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NATIONAL ASSOCIATION OF PASTORAL MUSICIANS

MARCH 2014

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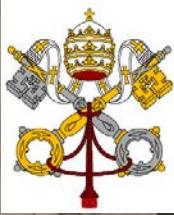
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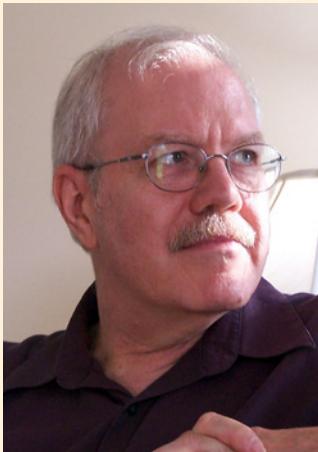
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Dear Members . . .



In the twenty-six years that I've worked at the NPM National Office, I've faced legitimate (and some illegitimate) criticism from our Association's members and from other people on the staff. Usually I can deal with the criticism, but sometimes the truly false judgments bother me, and that's when I close my office door and pound the desk, and people on the staff heed the sign on my door: "Nobody get in to see the Wizard. Not nobody. Not nohow." Those moments may be somewhat dramatic, but they are few and far between, because what I remember most as I look back over those years are not the criticisms but rather the messages of support, offers of help, and positive suggestions for improving the services and publications that NPM provides for its members.

The same is true, I know, of the other staff members. Sometimes each of us is angered by unjust criticism or confused by requests from members that we thought we had responded to adequately, but most often we find ourselves sharing thank-yous and commendations that our members (and even some non-members) have sent.

My guess is that pastoral musicians in general feel the same way and hold important the same good memories of support and commendation, putting aside (in most cases) the criticisms. We all look for ways to get support when we need it to sustain us in ministry.

That's the point of this issue of *Pastoral Music*. We all need, relish, and live by the support that we can find from each other and from the people who staff our parishes and dioceses. Here we offer some examples of the kind of support that a diocese can offer its pastoral musicians, whether

or not a diocese has an NPM Chapter (though, of course, we hope they do or will have one soon). And we pray that you can find such support from your diocese. If you can't, we hope you find it somewhere, because we all need such support in order to minister as pastoral musicians, clergy, and other leaders of ritual prayer.

In fact, wherever else we may find it, many of us count on that kind of support at our annual NPM conventions. Again and again—look it up!—in their comments about conventions in the fall issues of this magazine, our members rank among the major benefits they receive from an NPM convention such things as "being with people who are all involved in church music" and "knowing I'm not alone in my ministry" and "sharing with fellow music ministers, women religious, and clergy." They find important things like "camaraderie," "reaffirmation," "a chance to connect on diocesan issues with colleagues from around the country," "a renewed excitement and love for the ministry I have held for almost thirty years," and "the realization my ministry is important and that others experience the same highs and lows."

We hope that you can join us in St. Louis for this year's Annual Convention (July 14–18) to experience that support and camaraderie once again . . . or perhaps for the first time, if you are new to music ministry and to NPM. We know that you'll find important suggestions to improve music ministry in your parish and in your diocese. But most of all, we pray that you find in our gathering a sense of renewal, of hope for the future, and a determination to "proclaim Good News" through your ministry.

A handwritten signature in black ink, appearing to read "Gordon E. Truitt".

Gordon E. Truitt
Interim Coordinator and Senior Editor



NATIONAL ASSOCIATION OF
PASTORAL MUSICIANS

March 2014

Volume 38:3



Pastoral Music
(ISSN 0363-6569) is published five times per year in January, March, May, September, and November by the National Association

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

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Membership Information: Regular Parish Membership in NPM (clergy and musician, both included as members): \$145 per year. \$114 of this amount is for subscriptions to *Pastoral Music* for one year. Single Parish Membership (one member): \$105 per year. \$57 of this amount is for a subscription to *Pastoral Music*. Individual Membership (one member, no parish benefits): \$83. \$57 of this amount is for a subscription to *Pastoral Music*. Youth Membership: \$39. Retired/Senior Membership: \$45. Seminarian/Religious in Formation Membership: \$25. Benefits equivalent to individual membership. Group membership rates are available. Membership rates in effect as of January 1, 2014.

Subscription Information: One-year subscription, five issues a year, \$65. Library rate: \$63. Single copy: \$12. For periodicals postage to Canada, add \$12 per year for each membership. For postage to all other countries, add \$16 per year for each membership.

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

PASTORAL Music

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Cover: The oculus at the center of the dome in the Basilica of the Assumption of the Blessed Virgin Mary, Baltimore, Maryland—the first Catholic cathedral in the United States. Additional photos courtesy of the United States Conference of Catholic Bishops; Archdiocese of Louisville, Kentucky; Sisters of Charity of Nazareth, Kentucky; Greg Hume; Catholic Diocese of Altoona-Johnstown, Pennsylvania; Diocesan Choir, Arlington, Virginia; Maria Mertens; and NPM file photos.

Kentucky; Sisters of Charity of Nazareth, Kentucky; Greg Hume; Catholic Diocese of Altoona-Johnstown, Pennsylvania; Diocesan Choir, Arlington, Virginia; Maria Mertens; 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 begin on January 1 following an election and end on December 31 of the fourth year.

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From the Chair

Dear NPM Members:

It is my honor to address you today as the new chairperson of the NPM Board of Directors and my pleasure to serve NPM in this capacity. I can tell you that this Board is a very professional and caring group of people and that we are very busy about prioritizing and meeting the goals of the Association. Of course, our first priority is the hiring of a President/CEO, and as we are actively pursuing a successful end to this search, we ask for your continued prayers. In this interim period, NPM is blessed to have Dr. Gordon Truitt and Mr. Peter Maher coordinating the work of the Association. The Board of Directors is extremely thankful for their dedication and for that of the other NPM staff members in Silver Spring, Maryland.

Many of you know me well from my years with NPM, coordinating conventions, speaking at breakout sessions, writing articles for the publications, and soliciting gifts and bids at the convention Silent Auctions. I am a proud member of NPM, and as a parish music minister I have found NPM to be a wonderful resource and support, a source of energy, knowledge, and camaraderie that I have not experienced in any other organization. I know the benefits of NPM membership to individual music and liturgical ministers at all levels, from volunteers to professionals, the lay and the ordained. I do not understand well why the NPM message has not reached more people because there is no more worthy cause than to foster the art of musical liturgy, which is, of course, our prayer and our worship.

In that light, I ask you who are reading this magazine today to think of how you might promote NPM in your

parishes and worship communities and schools, how you can help those with whom you work to become members. NPM offers publications, webinars, institutes, newsletters, workshops, conventions, lectures by noted theologians, concerts by highly trained professionals, training programs for beginners, master classes for the more advanced, and other events to educate, certify, and improve practice. Of course, I know I am preaching to the choir here, but what a choir!

I hope you are planning to attend our Convention in St. Louis this summer so the other members of the Board and I can meet you. Every member of this Association is so very important, so welcome, and we want to meet you in person. If we have already met, then we will be blessed to cross paths with you again. We look forward to seeing you and all those you bring with you to St. Louis the week of July 14. Please help us spread the word!

I thank you for your prayers and support as we all work together in these coming years to promote the work and mission of NPM.

Sincerely,

A handwritten signature in black ink that reads "Anne A. Ketzer".

Anne A. Ketzer
Chairperson
NPM Board of Directors

Association News

CONVENTION 2014

Did You Make the Deadline? If Not, You Have Another Chance!

March 3 was the deadline for early bird registrations—the most deeply discounted member registrations for the 2014 Convention. But if you missed that deadline, do not despair! The weather that has affected much of the country in recent weeks has also affected NPM and some members' ability to register by March 3. To assist our members, therefore, we've **extended the Early Bird deadline to March 31, 2014**. If you miss that extended deadline, you have plenty of time to register before the *advance* registration deadline: June 13. Early Bird will save you \$100.00 off the regular/on-site registration fee, and advance registration will save you \$50.00. So send in your registration form today . . . or at least by the end of the month. You can register by mail, fax (using a credit card), or securely online at npm.org.

And don't forget the group discounts that can save you more: the clergy-musician duo discount, member parish discount (see the box on this page), and chapter discount. Plus, don't forget the seminarian and religious-in-formation discount and the youth discount.

Instrumentalists

The U.S. bishops have pointed out that the primary role of organists and other instrumentalists is to "lead and sustain the singing of the assembly and of the choir, cantor, and psalmist," but they also describe how instruments and ensembles have a "great range of expression" that can "add varied and colorful dimensions to the song of the assembly." They point to the important liturgical practice of instrumen-

tal improvisation, and they say that there are times when instruments may be played alone (*Sing to the Lord* [STL], 41–44).

It's not surprising, therefore, that there would be a pre-convention organ crawl, interest section meetings for instrumentalists, master classes (MC-01, MC-02, MC-03, MC-04, MC-05, MC-09), industry showcases, and breakouts for performances by organists, individual instrumentalists, and ensembles at an NPM convention. In St. Louis, there will be workshops for ensembles (A-09, C-09, D-09, E-09, F-09), organists (A-10, B-10, C-10, E-10, F-10), pianists (A-18, B-09, C-11), and handbells (E-11, F-11). There are daily lunchtime organ recitals (Tuesday–Thursday), and the evening performances include young organists in concert (01-01), acoustic gui-

tars (03-02), and a festival for organ and brass (06-02).

Keyboard Institute. Keyboard players—organ and piano—have a special opportunity in St. Louis to participate in a weeklong Keyboard Institute (I-02) with Lynn Trapp and James Kosnik. This intense learning experience begins on Monday morning and continues through all the breakout sessions; participants are expected to attend all sessions. Pre-registration is required, and space is limited, so register now!

Organ Certification: Live! While the normal certification procedure for organists is to conduct the exams anonymously via recording and U.S. mail, this year the Basic Organ Certificate (BOC) will also be offered live at the Convention in St. Louis.

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.

At the 2007 Convention in Indianapolis, seven organists took and passed the exam! We encourage anyone considering the BOC to come to the Convention in St. Louis and take the exam live this year. For additional information, check the NPM website: <http://tinyurl.com/npmorgan>.

Vocalists

“Singing is one of the primary ways that the assembly of the faithful participates actively in the Liturgy” (STL, 26), but within the assembly there are specialized vocal ministries: the ordained ministers, of course, along with cantors, psalmists, and choirs. Each of these receives special attention in master classes (one for cantors, one about chant) as well as in breakout session workshops, showcases, and performance events. Check out all the opportunities in the convention brochure—online at www.npm.org.

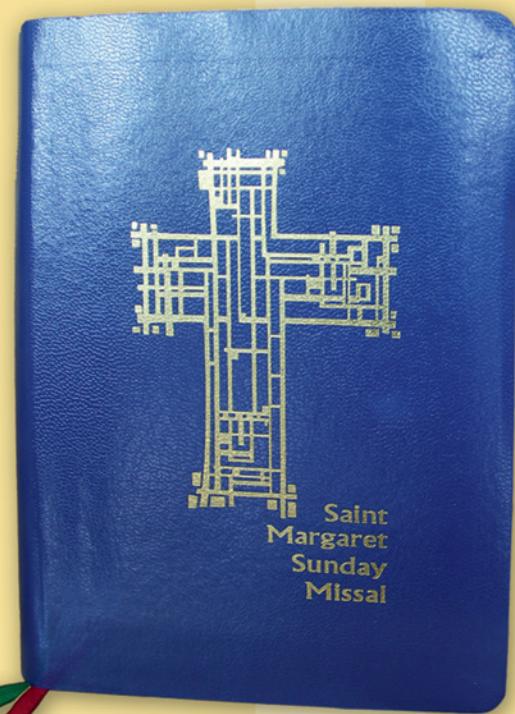
Directors

“The director of music ministries fosters the active participation of the liturgical assembly in singing; coordinates the preparation of music to be sung at various liturgical celebrations; and promotes the ministries of choirs, psalmists, cantors, organists, and all who play instruments that serve the Liturgy” (STL, 45). And, in their spare time

To help these busy professionals, NPM offers the Director of Music Ministries Division, which sponsors and participates in the annual DMMD Institute at the Convention. This year, the focus is on the Triduum (A-01 through C-01) with Paul Turner and Ed Hislop. There are also a session on the arts in liturgy with Mary Frances Fleischaker, OP (D-01) and a look at the DMMD-sponsored Lectionary Anthem Project (E-01, F-01). Other workshops for directors of music ministries—many aimed directly at choir directors—included sessions A-02, A-11,

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Interns

NPM is recruiting interns, eighteen to twenty-three years old, to serve as techni-

cal assistants, roving reporters, and youth room coordinators at the 2014 Annual Convention in St. Louis. These internships are a great way for college students and other young people to take an active part in this exciting music ministry gathering. Each intern will be required to be present for training on Sunday, July 13, and to work

from four to six hours each day, depending on that day's schedule. In exchange, each intern will receive complimentary registration for the full convention and housing for five nights in hotel rooms shared with other interns. Interns must cover other costs associated with their participation (e.g., travel and food).

Applicants for youth internships must be NPM members (youth, individual, or members of a parish group); be at least eighteen years old but not older than twenty-three; and have the ability to perform the internship position for which they are applying. Additional information, job descriptions, and application procedures may be found at the convention website.

Please share this information with young people who would enjoy and benefit from this experience. *But hurry!* The deadline for submitting all application documents is May 1.

MEMBERS UPDATE

New Board Officers

The NPM Board of Directors met January 23–25 in Silver Spring, Maryland. Board members include Dr. Jennifer Pascual, Rev. Anthony Ruff, OSB, Dr. Lynn Trapp, and Ms. Anne Ketzer. After a period of discernment during the second day of the meeting, the Board elected new officers.

Chairing the Board is Anne Ketzer, elected to the Board by the NPM Council during the 2013 National Convention in Washington, DC. Anne is a longtime NPM member, former convention chairperson, dedicated parish cantor, choir member, and parish ministry coordinator in her home parish in Cincinnati, Ohio. She recently retired from a long career in nursing management and



teaching at the University of Cincinnati. Anne served six years on the NPM Council and has been a frequent presenter of workshops on management and leadership issues to pastoral musicians, clergy, and other professional groups. She holds advanced certification and credentials in nursing and a graduate degree in organizational management.

The new vice chair is Dr. Lynn Trapp, who has a distinguished career as concert organist, pianist, conductor, composer, and liturgist. Through his many concert appearances, publications, awards, and clinician work he is highly respected as a leader with a national and international reputation. Since 1996, Dr. Trapp has served as director of worship and music, organist, and pianist at St. Olaf Catholic Church in Minneapolis, Minnesota, where he directs an extensive worship and music department with choral and liturgical ministry, concert series, and radio and television ministry.



Presidential Search

At its winter meeting, the NPM Board of Directors reviewed progress on the search for a new president for the Association. The first search, during the second half of 2013, was unsuccessful. All applicants were pre-screened and interviewed by a search committee appointed by the Board. From all applicants, four prospective candidates were forwarded by the search committee to the Board for consideration. Of those four candidates, two were entered by the Board into final consideration and then interviewed by the Board in person. After the interviews, none was felt to be the right fit for the NPM position, though each candidate brought a sincere and personal dedication to the mission and success of

NPM and various skills and levels of experience. The 2013 Board then decided to wait for the seating of the 2014 Board before the search would be resumed.

After its winter meeting, the 2014 Board entered into preliminary discussions with additional candidates. If these prove unsuccessful, the Board will re-institute the search committee. See the next page for a revised description of the position, which considers potential alternative models of doing NPM business.

Scholarship Deadline Extended

Because of the difficult weather conditions affecting large parts of the nation, we are *extending* the due date to apply for this year's academic scholarships. The deadline was originally March 5, but it has been extended to **March 31**. Hurry to get your application in. Additional details may be found in this issue on page fourteen.

NPM Organ Certification

"All pastoral musicians . . . exercise a genuine liturgical ministry. The community of the faithful has a right to expect that this service will be provided competently" (STL, 50). Certification is a means to focus skill sets as organists and affirm competency to lead an assembly in song each week. NPM offers several national certifications—currently for directors of music ministries, cantors, and organists. There are three levels of organ certification; two are offered jointly with the American Guild of Organists and are administered





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.

by the AGO, and one is administered by NPM.

