00.

This is the first volume of what promises to be the definitive Urtext edition of the complete organ works of Bach. The preface explains that this is to be first a practical edition *with a format oriented to the needs of the modern player*. At the same time, it is a scholarly resource for history, context, and performance practices. This clean edition succeeds in both areas.

The principal editorial team consisted of well-known scholars: Christoph Wolff, consulting editor, George B. Stauffer, general editor, Quentin Faulkner, performance-issues editor, and Wayne Leupold, publisher. They were joined by numerous colleagues and students who evaluated this volume. Modern scholarship is demonstrated by the inclusion of relevant historical information, a clear description of the editorial process, performance practice information, and the inclusion of chorale melodies of *Clavier-Übung III* with source information. Generous facsimiles, including four in color, are generously reprinted, showing Bach's notation and corrections. Although many of his works for manuals and pedal were originally on two staves and employed various clefs to avoid ledger lines and save paper, here only treble and bass clefs are used along with modern three-staff notation. Variants are included within the main text rather than in an appendix.

BWV numbers are shown on the first page of each piece, and measure numbers in small type at the start of each system. Where applicable, a small marker placed in ms. 1 alerts the player to specific performance issues which are discussed in the Editorial Report at the end of the volume. Editorial marks such as added rests, articulations, and ornaments are largely avoided, and those that do appear are printed in smaller type. A good example of this would be in the fugue that ends the *Clavier-Übung III*. In ms. 3842, where the two-part texture is notated on the bass staff, the treble staff measures contain no

Organ

All the organ items reviewed in this issue are from *Wayne Leupold Editions*. Wayne Leupold Editions, Inc. has much to offer when it comes to high quality materials for organists. Since 1988, the company has published excellent editions of the standard organ literature; transcriptions for organ; original music for organ solo, duet, organ plus another instrument; and choral music. Over the years, the company's output has expanded to include numerous teaching materials both for individual organ study and for general audiences of all ages. Most recently, a book department was developed, and it offers a growing collection of books dealing with history, scholarship, and biographies related to the organ world.

There is also a division dedicated to congregational song, with twenty-seven collections authored by contemporary hymn writers in current publication. Most of these are hymn texts, but more than a few include newly composed tunes and/or choral arrangements. The following is a sampling of publications which may be of interest for students and teachers of the organ. A complete catalogue is available on the company's website, which is well organized and easy to navigate: www.wayneleupold.com.

Johann Sebastian Bach—The Complete Organ Works Series 1: Volume 8, *Clavier-Übung III*

Consulting Editor: Christoph Wolff; General Editor: George B. Stauffer; Perfor-

rests.

The layout is easy on the eye and allows for fewer and more convenient page turns than some older editions. The appendix in this volume contains the prelude and fugue (BWV 552) with the original two-staff notation.

Heather Martin Cooper

Organ Education Recitative

Organ Teaching Methods. There are fifty products in this portion of the Wayne Leupold Editions catalogue. Distinguished among these is the **First Organ Book** (third edition, ed. Wayne Leupold, WL600053, \$38.00). About 200 pages in length, this book offers a thorough introduction to the organ for students who have approximately three years of previous keyboard study. The book is in four sections: 1) introduction to the organ and basic music history; 2) a comprehensive method for organ including legato technique for pedal, manual, and trios and an introduction to the articulate style; 3) a large, graded collection of pieces from all historical styles; and 4) a glossary and information on registration and MIDI. **Discover the Basics** and **Discover the Organ** are two method series which may be used in preparation for the *First Organ Book*. The six **Annotated Performer's Editions** are excellent editions of standard repertoire. They offer plentiful historical background for each work and the composer that will open new doors for student organists and perhaps their teachers. Also notable are the six volumes of **Historical Techniques and Repertoire**. The Wayne Leupold website describes this series this way: "This is a series of volumes, each of which deals with a specific national school of organ music within a specific historical period. . . . It is the intent of this series to explore in some depth the tremendous breadth and variety of styles of music and performance practices that exist for the organ from the last six centuries." These are substantial collections containing relevant performance practice information and a healthy portion of music.

The **Organ Demonstrators Series** features compositions designed to introduce the organ to audiences of various age groups. The catalogue currently lists thirty-nine titles, most of which are targeted to one of the following: lower elementary (grades K-2), upper elementary (3-5), middle school (6-8), and high school or adults. A few are appropriate for all ages.



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Most are multi-movement works based on a familiar tune, with each movement highlighting a particular family of stops or other feature of the organ.

Here are brief reviews of nine titles in the series. None would take long to perform, and each may be do-able in conjunction with an evening social, school assembly, or—for the ambitious—following Sunday worship. Common to all of these is a part for narrator, who guides audience listening and may recount a tale. The music is generally not difficult. In some cases, children may be able to perform the organist or narrator part. The narrator part and pictures may be reproduced unless otherwise indicated.

How the Organ Sings. *Austin Lovelace.* WL600139, \$10.00. Based on AMERICA, this is a variation set with a part for optional narrator. After the introduction, the audience is prompted to sing the first verse of the hymn. Each variation is then played, prefaced by a description of what may be heard. Designated for middle school students, this demonstrator would not bore older children or adults. Permission is not given to reproduce the narrator part, so two copies may be needed.

Melodia and Major Octave Go to Preschool. *Music and text by Martha Sobaje, drawings by Kitty Fischer, ed. Wayne Leupold.* WL600193, \$16.95. Geared toward lower elementary students, the pieces in this demonstrator are based on nursery rhymes such as “Twinkle, Twinkle, Little Star” and “Pop Goes the Weasel.” Eleven cartoon pictures enhance the story. The audience will need to be able to read the lyrics as it sings “Old MacDonald Played the Organ.”

