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Dear Members . . .

I first became aware of the physical nature of Christian worship when I was in St. Bernardine's Parochial School in Baltimore, Maryland, and for morning Mass we were herded shoulder-to-shoulder into pews by the sisters who taught in the school. I became more physically involved with Mass in the third grade, when I began to serve at the altar and had to learn the rhythms of service—when to bow toward the priest during the *Confiteor* (when I said *"et tibi, Pater,"*), when to move the missal from the "epistle side" of the altar to the "Gospel side," how to ring the proper tones on our up-to-date electronic bells (and the NBC tones still make me think of the priest putting his hands over the elements at the *"Hanc igitur"*).

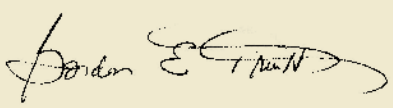
But I did not really become aware of the revelatory possibilities in all this activity until I was present in Rome for the canonization of Elizabeth Ann Seton in 1975. We were gathered in our thousands (shoulder-to-shoulder like the old days) in front of St. Peter's Basilica on a beautiful, warm day. When the procession lined up and started to move toward the ambo for the Gospel, I was stunned. Their movement was slow, stately, almost dancelike, and I got the feeling from the deliberate and intentional way they moved that there was nothing more important in the world at that point than the coming proclamation of the Gospel. The procession was determined; nothing was going to stop the proclamation. And tens of thousands of believers were riveted on that action. It was sacramental, and nothing else in worship that day could have expressed more clearly and more reverently the importance of the Gospel than those bodies in stately motion.

Our whole sacramental system is built on bodies in motion—immersing other bodies in water, pouring oil, breaking bread, sharing the chalice, taking one another's hands, imposing hands on heads for ordination or for reconciliation, touching sickness with healing of body or spirit, carrying and placing the remains of the bodies that have been signs during life of the divine Presence.

We need to attend more carefully to this central sign of our worship and of our Christian witness: the body that is a symbol and presence of the Body of Christ. We need to explore its rich gift in our worship and in renewing our liturgy, and we need to appreciate it as the bringer of song into our assemblies.

I'm delighted each year when we gather in our thousands—though not necessarily shoulder-to-shoulder—for NPM's annual convention. Our multiplicity, our diversity of size and age and sound, blending into sung praise for our God, is a continuing sacrament for me, a revelation of the beauty of creation and the promise of redemption. During the opening event each year, when we thunder God's praise, I am challenged, as I was during St. Elizabeth Seton's canonization, to realize that nothing is more important than the Gospel we proclaim, and nothing will stop its inevitability.

I look forward to joining you in St. Louis to embody our faith and our commitment to service.



Gordon E. Truitt
Interim Coordinator and Senior Editor

NATIONAL ASSOCIATION OF PASTORAL MUSICIANS

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PASTORAL Music

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SACRAMENT OF THE BODY

Cover: Immaculee Ilibagiza is a 1994 Rwanda genocide survivor who embodies the conversion process of pain, loss, forgiveness, and reconciliation. Additional photos in this issue courtesy of Mary Jo Detweiler; Jim Forest, Alkmaar, The Netherlands; Rev. Lawrence Lew, OP; St. Joseph Church, Macon, Georgia; John Donaghy, Santa Rosa de Copán, Honduras; Duomo di Monreale, Monreale, Sicily; St. Francis Seraph Parish, Cincinnati, Ohio; Sylvia Chai, Tampa, Florida; and NPM file photos.

Mission Statement

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

The members of the Board of Directors are elected by the NPM Council to serve a four-year term. They may be re-elected once. With some exceptions, elected and appointed members of the NPM Council serve four-year terms, renewable once. Terms begins on January 1 following an election and end on December 31 of the fourth year.

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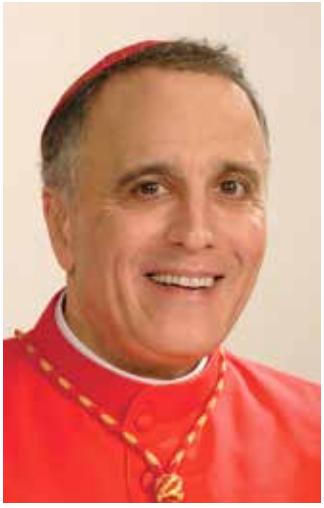


From Our Episcopal Moderator

Dear Members of NPM:

I have been honored to serve as Episcopal Moderator to the National Association of Pastoral Musicians since 2003, and I look forward to continuing in this role. I want to take this opportunity to tell you what that means and to explain why this service is so important to me.

An episcopal moderator is invited by an association to serve as an advisor to the association on behalf of the Catholic bishops in the United States and to act as an advocate to the United States Conference of Catholic Bishops for the association's members and its ministerial focus. It has been a pleasure for me to serve in this dual role for the past ten years.

When I accepted the invitation to serve NPM in this role, I wrote that "as a . . . shepherd very much committed to sung liturgy of quality and grace," I might be of assistance in working "with those who are practicing pastoral musicians, to listen to their hopes and concerns." I hope you have found me firm in that commitment and helpful in advancing the "quality and grace" of sung liturgy in Catholic communities in this country.

Long before I was ordained a bishop, I had learned the value of music's role in worship. In fact, as I wrote in the September 2011 issue of *Pastoral Music,* my formation began when I was in the sixth grade in Pittsburgh, as Sister Nadine introduced us to sung participation in the ordinary and even (in simplified form) to the proper chants of the Latin Mass. From Father John Hugo, I learned the need to let myself be transformed by the liturgy so that I, as a member of the worshiping community, might take my part in saturating culture and society with the beauty and truth of the Gospel. Father Hugo and Father Hans Ansgar Reinhold helped form me in a lifelong appreciation of the liturgy as contemplation and action in imitation of the God who lives beyond any seeming opposition of the active and contemplative lives and who invites into union beyond all false dichotomies.

Living that union with God and expressing it in a life that transforms the world is what I hope for each member of the National Association of Pastoral Musicians. It is easy for each of us to become bogged down with the practical and technical details of preparing for liturgy and leading the assembly in worship. I pray that each of you will continue to find ways to let the liturgy work its way in you, so that the "*Amen*" of our lives in Christ might resound with greater clarity, potency, and conviction. In so doing, we allow ourselves to be caught up in the mystery of the Trinity, until the time when the liturgy of the heavenly banquet is all that there is.

Through the gift of your talent, time, and dedication, feed the hungry and give drink to the thirsty. Discover the Word and share that living Word with the world which longs for true song and true silence. This is the dedication of a pastoral musician, and it is this dedication that I celebrate and hope to foster as your episcopal moderator.

May God, who has begun this good work in you, bring it to fulfillment.

Daniel Cardinal DiNardo
Archbishop of Galveston-Houston

Readers' Response

Promoting Diocesan Directors of Music

I just read with interest the March 2014 issue of *Pastoral Music*. There is one striking thing about this issue that gave rise to my desire to write to you. In the past, NPM has been a champion of lay ministry, and comparisons have been drawn between the ordained ministry of priests and the lay ministry of musicians. Well if priests are to bishops, then parish musicians are to . . . ? I would submit that the end of that sentence should be "diocesan directors of music" not "directors of the office of worship."

Of the five articles in this issue, only *one* is written by someone identified as the archdiocesan director of music. Three others are by directors of offices for worship, and one is authored by someone identified as a "consultant" to his office for worship (Christopher Ferraro of Rockville Centre). A quick Google search reveals that Rockville Centre has what would be commonly identified as a diocesan director of music in Mr. Michael Wustrow, who is the cathedral co-director of music as well as director of the diocesan choir.

I find this same type of issue at the NPM conventions. When we had the regional here in Cleveland, Ohio, a few years back, it was the director of the office of worship who gave the greeting, when in fact our diocese does have a director of music working *in* the office of worship who is also director of music of the cathedral. It struck me that this would be akin to a meeting of and for police officers at which the safety director gives the greeting instead of the police chief, who is intimately involved in their job and is "one of them."

Certainly liturgy, worship, and music all go hand in hand—and I think we all collaborate and work together, of this there is no doubt. I'm also not attempting to disparage the vital ministry of directors of offices for worship. But why does the position of diocesan music director not seem to be viewed as legitimate? I know that my concern might seem trivial, but if we don't take our vocation seriously ourselves, who will?

Going back to the March issue—a cursory Google search fails to reveal whether in the Archdioceses of Louisville and Cincinnati their cathedral music directors are the diocesan music persons or if in fact the office of worship head doubles in that duty. Certainly NPM should consider encouraging all dioceses and archdioceses unambiguously to have one person publicly dedicated to music at the diocesan level, and even if that person doubles as music and office of worship head, to make that known—but not to have it be unknown or, worse yet, undefined.

We've come a long way in getting the vast majority of parishes to have a defined director of music ministries, be that person full- or part-time. Can we work toward that goal at the diocesan level?

Thanks for the time to read my suggestion and allow me to share my thoughts.

Dave Jaronowski
Cleveland, Ohio

Responses Welcome

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

William Detweiler (1929–2014)

Bill Detweiler at about the time that he became the first editor of *Pastoral Music.*

William Raymond Detweiler died at his home in Alexandria, Virginia, on February 22, 2014, at the age of eighty-four. Born in Pennsylvania in 1929, he was the first and founding editor of *Pastoral Music* magazine. He introduced himself to me in July 1976 as "Bill," reflecting a confidence and an informality that was infectious. His credentials were impressive: a bachelor's degree from Penn State and a master's degree in divinity from the Church Divinity School of the Pacific in 1960, the same year in which he was ordained to priesthood in the Episcopal Church. Bill married his lovely wife, Mary Jo, in 1963, and they had two small children, Elizabeth and Hans, so he was taking a risk when he applied in 1976 for a position with NPM, an organization that was just starting out and whose finances were far from secure. Bill had previously served for three years after ordination as a curate at Grace Church in Muncie, Indiana, as vicar of a Brown County Episcopal Mission in Morgantown, West Virginia, for two years, and then as assistant rector and director of Christian education at Trinity Church in New Orleans. When he applied for the editorial position with NPM, Bill had a real and well-developed love for and understanding of church music coupled with training in journalism. At Penn State, Bill had majored in journalism and minored in music, singing in the Glee Club and the Varsity Quartet. So the challenge of starting up a magazine for church musicians fit him to a T.

Bill first went after a top quality designer and found one in Gerry Valerio, who later became the designer for *National Geographic Magazine*. Together, the three of us created the design of the magazine, developed the cover logo for the title *Pastoral Music*, chose the two- and three-column format, and selected a high-quality paper that would reflect the quality of the contents. With Gerry concurring, Bill insisted on using black and white photography because it was consistent with the seriousness of liturgical ritual (and Bill was a photographer, too). Together they chose the type style for the headings and text. Their decisions gave *Pastoral Music* a recognizable and distinctive journal style that has served as NPM's identity for more than thirty-five years and is still reflected in the magazine after it has undergone several design changes.

When financial troubles almost ended NPM in its first year, Bill expressed his frustrations as he did throughout life with a resounding "Good grief!" He told me that he wished he could stay with the organization during this stressful time, but, "Good grief!" he had a wife and children to look after, so he wanted to move on to a more secure job. I clearly understood. He became a wonderful editor for the American Public Welfare Association's journal from 1977 until 1994. In retirement, he served another of his life-long passions: gardening.

Bill Detweiler was more significant to NPM's development than, I suspect, he realized. He shaped and formed the magazine, setting it and NPM on the path of quality and beauty. When that first issue of the magazine hit the mail, "pastoral music" was an unknown term, so Bill composed a poem describing his vision for the magazine and for this new thing called "pastoral music," and wrote the first editorial, in which he highlighted our belief that the "success of a parish music program depends on both" the parish priest and the parish musician. Revisiting that first issue (available at www.npm.org/Publications/Pastoral Music 1:1) and reflecting on Bill's poem, reprinted here, would be a fitting tribute to the creative work for NPM offered by this very gifted and gracious man.

Pastoral music
is a grateful response—
a joyful noise.
Pastoral music reconciles—
expresses hope
---calms.
Pastoral Music exalts—
it liberates—
it praises.
Pastoral music involves
and motivates—
joins together
Pastoral music inspires
and arouses—
it gladdens the heart.
Pastoral music
enhances and enriches
the Life we share.

Bill Detweiler

Rev. Virgil C. Funk
President Emeritus, NPM

Convention Update

400

That's about the number of volunteers in St. Louis who are preparing for our arrival in a month and a half. An archbishop, musicians, priests, deacons, hospitality teams, artists, designers, young, old, and middle-aged: All are (or will soon be) working feverishly to make our gathering a joyous, renewing, and rewarding experience. Pray for them.

Silent Auction. Shhh!

You don't want to miss the Silent Auction being held in the Exhibit Area during the 2014 Convention! Exhibitors, Association leaders, and interested members are donating a variety of items and services to make your convention experience fun and lucrative. We're planning a huge display of items valued from $5.00 to more than $1,000.00 but available for much less if you are wise! Gala opening of the Silent Auction is at 10:00 PM on Monday, July 14, and the auction closes during the Late-Night Expo on Wednesday evening.

There are gift certificates to well-known restaurants and stores, original art, fantastic paintings, commissions by famous composers, unique gifts, private lessons, and a vacation in the Hamptons for four. ("The Hamptons" are a series of hamlets and villages on the South Fork of Long Island, New York.) There are items for personal enrichment, including wine baskets, food baskets, music resources, and private guitar and voice lessons with master musicians. Many of these items are priceless, once in a lifetime offerings and opportunities.

Is there an upcoming anniversary, parish celebration, retirement, job move, or birthday that calls for a very special gift or award? Then look no further: You'll find it at this year's Silent Auction! You might be looking for something to reward yourself for the work you do, or for your spouse or partner as thanks for allowing you to do what you do, or for your sub at the parish or your babysitter: Visit the auction. For

This Issue's Cover

This spring the world observed with sorrow the twentieth anniversary of the Rwandan genocide. Immaculée Ilibagiza and her family, who were Roman Catholic and Tutsi, were targets of the Hutu murderers. Immaculée, who was twenty-two at the time, was hidden with seven other women in a small bathroom in the house of a Hutu pastor. The door to the bathroom was concealed behind a large wardrobe, and the women huddled there for ninety-one days.

When she emerged from hiding with the other women, Immaculée learned that her whole family, except for one brother who was out of the country, were killed by Hutu Interahamwe paramilitary soldiers. In her first book, *Left to Tell: Discovering God Amidst the Rwandan Holocaust* (2006), she described how she survivied and how she relied on her Catholic faith to see her through the horror and, eventually, to forgive her family's murderers.

Immaculée now speaks all over the world about her experience, about faith, and about the need for understanding and forgiveness. She is the 2007 recipient of the Mahatma Gandhi Reconciliation and Peace Award. In 2013, she became a naturalized citizen of the United States.

Since she seeks to embody the reconciliation that Christ calls us to, we chose her image for this issue that focuses on the place of the body in sacramental life and the need to embody the faith that we express in worship.

your evening celebrations at the convention and at home with friends, you'll find food and drink and gift baskets. Gift certificates for restaurants and shopping pay for themselves . . . and give you an excuse to shop and eat out. There is no downside: The Silent Auction is a win / win for all. See you in St. Louis!

The NPM App

This year we will be introducing an NPM Convention App that will be free to download, though it will be initially available only to those on iPads and iPhones. (An Android version is in the works, but it won't be available before this year's Convention.) This app will allow those who have opted to download the convention program book to use the book in an interactive way. NPM member Peter Brockman has designed this app to integrate seamlessly with the book and allow users to link to their calendar and maps. Those using the app will also receive up-to-the-minute updates and the daily convention newsletter. Work on the app is progressing ahead of schedule, and we will notify you by email and through *Notebook* when it's ready to download.

If you are interested in receiving your program book electronically and saving $20.00 off your convention registration, you can check the appropriate box when you register and deduct the $20 from your registration fees. Note: For those who don't use an iPad but use other applications, such as an Android or Kindle, a pdf of the convention book will be available, and you can still save the $20.00 discount. The book will be ready for download with an electronic key which you will receive approximately three weeks before this summer's Convention for those who have opted in.

Ch-ch-ch-changes

Chris Walker is replacing Frank Brownstead for Music Industry Showcase S2-16 on Tuesday afternoon and S3-16 on Thursday afternoon. The showcase "Psalms in His Presence" has been canceled (S2-11 on Tuesday and S3-11 on Thursday). Tony Alonso will not be able to participate in breakout session D-14 (Wednesday) and F-15 (Friday), but J. Michael Joncas and Marty Haugen will still be part of these breakouts.

Don't Overlook

Amid the wealth of rich offerings at the convention, there are some real gems that should not be overlooked, especially by those who are able to participate in an institute that begins on Monday morning or by those who are NPM Chapter leaders or diocesan directors of music ministries. Take another look at these programs:

Scripture Institute (I-01). What do you know about the Gospel of Mark? How does it serve as the foundation for the other "Synoptic" Gospels, and how does it differ from those later writings? How will it affect how you prepare sung worship or prepare to preach during Year B? Sister Carol Perry, SU, is the clinician who will address such questions. She is a Catholic nun, who lives at her community's house in Kingston, New York, and she works as a full-time staff member—the resident Bible scholar—at Marble Collegiate Reformed Church on Fifth Avenue in New York City, where Norman Vincent Peale was once the pastor. When she preached a sermon there in 1986, she was not only the first *Catholic* woman to preach at Marble Collegiate, she was only the second *woman* to ascend the pulpit since 1628, when the church was founded. Before taking on her present ministry, Sister Carol taught high school English and religion for forty-three years. Several years ago, she wrote: "Religion does not have all the answers, but it certainly has the questions! True religion challenges us to the core of our being, asking us to look not for easy outs or pat responses but rather to take hold of those issues that matter most to us and to ask: What lies behind this question?"

Keyboard Institute (I-02). Sorry, we can't offer you dueling banjos, but we can certainly manage competing keyboards. This one is for people who play the organ and for people who play the piano—and for people who play both. The two presenters will be offering practical skills, techniques, and resources for keyboard players who

serve the liturgy and lead the assembly in sung worship.

Dr. Lynn Trapp has had a long and distinguished career as concert organist, pianist, conductor, composer, and liturgist. Since 1996, Dr. Trapp has served as director of worship and music and as organist/pianist at St. Olaf Catholic Church in Minneapolis, where he directs an extensive worship and music department with choral and liturgical ministry, concert series, and radio and television ministry. As a concert organist he is an active recitalist and has performed for churches, cathedrals, colleges, and universities in many major cities of the United States and Europe. Lynn is also a member of the NPM Board of Directors.

Dr. James Kosnik is a professor of organ and music at Old Dominion University in Norfolk, Virginia. He joined the faculty at Old Dominion in 1982 and served as chair of the music department for two terms, from 1986 to 1992. In addition, he is the organist and choir director at St. Andrew Church in Norfolk. Dr. Kosnik performs extensively throughout the United States, and some of his performances have been broadcast on National Public Radio's *Pipedreams*. Prior to his appointment at Old Dominion, Kosnik served as chair of the music department at Villa Maria College in Buffalo, New York, and as director of music at St. Joseph Cathedral in Buffalo. Dr. Kosnik established and served on the faculty of NPM's first School for Organists in 1989 at Baldwin-Wallace College.

Catholic Liturgical Ministry Boot Camp: Documents (**I-03**). Islam refers to Jews and Christians as "People of the Book," honoring the revelation from God to be found in the Jewish and Christian Scriptures. Naming us this way suggests how important "the Book" appears to others. We call ourselves "people of the Word" because we believe that divine revelation is to be found not only in the Scriptures but also in authentic Tradition. At the heart of that Tradition is our worship, with its style and forms of prayer recorded and adapted in liturgical books. This institute is an introduction to the foundational documents of our worship tradition: what's in them, where they came from, how to interpret them, and how to make use of them today. Without that firm foundation, you have nothing on which to build worship practice. Eliot Kapitan is the clinician for this institute. He serves as the director for worship and the catechumenate in the Diocese of Springfield, Illinois, and as a faculty member for the diocesan lay ministry formation and deacon formation programs.

Chapter Director Leadership Workshop and Luncheon. Since last year's convention, NPM Chapters have been full of energy. Under the leadership of the new National Committee for Chapters, and with the help of staff volunteer Margie Kilty, some moribund Chapters have come back to life, new Chapters have been established, and pastoral musicians and other leaders who are part of a local Chapter are finding rich experiences and resources through their Chapter's programs. But all this expended energy needs renewal. So on Monday morning, continuing and new chapter directors will have an opportunity to meet, renew themselves, and learn some more about what a chapter director needs to grow and flourish in skills and formation.

The presenter is Bob Batastini, chair of the NPM Chapter in Grand Rapids. Before his "retirement," Bob served as vice president and senior editor of GIA Publications, Inc., Chicago. Bob has more than fifty-five years of pastoral music ministry to his credit, having served several parishes in the Archdiocese of Chicago and one in the Diocese of Joliet. He was executive editor and project director for three editions of GIA's *Worship* hymnals, three editions of *Gather* hymnals, the *Catholic Community Hymnal*, and executive editor of *Ritual-Song*. Since retirement, he has continued as project director for the second edition of *Lead Me, Guide Me*, and he has served on the editorial committees for the fourth edition of *Worship* and for *Oramos Cantando*.

