

PASTORAL Music

NATIONAL ASSOCIATION OF PASTORAL MUSICIANS

JANUARY 2015

Let All the World
In Every Corner
Sing





Uniting voices in praise,
lifting hearts in prayer,
joining hands in service to others...

OCP Missals

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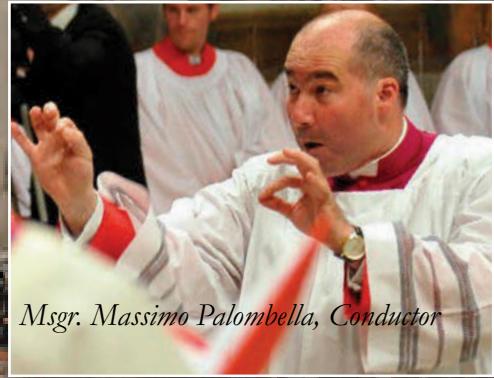


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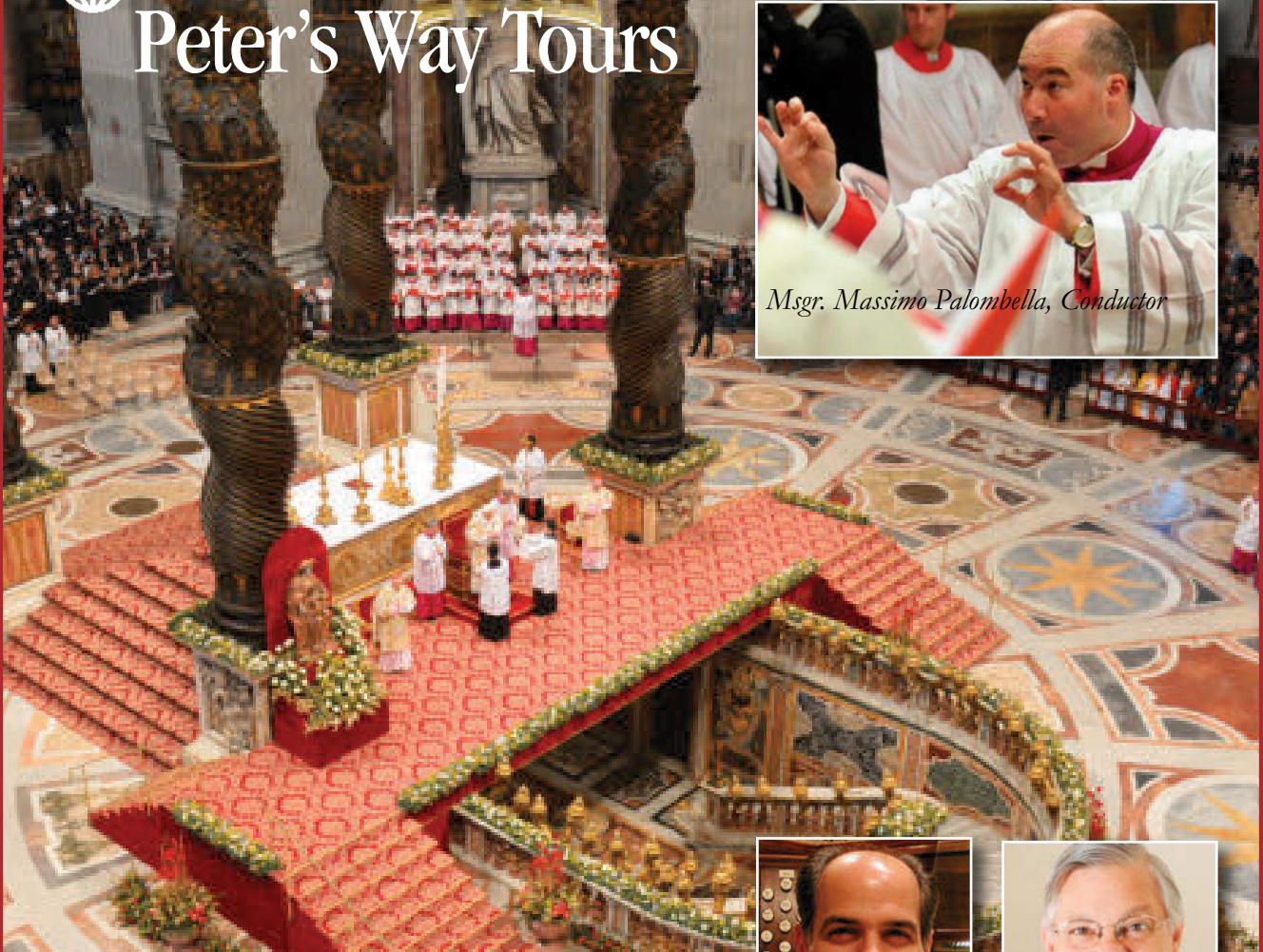


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From the President

Dear Readers:

I extend a word of welcome to all who are receiving a copy of *Pastoral Music*, the professional journal of the National Association of Pastoral Musicians (NPM), for the first time. In addition to our members and subscribers, thanks to the generosity of a number of sponsors, every bishop and every parish in the dioceses of the United States of America is receiving this issue as a way of sharing the good news of NPM.

In this issue, the question is asked of you, "Why should you be a member of the National Association of Pastoral Musicians?" I hope you will find in the pages of this journal the beginning of an answer. Here is not only helpful and useful information about liturgical music for the Sacred Liturgy, liturgical theology, and pastoral ministry but also some insights into the mission of NPM. We exist to support the work of pastoral liturgical musicians, clergy, and others engaged in the liturgical apostolate. We support the work of the Church's Liturgy, so that the faithful may serve as more effective witnesses of the "joy of the Gospel" in the world today.

Articles about liturgical music (Virgil Funk and Evan Snyder), the psalms (Mary Elizabeth Sperry), chant (Paul Ford), and encountering mystery (Diana Macalintal) provide a sampling of the kind of scholarship, practical advice, and theological reflection that our members and other theologians and liturgists produce. Every issue of this journal contains meaningful theological content about the liturgy and sacred music as well as practical articles on the various aspects of the craft of liturgical music: planning, vocal technique, organ and keyboard skills, choral leadership and conducting, and more. The journal also includes information on the work of the more than seventy local chapters of NPM and reviews of books and musical compositions.

Also included in this issue is the brochure and registration information for our Thirty-Eighth Annual Convention,

"Called to Joy and Hope: Let the Servant Church Arise!" to be held this July in Grand Rapids, Michigan. This year the Church commemorates the fiftieth anniversary of the promulgation of *Gaudium et Spes*, the Second Vatican Council's Pastoral Constitution on the Church in the Modern World. Our convention this year will provide opportunities to discuss and reflect on the Church's mission in the world and how the Liturgy forms the faithful for that mission. The Liturgy builds up the Church so that, nourished by God's grace, we can "go and announce the Gospel of the Lord" and glorify the Lord by our lives. Essentially, in our gathering in Grand Rapids, we will explore the relationship between the Sacred Liturgy and the Christian life. We do not celebrate the Liturgy for ourselves, and the Liturgy does not exist as an end in itself. Its aim and purpose is to glorify God and to help the faithful to grow in holiness, forming us and sending us forth with set purpose and solid intention as the Church in the world. It helps us who serve in the liturgical apostolate to have that aim ever in mind as we plan, prepare, and serve the needs of the Liturgy.