Zacchaeus: A Biblical Sonata for Organ with Very Easy Pedals and Narrator. *Larry Visser.* WL600222, \$16.25. The narrator introduction in this demonstrator, which offers a quick description/demonstration of the organ, could easily be adapted and used with other titles in the series—such as those that follow—which may not include a verbal presentation of sounds of the organ. All sing the children’s song “Zacchaeus Was a Wee Little Man,” then they are asked to listen for the tune in the six variations that follow. The story is narrated with brief passages from Luke which are read before each movement. For lower elementary.

The Good Samaritan: A Parable-Suite

for Organ and Narrator. *Bernard Wayne Sanders.* WL600196, \$11.25. Here the familiar story is retold in text and music. For the first four movements, the narrator part is read while the organ is playing. Two copies are needed for performance. Designed for upper elementary school students.

The Transportation Age for Organ and Optional Narrator. *Carson Cooman; narration by Richard Leach.* WL600202, \$8.00. This demonstrator serves as Volume IV in The Organ Music of Carson Cooman series. In addition, it coordinates as supplementary solo material for the WLE graded method series *Discover the Organ*, level 3A. A child could easily read the narrator part, which consists of one or two sentences preceding each movement. Various modes of modern transport are highlighted in the five short movements. For middle school through adult.

The Misfortune of a Wise Tortoise for Organ and Narrator. *Godwin Sadoh.* WL600207, \$11.25. This one may particularly interest a developing child organist, but the African folktale retold in this demonstrator requires dramatic, imaginative reading by the narrator, who should perhaps be an adult. The musical variations are based on the simple folk song that goes with the tale. One of these is a pedal solo. For lower and upper elementary.

The Child’s Book of Beasts: An Entertainment for Organ and Narrator. *Music by Richard Proulx, verses by Hillaire Belloc, drawings by Kitty Fischer.* WL600051, \$22.50. An additional copy will be needed for the narrator, whose rhythmic part is written on a rhythm staff above the organ part in the score. This is a longer work than the others reviewed here. Sixteen beasts are described in thirteen movements, which may be played effectively even on a modest-size instrument. The composer notes: “This ‘entertainment’ . . . was constructed in the spirit of musical fun and was originally commissioned for outdoor performance. The charming drawings included here will greatly enhance this concept.” Proulx also suggests a possible grouping of five movements for shorter organ demonstrations. Delightful poetry and drawings are matched by Proulx’s imaginative, well-crafted music for performance that will be enjoyed by people of all ages.

Why the Chimes Rang. *Music by Robin Dinda, text by Raymond Macdonald Alden, drawings by Mayo Bunker, edited by Wayne Leupold.* WL600107, \$17.00. A charming Christmas story, written more than one hundred years ago, is retold in this demonstrator. The twenty-one illustrations come from the original book. Six movements with several optional shorter interludes are based on “Ding Dong Merrily,” “Westminster Chimes,” “Kling Glochchen,” and “I Heard the Bells on Christmas Day,” with musical references to “Carol of the Bells,” Sowerby’s “Carillon,” and Vierne’s “Carillon de Westminster.” Minimal easy pedal parts. Organ chimes are not indicated in registration marks. One could possibly embellish this work by incorporating bells of any kind. Marked lower elementary, this would appeal to audiences of all ages and could be included in an Advent or Christmas recital.

Jacob’s Ladder: A Biblical Sonata for Organ and Narrator. *Larry Visser.* WL600198, \$12.50. Brief narrations come directly from Genesis. Five variations on the African-American spiritual “We Are Climbing Jacob’s Ladder” demonstrate the organ from flutes through strings, principals, reeds, and full organ. Upper elementary.

Heather Martin Cooper

Books

Mystical Body—Mystical Voice: Encountering Christ in the Words of the Mass

Christopher Carstens and Douglas Martis. *Liturgy Training Publications*, 2010. ISBN: 978-1-56854-932-3. 262 pages, paperback, \$16.95.

Mystical Body, Mystical Voice: Encountering Christ in the Words of the Mass is written in the classic style of sacramental theology—well-written, with academic and scholarly characteristics. Gauging the “End Notes” of each chapter, it is likewise well researched and rooted in the vast array of both historical and contemporary scholars of the Church.

As we prepare to receive and implement the *Roman Missal*, third edition, this book, divided into two parts, assists the reader in stepping back by taking a look at the “big picture” of the Church’s liturgy. Thus, this work excavates the depths of understanding the Eucharist by

revealing the richness of it in the context of the whole of sacramental theology. In doing so, it sets the stage for grasping the theology which shaped the reclaimed liturgical theology of Vatican II.

Part I, "Liturgical Primer," neatly packaged in three chapters, provides the framework for understanding the principal theological and sacramental underpinnings which "re-formed" present liturgical and Eucharistic theology. Obviously, these principles produced the *Roman Missal* of Vatican Council II, which remains at the heart of the present new translation.

Part II, "Language of the Roman Missal," springs from the final chapter of Part I, "Use of Words in the Church's Liturgy." This section walks systematically not only through the intricate facets in the translation process of the *Roman Missal* but also, in chapters five through seven, the four-fold structure of the Mass. This analysis leads to a final chapter—"Mystagogical Catechesis"—why words really matter.

A profound awareness which surfaced for this reviewer is the clear message in

this book that one does not tamper with the words of our sacred liturgy. In tandem with the theological principle of *lex orandi* (law of prayer), *lex credendi* (law of belief) exists the principle of *lex dicendi* (law of speaking), since we always translate from an *editio typica*. This would appear to be in keeping with the fundamental lens of Catholic doctrine stated by Blessed John Paul II—the originator of this third typical edition of the revised *Roman Missal* process.