The American Guild of Organists Service Playing (SPC) and Colleague (CAGO) certificates are available with dual certification by NPM. Candidates must be members in good standing in both organizations. Requirements for the playing examination are posted on the AGO website, and the requirements for NPM certification can be found on the NPM website. Exam dates and application deadlines are available in the brochure found on the NPM website. Last year, seven members of NPM achieved SPC and CAGO certifications. Both of these certificates focus on the organist's ability to play appropriate liturgical repertoire for the organ and, more importantly, to make sure the organist is able to accompany the singing assembly, cantors, and choirs competently.

The NPM Basic Organ Certificate (BOC) is for all organists serving the Church. Developed by the Organist Steering Committee, the BOC is a process for certifying achievement of the fundamentals of Roman Catholic service playing. Since 1999, some sixty NPM members have successfully completed the requirements for the BOC.

"The primary role of the organist . . . is to lead and sustain the singing of the assembly and of the choir, cantor, and psalmist, without dominating or overpowering them" (STL, 40) The BOC is a means of working toward fulfillment of the organist's primary role and of affirming those who have attained a basic competency. The music played for the exam is drawn from a common liturgical repertoire: hymns, a psalm, acclamations, a litany, and two pieces of organ literature. Of the last items, any appropriate pieces may be selected, but at least one must be played with pedal. The other pieces are selected from a list which can be found on the application form. Exams are recorded by the candidate on any serviceable organ

Sing. Pray. Learn. NPM 2014.

Hello everyone! My name is Rachelle Kramer, and I am the chair of the Youth Section for the National Association of Pastoral Musicians (NPM), an organization for anyone who loves musical liturgy. **If you are reading this now, I am guessing you are the kind of person who is involved in music ministry at your parish or school as a singer, instrumentalist, or maybe even a composer.**



I am writing to invite you to NPM's national convention in St. Louis this summer. Imagine spending time with over 1,000 other people who know the power of music in helping us praise and worship God! Every day of the convention offers workshops, speakers and opportunities for prayer and celebrating the Eucharist. There will be musical performances from organ and choir to jazz to a contemporary music concert led by Ed Bolduc. In addition, you will get a chance to meet and learn from many of the people whose music you sing every Sunday! There is even a Youth Room where you can hang out with other young people, share stories and make music together.

Other highlights of the week include a Youth Retreat and Youth Day, a day that offers special workshops and social gatherings for young people only. These are great opportunities to meet other high school and college peers involved in music ministry. College students are encouraged to apply for the convention internship program. See the NPM youth website for more information.

Hope to see you there!
Rachelle



July 14-18, 2014
St. Louis, Missouri



in the presence of a proctor. The recording is then submitted for adjudication by two members of the Steering Committee. Adjudicators are listening for accuracy of notes and rhythms, steady and appropriate tempi, clear introductions and basic registrations. The question guiding them is how well people can sing to this accompaniment. Most often the adjudicators' results are accompanied by written feedback to affirm strengths and identify

All high school and college students receive a reduced rate on registration fees. Start talking now with your parents, youth minister or campus minister, and music director, and invite your friends. Come for the week, or bring a group for Youth Day on July 16.

Learn more at www.npm.org/Sections/Youth

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any challenges. Successful candidates are notified by letter and soon receive their certificate from the National Office.

While the normal procedure is to conduct the exams anonymously via recording and U.S. mail, this year the BOC will also be offered live at the Convention in St. Louis. We encourage anyone considering the BOC to come to the convention in St. Louis and take the exam live this year. Look for additional details at the NPM website:



Liturgical Music Institute

**JUNE 29 - JULY 4, 2014
SEMINARY OF THE IMMACULATE CONCEPTION
HUNTINGTON, NEW YORK**

“Pastoral musicians should receive appropriate formation that is based on their baptismal call to discipleship; that grounds them in a love for and knowledge of Scripture, Catholic teaching, Liturgy, and music; and that equips them with the musical, liturgical and pastoral skills to serve the Church at prayer.”
- *Sing to the Lord: Music in Divine Worship* (#50).

The Liturgical Music Institute is a five day comprehensive program whose aim is to offer musical, liturgical and pastoral formation for both new and experienced liturgical musicians. Participants will take part in a ten hour liturgical theology course. First time participants will take the class “The Liturgical Year” while returning participants will take either “The Liturgy Documents” or “The Rite of Christian Initiation of Adults.” All participants will take applied music workshops in organ, voice, guitar, music theory or conducting and plenum sessions that will focus on specific pastoral dimensions of liturgical music ministry. Participants will also attend daily spiritual conferences, morning and evening prayer and daily Eucharist. In addition to the varied workshops and presentations, they will interact with other liturgical musicians from around the country to share ideas, concerns and best practices.

The Seminary of the Immaculate Conception, situated on 215 acres close to the Long Island Sound, provides a unique and tranquil setting for the Institute. Liturgies will be held in the historic monastic chapel with its three manual E.M. Skinner organ. Classrooms and meeting rooms are equipped with state of the art technology. Accommodations consist of single bedrooms with private bathrooms and showers. Air conditioned bedrooms are available on a first come, first serve basis. Costs include \$420 for tuition, \$150 for meals, \$55 for books and \$270 for accommodations (optional). For more information and for registration information, consult our website, www.liturgicalmusicinstitute.org. Early registration ends May 23, 2014.

2014 Institute Faculty



Sr. Sheila
Browne,
RSM



Msgr.
Joseph
DeGrocco



Christopher
Ferraro



Dr. Jerry
Galipeau



Susan
Hugelmeyer



Lisa
Kelly



John
Miller



Dr. Jennifer
Pascual



Steven
Warner



Seminary of the Immaculate Conception

440 West Neck Road, Huntington, NY 11743

631.423.0483 ext. 102 ✉ music@icseminary.edu ✉ www.liturgicalmusicinstitute.org

*We are grateful to World Library Publications, the music and liturgy division
of J.S. Paluch, for their support of the Liturgical Music Institute*



MEETINGS AND REPORTS

Cathedral Musicians Meet

The Conference of Roman Catholic Cathedral Musicians (CRCCM) met in Washington, DC, January 6–9, for its thirty-first annual gathering. Peter Latona, director of music at the Basilica of the National Shrine of the Immaculate Conception with associate director Richard Fitzgerald and assistant director Benjamin LaPrairie, designed and directed the conference gathering.

The meeting began with evening prayer and a reception. On Tuesday morning, Reverend Robert A. Skeris presented "*Laus Vocalis Necessaria: The Music Must Pray, the Prayer Must Sing.*" Following midday prayer and a concert at the Dominican House of Studies, Father James Junipero Moore, OP, gave a talk titled "The Spiritual Life of the Musician." An afternoon business meeting led to a session on improvisation techniques by Richard Fitzgerald, who used the South Gallery Organ of the National Shrine.

Wednesday morning's program began with a lecture-presentation by Bertrand Cattiaux, organ builder and curator of organs at the Cathedral of Notre-Dame in Paris, France. Cattiaux surveyed six centuries of French organ building, incorporating audio and visual examples in his thorough presentation. This was followed by a lecture from Reverend Monsignor Kevin Irwin, titled "What We Have Done and What We Have Failed To Do," focusing on the state of liturgical and musical reforms since the Second Vatican Council.

In the afternoon, Richard Fitzgerald presented a lunchtime organ recital on the 2009 Lively-Fulcher organ at Saint John Church, Lafayette Square. In the afternoon, conference participants visited Washington National Cathedral, where Canon Michael McCarthy, director of music, led a workshop on "Techniques for

NPM Interns Rule

BY KATHERINE MARINELLI

Being a part of NPM's 2013 Intern Group was honestly one of the best experiences I have ever had. I applied to be an intern because I wanted the experience, but I also wanted to meet more people my age who shared my faith and love of music. When I received the email saying that I was chosen to be an intern, I was ecstatic. I was so excited to learn more music, meet new people, and, of course, help out in any way that I could. I applied to be a roving reporter and had a great time making videos and watching those participating learn more about Christ, about how you can feel the spirit in music, and how to share that with people who go to your church.

When I applied, I expected there to be a lot of people signing up, and I thought that those who were accepted would have to be running around doing all sorts of things all day long, but I was wrong. I was pleasantly surprised by the number of interns who were accepted,



what we did, and what we were able to do during our free time. As long as we did the work we were supposed to, we were able to hang out, sleep, or go to breakout sessions.

I loved being an NPM intern because I learned a lot and met some of the best people that I know. I am so excited to have the chance to sign up again for this summer's convention in St. Louis! I think that other students should apply to be an intern because they would have the chance to meet other students who share the same love of music, ministry, and faith while building long-lasting relationships. *Everyone* should apply because it really is one of the best experiences you'll have.



NPM's 2013 Convention Interns

A special invitation to Priests:

The National Association of Pastoral Musicians (NPM), an organization for anyone who loves musical liturgy, invites you to attend the NPM annual convention in St. Louis this summer. An NPM convention is:

- an opportunity to renew your commitment to the centrality of liturgy in the life and witness of the Church
- an occasion to reaffirm and grow in your role as leader of the liturgical assembly and proclaimer of the liturgical texts in song
- a time to explore the diverse range of liturgical ministries within the worshiping assembly and celebrate and deepen the power of music in our liturgical worship
- a powerful means to express your commitment to the future of the Church through the continuing liturgical formation of the worshiping assembly, pastoral musicians, and directors of music ministries now and for the future

The NPM convention has special offerings just for clergy, including:

- workshops on Scripture and homiletics, upcoming changes in the liturgy, spirituality, chant, multicultural celebrations, merging and closing parishes, and the liturgical seasons
- opportunities to learn with deacons, musicians, youth and young adults
- the Clergy Interest Section, where you can connect with your fellow clergy
- invitations to assist with sacramental reconciliation and concelebrate the Convention Eucharist with Archbishop Carlson

Please invite fellow priests, deacons, and bishops into the journey of hope in which NPM is engaged, and please encourage your staff and parishioners involved in music ministry to attend. We hope to see you in St. Louis!



**National Association of
Pastoral Musicians**
37th Annual Convention
July 14-18, 2014
St. Louis, Missouri
www.npm.org

Don't let cost be an obstacle to participation!

Advanced Registration (by June 13) qualifies you for substantial discounts.

Support your parish music minister by taking advantage of the Clergy/Musician Duo discount.

Plus, there are NPM chapter and parish group discounts.

Find all the details, plus a full convention brochure, at www.npm.org

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the Choral Conductor.”

Evening Mass at the National Shrine included customary prayers for deceased members of the CRCCM during the Universal Prayer. Mass was followed by a concert presented by the Choir of the National Shrine: “Moveable Feasts: Sacred Music for the Church Year.”

Thursday morning began with a second business meeting, then Gerald Muller, director of music at Theological College (the national seminary at Catholic University), described the musical and liturgical formation of the seminary students. Next came a composers reading session, and Grayson Wagstaff gave a lecture-presentation on the influence of the Spanish Renaissance on the sacred music of the New World. Wagstaff is professor of music, director of the Latin American Music Center, and dean of the Benjamin T. Rome School of Music at CUA.

Johann Vexo, choir organist at the Cathedral of Notre-Dame, Paris, presented a survey of sacred liturgical music at Notre-Dame, in which he described the responsibilities of the organists, the singing practices at cathedral liturgies, and the choir school. Later that evening, Vexo played a brilliant program of French masterworks on the organs of the Upper Church at the National Shrine, which was preceded by a prelude concert on the carillon of the Knights of Columbus Bell Tower by Robert Grogan, carillonneur and organist emeritus of the National Shrine.

The 2015 meeting of the CRCCM will take place in the Twin Cities of Minneapolis-St. Paul, Minnesota, hosted by the Basilica of St. Mary (Minneapolis) and the Cathedral of St. Paul (St. Paul) in conjunction with the Cathedral Ministries Convention.

This report was provided by NPM member Brian F. Gurley, director of music and organist at the Cathedral of the Immaculate Conception, Albany, New York.

NPM Academic Scholarships 2014

to assist with the cost of educational formation for pastoral musicians

More than \$30,000 available in 18 NPM and Associated Scholarships!

- \$2,500 NPM Members Scholarship
- \$2,000 NPM Vatican II Scholarship
- \$2,000 NPM Nancy Bannister Scholarship
- \$2,000 NPM Jane Marie Perrot Scholarship
- \$2,000 NPM Koinonia Scholarship
- \$2,000 NPM La Beca Guadalupana (Guadalupe Scholarship)**
- \$2,000 NPM La Beca Juan XXIII**
- \$1,000 NPM Gagliano-Rockville Centre Chapter Scholarship
- \$1,000 NPM Detroit Chapter Scholarship
- \$1,500 James W. Kosnik Scholarship
- \$1,500 Father Lawrence Heiman, CPPS, Scholarship
- \$1,100 LeMoyne College Scholarship
- \$1,000 Funk Family Memorial Scholarship
- \$1,000 Dosogne/Rendler-Georgetown Chorale Scholarship
- \$2,500 OCP Scholarship
- \$2,500 Paluch Family Foundation/WLP Scholarship
- \$2,000 GIA Pastoral Musicians Scholarship
- \$1,000 Lucien Deiss, CSSP, Memorial Scholarship

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

** This scholarship is designated for a Latino/a applicant.

Eligibility Requirements

Applicant must be an NPM member with a demonstrated financial need enrolled full-time or part-time in a graduate or undergraduate degree program of studies related to the field of pastoral music during the 2013–2014 school year. Applicant should intend to work at least two years in the field of pastoral music following graduation/program completion. Scholarship funds may be applied *only* to registration, tuition, fees, or books. Scholarship is awarded for one year *only*; former recipients may re-apply, but renewal is not automatic.

Application Deadline Extended: March 31, 2014

For application or additional information contact:

National Association of Pastoral Musicians

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

Phone: (240) 247-3000; toll-free: 1 (855) 207-0293

Fax: (240) 247-3001 • Web: www.npm.org

A special invitation to Deacons:

The National Association of Pastoral Musicians (NPM), an organization for anyone who loves musical liturgy, invites you to attend the NPM annual convention in St. Louis this summer. An NPM convention is:

- an opportunity to renew your commitment to the centrality of liturgy in the life and witness of the Church
- an occasion to reaffirm and grow in your role as a leader in the liturgical assembly and proclaimer of the liturgical texts in song
- a time to explore the diverse range of liturgical ministries within the worshiping assembly and celebrate and deepen the power of music in our liturgical worship

The NPM convention has special offerings just for deacons, including:

- workshops on Scripture and homiletics, upcoming changes in the liturgy, spirituality, chant, and multicultural celebrations
- the Clergy Interest Section, where you can connect with fellow deacons and priests
- if you can only attend one day, **Wednesday, July 16, is Deacon Day**, featuring two break-out sessions led by Deacon William Ditewig ("Connecting the Table of the Eucharist with the Table of the Poor," and "The Role of the Deacon in the Liturgy"), a major talk by Dr. Ann Garrido on the call to conversion, and an evening performance by a special choir of St Louis Catholic high school students

Please invite fellow deacons, priests, and bishops into the journey of hope in which NPM is engaged, and please encourage fellow staff members and parishioners involved in music ministry to attend.

We hope to see you in St. Louis!



**National Association
of Pastoral Musicians**

37th Annual Convention
July 14-18, 2014
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www.npm.org

Don't let cost be an obstacle to participation!

Advanced Registration (by June 13) qualifies you for substantial discounts.

A companion rate is available for spouses that includes admission to all events except the breakout sessions.