If you are not yet a member of NPM, take a look at what we have to offer. This year's convention has some new elements as we begin to take a fresh look at more effective ways to study, to learn, and to celebrate the work of our Association. As the largest professional organization of Catholic liturgical musicians in the U.S., we are poised to serve worshiping communities with a wide range of musical forms in a culturally diverse environment. As the Church in the United States grows ever more diverse, NPM is also welcoming new members from within that rich diversity of cultures, styles, and tastes. Our vitality as an Association is enriched by that diversity.

To our members, I express my gratitude for what each of you brings to our Association. Your gifts and talents, your dedication to your ministry and to the Association, and your faith, your worship, and your witness to Christ are a blessing to us and an example for others to follow.

Best wishes to all of you and your ministry of sung prayer and praise to God in this year of grace.

God's peace,

Rev. Msgr. Richard B. Hilgartner
President and CEO



NATIONAL ASSOCIATION OF
PASTORAL MUSICIANS

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Offices: 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. Phone: (240) 247-3000; toll-free: 1 (855) 207-0293. Fax: (240) 247-3001. E-mail: NPMSing@npm.org.

Advertising: Phone: (503) 289-3615

E-mail: k.npmadv@gmail.com

Publisher: Rev. Msgr. Richard B. Hilgartner

Editor: Dr. Gordon E. Truitt

Assistant Editors: Ms. Andrea Schellman, Ms. Martha Daza

Advertising Director: Ms. Karen Heinsch

Music Review Editor: Ms. Meg Matuska

Book Review Editor: Mr. Bruce Croteau

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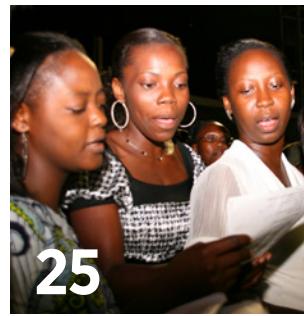
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Mission Statement

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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NPM NATIONAL OFFICE

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

Rev. Msgr. Richard B. Hilgartner, *President/CEO*
(240) 247-3005 • E-mail: rhilgartner@npm.org

Rev. Virgil C. Funk, *President Emeritus*

Membership
Ms. Kathleen Haley, *Director of Membership Services*
(240) 247-3002 • E-mail: haley@npm.org

Administration

Mr. Peter Maher, *Chief Operations Officer*
(240) 247-3003 • E-mail: peterm@npm.org
Mr. Paul Lagoy, *Secretary and Mail Clerk*
(240) 247-3008 • E-mail: npmpub@npm.org
Mr. Anthony Worch, *Finances*
(240) 247-7662

Chapters

Ms. Margie Kilty
(240) 705-7663 • E-mail: kilty@npm.org

Publications

Dr. Gordon E. Truitt, *Senior Editor*
(240) 247-3006 • E-mail: npmedit@npm.org

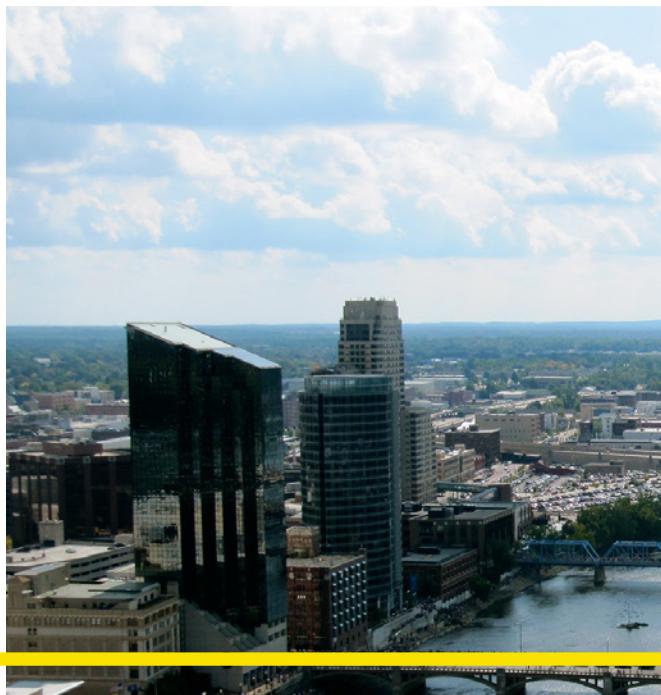
Advertising

Ms. Karen Heinsch, *Advertising Manager*
(503) 289-3615 • E-mail: k.npmadv@gmail.com

Additional Staff

Ms. Andrea Schellman, *Assistant Editor*
Ms. Kathi Zysk, *Website Manager*
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Association News

*National Association of
Pastoral Musicians*

CALLED TO JOY AND HOPE

*Let the Servant
Church Arise!*

38th Annual Convention

GRAND RAPIDS, MICHIGAN • JULY 6-10, 2015

CONVENTION 2015

Come to Grand Rapids! July 6-10, 2015

Belief does not remove us from ordinary life, as Pope Francis continually teaches and demonstrates. Therefore the “joy and hope, the grief and anguish of the people of our time, especially those who are poor and afflicted in any way, are the joy and hope, the grief and anguish of the followers of Christ as well” (Constitution on the Church in the Modern World *Gaudium et Spes*, 1).

We bring those joys and sorrows with us to prayer, and we are empowered by that same act of prayer to work at transforming our world for the better. The Liturgy empowers us to be for each other and for

the world what the Church is intended to be: a community of servants in the Servant who gave himself for the salvation of the world.

How does that happen? And what role does music play in that transformation? Come to the Annual Convention in Grand Rapids and find out!

Here's some of what you'll find.

Plenum Addresses this year explore Liturgy as an act that engages us and sends us out attentive to the needs of all; an act that calls us beyond our comfort zone, making us vulnerable and ready to speak *cor ad cor*—heart to heart. Liturgy calls us to be different, changed, prepared to make a difference in our world. The music that shapes and expresses our worship shapes us and embraces us in our full humanity. It is pastoral care for the People of God that

allows Christ to meet us where we are and form us into the people we can become. It inspires and renews commitment.

“In Conversation with . . .” Every NPM convention contains both theory and practice: a presentation of a vision, often in the plenum addresses, that is applied in the workshops in very practical ways through skill development, repertoire, and liturgical practice. This year, following the plenum panel on Tuesday morning (“Serving Different Tastes and Spiritualities”), participants will have an opportunity to meet with prepared representatives of NPM interest sections, who will share with participants what their constituents need or want in order to celebrate Liturgy appropriately and with the transformative vision being laid out in the plenum addresses. These representatives will dialogue with us about how to achieve these goals and will

suggest resources that we can use to get to where all of us want to be. This is the beginning of a dialogue that we hope will grow and enrich the Liturgy we celebrate. The leaders will represent Hispanic/Latino/Latina musicians and communities, African and African American musicians and communities, Asian Pacific musicians and communities, youth musicians and worshipers, and young adult musicians and worshipers. Here's a way we can all learn from each other and share resources.

Performances, Especially . . . Our gathering in Grand Rapids, like all NPM conventions, will be filled with music. Monday evening brings four events (choose two): the NPM Handbell Festival Performance with ringers who have been preparing since Independence Day; a contemporary concert with Jaime Cortez and the Cortez Family Band in Rosa Parks Park, open to those who live on the streets or are low income citizens; an event with Roger Holland; and a performance by the Hildegard Singers.

Tuesday evening brings another set of four performances (choose two): The Healing Power of Music with Steve Warner; a performance by the Grand Rapids Men and Boys Choir; "Music for All God's People" (sponsored by OCP); and a performance of Lessons and Carols.