On its back cover, the book promotes itself as designed to "help Church leaders and the faithful to receive and implement the third typical edition of the *Roman Missal*." From the viewpoint of a director of a diocesan office of liturgy—this reviewer's perspective—while it is a great contribution and resource for preparation and implementation of the third edition, one would need a familiarity with sacramental theology to make full use of the book. Otherwise a reader may struggle to appreciate fully Mr. Carstens's and Father Martis's significant contributions. The Church has a rich theology and an

accompanying stylized language. That said, the audience may perhaps be a bit more limited than the one for which the book is being promoted.

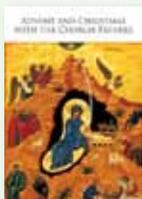
James Bessert

At the Supper of the Lamb: A Pastoral and Theological Commentary on the Mass

Paul Turner. *Liturgy Training Publications*, 2010. ISBN: 978-1-56854-921-7. 163 pages, paperback, \$16.95.

At the Supper of the Lamb extends an invitation for the reader to walk through the Mass from start to finish—and, ideally, to come to a greater awareness of the Church's Eucharistic liturgy and the realization of how privileged it is to receive the summons to the Supper of the Lamb. Systematically, Father Turner takes the structure of the Order of Mass from the *Roman Missal*, third edition, weaving the ritual words, rubrics from the *General Instruction of the Roman Missal*,

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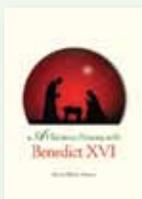


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and background information, and he ends each section with questions for discussion and reflection.

With the inclusion of the texts from the revised English translation of the *Roman Missal*, this book incorporates the comprehensive contributions of the significant liturgical documents that have surfaced over the past decade, such as the revised *General Instruction of the Roman Missal* and the instruction *Redemptionis Sacramentum* (2004) and accompanied them with citations from the Constitution on the Sacred Liturgy *Sacrosanctum Concilium*. These are further complemented by historical and scriptural background and writings of the Fathers of the Church, as well as Eastern, Western, and even Orthodox theology, prayers, and practices—not to mention the various missals which have been handed on throughout the ages.

The questions at the end of each section are intended for discussion and reflection based on the reader's experience of liturgy within a given community. These are not academic inquiries, wondering about the reader's comprehension of the material presented, but, this reviewer believes, they probe and challenge the reader to examine present practices and come to a better understanding of solid, liturgical practices. In other words, priests, deacons, liturgy planners, and liturgical ministers are called to a new intention to make stronger connections to *lex orandi, lex credendi*.

On the back cover of this book, LTP signals that the intention of Father Turner in this work is to "help you understand the parts of the Mass so that you may enter them more intentionally and prepare for them effectively." As one who works in a diocesan liturgical office, I would definitely recommend this practical, pastoral guide for priests, pastoral leaders, liturgy and music planners, faith formation leaders, and anyone who desires to come to a deeper appreciation of the Church's liturgy and prepare for the reception and implementation of the new *Roman Missal*. Some favors that I would ask of Father Turner for this book's next printing would be: (1) a more detailed Table of Contents; (2) any new material to supplement what is yet to be discovered in the full printing of the English translation of the *Roman Missal*; and (3) the revelation of the membership of Pope Paul VI's "Study Group."

James Bessert

Handel's *Messiah*: Comfort for God's People

Calvin R. Stapert. *Eerdmans*, 2010.
ISBN: 978-0-8028-6587-8. 173 pages,
paperback, \$14.95.

Calvin Stapert, professor emeritus of music at Calvin College in Grand Rapids, has given us a practical guide to this enduring choral masterpiece. The book aims to increase understanding of the work from three different perspectives, all leading to a greater understanding of the work.

In his first section Stapert traces three histories: of the oratorio up to *Messiah*, of Handel up to *Messiah*, and of *Messiah* itself. Stapert discusses both opera and oratorio development in Italy during the late renaissance and early baroque periods in music. Since oratorio did not exist in England because opera was unknown, Handel was the inventor of the English oratorio.

Stapert reminds us that Handel began to study law but, within a year, was playing violin and harpsichord in the opera orchestra in Halle. He traveled to Italy, where he composed Catholic church music in Rome as well as secular Italian cantatas and operas. Handel arrived in England for the first time in 1710. In 1732 he composed his first English oratorio, *Esther*, revising and expanding this genre from six scenes to three acts, which required eleven additional numbers and the insertion of two anthems he borrowed and reworked. He used his star soloists from the Italian opera and combined them with impressive choruses in the style of English ceremonial anthems. Now the stage was set for *Messiah*.

In discussing the history of *Messiah*, Stapert compares it to Handel's other oratorios. He then focuses on the librettist, Charles Jennens, a wealthy, Oxford-educated, classical and Shakespeare scholar. As was Handel's custom, having received the *Messiah* libretto from Jennens on August 22, 1741, he worked quickly, finishing the work by September 14. The first performance, well received, took place in Ireland on April 10, 1742. It was received indifferently in its first London performances, however, and Jennens was disappointed because he felt that Handel composed the piece too quickly. Yet *Messiah* has never left the classical repertoire. It has been performed according to eighteenth century standards (choir of about

twenty, orchestra of about thirty-five), as well as by forces as large as thousands in the choir and hundreds in the orchestra. Today there has been a conscious return to Handel's orchestration, the use of eighteenth-century instruments, and a scaled-down choir.

Stapert provides background on the music forms used in *Messiah*—recitative, aria, and chorus. Handel's solution to the setting of this biblical story was to set each unit of text, or each "scene," in a progressive order, starting with recitative and then moving through aria to chorus. The cumulative effect of this sequence is not only musically effective but reinforces the climax toward which texts typically progress. This holds true for the first of the three parts of *Messiah*.