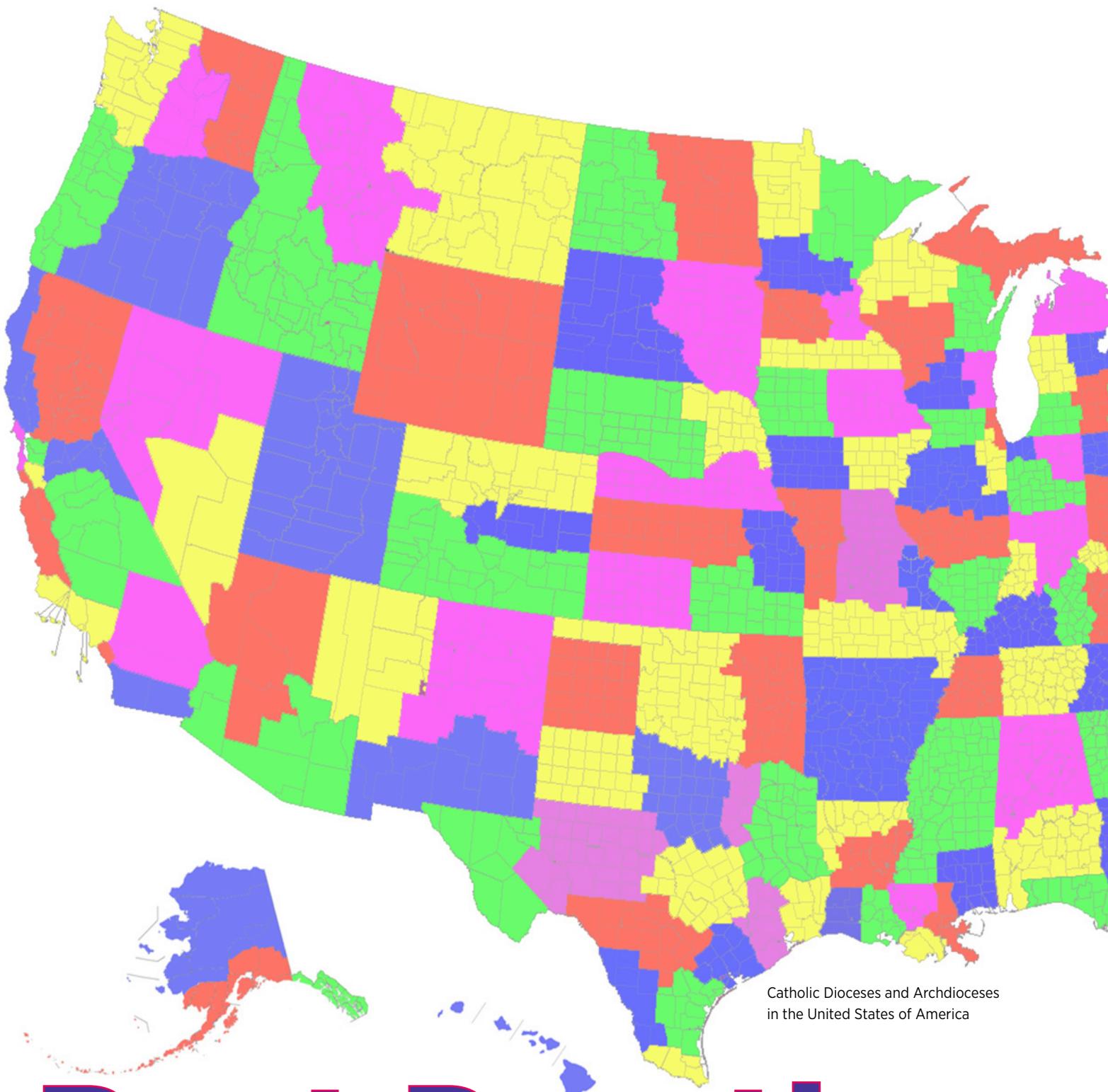
Support your parish music minister by taking advantage of the Clergy/Musician Duo discount. Plus, there are NPM chapter and parish group discounts.

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Best Practices

Diocese and Pastoral Musicians

An Extraordinarily Important Relationship

By JUDY BULLOCK

The relationship between a diocesan worship office and the liturgical musicians in the diocese is an extraordinarily important one. In light of their common mission, this relationship has to be built on mutual trust, a high level of respect, and reciprocal support. As with any covenant relationship, dialogue and communication are key elements for success. This reciprocal communication requires not only verbal communication but, perhaps more importantly, good listening skills.

Communication

One of the main responsibilities of the diocesan office of worship is to serve as a conduit for current information pertinent to the ministry of the musicians. This communication may include such items as new documentation, guidelines, or clarifications from the Holy See, the United States Conference of Catholic Bishops (USCCB), the Bishops' Committee on Divine Worship (BCDW), or the local bishop. For example, when the Congregation for Divine Wor-

ship and the Discipline of the Sacraments directed the Latin Church bishops in the United States to make a change in the guidelines for the *Agnus Dei* litany that is part of the fraction rite at Mass, this information needed to be communicated to the liturgical musicians so they could make appropriate choices for the musical settings of this litany.

Dr. Judy Bullock is the director of the Office of Worship for the Archdiocese of Louisville, Kentucky.



In addition to direct communication with the parish director of music ministries (DMM), the diocesan office may also assist the DMM by communicating with all the musicians in the parish, rather than limiting communication just to the director. This relieves the burden on the director of music ministries or the parish director of worship to make sure that the information is communicated to all who need it. It can also be helpful if the diocesan office not only provides the information but also gives the rationale for any directives and provides materials that can assist with catechesis. If the communication is regarding a misunderstanding or a change in liturgical practice, this material from the diocesan office can assist the person in charge to make a positive presentation.

In this age, where the preference is for electronic communication, it is important for a diocesan office to develop an e-mail database that reaches all parish musicians. It is not enough to send information to the general parish mailing address; much-needed information for liturgical musicians may never reach them without a direct connection.

Consultation

The diocesan office of worship should also provide stress-free consultation and support to the liturgical musicians in the diocese—a place where the musician can be open and honest without fear of judgment. Any director of music ministries should be able to contact the office for advice; for documentation and formation materials; and for such useful resources as a list of musicians available for weddings, funerals, and during vacations. Just as the diocesan worship office consults the BCDW for clarification and advice, parishes need to have that same kind of support locally from their worship office.

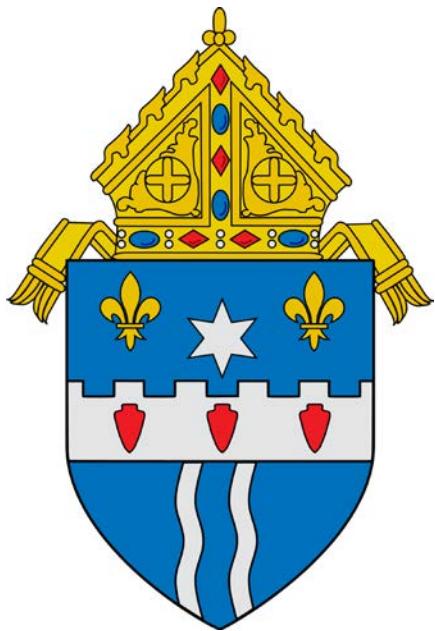
One other service that the office of worship may provide for the parish DMM is a collection of resources to assist them when they are advising couples preparing for weddings or families preparing for funerals. Diocesan guidelines that can aid parishioners in the planning process can also provide parish musicians with the tools to assist these families and can shoulder the burden of responsibility for particular liturgical rules and regulations, such as those guiding appropriate music selections for various rites. Since parishioners may think that a particular music minister in the parish has decided what

can and cannot be done at such times, it helps to have written support from a diocesan or Church authority. This allows parish musicians to say: “We understand that you want to play a recording of ‘My Way’ during the funeral procession, but the liturgical regulations prohibit recorded music and determine what musical options we have during the liturgy. Here are some selections from which you may choose.”

In these and other matters, the diocesan office listens to the musicians in the parishes by providing opportunities to gather musicians to get their input and to stay attuned to the needs of those in this local ministry. For example, when we began the preparation process for implementation of the third edition of *The Roman Missal* in the Archdiocese of Louisville, musicians were searching for the best musical setting of the new English translation to use in their parishes. We invited parish directors of music and choir directors to come together for reading sessions. We examined and sang through parts of some sixty Mass settings over a period of three weeks. The musicians offered positive and negative comments on each setting. In our final session, the group selected their personal choices of the best settings. The list of the top five recommendations was then sent out to all parishes and liturgical musicians to assist in their final selection for their particular parish. In response to this process, the Archdiocesan Office of Worship then selected one of the most popular choices for use during diocesan liturgies.

Formation

Ongoing formation is imperative for liturgical musicians, particularly in the area of liturgical catechesis. The diocesan



Archdiocese of Louisville coat of arms



Archbishop Joseph Kurtz consecrates the Holy Chrism. *Photo courtesy of the Archdiocese of Louisville.*

office of worship responds to this need by offering liturgical formation classes, by inviting national presenters for diocesan workshops, and by producing liturgical guidelines and training materials to use at the parish level.

In the Archdiocese of Louisville, the Office of Worship offers a Liturgy Formation Program comprising four six-week sessions. Recently, we also offered a twelve-week liturgy formation program specifically designed for liturgical musicians. We offered these sessions during the day and also in the evening to accommodate as many schedules as possible. A four-week cantor formation program that includes a practicum is also provided by the archdiocese. These sessions focus primarily on the ministerial role of the cantor at liturgy.

NPM Connections

The establishment of a local chapter of the National Association of Pastoral Musicians has been a great benefit for liturgical musicians in our archdiocese. Although this chapter was formed independently of the Office of Worship, the archdiocesan office is in full support of the valuable service that is provided by the local chapter.

A few years ago, we had the opportunity to host an

NPM annual convention in Louisville. No one would deny the tremendous amount of work involved, but it was very rewarding for the local musicians to have this convention here and to be able to take advantage of the many gifts and talents of pastoral musicians across the country. It was also an opportunity to put our best foot forward in providing our brand of southern hospitality to others who share our love of the liturgy and liturgical music.

Employment Opportunities

The diocesan worship office can usually provide both liturgical musicians and parishes with assistance in the employment process. For musicians, copies of pertinent job descriptions, employment opportunities in the diocese, background information, and descriptions of specific parish needs and requirements can be provided for those seeking a parish position. To assist the pastor and parish staff, the worship office can provide résumés of available musicians, diocesan salary scales, and interview techniques. Diocesan personnel may even serve on a search committee.

The diocesan office can also assist parishes with temporary liturgical music needs, such as instrumentalists or cantors for specific events. Keeping a list of substitute musicians for

funeral liturgies is also a valuable service. In turn, parish musicians may be willing to serve for diocesan liturgies, workshops, and the like.

Archdiocesan Liturgies and Parish Musicians

Since the cathedral is the “mother church” in each diocese, a bond with the cathedral church, the seat of Catholicism in each diocese, is one that should be nurtured. One of the ways we try to establish this bond is by offering the opportunity for organists, pianists, and other instrumentalists as well as cantors and members of parish choirs throughout the archdiocese to have the opportunity to serve in the music ministry for diocesan liturgies at the cathedral.

We do have a fine cathedral choir that serves the cathedral parish, performs some of the Church’s sacred musical treasures, and provides seasonal concerts for the diocese. However, for archdiocesan liturgies such as the Chrism Mass and presbyteral/diaconate ordinations, we form a separate choir for each liturgy, one that is open to members of choirs throughout the archdiocese. The benefit of this is that the many talented musicians from multiple parishes also have the opportunity to offer their musical gifts and talents in the cathedral without leaving their home parish choir. Also, recruiting a separate choir for each diocesan liturgy allows participation in a special liturgy, such as an ordination, where the choir member may have a particular interest in the candidate. What is lost by not having a polished choral group, well-honed by weekly rehearsal over a long period of time, is offset by the variety of singers and choral conductors, organists, cantors, and other musicians who can serve in the cathedral.

In addition to diocesan-wide liturgies, in our archdiocese a number of parishes sometimes combine their candidates for confirmation and celebrate this sacrament at the cathedral instead of in an individual parish church. This gives more people in the archdiocese a connection to the “wider” Church and offers the parish musicians the opportunity to provide music ministry in the “mother church” of the archdiocese.

Vision for the Future

What is our responsibility today to ensure that there are liturgical musicians to serve the Church in the future? When



Sister Alice Adams, SCN, in 2013

I was a fourth grade student at St. Joseph Elementary School in Bardstown, Kentucky, my piano teacher—Sister Alice Adams, SCN—selected a group of her students to begin organ lessons. Although I couldn’t reach the pedals at that time, she began teaching us the basics of organ technique, a few hymns for Benediction, and the parts of the Mass in the *Kyriale*. In time, some of us served as accompanists for Sunday Masses for our

grade school choir and later for the parish’s high school and adult choirs. We also played the daily “high” Mass at 6:30 AM and Sunday Evening Rosary and Benediction. Even though there were only a few of these young students who served the parish music ministry through their high school years and beyond, this method of recruitment and training served the parish well.

Although today there are opportunities at the collegiate level to pursue a degree in music, even a degree in sacred music and liturgical studies, the encouragement and nurturing of the young person to follow this path and pursue music ministry seems to have diminished significantly over the years since Sister Alice recruited me.

With the support of Archbishop Kurtz, we are in the process of designing and developing a liturgical organ institute for young students. There are significant differences in this plan from the ones in place at the collegiate level and those offered by the AGO in our region. Our plan is to recruit young students primarily from the junior high and high school levels, with recommendations from local piano teachers and school music teachers. The institute will offer a program of organ lessons and liturgical formation sessions. Perhaps most significant for the success of the institute, as well as for our concern for inclusivity, there will be no cost to the student’s family. Plans are for the financial support to come primarily from parishioners’ donations and from endowments.

Let us all take up the challenge of the future and pass along our legacy of music ministry to those who will come after us.

In the Archdiocese of Cincinnati: A Collaborative Effort

By KAREN KANE

In his short time as Bishop of Rome, Pope Francis has had an enormous impact on the Church and the world. He is modeling for us what it means to *be* Church. He shows us how to be true disciples of Christ by his compassion and loving concern for others. His first priority is to be an encounter with Christ through his connectedness and outreach to others. In our technological world, our individualistic culture, and our often-polarized society, we may have forgotten the art of relationship. Even if we are not drawn in by the realities of our culture, it is difficult for us not to be affected by them. As pastoral ministers, we may find ourselves glued to our computer screens or working in private “silos” or overwhelmed by “busy-ness.” Fortunately, Pope Francis is leading us into a “culture of encounter.”

In the Archdiocese of Cincinnati, we are embracing the call of our Holy Father as we seek to find new ways of serving the people of God. Collaborative ministry and relationship building are becoming the central focus of our efforts to revitalize the work of our local church. Pastoral leaders who have been

working in individual diocesan offices for years are now working across office lines. We recognize that we are far more effective when working together.

Ms. Karen Kane is the director of the Worship Office of the Archdiocese of Cincinnati, Ohio.



“First, we decided to promote musical excellence in worship by creating opportunities for peer and mentoring relationships among our parish musicians.”

Furthermore, we intentionally remind ourselves that Christ is at the center of who we are and what we do. This mindset is quickly becoming the norm for the way we function throughout the archdiocese: We are in this Church-building together!

The Archdiocese of Cincinnati is blessed with many talented pastoral musicians. These men and women have contributed in countless ways to the ongoing renewal of the liturgy in our parishes. I am very grateful for the collaborative relationship between the Worship Office and our pastoral musicians, especially those who serve on the Archdiocesan Music Committee, those who are members of our NPM Chapter, and those in our Director of Music Ministry Division (DMMD). Therefore, I’d like to write about the relationship between the work of the Worship Office and pastoral musicians in three ways: collaborative ministry, formation, and professional networking. Finally, I’d like to address some of the challenges the archdiocese faces in musical worship and our strategies for moving forward.

Collaborative Ministry

The liturgical music function of the Worship Office is greatly supported by the Archdiocesan Music Committee. Parish pastoral musicians, campus ministry musicians, priests, NPM Chapter representatives, and advisors/consultants all serve on the committee. Our mission is to promote and support a high standard of musical excellence in worship as envisioned in the liturgical documents of the Church. In collaboration with the Worship Office and Archdiocesan Worship Commission, the music committee assesses current needs and practices. They recommend needed programming and assist in the development of diocesan publications such as *Celebrating Marriage*, *Funeral Planning Booklet*, *Organ Building Guidelines*, and *Hiring a Parish Musician*, to name a few.

The leadership of our NPM Chapter serves as a vehicle for communication. NPM representatives who serve on the music committee provide a conduit for communicating and creating enthusiasm for initiatives of the music committee and Worship Office. Additionally, our NPM leadership assists with organizational details such as keeping and updating email and substitute musician lists. Finally, our DMMD provides professional networking opportunities among our music directors and provides a pool of highly trained pasto-



Employment and Salary Guidelines for Church Musicians



**The Archdiocese of
Cincinnati**

ral musicians who assist in a variety of diocesan liturgical projects and events.

The Worship Office also partners with the director of music at the cathedral. Together, we prepare for diocesan liturgies that are under the purview of the Worship Office. The cathedral musician is a very gifted pastoral musician whose fine musical and liturgical skills provide an exceptional model of musical and liturgical excellence in worship. He serves as a consultant on the music committee and regularly contributes his expertise to the entire archdiocese. He is also the music director at our seminary, which serves as another important opportunity for collaboration.