Diocesan Directors of Music Institute (**I-05**). On Tuesday morning, there is a special program for diocesan directors of music. As the Catholic Church in the United States becomes more culturally diverse, and as people from diverse cultures ask their parishes to provide appropriate opportunities for their community to worship, diocesan directors find themselves besieged with demands for help with resources, skilled musicians, priests who are familiar with the particular culture and who speak the language, and ways to integrate diverse cultures into one worshiping community. This session is an opportunity for diocesan directors to explore the principles of truly multicultural liturgy at a diocesan level so they can share them with pastoral musicians at a parish level. The presenter is Father Mark Francis, csv, After earning his doctorate in liturgy at the Pontifical Liturgical Institute of Sant'Anselmo, he taught liturgy at Catholic Theological Union at Chicago for thirteen years before being elected superior general of his religious community, the Viatorians. Until 2012, he lived in Rome and taught

the course on liturgical inculturation at the Pontifical Liturgical Institute of Sant'Anselmo. In 2013, Father Francis was elected the seventh president of Catholic Theological Union.

Discounts

In addition to the advance discount, available through June 13, NPM offers some special discounts for individuals and groups, so they can save even more on full registration for the 2014 Convention.

NPM Chapters and Member Parishes have until May 31 to send in their group registration forms and check. Contact your Chapter director in order to take advantage of the Chapter discount. For the discounts available to member parishes, check the chart below.

Clergy/Musician Duo Discount: Clergy members and musicians who register for the convention together and in advance receive an even deeper discounted rate. The one clergy member and one musician must be from the same parish or institution. NPM Parish Membership must be current. **Registration and payment for both clergy and musician must be included together in the same envelope** and be postmarked on or before the Advance registration deadline. (Sorry, this discount is not available online.)

The Seminarian and Religious-in-Formation Discount, new this year, is available for any full-time seminarian (diocesan or religious) or religious sister or brother currently in formation who registers for the convention. Through the generosity of an anonymous donor we are offering a special discounted advance rate of $135 ($160 if the person is not yet a member).

Youth (twenty-one or younger, or a full-time undergraduate) who are NPM members receive a discounted rate for the full convention. Note that a parent or chaperone must accompany youth attendees under eighteen, and the chaperone must be at least twenty-one years old and registered either for the full convention or as a companion. A signed copy of the *Code of Conduct for Youth Participating in NPM Conventions, Code of Conduct for Chaperones and Parents Acting as Chaperones*, and the *Parental or Guardian Permission Form and Release* must be on file with NPM before anyone under the age of eighteen may be admitted to the Convention.

Member Parish Discount

NPM is pleased to offer discounts to member parishes that send five or more people from the parish as full convention attendees. This schedule outlines parish savings for the 2014 NPM Annual Convention based on the member advanced registration fee of $345.

5–9 attendees:	5% discount ($328 each)
10–19 attendees:	10% discount ($311 each)
20–29 attendees:	20% discount ($276 each)
30 or more attendees:	30% discount ($242 each)

Stipulations

1. Parish must have a current NPM membership.
2. Parish discount is limited to members of one parish—no grouping of parishes permitted.
3. A registration form with complete information filled out must be enclosed for each and every registrant.
4. No discount on youth, daily, companion, or child registrations.
5. Only one discount will be given per registrant (that is, the parish group discount cannot be combined with the chapter or clergy-musician duo discount).
6. All convention forms and fees must be mailed together in one envelope.
7. Registrations must be postmarked by May 31, 2014.
8. No additions can be made to the group's registration once the registrations have been mailed to NPM.

Mail completed registration forms *with payment **before May 31*** to: NPM Convention Parish Discount, PO Box 4207, Silver Spring, MD 20914-4207.

One-Day Convention Experience

Of course, we hope that everyone registers for the full convention in order to take advantage of all the opportunities for formation, worship, fellowship, and enjoyment that the whole week offers. But we know that some people can only join us for one or two days. This year, Wednesday, July 16, will be special for those who can be at the convention for just that day. It is **Deacon Day**, with two special workshops designed for deacons in addition to the other convention events. It is **Youth Day**, with youth-only workshops and evening events that include a performance by students from St. Louis Catholic high schools and a contemporary concert led by Ed Bolduc. And Wednesday is **T-Shirt Day**, when we wear the Convention theme, "Proclaim Good News," as a public witness to everyone who might see us. If you can make just one day of the Convention, Wednesday is it. And bring a friend!

Guitar and Ensemble 2014

Now in its twenty-eighth year, this five-day intensive training program (July 21–25) is intended primarily for guitar-

ists at all levels—beginner, intermediate, advanced—and for instrumentalists who serve as part of worship ensembles. It is also designed for directors of ensembles, whether those are primarily guitar, contemporary music, or folk groups, and for those who lead with a combination of instruments and voice. The faculty, led by Bobby Fisher, will offer participants sessions on liturgy—for both experienced and beginning leaders of liturgical song—techniques for guitar and bass, keyboard, percussion, and voice; sampling of repertoire; Eucharist on Thursday followed by "open mic" recital; shared meals and time for informal conversation. And there is a special track for those who are ensemble directors as well as players. The site is the Jesuit Spiritual Center in Milford, Ohio, a thirty-minute drive east of Cincinnati. For more details and a registration form, see pages 57–58 in this issue.

Keep in Mind

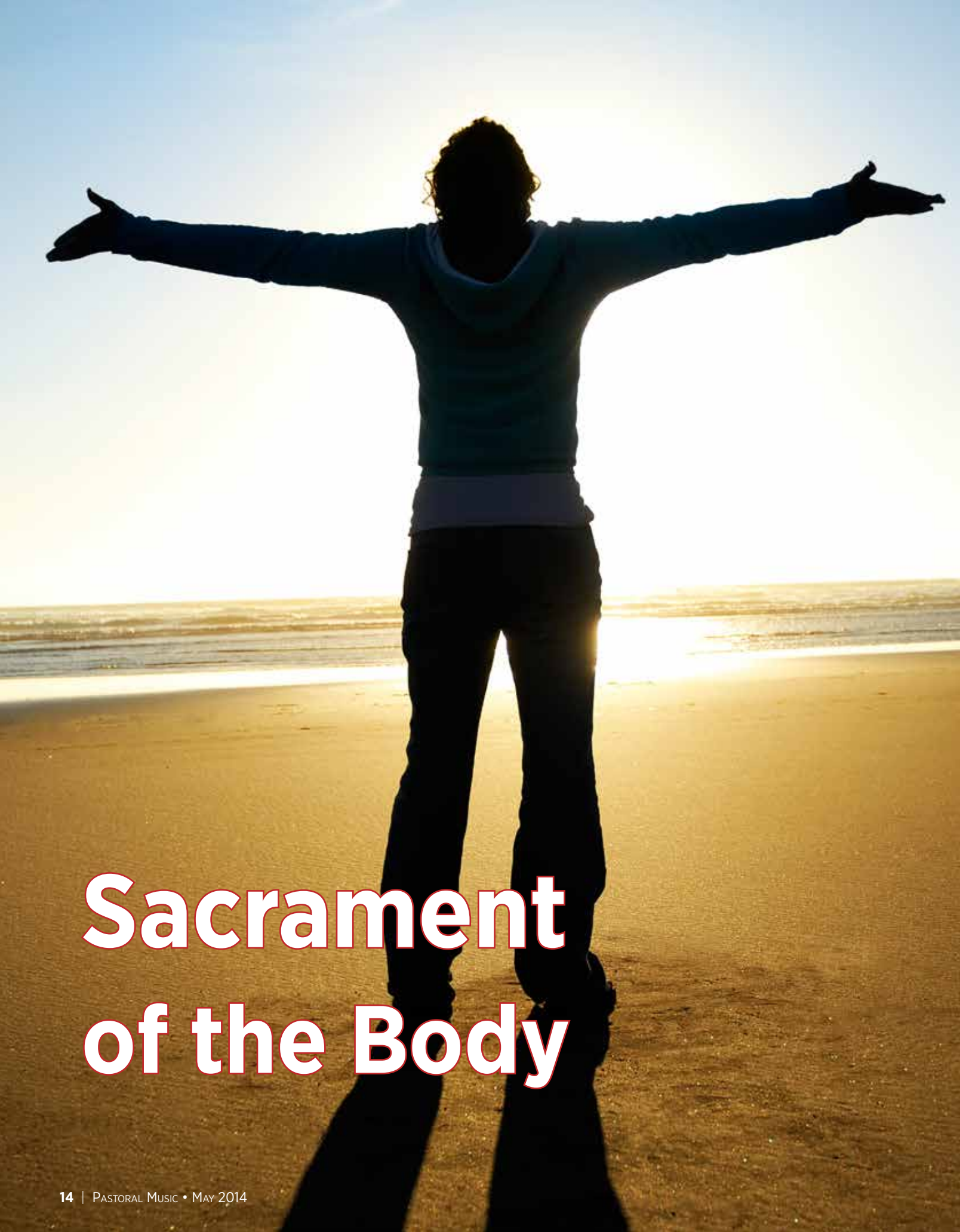
NPM members had a chance to meet and work with the Grammy-nominated

conductor **Paul Salamunovich** at two NPM conventions. He joined us twice to conduct choral institutes for the Director of Music Ministries Division. The first was in 1997 in Indianapolis, and the second was in Washington, DC, in 2001.

Mr. Salamunovich died in Los Angeles on April 3, at the age of eighty-six, from complications associated with West Nile Virus. Born in 1927, he joined the boys' choir at his home parish in Redondo Beach, California. At the age of thirteen, he moved with his family to Hollywood and joined the choir at Blessed Sacrament Parish. One year later, he began singing with Roger Wagner. After serving in the Navy, Salamunovich returned to work with Wagner again. It was Roger Wagner who recommended him as organist and choir director for St. Charles Borromeo Parish in North Hollywood in 1949, a position which he held for sixty years.

Mr. Salamunovich served as assistant conductor for the Roger Wagner Chorale from 1953 to 1977 and for the Los Angeles Master Chorale. In 1991, Salamunovich became director of the Master Chorale and held that position for ten years. He also taught on the music faculty at Mount St. Mary's College and Loyola Marymount University in Los Angeles and directed choral music for television and the movies.

We pray: Now that his earthly home is dissolved, give him a home not of earthly making but built for eternity.



Sacrament of the Body

Our Embodied Worship

By Kimberly Hope Belcher

An essay entitled "Our Embodied Worship" might encourage us to imagine another essay that we could call "Our *Disembodied* Worship." We might imagine that such an essay would treat, perhaps, the heavenly liturgy. In fact, though, even the author of the Book of Revelation was unable to do better at describing heavenly worship than to offer lush, dense descriptions of physical bodies and social bodies, human bodies and chimeral bodies, glorifying the Lord of heaven. There is no such thing as body-free worship, at least as Christians understand the concept: Worship "in spirit and in truth" is always already worship *in the body*. We might also suppose that the "embodied" parts of worship are decorative: things that feel good or help us express ourselves but that really are not necessary to worship as such. Worship is, after all, "internal" and "spiritual"; surely it cannot matter whether we kneel in silence or process singing psalms. Yet we know, as soon as the matter becomes so specific, that kneeling or processing, silence or song makes a great difference in the interior and spiritual experience of worship.

The danger here comes from our tendency—a modern (that is, post-Enlightenment) temptation—to believe that the body is opposite to the spirit or to interiority. During the Enlightenment period of the eighteenth century, religious expressions that seemed to go beyond rational authorization became suspect, leading to an emphasis on creeds and other assertions of doctrine. The Romantic period that followed swung in the other direction, emphasizing individual feeling, emotion, and authenticity as well as historical models and ancient documents. Although an emphasis on feeling tended to favor embodied responses (especially in the Protestant revival and in Catholic parish mission practices), liturgical practice in "liturgical churches" remained tied to liturgical books, and renewal was bound to ancient written texts. Both kinds of texts contained very few descriptions of embodied action (especially for the laity), so the understanding of embodied worship remained individualistic and spontaneous more often than shared and liturgical. The enduring result was an emphasis on the verbal parts of liturgy: texts, readings, creeds, and prayer formulas. Even embodied actions deemed essential to the liturgy (usually the presider's) were reduced to "rubrics," that is, to texts describing the action. As an unin-

Dr. Kimberly Hope Belcher earned her doctorate in liturgical studies at the University of Notre Dame in Indiana and taught for several years at St John's University, Collegeville, Minnesota. In 2013 she returned as an assistant professor of liturgical studies to the University of Notre Dame.

tended consequence, this disembodied book liturgy favored the modern tendency to think of religious life as something private and cognitive rather than as holistic participation in God's plan to bestow abundant life on the world.[1]

Jane Austen satirized the modern tendency to divorce intellectual or spiritual disciplines from practical and embodied ones very effectively in a brief scene in *Pride and Prejudice*, Chapter 31, where Elizabeth Bennet confesses that she is only a fair musician:

> "My fingers," said Elizabeth, "do not move over this instrument in the masterly manner which I see so many women's do. They have not the same force or rapidity, and do not produce the same expression. But then I have always supposed it to be my own fault—because I will not take the trouble of practising. It is not that I do not believe *my* fingers as capable as any other woman's of superior execution."

Austen contrasts the attitude of arrogant Lady Catherine, who claims, "There are few people in England, I suppose, who have more true enjoyment of music than myself, or a better natural taste. If I had ever learnt, I should have been a great proficient." Elizabeth's perception, however, goes beyond recognizing the importance of practice for the fine arts: in this scene, she argues an equivalence between musical practice and the practice of interest and compassion in strangers, a moral skill in which she (rightly) judges Mr. Darcy deficient. The ritual exchanges of polite conversation, in Austen's novels, are the "scale practice" for the moral dispositions necessary to overcome selfishness. Similarly, in the liturgy we practice the ABCs of faith, hope, and charity; the experiences we have in our body are spiritual experiences, especially in the liturgical context in which we act as members of Christ's Body, the Church.

When I speak of "embodied worship," then, I engage in a corrective maneuver, attempting to register for myself the idea that to kneel in silence or to process in song *is* prayer—not a precursor or an aid to which *real* (that is, verbal) prayer is to be added. Our experience of worship should challenge the dichotomy between "interior" and "exterior," "embodied" and "spiritual."

In Body and in Truth

Contemporary liturgical theology understands grace as participation in the Holy Spirit, that is, as a relationship between the Holy Trinity and the human person. The sacraments are encounters with God in the Holy Spirit, in which God addresses the human person (for example, by the proclamation of the Scriptures), and the Church, empowered by the Holy Spirit, responds (for example, by the universal prayer [prayers of the faithful]). Of course, human relationships generally rely on conversation, but they are much more than verbal exchange; similarly, both God's communication and the Church's human response in the sacraments are embodied in human flesh, in human cultures, and in the things of the world, both natural and artificial.

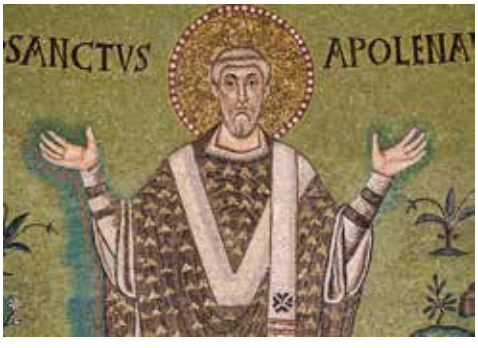
Contemporary Catholic sacramental theology frequently calls the sacraments "symbolic," but this can be understood properly only if we consider that liturgical symbols are the embodied presence of a spiritual reality. As Romano Guardini put it in *Spirit of the Liturgy*: "A symbol may be said to originate when that which is interior and spiritual finds expression in that which is exterior and material . . . . [not] by general consent . . . . Rather must the spiritual element transpose itself into material terms because it is vital and essential that it should do so."[2] In a liturgical symbol we *recognize*—not imagine—the inner presence of God's life.

This reflects the ordinary experiences of human beings. Although each human person is more than material, the human person is fully identified with the body: harm done to my body is done to me, and the health of my body is my health. My body's capabilities and potential are mine, and my vulnerabilities, too, are my body's. Following Guardini, Karl Rahner spoke about the human body as the self-realization of the soul, the soul's existence in the world. The "figure-forming essence of a being . . . constitute[s] and perfect[s] itself . . . by really projecting its visible figure outside itself as its symbol, its appearance, which allows it to be there, which brings it out to existence in the world."[3] For Rahner, likewise, the humanity of Jesus is precisely the visible expression in the material world of what the Word, the second Person of the Trinity, is internally and invisibly in God's interior life.[4] This is one way of accounting for the biblical observations that Jesus Christ, even though he was the divine Word, "increased in wisdom and in years, and in divine and human favor" or that he, "Son though he was, learned patience by what he suffered" (Luke 2:52; Hebrews

"The enduring result was an emphasis on the verbal parts of liturgy . . . . Even embodied actions deemed essential to the liturgy (usually the presider's) were reduced to 'rubrics' . . . ."

5:8, NRSV). Precisely because he is the Word, the human being Jesus Christ expresses these things in a distinctively human way: through acquiring the human habits and practices of wisdom and patience. For Christians, the sacraments unite the interior and exterior in the same way: "The grace of God constitutes itself actively present in the sacraments by creating their expression, their historical tangibility in space and time, which is its own symbol."[5]

Not only does God's grace come into material expression in the sacraments, it comes into expression *through human action*. This truth became particularly clear in the medieval debates over whether reconciliation and marriage should be included in the seven sacraments because their focus is on the person. Whereas the other sacraments included tangible elements such as water, bread, wine, and oil, reconciliation and marriage have as their "element" an action by the sacramental recipients (confession of sins, mutual consent) as the required "material." In defending sacramental reconciliation, Thomas Aquinas argued that the sacrament depended on the real contrition felt by the individual and



The *orans* position is illustrated in ancient catacomb paintings (far left), a funerary inscription for "Priscus" (center), mosaics of the saints (above, courtesy of Jim Forest, and lower left, courtesy of Lawrence Lew, OP), and the prayer position assumed by some contemporary children.

expressed through the rite: "Human actions take the place of matter, and these actions proceed from internal inspiration, wherefore the matter is not applied by the minister [as in baptism, for example], but by God working inwardly; while the minister furnishes the complement of the sacrament, when he absolves the penitent."[6] This principle of human action as the "matter" of the sacrament does not only hold in the case of penance and marriage, we now understand: It is a principle of all sacramental worship.

Because human beings are embodied, worship exists by being embodied. We already make use of our bodies' sticky and acquisitive memory for human spiritual capacity, but we are not always aware of it, as John Leonard and Nathan Mitchell point out in *The Postures of the Assembly during the Eucharistic Prayer:* "Gestures incarnate intentions—and in the very act of incarnating them, those spiritual realities begin to exist. They actually come into being, truly expressing and embodying themselves."[7] The basic postures associated with Christian worship are standing, especially in the *orans* position (with the arms outstretched), kneeling, and sitting. Sitting is a relatively late development, dating from the fourteenth century introduction of pews into the church nave, and it is evocative of receptive attention, of the schoolroom. Standing was the ancient posture for prayer, symbolizing "reverential readiness." The *orans* position was considered especially apt, alternately imagined as embrace, openness to the divine, and a representation of the passion.[8] In the Eucharistic Prayer drawn from the document usually called *Apostolic Tradition* (the basis for the postconciliar Roman Eucharistic Prayer II), this posture defines the life-giving character of Christ's passion: "who fulfilling your will and gaining for you a holy people stretched out [his] hands when he was suffering, that he might release from suffering those who believed in you."[9] This posture became associated with Christian participation in both the life-giving passion and the resurrection of Christ.

Unfortunately, sitting and standing have become "silent" postures: They are so ordinary that they can evoke waiting in an airport as easily as they suggest waiting on God and dealing with office memos as easily as joining in prayer. Reclaiming them may require an act of consciousness, of raising arms in the *orans,* of mindful breathing, attending to the rhythms of silence and song. Kneeling, on the other hand, has become disassociated from secular life, and its significance of adoration or repentance is almost exclusively religious. This poses its own challenges: In order to serve as the foundation for an authentically religious daily life, the receptivity and response to God's call practiced in these embodied postures must be written into the body so as to be recovered even in the midst of the mundane. Liturgical postures must be marks of the Church's common response to God rather than indicating one's personal and momentary emotional state.

A Case in Point: Processing

This need for recovering posture as sacramental action makes prayerful communal movement, like processions, an especially valuable form of embodied worship. There are several significant processions in contemporary Roman Catholic liturgy: Palm Sunday of the Lord's Passion, Holy Thursday, and the Easter Vigil, for example. More might be made of other processions, often jettisoned to abbreviate the liturgy, such as those that are part of the baptismal rite. In a baptism that takes place outside the Easter Vigil, processions distinguish the "celebration of the sacrament," which is the part that takes place at the font, from the rest of the liturgy. Of course, this is in part a pragmatic matter of getting the celebrant, person to be baptized, and attendants from wherever they are in the assembly to the font and back. Embodied worship always begins with the pragmatic necessities of embodied existence! But the movements, especially if they are done thoughtfully and with music, also mark out the font as a sacred space and the action as a solemn celebration. More, by this embodied movement, the person being baptized is seen to be incorporated into the Church's walk along the way, following after Christ; taking his or her first steps along the pilgrimage that is the Christian life and encouraging the whole assembly to assist his or her journey while attending to their own.

"Not only does God's grace come into material expression in the sacraments, it comes into expression *through human action*."

There are several different practices that are sometimes used for embodied processions. In some cases, only the celebrant and assistants, the one to be baptized, parents, and godparents process to the font. Older children are sometimes included, which respects the integrity of the spiritual life of the family and accurately reflects the significance of the whole unit in cooperating in God's formation of the Christian born in the font. In other cases, only this group processes to the font but the baptism is followed by a celebratory procession so the assembly can see the newly baptized. In still other communities, some of the assembly (especially children) are invited to process to the font and gather around during the celebration of the sacrament. And finally, in some cases, depending on the space available and the size of the assembly, the whole gathering may process and gather around the font.