Chapter Seven begins the analysis of *Messiah* itself with "Part the First—The Coming of the Messiah." Stapert presents each recitative, aria, and chorus by scene, number, and title, providing the text and the theological message of each selection. He goes on to weave the musical and textual thread Handel was using to create this oratorio, highlighting the salient characteristics of each selection. Structural elements, tone painting, texture, tempi, rhythmic and melodic features, key signatures, and recurring motives, along with an examination of the Biblical text, are provided. The flow and unity of the oratorio is reinforced by underlining similarities such as the opening notes of "But who may abide," "And he shall purify," and "O thou that tellest." There is a glossary of terms as well as an extensive section of notes, with both primary and secondary sources listed.

Handel's revision of certain arias is chronicled. Handel wrote a substantial revision to aria number six, "But who many abide," because of his wish to take advantage of a famous alto castrato, Guatano Guadagni. Information such as this is helpful when preparing the work, and it brings the work alive for the singers.

Throughout this analysis Stapert cites biblical and Handel scholars and historians, including Jens Peter Larsen, Dietrich Bonhoeffer, Donald Burrows, Donald Grout, George Marsden, Roger Bullard, and others. Their insights lend great depth to the analysis.

This book emphasizes the depth and breadth of *Messiah*, and its value is raised in intensity if you are able to listen to the work with your score sitting open next to you as you read. When examining a work that is as familiar as *Messiah*, one

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is always surprised to recognize a new aspect or characteristic of the work. This book accomplishes that and more. I recommend this book for those who will be performing portions of *Messiah* or those who appreciate the work; you may just be inspired to program one or more of the arias or choruses in the coming months. As those in attendance at the Louisville Convention this past July can attest, singing the “Hallelujah Chorus” will never go out of style.

Kathleen DeJardin

Rock-a My Soul: An Invitation to Rock Your Religion

David Nantais. Liturgical Press, 2011. ISBN: 978-0-8146-3354-0. 162 pages, paperback, \$15.95.

David Nantais joins a growing movement of artist-theologians who make a strong case for the arts—in this case rock music—as an important voice in theological discourse. While others in the movement focus on musical theology, historical analysis, and cultural critique from a Christian worldview, Nantais contributes a uniquely Ignatian perspective that examines the role of rock music as a form of prayer and reflection. His personal anecdotes and passion for music are a winsome argument that rock music isn't an enemy of Christianity but a possible avenue to deeper spiritual understanding.

Nantais begins with a history of the bad blood between the Church and music. He uses the writings of Plato, Augustine, Aquinas, and Luther to show how a foundation was laid for the Church's current ambivalence toward rock music. Music too often inflamed the passions of the flesh and was therefore to be handled very carefully, if at all. It is, then, no surprise that rock music and its association with sex, drugs, and rebellion was considered an enemy of the Christian life.

But Nantais argues rock music is, in fact, in a unique position to bridge our misguided spirit/flesh dualism. Like the spirituals, blues, and black gospel that laid the foundation for rock music, this is music that integrates body and spirit. Its strong beat connects to the rhythms of our bodies, yet it also provides a place of transcendence deep in our spirits.

Nantais continues this line of reasoning, proposing that “music is like an ‘aural icon’ that can help facilitate a spiritual experience.” More specifically,

he relates listening to rock music with the Ignatian exercises of repetition and imagination. This is where it becomes personal for Nantais, a rock music fan and a former Jesuit. While I applaud the way he's integrated rock and prayer in his own life, I don't know that all readers will find his arguments convincing. His case feels overstated at times, but there are many good ideas to ponder—especially the connection between imagination and spirituality.

Next follow sections on social justice and rock music, race and racism, and a series of essays culled from his previous publications. This is interesting reading, which seeks to apply his theories to real world situations. For example, he shows ways in which rock music “rages against the machine,” as it were, to fight for the cause of the poor and the environment, but capitulates to the machine in its marketing of merchandise and its resource-hungry concert tours. He views early Pink Floyd visionary Syd Barrett through the lens of early Church visionaries, St. Teresa of Avila, and Ignatius of Loyola. He urges us to hear Slayer's *Christ Illusion* as a prophetic call to the Church to rid itself of hypocrisy, and he pronounces a Bruce Springsteen concert a “profound liturgical experience.” Whether or not you come to the same conclusions as the author, it certainly makes for stimulating thinking.

The final chapter, “Finding Who I Am,” is what Nantais calls his “theo-musical autobiography.” From the nostalgic recollections of unwrapping new arrivals from the Columbia record and tape club, to the way music became his comfort and companion during times of anxiety and angst, his personal encounters with music are engaging and convincing in a way that is sometimes absent from the more didactic sections of the book. His journey with faith and music comes to a head when his spiritual director encourages him to explore ways of integrating his love of rock in light of his spirituality, leading to what the author calls “the real me.” This final chapter drew me in strongly enough that I found myself wishing Nantais had written the book backwards—starting with his personal journey and then slowly unpacking his experience for the rest of us.

Rock-a My Soul is an engaging, if quirky, addition to the growing body of literature dealing with the arts and theology. If you are trying to figure out how to connect rock and faith in your life, Nantais blazes a trail to follow. If you are interested in

deeper reading on the arts and theology, you will want to explore Jeremy Begbie, *Resounding Truth, Beholding the Glory*; Calvin Stapert, *A New Song for an Old World*; William Dyrness, *Visual Faith*; Roy Anker, *Catching Light*; Andy Crouch, *Culture Making*; and James K. Smith, *Desiring the Kingdom*. But *Rock-a My Soul* is certainly a good place to start the journey.

Greg Scheer

Weaving Faith and Experience: A Woman's Perspective

Patricia Cooney Hathaway. St. Anthony Messenger Press, 2010. ISBN: 978-0-86716-904-1. 127 pages, paperback, \$11.95.