One of the most recent and successful examples of a collaborative effort among our pastoral musicians and the Worship Office was the envisioning and development of our diocesan worship aid for the implementation of the third edition of *The Roman Missal*. The music committee, members of DMMD, and our NPM Chapter were instrumental in developing this resource. It included four new/revised

“The second strategy is to support musical leadership by developing a program of liturgical music formation.”

Mass settings and the chant setting found in the *Missal*. We began by discerning common criteria for assessing Mass settings and created a common assessment tool. Then we offered three reading sessions with GIA, WLP, and OCP. Parish musicians gave feedback by completing the assessment tool for each Mass setting. After reviewing the feedback, the music committee narrowed down the possibilities to the “top ten.” Finally, we offered a fourth reading session to sing through settings of other publishing companies and review the “top ten.” Ultimately, we chose four Mass settings along with the chant setting. We contacted the publishers, the USCCB, and ICEL for reprint permission, and we finally published the booklet for parishes to purchase.

A year later, we surveyed music directors to determine if parishes were using at least one of the settings in the diocesan booklet. We found that more than eighty-five percent of parishes settled on one common setting, and many parishes used two or more of the settings provided in the worship resource. The goal of this collaborative effort was to assist the full, conscious, and active participation of the faithful in all our parishes as we transitioned to the revised edition of *The Roman Missal*. Based on the results of the survey, we were very pleased with the outcome and may even consider a second edition in the future.

Formation

Providing formation opportunities is an essential function of the Worship Office. Programming is inspired and supported by the various groups involved and mentioned earlier. While we often bring in national presenters, we also use local talent for many of our workshops. Annual youth and adult cantor workshops; organ skills training; chant workshops; and programs on the liturgical year, *The Roman Missal*, the Triduum, and the role of music in worship are just a few of the formation opportunities we have been able



to offer.

One of our most successful annual formation programs is *LAUDATE: Forming Youth for Music Ministry*. Each summer we gather fifty or more youth in grades eight through twelve for a four-day training program. They participate in group music lessons with professionally trained teachers. They experience various forms of liturgical prayer, take part in liturgy classes, and join in daily choir rehearsals. And, they socialize with young people of like mind and interests. *LAUDATE* would not exist if it weren’t for the leadership and dedication of two parish music directors who co-chair the program. Other skilled parish music directors and youth ministers serve as team members. Our NPM Chapter supports the program both financially and by sending students to it. We will be celebrating our tenth anniversary of this program this summer!

Professional Networking

As mentioned earlier, our NPM Chapter provides opportunities for professional gatherings and networking. DMMD meets on a regular basis to discuss a topic of interest, such as creating worship aids, music writing programs, or choosing seasonal music. They have lunch together and share their experience and best practices with one another. The NPM Chapter gathers at least annually for a meeting and dinner, providing an important opportunity for creating a collaborative and enthusiastic spirit among our musicians.

Challenges for the Future

Like so many dioceses in this country, the Archdiocese of Cincinnati is assessing and responding to the many challenges facing our Church. Today’s culture and the decline in religiosity and Mass attendance demand that Church leaders and pastoral ministers respond. Therefore, we are seeking new approaches for listening to and serving the needs of our people. In light of our archdiocesan efforts, the music committee and the leadership of NPM met with a professional consultant to help us discern priorities for the next three years. We can no longer settle for the minimum or for mediocrity if we hope to enliven the faith of our people.

In our consultation, the music committee and NPM leadership determined the area most in need of our fo-



St. Peter in Chains Cathedral, Cincinnati. Photo by Greg Hume. Used with permission.

cus and energy: promoting and supporting quality musical leadership. Regrettably, providing quality liturgical music in every parish is challenging. Hiring trained liturgical musicians and finding money to pay them is often difficult. Sometimes there is a minimalist mindset in one or another parish: “As long as someone can play an

instrument, that is good enough.” However, music in worship demands musical skill. It demands liturgical literacy and understanding that enables music, text, and ritual action to be woven into a single whole. Music in worship requires of musicians the necessary pastoral skills to assess the needs of a given worshiping community and respond to them.

To that end, we established two strategies for supporting quality musical leadership. First, we decided to promote musical excellence in worship by creating opportunities for peer and mentoring relationships among our parish musicians. By building relationships of support, we will naturally encourage one another in our music ministry. Pope Francis speaks in terms of “accompaniment” in *Evangelii Gaudium* (EG): “Today more than ever we need men and women who, on the basis of their experience of accompanying others, are familiar with processes which call for prudence, understanding, patience and docility to the Spirit . . .” (EG, 171). Although he is referring primarily to evangelization and walking with people in faith, the same holds true for our professional pastoral ministry relationships: We accompany one another in trust and friendship as we grow in our ministry.

The second strategy is to support musical leadership by

developing a program of liturgical music formation. While our planning is very much in its infancy, we are working with two academic institutions to create opportunities for ongoing musical and liturgical formation. We are exploring with the seminary music director and other seminary officials the possibility of an academic program of study in liturgy and music. Either through our lay pastoral ministry program or our seminary special studies program, pastoral musicians would have the opportunity to earn a master’s certificate or degree. A second option for ongoing study is through another university program of online learning. Shorter online liturgy courses, such as introduction to liturgy, liturgical year, music and rites, Scripture, and sacraments will provide a basic level of understanding of music and liturgy. While this will not be a degreed program, it will greatly strengthen the liturgical skills of any pastoral musician. If we hope to achieve musical excellence in worship, we must find ways to provide ongoing formation and educational opportunities.

Shared Responsibility

As pastoral musicians, we share in the responsibility of revitalizing our parishes and proclaiming the Good News. Today, it is more important than ever that we join together to assure musical excellence in every liturgical celebration in every parish. As diocesan and parish budgets are cut and staffing is diminished, collaborative ministry is instrumental to successful pastoral leadership and growing vibrant parishes committed to discipleship.

At the heart of Pope Francis’s ministry is his fervent desire to lead people into relationship with Christ. Ultimately, this is the work of every pastoral musician. We lead people to know Christ and to give worship to God through music. I am grateful for the musicians of the Archdiocese of Cincinnati who serve their parish communities with zeal and fervor. I am grateful for their generosity and sacrifice as they proclaim the Gospel with their music making and their very lives. We are blessed by their good work and devotion to the liturgy. I am personally blessed by their friendship and collaborative spirit. As we continue on the journey of liturgical and parish renewal, may we reach out to one another in support and friendship, seeking musical excellence and leading our assemblies in worship of the triune God.

Pilgrimage: Sharing in the High Priesthood of Jesus Christ

BY CHRISTOPHER FERRARO

December 4, 2013, marked the fiftieth anniversary of *Sacrosanctum Concilium* (SC), the watershed Second Vatican Council's Constitution on the Sacred Liturgy that laid the foundation for the liturgical renewal following the Council. While the milestone anniversary of this important ecclesial document has come and gone, the legacy that it has given us remains and continues to bear fruit.

The Constitution has several articles that have been frequently quoted and referenced and have guided our liturgical celebrations over these past fifty years. I would like to focus on what the Council fathers wrote in one particular article that is not so frequently quoted or referenced but has an enormous impact on our liturgical celebrations:

The bishop is to be considered as the high priest of his flock, from whom the life in Christ of his faithful is in some way derived and dependent.

Therefore all should hold in great esteem the liturgical life of the diocese centered around the bishop, especially in his cathedral church; they must be convinced that the pre-eminent manifestation of the Church consists in the full active participation of all God's holy people in these liturgical celebrations, especially in the same Eucharist, in a single prayer,

at one altar, at which there presides the bishop surrounded by his college of priests and by his ministers (SC, 41).

The reference to the bishop as the "high priest" emphasizes that there is only one *priest*, Jesus Christ. As the pre-eminent representation of Christ, the bishop has the responsibility as the chief liturgist of the diocese to make sure the liturgies in his diocese

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are carried out with due reverence and dignity. He does this both by the manner in which he presides at liturgy and also in his promotion of the liturgy through his support of his diocesan liturgical commission and the curial office which has responsibility for the liturgy—most often the Office of Worship or some comparable structure.

It is not often that a typical parishioner in a local parish, whom Father Aidan Kavanagh once named “Mrs. Murphy,” gets to experience a liturgy with the bishop. With the exception of the celebration of confirmation or a pastoral visitation by the bishop, I doubt that most Catholics have ever experienced an episcopal liturgy or stepped foot into the cathedral, the seat of the diocese. Yet the Constitution states that the Mass in which the bishop presides reflects the “pre-eminent manifestation of the Church.”

Pilgrimage Liturgies

Two annual “pilgrimage” liturgies that take place at the cathedral for any diocese reflect this pre-eminent manifestation mentioned in the Constitution. The rite of election and the Chrism Mass can be considered the bookends of Lent, that graced season in our annual liturgical cycle where we enter or renew our spiritual pilgrimage to Jerusalem. On another level, the notion of “pilgrimage” associated with these liturgies could also represent the actual journey of the faithful from their homes to the cathedral. For some, the journey might take just a few minutes, for others a few hours, depending on the location of their home and of the cathedral. The rite of election occurs at the beginning of Lent, on or around the first Sunday, while the Chrism Mass is celebrated at the end of Lent, either on the morning of Holy Thursday or during one of the days of Holy Week preceding it or even on some other day, though it should be close to Easter.

Both the rite of election and the Chrism Mass are directly connected to the sacraments of initiation. The *Ceremonial of Bishops* (CB) states: “The bishop is the chief steward of the mysteries of God and the overseer of all liturgical life in the Church entrusted to his care. He regulates the conferral of baptism, which brings with it a share in Christ’s royal priesthood. . . . The bishop also has a responsibility for the entire process of Christian initiation, a responsibility he carries out either personally or through the presbyters,

deacons, and catechists of his diocese” (CB, 404).

During the rite of election, catechumens come together from various parishes around the diocese to celebrate with the local church that they have been chosen to be among God’s elect. After their call is acknowledged and they are judged worthy by the bishop, those chosen, now called “the elect,” come forward to write their names in the Book of the Elect. It is always a joy to take part in this celebration and to witness the joy on the faces of the elect as they come up ritually to accept their invitation to the Easter sacraments and prepare to exercise their baptismal priesthood.

The *Rite of Christian Initiation of Adults* (RCIA) reminds us that the “rite should take place in the cathedral church, in a parish church or, if necessary, in some other suitable and fitting place” (RCIA, 127). The bishop’s chair, known as the *cathedra*, stands as one of the significant symbols of the episcopal office. The cathedral, as the seat of the diocese and the church that has a *cathedra*, is the rightful place for the rite of election and other major diocesan celebrations, although for pastoral reasons, these rites could be moved to a larger church within the diocese. (The Constitution reminds us that the altar around which the church gathers is the primary symbol of the pre-eminent manifestation of the Church, more important than the *cathedra* or the cathedral.) Issues of location and size of the assembly would be among the determining factors in deciding where these celebrations will take place. Given the fact that cathedrals tend to be larger churches, it certainly would be a sign of the vitality of the diocese if the rite of election were held elsewhere because the cathedral could not fit everyone.

The notes for the Chrism Mass in *The Roman Missal* echo the aforementioned paragraph of the Constitution on the Sacred Liturgy: “This Mass, which the Bishop concelebrates with his presbyterate, should be, as it were, a manifestation of the Priests’ communion with their Bishop” (*Missal*, The Chrism Mass, 4). The entrance antiphon for the Mass points



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“Jesus Christ has made us into a kingdom, priests for his God and Father. To him be glory and power for ever and ever. Amen.”



In the Diocese of Altoona-Johnstown, Pennsylvania, the Rite of Election of Catechumens and Call to Continuing Conversion of Candidates takes place each year in the Co-cathedrals of the Blessed Sacrament, Altoona, and Saint John Gualbert, Johnstown. *Photo courtesy of the Catholic Diocese of Altoona-Johnstown.*

to that greater reality of the one great High Priest: “Jesus Christ has made us into a kingdom, priests for his God and Father. To him be glory and power for ever and ever. Amen.” Even though this Mass is focused on the consecration of the sacred chrism and the blessing of the other oils, the gathering of the priests with their bishop reminds us that the oils are administered by the priests in the name of the bishop under the one priesthood of Jesus Christ. The outward sign of unity of the bishop and the priests gathered together as they commit themselves to serving the people of God manifests the unity of the Church. “Presbyters are brought together and concelebrate this Mass as witnesses and cooperators with their bishop in the consecration of the chrism because they share in the sacred office of the bishop in building up, sanctifying, and ruling the people of God” (CB, 274).

For the Chrism Mass, *The Roman Missal* also states: “To signify the unity of the presbyterate of the diocese, the Priests who concelebrate with the Bishop should be from different regions of the diocese” (The Chrism Mass, 4). The pilgrims from the various parishes in the diocese who attend the Chrism Mass also represent the various regions. As participants in the assembly, they also reflect their own participation in the priesthood of Jesus Christ.

A Great Uniting Force

Music functions as a great uniting force in the celebration of the liturgy, particularly at diocesan liturgies like the rite of election and the Chrism Mass. (It can also be a great

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dividing force, but I won't address that here.) The selection of hymns, anthems, and, more importantly, ritual music reflects the diversity of the diocese and the faith experience of the local church. At the rite of election, the diversity of the elect in age, gender, and ethnicity serves as a reminder of the universality of the Church. At the Chrism Mass, where a great number of priests originally from other countries may be present, it would be wise to consider including some music that might be part of their native cultures. Be careful of tokenism though: Attempts at multiculturalism should not be done for the sake of being politically correct. Rather, multiculturalism should be exercised as a true expression of who we are as Church, united under the one High Priest, Jesus Christ. Music and texts that emphasize the priesthood of Jesus Christ ought to be given special consideration at these liturgies as well.

Diocesan liturgies like the rite of election and the Chrism Mass, as expressions of the true nature of Church, whether celebrated at the cathedral or in a parish church, ought to be celebrated well and with proper reverence. In an article in the May 2013 issue of *America*, Father John Baldovin, sj, reminds us of the importance of good liturgical celebrations:

Every effort should be made to ensure that our liturgical celebrations are truly reverent. This does not require . . . medieval choreography and lots of lace; it does mean that they must be

carefully prepared and prayerfully celebrated . . . The second task is considerably more challenging. Catholics need to be helped to understand more deeply and more explicitly the connections between their lives and what they celebrate at church.

In most dioceses, larger diocesan gatherings are videotaped and broadcast through cable networks or the diocesan television station and/or posted on the diocesan website or Facebook page. In addition, social media now allow and encourage pictures and videos from individuals to be posted almost immediately. For these reasons great care should be exercised in the preparation and execution of the liturgical act at diocesan liturgies. I think the old adage is true, that imitation is the highest form of flattery. What a blessing it is that we can use technology and the media to help us exercise our baptismal priesthood and to catechize. The oft-quoted phrase I learned in liturgical studies class years ago rings true: The best catechesis is the rites well celebrated.

As we continue the work of the liturgical renewal with the fiftieth anniversary of the Constitution on the Sacred Liturgy behind us, we forge ahead, carrying out the ideals set before us in that precious document. Let us do so with zeal as we celebrate the Eucharist and the sacraments with the bishop as our model—those pre-eminent manifestations of the Church united under Jesus Christ, the great High Priest.



The Diocesan Choir for the Diocese of Arlington, Virginia, sings for special occasions, including "pilgrimage" liturgies.

Hispanic Music Ministry Formation in the Archdiocese of Galveston- Houston

By RICK LOPEZ

In November 2008, I applied for my current position as associate director of music and liturgy for the Archdiocese of Galveston-Houston. It seemed as though I just sat down for my first interview in Houston when the Secretariat Director asked me: "What can you do to improve the quality of liturgical music at the Spanish language Masses in the archdiocese?"

Assessing the Needs

In response, I asked this question: "What are the needs and challenges at the Spanish language liturgies in this archdiocese?" To answer that question,

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I gathered local leadership and sought a consensus on what was currently going on. This diverse study group included clergy, the director of Hispanic Ministry, and music ministers who represented parishes with Hispanic communities. The clergy members included pastors, parochial vicars, and deacons. The music ministers included choir directors, keyboardists, guitarists, and singers. The group was as diverse as the parishes they served. Together, they represented large parishes (5,000+ families) with Spanish and English liturgies as well as smaller parishes (500 to 1,000 families) with mostly Hispanic families and multiple Spanish Masses.