Wednesday night's performance will be very special. In DeVos Hall, members of the Grand Rapids Symphony will perform with participants from the DMMD Institute under the director of Pearl Shangkuan.



Grand Rapids Men and Boys Choir

This one will be memorable!

Bookending Fun. Those arriving in time on Monday will be able to participate in a pre-convention liturgical space tour or organ crawl. They will also have a chance to share in a social justice morning outreach through one of the Catholic charitable institutions in Grand Rapids—a reminder that, as guests in the city, we're here to share, not merely to take. Monday afternoon, following the convention opening and interest section meetings, there will be a "Picnic on the Plaza" between the Amway Grand Plaza Hotel (the convention headquarters hotel) and the DeVos Convention Center. This event, a "parish picnic" hosted by local communities, will

feature Son de Mexico, a mariachi group from Holland, Michigan. The whole week will be filled with joyful gatherings, of course, but for those who want more, after the convention ends on Friday, we will be offering "A Taste of Grand Rapids: Food, Drink, and Friendship." (This may be the place to mention that Wallthub.com has named Grand Rapids number two among most affordable foodie cities, and a *USA Today* poll named Grand Rapids the "best beer town" in the United States.)

Prayer. In recent years, especially, participants have described NPM conventions as week-long spiritual retreats because of all the opportunities for prayer, reflection, and spiritual enrichment. In Grand Rapids,



Grand Rapids Symphony



Bishop David J. Walkowiak

there will be two “plenum” Masses. On Tuesday, Mass at 8:00 AM, with Monsignor Richard Hilgartner presiding, will be followed by coffee and doughnuts in the DeVos atrium. The Mass on Thursday evening, with chief celebrant Bishop David J. Walkowiak, twelfth bishop of the Diocese of Grand Rapids, will be followed by a ticketed event, “NPM Cabaret” at the Amway Ballroom. Other days will bring opportunities to pray the Office of Readings, Daytime Prayer, Morning Prayer, and Taizé Prayer, as well as the Eucharist; to share in sacramental reconciliation; and to spend time in private prayer in the convention prayer room.

Institutes, Festivals, Workshops, Showcases. Opportunities for practical formation in musical, liturgical, and pastoral skills begin with the first sessions of the NPM Handbell Festival on Saturday, July 4. The Cantor Institute and the Choir Direc-

Nominating the Chapter Leader and Chapter of the Year

Chapter Leader

An award to recognize the NPM 2015 Chapter Leader of the Year will be presented at the Pastoral Musicians Breakfast on Thursday, July 9, during the 2015 Convention in Grand Rapids, Michigan.

All completed nominating applications will be reviewed by the Awards Committee of the National Committee for Chapters. The National Committee for Chapters has identified the following attributes that will be considered during its deliberations. Therefore, please include information about the nominated candidate that would relate to any of these attributes. (Note: Candidates need not reflect *all* of the attributes.)

The Chapter Leader of the Year will

- Be a national member of NPM;
- Serve on national NPM committees and/or the NPM Council or Board;
- Promote national NPM events (i.e. webinars, institutes, and colloquia) to chapter members;
- Attend annual NPM conventions regularly;
- Participate in chapter events at national NPM conventions;
- Establish and sustain healthy relationships with (arch)diocesan personnel;
- Establish relationships with local institutions of higher education with music or theology programs;
- Serve in a leadership role (or roles) in one or more chapters for a minimum of six years;
- Be instrumental in planning and executing excellent programming in the local chapter;
- Demonstrate a vibrancy that contrib-

utes to the strength of the local chapter;

- Encourage national membership within the chapter and new NPM memberships within the (arch)diocese;
- Provide opportunities for NPM certification within the chapter;
- Publish pieces related to chapters in local and national publications;
- Have a dedicated, responsible working relationship with the National Committee for Chapters.

Anyone who has worked with the nominee in the ministry of pastoral music may submit a nomination for an NPM national member to be considered for this award (e.g., industry personnel, an NPM member, a priest, [arch]diocesan personnel). NPM members are encouraged to submit applications.

Nominations are to be made in a letter format and sent to:

National Association
of Pastoral Musicians
Attention:
NPM National Committee for Chapters
962 Wayne Avenue, Suite 210
Silver Spring, MD 20910

Or nominations may be emailed to Kathleen Haley, NPM Membership Director, at Haley@npm.org. Please use the email subject: Chapter Nomination.

The nomination letter should contain the name, address, phone number, and email address of the nominee and also of the person submitting the nomination. Nominations for the 2015 Chapter Leader of the Year must be received in the NPM National Office no later than April 24, 2015.

Chapter of the Year

An award to recognize the NPM 2015 Chapter of the Year will be presented at the NPM Pastoral Musicians Breakfast on Thursday, July 9, during the 2015 Convention in Grand Rapids, Michigan.

All completed nominating applications will be reviewed by the Awards Committee of the National Committee for Chapters. The National Committee for Chapters has identified the following attributes that will be considered during its deliberations. Therefore, please include information about the nominated chapter that would relate to any of these attributes. (Note: Chapters need not reflect *all* of the attributes.)

The Chapter of the Year will

- Provide substantial programming—five or more locally produced programs in each of the last two years with strong participation of members;
- Offer programs that are educational, musical, and/or spiritual and provide connections to the (arch)diocese and to the community at large;
- Exercise avenues for publicizing the work of the chapter in NPM publications such as “Chapter Happenings” in *Pastoral Music* magazine;
- Maintain an elected chapter director and core committee;
- Encourage a supportive relationship with the local (arch)diocese;
- Exhibit a high (or increasing) ratio of national members, especially in recruiting new NPM members in the (arch)diocese;
- Provide exemplary communications with members (newsletter, website, other);
- Utilize ongoing programs for recruit-

ment and education of local pastoral musicians;

- Meet any significant challenges to chapter development with success;
- Demonstrate a strong representation of chapter members at annual NPM conventions;
- Keep a close rapport with the National Committee for Chapters;
- File reports when requested and maintain an ongoing current listing of all officers and board members with complete contact information in conjunction with the National Committee for Chapters.

Anyone who has worked with the nominated chapter in the ministry of pastoral music may submit a nomination for a local NPM Chapter to be considered for this award. NPM members are encouraged to submit applications.

Nominations are to be made in a letter format and sent to:

National Association
of Pastoral Musicians
Attention:
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Silver Spring, MD 20910

Or nominations may be emailed to Kathleen Haley, NPM Membership Director, at Haley@npm.org. Please use the email subject: Chapter Nomination.

The nomination letter should contain the name, address, phone number, and email address of the nominee and also of the person submitting the nomination. Nominations for the 2015 Chapter of the Year must be received in the NPM National Office no later than April 24, 2015.

tor Institute begin on Monday morning and continue for thirteen “contact hours” through (and beyond) the breakout times for the week. Monday morning also brings a set of master classes and clinics (with a special organ master class on Wednesday afternoon). In addition to institute sessions, there are 70 workshops spread across five breakout sessions. There are plenum showcases (repertoire!) and group showcases (repertoire, travel, instruments!). And, of course, there are opportunities to learn from each other what works and what doesn’t.

A Taste of NPM. Not everyone can afford to participate in a full convention week: Time, money, and energy all seem to be at a premium these days. But there are many people who could well benefit from NPM being in town or close by, within an easy drive. So this year, in addition to our usual opportunity to register for any of the individual convention days, we’re offering a one-day “Taste of NPM” on Friday, July 10. For those participating in the full convention week, this will be our final day together, ending with the traditional closing and re-commissioning at noon. But other folks will be joining us for a one-day event that begins with early-morning Eucharist, Morning Prayer, the morning plenum address and breakout session, a special introduction to NPM and its resources, and exhibits. If they wish, the day will also include “A Taste of Grand Rapids” in the afternoon.