Weaving Faith and Experience is one of eight works in the “Called to Holiness: Spirituality for Catholic Women” series intended to champion the concept of lifelong faith formation of adult Catholic women. This series is a rich resource for parish faith formation administrators such as me, who continually seek new ways to inspire parishioners to keep growing in their knowledge and understanding of our Catholic faith, beliefs, and practices.

In her introduction, the author writes that “*Weaving Faith and Experience* explores Christian faith as growth in a personal relationship with God, a falling in love with God that finds practical expression in the way we choose to live” (pages xxi-xxii).

From the conclusions of the Second Vatican Council, Hathaway reminds readers that although sacred places, devotions, and activities such as liturgy and sacraments are all opportunities to experience God, “all of life—family, work, social and political involvements—provide a context for God's visitations to us as well” (page xxi).

Based on her own research and that of psychologist Daniel J. Levinson, in “Seasons of a Woman's Life,” Hathaway categorizes the stages of a woman's life into four seasons and then projects a woman's developmental stage and life goals into one of the four, based on chronological age: spring encompasses ages seventeen to twenty-eight; summer is twenty-eight to thirty-nine; autumn is found in ages forty to sixty-four; and winter marks ages sixty-five and beyond. Each stage or season is then assigned a “season of faith” as well: interpersonal/reflective, paradoxical, intentional, and trusting. Each season, Hathaway says, contains



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stable periods in which women live out the decisions they have made and then transitional periods when they question whether they want to change or modify their choices to further their dreams.

Just over one hundred pages in length, *Weaving Faith and Experience* is not a quick read but more of a study resource, perhaps best taken up in a group setting with a learned facilitator. Each of the chapters concludes with valuable "Food for Thought" questions, brief reflections, and a short prayer.

The main thrust of the book addresses women in the "autumn" of their lives. Hathaway says: "We do not enter these years with a 'clean slate,' so to speak, but as women formed by the dreams we pursued, the choices we made, the success we celebrated, and the wounds we endured during the spring and summer of our lives" (page 21).

The three themes that the author explores for women at this stage is that they realize that half of their life is over, that they should be looking inwardly more at this stage than at any other time in their lives, and that it is time to become their own person.

More than thirty pages are devoted to the examination of polarities described in Levinson's work: young/old, destruction/creation, masculine/feminine, and attachment/separation. Hathaway goes to great lengths to illustrate how God is working in us through these polarities to "guide us to greater wholeness and holiness" and a "more genuine experience of God" (pages 50-51).

Hathaway also makes lengthy reference to the writings of Church mystics Saint Teresa of Avila and John of the Cross, which, if an individual reader isn't already familiar with these Spanish mystics, could prove somewhat challenging.

I think this book could be most fruitful if taken up in an intergenerational group setting, where several women of various ages and circumstances would support and encourage one another not only to accept that God is with us even when we find ourselves in challenging times but also to keep moving through the different stages and circumstances that Hathaway highlights, such as empty nesting and the retirement years. While Hathaway's questionnaire participants paint these stages as being somewhat daunting and emotionally troublesome, and while she encourages readers to seek lasting peace in knowing that God is with them, other women might seek a more active approach

to move beyond these stages.

Undoubtedly, younger readers or discussion group participants, such as myself, will come away with a greater awareness of these impending stages and different perspectives on what is to come, as well as a greater appreciation for the struggles women in their lives may be currently facing.

Angela Johnson

About Reviewers

Rev. James Wm. Bessert, a priest of the Diocese of Saginaw, Michigan, and director of the Saginaw Office of Liturgy, serves on the NPM Council.

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Publishers

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

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Calendar

CONCERTS AND FESTIVALS

NEW YORK

New York
November 6

St. Patrick Cathedral Organ Recital Series features Stephen Davies, director of music, St. George Church, Bickley, London, UK. Information at www.saintpatrickcathedral.org.

New York
November 16

Sacred Music in a Sacred Space features Paul Jacobs, organist, in a program featuring Demessieux, Elgar, and Boulanger. Place: Church of St. Ignatius Loyola. Information at (212) 288-2520; e-mail: concerts@stignatiusloyola.org; web: www.smssconcerts.org.

New York
November 20

St. Patrick Cathedral Organ Recital Series features Kenneth Corneille, director of music, Church of St. John and St. Mary, Chappaqua, New York, and Peggy Jon Steckler, flute faculty, College of Mount Saint Vincent, Riverdale, New York. Information at www.saintpatrickcathedral.org.

New York
December 11

Sacred Music in a Sacred Space: Christmas Concerts: Joyeux Noël! Features the St. Ignatius choirs and orchestra. Repeated December 18. Place: Church of St. Ignatius Loyola. Information at (212) 288-2520; e-mail: concerts@stignatiusloyola.org; web: www.smssconcerts.org.

New York
December 15

Thirty-Second Annual "A City Singing at Christmas." Features St. Patrick's Cathedral Choir, directed by Dr. Jennifer Pascual; Young People's Chorus of New York, directed by Francisco Núñez; Connecticut Chamber Choir, directed by Constance Chase; the cathedral organs and the New York Symphonic Brass. Information at www.saintpatrickcathedral.org.

New York
January 22, 2012

Sacred Music in a Sacred Space features Christopher Houlihan, organist, in a program of works by Bach, Ravel, Liszt, Saint-Saëns, and Vierne. Place: Church of St. Ignatius Loyola. Information at (212) 288-2520; e-mail: concerts@stignatiusloyola.org; web: www.smssconcerts.org.

New York
February 2, 2012

Brass Celebration featuring the New York Symphonic Brass. Works by Bach, Gabrieli, Sweelinck, and Tallis. Information at www.saintpatrickcathedral.org.