The results of these discussions formed the basis of what soon became the outline proposal for a formation program for Hispanic music ministers. The proposal to the Secretariat Director began this way: "Because we see a serious disparity in the theological, liturgical, and prayerful quality of music being presented at Spanish language Masses in our archdiocese, we are implementing a 'Hispanic Music Ministry Formation' (HMMF) program in order to promote a better experience of worship with full and active participation." The specific concerns shared by the study group may be summarized in this statement: "Spanish language liturgical music training workshops must be basic, seasonal, liturgically appropriate, and must include 'new' (expanded) Spanish language hymn repertoire."

Developing a Plan

Two key elements needed to be addressed. First, many of the music ministers did not read music. Their repertoire was very limited and sometimes not seasonally or liturgically appropriate. It would not be enough to provide additions to their repertoire. We needed to find ways to teach them how to read music while enabling them to introduce new music to the assembly. Second, they needed formation about the Mass and the role of music in the liturgy.

Each HMMF workshop attendee is provided a packet of the sheet music (notes and words) as well as a recording of the music (with permission from the publisher). Singing and playing through this music encourages development of music reading skills. By providing them with a recording of the music, we offer an opportunity for participants to continue hearing and studying the repertoire presented with musical accuracy.

In order to expand the repertoire, the content packet includes seasonal (Advent, Lent, Ordinary Time I, II, etc.) songs and hymnody. The content of these collections is chosen specifically for the upcoming liturgical season. Not only is the music provided but also instruction on selecting liturgically appropriate music. Why have certain hymns been chosen for the particular season? Where is the appropriate place for them in the liturgy? Why is one hymn appropriate as a gathering song for Advent while another is best used in Ordinary Time? Participants are also introduced to resources available to assist them with the selection process in the future.



Archdiocese of Galveston-Houston
coat of arms

Where We Do It: The Deanery Approach

From the very beginning of the study, the question of where to hold the workshops was discussed and debated. The two options centered on a single central location or multiple parish locations. It was decided that the latter would be more effective in securing and encouraging participation and attendance. The support of the pastoral leadership of our parishes is crucial to the success of any ministerial formation program. This Hispanic music ministry training program is no exception.

As associate director in our Office of Worship, I contacted the three deans of the Central Vicariate (a targeted, high-need area) for permission to speak at one of their regularly scheduled meetings. The purpose of this presentation was to secure the support of the clergy and introduce myself as well as share the results of the study regarding liturgical music formation. In addition, I took the opportunity to outline the formation program designed for Hispanic music ministers in the archdiocese.

A parish was then selected from each deanery as a representative location for the workshop(s). Two-member



Photo courtesy of Maria Mertens

teams were assigned to the agreed-on parish locations for the entire liturgical year. These teams visited these locations a minimum of three times in the initial liturgical year of training. The goal was to assign the same team to the same location for the entire year to ensure continuity in the program training.

HMMF teams consist of these two-person teams. The gifts they offer are as diverse as the people themselves. They all have many years of experience working as Hispanic music ministers. Their musical gifts include the ability to read music, proficiency on either guitar or piano, and the ability to sing relatively well. In addition, it was important that they be fluent in Spanish and English, although the workshops were intended to be and have consistently been presented in Spanish. Each two-member team also consists of one keyboardist and one guitarist.

The effectiveness of their presentations is measured by participant evaluations at the end of every workshop. The evaluation form includes a rating system of the presenter as well as the content presented. In addition, the attendees are invited to make recommendations and requests for future workshop topics and content.

In the second year of the program, three new deaneries

were selected. The three teams developed additional seasonal repertoire and trained for presentations in these new deanery locations. The original three teams were assigned to return to the original (pilot program) parish locations with more seasonally appropriate repertoire. After a year in a location, the teams proved to be invaluable in discerning the ongoing and future content for their respective deanery locations.

In year three of the program, three more deanery locations were added. The success of the program lies in the return of trained teams to the same locations throughout the year and subsequent years. My vision is that these teams have been assigned to return to the same parish location for at least three years, so as to complete the liturgical Lectionary cycle of Years A, B, and C. However, the real goal is to have in place, perhaps in perpetuity, trained musical liturgical teams to return to each deanery each year, to provide ongoing liturgical training for all who seek it when supported and encouraged by their pastoral leadership.

Promotion Is Key

A key factor in the success of this program is the time and



effort dedicated to/required in promoting the workshops at the grassroots level. The invitation and encouragement to attend the workshops must initially come from direct personal contact with the Hispanic music ministers by me and the team members. While this was initially somewhat daunting, as the program has developed it continues to attract returning participants, who in turn have brought in fellow musicians. The program has also benefited from the support of the Archdiocesan Hispanic Ministry leadership, who have promoted it at their events and meetings and in their newsletters.

In addition, we “work” the workshops. Printed bilingual flyers promoting future “Talleres” are prepared and distributed at all our reading sessions. It is also important to have the attendees register before the workshop and sign in when they arrive. The goal is twofold. This process has helped us to know who attended; it also has helped us to collect email addresses and contact information for future events.

At this writing, the content offered by the HMMF teams has expanded and evolved to include these elements: How to plan music for the liturgy based on the three judgments from *Sing to the Lord*, basic music reading skills, and guitar playing skills for the Mass. However, music suggestions for

the liturgical seasons remain at the forefront of the workshops.

This program received a welcome impetus when it was awarded a financial grant from the Calvin Institute for Christian Worship of Grand Rapids, Michigan, for the 2010–2011 liturgical year. An additional measure of the program’s success is that portions of this program have been successfully presented for the Office of Worship for the Diocese of Beaumont, Texas, the Hispanic Pastoral Musicians Conference under the auspices of the Southwest Liturgical Conference in the Diocese of Oklahoma City, Oklahoma, and most recently for the Diocese of Brownsville in McAllen, Texas.

The fruits of these sessions can be found in these comments from the evaluation forms of recent workshop attendees. Sra. Yolanda Martinez wrote: “We realized we were singing one of the songs incorrectly. This workshop has helped us to read (music) better. I wish the sessions were longer so we could learn different parts of the Mass for other seasons.” And Sra. Martha Nieto commented: “These workshops have helped me because I follow the music on the CD. It helps me to follow the song and play the guitar part. I do not have a guitar teacher, so the recording helps me to play and sing better.”

Dubuque: The Work of Formation Is Never Complete

By M. PEGGY LOVRIEN

The small choir led the people, who sang the liturgy by heart. One could see the elder director standing behind a young woman leading the group in the sung dialogue between priest and people. In a coach-like manner, the elder encouraged and instructed the younger to lead the pastoral musicians in front of her.

This is a Catholic Mass in America, celebrating with the strong foundation of a professional presider and professional pastoral musician. These leaders are carefully schooled in the intricacies of their art but also share in a deep commitment to promote the true Christian spirit expressed in the liturgy and absorbed by the holy people of God. “For the liturgy, ‘through which the work of our redemption is accomplished,’ most of all in the divine sacrifice of the Eucharist, is the outstanding means whereby the faithful may express in their lives, and manifest to others, the mystery of Christ and the real nature of the true Church.”¹

The vision of liturgy expressed at and imple-

mented following the Second Vatican Council has transformed the baptized. Once a mostly passive people watching the liturgy, they are now a people engaged both internally and externally in the act of liturgy. As they “act” in the liturgy through song, procession, gesture, and dialogic prayer, their participation shapes and forms them—adults, children, and grandchildren—into God’s Holy People.

What we repeatedly say and sing permeates our being until we find that we are no longer simply individuals but members of the communion of

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believers who follow Christ. We remind one another that Christ “is present when the Church prays and sings, for He promised: ‘Where two or three are gathered together in my name, there am I in the midst of them.’”² The Constitution on the Sacred Liturgy reminds us that “in the liturgy [human] sanctification . . . is signified by signs perceptible to the senses . . .” Music, as one of those signs, enables the Word of God to saturate the spirit through the senses and settle in the heart, to take root, and to grow from within.³

Promoting Sound Practice

It is the responsibility of the bishop and his diocesan offices to promote sound practices in the area of liturgy. While this is a requirement, dioceses have great flexibility in choosing how to promote such practices. Monsignor Fred McManus, a *peritus* at the Second Vatican Council, once stated: “Fortunately, though required by church law, the commissions for liturgy, along with those for music and art, are determined broadly and flexibly in the Vatican II constitution on the liturgy.”⁴ The Constitution says this:

It is desirable that the competent territorial ecclesiastical authority mentioned in Art.22, 2, set up a liturgical commission to be assisted by experts in liturgical science, sacred music, art, and pastoral practice. So far as possible the commission should be aided by some kind of Institute for Pastoral Liturgy, consisting of persons who are eminent in these matters, and including

laymen as circumstances suggest . . . For the same reason every diocese is to have a commission on the sacred liturgy under the direction of the bishop, for promoting the liturgical apostolate.⁵



Archdiocese of Dubuque
coat of arms

How do diocesan leaders accomplish this set of goals? Since the Second Vatican Council, many bishops have been promoting strong liturgical celebrations through a diocesan office for worship and a commission on the Sacred Liturgy. Directors, with specialized degrees in liturgy and/or pastoral music, focus on the unending mission of forming and educating pastoral leaders who in turn form and educate parish liturgical ministers.

The diocesan commission on the Sacred Liturgy promotes the “liturgical apostolate” and invests study, time, and energy in the formation of liturgical leaders. Facilitated by an office for worship, the commission on the Sacred Liturgy answers to this conciliar mandate: “Consequently they must all be deeply imbued with the spirit of the liturgy, each in his [or her] own measure, and they must be trained to perform their functions in a correct and orderly manner.”⁶

Since diocesan and parish leaders interact with young and old alike, the work of formation is never complete. To be deeply imbued with the spirit of the liturgy takes a lifetime. Additionally, there is always a new generation of presiders, lectors, and pastoral musicians in need of formation in the spirit of the liturgy. The office for worship and its commission strive to win hearts over with love for the liturgy, liturgical music, and the arts. The office for worship also enables the bishop to model in diocesan liturgies “full, conscious, and active participation of all the baptized” in the liturgy.⁷ National and diocesan commissions for liturgy, music, and art exist “so that this pastoral-liturgical action may become even more vigorous in the Church . . .”⁸

Diocesan and national offices and commissions promote liturgical music that can feed the soul and lift a person out of individual time and space into communal time and space



“Since diocesan and parish leaders interact with young and old alike, the work of formation is never complete.”

“The vision of liturgy expressed at and implemented following the Second Vatican Council has transformed the baptized.”

in the company of saints. In order to do this, they present liturgical music that people can love, sing by heart, and sing in any setting in order to bring the presence of Christ and the Church to all places. St. Augustine said: “Singing is for the one who loves.”⁹ In mainstream American culture, Catholics tend to fear communal singing, seeing it as a public exposure of the limits of their abilities.¹⁰ We need to teach Catholics in our diocese to love the music they sing in the liturgy. After all, Scripture tells us that Jesus sang in many settings and in times of joy and trial.¹¹

Pastoral musicians know that “familiarity with a stable repertoire of liturgical songs rich in theological content can deepen the faith of the community through repetition and memorization.”¹² As onsite liturgical music coaches, we enable hundreds of people to sing together by building a repertoire of repeatable music. We pool our efforts to teach the next generation to love to sing and, in particular, to love to sing the liturgy. The goal is to help the assembly “find their voice.”¹³

The diocese works with pastoral leaders, supporting them and helping them to develop the skills of pastoral musicians serving parishes. Staying in direct contact with pastoral musicians, the diocese is able to share information, study opportunities, and promote online webinars.¹⁴ Most offices for worship have a web page, a blog, or a Facebook page for weekly postings of resources and study events.

Midwest Examples

Diocesan directors and their liturgical commissions in the Midwest have held or are planning gatherings like these to promote sung liturgy:¹⁵

Foundations for Pastoral Music Leaders

- Focus on the first document of Vatican II—The Sacred Liturgy, in four workshop sections: Mystery of the Eucharist, Sacraments and Sacramentals, Sacred Music, and Art and Architecture.
- Lent, the Triduum, and *The Roman Missal*: A Morning of Mystagogical Catechesis.
- Singing through New Mass Settings for the Revised *Roman Missal*.
- A Five-Part Series for Pastoral Musicians: Session I: In

the Beginning: A Brief History of Music in the Catholic Church; Session II: Vatican II and Sacred Music: What They Were Thinking?; Session III: Why Do We Sing? Who Sings? What Parts Should We Sing?; Session IV: We Sing What We Believe: The Music of Catholic Worship; Session V: Preparing Music Today: Principles for Selecting Music for the Mass.

- In the fifty years since the promulgation on the Constitution on the Sacred Liturgy, musically, where have we come? Where are we now? Where are we going?
- FDLC member dioceses of Iowa, Kansas, Nebraska, and Missouri are sponsoring the first Heartland Liturgical Conference with the USCCB Committee on Divine Worship and the Federation of Diocesan Liturgical Commissions. Father Paul Turner, Ms. Rita Thiron, and Father Dan Merz will lead clergy and parish ministers through a study of the upcoming new editions of the *Rite of Marriage* and the *Rite of Christian Initiation of Adults*.

Implementation Efforts and Pastoral Musicians

- Follow-up on Implementing New Mass Settings: What Works and Does Not Work?
- Liturgy and Music: Walk-Through of the Sunday Mass, *Order of Christians Funerals*, and pastoral music for the three “stations” of the funeral liturgy.
- Choreographing the Musician’s Work for the Liturgy: prelude, assembly singing the liturgy, choir/ensemble embellishments, and styles of preludes and postludes.
- Throughout All Time: Scripture and Song for the Liturgical Year (parishes come prepared to feature and play liturgical music designed for a particular liturgical service).
- Presentations on one of the four constitutions and, through sharing personal stories and theological reflection, attendees take a fresh look at the teachings of Vatican II for their lives today.

Music Ministry Skills and Music

- Choral Reading Workshop.
- Children’s Choir Workshop: Growing the Next Generation of Pastoral Musicians.
- Conducting Skills for Directors of Church Ensembles.
- Basics: How to Read Music—for Volunteer Directors and

Leaders.

- Keyboard Basics: The Prelude, the Sung Liturgy, and the Postlude.
- The Art and Mechanics of Liturgical Music Composition.
- A study day for organists/pianists led by local AGO member(s).
- Workshop for the Cantor and Psalmist.
- The Small Rural Choir: Schola, Ensemble, and Quartet Music.
- Piano to Organ Crossover.
- Selecting Music for Liturgy.
- A study day to work keyboard and cantor skills.
- Choir Leader's Study Day: Sample Rehearsal Outlines, Leader to Leader.

Seasonal

- Music Celebrating the Incarnation: Advent and Christmas.
- Celebration of Lessons and Carols.
- Holy Week Planning Workshop.

Gatherings for Affirmation

- Lunchtime gatherings on a regular basis with those involved in liturgy and pastoral music to relax, share ideas, encourage each other, and talk about the joys and sorrows of the life of a church musician.
- Celebrating musicians on St. Cecilia Day: morning round table discussions, lunch, midday prayer, blessing of musicians, and presentation of the St. Cecilia Award to two noteworthy liturgical musicians.
- Renewal and retreat day for all musicians.
- Starting an NPM chapter and convening study sessions in liturgy and music.

Collaboration

In parishes large and small, pastoral musicians motivate others to collaborate in accompanying the People of God who sing the liturgy. Some musicians believe that the mission is to craft one's art and ability. Others know that they go beyond that, when it comes to the liturgy, to use their God-given talent to craft the music making of the assembly, which is an art in and of itself. Our call is to shape and form

the "choir" of the assembly so they can artfully sing the liturgy that shapes and forms them as the Body of Christ.¹⁶ The diocesan bishop, his office for worship, and the diocesan worship commission work continually to instill the true Christian spirit in all the baptized.

Notes

1. Second Vatican Council, Constitution on the Sacred Liturgy *Sacrosanctum Concilium* (SC), 2.

2. SC, 7, and Matthew 18:20.

3. SC, 7.

4. Rev. John J. M. Foster, *Liturgical Commissions and Offices: A Resource Book* (Washington, DC: Federation of Diocesan Liturgical Commissions, 2001).