Oh, and Exhibits! Yup. Don’t miss them. The Exhibit Hall Grand Opening and Late Night Expo begins at 10:00 PM on Monday. Given everything else that’s available during this week (and check the brochure for even more events), you may have trouble finding all the time you want to spend in the Exhibit Hall, but you will find that it’s open every day through the week . . . including Friday morning.

More. You can find more details in the convention brochure included in this issue.

Even more details are available online at the NPM website: www.npm.org. You may also register securely for the convention at our website.

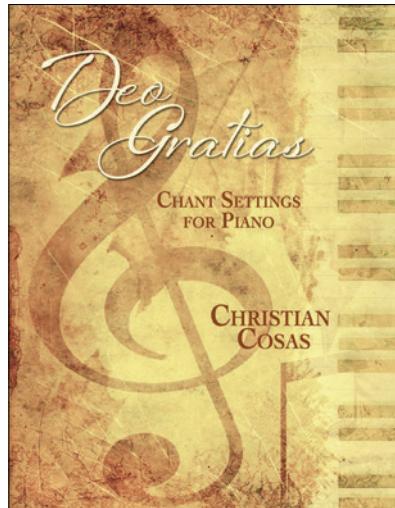
Holding the Line

Grand Rapids has a love of the arts. It has a world-class symphony, outstanding performance venues, and its annual Art-Prize exhibit and awards program, with top popular and juried prizes of \$200,000, has garnered national and international attention (and is expanding this year to Dallas, Texas). For nineteen days each fall, three square miles of downtown Grand Rapids become an open playing field where anyone can find a voice in the conversation about what is art and why it matters. Art from around the world pops up in every inch of downtown, and it's all free and open to the public.

This city, with its exuberant interest in the arts, is welcoming NPM with open arms. Because of the city's cooperation, we have been able to hold the line on convention registration fees for another year. We have had to increase some incidental costs, but the basic registration fee remains the same as last year. For additional information, check out the convention brochure in this issue.

Discounts

Science fiction writer William Gibson may be most famous for two things. The first is coining the word "cyberspace," and the second is for this quote: "The future is already here—it's just not very evenly distributed." The same is true of the economic recovery; businesses seem to be rebounding, but parish and personal budgets have yet to experience much lift. That's why NPM offers its members several opportunities to receive a significant discount off the full price of the annual convention. Individuals have always had



Deo Gratias Songbook by Christian Cosas

St. Louis composer and arranger, Christian Cosas takes familiar chant melodies and refashions them into the jazz and modern harmonic styles that have become more popular among today's

singing and praying church. A wonderful collection of preludes to introduce these Catholic treasures to your assembly. Titles include "Conditor Alme Siderum," "O Filii et Filiae," "Christus Factus Est," "Divinum Mysterium," "In Paradisum," and "Ave Maria."

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NPM14a

a chance to register at a discount by registering early. This year we offer two opportunities to receive such a discounted advance registration.

Early Bird and Advanced Registration. If you register for the convention by March 6, you can save \$100 off the regular member's convention registration fee. If you register between March 7 and June 5, you can save \$50 off the regular rate. And don't forget: If you have a current NPM

parish membership, anyone in the parish can register at the members' rate. If you have a current individual membership, the members' rate is available only to you.

Clergy/Musician Duo Discount. One clergy member and one musician from a parish with a current parish membership, who register for the convention together and in advance, can receive even greater discounts. Registration by March 6 costs only \$270 each (an additional saving of \$25

each off the discounted Early Bird fee); between March 7 and June 5, registration is \$320 each (a saving of \$25 each off the advance fee). Please note: This discount is not available online.

Youth Discount. NPM member youth (twenty-one and younger) attending the full convention receive a discounted rate (just \$200 by March 6; \$235 between March 7 and June 5; \$285 regular rate). Remember that a parent or chaperone must accompany youth attendees under eighteen; the chaperone must be at least twenty-one years old and registered either for the full convention or as a companion. Signed copies of the *Code of Conduct for Youth Participating in NPM Conventions*, *Code of Conduct for Chaperones and Parents Acting as Chaperones*, and the *Parental or Guardian Permission Form and Release* must be on file with NPM before anyone under the age of eighteen will be admitted to the convention. For more information, visit www.npm.org/Events/Codeofconduct.htm.

Seminarian/Religious in Formation. While the normal convention registration fee for seminarians and religious who are in formation programs is the same as that for youth, through the generosity of an anonymous donor we are able once again to offer a discounted fee of just \$100 for the full convention, if you register by March 6. After that date, the fee increases to \$135 between March 7 and June 5, and \$185 after June 5.

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

Program Scholarships

NPM program scholarships are made possible through the generosity of NPM members who have made financial contri-



Five major airlines offer 120 daily direct flights from 24 major population hubs to Gerald R. Ford International Airport in Grand Rapids. See page 12 for more details.



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 2015 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, or companion 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 22, 2015.
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 22 to: NPM Convention Parish Discount, PO Box 4207, Silver Spring, MD 20914-4207.



Liturgical Music Institute

JULY 19-24, 2015
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, a five day comprehensive program, offers musical, liturgical and pastoral formation for both new and experienced liturgical musicians. Participants take a ten hour liturgical theology course, “The Liturgical Year” for those attending the first time and “The Liturgy Documents” or “Celebrating the Order of Christian Funerals and the Order for Celebrating Marriage” for returning attendees. Applied music workshops in organ, voice, conducting, music theory or music composition are given as well as plenum sessions that focus on specific pastoral dimensions of liturgical music ministry. Participants attend spiritual conferences, morning and evening prayer and daily Eucharist. In addition to the varied workshops and presentations, they interact with other liturgical musicians from around the United States 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 are 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 air conditioned bedrooms with private bathrooms and showers. Costs include \$430 for tuition, \$150 for meals, \$55 for books and \$280 for accommodations (optional). For more information and for registration information, consult our website, www.liturgicalmusicinstitute.org. Early registration ends June 19, 2015.

2015 Institute Faculty



Rev. Paul
Colloton,
OSFS, D.Min.



Frank
Crosio



Msgr.
Joseph
DeGrocco



Christopher
Ferraro



Susan
Hugelmeyer



Lisa
Kelly



Mary Beth
Kunde-
Anderson



John
Miller



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*



butions to assist pastoral musicians with limited financial resources to take advantage of opportunities for continuing formation at NPM conventions and institutes. Applicants for scholarships must be NPM members and should be from economically disadvantaged parishes. The financial need of the applicant should be reflected in the application. NPM encourages members of all ethnic and racial groups to apply for scholarships.

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

Scholarship recipients are to submit a follow-up report, reflecting on their convention or institute experience, describing what they have learned, what they are taking back to their parish, and how they can implement what they have learned.

For further information, check the NPM website: http://www.npm.org/EducationEvents/program_scholarship/scholarships.htm.

Getting to Grand Rapids

Situated on the Grand River, across Lake Michigan from Milwaukee and Chicago, Grand Rapids was named the number one U.S. Travel Destination for 2014 by *Lonely Planet*, the world's most successful travel publisher, with more than 120 million books in print in eleven languages. You can find out some of the reasons why at <http://tinyurl.com/oj6aj6z>. Or visit Grand Rapids' own visitor site: www.experiencegr.com.