Pews obviously hinder processional movement. Nonetheless, where possible, the assembly should in some way be enabled to participate bodily in the movement of the liturgy, even if it is only by turning from the ambo to the new center of action at the font. If it is possible for the whole assembly to process, this ritual action suggests the renewal of baptismal incorporation into the Body of Christ. Psalmody has traditionally been associated with both the worship of the Christian assembly and its lived response, so singing an antiphon and psalm verse during the procession strongly expresses the communal pilgrimage of baptism.

After the baptism is performed, the procession has a more festive tone; following the theological hints of the explanatory rites, the ritual significance of processing "to the altar" with the baptismal candle should suggest a foretaste of the heavenly kingdom. In a public baptism, this is one of the most powerful ritual moments to combat the individualistic misconception that the baptism concerns only the family gathered around the one being baptized rather than the whole Body of Christ and every member of it gathered here. The common concern that occasional baptisms lengthen Sunday worship is largely a measure of an ongoing need for the assembly to develop the mutual love and unity that should characterize the Church rather than a concern about the baptismal rite itself.

This eschatological procession, while expressing the transformation from individual to ecclesial bodies, also hints at a further transformation from our perception of human to cosmic bodies. Bringing the baptismal candle on the pilgrimage procession of the Church with this new member helps to embody worship in symbols even outside the human body: "The candle, with its slender, soaring, tapering column tipped with flame, and consuming itself as it burns, typifies the idea of sacrifice, which is voluntarily offered in lofty spiritual serenity."[10] Bodies washed in the font have a new relationship with God, with one another, and even with creation: "We know that the whole creation has been groaning in labour pains until now; and not only the creation, but we ourselves, who have the first fruits of the Spirit, groan inwardly while we wait for adoption, the redemption of our bodies" (Romans 8:22–23, NRSV).

Right Relationship

In short, attending to our embodied worship should challenge some of the thoughtless prejudices of modernity: mind-body dualism, individualism, and secularism. More importantly, however, it instills in us the practices of right relationship with God, one another, and the cosmos, without which we will be unpracticed in the faith, hope, and charity of Christian life.

Notes

1. See James White, *A Brief History of Christian Worship* (Nashville, Tennessee: Abingdon Press, 1993).
2. Romano Guardini, *The Spirit of the Liturgy* (New York, New York: Crossroad, 1998), 57.
3. Karl Rahner, "Theology of the Symbol," *Theological Investigations,* Volume IV (Baltimore, Maryland: Helicon Press, 1966), 231.
4. Ibid., 239.
5. Ibid., 242.
6. Thomas Aquinas, *Summa Theologiae,* III, 84, 1 re. obj. 2.
7. John Leonard and Nathan Mitchell, *The Postures of the Assembly during the Eucharistic Prayer* (Chicago, Illinois: Liturgy Training Publications, 1994), 16.
8. Ibid., 23.
9. Paul F. Bradshaw and Maxwell E. Johnson, *The Eucharistic Liturgies: Their Evolution and Interpretation* (Collegeville, Minnesota: Liturgical Press, 2012), 41.
10. Guardini, 59.

When All the Morning Stars Sang Together . . . through Us

By Gordon E. Truitt

Start with the Big Bang nearly fourteen million years ago or, technically, start about 400,000 years after that event. By that time, the light emanating from the creation event was shaping itself into electrons and protons, forming into atoms, and creating vibrations that still echo as background microwave radiation in any medium that responds to and carries vibrations—vibrations that can be translated into sound waves. In fact, scientists at the Cosmic Background Imager, built by the California Institute of Technology and located in Chile, are still discovering "notes" (higher vibrations in particular) in that primordial "score." Across this early "composition" sounds the deepest note in the universe: a B flat, fifty-seven octaves or so below middle C, emanating from a massive black hole in the Perseus cluster of galaxies.

Add to that primal vibration-sound all the reverberations of the Big Bang as it strikes softer or more solid media, then bring in the vibrations caused by the pulsing of stars, the crash of intersecting planets and of asteroids striking solid surfaces, the explosion of volcanoes, and the shifting of tectonic plates, and you have quite a set of vibrations that could form, if not a symphony exactly, then certainly a cacophony of notes up and down a musical scale, from far below to far above what humans can hear, though certainly we feel many of these vibrations, even if they are inaudible to us.

Now mix in the rush of wind, the howling of animals, the beating of human hearts, the song of whales and other sea creatures, as the universe's

Dr. Gordon E. Truitt holds a doctorate in sacred theology from the pontifical faculty of The Catholic University of America. He currently serves as the interim coordinator and senior editor for the National Association of Pastoral Musicians.

response to the invitation of Psalm 150: "Let everything that breathes praise the Lord!"

All of this makes for quite a noisy universe, wherever there is a medium (gas, liquid, solid) to pick up those vibrations and pass them along. So far as we know, in fact, everything that exists also vibrates, from the smallest cell to the greatest galaxy. And we, receptors as well as distributors of these vibrations, feel all of that in some way—though we may not *hear* it all or even be aware of it all (thank God)—and we pass it along in our bodies, our movement through space and time, and our voices. We, in our vibrating bodies and our echoing spirits, are the conscious and embodied voice of the song of the morning stars that first sounded when God set up the cornerstones of the universe (see Job 38:6–7).

Receptors and Senders

Some of these vibrations just pass through us and seem to affect us hardly at all, though science is discovering every day more about how this universal vibration has an effect on its human receivers. We may not feel much of what's out there, but we certainly feel more of it than we hear. Vibrations that are audible as sound to humans are usually between twenty and twenty thousand vibrations per second, but that audible range varies widely for individual hearers. So we receive the vibrations of the whole universe, but we only perceive some of them as sound. For instance, many of us feel as vibrations the deepest notes of a pipe organ rather than hearing them because they are below the range of our hearing.

Once the vibrations that we perceive as sound enter the complex of receptors and transmitters in the human ear, our nervous system sends it to the brain, which tries to identify it ("Ah, a jackhammer!") and, if it seems to be in some organized form, make sense of it ("What did you say?"). Some small part of all of this vibration may be identified by the brain as music ("Ah, Psalm 150!").

Music's medium is woven from sound and silence; its creative tools are pitch, melody, harmony, rhythm, tempo, meter, articulation, dynamics, timbre, and texture. This palette is used by composers and performers to create sounds that are recognized by its receptors / hearers in their particular culture as music. Note carefully what happens here: Vibration is shaped by human action into sound waves that are transformed from their original form into a new thing, a thing identified in a particular culture as being unique, different from all other sounds or inaudible vibrations: music. Even those who are auditorially challenged, unable to hear music, can experience the vibrations of music in their bodies as somehow different from other experiences. The experience of music among those so challenged, in fact,

"I sing the body electric." Kirilian photography, developed by Russian electrical engineer Semyon Kirlian and his wife Valentina, shows the "Kirilian aura" created by an electrical field interacting with moisture in the human body.

"Music's medium is woven from sound and silence; its creative tools are pitch, melody, harmony, rhythm, tempo, meter, articulation, dynamics, timbre, and texture."

drives research in music cognition that seeks to uncover the complex mental processes involved in experiencing music, which may seem intuitively simple yet are actually very intricate and complex.

Those who are receptors of this unique sound called "music" may also be senders of that sound. In addition to creating their own compositions, human beings often seek to imitate the sounds assembled by others. When they use their voices as instruments of imitation, they are in turn creating something new, and that act of creation reveals certain things about how music interacts with our brains and our bodies. For example, scientific observation notes, when people try to imitate something they have heard, there may be some pitch incongruities, but these incongruities are detected automatically, even when singers process unfamiliar melodies. This suggests that there is an automatic comparison of incoming information with long-term knowledge of what the processor understands to be music, such as culturally influenced rules of musical properties (chord progressions and scale patterns, for example) and individual expectations of how the melody should proceed. Such comparison and a consequent anticipation of what comes next in music have been labeled "audiation" by music educator Edwin Gordon. He explains it this way:

> Although music is not a language, the process is the same for audiating and giving meaning to music as for thinking and giving meaning to speech. When you are listening to speech, you are giving meaning to what was just said by recalling and making connections with what you have heard on earlier occasions. At the same time, you are anticipating or predicting what you

will be hearing next, based on your experience and understanding. Similarly, when you are listening to music, you are giving meaning to what you just heard by recalling what you have heard on earlier occasions. At the same time, you are anticipating or predicting what you are hearing next, based on your musical achievement. In other words, when you are audiating as you are listening to music, you are summarizing and generalizing from the specific music patterns you have just heard as a way to anticipate or predict what will follow.[1]

The acts of receiving, storing, and producing music also change the human body. Recent studies of the brain using magnetic resonance imaging, for instance, observe that music, unlike other memories, is stored in various ways in different parts of the brain. These storage and processing centers include the primary and secondary auditory cortexes (pitch resolution), the belt and parabelt areas of the right hemisphere (rhythm), the left frontal cortex, left parietal cortex, and right cerebellum (also aspects of rhythm).[2] Other studies suggest that the seemingly similar acts of producing melody and speech are quite different and involve different areas of the brain. While speech can be disrupted by stimulating the left frontal lobe, the production of melody is not similarly disturbed, suggesting that the brain is better at creating melody than speech and that the production of melody draws on several parts of the brain that speech does not use.[3]

Part of what this means is that the production and storage of music in the brain includes the ability to create new links across parts of the brain that would not be otherwise united. Music even crosses the midbrain divide.

The production of music in singing and through other instrumentation involves far more than the processes of the inner ear and the brain, of course. It draws on the body's muscles, lungs, vocal cords, resonance chambers, mouth, teeth, and lips. It involves the unifying processes of the human spirit to bring all this together in a sound that others recognize as music. Music is an act of the whole person—body, mind, and spirit.

Music Transforms

Music takes the vibration of the universe and puts it into a particular kind of sound through the instrument of a human being to create something that may be sung or played

Sound waves recorded on an oscilloscope

to the praise of God. Text specifies this purposeful activity by giving recognizable meaning to what would otherwise be abstract music. Like instrumental (including non-texted vocal) music, the creation of sung texts is the work of imagination joined to the appropriate processes and experiences of a human being that is then presented to a community for acceptance, rejection, or indifference.

When the music and text are intended for use in worship, that community is an assembly of believers who receive and interpret the composition as a potential act of faith that may confirm, enlighten, or even transform the faith that sustains the community. This is the process of sung worship: an act that transforms the song of the universe, through a human instrument who has been transformed by music, into the song of faith. Let all the morning stars sing together through us, and let all the heavenly beings shout for joy in our song!

Notes

1. Edwin Gordon, *Learning Sequences in Music: Skill, Content, and Patterns: A Music Learning Theory* (Chicago, Illinois: GIA Publications, 1997), 5–6.

2. Hyde, Krista; Peretz, Isabella; and Zatorre, Robert, "Evidence for the Role of the Right Auditory Cortex in Fine Pitch Resolution," *Neuropsychologia* 46 (2008), 632–639. Isabella Peretz, at the Université de Montréal, has studied the brain's response to music for many years and has published extensively on the topic. For a list of her publications, go to http://www.brams.umontreal.ca/plab/publications/from_author/peretz_i.

3. Stewart, Lawrence; Walsh, Vincent; Frith, Uta; Rothwell, John, "Transcranial Magnetic Stimulation Produces Speech Arrest but Not Song Arrest," *Annals of the New York Academy of Sciences* (January 25, 2006): online.

Receive the Sign of the Cross: The Power and Risk of Touching

By Victoria M. Tufano

The Rite of Acceptance into the Order of Catechumens is one of the richest and most expressive of the many ritual steps that an unbaptized person makes on the journey to incorporation into the Body of Christ through the sacraments of initiation. It is the ritual by which inquirers into the Christian faith publicly declare their intention to follow Christ and their desire to seek baptism. The Church, in turn, accepts them, welcoming them publicly and formally as catechumens and undertaking their formation and pastoral care.

The ritual text directs that the rite begin outside the church, or at least somewhere other than the main body of the church, such as just inside the entryway. The inquirers, their sponsors, and at least a group of the faithful, if not the whole assembly, gathers there. The Rite of Acceptance is a rite for the unbaptized. It is envisioned as taking place literally outside the place where the Church assembles because the inquirers are outside the Church, Christ's Body, seeking not only admittance to the building, but incorporation into that Body.[1]

The faithful who gather with the inquirers embody the Lord's mandate to go out into the world to proclaim the Gospel, ritualized at the dismissal at the conclusion of Mass: "Go and announce the Gospel of the Lord." The Rite of Acceptance takes place at the end of a period of time called the Period of Evangelization and Precatechumenate, during which sponsors, catechists, and other church members proclaim Christ to the inquirers through Scripture, prayer, and the stories of their own faith

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"The signing of the senses requires that whoever is doing the signing . . . touch the inquirer several times and on several parts of the body. This would seem to require a certain level of trust."

journeys. They have gone forth and announced the Gospel; they now return, bringing with them those who have heard and responded. They stand as living signs of evangelization.

While the inquirers and others are still outside the worship space, the celebrant goes to them and greets them, introduces them to the assembly, asks them what they are seeking and if they are ready to live their lives according to the teachings of the Gospel. The celebrant calls the inquirers forward "to receive the sign of your new way of life as catechumens,"[2] that is, the sign of the cross.

Powerful and Memorable

The signing of the inquirers with the cross has proved to be one of the most powerful and memorable rituals of the catechumenal process, particularly when the signing of the forehead is followed by the signing of the senses and musical acclamations are included. It is certainly the most physically intimate. We are a bit wary of touching in any but the most minimal way in ritual. In preparation for this rite, sponsors often have to be cajoled into actually touching the inquirers, when appropriate, rather than making "air crosses" in front of them. They then need to be encouraged to touch in a deliberate manner, so that the cross is felt by the person being signed. Catholics seem to have an innate tendency to make crosses rapidly, using only the very tip of the thumb.

The signing of the senses requires that whoever is doing the signing—possibly the priest-celebrant, sponsor, or catechist—touch the inquirer several times and on several parts of the body. This would seem to require a certain level of trust. During the Period of Evangelization, the inquirers are to have begun the work of conversion, including first steps in prayer and repentance, with the help of sponsors, catechists, and clergy. Accompanying someone as they begin that work and sharing one's own spiritual development in the process would certainly engender the trust needed over a period of time. The need to allow such trust to develop speaks to the importance of finding appropriate sponsors and allowing sufficient time in the precatechumenate.

Even with such a level of trust, the signing may not be appropriate. There may be cultural concerns, for example, about a man touching a woman or vice-versa, or a younger person touching an older person. Being touched on the head or face may not be respectful in every cultural context.[3] In addition, there may be concerns specific to an individual that make the signing inappropriate, such as sensory processing issues or a history of abuse. Planning for the rite includes discussing this aspect of it with everyone concerned. In the vast majority of situations, there is no problem, but respect requires that we be aware of potential issues and be willing to accommodate them. The person who comes to Christ is not a disembodied spirit or even a spirit merely inhabiting a body. Each one is a whole being consisting of both body and spirit, with a history that affects every part of the person.

It is this history that has provided the context for reflection on the Gospel and on the inquirers' need for repentance and conversion in the Period of Evangelization. They do not check their past at the door; it comes with them when they come to inquire. It is welcomed, embraced, and marked with the sign of the cross.

Eight Signings

The first signing, on the forehead, is accompanied by the words, "N., receive the cross on your forehead. It is Christ himself who now strengthens you with this sign of his love. Learn to know him and follow him." This signing parallels the signing of the forehead in the introductory part of the Rite of Baptism for Children, in which the accompanying text describes the signing as the act of the Church claiming the child for Christ. Here, in the case of an adult who presents him- or herself to Christ, the cross is a sign of love. Of course, the love of Christ is a sacrificial love; only by learning to know and follow Christ will they come to understand the meaning of the cross with which they have been marked.

This signing also looks forward to the period of the catechumenate, in which the inquirers will come to learn to know and love Christ in many ways. Paragraph 75 of the *Rite of Christian Initiation of Adults* enumerates four ways that they will come to know Christ: through catechesis, familiarity with those practicing the Christian way of life, liturgical prayer, and participation in the apostolic life of the Church.

This first signing may point especially to catechesis, which is to lead to "a profound sense of the mystery of salvation in which they desire to participate."[4]

This first signing certainly contains enough for a new catechumen, and parishes may choose to stop here; it is an option given in the rite. But seven more signings are given, each a sign of love, and a sign that every part of the person is welcomed, embraced, and, yes, claimed:

> Receive the sign of the cross on your ears,
> that you may hear the voice of the Lord.
>
> Receive the sign of the cross on your eyes,
> that you may see the glory of God.
>
> Receive the sign of the cross on your lips,
> that you may respond to the word of God.
>
> Receive the sign of the cross over your heart,
> that Christ may dwell there by faith.
>
> Receive the sign of the cross on your shoulders,
> that you may bear the gentle yoke of Christ.
>
> Receive the sign of the cross on your hands,
> that Christ may be known in the work which you do.
>
> Receive the sign of the cross on your feet,
> that you may walk in the way of Christ.

The signing of the various senses and body parts indicates all the ways of knowing, loving, and following Christ. It impresses on those about to become catechumens that this is not a journey only of the mind but of their entire being. Every person who comes to this journey will be challenged and comforted because each comes with strengths in different parts of themselves: those who listen well will be called to speak and walk as well; those whose wisdom is in their hands will also learn to see in new ways. All will be called to serve. Those who perform and witness the signings are charged to guide and encourage the newly signed, and they are summoned anew to learn to know and follow.

The rite allows for a couple of optional rites at this point. The catechumen may receive a new name, if the individual is part of a culture where this is customary; it is rarely practiced in the United States. It is not the equivalent of taking a confirmation name. A presentation of a cross or some

"Receive the sign of the cross" on your lips (top) and feet (center). *Photos courtesy of St. Joseph Church, Macon, Georgia.*

"Receive the sign of the cross on your hands." *Photo from Dulce Nombre de Maria Parish, Copán, Honduras, courtesy of John Donaghy.*

other symbolic act may take place. The giving of a cross to be worn or placed in the home is sometimes done here or at another point in the rite. It seems not to be as common a practice as it once was, at least during the rite. The gift of a Christian symbol from the community given at another time might be an appropriate way to introduce and discuss the custom of wearing or displaying such symbols.

Joining the Body

At the conclusion of the signing or optional rite, "the Church embraces the catechumens as its own with a mother's love and concern," [5] so the newly minted catechumens are invited into the church for the liturgy of the Word. Although the act of moving over the threshold is an important moment of transition, it is not mentioned in the rite itself. As catechumens, they are now part of the "household of Christ,"[6] if not yet members of the family. This state of being no longer outsiders but not yet full-fledged insiders is called *liminality*, named for the threshold *(limen)* over which they have physically just passed but which they have not completely cleared spiritually. Such liminal states are unsettled and even volatile but also exciting and energetic. Such is the state of our catechumens as they enter to hear the Word of God, and for many months or even years to come.

After the homily, "a book containing the gospels" may be given to the catechumens.[7] The rubric indicates that this is the giving of a gift, although this act has, in some places, been ritualized as a presentation of the Book of the Gospels in a way similar to that done at the ordination of deacons. In this case, it is seen as a way to ritualize the catechumens' verbal acceptance of the Gospel as their way of life, which occurred before the signing with the cross.

Intercessions for the catechumens are prayed by the community and concluded with a prayer over the catechumens, both of which the catechumens participate in only as recipients. They are then dismissed "to reflect more deeply upon the word of God"[8] which they have just heard.

The Work of the Baptized

The dismissal of the catechumens is a vivid reminder of the difference being baptized makes. They are blessed and sent forth from the assembly at this liturgy (assuming that it takes place at Mass) and, theoretically, every other Mass they participate in until they are initiated, to reflect on the Scriptures and to be formed in the teachings and traditions of the Church. Their departure raises the question of why we stay. The answer is simple: What happens from this point on in the Mass is the work of the baptized. The work of the catechumens is to prepare themselves to participate in this work.

The work of the baptized is to carry on the ministry of Jesus Christ, who is priest, prophet, and king, and into whom they have been baptized. At Mass, the baptized carry out their priestly ministry of intercession, sacrifice, and praise. In the Universal Prayer, also called the Prayer of the Faithful (to indicate whose prayer it is), the baptized raise up the concerns of the world and intercede on its behalf to the Father. In the liturgy of the Eucharist, the baptized stand in Christ the priest and, through him, with him, and in him, offer the sacrifice of praise to the Father. They participate in the Eucharistic banquet to be strengthened for the work in the world to which they will be dismissed, the prophetic ministry of proclaiming the Gospel to the world and the royal ministry of service.

The physical presence of catechumens at the Rite of Acceptance and beyond is a happy reminder that the work of salvation continues and that we are fulfilling our role in that work. Catechumens remind us that the Gospel is a living Word, still able to touch lives and transform hearts. They bring with them their own experiences and knowledge, ways of being and understanding that may challenge and enrich our ideas of how to live faithfully in the world. We hear that Gospel through their ears and see it lived out (or not) through their fresh eyes. As they open themselves to receive the cross on their bodies, they engender in us a tender desire to guide and help them. They look at us in hope and admiration; we look at them and want to be better for their sakes. We see in them our future as we resolve to rekindle the passion for the faith that they have, as they see theirs in us.