5. SC, 44–45.

6. SC, 29.

7. SC, 14.

8. SC, 43.

9. U. S. Conference of Catholic Bishops, *Sing to the Lord: Music in Divine Worship* (STL), 2; St. Augustine, *Sermo* 336, 1, PL 1844–1855, 38, 1472.

10. Igor Stravinsky said: "The trouble with music appreciation in general is that people are taught to have too much respect for music; they should be taught to love it instead." Igor Stravinsky, "Subject: Music" (*New York Times Magazine*, September 27, 1964).

11. See, for example, Matthew 26:30 and Mark 14:26.

12. STL, 27.

13. "As a leader of congregational song, the cantor should take part in singing with the entire gathered assembly. In order to promote the singing of the liturgical assembly, the cantor's voice should not be heard above the congregation. As a transitional practice, the voice of the cantor might need to be amplified to stimulate and lead congregational singing when this is still weak. However, as the congregation finds its voice and sings with increasing confidence, the cantor's voice should correspondingly recede" (STL, 38).

14. The Archdiocese of Dubuque Office for Worship has an email distribution list of more than 425 pastoral musicians.

15. Acknowledgement to my colleagues who shared their in-service plans with me for this article: Dean Daniels, Archdiocese of Milwaukee, Wisconsin; Pat Gorman, Diocese of Madison, Wisconsin; Kyle Lechtenberg, Diocese of Des Moines, Iowa; Sister Lorraine Beckius, Diocese of Wichita, Kansas; Tony Schoenberger, Archdiocese of Denver, Colorado; Frank Agnoli, Diocese of Davenport, Iowa; Father Brent C. Lingle, Diocese of Sioux City, Iowa.

16. Godfrey Diekmann, OSB, once said, "Baptized Christian, remember of whose body you are a member."



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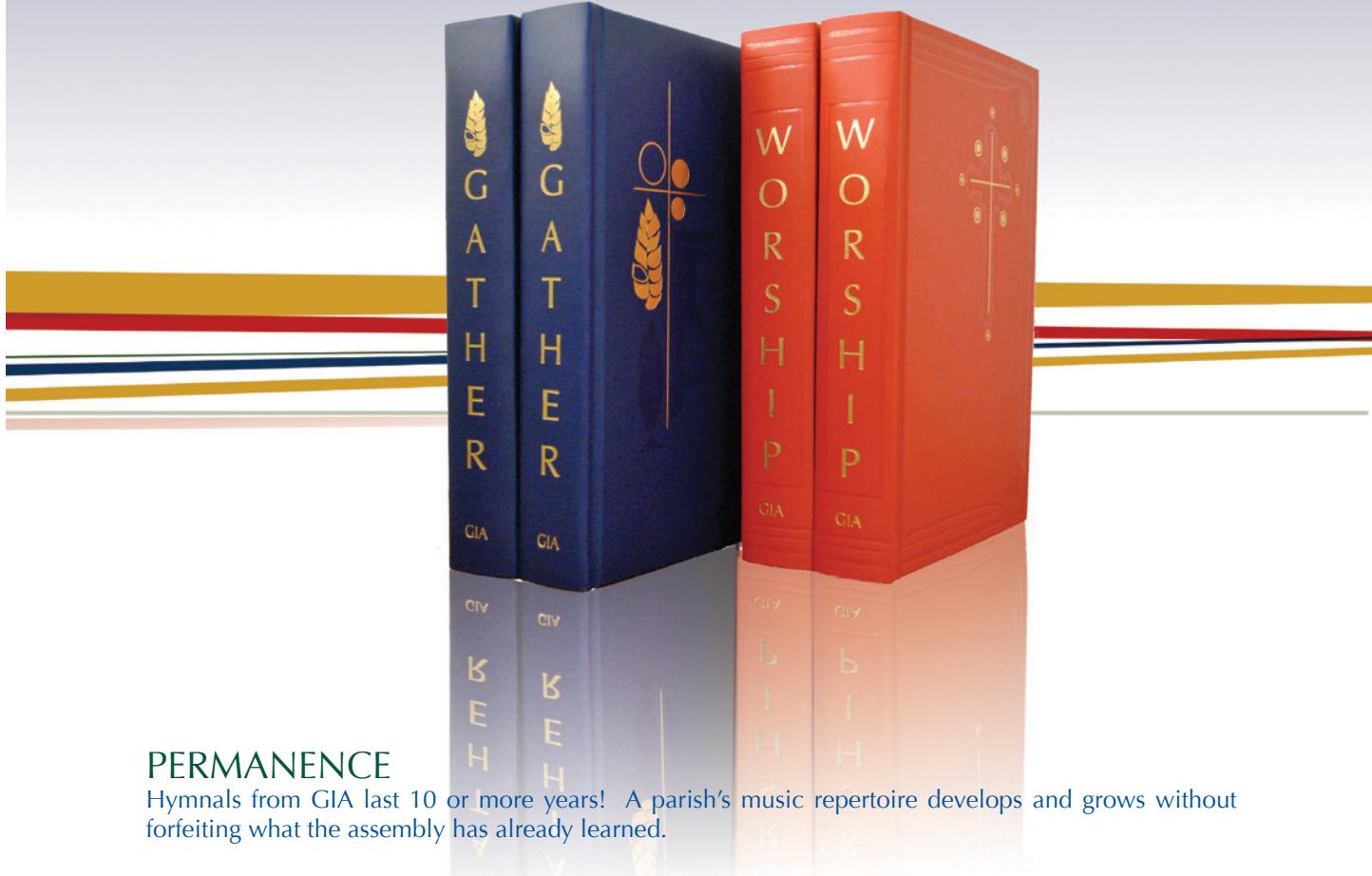


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Organ Recitative

Chant: Volume III. Charles Callahan. Concordia Publishing House, 97-7629, \$27.00. This collection of seventeen short pieces based on chant hymns, canticles, antiphons, and responsories will not disappoint the organist looking for worthy prelude and interlude material. Most of the pieces are written in free rhythm, featuring atmospheric, quasi-impressionistic harmonies reminiscent of the work of Dom Paul Benoit, OSB. Others, like *Vexilla Regis prodeunt*, *Veni Creator Spiritus*, and *Christus Vincit*, are more assertive in character. Indeed, the setting of *Veni Creator* would make for a worthy Pentecost postlude. Ranging from one to three pages in length and easy to medium in level of difficulty, these pieces could serve a variety of liturgical functions. They would be particularly effective as intonations for their corresponding chants. The most well-known melodies found in the set, in addition to those previously mentioned, are: *Creator alme siderum*, *Magnificat (mode VIII)*, *Regina caeli*, *Ave Regina caelorum*, and *A solis ortus cardine*. My favorite of the collection: Callahan's particularly lovely and delicate setting of *Regina caeli*.

Fantasy on 'Veni Emmanuel.' Robert Lau. Paraclete Press, PPM01355, \$7.50. Seasoned Pennsylvania composer, teacher, and church musician Robert Lau offers a fresh take on *Veni Emmanuel*. Lau's creative use of 7/8 meter throughout the first half of the piece maintains a sense of rhythmic stability while preserving some of the freedom of chant rhythm. The melody is first presented in the pedal with a refreshingly unique two-hand accompaniment rife with extended tertian harmony and open fifth sonorities in the left hand. A more rhapsodic section follows, featuring

ever more adventurous harmony and a gradual crescendo to full organ. A succinct denouement, evoking the opening material, closes the work quietly. Even in its most difficult passages, the piece lies well under the hands—a testament to the composer's ability to write idiomatically for the organ. I imagine the work would be most at home in recital, unless your assembly has an ear for organ works à la 1930s Paris (at times I detect the influence of Tournemire, in particular). All in all, this is an interesting, original, and adventurous addition to the Advent repertoire. Medium difficulty.

Chorale Voluntaries for the Church

Year: Christmas. C. Griffith Bratt. Paraclete Press, PPM01332, \$11.25. The biography of C. Griffith Bratt inside the cover of this volume proudly proclaims that the last composition of the composer (who

will turn 100 this year) has yet to be written. Fortunate we are, for in this collection of voluntaries on Christmas and Epiphany carols and hymns, Bratt clearly demonstrates his mastery of the chorale prelude genre, writing in that conservative, craftsman-like manner so dear to many organists' hearts. The one-page setting of "O Come, All Ye Faithful" features staccato triads moving in mostly stepwise motion in the left hand and pedal accompanying a three-voice legato setting of the melody in the right hand. It would make a most effective hymn introduction. A *quodlibet* combining "Silent Night" and "The First Noel" and featuring parallel tenths in the pedal is particularly pleasing, as is a second *quodlibet* combining "Lo, How a Rose E'er Blooming" and Gustav Holst's too-often neglected "In the Bleak Midwinter." For those wondering what a collaboration of

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Johannes Brahms and Leo Sowerby might sound like, Bratt's second setting of "Lo, How a Rose" will give an idea. Other hymns in the set are "A Child is Born in Bethlehem," "Songs of Thankfulness and Praise," and "As with Gladness." Easy to medium difficulty.

Hymn Prelude Library, Volume Two: Tunes B, C. Various, ed. Kevin Hildebrand. Concordia Publishing House, 97-7455, \$50.00. Kudos to Concordia Publishing House for their commitment to the daunting task of publishing a collection of hymn preludes for every tune used in the 2006 *Lutheran Service Book*. As stated in the preface, all of these well-crafted, two-to six-page pieces are designed to be used "as service music (preludes, postludes, music at the offering or during the distribution of Holy Communion) and, where appropriate, as hymn introductions." It was also the goal of the editor that the settings be "interesting enough for a professional organist, yet accessible for novice players." Mission accomplished. The stable of composers employed for the project, many of whom are associated with Concordia University and Seminary, is impressive and includes veterans such as Robert Powell, Raymond Haan, Donald Busarow, Charles Ore, David Cherwien, and John Ferguson as well as newcomers like Christopher Loemker, Jacob B. Weber, Samuel Eatherton, and Ryan Meyer. Musicians not working in Lutheran parishes need not worry about the familiarity of the tunes; there is plenty of overlap here. Tunes included in the volume that are commonly sung in Roman Catholic parishes include: BALM IN GILEAD, BEACH SPRING, BESANÇON, BICENTENNIAL, BLEST ARE THEY, BUNESSAN, CAROL, CHEREPONI, CONDITOR ALME SIDERUM, CORONATION, CRUCIFER, and CWM RHONDA.

For Manuals Only: Set 2. Benjamin M. Culli. Concordia Publishing House, 97-7499, \$25.00. This collection is a godsend not only for

organists with limited pedal technique but also for more advanced players in need of hymn-based repertoire, who play instruments without a pedalboard. The level of difficulty presupposes an organist of more advanced technique than is typical for a collection like this, but no piece is too difficult. The twenty-two-part collection is a kaleidoscope of texture, rhythm, meters, and color—a testament to Mr. Culli's skill as a composer comfortable in a variety of styles. Roman Catholic organists may be unfamiliar with a number of the hymn tunes, but the collection includes standards such as AUS TIEFER NOT, GABRIEL'S MESSAGE, NICAEA, and WESTMINSTER ABBEY. Highlights include a pointillistic setting of AUS TIEFER NOT, an energetic rendering of NICAEA alternating between 7/8 and 6/8, variations on LIEBSTER JESUS, WIR SIND HIER evocative of a Pachelbel partita, a sprightly 7/8 setting of MIT FREUDEN ZART, and Culli's prelude on WESTMINSTER ABBEY, which is reminiscent of a Bach cantata *sinfonia*. Perhaps the most pleasant surprise of all, however, is the set of three pieces on an original theme found at the end of the collection: "Trumpet Tune," "Air," and "Toccata." The "Trumpet Tune" and "Air" should be welcomed additions to the pedal-less wedding organist's repertoire, and the delightful "Toccata" in 7/8 will surely become a favorite with organists and congregations alike. Medium difficulty.

Two Patriotic Pieces for Organ. Charles Callahan. Concordia Publishing House. 97-7560, \$12.00. Charles Callahan's *Prelude on AMERICA* is a brief, simple setting of this beloved melody featuring the solo voices of the organ. Its limited use of pedal will make it accessible to almost any organist. The more extensive *Hymn Fantasia on MELITA* is a bit more challenging but should be within the grasp of most organists. Fans of Callahan's lush harmonic language will not be disappointed here, nor will organists who are fond of the effect of a long, dra-

matic crescendo. This pair is something to keep close by the console on civic holidays. Easy-medium difficulty.

Nicholas Will

Books and eBooks

Canterbury Dictionary of Hymnology

In 1892, John Julian, an Anglican priest who wrote several books about hymns, created a *Dictionary of Hymnology*, which he revised with a Supplement in 1907. Published in two volumes, with 1,768 pages of small type and multiple authors, it has been the standard and trustworthy English language reference for hymnody since then. Numerous attempts throughout the twentieth century were made to update or replace it. Finally, in November 2013, after more than a decade of work, *The Canterbury Dictionary of Hymnology* was launched as its replacement. J. R. Watson, Emeritus Professor of English and Emeritus Public Orator at the University of Durham, who received his doctorate in English literature from the University of Glasgow and wrote *The English Hymn: A Critical and Historical Study* (Oxford: Clarendon Press, 1997) and *An Annotated Anthology of Hymns* (Oxford: Oxford University Press, 2002), is the editor. He began to work on this project in 2001. Emma Hornby, Reader in Music at the University of Bristol with a doctorate in early music from Worcester College, Oxford, began her editorial work with the *Dictionary* in 2003 and later became co-editor. The editors were assisted by Jeremy Dibble, music editor; Colin Gibson, Australasian editor; Margaret Leask, Canadian editor; Carlton Young, U.S.A. editor; and James V. Jirtle, IT consultant. Whereas Julian's work was published in print, the *Canterbury Dictionary* appears as an online resource (<http://www.hymnology.co.uk/>), to be updated twice a year

with corrections and additions, which editors may create themselves or which readers can request. A print edition is being discussed. After a home page, the website is laid out by categories: General, Hymns, People, Eras, Places, Traditions, and Collections. The lists under these categories give a sense of what is included: under "General" Hymn types (57), Hymnology (17), Literary Topics (28), Musical Topics (49), Organizations (35), Place Overviews (65), and Tradition Overviews (94); under "Eras" the categories include Pre-1000 (112), 11th–14th Century (103), 15th–16th Century (189), 17th Century (271), 18th Century (539), 19th Century (1556), 20th Century (1440), and Modern (428). Readers can browse articles alphabetically, enter search terms, and find news, subscription information (individual—about \$91.00 a year in U. S. dollars—or institutional, with introductory offers), plus (under "FAQ") questions and answers.

Like Julian's work, this is a dictionary or, more accurately, an encyclopedia. It is not a database of hymns or hymn tunes. The home page says it contains two million words, more than 4,000 individual entries, and more than 300 authors from over thirty countries writing on hymns of the Judeo-Christian tradition, from the earliest years to those written today. There are articles (as the site notes) on individual hymns, authors from many countries, hymnals, organizations, and themes as well as information on hymn tunes and their composers. The entries cover a multitude of hymn traditions from all the world's continents, regions, and denominations, and it is ecumenical and international.

I have read and scanned only some of these entries, have watched the *Dictionary* develop, and was recruited by Carlton Young—the U.S.A. editor—as an author. From everything I can tell, this is a worthy successor to Julian's work. Like Julian, or any resource of such scope with multiple authors, there are bound to be mistakes.

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One can assume they will be found and corrected because the authors and editors have attempted to be as accurate as possible, to state things as well as possible, and to cover the hymnological waterfront as promised.

If all of the editing is as competent and demanding as Carlton Young's has been, the *Dictionary* will be trustworthy indeed.

Young laid out a perceptive set of articles for the United States, found authors to write them, worked with them in detailed ways to make sure the data were correct and clear, and kept the hymnological center in focus with a fierce determination.

Anybody who is interested in hymnody and the interdisciplinary complex it pulls together—scholars, historians,

theologians, musicians, pastors, writers, composers, and lay persons who want to know something about the authorship and circumstances that surround hymns and hymn tunes—will find this an indispensable resource. Academic libraries, especially those associated with the Church, should certainly have it. Individual churches would be wise to have it. While not a database or bibliography that will replace hymnal companions, hymn indices, or other related reference works, it includes bibliographical references throughout and complements the other resources by bringing together a breadth of hymnological detail and perspective that is not available anywhere else. We can be profoundly grateful.