Grand Rapids is accessible with nonstop air service from twenty-four major population centers, and it's within a day's drive of cities from Erie, Pennsylvania, to Cedar Rapids, Iowa, to Louisville, Kentucky, to Mississauga, Ontario. If you push it a bit or share the driving, you can reach Grand Rapids in a somewhat longer day's drive from Charleston, West Virginia, St. Paul and Minneapolis, Minnesota, St. Louis, Missouri, or even Rochester, New York.

A Prayer for the Convention

While we are preparing for this year's gathering, we invite you to pray this text daily for the success of the convention. It's adapted from the Eucharistic Prayer for Use in Masses of Various Needs: Jesus, the Way to the Father (The English translation of *The Roman Missal* © 2010 International Commission on English in the Liturgy Corporation. All rights reserved. Used with permission).

Grant, Lord,
that all the faithful of the Church,
looking into the signs of the times
by the light of faith,
may constantly devote themselves
to the service of the Gospel.
Keep us attentive to the needs of all
that, sharing their grief and pain,
their joy and hope,
we may faithfully bring them
the good news of salvation
and go forward with them
along the way of your Kingdom.
Through Christ our Lord. *Amen.*

MEMBERS UPDATE

Measured Increases

Most NPM membership rates have increased "modestly," beginning on January 1, 2015. We know that "modest" people like us, in many cases, earn only a "modest"

salary, in the sense of "unpretentious," if we are salaried at all for our ministry. So while NPM's costs increase, despite some major staff reductions and a very conservative budget, we have tried to keep membership dues and convention fees "modest." But we do need to increase those fees to match the rising cost of materials and services. Here are the annual membership fees for 2015:

Parish or Office Membership (member discounts extended to all parishioners and office staff)

- Regular Parish Membership: Clergy and Musician/2 persons at \$155 per year.
- Group Parish Membership (3 or more): \$195 per year for the first 3 members, then \$40 per year for each additional member.
- Single Parish Membership: 1 person at \$115 per year.
- Diocesan Office Membership: Office at \$130 per year.

Individual Membership (benefits apply only to member)

- Individual Membership: 1 person at \$89 per year.
- Youth Membership (21 or under or full-time undergrad): 1 person at \$45 per year.
- Seminarian/Religious in Formation: 1 person at \$30 per year.
- Retired/Senior (retired and 65 or older): 1 person at \$45 per year.

Outside U.S.A.

- Postage surcharge to Canada: \$12 (US) per member per year.
- Postage surcharge to all other countries: \$16 per member per year.

Despite the rising costs we incur, we have been able to hold the convention fees to the same rates as last year.

Please know that the NPM National Staff is always looking for ways to hold down or even reduce costs while offering additional benefits to our members (such as the resources on our website and other electronic publications). Thank you for your continuing support.

Will You?

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

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

Academic Scholarships

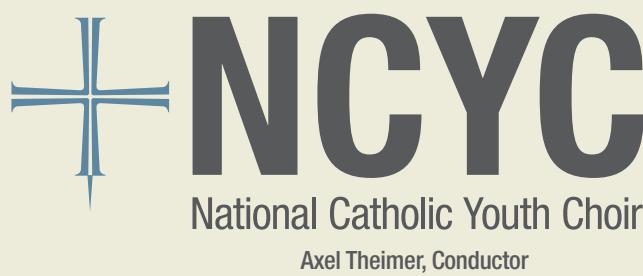
NPM and our partners will once again be offering academic scholarships to assist with the cost of educational formation for pastoral musicians.

An 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 2015–2016 school year. The 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.

Please watch the NPM website (www.npm.org), the NPM and NPM Youth Facebook pages, and coming issues of *Pastoral Music Notebook* for detailed information about the value of the scholarships and the application process. As soon as the information is available, please share it with students you know who could benefit from the support of NPM's scholarship program.

The deadline for submitting applications this year is **April 10**.



Now taking applications from high school singers for the June 15-30, 2015 camp and concert tour.

**Online applications at
www.CatholicYouthChoir.org
are due March 27, 2015.**

Questions? (320) 363-3154 or ncyc@csbsju.edu



Conseguir Renovar Descubrir



Since 1976, the members of the National Association of Pastoral Musicians have devoted themselves to serving the life and mission of the Catholic Church in the United States by fostering the art of musical liturgy.

How do we do that? By training music ministers for service of singing assemblies in Catholic communities.

- The members of NPM have provided nearly 40 years of service to the Roman Catholic Church in the United States.
- We have members in 90% of U. S. Catholic dioceses and archdioceses.
- We have offered schools and institutes to train pastoral musicians, pastoral liturgists, music educators, and clergy in more than 130 cities.
- We have held 94 regional and national conventions where members can improve their skills, help one another, and deepen their understanding of what the Church wants and needs from pastoral musicians.
- We have 70 chapters in which members learn together and support each other.
- Since 2004, we have certified that 641 cantors have the basic skills expected of a cantor. Applicants are tested on singing service music, sight singing, and general musical and liturgical knowledge. Since 2012, 23 have gone on to be certified as cantor colleagues since 2012, with advanced skills and musical, liturgical, and applied pastoral knowledge.
- Since 1999, we have certified that 64 organists have achieved the fundamentals of playing service music and general organ literature in Catholic communities. Another 103 organists have received service playing certificates granted jointly by NPM and the American Guild of Organists (AGO), and an additional 16 have earned organ colleague certificates granted jointly by NPM and the AGO.
- Since 1990, NPM and its partners have awarded more than \$420,000 in academic scholarships to improve the quality of pastoral music leadership.

**What can you do? Join us. Help spread the word.
The work is not yet done.**

Recruit Renew Discover

Talking about Titles

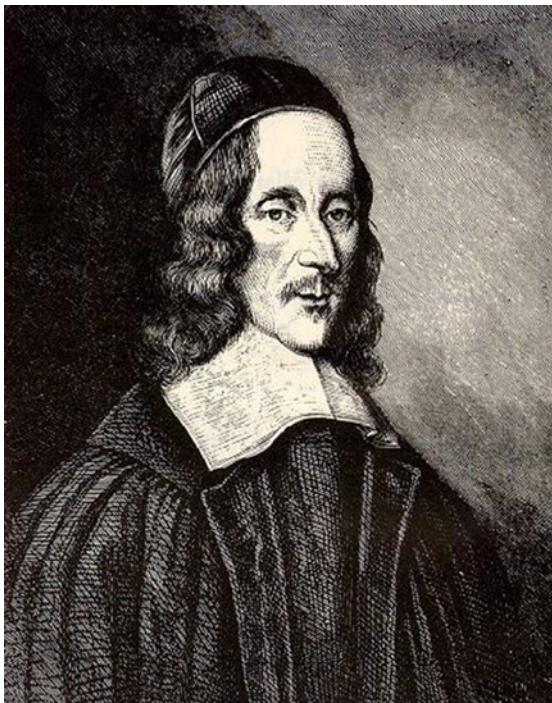
The title of this issue as well as the titles of several articles in it come from a poem/hymn text composed by George Herbert (1593–1633), an Anglican priest who loved the liturgy, psalmody, hymnody, and instrumental music. Herbert is, therefore, a kind of model for all ordained ministers who embrace the value of pastoral music.

Ordained in 1626, George Herbert became vicar and then rector of the parish of Bemerton and neighboring Fuglestone, not far from Salisbury in England. He served faithfully as a parish priest, diligently visiting his parishioners and bringing them the sacraments when they were ill and food and clothing when they were in want. He prayed Morning and Evening Prayer daily in the church, encouraging the congregation to join him when possible, and ringing the church bell before each service so that those who could not come might hear it and pause in their work to join their prayers with his.