New York
February 19, 2012

St. Patrick Cathedral Organ Recital Series features Joseph Arndt, director of music, Grace Church, Newark, New Jersey. Information at www.saintpatrickcathedral.org.

PENNSYLVANIA

Pittsburgh
November 20

Music in a Great Space. Dongho Lee, organist, co-sponsored by the Organ Artists Series. Place: Shadyside Presbyterian Church. Phone (412) 682-4300; web: www.shadysidepres.org.

Pittsburgh
December 11

A Service of Nine Lessons and Carols. Featuring the pastors and Chancel Choir. Place: Shadyside Presbyterian Church. Phone (412) 682-4300; web: www.shadysidepres.org.

Pittsburgh
January 22, 2011

Music in a Great Space. Kelly Lynch, soprano. Faculty member, Chatham and Seton Hill Universities, and a member of the Shadyside Presbyterian Church Chancel Choir. Place: Shadyside Presbyterian Church. Phone (412) 682-4300; web: www.shadysidepres.org.

CONFERENCES

CALIFORNIA

Elk Grove
November 11-12

Focus on Initiation: Catechumenate. Elements of formation that mark the period: catechesis grounded in liturgical celebrations, the Liturgy of the Word, discernment of the Christian way of life, participation in the Church's apostolic mission. Concentrate on this aspect of initiation through presentations, celebrations of the rites, and small group discussions. Sponsored by the Diocese of Sacramento and Forum. Place: Good Shepherd Catholic Church, Elk Grove. Contact Forum. Phone: (202) 884-9758; e-mail: info@naforum.org; web: www.naforum.org.

FLORIDA

Southwest Ranches
January 20-21, 2012

Children and Christian Initiation. Teaches what the RCIA says about children of catechetical age; explores the child's conversion process in the context of real family life. Reflection, faith sharing, liturgical celebrations, and presentations. Sponsored by the Archdiocese of Miami and Forum. Place: St. Mark the Evangelist Catholic Church, Southwest Ranches. Contact Forum. Phone: (202) 884-9758; e-mail: info@naforum.org; web: www.naforum.org.

MARYLAND

Baltimore
March 8-10, 2012

Mid-Atlantic Congress for Pastoral Leadership. Theme: "Witness Hope!; Sea Testigo de la Esperanza!" Sponsored by the Archdiocese of Baltimore and the Association of Catholic Publishers. Place: Baltimore Hilton Hotel. General session speakers: Most Rev. Gerald Kicanas, Rev. James Martin, SJ, and Dr. Adele Gonzalez. Master classes and breakout sessions. Information: <http://midatlanticcongress.org/>.

Baltimore
March 15-17, 2012

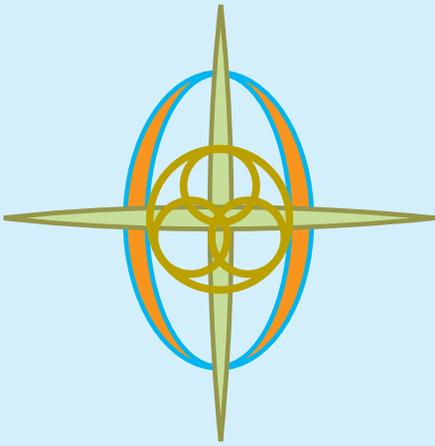
New Ways Ministry's Seventh National Symposium: "From Water to Wine: Lesbian/Gay Catholics and Relationships." Major speakers: Bishop Geoffrey Robinson, Luke Timothy Johnson, Patricia Beattie Jung, Richard Rodriguez, Kathleen Kennedy Townsend. Bishop Geoffrey Robinson will facilitate a pre-symposium retreat day. Workshop topics: marriage equality, transgender issues, youth and young adults, lesbian nuns and gay priests/religious, Latino/a issues, African-American issues, and coalition building. For more information, phone (301) 277-5674; e-mail: info@NewWaysMinistry.org; web: www.NewWaysMinistry.org.

NEW YORK

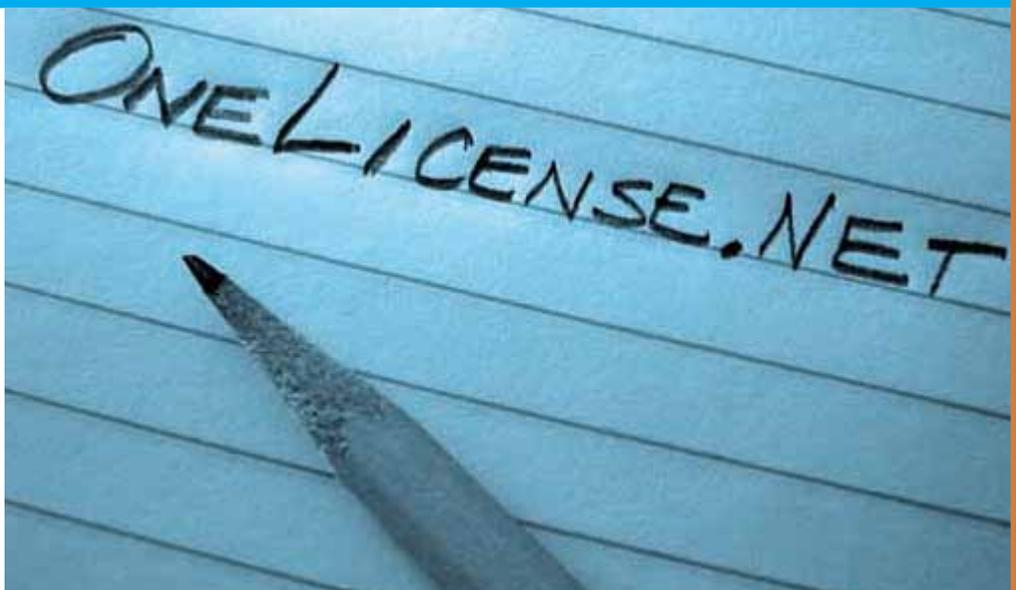
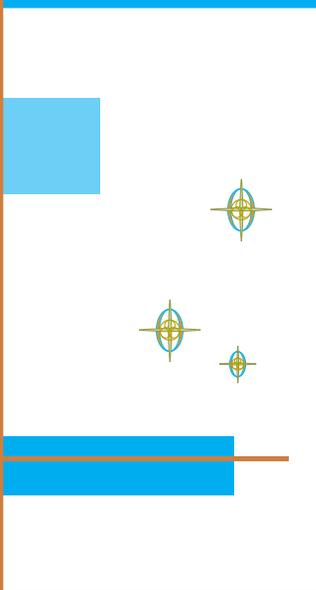
Syracuse
January 27-28, 2012