Notes

1. There are parallels rites of welcoming for baptized people preparing for reception into the full communion of the Catholic Church in both the U.S. and Canadian editions of the *Rite of Christian Initiation of Adults*

(RCIA); both begin within the assembly, acknowledging that through baptism they are already members of the Body of Christ. Unfortunately, a combined rite for the unbaptized and baptized, which appears only in the U.S. edition of the RCIA, places both groups outside the assembly.

2. RCIA, 55A, U.S. and Canadian editions.

3. RCIA, 33.3, suggests the alternative of making the sign of cross in front of the forehead where touching may be culturally inappropriate.

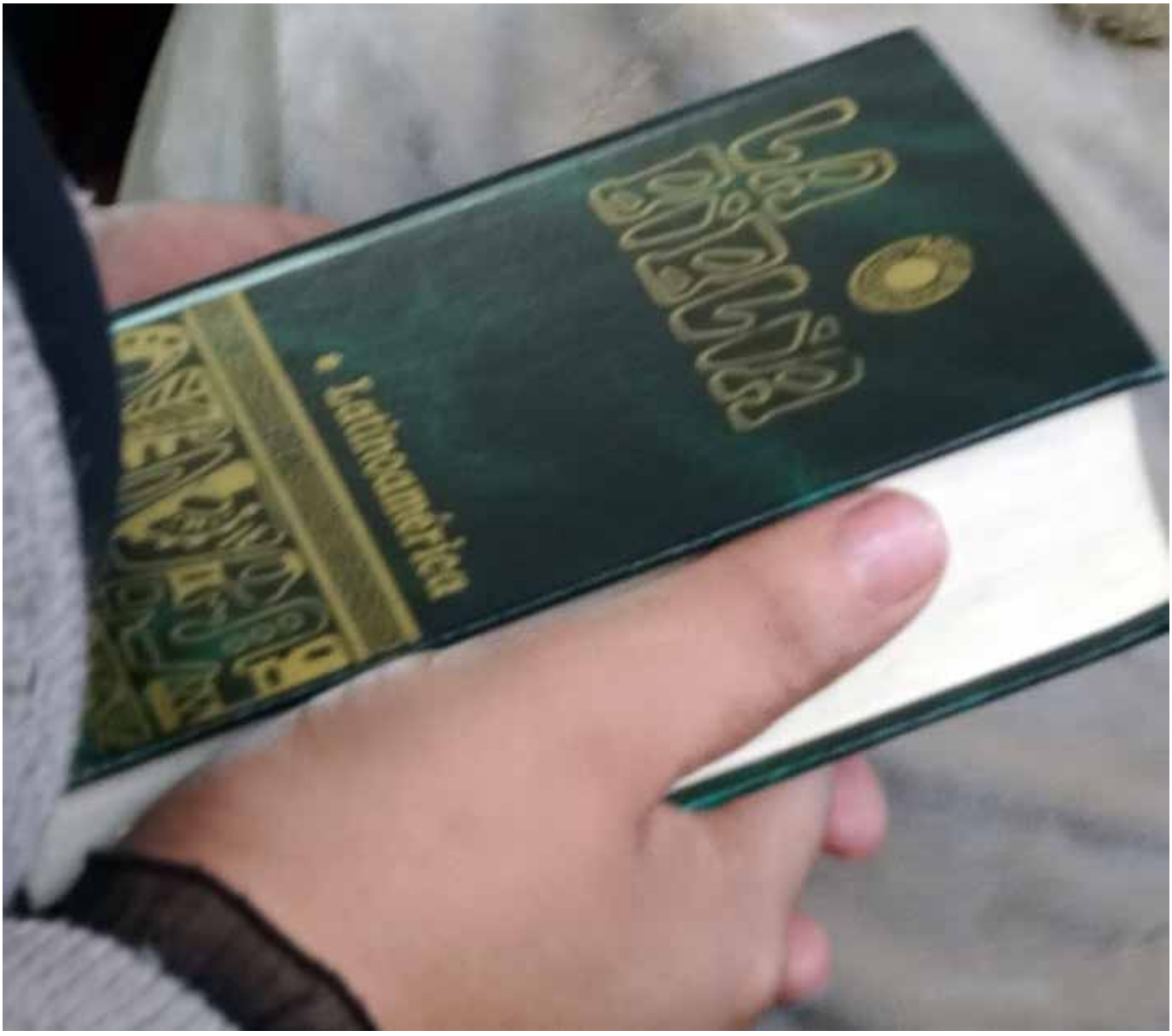
4. RCIA, 75.1.

5. Although the rite indicates that everything up to this point has occurred outside the church, it is actually common practice for all to move into the church for the signing of the senses to allow the entire assembly to see and hear the rituals.

6. RCIA, 47.

7. RCIA, 64.

8. RCIA, 67B.



"Receive the Gospel of Jesus Christ, the Son of God": presentation of a Bible during the Rite of Acceptance into the Order of Catechumens. *Photo from Dulce Nombre de Maria Parish, Copán, Honduras, courtesy of John Donaghy.*

Healing Intelligent Bodies

By Lizette Larson-Miller

Sacraments involve bodies. That much is clear from reading the official rites and unofficial commentaries on sacramental liturgy, but sometimes witnessing sacraments taking place may make one wonder if bodies are actually essential to the proceedings. A dash of water, a vague wave of the hand, prayers in absentia, maximum minimalism with regard to material elements and interaction with other human bodies: All of these might convince those present that the triumph of modern rational thought is actually the essential dimension. In order to return the body to the heart of sacramental practice, and particularly in the sacrament of the anointing of the sick, it might be helpful to rehearse what a Christian understanding of the body is in the twenty-first century as well as what we believe about healing and sacramental efficacy.

The Human Person

What is a human person? Scripture tells us many different things about humans: made in the image and likeness of God (Genesis 1:27), endowed with free will (Genesis 2:16), little less than the angels (Psalm 8:5), and, because of the incarnation, now sharing human attributes with God (John 1:14). But how we have understood a human being as an embodied and singular creature has shifted and been transformed historically, culturally, and theologically.

Like all aspects of theology, Christian anthropology reflects ongoing and necessary reinterpretations that allow truth to be understood in every time and place. The classic descriptions of a person as a psychosomatic unity can be found in Scripture, particularly in the holistic Semitic views of the human being. This holistic perspective of seeing the human person as a relational unity has had a tremendous impact in contemporary spirituality and in the recent training of medical professionals. But Scripture also reflects and creates a dualistic

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"Sometimes witnessing sacraments taking place may make one wonder if bodies are actually essential to the proceedings."

The "stacked" view of the components of a human person

view of the human person, body versus soul or mind, particularly in those Christian writings influenced by classical Greek philosophy. This dualistic view was a dominant perspective in Western thinking for many centuries.[1] But while these different scriptural articulations influence our understandings of what a human person—a body—is, there are also new insights gleaned from many different fields of study which can expand and transform our perception of our bodies and how human bodies engage in sacraments.

Historical theologian Margaret Miles has recently written a fascinating article on defining the body in which she presents three different historical and philosophical understandings of the human person.[2] The first and most dominant historically is the "conceptual consensus that a human person is composed of components—body and soul, mind, or spirit. We usually think of these components as stacked, with body on the bottom and rational soul on the top."[3] At various points in Christian history, this model also named the body as not only the least important component but often the source of sin and evil or at least as something to be overcome. The countering of this view through contemporary sacramental and feminist theologies[4] has often effectually challenged these aspects of dualism between physical and spiritual realms, but that earlier model is still an existing approach that exults an intellectual and spiritual knowing of God. "If we assume the 'real person,' the 'true self,' is a soul or a thinking entity, we are tempted to ignore the practices, the images, music, and architecture that engaged the senses . . . ."[5]

Miles's second model is a modern one articulated by neurophysiologists, in which the "intimate biochemical and neural circuits on which thought depends" cannot be something separate from the physiology of the physical body. This means that the mind is dependent on the body[6] not just as housing but in order to function fully. The mind, is therefore, not just *located* in the body but also *dependent* on the body, and, above all, is *part* of the body. This "embodied mind" model is more integrated than the longstanding historical model described earlier in this article, but it still pictures a human person composed of components and even dualistic, in that it often describes body and mind as opposed in purpose and drive.

The third model which Miles presents is drawn from contemporary philosopher Maxine Sheets-Johnstone, who "proposes a model of 'person' she calls the "first-person body" or the "intelligent body."[7] The body with which we enter the world is a body that "is the center and origin of our being in the world. It is, in fact, our first world and reality. The first-person body is not a body that we outgrow, or even can outgrow; it is only one we can choose to deny or deprecate."[8] This view of the human person is far more integrated and conscious of holding the body at the center rather than as the lowest ranked component. For Miles also, this "intelligent body" approach is one that fits better with Christian theology in which "passionately committed beliefs, liturgies designed to attract and stimulate the senses, and intercorporeal communities"[9] make sense.

The Sacrament of the Anointing of the Sick: Healing the "Intelligent Body"

The second century Letter of James (5:13–15) describes the early Church's practice of care for the sick: "Are there any who are sick among you? Let them send for the priests of the Church, and let the priests pray over them, anointing them with oil in the name of the Lord; and the prayer of faith will save the sick persons, and the Lord will raise them up; and if they have committed any sins, their sins will be forgiven them."

This Scripture passage on the anointing of the sick is the foundational text for describing the complexity of both the

holistic human being and holistic healing. In this text, the communal nature of the Church is represented by the elders (*presbyteroi*) coming to pray *over* the sick person (not just *for* the sick person, but implying a physical proximity and perhaps the laying on of hands). The prayer over the person includes anointing with oil, and both touch and anointing are efficacious because they are done as part of the prayer of faith.[10] In addition, these three short verses engage not just the physical and the communal but also the spiritual, particularly in the double meaning of the words "raise them up," etymologically meaning both physically pulling people into an upright posture as well as raising them up—resurrection—on the last day.[11] The acted prayer of faith will also bring about the forgiveness of sins, if that is needed.

A fourth century blessing for the oil to be used in anointing comes from the hand of Sarapion, bishop of Thmuis in present-day Egypt:

> Grant healing power upon these created things, so that every fever and every demon and every illness may be cured through the drinking and the anointing, and may the partaking of these created things be a healing medicine and a medicine of wholeness in the name of your only-begotten Jesus Christ, through whom to you be the glory and the power in holy Spirit to all the ages of ages.[12]

Two centuries later than the James text, it shows the same breadth of understanding for what needs healing (physical illness, emotional illness, mental illness, anything that may need either an internal or external healing). But even more, the oil is understood to be filled with healing power to be a "medicine of wholeness," to knit together into one being what has been torn apart by illness.

There are remarkable similarities between James and Sarapion in that wholeness, which is salvation—union with oneself, with one's communities, and union with God—embraces the multiple effects of the ecclesial use of this oil.[13] Both of these texts describe the healing of the whole person, representative of the understanding of this sacrament centuries before the interpretation of the anointing of the sick began to shift to an almost exclusive focus on the anointing of the dying and healing focused not on the dying body but on the eternal salvation of the soul, in which spiritual healing and absolution from sin were most central. The longing and search for holistic healing of body, mind, spirit, emotion, sin, and community continued in secondary ways, however, accomplished through pilgrimage, martyr and Marian shrines, miracles, magic, and medicine.

"The first-person body is not a body that we outgrow, or even can outgrow; it is only one we can choose to deny or deprecate."

With the renewal of anointing of the sick in the twentieth century, the Church has reached back to the "medicine of wholeness" and the desire for health in individuals and communities, while drawing on modern understandings of the human person in light of extraordinary developments in medicine to create what is both a new and traditional set of practices. Much of this is reflected in the postconciliar rites for the pastoral care of the sick, which include the sacrament of the anointing of the sick.[14]

It is because of this renewed understanding of who a hu-

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"All sacraments are *of the body* . . . ."

Continued from page thirty-one

man being is and what is being healed that the *praenotanda* or theological introduction to the liturgical rites can say that Christians should not desire suffering and illness, but when they come, we "know that sickness has meaning and value" for salvation of the individual and of the world.[15] This means the theology of the Church is clear that "we should fight strenuously against all sickness and carefully seek the blessings of good health, so that we may fulfill our role in human society and in the Church."[16] But the text also states that physical healing—curing—is not the only goal, that the return to wholeness is the healing for which the Church prays: "this sacrament gives the grace of the Holy Spirit to those who are sick: by this grace the whole person is helped and saved, sustained by trust in God, and strengthened against the temptations of the Evil One and against anxiety over death."[17]

Here, then, is the sacrament of the body, the embodied whole person, "who is our first world and reality."[18] The definition of sacrament is also critically important in understanding how all sacraments are *of the body* and how that matters. "The sacraments are efficacious signs of grace . . . the visible rites by which the sacraments are celebrated signify and make present the graces proper to each sacrament."[19] The body is the visible sign and symbol which is perceived by the senses, part of created matter made good at the beginning of the world. And just as any symbol is not unrelated to what it symbolizes, the physical body is the "outward and visible sign"[20] that sacramentally makes manifest the "inward and spiritual grace," the working of God through the Church's sacramental actions. Here the physical human body participates in all that is the whole human being and facilitates the workings of a sacramental system, the visible participating in the invisible—they are connected, related, bound together, or, in the language of Scripture, "mutually indwelling," God in us and we in God. If this were not so, we would never be able to draw near to the holy, to the divine, because of our human limitations. But the Word has become flesh, and this flesh, these bodies, now are drawn into a sacramental way of being where the visible invites us to the invisible, the natural to the supernatural, the mortal to the eternal, the corruptible to the incorruptible. All of this invites us to reflect on the body in which the embodied sacraments take place: the Body of Christ.

The Body of Christ and the Faith of the Church

Thus far we have spoken of human beings as complex and integrated "intelligent bodies." But the whole of this sacramental system with which we are concerned in the sacrament of the anointing of the sick and its extended map of visitation with the sick, Communion, its prayers and other ministries of the whole people of God, dwells within the Body of Christ, the whole Church.

This Body is a real body also, historically considered in the relationship of three "bodies" of Christ: the physical body of Jesus, the "mystical" Body of the Eucharist, and the "real" Body of Christ, the Church.[21] These three interwoven bodies of Christ are important for all sacramental rites because it is only within the body of Christ that these efficacious sacraments take place, as the General Introduction to *Pastoral Care of the Sick* suggests:

> In the anointing of the sick, which includes the prayer of faith (see James 5:15), faith itself is manifested. Above all this faith must be made actual both in the minister of the sacrament and, even more importantly, in the recipient. The sick person will be saved by personal faith and the faith of the Church, which looks back to the death and resurrection of Christ, the source of the sacrament's power (see James 5:15), and looks ahead to the future kingdom that is pledged in the sacraments.[22]

But while we often speak of the faith of the Church sustaining the ministers and the "recipients" of official sacramental actions, it is the "real" Body of Christ—an understanding rooted in the Second Vatican Council's expansion of sacramental imagination to include Christ and his Body the Church as the foundational sacrament[23]—that anchors all of our pastoral care of the sick.

In other words, while the sacrament of the anointing of the sick remains the ecclesial sacrament for and with the sick, the many other ministerial actions done by all the members of the Body of Christ are not "un-sacramental"' or unimportant. To visit the sick is to express and create anew the compassion of Christ for all his members: the aged, the infirm, the mentally ill, the emotionally ill, the

spiritually ill, the housebound, the lonely, the chronically ill, the dying, the socially excluded. To pray *with* the sick, rather than only *for* the sick, is to give concrete expression to the one Body. To share Communion, the Eucharistic Body of Christ, is to be in communion with these same fragile and broken bodies, now and forever. But it is also to acknowledge our own mortality and fragileness and to be reminded that the sick are ministering to us by reminding us "of the essential or higher things. By their witness the sick show that our mortal life must be redeemed through the mystery of Christ's death and resurrection."[24] We are mutually ministering to and being ministered to in each and every encounter.

Finally, while much of the anointing of the sick and the surrounding ways of discipleship in the *Pastoral Care of the Sick* often center on the Christological role, it is good to remember that this focus is, in turn, rooted in our fundamental Trinitarian faith. We are made in the image of God, God who is pure communion and pure community, so we are therefore most in the image of God together in our acts of embodied love. Paul Janowiak says this:

> God the Parent, whom Jesus called Father, is the creative source of life and love, and Christ bodies forth and expresses that relationship to us and for us, by inviting us as friends and sisters and brothers into his own self-offering response of love and adoration to the One who loved him. The Spirit inscripts that way of living and loving into our very nature as a baptized community, bodied forth by us for the healing of the world in the expressive moment of our sacramental life.[25]

Let us, then, be "inscripted" by the Holy Spirit to "body forth" in love and faithfulness, recognizing the mutual ministry that always moves toward wholeness within individual human beings, between human beings and God, and within the community that is the Body of Christ.

Notes

1. There are many resources on theological anthropology. See John W. Cooper, *Body, Soul and Life Everlasting: Biblical Anthropology and the Monism-Dualism Debate* (Grand Rapids, Michigan: Eerdmans Publishing Co., 1989).

2. Margaret R. Miles, "The Resurrection of *Body*: Re-imagining Human Personhood in Christian Tradition," in Robert MacSwain and Taylor Worley, eds., *Theology, Aesthetics, and Culture: Responses to the Work of David Brown* (Oxford, UK: Oxford University Press, 2012).

3. Miles, 44.

4. See Susan A. Ross, "God's Embodiment and Women: Sacraments" in Catherine Mowry LaCugna, ed., *Freeing Theology* (San Francisco, California: HarperSanFrancisco, 1993), 185–209.

5. Miles, 47.

6. Miles, 48.

7. Miles, 50, citing Maxine Sheets-Johnstone, *The Corporeal Turn: An Interdisciplinary Reader* (Exeter, UK: Imprint Academic, 2009), 20.

8. Sheets-Johnstone, *The Corporeal Turn,* 20 (cited in Miles, 50).

9. Miles, 51.

10. See my *The Sacrament of the Anointing of the Sick* (Collegeville, Minnesota: The Liturgical Press, 2005), chapter 2.

11. "The prayer of faith will save (*sosei),*" is used with a double meaning—"either eternal salvation or restoration to health." Larson-Miller, *The Sacrament of the Anointing of the Sick,* 14.

12. *The Sacramentary of Sarapion of Thmuis,* ed. and trans. R. J. S. Barrett-Lennard (Bramcote, Nottingham, UK: Grove Books, Ltd., 1993), 30–31.

13. See Charles W. Gusmer, *And You Visited Me: Sacramental Ministry to the Sick and the Dying* (New York, New York: Pueblo Publishing Co., 1989), especially chapter 4.

14. *Pastoral Care of the Sick: Rites of Anointing and Viaticum. The Rites of the Catholic Church* (hereafter PCS), Vol. I, USCCB (New York, New York: Pueblo, 1990).

15. PCS,1.

16. PCS, 3.

17. PCS, 6.

18. See footnote 8.

19. *The Catechism of the Catholic Church, Second Edition* (Rome: Libreria Editrice Vaticana, 1997), 1131.

20. The Anglican definition of a sacrament, simpler than the Roman definition, may be more directly helpful here with regard to the outward sign of the whole person that is the body: "The sacraments are outward and visible signs of inward and spiritual grace, given by Christ as sure and certain means by which we receive that grace." *Book of Common Prayer* (New York, New York: Church Publishing Inc., 1979), 857.

21. These designations—"mystical" and "real"—are titles used by the early Church; they come most particularly from St. Augustine of Hippo. See the renewal of this ecclesial language in the work of Henri de Lubac, *Corpus mysticum: The Eucharist and the Church in the Middle Ages,* trans. Gemma Simmonds, ed. Laurence Hemming and Susan Parsons (London, UK: SCM Press, 2006), 279–301.

22. PCS, 7.

23. Second Vatican Council, Dogmatic Constitution on the Church *Lumen gentium,* 1.

24. PCS, 3.

25. Paul Janowiak, *Standing Together in the Community of God: Liturgical Spirituality and the Presence of Christ* (Collegeville, Minnesota: The Liturgical Press, 2011), 16–17.

Matrimony: Sacrament of the *Bodies*

By J. Michael Joncas

It is with great trepidation that I, as a celibate male, venture on a mystagogical reflection on matrimony as sacrament of bodies. Obviously I can't speak from personal experience about this sacred reality, so I hope that my research into the scriptural witness, the Church's unfolding tradition, and my own conversation with and observation of married couples may offer something of value on the topic. To that end, I would like to explore the three terms in the title as a way of organizing my insights. I will conclude with some material from the second edition of the *Ordo Celebrandi Matrimonium* that might call us from speculation to prayer.

Body

The first thing one notes about the term "body" is how wide is its range of meaning. At root it probably refers to the physical structure of a living human person or an animal or even the central trunk of a person or animal separate from head and limbs; by extension it can refer to the mortal remains of a human person or animal in which life no longer inheres, i.e., a corpse. Analogously it can refer to the main or central part of something, e.g., the "body" of text or of an aircraft; by extension here it can refer to a substantial amount or collection of something, e.g., a "body" of seawater or of musical compositions. A very common usage extends the term "body" to a group of people with a common purpose or function acting as an organized unit, e.g., the "body politic." The phrase "body and soul" refers to the totality of a living person; to "keep body and soul together" means to stay alive, especially in difficult circumstances.