One of Herbert's greatest joys was music, especially playing and singing with his friends. He used to walk twice a week to nearby Salisbury to participate in cathedral liturgies, especially Evening Prayer, and afterwards he would "jam" with the cathedral musicians. On one occasion he was late because he had met a man whose horse had fallen with a heavy load, and he stopped, took off his coat, and helped the man to unload the cart, get the horse back on its feet, and then reload the cart. When he eventually showed up covered in dirt, he explained that what he had done was music to him: "I am bound

to practice what I pray for . . . and I praise God for this occasion. Come, let's tune our instruments." From that inspired deed, "Let All the World in Every Corner Sing" was created.

Today, however, George Herbert is remembered chiefly for his book of poems, *The Temple*, which he sent shortly before his death to his friend Nicholas Ferrar, to publish if he thought them suitable. They were indeed published after Herbert's



death, and his poems have influenced the style of other poets, including Samuel Taylor Coleridge. Several of them have been used as hymns, in particular "Teach me, my God and King," and "Let all the world in every corner sing." One of the poems in Herbert's collection contains this description of prayer:

Prayer, the Church's banquet, Angel's age,
God's breath in man returning to his birth,

The soul in paraphrase,
the heart in pilgrimage,
The Christian plummet sounding heav'n
and earth.

Here is the text of the poem (set to music by many composers) from which the titles in this issue are drawn:

Let all the world in ev'ry corner sing:
My God and King.
The heavens are not too high,

His praise may thither fly;
The earth is not too low,
His praises there may grow.

Let all the world in ev'ry corner
sing:
My God and King.

The Church with psalms must
shout,
No doore can keep them out;
But above all, the heart
Must bear the longest part.

Let all the world in ev'ry corner
sing:
My God and King.

This ecumenical treasure of English hymnody has been set to at least fourteen hymn tunes, including AUGUSTINE by Erik Routley in 1964 (the most popular setting in hymnals in the United States) and MACDOUGALL by Calvin Hampton. It appears in 124 hymnals, including the third edition of *Worship*.

Composers have also set the text as a choral anthem. The most familiar setting is "Antiphon" by Ralph Vaughan Williams (in *Five Mystical Songs*), but many other composers have set this text, including Richard Proulx (1993).

Let All the World In Every Corner

Sing

Why Do We Sing? A Progressive Participation

By VIRGIL C. FUNK

For more than 100 years, since at least the papacy of St. Pius X, Church leadership has been encouraging people to sing the Liturgy. They have come up with all kinds of reasons for that encouragement, from preserving the ancient heritage of chant and polyphony (Pius), to music's value as "enrichment" of the basic elements of worship (*Sing to the Lord*, 15), to the value in attracting young people ("Hey, let's have a folk/LifeTeen/praise and worship Mass because that'll get the young people back in church and more involved!"). The truth is that music has done or can do all of these things, but a deeper truth may be that the Liturgy *deserves* to be sung. In the Liturgy we approach the One whom St. Augustine called "Beauty ever ancient, ever new," and that approach calls for the best that is in us. It was Augustine who reminded us that "singing is for one who loves" (*General Instruction of the Roman Missal*, 39), and it is love, harsh and dreadful as it may be at times, that we celebrate and enact in the Liturgy. At the other end of the spectrum, singing has a practical value—it roots texts and images deeply in our hearts in ways that mere speaking could never do.

The majority of the readers of this article are

Rev. Virgil C. Funk, a presbyter of the Diocese of Richmond, Virginia, is president emeritus of the National Association of Pastoral Musicians.



familiar with the Second Vatican Council's urging toward "full, conscious, and active participation" by all in the Sacred Liturgy; that directive can be examined from two points of view: what the Church leadership wants (the vision), and what we actually do (the practice). These two different approaches may also be stated as questions: Why the Church encourages us to sing is one question, and the other is why *you* sing the Liturgy.

This article is about our progressive participation in singing . . . the movement from our first act of singing at the Liturgy to making singing part of our "full, active, conscious participation."

The term "progressive participation in Liturgy" is adapted from the Church's description of "progressive solemnity" in celebrating worship. In musical terms, "progressive solemnity" refers to the process of moving from singing some of the Liturgy to singing the full Liturgy. But that is not the way that I am using "progressive participation" in this article. Here, progressive participation describes the process of moving from the first time we sing as we move through life's courses to the point at which singing becomes a more "active" and "conscious" expression of faith for us: the progressive journey of song.

Begin at the Beginning

I have put this issue before several people in this manner: "I know why the Church *wants* you to sing, but why do *you* sing the Liturgy? Give me three reasons." Here are answers from three people in one family. The eleven-year-old boy answered that he sings because his mother sings; because that is what he is supposed to do when he is in Church; and because he likes to sing—music speaks to him! His fourteen-year-old sister answered: "The content of the music tells the story of Jesus being alive; the story of Jesus comes through the words of the music better than just the words, and I remember them afterwards; and my Mom sometimes tears up when she is singing." And the Mom answered: "It is the 'right' thing to do; because when I was a young girl I learned to do it before I knew it mattered or whether it mattered; and when I sing today, seldom is there a time when I don't get some healing from the music—the text raises my level of awareness."

Clearly these answers demonstrate a progressive parti-

pation, emphasizing the notion that "conscious" and "full" have a development. Why we sing the Liturgy, in other words, does not have a one-time-and-forever answer but is something that progresses through our faith life.

I asked a well-informed pastoral musician why she sang, and her answers were:

"I sing the Liturgy, first, because I pray better when I sing. Why do I feel that way? I am not sure, but I think it is because a sung prayer is soulful and personal, more deeply seated than a spoken or meditative prayer because music and singing touch my heart in a way that speaking does not. Second, I sing the Liturgy because singing publicly requires some abandonment of self. I can enter into the prayer of the community best when I open myself to that community. Because my voice is heard by others, by those present, my very private and personal prayer becomes public prayer, a part of something bigger than myself. And, third, I sing the Liturgy because in the Liturgy we are a community in prayer, so the singing of my prayer is a both a private and communal experience of God's presence, an inward and outward expression of my very personal faith."

Progressing in Participation

In these answers, progressive participation becomes even clearer: As we become more informed about our faith, our answers become more sophisticated. But in the end it is not a question of more knowledge; it is, rather, recognition that singing expresses our faith. As our faith deepens and as we gain more awareness of our faith, we consciously express our faith through song in a more profound way. We "progress" in our singing. As Pope Benedict wrote "The *musicification* of faith is part of the process of the Word becoming flesh."¹ That is to say, when faith is turned into music, that activity is part of the process of the incarnation, of God becoming enfleshed. Singing the Liturgy is a process; it is progressive.

A theologian-professor-musician-composer gave his three answers to my question this way:

"I sing the Liturgy because uniting text, melody, and ritual action yokes together and balances thought

“When I was a young girl I learned to do it before I knew it mattered or whether it mattered . . .”



Members of a children's choir sing in Goma, Congo.

and feeling; the melody helps me to discover aspects of the texts I would know no other way, the text keeps me from just losing myself in engaging sound, and the ritual action keeps musical-textual events from becoming purely aesthetic.