The Evangelizing Parish: Vision, Passion, Practice. Develop the vision and practice of evangelization and explore how this creates parishes of mission. Contact Forum. Phone: (202) 884-9758; e-mail: info@naforum.org; web: www.naforum.org.

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



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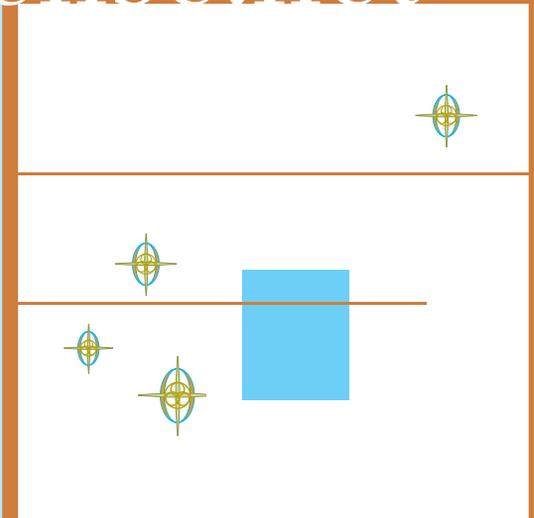


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Photo of Pittsburgh courtesy of Greater Pittsburgh Convention & Visitors Bureau

Sing a New Song

BY THE PARTICIPANTS

The major benefit I received from this convention is affirmation and being with people who have the same passion I do . . . some insight into the Mass changes . . . information on the aging voice (the number one workshop I wanted to attend) . . . a renewed sense of purpose and the knowledge that we are all in this together, heading in the same direction . . . an enlarged sense of the magnitude and majesty of our Faith and our Church . . . spiritual refreshment . . . a lot of new music and a new confidence to explain the *Roman Missal* changes to my parish . . . renewing old friendships . . . music education . . . spiritual-personal development in faith and music ministry . . . good liturgy insights . . . realizing how important my ministry is to the people and to my parish . . . energy from talented people . . . learning musical skills for myself and for my children's choir . . . listening to all the beautiful singers and arrangements . . . resources . . . encouragement . . . refreshment for the soul . . . composers' insights . . . choral concerts and ideas for my choir . . . workshops . . . camaraderie with wonderful musicians . . . coming away spiritually uplifted and renewed in ministry for a challenging year . . . learning how to register and work the organ properly . . . wonderful skills, ideas, and music that I can take back home and use . . . inspiration from plenum speakers . . . opportunities to hear from people with a longer history in the liturgy and find new resources from them . . . perspective . . . cantoring techniques . . . exposure to new ideas . . . willingness of event leaders to address personal issues . . . motivation to go back and continue working in my parish . . . applying all that I learned from the cantor workshops . . . the opportunity to see and hear the composers I've been singing all these years . . . practical workshops . . . insight . . . learning what other parishes are doing both musically and liturgically . . . it felt right, where I'm at with the Church and with music, not too far to the right or to the left . . . renewed feeling of validation in my ministries as a deacon and an ensemble musician . . . as a new composer, it was great to meet with "my" people and put faces with names . . . a renewed sense of optimism . . . experience . . . finding a

The comments reported here were drawn from the online evaluations provided by participants in the 2011 NPM Annual Convention in Louisville, Kentucky.

Mass setting that works for my congregation . . . a good sense of what direction our Catholic music is heading . . . sharing stories . . . knowledge . . . major inspiration . . . a good, positive attitude . . . playing handbells with others around the nation and forming a *huge* bell choir . . . choir tips . . . energy . . . use of music in the liturgy . . . inspiration to create and share Christian music . . . being reminded that I'm not alone out there . . . like being on a spiritual retreat . . . spending a whole week getting my battery recharged and renewing the excitement in my ministry . . . personal transformation . . . making new connections with other church musicians . . . a better understanding of what is expected of us as music ministers . . . hearing from some of the very best presenters and clinicians in the field . . . a whole lot of fun singing in four-part harmony with 3,000 people . . . unexpected opportunities for spiritual growth . . . a more thorough knowledge of what is happening in the Catholic Church since I am not Catholic (in fact, ordained clergy, church musician and organist in a Lutheran Church) yet I teach in two Catholic schools . . . this convention was a reminder to me of why I love the Church and why I love music . . . this convention was about as perfect as possible for me . . . a break from the norm . . . how to be a better ensemble (voices and instruments) leader . . . the opportunity to sing and pray with lifelong friends . . . a convention that balances all our needs and is very carefully and thoughtfully put together . . . some great insight on working with youth . . . knowing that I'm not the only youth singing in the church . . . learning about Latin rhythms, how to accompany a tune, how to blend with voices and other instruments . . . learning how to bring two separate communities together . . . the feeling of love and the presence of the Holy Spirit with everyone singing . . . realizing that each of us is working to build up the Church and God's people . . . many blessings being in such a spiritual atmosphere . . . basic cantor certification . . . peacefulness and calm . . . prayerfulness . . . great ideas for my children's choir . . . encouragement . . . joy.