The biblical witness about what we term "body" is also complex. Although *basar* is variously translated in the First Testament as "body" or "flesh," John L. MacKenzie goes so far as to say that Hebrew "has no word for body except to designate a corpse; in Israelite thought the body is not conceived as a unified totality but rather as a collection of parts and organs which are the seat of psychic activities . . . ."[1] Turning to the Second Testament, we find

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Paul using a cluster of terms to depict the human being (ανθρωποσ). Joseph Fitzmyer explains:

> [W]e must try to understand what he means by σωμα, 'body,' σαρξ, 'flesh,' ψυχη, 'soul,' πμευμα, 'spirit,' νουσ, 'mind,' and καρδια, 'heart.' . . . A popular, common conception of the human being as made up of two elements is found at times in Paul's writings. . . . The visible, tangible, biological part made up of members is called σωμα, 'body' . . . . Though Paul seems at times to mean by it only the flesh, blood and bones . . . , he normally means far more. A human being does not merely have a σωμα; one is σωμα. It is a way of saying 'self'. . . . It denotes a human being as a whole, complex living organism, even as a person, esp[ecially] when he or she is the subject to whom something happens or is the object of one's own action. . . . A corpse is not a σωμα, but there is no form of human existence for Paul without a body in this full sense . . . .[2]

Clearly for Paul a "body" is not simply a moribund aggregate of unrelated objects but a living assemblage of diverse elements, coordinated to function in some unified fashion. Thus Paul's thought can yoke what we would call the individual body of Jesus (his living "person," made up of flesh and blood, soul, spirit, mind, and heart) with the corporate Body of Christ, the "ecclesiastical body" (in which the baptized comprise the members of a purposeful assemblage animated by Christ's Spirit, with Christ as head) and the mystical Body of Christ, his "sacramental body" (understood as the transformed elements of bread and wine in the Eucharistic meal). In each case, the "body" is not a simple aggregate but a living assemblage of diverse elements coordinated for particular purposes: Jesus' individual body enacting and embodying the salvific will of the Father especially through the Paschal Mystery of his passion, death, resurrection, and ascension; the Church enacting and embodying in diverse ways Christ's salvific activity throughout history; and the Eucharist enacting and embodying in ritual behavior the salvific mutual gift of Christ and the Church "until he comes again."

Sacrament

These reflections might hint at how the sacramental system will engage human bodies in the sacramental rites. The functioning human body/person comprises both an observable physically constituted structure and an invisible animating principle ("body and soul"). Similarly, as the *Catechism of the Catholic Church* teaches, the "visible rites by which the sacraments are celebrated signify and make present the graces proper to each sacrament" (1131). In both cases the invisible is brought to effective presence by means of realities perceivable by the senses. Karl Rahner referred to a sacramental sign as a *Realsymbol*, a sensorially perceivable reality that made effectively present what could otherwise not be so. His great example? The self-realization of the soul in the human body. No one would think of saying: "I'm going to Detroit and I'm taking my body along with me." As *Realsymbol*, the human body makes the human person effectively present in this world of space and time. (This is not to say that other forms of symbolizing a human being are impossible—e.g., portraits, letters, tape recordings, etc.—but that bodily presence makes the human person present in a qualitatively deeper way.)

Furthermore, the kind of grace received in the various sacraments relates in a profound way to the sign-systems by which it is communicated to the senses and the symbol-systems by which it engages the human subject. Thus, in baptism, immersing in water may communicate a sense of God's grace destroying a former life of sin and rescuing the recipient from death/drowning, while laving water may communicate a sense of God's grace washing the stain of sin away. In Eucharist, eating and drinking consecrated bread and wine may communicate the grace flowing from Jesus' activity at the Last Supper as an anticipation of his Paschal Sacrifice, the grace mediated by sharing festivity with the Body of the Church constituted in the Eucharistic meal, and the grace anticipating the eschatological banquet of the Kingdom of God.

What particular sacramental graces might be communicated and engaged by human bodies as signs and symbols? We have already reflected on two characteristics of human bodies that are significant for sacramental signification. First, human bodies are not aggregates but purposeful assemblages of diverse elements working in concert; thus (as Aquinas would assert) there is a "natural resemblance" (i.e., an appropriate symbolization) between bread and wine, understood as assemblages of grain and water, of grapes and fermenting agents, brought together by human ingenuity and will, and the human body of Jesus, understood as an assemblage of physical organs and interior life brought together by divine

What particular sacramental graces might be communicated and engaged by human bodies as signs and symbols?

ingenuity and will, in the sacrament of Eucharist. Second, human bodies make the invisible interiority of the human person perceivable by means of the actions and gestures those bodies engage; thus there is a "natural resemblance" between the breaking of the consecrated bread and the pouring out of the consecrated wine and the handing over of Jesus' body, "given for us for the forgiveness of sins."

I would call attention to three other characteristics of human bodies that offer distinctive insights into the grace communicated in the sacrament of matrimony.

Matrimony

First, human bodies change over time and yet maintain their distinctive identity. Although my hair is grayer and my weight more pronounced now at age sixty-two than when I was a teenager, there is a continuity of personal identity between the "Michael Joncas" of adolescence and "Michael Joncas" the senior citizen. Thus there is a "natural resemblance" between the identity-in-transformation-over-time exhibited by human bodies and the unfolding of sacramental grace over time for those committing themselves to the matrimonial covenant. Far from understanding the sacrament of matrimony to be limited to the single act of pronouncing vows on a particular day, the Church recognizes the grace of the sacrament operating in the transformation of the spouses as they mutually give and accept each other over time "for better or for worse, for richer or for poorer, in sickness and in health, until death."

Second, human bodies have permeable boundaries, ranging from the passive reception of sensorial stimuli by sight and hearing and touch, through the invasion of bacteria and viruses at cellular level, to the deliberate opening of areas of the body through, e.g., kissing or sexual intercourse. This characteristic of human bodies highlights the vulnerability of human life, how much is needed to keep human bodies alive and well functioning, just how fragile our existence is. Thus the decision to deliberately "lower one's defenses" to expose one's vulnerability to another is a profound act of trust; the decision to receive and cherish such vulnerability (while exposing one's own) rather than to take advantage of the other is a profound act of love. Such "lowering of defenses" bears a "natural resemblance" to growth in the spiritual life; just as one learns to be vulnerable to an other, so one learns to be vulnerable to the Other.

Third, sexually differentiated human bodies have the

capability of producing other human bodies, precisely through acts of profoundly shared vulnerability through sexual intercourse. There is great wisdom contained in the French term for orgasm, *le petit mort* ("the little death"), because it symbolizes the asceticism, mysticism, and paschal dimensions of married life. The married couples with whom I have worked have all confirmed that there is an profound asceticism involved in learning to live day after day attentive to the unique personality of one's spouse, dying to one's own desires in order to forge a genuine union. (It is not for nothing that the Christian tradition recognized a "red martyrdom" of those who shed their blood for Christ, a "white martyrdom" of virgins and celibates, and a "green martyrdom" of the married.) Orgasm, insofar as it involves a "loss of self" only to recover oneself anew refreshed and affirmed, may give some hint of what mystical prayer is like, where one is caught up beyond discursive reasoning into a wordless experience of God only to return to oneself enriched by grace. Finally, the "dying to self" manifested in sexual intercourse may in turn lead to pregnancy, birth, and progeny. This bears a "natural resemblance" to the Paschal Mystery in which new life arises out of death.

I hope these reflections, even if they might seem abstract, give some idea about why the Church would be so concerned about matrimony. If sacraments "signify and make present the graces proper to each sacrament," then a couple living the matrimonial covenant can express to each other by embodiment the mutual faithfulness, vulnerability, and creativity of God and God's People, of Christ and his Church; they can express to their children by embodiment a concrete manifestation of the Paschal Mystery and a genuine experience of the communal life of the Church; they can express to the Church by embodiment a love that endures through joys and sorrows, through difficulties and delights; and they can express to the world by embodiment a love that surpasses human natural capacities, yet is deeply congruent with them.

Prayer

One of the great principles of liturgical theology is contained in an axiom articulated by Prosper of Aquitaine: "*Legem credendi lex statuat supplicandi*, "Let the law of praying ground the law of believing." To that end, I think it is important to conclude this article by quoting a draft English translation of the Nuptial Blessing found in Formulary B for the *Ordo Celebrandi Matrimonium* (*Celebration of Marriage*), second edition, in which the theological reflections articulated above are brought to prayer:

> Holy Father, / who formed man in your own image, / male and female you created them, / so that as husband and wife, united in body and heart, / they might fulfill their calling in the world;
>
> O God, who, to reveal the great design you formed in your love, / willed that the love of spouses for each other / should foreshadow the covenant you graciously made with your people, / so that, by fulfillment of the sacramental sign, / the mystical marriage of Christ with his Church / might become manifest / in the union of husband and wife among your faithful . . . .
>
> Grant, O Lord, / that, as they enter upon this sacramental union, / they may share with one another the gifts of your love / and, by being for each other a sign of your presence, / become one heart and one mind.
>
> May they also sustain, O Lord, by their deeds / the home they are forming / (and prepare their children / to become members of your heavenly household / by raising them in the way of the Gospel) . . . .
>
> Grant, holy Father, that, desiring to approach your table / as a couple joined in Marriage in your presence, / they may one day have the joy / of taking part in your great banquet in heaven. / Through Christ our Lord.

Notes

1. John L. McKenzie, *Dictionary of the Bible* (Milwaukee, Wisconsin: The Bruce Publishing Company, 1965), 100.

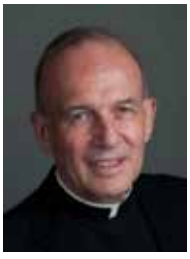
2. Joseph A. Fitzmyer, SJ "Pauline Theology," in *The New Jerome Biblical Commentary*, ed. R. E. Brown, J. A. Fitzmyer, and R. E. Murphy (Englewood Cliffs, New Jersey: Prentice Hall, 1988), 1406.

Commentary: Somatic Believing, Incarnational Knowing

By Edward Foley, capuchin

While I do not always admit it publicly, my first musical education was not in a mode many would consider "highbrow" or even musically respectable: My father sang in barbershop quartets. Even though some of them were world class—winning international titles and even singing at Carnegie Hall—there was a stage in my life when this part of my musical pedigree did not seem advantageous to professional advancement. Listing degrees and recounting celebrated teachers seemed more appropriate.

On reflection, however, those barbershop experiences shaped me musically and theologically as profoundly as any others. I remember many times standing in a closed circle of four male adults, listening to them weave those *a cappella* harmonies into gentle whispers or a powerful wave of sound. Sometimes, when I was quite young—a boy of six or seven—I would stand in my socks or bare feet on my father's shoes, with his hands on my shoulders, looking up into the faces of his current singing partners. While I did not have the framework to name it at the time, I realize that I was not only having an auditory experience in that circle of sound but



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a somatic one as well. My body could feel the resonance as I pressed back against my father and was bombarded with square harmonies in that sonic cave of human making.

Mistrusting Body Knowing

There is a strand of thinking in Western culture that mistrusts body knowing. It stretches back to Ancient Greece. Plato (d. *ca.* 347 BCE) was a philosophical giant whose theory of knowledge became enormously influential for the West. In simple terms, he believed that knowledge could not be derived from the senses, which are untrustworthy. Rather, it is only the abstract otherworld of forms or ideas that is the place of true knowledge. Just remember Raphael's famous painting, *The School of Athens,* with Plato at the center sticking his finger into the sky—on the viewer's left—pointing to what he considered "the real" while holding a book on cosmology. The "true" is up there, in the cosmos, only vaguely perceptible with the mind. If you own Gary Macy's wonderful *The Banquet's Wisdom,* chapter three contains the most accessible and two funniest pages on Plato's theory of knowing that I have ever read.[1]

Plato and Aristotle. detail from *The School of Athens,* fresco (1509–1510), Raphael (Raffaello Sanzio da Urbino, 1483–1520), in the "Stanze di Raffaello" in the Apostolic Palace, Vatican City.

Of course, not everybody agreed with Plato. Even his most famous student, Aristotle (d. 322 BCE), rejected this theory; they are actually having an argument about knowledge at the center of that same painting. While Plato points up, Aristotle—on the viewer's right—holds his hand out; and while Plato clutches a book on cosmology, Aristotle has one on ethics. That extended right hand symbolizes Aristotle's belief that the tangible world manifested truths that could be observed, studied, and understood from such observation and analysis.

Even though Aristotle and other philosophers disagreed with Plato's positing the existence of ideas or forms beyond the human senses, Aristotle and his followers nonetheless helped establish philosophies of knowledge that not only distinguished theory from practice, but placed highly abstract knowing (*epistemé*) at the summit of knowledge. According to Aristotle, a second kind of knowledge is *praxis* that allows us to acquire the practical reason for shaping a harmonious and just society. There is also a third kind of knowledge he calls *techne*: the craft knowledge that allows us to develop technical skills for negotiating our way in the world.

Christianity emerged and flourished in a Greco-Roman world and borrowed liberally from its rich and diverse environment. Platonism was in the water, and while it would evolve through multiple stages, the concept that ultimate truth was inaccessible to the senses held great promise for Christian thinkers and believers. Such a framework allowed one to teach that bread could be the Body of Christ, even though that Body was not detectable through the senses. Similarly, baptism could be an anointing in the Holy Spirit, even though that Spirit existed beyond empirical data. Ultimately, the banquet of the Lamb, awaiting all believers at the end of time, could only be grasped by faith and not glimpsed with the eye.

This emphasis on the abstract and the instinct to cede primacy to the theoretical would have enormous and enduring impacts on emerging Christianity. For example, schools of spirituality would arise—already apparent in the writings

of Origen (d. *ca.* 254)—that presumed that the journey to God required a rejection of the human body. Theologies would emerge and dominate the West that required abstract metaphysical frameworks for explaining beliefs such as Christ's presence in the Eucharist or the nature of the Trinity. Abstraction regularly trumped experience in official teaching and even in the ritual practices of the Church. While I did not know any Neo-Platonism as a third grader, I did experience its effects when the family acquired our first "Mass Kit." It contained a candle too small to put on a birthday cake of even the youngest child, a miniscule container that contained hardly enough water to baptize a tsetse fly, and a strip of purple ribbon that was explained as a "vestment for the priest." I accepted the explanations, however, because I had already eaten the "bread of life" that looked or tasted nothing like food. If I could be persuaded that the Communion wafer was bread, believing a strip of purple ribbon was clothing was not a great leap of faith.

Of course, there were always strands of popular religiosity apart from the official teaching of the Church or the musings of theologians that prized experience, the tangible, emotions, and the embodied. While often dismissed as vulgar or necessary concessions to the great unwashed, the beads in the hand, processions with statues, mystery plays, sacred relics, and religious songs actually had much in common with the revelation we received in the historical Jesus. Although theologies after the fourth century in the West were so focused on protecting the divinity of Christ that they often inadvertently erased his humanity, orthodox Christologies have consistently confirmed that Jesus the Christ was both fully human and fully divine. Most Christians are good with the latter part of the equation, but find the first part more problematic.

Jesus: A Somatic Theologian

The Jesus of the New Testament is certainly revealed as fully human. Like every other infant, he required the care and protection of a family, both in the course of the ordinary (Luke 2:7) and when threatened by danger (Matthew 2:12–14). As an adolescent he experienced the tension between being a responsible member of his family of origin and needing to strike out on his own (Luke 2:43–51). He certainly demonstrated a range of feelings in his capacities

Jesus heals a leper, mosaic, Cathedral of Monreale, Sicily

to cry (Luke 19:41), express compassion (Mark 1:41), show love (Mark 10:21), be angry (Matthew 21:12–13), grieve (John 11:33–36), and even experience abandonment (Matthew 27:46).

It is also enlightening to consider how embodied his earthly ministry is reported to have been. Against the purity rules of his day, he touched lepers (Mark 1:41) and the dead (Mark 5:41). He made mud with his own saliva, which he used to heal the man born blind (John 9:6). He laid hands on children (Matthew 19:13) and the sick (Mark 6:5). He also let himself be touched, sometimes to the great dismay of others, as in that shocking story of the "sinful woman" who washed and anointed his feet in the presence of Pharisees (Luke 7:36–39).

Even more powerful and pervasive was the embodied theology revealed in Jesus' eating habits. While I do not find most of the conclusions of a group like the "Jesus Seminar"

"This emphasis on the abstract and the instinct to cede primacy to the theoretical would have enormous and enduring impacts on emerging Christianity."

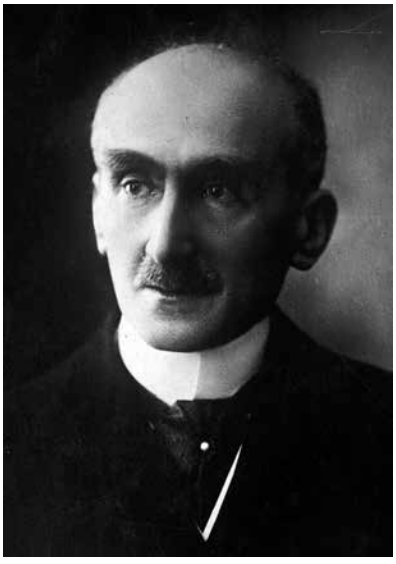
very convincing in regards to how many sayings attributed to Jesus in the New Testament are authentic, I find it notable that even they agree that one of the authentic acts of Jesus was his continuous eating and drinking with social outcasts.[2] He ate with throngs of Gentiles (Mark 8:1–9), even though food from Gentiles was considered unclean. He spent two days with the Samaritans (John 4:40), presumably eating and drinking with them, even though "Jews had nothing to do with Samaritans" (John 4:8). Even more shocking than these affronts to Jewish sensibilities is the frequent accusation that Jesus ate and drank with tax collectors and sinners: a charge leveled against him at virtually every strata of the New Testament (e.g., Mark 2:16, Matthew 11:19, Luke 7:34).

Tradition tells us that Jesus did more than act; he also spoke. His most characteristic form of instruction was through parables. And if we study those parables we discover that they too are filled with images of human embodiment. Jesus does not tell abstract stories or instruct through metaphysical puzzles. Rather, he tells gut-wrenching tales filled with emotion in which servants are tossed out on their ear (Matthew 25:24–30), cattle are butchered and banquets staged (Matthew 22:1–14), and sons sleep with pigs before being kissed and embraced by welcoming fathers (Luke 15:11–32). Decades ago, Amos Wilder characterized Jesus' speech as "extempore and directed to the occasion . . . not calculated to serve some future hour. This utterance is dynamic, actual, immediate, reckless of posterity; not coded for catechesis or repetition."[3] We might even say it was "embodied."

Over the years I have reimagined Jesus as a public theologian, a ritual theologian, and a practical theologian. Reflecting on the embodied nature of his ministry in word in deed, however, it strikes me as appropriate also to imagine Jesus as a "somatic" theologian. He made theology with and through his body. This is not to suggest he was some mindless vessel, directed by some out-of-body Spirit. Rather, his whole human self was imbued with the Spirit of God, and it was thus through his body that he enacted the most profound theologies, even in the choice of his bodily self-offering on the cross. Jesus was the very embodiment of God, a somatic theologian to his core.

Embodied Knowing—Somatic Believing

The French philosopher René Descartes (d. 1650) postulated that now-famous dictum—originally in French (*Je pense, donc je suis*) and then formulated in Latin (*Cogito ergo sum*)—"I think, therefore I am." It was only in the twentieth century that western philosophers, such as Henri Bergson (d. 1941), began to issue a serious challenge to Descartes' presumptions about knowing (that focused on the head) by moving the body more toward the center of the cognition process. In his ground-breaking *Matter and Memory: Essay on the Relationship of Body to Spirit*, Bergson spoke about the "intelligence of the body" (page 137), the "logic of the Body" (page 139) and what he called "bodily memory" (page 197). While Bergson's work has been critiqued—sometimes severely—over the ensuing decades, his concern to advocate this "corporeal turn" has been taken up by numerous other philosophers. Few have been as influential as Michel Foucault (d. 1984), who consistently argued for the primacy of doing over knowing, of practice over belief. Even a cautious philosopher such as Jesse Prinz, after surveying the current state of research on bodily cognition, concludes that "a complete theory of consciousness will be an embodied theory, in a moderate sense of the term."[4]


Henri Bergson, 1859–1941

In many respects, the liturgical reform, with its emphasis on the centrality of the liturgical act for belief—symbolized in the maxim *lex orandi, lex credendi,* or "the law of praying establishes the law of believing"—parallels this somatic turn. It is not teaching about the liturgy or thinking about sacraments that is the first theology but the actual, embodied celebration of liturgy and sacraments. The Constitution on the Sacred Liturgy *Sacrosanctum Concilium* underscores this point by emphasizing liturgy as a tangible event, a symbolic action, and a transformative practice: "In the liturgy the sanctification of [human beings] is signified through signs perceptible to the senses, and is effected in a way which cor-

"The Church at worship is an ongoing affirmation, even a revelation of the mystery of incarnation."

Baptism at the Easter Vigil at St. Francis Seraph Parish, Cincinnati, Ohio

responds with each of these signs" (SC, 7). Closer to home, the US bishops in 1972 boldly stated: "Good celebrations foster and nourish faith. Poor celebrations weaken and destroy faith."[5] While *Sing to the Lord* (STL) has nuanced that statement, its assertion— "Good celebrations can foster and nourish faith. Poor celebrations may weaken it" (STL, 5)—yet recognizes liturgy as a potent practice, not an idea or even an official text. The sacramental worship of the Roman Catholic Church is an embodied, somatic way both of believing and evangelizing.