Paul Westermeyer

A Second Look

Occasionally we receive two reviews of a significant work. So in addition to the review of Russell Stinson's book by Dr. William Tortolano that we published in the January issue, we are pleased to share this review by Russell Weismann.

J.S. Bach at His Royal Instrument: Essays on His Organ Works

Russell Stinson. Oxford University Press, 2012. ISBN 978-0199917235. 203 pages, hardcover. \$49.95.

In his new book, Russell Stinson offers seven essays on topics ranging from an analysis of modern scholarship and performance practice to the reception of Bach's music by nineteenth century composers and musicians. While the publication is not to be judged as a scholarly journal on its own standing, Stinson does achieve a comprehensive book full of new knowledge and observation on a variety of topics and compositions of J. S. Bach that is easily approached by musicians both amateur

and professional.

Critically speaking, there is a lack of cohesiveness between chapters, thus the book should be considered based on what its subtitle states: "Essays." The first essay deals with a discussion of current scholarship found in the newly released second edition of Peter William's revered book, *The Organ Music of J. S. Bach*. Stinson combs through the details of William's writing and points out several inaccuracies along the way. He ends this essay with an insightful "cliffhanger" by raising the question of untouched research on BWV 578 (the "little" g minor fugue).

The second essay attempts to unfold form and analysis exploration in some of Bach's chorale preludes. Stinson draws on previous compositions by composers such as Pachelbel and Buxtehude, to name just two. This essay represents the shortest chapter of the book but has the potential to be enlarged into a full-fledged doctoral dissertation. Because only a select number of compositions are discussed, the reader will be left wishing that Stinson had continued this chapter in greater depth.

Essays four through six expose the usage and reception of Bach's organ music by nineteenth century composers Felix Mendelssohn, Robert Schumann, César Franck, and Edward Elgar. These chapters are filled with shrewd anecdotes and commentaries, which tend to make the material enjoyable and interesting for an amateur musician or "friend of music" to read and understand. Even the professional musician will appreciate some of the whimsical scenarios and historical wit that are explained.

The final essay contains brief analysis and history on a select number of works by J. S. Bach. This information is not only very useful for the professional organist when learning a new piece but also of great value to teachers when coaching a student on one of the works mentioned in the chapter. Unfortunately, Stinson

does not delve very deeply into the pieces that he writes about and does not include commentary on numerous other works. Nonetheless, the information provided is valuable and much appreciated by the modern organist.

Very detailed and annotated appendices complete the book. This information includes factual proof to uphold much of the research that Stinson presents in his essays. Overall, this publication cannot be held up to the modern Bach scholarship of someone such as Christoph Wolff, but it is a well-written, insightful, and welcomed addition to any music lover's library.

Russell Weismann

About Reviewers

Mr. Russell Weismann is the director of music and liturgy at St. Jane Frances de Chantal Parish in Bethesda, Maryland.

Dr. Paul Westermeyer is professor of Church Music at Luther Seminary in St. Paul, Minnesota, where he also serves as Cantor for the seminary community and administers the Master of Sacred Music Program. A musician and pastor, he is the 2014 recipient of NPM's *Jubilate Deo* Award.

Mr. Nicholas Will is an assistant professor of sacred music at Franciscan University of Steubenville, Ohio, and director of music at St. Elizabeth Ann Seton Parish, Carnegie, Pennsylvania.

Publishers

Concordia Publishing House, 3558 South Jefferson Avenue, St. Louis, MO 63118. (800) 325-3040; web: www.cph.org.

Oxford University Press, 198 Madison Avenue, New York, NY 10016. (800) 451-7556; web: www.oup-usa.org.

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Chapter Happenings

Rapid City, South Dakota

*Jackie Schnittgrund and Carman Timmerman,
Chapter Co-Directors*

Chapter Celebrates Twenty-Five Years. November 16, 2013, marked an important date for the Rapid City Chapter. West River music ministers gathered at the Cathedral of Our Lady of Perpetual Help in Rapid City to celebrate the chapter's twenty-fifth year. Featured speakers were Bishop Robert Gruss and Father Michel Mulloy. Program highlights included commissioning of musicians, a twenty-five-year musical review, and recognition of music ministry service with several awards. Additionally, the program featured taped interviews showcasing former award winners and a twenty-five-year NPM retrospective slide show.

The high point of the day was the announcement of 2013 award recipients: Julie Gray of St. Rose of Lima Parish in Hill City received the Peggy Langenfeld Award, named for a woman who was an early leader in West River liturgical music. The St. Cecelia Award went to three music ministry leaders: Fr. Mark McCormick of St. John the Evangelist Parish in Ft. Pierre,

Peg Westrich of Our Lady of Perpetual Help Parish in Rapid City, and Jacqueline Schnittgrund of Blessed Sacrament Parish in Rapid City.

All music ministers and clergy throughout the Rapid City Diocese are encouraged to attend quarterly NPM meetings that emphasize education, prayer, and fellowship. Current and planned programs include these topics: Christmas in January: Choir and Ensemble Music for Next Christmas; Techniques for Small Ensembles; and a panel discussion—How to Recruit and Maintain Choirs and Ensembles.

Louisville, Kentucky

Laura Sullivan, Chapter Director

On Tuesday, October 1, 2013, the Louisville Chapter held an event at Our Lady of the Woods Chapel, Bellarmine University, titled "Can MY Choir Do THAT? Making Beautiful Music with Choirs of All Levels." The session was led by Timothy Glasscock, DMA, chair of the Music Department at Bellarmine. This 2013 Fall Kickoff Event for choir members, choir directors, cantors, and accompanists attracted seventy-five participants, who came together to sing,

be energized, and enjoy an evening of fellowship and refreshments with other members.

On Friday, November 22, we hosted a St. Cecilia Sing at St. Bernadette Church in Prospect, Kentucky. This event included a blessing of musicians and tour of the new church led by Father Terry L. Bradshaw, pastor. He discussed details and decisions made in the building of the new sanctuary and in the merger of two local parishes. Eighty-five people attended and enjoyed refreshments and fellowship following the program.

Upcoming events planned for 2014: The Annual Chapter Dinner with Round Table Discussion has always been a successful, well-attended event. The Round Table discussion will feature representatives from various churches in the archdiocese leading a conversation about challenges they face in their particular church situation (example: clustered, merged, Hispanic/ethnic, urban/downtown, suburban, small rural) and how those challenges impact their music ministry and worship, as well as any related issues with regional schools.

In March at the Salmon Farm in Louisville, the local Chapter plans a spring awakening retreat, designed for busy church musicians, led by Gary Montgomery, retreat facilitator.

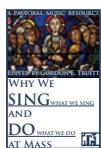
And in June, an "end of year potluck" is planned at St. Michael Church in Louisville. This event is to welcome new local Chapter officers as well as to celebrate, relax, and tour the new church facility at St. Michael.

Many thanks to Jackie, Carman, and Laura for sharing highlights and information about their chapter's activities. Please take time to share your chapters' "happenings" by sending text and pictures via email to: Robert McCaffery-Lent, NPM National Committee for Chapters, Rmclent@stjosephparish.org.



Rapid City award winners

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Publications and other resources available from the National Association of Pastoral Musicians

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A Pastoral Musician's Employment Resource

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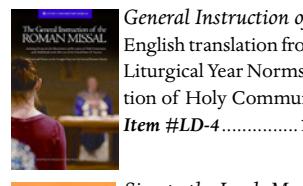
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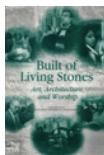
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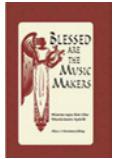
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Theology, catechesis, prayer, practical instructions, and FAQ about music ministry. *LTP*. *Jennifer Kerr Breedlove and Paul Turner*

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Professional Concerns

The Balancing Act of a Pastoral Musician

BY JIM MENDRALLA

The career of a musician working for the Church, as we all know, is not just a job but a vocation. "Musicians who serve the Church at prayer are not merely employees or volunteers. They are ministers who share the faith, serve the community, and express the love of God and neighbor through music" (*Sing to the Lord* [STL], 49). We live and breathe our ministry as we immerse ourselves in day to day activities and the demands of parish life. But all work and no play is not healthy for anyone in any career, especially in church music! How do we continue, then, to minister to our people in a productive and pastoral way and still find the time to care for ourselves?

Here are some thoughts about maintaining health both in and out of the office, starting (as we always seem to do) in the office and with a quote from our current guidebook, *Sing to the Lord*: "All pastoral musicians—professional or volunteer, full-time or part-time, director or choir member, cantor or instrumentalist—exercise a genuine liturgical ministry. The community of the faithful has a right to expect that the service will be provided competently" (STL, 50). Organization is

key to stress-free leadership. This can be a challenge for many musicians, as "creative" types tend to be less organized than other people. But remember, many people in your ministry are counting on you for direction. It is basically a domino effect: Organization or the lack thereof affects everything and everyone in your care. "Effective preparation of liturgical song that fosters the maximum participation of the gathered assembly is a cooperative venture that respects the essential role of a variety of persons" (STL, 122). If you value the importance of liturgy that is well prepared and well executed, you owe it to those who minister with you to be on top of your game, and they in turn will follow your example. The assembly responds to everything you offer them. Poor preparation means poorly prepared ministers and poorly executed liturgy. Solid preparation offers the opposite effect. The assembly will appreciate your attention to detail!

Most of us realize after a relatively short time working in the field that our positions do not follow the old-style corporate nine-to-five weekday schedule (as most corporate jobs no longer follow that disappearing model). For those who have responsibilities for other people at home (aging parents, physically challenged siblings, marriage partners, children, and other relationships), juggling these responsibilities and parish ministry can be even more difficult. Mornings and afternoons are generally filled with preparation and administrative responsibilities, and let us not forget all of the meetings! Evening time is generally reserved for rehearsal and personal practice. And do any of us really leave the job at work?

So how do those of us in ministry who are single, partnered, or married find balance in the busy schedule that is ministry? A wise pastor once said that we should

do our best to divide our day into three segments. Work two of them and take the other segment for ourselves. Are you a morning person? Take the afternoon off. Some of us are night owls and do our best work in the late evening hours when the office is very quiet. This gives us the opportunity to focus on major planning and projects without the interruptions of the phone and knocks at the office door. If your position tends to follow a particular pattern of expectations, find a part of the day that you can reserve for you. Those who are responsible for family at home find (sometimes) that the flexibility of parish ministry schedules is very helpful when family or home commitments arise. This can be a blessing and a great advantage. And although your job/vocation is very important, it is not as important as your family, so the needs of family must come first.

We all have to be very careful to balance and deal with the stresses of parish ministry in a very healthy way or we will burn out. In consultation with the pastor, aim to set up your work schedule in a way that revolves around your regular personal and family commitments.

"No" is a healthy word! Catholics are notoriously good at placing unreasonable expectations on each other with that "good ol' Catholic guilt." But it is important to realize that we cannot be effective in our areas of expertise if we are spread too thin. If demands are being placed on you that are really not part of your job description, then set boundaries for yourself and say "no." If you do not have a clear job description, then it might be a good time to sit down with the pastor and create one with clear expectations for your position.

Are you scheduled to work a five-day or a six-day week? Many of us think that there is a law that mandates a standard



Mr. Jim Mendralla is the director of music and liturgy at the Cathedral of Saint Raphael, Dubuque, Iowa.

forty-hour, five-day work week. (In fact, the 1938 Fair Labor Standards Act introduced a maximum forty-four-hour seven-day work week—forty hours of regular pay with an additional four hours of overtime—for certain jobs in interstate commerce or production of goods, but it does not apply to everyone.) That law has governed what we understand to be “full-time” work (no more than forty hours per week). But what about the rest of the time? Are you able to take at least one full day away from work each week? In my first position, I followed the lead from the clergy and took only one day off. But time and life experience have taught me the importance of giving myself a break. Two days off should be the rule, not the exception, especially where family and children are involved.

Are we as ministers of the church being paid justly for our employment? “The service of pastoral musicians should be recognized as a valued and integral part of the overall pastoral ministry of the parish or diocese; provision should be made for just compensation. Professional directors of music ministries and part-time pastoral ministers should each receive appropriate wages and benefits that affirm the dignity of their work” (STL, 52). DMMD has regularly echoed this standard by offering practical models for just compensation in its annually updated salary guidelines.

What additional time do we negotiate in our contracts to allow us to be healthy and to grow in our ministry? Do we have adequate vacation time? Do we emphasize the importance of taking a yearly retreat? What about funding for professional growth? Do we have a budget for conferences or convention time? “Bishops and pastors should encourage liturgical musicians to take part in ministerial formation opportunities offered by universities, colleges, seminaries, ministry formation programs, dioceses, and national ministry associations. Parishes and dioceses should provide the financial support needed to

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ensure competent liturgical musical leadership” (STL, 51). We all need to grow professionally and spiritually in order to serve our people in new and innovative ways.

And Outside the Office

When we are not immersed in the busy dynamic of our ministry, how do we nourish ourselves spiritually and physically?

Music is our love! And we do it well and often. But is the element of church music the only area of interest for you? If we sing or play other instruments, do we find the time to develop that alternative skill for balance in our music making? Maybe we could join the community chorus or play an instrument in a local orchestra, chamber group, or band. These alternate options certainly help us develop skills that can be transferred to our parish ministry and give us other outlets for our creative energy.

Where is that place to escape to when we are out of the office? Is it a cottage on a lake or in the woods? Do you have a favorite destination to hang out with family or friends? Find that place for yourself. We spend so much time feeding others spiritually, it is important to feed our own spirit.

Exercise is important to maintaining physical and mental health. Consider a membership at the local health club, enrolling in a yoga class, or riding a bicycle. And especially for us creative types: Next time you need a burst of creative thinking, go for a long walk or run to refresh the body and the brain, says Sophia Breene on www.Greatist.com. She also observes that regular exercise is helpful in more ways than just physically. Some of the additional benefits include reducing stress, release of happy endorphins in the brain, improvement of self-confidence, and alleviation of anxiety. And by all means, see the doctor for that yearly physical.

Emotional health is as important as physical health. Leadership in the church can be stressful for an artist! These are no longer the days when parishioners relied solely for advice from the pastor when problems arose—especially with the increase in parishes without a resident priest. We are often called on to do more



than just music; we become the listening ear, the counselor, or the problem solver. Who do we have in our own lives to be our guide and compass when the waters become turbulent? Whether that guide is a spiritual director, mentor, close friend, or even a certified counselor, the opportunity to maintain emotional health is critical, given the challenges of pastoral ministry.