“I sing the Liturgy because by singing I’m united both to centuries of worshipers who have gone before me, all of whom left some mark from their culture and their engagement with the Gospel in the music they sang at Liturgy, and because I am also opened to future directions in Liturgy by singing new compositions in many languages and styles, all of which speak to me about how the Gospel is still vital, encountering and transforming cultures even now.

“I sing the Liturgy because Jesus (think of him chanting the Jewish Liturgy with his disciples and the “hymns” he sang with them before going to the Garden of Gethsemane) and the Church (both through history and in its official guidelines and directives) call

me to do so under the direction of the Holy Spirit as a way of staying in communion with Christ and of exhibiting my membership in the People of God.”

A religious sister who is also a theologian-professor-musician answered this way:

“I sing the Liturgy because I have sung since as long as I can remember. I have always been a person who sings.

“I sing the Liturgy because it enables me to enter into prayer more deeply.

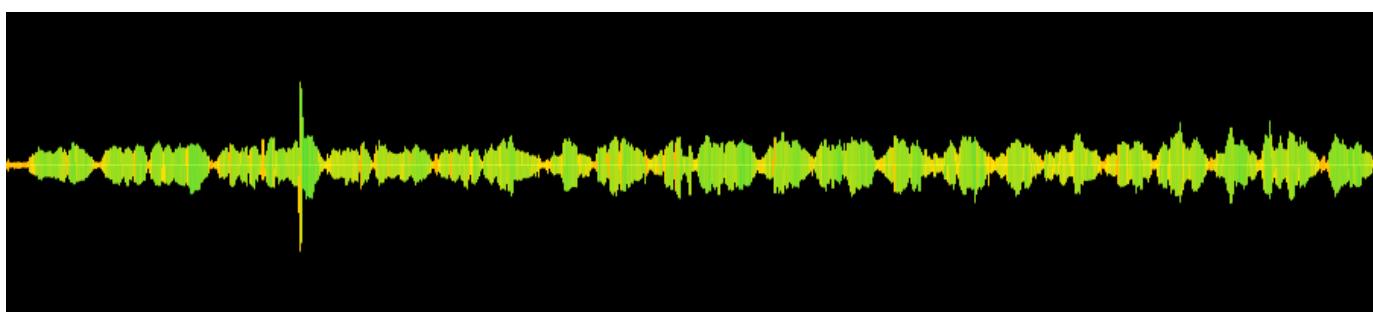
“I sing the Liturgy because I believe in singing.”

The American bishops’ important and useful document *Sing to the Lord: Music in Divine Worship* (STL), opens with a wonderful chapter on “Why We Sing” (STL, 1-9). It presents a vision statement—an ideal to be striven for in the process or the progression of singing. To quote just one section:

Music is therefore a sign of God’s love for us and of our love for him. In this sense, it is very personal. But unless music sounds, it is not music, and whenever it sounds, it is accessible to others. By its very nature song has both an individual and communal dimension. Thus, it is no wonder that singing together in church expresses so well the sacramental presence of God to his people (STL, 2).

And the bishops speak wonderfully of participation: “Our participation in the Liturgy is very challenging. Sometimes, our voices do not correspond to the convictions of our hearts. At other times, we are distracted or preoccupied by the cares of the world (STL, 14).

An elderly writer on matters liturgical and on the relation of ritual and justice answered my questions in a very challenging way:



Sound recording of a *posadas* procession singing in the village of La Preciosita, near Puebla, Mexico

"Sometimes I sing at Liturgy because it seems so right, natural, my right and my duty. I hear the whole assembly singing! The tune is good and we know it! The words could be called poetry! And all together we're rehearsing the lives we were baptized to live.

"But usually I sing because I'm here to be part of an assembly whose singing of its Liturgy is being attempted under the most adverse of circumstances: e.g., presiders and music ministers and choirs who have been entrusted with what they don't understand and seem by now to have no desire to seek that understanding.

"I don't sing when Liturgy has been put aside and instead we are asked to voice idolatry of the nation. I often don't sing when the words were never worthy of having been printed let alone learned by heart. And sometimes it is just too hard to lend my voice to pretending that this particular Liturgy is not betraying everything Vatican II's document on Liturgy asked of us."

Practical Conclusions

The similarity and the diversity of these answers reflect a progression of faith, which in turn reflects a progressive participation in the meaning and practice of sung worship.

As we grow in faith, our musical participation also grows. So the practical conclusions from this article are these.

For the clergy, the fundamental message is that musical participation is something to be preached about precisely because it is tied to faith life and develops over a lifetime. Progressive participation is an ongoing and never-ending element of parish life. It is not a "one and done." We grow into being one with the assembly by singing as much as possible by heart.

For the pastoral musician, progressive participation is not measured by the "liveliness" or the "loudness" of the song but by the ability of the assembly to express its various stages of faith through song. Progressive participation applies to you, personally, as well as to your responsibilities in leading musical Liturgy.

And for all of us, we know that Church leadership has provided an ideal or a vision of why we sing the Liturgy in *Sing to the Lord*, but this article is intended to ask you to give your three reasons why *you* sing the Liturgy. At what stage are you in progressive participation?

Note

1. Pope Benedict XVI, "The Image of the Word and of Human Beings in the Liturgy and Its Expression in Church Music," in *A New Song for the Lord* (New York, New York: Crossroads Publishing Co., 1996), 154.



Members of combined choirs sing for Mass with Pope Benedict XVI in Washington, DC, in 2008.

“God’s Praises There May Grow”

BY EVAN SNYDER

To help “God’s praises . . . grow” is no simple endeavor for anyone, regardless of experience, education, and knowledge, especially in this day and age! However, this was exactly the task set before me when I was hired in August 2013 as the director of music at St. Viator Parish on the northwest side of Chicago. Soon after beginning my new ministry, I was asked to take charge of liturgical responsibilities, as our pastoral team saw changes in staffing and appointments. This I willingly accepted, as I felt that my experiences, skill set, and studies had prepared me to become a director of music *and* Liturgy. The past year-and-a-half has been an exciting and important time of growth for me and for the parish.

When I began my ministry, I did a lot of listening and observing. St. Viator Parish is diverse in culture, age, and family demographics. Anglos, Latinos and Latinas, Hispanics, and Filipinos, retired and established folks, young people and new families all worship under one roof and at any given Mass. Each weekend parishioners and visitors gather to celebrate the sacraments with a strong and bold connection to Tradition as well as an energetic and innovative nod toward Liturgy that is contemporary and pertinent. With a vast spectrum of worshiping styles, pious practices, and cultural norms and traditions to consider, I quickly realized, in my role as director of the parish’s worship, that my work—*my ministry*—required more than simply choosing music and organizing volunteer ministers, having regular meetings and discussions with staff, and holding regular choir and cantor rehearsals. The challenge to help “God’s praises . . . grow” required

me to examine the basic practices already present at the parish and those ideas or objectives that were perhaps overlooked in current worship patterns.

My experience in various liturgical assemblies has shown me a wide interpretation and understanding of liturgical participation. The most notable experiences have been intentional intercultural and multilingual celebrations at Catholic Theological Union in Chicago; multi-style and multi-generational worship at *Music Ministry Alive!* in St. Paul, Minnesota; various NPM conventions; DePaul University’s Catholic Campus Ministry activities (Chicago); and full and active participation and parishioner-led activities at my home parish of Blessed Trinity Catholic Church in Frankenmuth,

Mr. Evan Snyder is the director of music and Liturgy at St. Viator Parish in Chicago, Illinois.



Michigan. I reference these particular experiences because they have each been formational and informative models for effective music and liturgical ministry and communal worship. However, through my studies and hands-on work, I have developed an understanding that each worshiping community has unique needs, challenges, strengths, and visions that differ from those of other communities.