The Church at worship is an ongoing affirmation, even a revelation of the mystery of incarnation. That mystery is not only that God assumed the form of an infant but that God wed the divine Self to humanity in Jesus. While the historical body of Jesus no longer exists, the ecclesial body of the Church is the extension of that incarnational mystery. In the words of St. Teresa of Avila: "Christ has no body but yours, no hands, feet on earth but yours." Given the centrality of liturgy—especially Eucharist—as the font and summit of the Church's life (SC, 10), this action of the Body of Christ (head and members) continues the mystery of the incarnation in the world today in a most powerful way.

Consequences

The consequences of this somatic and incarnational way of expressing and creating faith are multiple. Maybe, most critical for those of us who minister in the liturgy, is the challenge to realize our intentions to serve with forms of embodiment that are readily perceived and received as service. Intentions are useful but alone they are insufficient. Jesus announced that he came not to be served but to serve (Mark 10:45); the New Testament memory is about the absolute integrity of his living and dying with those words. Those of us who sing and pray, preside and proclaim, animate and welcome are invited to enter the mystery of our own embodied individual and collective selves, embrace the unfolding of the incarnational mystery therein, and offer that gift freely and generous to the Church in service to the world.

Notes

1. Gary Macy, *The Banquet's Wisdom: A Short History of the Theologies of the Lord's Supper*, second ed. (Akron, Ohio: OSL Publications, 2005), 48–49.

2. Robert Funk, et al., *The Acts of Jesus: The Search for the Authentic Deeds of Jesus* (San Francisco, California: HarperSanFrancisco, 1998), 352ff.

3. Amos Wilder, *Early Christian Rhetoric: The Language of the Gospel* (Cambridge, Massachusetts: Harvard University Press, 1971), 13.

4. Jesse Prinz, "Is Consciousness Embodied?" in *The Cambridge Handbook of Situated Cognition*, ed. Philip Robbins and Murat Aydede (Cambridge, Massachusetts, and New York, New York: Cambridge University Press, 2009), 434.

5. *Music in Catholic Worship*, 6.

Position Available

President and Chief Executive Officer

National Association of Pastoral Musicians

The Board of Directors of the National Association of Pastoral Musicians (NPM) is seeking applications for the position of President, serving as Chief Executive Officer of the Association.

The National Association of Pastoral Musicians fosters the art of musical liturgy. Members serve the Catholic Church in the United States as musicians, clergy, liturgists, and other leaders of prayer. NPM is a national organization that works closely with the United States Conference of Catholic Bishops.

In collaboration with the Board of Directors, NPM Council, other NPM leaders and members, the President serves as "chief visioning officer," working with the Board in articulating a vision and setting priorities that advance the mission of the Association. The President is responsible for implementing the vision and priorities of the Association as expressed in the mission statement, Board policies, and strategic plan.

The President is an ambassador, promoter, and spokesperson for the Association, advancing the Association's growth and influence, working with established bodies within NPM, and maintaining collegial relationships with relevant structures within the Roman Catholic Church.

Strong professional communication skills both verbal and written are required. The President oversees the budget and is expected to develop new initiatives for financial development and future sustainability.

The successful candidate must be a committed Catholic who understands the nature of pastoral ministry (musical, liturgical, pastoral) and appreciates its importance to the Church. Salary is negotiable, commensurate with experience.

An option for a part-time presence in the NPM National Office in Silver Spring, Maryland, may exist for the candidate who presents with extraordinary leadership and management skills and experience, and who meets the above requirements. Travel will be required.

Applications will be accepted until the position is filled. Inquiries and/or a letter of application, with résumé or CV should be addressed to: Presidential Search, NPM, 962 Wayne Avenue, Silver Spring, MD 20910-4461. E-mail inquiries and applications should be sent to: jobsearchnpm@gmail.com. All inquiries and applications will be confidential.

A Visiting Organist at Beijing's North Church

By Sylvia Marcinko Chai

I arrived at North Church, Beijing, China, on a Sunday morning in July 2013, before the 7:00 AM Mass finished, and I was amazed at the packed house! The Choir sang at the 8:00 AM Mass, and I saw a few scattered empty spaces in the pews, but not many. (I was told that the 6:00 AM Mass was filled, and I heard that the 10:00 AM and 6:00 PM Masses were also filled.) I didn't expect the crowd, nor did I expect to hear the beloved Protestant hymn "What a Friend We Have in Jesus" sung in Chinese at the conclusion of each Mass.

The beautiful gothic sanctuary of this church in Beijing resembles gothic style Catholic churches everywhere, except on a humbler scale. For instance, pews here are several wooden slates rather than solid wood, and there are plenty of places needing touch-up paint. As you might expect, the Mass was in Mandarin Chinese.

I was at this Catholic church in Beijing because I was scheduled to play an organ recital at North Church the following Sunday. After the 8:00 AM Mass, Mr. Zhou, the parish director of music, ushered me behind a nice door at the back of the church and into a dark, dingy space, up the uneven steps of a spiral staircase to the creaky choir loft in the balcony.

As we stood there, I heard a resounding "Crack! Crack!" Looking for the source of this intermittent and loud percussive sound, I finally spotted a man in the choir loft snapping two hinged blocks of wood. The sound meant "Sit down!" "Stand Up!" It may be a sound that older Catholics remember from Lenten practice in their parishes, when the bells were replaced by a similar wooden clacker, but at that moment it reminded me of the astounding precision of the 2008 Beijing Olympics Opening Ceremonies, as the congregation moved as one in response to the sound. Yes, I realized, I was in China.

Chopped in Pieces

"My great-grandfather was chopped into five pieces for being a Christian," Mr. Zhou said, looking me straight in the eye. "I am happy to say that now my one-year-old granddaughter is the sixth generation in our family to be Catholic." I blinked and swallowed, trying to wrap my mind around what he had just said.

"At the time of my great-grandfather," he explained, "a secret society of Chinese opposed the Manchu rulers and the spread of foreign influence in China. Many Chinese agreed, even the Manchus. In 1900 these "Boxers" (their Western nickname) slaughtered Chinese Christians, missionaries, diplomats, foreigners, and anyone with 'Western' ideas. They burned churches, houses, schools. Finally, a military force from eight Western nations crushed the Boxer Rebellion. Our church was rebuilt after that, adding a level and giving it its present appearance," said Mr. Zhou.

Many of us know parts of the story of Christianity in China—Marco Polo, Matteo Ricci and the Chinese Rites Controversy, the Boxer Rebellion—but we

Mr. Zhou, director of music for North Church in Beijing

Ms. Sylvia Marcinko Chai, a member of the steering committee for the NPM Section for Organists, serves currently as the organist at Seminole Presbyterian Church in Tampa, Florida.

In January 2006 Father Robert Rien realized there was no instrument to support the sung prayer of the community. By Ash Wednesday a two manual and pedal, 20 stop instrument was in place. In 2009 when Donald Pearson was appointed Director of Music and Organist, Father Rien realized "... that we needed to replace the two manual instrument with an instrument equal to the skill and artistry of Mr. Pearson." In 2010, a three manual Rodgers Trillium Masterpiece 958 digital organ equipped with an MX-200 Sound Module was installed through the generosity of an anonymous donor.

In 2012 the organ was brought to its present state with the addition of 19 ranks of premium windblown pipes. The scale and composition of the pipework interfaced perfectly with the existing digital voices. The dividing wall between the church's worship space and parish hall serves as the reredos and support system for the handsome pipework.

Father says, "The sound is nothing short of thrilling and the masterful accompanying of Mr. Pearson has transformed the singing of the assembly." Robert Tall & Associates represents Rodgers in Northern California.

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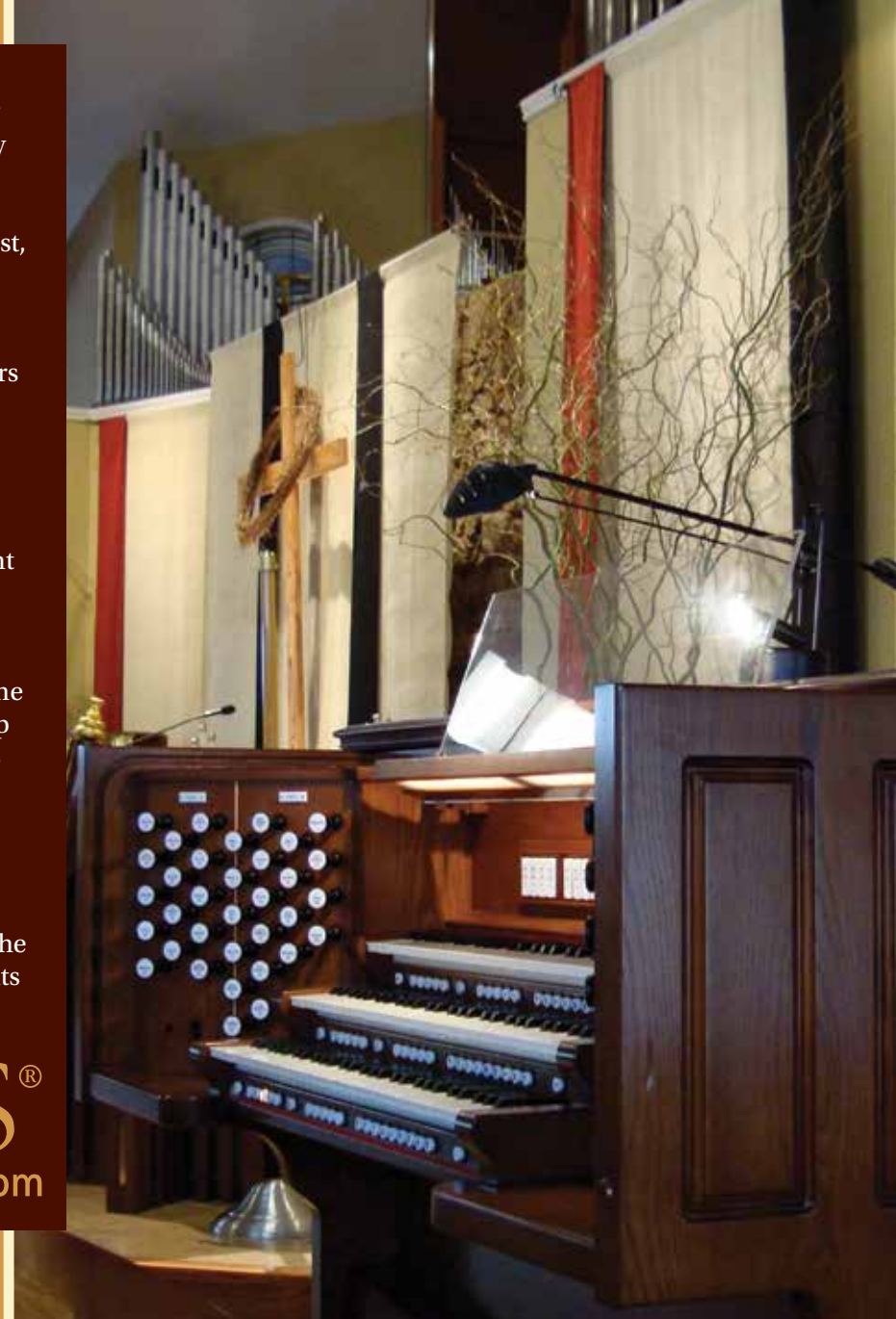

St. Ignatius of Antioch Catholic Parish, Antioch, California

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to *Infinity*

may not know that this story actually goes back to 635 CE (AD). According to the text on an engraved monument known as the Nestorian Stele, Emperor Taizong in 635 received Alopen, the first Christian missionary whose visit to China was recorded, when he arrived in Chang-an, the Chinese capital during the Tang Dynasty. (The ancient city of Chang-an is known today as Xi'an of terra-cotta soldier fame.)

Traveling along the Silk Road, Alopen and his fellow missionaries came to China from what is now Syria, and they spoke Persian. They represented the Church of the East (the Nestorian Church—a branch of Christianity that later allied itself with Christians in India who were first evangelized by St. Thomas the Apostle.)

Luckily for Alopen, Emperor Taizong had a policy of religious tolerance. The Stele tells us that Taizong welcomed Alopen and had the holy writings Alopen had brought with him translated at the Imperial Library. Taizong found the writings "most acceptable" and arranged for their dissemination. Three years later, in 638, Taizong issued an official declaration protecting the Nestorian Church. He erected China's first Christian church and recognized twenty-one priests to administer it. Under Taizong's son and successor, Gaozong, who continued this policy of toleration, Alopen was appointed bishop over the many churches built by the emperor.

For the next 200 years, until the end of the Tang dynasty in the early 900s, the Church of the East was prominent in China. Some emperors treated Christianity with tolerance, but others openly persecuted it. A Syrian monk visiting China a few decades into the 900s described a situation in which the Church was in decline, with many church buildings in ruin.

Christianity did not return to China until the Mongols reintroduced it after they conquered China and established the Yuan dynasty in the 1200s. (Nestorian missionaries had converted several Mongol tribes as early as the seventh century, and Christianity had become a major influence in the Mongol Empire.)

The Polos

Niccolò and Maffeo Polo, merchants and traders, followed the Silk Road to China. In 1266 they were invited to Beijing to meet the Emperor Kublai Khan. He received them hospitably, asking about European legal and political systems and about the Church in Rome. He requested that the Polos deliver a letter to the pope asking for 100 learned Christians to teach his people about Christianity . . . and western science (his main interest).

The long period between the death of Pope Clement IV in 1268 and the election of his successor delayed the Polos' return to China until 1271, when the brothers took young Marco, Niccolo's son, with them. The Polos stayed in China for twenty-four years. Marco became a confidant of the

The congregation in North Church at the end of the 7:00 AM Mass in July 2013

emperor and traveled all over China, writing down his reflections and describing, among other things, the many Nestorian communities he found in China and Mongolia.

Mongol power waned, however, and the Mongol Empire dissolved into civil war at the end of the century. Once again, imperial attitudes turned against Christianity in 1295, when Kublai Khan died and Ghaza, of the Ilkhanate, ascended the throne and converted to Islam.

Learning the Language

In the mid-sixteenth century, missionaries from various Catholic religious orders sailed to China, but they were forced out, and their evangelization attempts remained fruitless until Father Valignani, founder of St. Paul Jesuit College in Macau, recognized that no recent Christian missionary to China had seriously attempted to learn the Chinese language! So in 1579 he invited Italian Jesuit missionaries Michele Ruggieri and (three years later) Matteo Ricci (1552–1610) to come to Macau from Portuguese India to study the Chinese language, literature, and culture.

These two priests were among the first Western scholars to master Chinese script and classical Chinese. In 1583 Ricci and Ruggieri settled in Zhaoqing in Guandong Province, and one year later Ricci created the first European-style map of the world in Chinese. Father Ricci's aptitude for languages and his respect for the Chinese classics increased his standing among the officials.

In 1589 the new Chinese governor in Guandong expelled all Jesuits, but Ricci managed to acquire a place in Shaochou, north of Kwantung, where he soon established good relations with the officials and the educated elite.

In 1597, the Jesuits appointed Ricci major superior of the mission in China, but he remained frustrated by his inability to establish a base in Beijing. Finally, in 1601, Ricci was invited by the Emperor Wan Li to become an adviser to his imperial court, the first Westerner to be invited into the Forbidden City. This honor was in recognition of Ricci's scientific abilities, chiefly his predictions of solar eclipses.

Once established in Beijing, Ricci was able to meet prominent officials, scholars, and cultural leaders, converting some to Christianity. He provided maps that gave the Chinese their first notion of modern Europe, and he sent back to Europe the first modern detailed report on China. With Emperor Wan Li's permission, he was able to establish the Cathedral of the

Immaculate Conception in Beijing. Ricci died in Beijing on May 11, 1610, and was the first foreigner to be buried in the city.

Ricci was successful because of his personality and knowledge as well as his "accommodation method," in which he attempted to harmonize Christian doctrine with Chinese tradition. Other missionaries started a controversy over whether Ricci and other Jesuits had gone too far and had changed Christian beliefs in order to win converts. The Jesuits argued back that elements of Chinese folk religion and offerings to the Emperor and departed ancestors were civil and social in nature, rather than religious, and therefore not incompatible with Catholicism, so Christian converts should be allowed to participate in these observances.

Although many other missionaries began agreeing with the Jesuit approach, in 1704 Pope Clement XI condemned Chinese rites and Confucian rituals and outlawed any further discussion of the subject. In response, the Kangxi Emperor issued an order that "all missionaries, in order to obtain an imperial permit to stay in China, would have to declare that they would follow 'the rules of Matteo Ricci.'" By 1721, the Emperor banned all Christian missions in China. From that point on, the persecution of Chinese Christians steadily increased, and subsequent emperors reinforced anti-Christian policies.

An Opening

It was not until 1939, just a few weeks after his election to the papacy, that Pope Pius XII ordered the Congregation *Propaganda Fide* (the Congregation for Spreading the Faith) to relax the decrees against Catholics practicing the "Chinese rites." The Holy See had received guarantees that confirmed the merely "civil" character of these rituals, so the Holy Father allowed Chinese Catholics to engage in such activities and recognized Confucianism as a philosophy and an integral part of Chinese culture rather than as a heathen religion in conflict with Catholicism.

The adult choir at North Church in 2013

The papal decree revolutionized the Church's situation in China. Shortly afterward, in 1943, the government of China established diplomatic relations with the Vatican. As the Church began to flourish, Pius XII established a local ecclesiastical hierarchy, and, in 1946, named Thomas Tien Ken-sin, SVD, apostolic vicar of Qingdao, as the first Chinese national in the College of Cardinals, and later that year appointed him to the Archdiocese of Beijing.

After the success of China's Communists in the Chinese civil war, however, Catholics in China were forced to become part of the government-run Chinese Catholic Patriotic Association or to go underground in order to retain allegiance to the pope. Protestants, who for the most part met in homes, found tehemselves under the jurisdiction of the Three-Self Patriotic Movement.

Since the Second Vatican Council (1962–1965), which proclaimed a less Eurocentric Church with a greater respect for local languages and native customs even in the liturgy, the situation in China, while not ideal, has continued to improve. In fact, at the present time, Christianity is the fastest growing religion in China.

Blending Cultures

With an increasing opening to the rest of the world, the Chinese have become interested in all things western, particularly in music. So it should come as no surprise that my recital program featured works by Bach, Widor, Handel, Langlais, Purcell, Charpentier, and Wieniawski. I added even more western variety with an American blues arrangement, a Cuban guijira, and a Slovak number.

The audience cooed with delight when they heard some of my children and grandchildren sing "Jesus Loves Me" in Slovak, then in English, and finally in Chinese with the North Church Choir. (North Church Choir was on tour in France in 2010 and that same year sang in the Vatican for Pope Benedict XVI to commemorate the 400th anniversary of the death of Matteo Ricci.)

My program concluded with me playing and Ms. Zhong from North Church singing Schubert's "Ave Maria." So many attended the recital that the church ran out of programs early on; the overflow audience numbered more than 600.

I think Matteo Ricci, who believed in friendship and understanding before criticism and condemnation, was smiling in heaven, happy and pleased.

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Chapter Happenings

In the pages of this magazine and in *Notebook* online, we regularly share "happenings" in chapters around the country so that all may see the good work taking place when pastoral musicians gather locally and benefit from their experiences.

Bob McCaffery-Lent
National Committee for Chapters

Worcester, Massachusetts

Ray Lei Lu, Chapter Director

The NPM Worcester Chapter met on Saturday morning, February 8, 2014, at St. Paul's Cathedral in Worcester for communal viewing of a webinar DVD led by Father Michael Joncas. A lively discussion of the topics presented by Father Joncas followed the presentation, and the participants sang together many examples of the music in the presentation. We planned a similar gathering on April 5 to watch and discuss the Communion Rite webinar presented by Charles Thatcher.

The Worcester Diocese began implementing regional/multi-parish confirmations last year, and musicians quickly realized that besides the ethnic diversity of the diocese, the musical culture differs greatly between parishes. To facilitate more collaboration and encourage dialogue, the Worcester NPM Chapter held a meeting on the evening of March 10 to share last year's experiences and exchange ideas to improve the process. A similar meeting took place on April 10.

We are planning a priest and musician dinner on September 17.

Rapid City, South Dakota

Jackie Schnittgrund, Chapter Director

About thirty music ministers gathered at St. Patrick's Church in Wall, South Dakota, to share and learn about music and liturgy. After morning prayer, the attendees enjoyed "Christmas in January" music from four groups: St. Therese of the Little Flower (Rapid City), St. Francis of Assisi (Sturgis), Joyful Sounds Choir of Blessed Sacrament (Rapid City), and a male quartet from Chorus Angelorum Choir of Blessed Sacrament (Rapid City). Later in the morning, St. Rose of Lima (Hill City) pastoral musicians talked about working with small church ensembles. After lunch, a panel discussed various ways to recruit and maintain a church choir or ensemble. The attendees learned some approaches that could be applied to large or small musical groups.

All music ministers and clergy throughout the Rapid City Diocese are encouraged to attend quarterly NPM meetings. The emphases of these meetings are education, prayer, and fellowship. The next meeting at St. Paul's Church in Belle Fourche will address cantor certification and will be conducted by Tammy Schnittgrund, NPM Cantor Adjudicator.

Grand Rapids, Michigan

Robert J. Batastini, Chapter Director

The Grand Rapids Chapter is sponsoring a hymn festival at the Cathedral of St. Andrew, with cathedral organist Nick Palmer and narration by Bob Batastini. It will feature texts by modern writers set to well-known, well-loved tunes from throughout the centuries. The May 15 event will be the final event for the season. The chapter is heavily engaged in the run-up to NPM 2015, which will be in Grand Rapids.