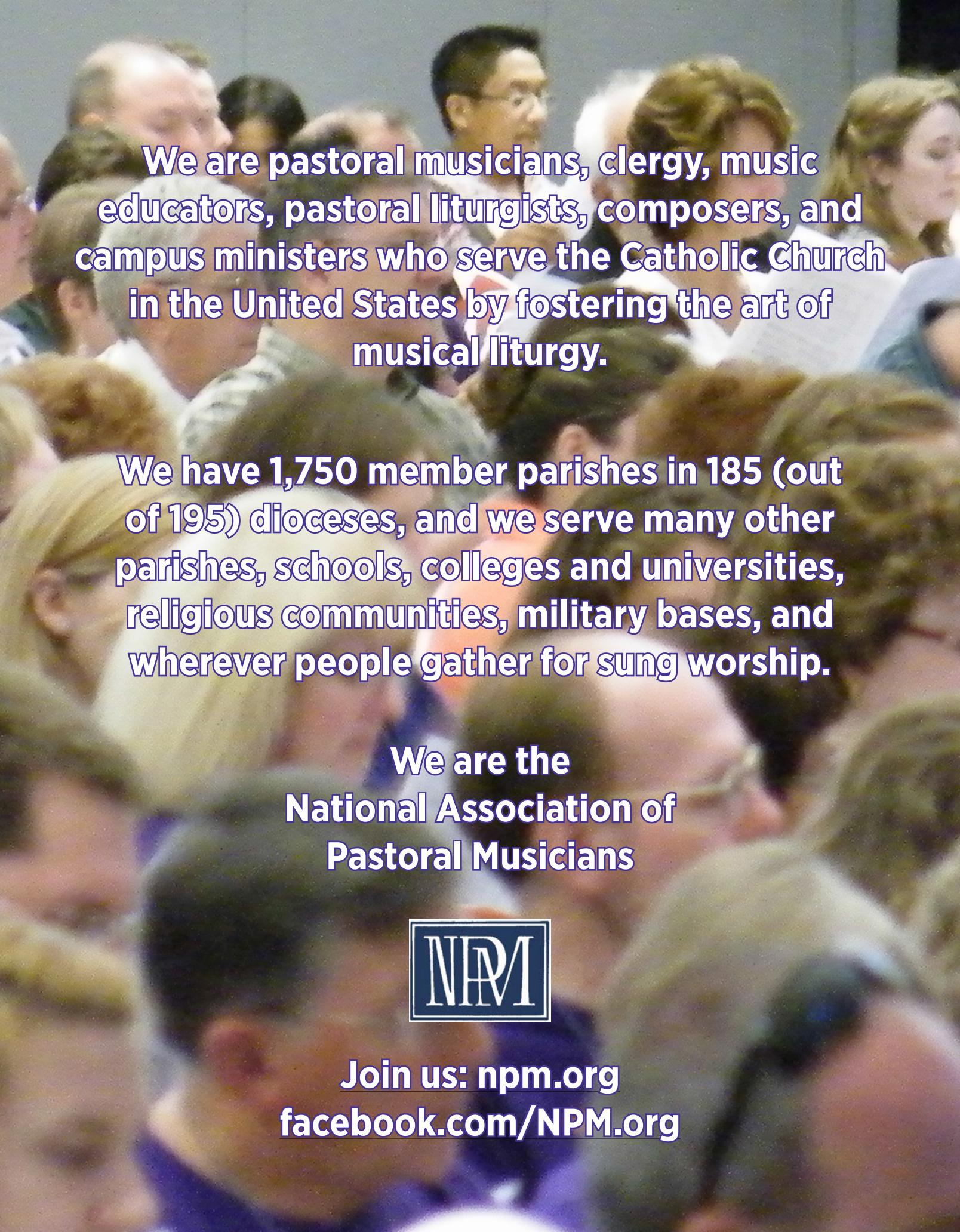
Prayer and meditation: We need to take the time to pray every day. We need to get in touch with our inner self and the workings of the Holy Spirit in our lives. I think many of us would acknowledge the challenge of engaging in the community's prayer on Sunday when we are "working." Build in daily prayer and participate in daily Mass. There are so many wonderful community experiences of prayer outside the Eucharist, too. Pray the liturgy of the hours daily alone or with a nearby religious community. Colleges and universities often

offer devotional prayer experiences at the campus chapel, such as Taizé prayer or Eucharistic adoration. Whichever form of prayer you choose, find the time and the place to engage in that prayer. It is important for your well-being and for the connection it offers to our God and to others in our lives.

Gift yourself with smaller doses of relaxation and escape. Find time to read a great novel or catch up on all of the professional periodicals that nourish you in your field of expertise. Treat yourself to a massage or spa day. Go to the movie theater, opera, symphony, concert, or a professional play.

Parallels

These are just some of the many ways that we can nourish ourselves in a field that continues to become busier and more involved. In truth, the church seems to parallel the realities of the working world. Just as businesses are regularly closing or downsizing, so the closing of parishes and the downsizing of ministerial staffs put extra burden and expectation on those who work faithfully in the Lord's vineyard. It is crucial that we find ways to remain healthy. May God continue to bless us with joy and passion in this work of service because what Saint Teresa of Avila said so long ago remains true: "Christ has no body now on earth but yours, no hands but yours, no feet but yours. Yours are the eyes through which to look out Christ's compassion to the world. Yours are the feet with which he is to go about doing good. Yours are the hands with which he is to bless men [and women] now."



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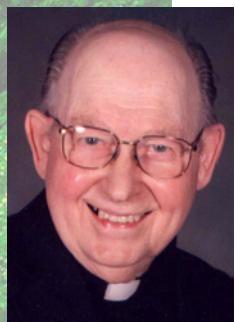
Check out the details at the Cantor Section site on the NPM web page: www.npm.org

Or contact the National Association of Pastoral Musicians

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The Father Lawrence Heiman, CPPS

Legacy Society



Father Lawrence Heiman, CPPS, (1917–2012), a pioneer in the formation of women and men for pastoral music ministry, was one of the founding leaders of the National Association of Pastoral Musicians. The **Father Lawrence Heiman, CPPS, NPM Legacy Society** recognizes the generosity and vision of NPM members and friends who have chosen to leave a legacy through estate or deferred gifts to NPM. Legacy donors who wish to be acknowledged receive special recognition in NPM publications.

For additional information or enrollment in the Society, please contact:

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Responsabilidad de los obispos: Una buena liturgia

Los obispos dedicados a su labor enfrentan una situación difícil hoy en día. Luchan por superar la terrible mancha que representa para la Iglesia el abuso sexual cometido por miembros del clero y por apoyar la necesaria asunción de responsabilidad, además de trabajar para dar una vida segura a los niños y a cualquier posible víctima de abuso. Son ejecutivos de instituciones sin suficientes fondos que sufren por causa de la lenta recuperación nacional y la reducción del apoyo de los feligreses habituales y de las empresas donantes. Deben mediar entre las necesidades y expectativas de una Iglesia internacional y las expectativas de una cultura occidental secularizada. Se convierten en blanco de cualquier persona que tenga una queja contra una parroquia, un pastor, una escuela o un maestro en particular o contra otra institución u otro representante de la iglesia local o de la Iglesia universal.

En medio de todo esto, se exige que los obispos sean tanto modelos ejemplares de la buena liturgia como personas encargadas de supervisar la práctica litúrgica de la diócesis de una manera que fomente excelentes celebraciones de la práctica ritual de la Iglesia. La *Instrucción General del Misal Romano* (IGMR) describe al obispo en los siguientes términos: “Efectivamente, el Obispo diocesano es el primer dispensador de los misterios de Dios en la Iglesia particular a él encomendada, es el moderador, el promotor y el custodio de la vida litúrgica”. Esto significa que “la celebración de la Misa solemne”, presidida por el obispo, particularmente toda celebración que reúna o represente a toda la diócesis “debe ser ejemplo para toda la diócesis”. También significa que el obispo tiene la responsabilidad de promover la formación litúrgica de “los presbíteros, los diáconos y los fieles cristianos laicos”, vigilar “la dignidad de dichas celebraciones” y asegurarse de que “la belleza del lugar sagrado, de la música y del arte” contribuyan al máximo posible a una celebración digna y genuina (IGMR, 22).

Como estas responsabilidades se aplican a la música, en *Cantemos al Señor: La música en el culto divino* (STL, por sus siglas en inglés), los obispos de los Estados Unidos nos recuerdan que un obispo “cumple con este deber con el ejemplo de su propia celebración de la Sagrada Liturgia, al fomentar la participación por medio del canto con su propio ejemplo; su atención a la práctica de la música litúrgica en las parroquias y comunidades de su diócesis, particularmente en su propia Iglesia Catedral; su promoción de la educación musical continua y la formación del clero y de los

músicos; y su cuidadosa atención a la formación musical de futuros presbíteros y diáconos” (STL, 16).

Hace cincuenta años, los obispos reunidos en el Concilio Vaticano Segundo para analizar qué se esperaría de ellos y de sus sucesores en el futuro como dirigentes diocesanos, en lo que referente a la liturgia, tuvieron la sabiduría de reconocer que necesitarían ayuda para promover la vida y la renovación litúrgicas. Mandaron que cada diócesis tuviera “una Comisión de Liturgia para promover la acción litúrgica bajo la autoridad del Obispo” . . . y también, dentro de lo posible, comisiones de música y de arte sacro” (*Sacrosanctum Concilium*, 44).

Esas comisiones y oficinas afines de culto, bajo la orientación de sus obispos locales, han encontrado varias formas de promover la vida litúrgica y la música en el culto divino. Algunas se enfocan en la capacitación o formación para varios ministerios litúrgicos al ofrecer cursos o alentar la asistencia a cursos para ministros laicos en un seminario o colegio universitario local. Algunas se concentran en el ejemplo, se aseguran de que las celebraciones en la Iglesia Catedral sigan el modelo de los ideales litúrgicos y promueven celebraciones ricas y plenas de la liturgia cuando el obispo visita una parroquia o una institución diocesana. Otras trabajan en el aprendizaje a distancia y facilitan recursos electrónicos por medio de un portal diocesano. Algunas otras dependen de asociaciones como la Asociación Nacional de Músicos Pastorales (NPM, por sus siglas en inglés) para proporcionar recursos que las diócesis más pequeñas (y algunas de las más grandes) no pueden ofrecer y fomentar la afiliación a las parroquias y la participación en convenciones anuales y en otros programas.

Cualquiera que sea la forma de abordar la tarea prevista, se espera que los obispos y quienes trabajan con ellos se dediquen al ideal que ha impulsado la renovación litúrgica en el siglo XX y al entrar al siglo XXI. Ese ideal se expresa en dos frases fundamentales, pronunciadas en el Concilio Vaticano Segundo y repetidas desde entonces en todos los documentos litúrgicos. El culto se trata siempre de “aquella santificación de los hombres en Cristo y aquella glorificación de Dios a la cual las demás obras de la Iglesia tienden como a su fin” (*Sacrosanctum Concilium* [SC], 10) y la manera de alcanzar esa doble meta es “aquella participación plena, consciente y activa en las celebraciones litúrgicas que exige la naturaleza de la Liturgia misma” (SC, 14).

Bishops' Responsibility: Good Liturgy

Dedicated bishops have it tough these days. They struggle to overcome the terrible stain on the Church of clergy sexual abuse and support necessary accountability, and they work to make life safe for children and for anyone who might be abused. They are executives of underfunded institutions that suffer from the slow national recovery and from declining support by ordinary parishioners as well as by corporate donors. They have to mediate between the needs and expectations of an international Church and the expectations of a secularized western culture. They are targets for anyone who has a gripe against a particular parish, pastor, school, teacher, or other institution or representative of the local church or the worldwide Church.

And in the middle of all this, bishops are required to be both the exemplars of good liturgy as well as the persons responsible for overseeing the liturgical practice of the diocese in a way that promotes quality celebrations of the Church's ritual practice. The *General Instruction of the Roman Missal* (GIRM) describes a bishop as the "prime steward of the mysteries of God in the particular Church entrusted to his care" as well as the "moderator, promoter, and guardian of the whole liturgical life" (GIRM, 22). This means that Mass with the bishop presiding, especially those celebrations that gather or represent the whole diocese, "must be exemplary for the entire diocese." And it means that the bishop is responsible for promoting liturgical formation of priests, deacons, and the "lay Christian faithful," overseeing the "dignity of these celebrations," and making sure that "the beauty of the sacred place, of the music, and of art should contribute as greatly as possible" to dignified and genuine celebration (GIRM, 22).

As these responsibilities apply to music, the bishops of the United States remind themselves in *Sing to the Lord: Music in Divine Worship* (STL) that a bishop "carries out this duty through the example of his own celebration of the Sacred Liturgy, encouraging sung participation by his own example; by his attention to the practice of liturgical music in the parishes and communities of his diocese, especially in his own cathedral church; by his promotion of the continuing

musical education and formation of clergy and musicians; and by his careful attention to the musical training of future priests and deacons" (STL, 16).

Fifty years ago, the bishops gathered at Vatican II, looking ahead to what would be expected of them and of those following them as leaders of dioceses, so far as the liturgy was concerned, had the wisdom to know that they would need help to promote liturgical life and liturgical renewal. And so they demanded that each diocese have "a commission on the sacred liturgy under the direction of the bishop, for promoting the liturgical apostolate" as well "as far as possible, . . . commissions for sacred music and sacred art" (*Sacrosanctum Concilium*, 44).

Those commissions and related offices of worship, under the guidance of their local bishops, have found various ways to promote liturgical life and the music of divine worship. Some focus on training or formation for various liturgical ministers, offering or encouraging courses for lay ministers at a local seminary or college. Some focus on example, making sure that the celebrations at the cathedral church model liturgical ideals and by promoting rich and full celebrations of the liturgy whenever the bishop travels to a parish or diocesan institution. Some focus on distance learning and make available electronic resources through a diocesan website. Some rely on associations like NPM to provide resources that smaller (and some larger) dioceses cannot offer, encouraging parish memberships and participation in annual conventions and other programs.

However they tackle the task they are expected to do, bishops and those who work with them are expected to dedicate themselves to the ideal that has driven the liturgical renewal throughout the twentieth and into the twenty-first century. That ideal is expressed in two key sentences, articulated together at the Second Vatican Council and repeated in nearly every liturgical document since then. Worship is always about "sanctification of [people] in Christ and the glorification of God" (*Sacrosanctum Concilium* [SC], 10), and the way to enter into that dual goal is "full, conscious, and active participation in liturgical celebrations, which is demanded by the very nature of the liturgy" (SC, 14).



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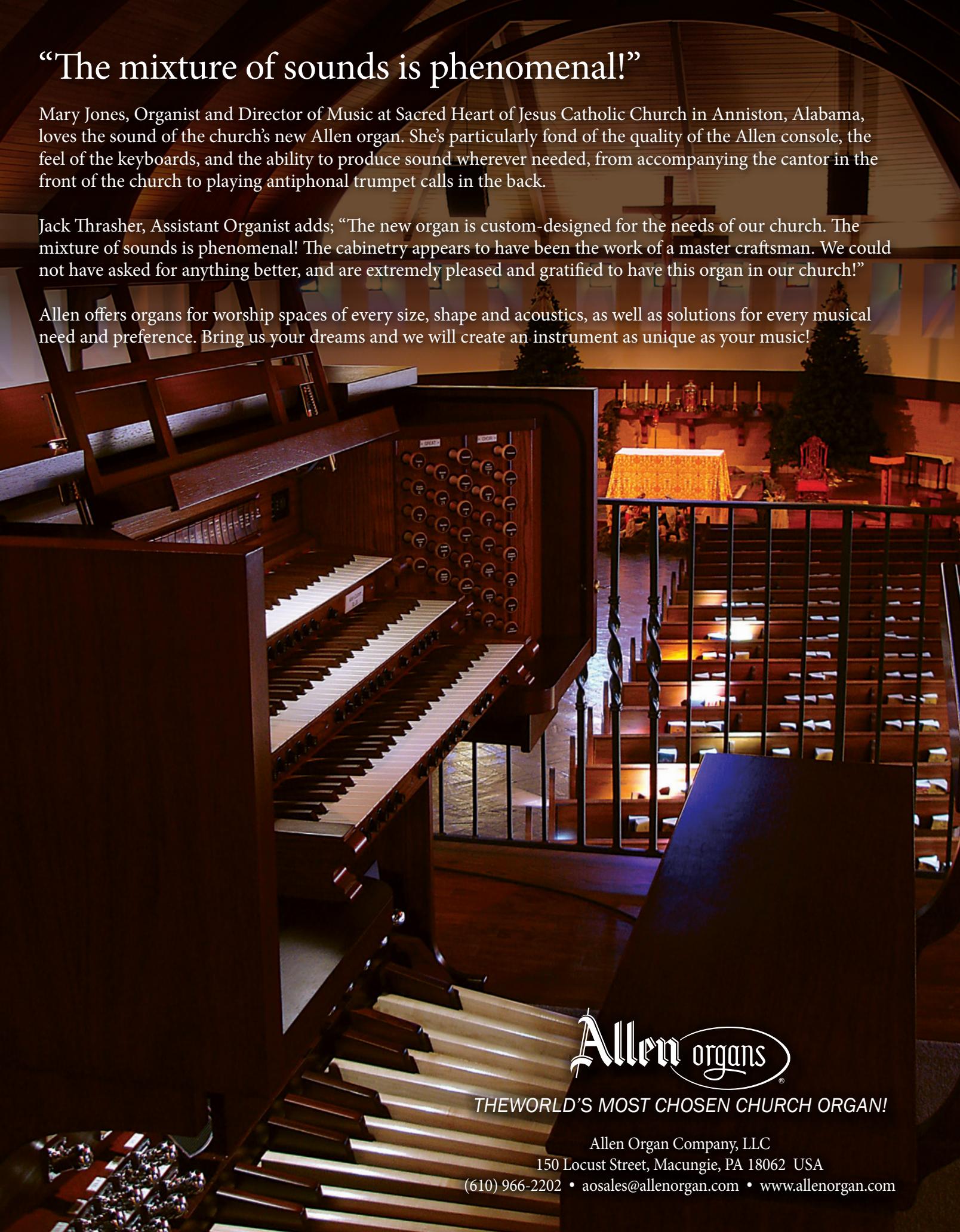
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