At future conventions we should have more or better exhibitors . . . exhibitors for Christian formation resources . . . exhibitors who can help with our questions . . . repertoire to review . . . free octavos . . . singing . . . spontaneous singing . . . encouragement to

people to bring their instruments and jam . . . recorded sessions . . . coffee . . . free food . . . recycling containers . . . food options in the convention center . . . more resources for small choirs . . . children's choir resources . . . children's performances . . . youth group performances . . . young adult events and activities . . . choir festivals . . . mentoring youth . . . youth programs as part of mainstream events . . . youth events that others can attend . . . concerts by youth . . . hymn festivals . . . repeated events . . . ethnic/cultural events . . . musical events during daylight hours . . . late-night concerts . . . private voice lessons . . . accessible wi-fi . . . guitar lessons . . . pre-convention tours . . . small group showcases . . . diversity among the participants (we were mostly Caucasian) . . . downloadable handouts available before the convention . . . printed handouts . . . organization of travel for people with disabilities . . . percussion . . . balanced music . . . variety of styles . . . contemporary music . . . traditional music . . . familiar music at Mass . . . music in the public domain . . . use of the organ . . . guitar music . . . serious music . . . cowbell . . . authentic singers . . . praise and worship events . . . intercultural liturgies . . . children's liturgy . . . daily Mass at the convention site . . . Eucharistic adoration . . . liturgies led by youth . . . opportunities for evening prayer . . . attention to Scripture . . . simple examples of liturgical prayer that a parish could replicate . . . prayer before each session . . . "meaty" sessions like the Hovda lectures . . . pastoral liturgy institute offerings . . . opportunities to hear what other parishes are planning . . . opportunities to network by region . . . social opportunities . . . room to move in the convention hall . . . brighter lighting in the main hall . . . gathering space outside the main hall and the exhibit hall . . . workshops about technology (websites, Facebook, Finale, etc.) . . . workshops on ministry and music for the small rural parish . . . workshops for choir and cantors . . . for clergy . . . for high school music educators . . . for adults who work with adolescent music ministers . . . for ensembles . . . workshops on children's choir . . . on aging gracefully as a director of music ministries . . . on how to be a better choir director . . . on liturgical history . . . on liturgical education . . . on liturgical dance . . . on how to form a chapter . . . on how to form and sustain a liturgy committee . . . on management issues . . . on liturgical planning for the year . . . on music education . . . on the music of the Eastern Catholic churches . . . repeated workshops . . . practical workshops . . . hands-on workshops . . . advanced workshops for music directors . . . more specific (narrower) topics for workshops . . . longer workshops . . . new workshop topics . . . volunteer choir opportunities . . . concerts and musical events at the convention center . . . classical style concerts . . . balance . . . humor . . . places to check bags . . . organization of buses . . . plans in case of rain . . . seating room . . . trained people at the information desks informed people who can talk about NPM, DMMD, and the like . . . Taizé . . . concern for the homeless and the needy . . . access

to water coolers . . . women's bathrooms . . . opportunities to move outside the convention center . . . time for showcases . . . time for focus groups and interest sections . . . time for workshops . . . sharing of resources, ideas, and practices . . . diversity . . . roundtable discussions on specific topics . . . places to eat . . . places for breakfast . . . moderately priced hotels . . . balance between chant and contemporary music . . . time . . . free time . . . time between sessions . . . down time . . . silent time . . . things for fun for spouses and families . . . inspiration and creativity . . . clearer signs . . . more of the same.

And less or fewer walking between breakout sessions and the main hall . . . running around . . . "graduate level" speakers who talk above their audience . . . "feel-good" plenum addresses . . . basic level, generic topics . . . talk about the new missal translation . . . Mass settings . . . events in one day . . . standing during Communion . . . air conditioning . . . multiple events scheduled at the same time . . . overlapping daytime events . . . late-night events . . . evening events off-site . . . publisher-driven events . . . midnight exhibits . . . all plenum showcases in one day . . . clumping of "minor" showcases . . . sessions during lunchtime . . . days (maybe a three-day convention) . . . genre wars . . . dangerous hover- rounds . . . people pulling suitcases . . . shrill sales people . . . ladies' perfumes and men's colognes . . . rudeness to each other . . . bad example . . . distracting toddlers and young children at workshops . . . uncomfortable chairs . . . time for questions in workshops . . . anti-clericalism . . . theorizing . . . business meeting at the opening . . . talking by attendees at musical events . . . break time between sessions . . . free time . . . crowding in the exhibit hall . . . long plenum talks . . . long morning prayer . . . time spent in singing at prayer services . . . theologically questionable talks and workshops . . . industry labs . . . time spent on youth—spend more on the elders among us . . . adult-driven showcases and liturgies—gear more things to the youth . . . youth-only events . . . waiting in lines . . . bus rides . . . East Coast venues for the conventions . . . people playing their own improvisation on "Be Not Afraid" on every possible piano they can find . . . problems providing an adequate number of handouts . . . unfamiliar music at Mass . . . negativity toward the Church . . . less personal opinion and more attempts at unity in musical practices within the Roman Catholic Church . . . commercialism . . . foreign-language singing . . . wasted paper . . . amplification . . . chant . . . praise and worship music . . . traditional music . . . unrealistic music for directors with small ensembles . . . poor quality music . . . bickering over musical styles . . . distracting "environmental music" in the hallway . . . music . . . music in 6/8 . . . entertainment . . . discussion about the Extraordinary Form . . . food . . . heat . . . cowbell . . . stuff on Friday . . . long psalm verses at morning prayer (there's nothing else to complain about!)

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