Midsouth (Memphis), Tennessee

Carolyn M. Malish, Chapter Director

We are a temporary chapter, started in the summer of 2013, hoping to become a permanent chapter at the end of this year. We use the name "Midsouth" rather than "Memphis" because we include parishes from nearby Arkansas and Mississippi. Our second general meeting was our "St. Cecilia Sing!" on November 24, 2013, at the cathedral. Beginning with a handbell procession, choirs in the diocese offered anthems, interspersed by all sing "*Laudate Dominum*" (Taizé). The program ended with all singing "When in Our Music God Is Glorified." A reception followed the music program.

Our third general meeting was a dinner and evening prayer for musicians on February 20, 2014, at the Church of the Holy Spirit. Bishop J. Terry Steib led evening prayer. Our last general meeting before summer will be held on May 20 at St. Brigid. It will be a picnic, followed by evaluation of different Mass settings that would be usable by the diocese.

We have had a wonderful start to our local chapter with about seventy to eighty people in attendance at each meeting. There is much enthusiasm as we prepared to make application for permanent chapter status this summer.

The Midsouth NPM Chapter Board with their bishop: Front row (l–r) Carolyn Malish, Chapter Director; Fr. Bruce Cinquegrani; Donna Sloan, Secretary; Bishop J. Terry Steib; Pat Monz, Coordinator for Planning. Back row: Claire Russell, Koinonia; Lynn Dunlap, Treasurer; Marc Cereiser, Communications/Media; John Angotti; Nancy Deacon; Kelly Kramer, Assistant Chapter Director.

Hartford, Connecticut

Jean Degan, Chapter Director

On Friday and Saturday, September 13 and 14, 2013, we experienced a wonderful concert and workshop by Marilyn and James Biery at Holy Angels Church in South Meriden. Jim and Marilyn combined their talents to work with organists on registration and accompaniment skills while we read through some vocal "oldies but goodies" that Marilyn had suggested. The Bierys' music is highly uplifting both in the artistry of the music and the poetic nature of the text.

On Friday, November 22, 2013, the NPM Hartford Chapter joined with others from around the world in a "St. Cecilia Sing" celebrating the feast day of the patroness of musicians. This event was hosted at St. Catherine of Siena Church in West Simsbury. Special attention focused on the fiftieth anniversary of the Second Vatican Council, and reflections about the Council were offered throughout the festival.

On Sunday, January 26, 2014, we had a "Chew and Chat" session at St. Edward the Confessor Church in Stafford Springs. These sessions are highly valuable to the Chapter. They help us plan for events and activities that will most benefit our members.

On March 8 we offered a workshop on music for weddings and funerals. This event was held at St. Matthew School in Forestville, and our Chapter chaplain, Fr. Joseph Devine, pastor of St. Rose of Lima Church in Meriden, was the presenter. The goal was to help music directors make good decisions about music selections for these services. We had time to socialize, share experiences, and offer suggestions.

Hartford Chapter's workshop on wedding and funerals

Cincinnati, Ohio

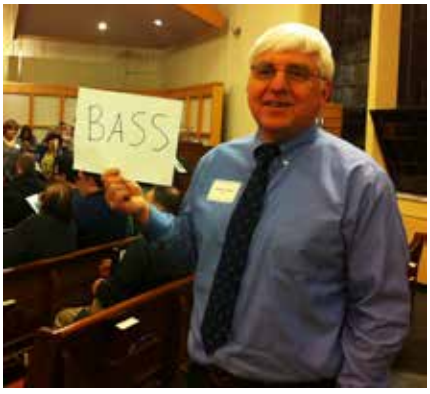
Paul Bresciani, Chapter Director

On March 1 we held an NPM Regional Handbell Intensive at St. Veronica Catholic Church led by nationally recognized handbell clinician and director Donna Kinsey from St. Frances De Sales in Morgantown, West Virginia. Assisting her was Christopher Brewer from St. Ursula in Pittsburgh, Pennsylvania. In all, thirty-seven handbell ringers from eleven parishes from throughout our archdiocese and region participated in the one-day workshop, where they learned handbell techniques and how best to use handbells in Roman Catholic liturgy. The day concluded with the ringers presenting a thirty-minute prelude of handbell music before Mass, then ringing throughout the Saturday 4:00 PM anticipated Sunday Mass at St. Veronica. It was a huge success!

Providence, Rhode Island

Stephen A. Romano, Chapter Director

We held our Twelfth Annual WinterSing on Sunday, February 23, at St. Mary of the Bay Church in Warren. More than 225 musicians (music directors, organists, pianists, cantors, choir members and friends) gathered for evening prayer and a delicious catered meal that was followed by a music reading session featuring choral music suitable for use throughout the liturgical year. We were honored to have three local composers with us for the evening. Gael Berberick conducted the schola, Silvio Cuellar led us in two bilingual selections, and Tom Kendzia presented two new compositions from his latest collection. It was a very successful event!



Providence Chapter's WinterSing

The Diocesan Faith Convocation was held at Bryant University in Smithfield on March 9. Guided by Fr. Ron Brassard, chapter members Linda Reid, Jason Hervieux, Heather Skidds, and Stephen Romano presented two breakout sessions as part of the liturgical track.

Shreveport, Louisiana

Suzan Atkins, Chapter Director

We held a cantor workshop at St. Joseph Church in Shreveport. It was an informational session on guidelines for cantors followed by a master class session. Presenters were Loralee Culbert and Carole Moon, and twenty people participated. This was our first workshop as the new Shreveport NPM Chapter. We are planning our next workshop for this summer; it will be for youth instrumentalists.

Lansing, Michigan

Dr. Robert Wolf, Chapter Director

The Lansing Chapter hosted an NPM National Cantor Intensive Day with guest clinician Frances Brockington, associate professor of voice in the Department of Music at Wayne State University and a master teacher of cantors. She has served on the NPM National Steering Committee for Cantor Certification, and she directed the Cantor Certification Program for the Archdiocese of Detroit, one of the first formally organized programs in the country.

Thirty-eight cantors from twenty-five parishes of the Lansing Chapter participated in the day's events. As a follow-up to this day, the Lansing Chapter will be offering basic cantor certification appointments later in the year.

Louisville, Kentucky

Laura Sullivan, Chapter Director

The Annual Chapter Dinner with Roundtable Discussion, held on Thursday, January 23, 2014, at St. Margaret Mary Parish in Louisville, was a successful event with approximately forty people in attendance. A roundtable discussion followed the dinner: "Polyphony of Music Ministries," with representatives from various churches in the archdiocese. There was spirited discussion with regard to the challenges and opportunities in diverse church settings and how they impact music ministry and worship.

The Chapter sponsored a Spring Awakening Retreat for music ministers on Saturday, March 8, at the Salmon Farm in Louisville. This retreat was designed to jump-start the Lenten Season with thought-provoking ways to feed the soul and energize the spirit. There were approximately twenty people in attendance. Gary Montgomery, the retreat facilitator, spoke about how to grow as a Catholic Christian leader in all parts of life: spiritual, personal, family, and career. Fellowship and luncheon followed the retreat.

Our "End of Year Potluck" is planned for Thursday, June 12, 2014, at St. Michael Church in Louisville. This event is to welcome new local Chapter officers, celebrate, relax, and tour the new church facility at St. Michael.

Discussions in Louisville

Erie, Pennsylvania

Gloria Richardson, Chapter Director

Ad majorem Dei gloriam ("For the greater glory of God") is believed to have been coined by Saint Ignatius of Loyola to serve as a cornerstone sentiment of the Jesuits' religious philosophy and a summary of the idea that any work can be spiritually meritorious if it is performed in order to give glory to God. And J. S. Bach said: "The aim and final end of all music should be none other than the glory of God and the refreshment of the soul." In keeping with these expressions, the Erie Chapter presented their annual Songfest

and Banquet on Sunday, April 6, at Holy Redeemer Catholic Church in Warren. We explored several settings of the *Gloria* for Mass and listened to vocal and instrumental performances by Erie diocesan musicians. Matt Clark, from the Office of Worship, presented a historical perspective and discussed why we sing the *Gloria*. Several diocesan musicians shared vocal and instrumental sacred music literature: Gabriel Borrero, tenor from Our Lady of Mount Carmel Parish, Erie; Joan Eighmey, pianist, from St. Luke Parish, Youngsville; The Hand Bell Choir of St. Mary Church, St. Marys; and the Silver Winds Flute Choir from the Warren Area.

St. Paul and Minneapolis, Minnesota

Dr. Lynn Trapp, Chapter Director

Our program year began with *Singing the Faith by Heart*, with presenter Mary Preus, who led us through cyclical songs from around the world. Our Chapter joined Augsburg Fortress Publishers, MorningStar Music Publishers, and St. Olaf Church to present the Conference on Worship, Music, and Homiletics in early October. The St. Cecilia Choral Festival was attended by several hundred people; it was held at Guardian Angels Catholic Church in Oakdale. Paul Inwood served as guest presenter on the first Saturday of Lent in a Lenten retreat open to the public at St. Olaf Church. The final event of our Chapter program year is a *Sound for Worship Seminar*, a demonstration and discussion with sound technicians and music and worship directors about sound quality, components, and configuration in live music ministry.

Rochester, New York

Ginny Miller, Chapter Director

Our NPM Chapter once again celebrated the Feast of St. Cecilia in a festive way. Participants gathered at Sacred Heart Cathedral for their annual "St. Cecilia Sing" on Sunday, November 17. The celebration focused on the theme of peace and included readings from the Gospel of John, Dorothy Day, and Pope Francis. Performers included high school senior Brandon Keough, viola, from St. Marianne Cope, Rush/Henrietta; St. Louis Elementary School Glee Club from St. Louis, Pittsford; and cantor Angela Calabrese, soprano, from Our Lady of Peace, Geneva. An enthusiastic assembly raised their voices throughout the celebration under the able leadership of Stephanie Honz, organist, from St. Louis, Pittsford.

That afternoon we honored Jean Leicht, longtime NPM member and director of music at Rush/Henrietta's St. Marianne Cope Parish, with our Chapter's 2013 St. Cecilia Lifetime Achievement Award. Jean has been involved in numerous workshops and festivals through the years, and she was a founding member of both the Children and Worship and Continuing Education Subcommittees of the Diocesan Music Committee. Jean also served on the core committee of the 2002 NPM Regional Convention in Rochester.

Twelve teens were also honored with music ministry recognition awards from the *Ginny Miller Scholarship Fund*: Brian Brancato, (Assumption, Fairport), Sarah Grizard (St. Kateri Tekakwitha, Irondequoit), Serina Justiniano (St. Helen, Gates), Brandon Keough (St. Marianne Cope, Rush/Henrietta), Aimee Macias (Queen of Peace/St. Thomas More, Brighton), Sean Britton-Milligan (Our Lady of Peace, Geneva), Andrew Paratore (Resurrection, Fairport), Helena Rankin (St. Anthony, Groton), Sarah Roberts (St. Benedict, Canandaigua), Elizabeth Schueuerman (St. Louis, Pittsford), Briana Volkmann (St. John of Rochester, Fairport), and Ben Wittman (St. Leo, Hilton). An elegant reception followed.

Orlando, Florida

Aaron Kohl, Chapter Director

This year, Bill Brislin, LMHC, and former diocesan director of music for the Diocese of Orlando, presented a workshop at Sts. Peter and Paul, Winter Park, on the holistic minister, followed by midday prayer and a catered lunch. Bishop John Noonan was in attendance, and this was the highest attendance at a St. Cecilia Day gathering in the history of our local chapter: fifty-six music and liturgy directors from around the diocese.

In January, the Notre Dame Folk Choir was in residence at Sts. Peter and Paul Parish during Epiphany weekend, and they offered a choral reading session sponsored by WLP. In addition to the reading session, the choir sang at three Sunday liturgies and presented a concert of folk choir favorites on Sunday afternoon.

Michael Prendergast was the keynote speaker for our "Planning the Seasons: The Sacred Paschal Triduum" workshop at Corpus Christi Parish in January, which was co-sponsored by the Diocesan Office of Liturgy. There were more than eighty persons in attendance.

Because the bishop wants to have the liturgy of the hours become a common practice in the diocese, Charles Thatcher, director of music for the Diocese of Orlando and St. James Cathedral, presented a live-stream workshop at the Chancery on the basics of the hours and gave examples of appropriate adaptations used at diocesan functions. Musicians and liturgists from around the diocese were able to view this live-stream from the comfort of their parish in real time or anytime, as we build an archive of presentations.

Our June meeting at Good Shepherd in Orlando, open to all NPM members, will be a time for socializing and catching up from a busy Easter Season. There will be entertainment, food, and the presentation of a scholarship to an individual to attend

28th Annual Guitar and Ensemble Institute

July 21–25, 2014 • Milford, Ohio

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

Schedule includes: Sessions on liturgy—for both experienced and beginning leaders of liturgical song—techniques for guitar and bass, keyboard, percussion, and voice; sampling of repertoire; Eucharist on Thursday followed by "open mic" recital; shared meals and time for informal conversation. **Special Director/Player Track.**

Faculty

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

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

Jaime Cortez *Guitar Track*
Director of music at Holy Cross Catholic Church, Mesa, Arizona; composer, clinician, arranger, and performer.

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

Jaime Rickert *Guitar Track*
Former resident musician at Marydale Retreat Center in Erlanger, Kentucky and member of the Parish Mission Team. Pastoral Associate at St. Ann Parish, Ossining, New York.

Bonnie Faber *Voice Track*
Vocal coach; forty years + music ministry in the Archdiocese of St. Paul and Minneapolis; music director at Corpus Christi Parish, Roseville, Minnesota; staff of Music Ministry Alive!; cantor clinician.

Ken Gilman *Obbligato Track*
Music director at St. Michael and All Angels, Albuquerque, New Mexico; active performer on and teacher of mandolin, fiddle, and related instruments.

James A. Wickman *Keyboard Track and Liturgy*
Director of music and liturgy, Office of Campus Ministry, Georgetown University; adjunct faculty in the Georgetown Department of Catholic Studies; chair, NPM Education Committee.

Brian Malone *Percussion Track*
A freelance percussionist based in Cincinnati, Ohio, Brian has performed from New York to South America.

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

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2014 NPM INSTITUTES

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In the event that this program must be canceled due to low enrollment, that decision will be made at least three weeks prior to the scheduled starting date, and registered participants will receive a full refund of fees paid to NPM. Since NPM cannot offer reimbursement of travel fees, we recommend that registrants book nonrefundable flights not more than 21 days before the institute begins.

ACCOMMODATIONS
Lodging is available Sunday, July 20, through checkout on Friday, July 25. Airport shuttle will be available courtesy of the local committee by prior arrangement. Shuttle arrangements will be made after you register.

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Registration Form: NPM Guitar and Ensemble Institute 2014

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2014 NPM Institutes

the NPM Annual Convention. In addition to sponsoring events, the Orlando Chapter is active in welcoming new directors of music and liturgy to the diocese and encouraging them to network within the diocese and the NPM organization. This year we have welcomed seven new directors or associate directors of music, and four of them are active on the Music Committee/NPM.

Joliet, Illinois

Nick Thomas, Chapter Director

At the first workshop we had this year, we were fortunate enough to have our bishop as the main speaker: "Music and Musician in the Church: A Conversation With Bishop Conlon." Bishop Conlon shared his thoughts on liturgical music in the Church and in particular for the Diocese of Joliet.

In January our gathering was a lunchtime "Chew 'n' Chat": "Musicians and Staff Relationships: Expectations, Hopes, Difficulties, Solutions." We had a "hands-on" cantor workshop at St. Jude Parish in February. And in June we'll top off our year of programming with a second lunchtime "Chew 'n' Chat" featuring a conversation around "Sounds of Success/Share Your Year."

Dallas, Texas

Kathy Leos, Chapter Director

In February, NPM Dallas hosted "Eat. Pray. Network"— a Saturday morning brunch for area pastoral musicians. Board member Melissa Humason served up an excellent breakfast, and about thirty musicians shared a morning of good food, thoughtful discussions around "table talk topics," and an opportunity to meet others who serve as music ministers in the diocese.

Our chapter also hosted Paul Inwood (March 20–22). While in Dallas, Paul served as a clinician with a local high school choir and as guest director at a parish choir rehearsal, led a Lenten Evening of Reflection for musicians, and presented two workshops: one on the *Psallite* project and one on "Making the Most of Mass." On Saturday, the workshops provided us with new ways to incorporate psalms and antiphons into our music choices and gave us food for thought as we consider how best to choose music that serves the various rites of the Mass and helps the assembly to pray.

Seattle, Washington

Susie Fujita, Chapter Director

We enjoyed a very successful gathering for the "St. Cecilia Sing" in November. Very shortly after that event, we collaborated with the Seattle Archdiocese for a two-day formation and retreat on *Sing to the Lord*. For this early February event, we hosted clinicians James Savage, Bob McCaffery-Lent, Dr. Jerry Galipeau, and Andrew Casad at Seattle University. Topics included "The Music Documents," "Skills and Techniques," and "Chant and Hymnody." Dr. Galipeau also presented favorite choral pieces in the "Sing the Seasons" music reading session from World Library Publications.

Again, we found ourselves collaborating with the Archdiocese. Annually in June, the Seattle Archdiocese holds the Convocation of Priests for five days in Ocean Shores on the coast. The Liturgy Office requested the Seattle NPM Chapter to provide the music for worship. So we are now negotiating for a Cantor Intensive to run side-by-side with the Convocation. This would afford the opportunity for newly-acquired cantor skills to be used with talented musicians during the liturgies on-site.

We look forward to many more collaborations with our archdiocese and enjoying the resulting support and energy that we have discovered.

Arlington, Virginia

David Mathers Chapter Director

The Arlington Chapter began the program year with their traditional fall Mass and dinner on September 13, 2013, at St. Joseph Parish in Alexandria. Music for the liturgy was led by St. Joseph's Gospel Choir, directed by Eugene Harper, and Fr. Don Rooney presided. On September 28, the Chapter, in cooperation with the Arlington Diocese, offered a Spanish Liturgical Music Workshop led by John Miller and Olfary Guttiérez, both of the Cathedral Basilica of Newark, New Jersey. Arlington Bishop Paul Loverde gave a welcoming and affirming address to the more than 120 people who attended. The Chapter's annual Shrove Tuesday lunch, a gathering for Chapter members and friends, took place March 3, despite the previous day's severe snow storm! On April 5, Mary Lynn Pleczkowski led an NPM Cantor Intensive.

Members of the Joliet Chapter with Bishop Conlon

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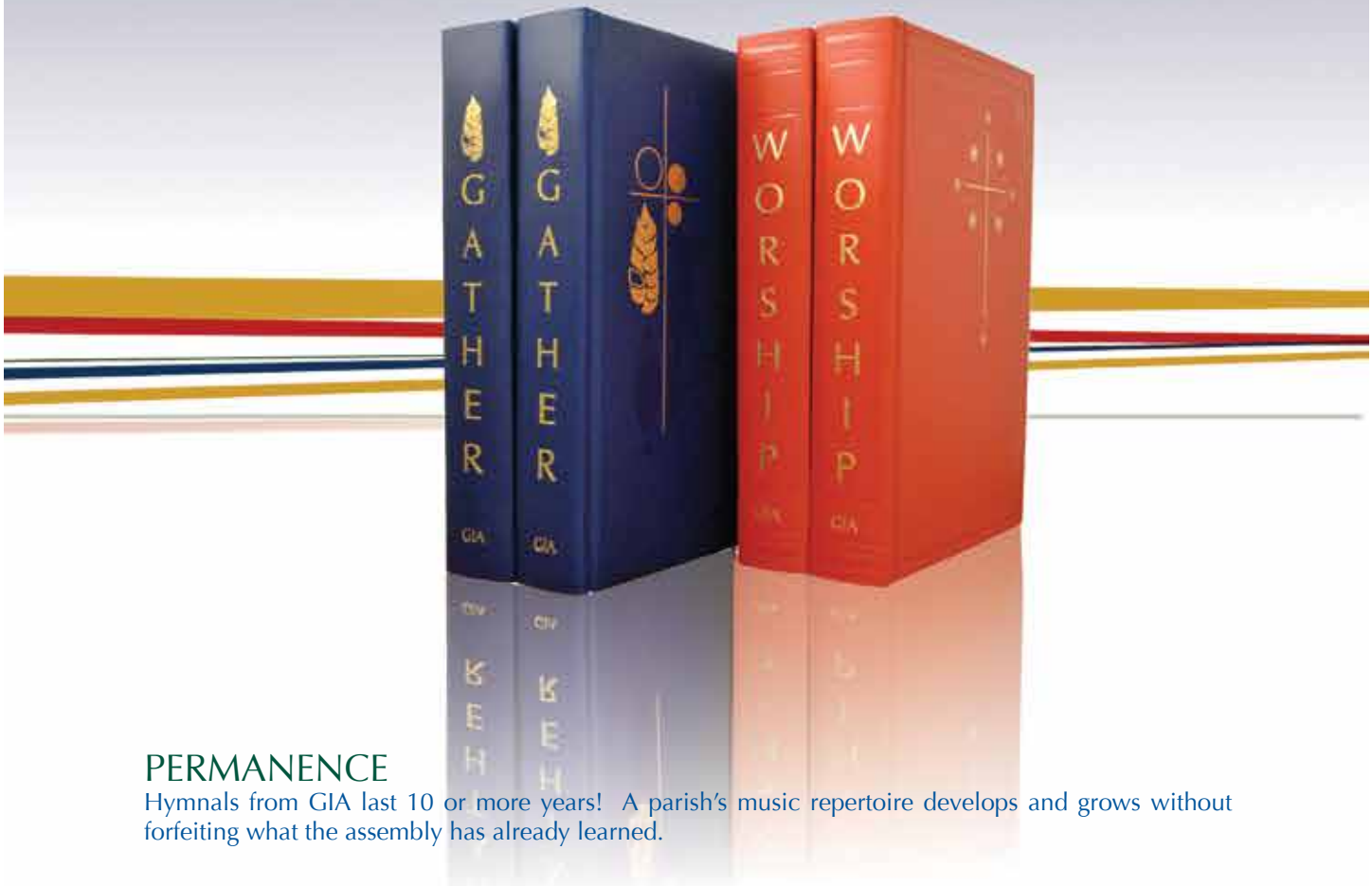

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Organ

Organ for Pianists

The following items are part of the series "Feet Don't Fail Me Now!" published by World Library Publications (WLP).

Long-time NPM convention goers will recognize the title of this new organ series offered by World Library. For years, editor Alan Hommerding has presented breakout sessions by the same title. These workshops were designed to help experienced pianists and beginning organists navigate the organ, with emphasis on playing for the liturgy. In responding to some questions I had about these books, Alan explained via email: "The series comes from twenty or more years of offering the 'organ for pianists' workshops. So much of it was 'written' based on the needs and questions of attendees from all those sessions." The series includes an introductory booklet, a method book, and four volumes of repertoire. A fifth repertoire volume is being prepared.

What I like about the introduction and method books is the gentle, non-threatening way Alan presents the various aspects of the organ, which can be overwhelming. His direct but friendly style avoids lofty technical details and brings the pianist into the wonderful world of the organ with encouragement. What I like about this whole series is that it comes from working with pianists from all over the country who found themselves in the same predicament: They were serving the Church and needed or wanted to learn organ but did not know where to begin. The introductory booklet and the larger method book both contain essential information about the instrument and how to play it and are written as a self-teaching tool for the intermediate level pianist with some chops. To explain what Alan means by the term "intermediate": He asks the series composers to create music for pianists who can play Clementi sonatinas. Pieces in this series are accessible without sounding elementary, and many could be played on the piano. Although some titles are repeated from one volume to the other, the actual pieces and composers in each volume are different. WLP is offering each volume for sale separately or the method and repertoire books as a set for $40 ($68 value).

An Introduction to the Organ for Pianists. *Alan Hommerding. WLP 003087, $5.00.* In eighteen pages, Hommerding provides an overview of the organ and the basics for how to play the instrument. About half of the material has appeared in handouts given at the NPM breakout sessions already mentioned, and this booklet is recommended as a follow-up for those who have attended those sessions. *Part 1: Getting to Know the Instrument* covers much of what you would encounter when looking at the console, the fundamentals of pipes, pitch levels, buttons, knobs, and how they work. *Part II: Registration* succinctly describes the families of sound typically available and offers practical advice on how to use and combine stops for the various ways we must use the organ at liturgy. *Part III: Getting to Know (and Play!) the Pedals* explains what the pedals are all about, offers a step-by-step way to approach the pedalboard, and gently encourages the pianist to begin playing notes with the feet. The author makes this *very doable*! *Part IV: Manual Technique* addresses the fundamental difference between playing the piano and the organ keyboards. Attack and release of notes, articulation, and acoustics are all explained as they apply to organ playing. While there are not many exercises for practice in this booklet, it does provide an excellent starting point for understanding the instrument.

From the Piano Bench to the Organ Bench. *Alan Hommerding. WLP 003057, $19.95.* This spiralbound book may be regarded as an introductory method book geared specifically to liturgical pianists who are learning to play the organ. In sixty-two pages, it contains all that is available in the "Introduction" booklet, with expanded exercises for pedal and manuals. There are three additional chapters. Chapter five, entitled *Congregational Accompanying and Service Playing*, begins with additional explanations of pitch, rhythm, and timbre on the organ and why each is important. Introducing music for the assembly to sing is a critical skill as is the ability to lead and follow within the same piece, such as the responsorial psalm. Both are addressed in some detail. Registration is examined more deeply in this chapter, and ten techniques for varying introductions or accompaniments are described and illustrated. In chapter six, *Adapting Piano Accompaniments for the Organ*, the reader is given an excellent tutorial with techniques that can be applied immediately and other ideas that may need a little time to sink in and be tried later. This chapter is really important for the pianist to understand, for it goes to the heart of what is idiomatic to the organ and offers clear solutions for changing piano accompaniments so they sound well on the organ. Chapter seven addresses *Basics of Improvisation and Conducting from the Console*. These are two skills most organists must develop, and Hommerding again offers simple ideas to begin. He ends by recommending some materials for further study. May I add to his list the *First Organ Book* published by Wayne Leupold Editions (WL600053; see my review of this resource in the November 2011 issue of

Pastoral Music). The present volume is unparalleled for its specific purpose and audience. Highly recommended.

Feet Don't Fail Me Now! Volume One: Advent and Christmas. *Edited by Alan Hommerding. WLP 003068, $10.00.* The pieces in this collection are based on the tunes Veni Emmanuel, Savior of the Nations, Come; Ave Maria (chant); O Come, Divine Messiah; Adeste Fideles; Good Christian Friends, Rejoice; Puer Nobis Nascitur; and How Brightly Shines the Morning Star.

Feet Don't Fail Me Now! Volume Two: Lent and Easter. *Edited by Alan Hommerding. WLP 003069, $10.00.* The tunes in this volume are based on Ave Verum; Lord, Who Throughout These Forty Days; All Glory, Laud and Honor; Jesus Christ is Risen Today; Christus Vincit; All Creatures of Our God and King; and Come, Holy Ghost.

The liturgical seasons have a way of sneaking up on the busy church keyboardist, so often the last consideration is what instrumental music we have for preludes, postludes, and liturgical transition times. The pieces in volumes one and two of *Feet Don't Fail Me Now!* are WLP classic gems—some from the 1950s and 1960s and a few from the 2000s. All were previously published in other collections. One piece from each book is notated on three staves. Otherwise, the music is on two staves. Simple as the notes are, this music should not be played cold by the pianist who has never worked on the basics of organ technique. In fact, most of these pieces require legato organ technique to sound well. And since there is very little pedal, they could be effective when played on the piano (whether in a pinch or in the absence of a functioning organ).

Feet Don't Fail Me Now! Volume Three: A Seasonal Sampler. *Robert Edward Smith. WLP 003090, $10.00.* All ten pieces in this volume are notated on two staves, and there are no real pedal parts, just a few pedal points which could be played by the left hand if no pedal is available. The music is a bit more difficult than in the first two volumes, but "intermediate" still applies. Hymn tunes include: On Jordan's Bank; Lo! How a Rose E'er Blooming; What Child is This?; Joy to the World; The Glory of These Forty Days; Jesus Christ is Risen Today; Come, Holy Ghost; For All the Saints; Ye Watchers and Ye Holy Ones; and Now Thank We All Our God.

Feet Don't Fail Me Now! Volume Four: Classic Christian Melodies. *Russell Schultz-Widmar. WLP 003097, $18.00.* The composer included an introduction which notes: "The harmonic language of these arrangements doesn't stray too far from the original. . . . They are not a rehashing of the standard and well-known harmonizations, but certainly they are respectful of them." To be clear, these are not accompaniments but keyboard solo music. The pieces are intended for "students, pianists who are becoming organists, and organists and pianists who are looking for pieces that can be prepared relatively quickly." The music is on two staves, and there is much to admire. The twenty-five tunes would be easily recognized by Catholics who sing hymns and classic chants regularly. Some are more pianistic, and most can be played on piano or organ. About half are based on the most familiar Latin chants or hymns.

Heather Martin Cooper

Books

The Assault on Priesthood: A Biblical and Theological Rejoinder

Lawrence B. Porter. Wipf & Stock, Publishers, 2012. ISBN 978-1610972925. 422 pages, paperback, $46.00.

Given the revelations of recent years, it seems oddly dangerous to put the words "assault" and "priesthood" into a book title, even if that title is meant to be provocative. Although it is said to be cliché not to judge a book by its cover, the combination of illuminated white collar against a black background and the words "assault" and "priesthood" nearly prevented me from going much further with the text. There is a tendency today, particularly in Catholic circles, to claim that at any given moment, someone or the Church as a whole is aggressively under attack. Conspiracy theorists abound, and at first glance, Lawrence B. Porter's book may give the impression that he has uncovered yet another war being waged against the Catholic ministerial priesthood.

While there is a certain tone of defensiveness displayed in Father Porter's text, thankfully there is much more insight, depth, rigor, and erudition to remind us: do not judge a book by its clichés. The force of Porter's biblical theologizing is something to behold, particularly as he opens the Hebrew Scriptures' plentiful metaphors of "priesthood" as well as the personages who are identified as "priests." Who knew so many styles of priesthood existed?

After a thoughtful and informative survey-style introduction (this alone is worth a read), Porter unveils ten chapters' worth of Old Testament priests, never shying away from lifting up both their virtues and vices and everything else in between. Despite the dream of and quest for purity in nearly all forms and cultures of priesthood, clearly none has existed—that is, of course, until the true High Priest Jesus Christ appeared in history. Chapters eleven and twelve round off Porter's meticulous and engaging writing and research (truth be told, better to say *ressourcement* in its truest sense) with a turn toward the "new liturgy" of Jesus Christ and, most interestingly, the "priestly ministry of Paul the

apostle," a way of looking at Paul that finds little to no attention in biblical-theological conversation.

Lest one think this text is all about historical surveys of Old Testament priestly lineage and historical-critical analysis, be assured it is filled with relevant applications for today as well as hard-hitting challenges, primarily directed toward priests themselves but also prodding for all those who interact with, serve with, or even observe from a distance today's Catholic priests.

Porter carefully chose, I suspect, the word "rejoinder" for his subtitle. Recall that a rejoinder is usually understood to be a sharp, quick, witty comeback to a silly question. But there is nothing silly about the questions that have been and continue to be raised about the value, place, validity, worth, promise, and peril of today's Catholic priesthood. I detect that Father Porter approaches these questions not merely from a scholar's standpoint but from his own lived experience as a priest, a priest who perhaps has seen remnants of each of the virtues and vices of the twelve priesthoods he examines in his own life and the lives of his fellow priests (especially those whom he has taught in seminary).

While some of us may be tiring of the "victim language" in broad use within and without the Church—and Father Porter's title and overall intent may seem at first blush yet another attempt at creating an impenetrable defense—there is much worth wrestling with in this book. While his writing style is engaging, peppering rigorous biblical exegesis with humor and candor, because of its length and content, this book seems more suited for clergy and laity with a healthy grasp of biblical and theological method. While the reading audience may be somewhat limited, certainly the multi-layered theology and accompanying insights contained within this book are worth sharing with those who may never take up the text.

Benjamin Berinti, CPPS

Music as Theology: What Music Says about the Word

Maeve Louise Heaney. Wipf and Stock, 2012. ISBN: 978-1610974509. 360 pages, paperback, $32.00.

The Mystery We Celebrate, the Song We Sing: A Theology of Liturgical Music

Kathleen Harmon. The Liturgical Press, 2008. ISBN: 978-0814661901. 96 pages, paperback, $29.95.

Many church musicians are familiar with Kathleen Harmon's theology of music. In *The Mystery We Celebrate, the Song We Sing*, Harmon discusses music's relationship to the Catholic liturgy, its ability to model the dialectic tension of the Paschal Mystery, and its capacity to facilitate participation in the liturgy among parishioners. But when they are considering the union of music and faith *outside of* the liturgy, fans of Harmon may seek a complementary theology of music that does not focus on this relationship with liturgy. These musicians should read Maeve Louise Heaney's *Music as Theology: What Music Says about the Word*.

A version of Heaney's doctoral thesis from the Pontifical Gregorian University, *Music as Theology* asks: "Why is music so important in people's faith lives? Can it help mediate the Christian Word to us and if so, why and how?" (Heaney, 307). Whereas Harmon's theology is based in the liturgy, Heaney's theology leaves the liturgy aside (an omission she discusses in her conclusion) and instead focuses on contemporary music's relationship with a person's spiritual journey. "Too often," she says, "the very passion involved in creativity . . . is divorced from the living out of faith (perhaps above all in the liturgy but also beyond) when this cannot integrate the whole human dynamic of living and loving in its self-comprehension" (Heaney, 297).

As a foundation for her theology, Heaney begins *Music as Theology* with a rich, extensive survey of theories in musicology, ethnomusicology, and hermeneutics. Heaney justifies these chapters by explaining that, in her opinion, any contemporary study of music within the Christian Church must arise out of theories on music apart from the Church (Heaney, 312). She incorporates the teachings of Paul Ricoeur, Bernard Lonergan, and Jean-Jacques Nattiez in a way that is readable to the layperson and simultaneously convincing to her peers. After establishing her credibility as a scholar and theologian, Heaney works inward to the idea of music within worship and her own theology of contemporary music. Upon reaching her last chapter, "Theology of the Body of Christ and Contemporary Music," the reader understands the methodological context in which she places her theology.

Here, the church musician will profit from a renewed look at Harmon's text and a simultaneous reading of both women's theologies. The most obvious difference is in their opinions on how music facilitates comprehension of the divine. Those familiar with Harmon will recall that her theology focuses on the dialectic tension between the "already" (eschatology) and the "not yet" (soteriology) of Christian salvation, that tension's coexistence in the Paschal Mystery, and the liturgy's ability to help us understand and live that tension (Harmon, 5–13). The tension and resolution of music, according to Harmon, serves as a more easily accessible metaphor for this dialectic tension and brings worshipers more fully into participation in the liturgy (Harmon, 52–59).

Though Heaney does mention this same tension, she puts greater emphasis on music's potential to make the Triune God continuously present in each person's everyday life through a representation of

divine love, beauty, and grace. The sensory experience of participating in music awakens people to divine wonder and promotes a greater emotional and spiritual connection to the Godhead (Heaney, 271–276). Further, by inspiring this emotional and spiritual connection, music has the ability to communicate to the worshiper "the truth of the ascension and the Mystical Body of Christ" (Heaney, 282), which Heaney describes as God's continuously present and all-encompassing love. This, in turn, helps worshipers not to resolve dialectic tension but to feel, accept, and live out divine love in their everyday lives (Heaney, 280–285).

Despite these differences in approach and purpose, many of Heaney's conclusions complement Harmon's theology and, thus, reveal greater truths about the nature of music's connection to faith. First, Heaney draws similar conclusions to Harmon regarding the importance of music as a physical action. She explains that the physical experience of producing music gives worshipers a greater awareness of physicality—both their own and Christ's. The singer's vibrating vocal chords, expanding lungs, and existence within a self-produced cloud of sound waves all make the singer more conscious of personal power and physical form. By incorporating this physical experience into worship, singers are encouraged to contemplate the humanity of Christ and absorb these ideas into their own lives (Heaney, 263–266). This assessment is strikingly similar to Harmon's discussion of the physicality of music and its power to encourage full participation in the liturgy (Harmon, 43–45). The physical element of music and its impact on worship is crucial to the theology of both authors.

Second, Heaney brings out music's ability to establish presence and unity among distinct identities—a theory also shared by Harmon. Heaney calls music "a form of shared presence," citing its ability to join together disparate entities on an emotional and spiritual level (Heaney, 283). Those listening to and producing live music are brought together by the common experience of melody, harmony, and lyric (Heaney, 281–283). Heaney would certainly agree with Harmon's assessment that, "immersed in the music's unfolding tensions and releases, harmonizations and rhythms, we face a common horizon . . . we discover that *we are* that horizon" (Harmon, 47). Both scholars celebrate the ability of music to unite large groups of worshipers from diverse backgrounds in a common emotional and physical experience, furthering the impact of either the liturgy (in Harmon's case) or the shared informal worship experience (for Heaney).

Finally, Heaney praises music's ability to bridge time and space. To do this, she uses musicologist Willem Speelman's research on music theory and its implications for music as symbol. For example, one note's identity depends on its relationship to another (what Speelman calls "intervallic"), making the listener acutely aware of the piece as a whole. Similarly, music has the ability not only to fill a space of any size but also to coexist with dissonant or unrelated sounds in that same space (Heaney, 117–127). With this understanding, Heaney concludes that music's qualities help worshipers to understand the transcendence of the Jesus of the past into the world of the present. She postulates that music can act as a mediator of sorts, answering the question "Where is Jesus now?" and bringing worshipers closer to a seemingly inaccessible heaven (Heaney, 266–269). This analysis calls to mind Harmon's use of theory elements such as the tonal progression toward the tonic and the shaping of the melody to exemplify music's simultaneous recognition of past, present, and future. By more fully understanding this redefinition of time through music, worshipers become more fully aware of the continuous impact of the Paschal Mystery and the omnipresent nature of God (Harmon, 48–51). Whether singing a portion of the Mass or performing a contemporary song of praise, participants will gain a greater understanding of the Body of Christ.

Music as Theology ends with an excerpt from Karl Rahner's "Prayer for Creative Thinkers": "Raise up among us men and women endowed with creative powers, thinkers, poets, artists. We have need of them" (Heaney, 314). After studying Heaney and Harmon, readers are even more convinced of this truth and are inspired to incorporate music not only in the liturgy but in all aspects of their journey of faith.

Laura Wagstaff

About Reviewers

Rev. Benjamin Berinti, CPPS, is the director of Catholic Campus Ministry at the University of Central Florida in Orlando, Florida.

Ms. Heather Martin Cooper is the director of liturgical music at St. Monica Parish in Creve Coeur, Missouri, and co-chair of the 2014 NPM Annual Convention.

Ms. Laura Wagstaff studies the intersection of music and religion as a graduate student at Georgetown University. She is also the assistant director of Georgetown's Office of Fellowships, Awards, and Research for Undergraduates.

Publishers

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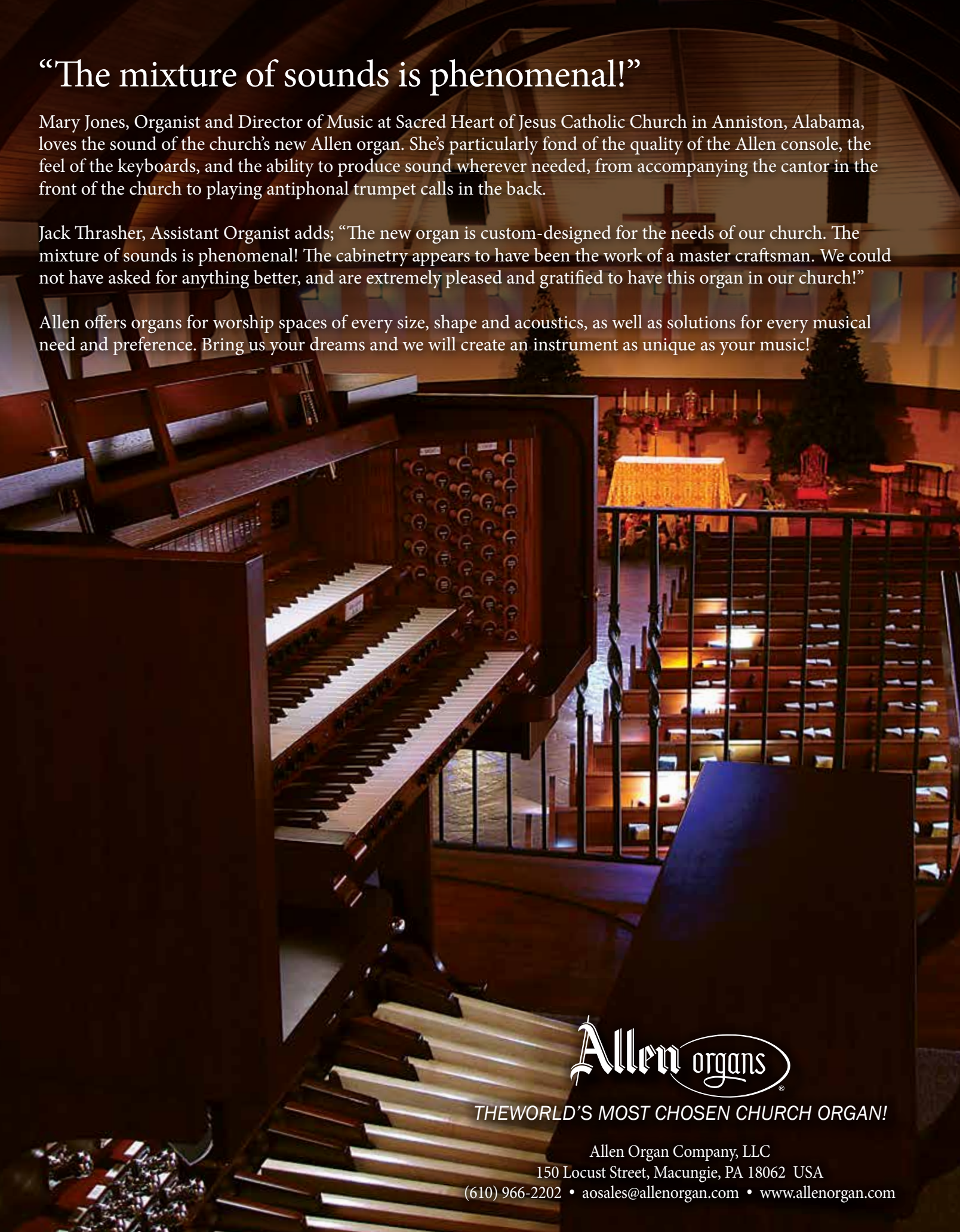

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