The Challenge: Diverse and Inclusive

Whether it has developed from an innate belief or a gradual progression of understanding through study and experience, my commitment to diverse and inclusive Liturgy is continuously at the forefront of my daily work. Although each community's needs and interpretation of good liturgical participation vary, I have observed a general need for greater appreciation and use of varied musical styles and accompaniments, languages, and cultural nuances within Liturgy. St. Viator Parish is only one example among hundreds—if not thousands—of parishes across the nation that must regularly find a balanced juxtaposition of culture, language, age, and ways of being in its tapestry of programs, Liturgies, and activities. This is no easy feat! More often than not, the difficult path is to build a deeper appreciation of and respect for such diversity within a given experience.

One size may not fit all, so I am aware that many parishes offer a menu of stylistic approaches to Liturgy and music—for example, the traditional Mass, the contemporary Mass, the choral Mass, the guitar Mass, the youth Mass, the Spanish Mass, and the list goes on. This may make sense for pastoral and practical reasons, but I cannot help but wonder if such approaches further isolate our parish communities into groups that are based on preference, convenience, taste, and division. Are we not called to approach Liturgy as a united Body of Christ, as one gathered assembly, as the entire People of God? Yes, it is difficult, arduous work to develop or expand a level of respect and appreciation for such diversity within a weekly one-hour experience, but it is my understanding that as a minister I am to encourage, enact, and embody such a mission as one, catholic, and apostolic Church.

Recently, St. Viator Parish revisited its mission statement and made adjustments to serve the needs of a contemporary assembly and culture better. Its new fourfold mission is: to



“My commitment to diverse and inclusive Liturgy is continuously at the forefront of my daily work.”



proclaim the Good News of Jesus Christ, to serve the People of God, to build up the Body of Christ, and to celebrate the presence of the Risen Lord. From a liturgical and musical standpoint, I strive to incorporate these basic statements in my ministry and collaboration with others. My work and the broader vision of the parish must stem primarily from our call to full, active, conscious—and, through the wisdom and knowledge of one of my mentors, may I add,

passionate—participation by virtue of our baptism in Christ Jesus.¹ As I continue to reflect on St. Viator's mission statement and the principles set out in the documents of the Second Vatican Council, I see the need to nurture a deeper understanding and appreciation of these objectives in our contemporary culture and modern parish community.

Listening and Observing . . . and Communicating

As I said before, listening and observing are two principles required for building an effective music ministry and for nurturing a true understanding of and appreciation for diversity in a parish setting. I must also add that communication among ministries, parishioners, staff, pastors, and anyone involved in the liturgical needs of the parish is essential! Within the context of St. Viator Parish, I continue to listen to the wisdom of our pastoral team and the concerns of members of the Hispanic population who desire further incorporation into the broader parish tapestry. There is also a tremendous dedication to popular piety among our aging population of all cultural backgrounds which is particularly evident during certain liturgical seasons and on feast days. I have also noticed a need for more intentional incorporation of young adults and youth in liturgical ministries on a regular basis and a more deliberate embrace of bilingual liturgical celebrations. In fact, some of my fondest experiences at St. Viator to date have been our combined bilingual liturgies

that include our 125th Parish Anniversary celebration and the Triduum Liturgy. These celebrations alone have given parishioners and music ministers a renewed sense of community, acceptance, and integrity.

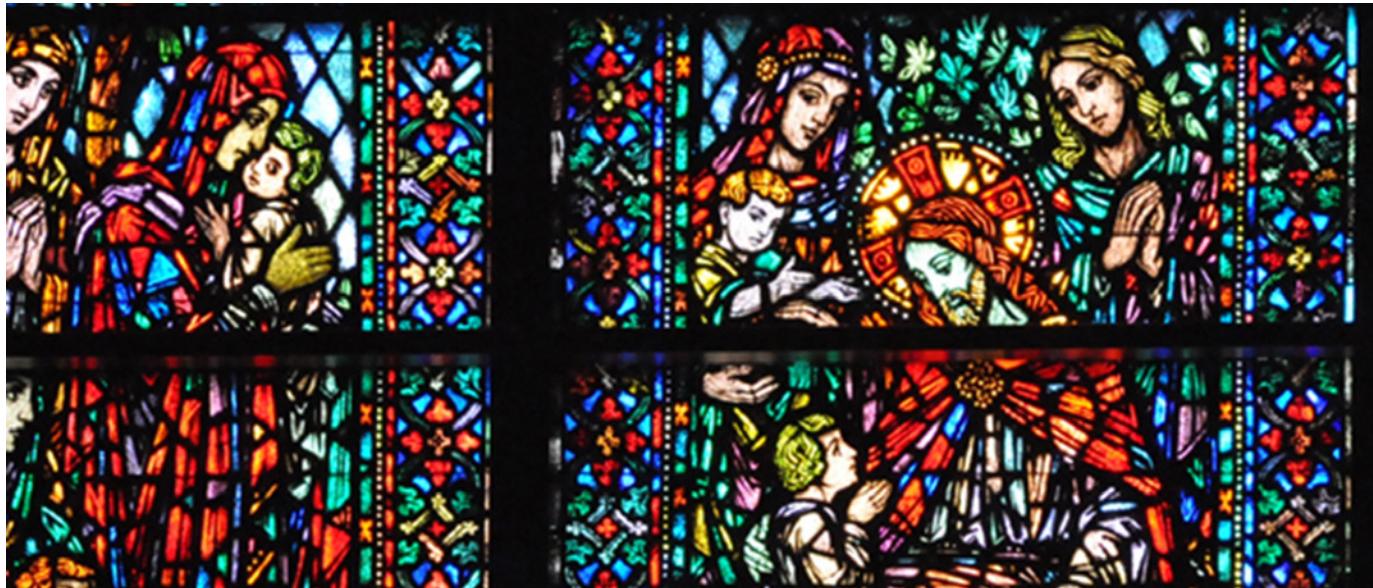
One of the ongoing parish-wide initiatives in which the youth minister and I are involved is to nurture the growth and participation of young members of the community at Liturgy. When people are pulled in countless directions nowadays, and Mass merely becomes another scheduled event among many for young families and individuals, the task at hand is no easy feat! We are striving to develop “something more” that is attractive and current while also providing an experience that is different from what young folks experience in everyday life. Our trajectory of “liturgical catechesis [is] aimed at Liturgy with youth [that] follows three stages: 1) liturgical preparation, 2) liturgical participation, and 3) liturgical living.” It is not our intent to separate young folks from the gathered assembly, but to gather “the baptized—young, old, and in between . . . on the Lord’s Day . . . out of a revered tradition of desiring and needing to give thanks to God together” (emphasis is mine). Such a model and initiative can only happen when “there is openness to the presence and inclusion of youth in liturgical roles” on behalf of the pastoral and liturgical team.²

Effective music ministry also nurtures and encourages participation in broader parish programs and activities. This past year St. Viator Parish adopted a semi-regular schedule

of Taizé Prayer and opportunities for praying the rosary with Bob Hurd’s *A Contemplative Rosary* (OCP). We have also encouraged a more expansive participation in and understanding of ritual elements through communal washing of the feet on Holy Thursday; blessing of religious articles such as crucifixes on the Feast of the Exaltation of the Holy Cross; and blessings of pets, couples celebrating hallmark anniversaries, and teachers and students entering a new academic year. We recently held a parish-wide formation retreat for all liturgical and music ministers that incorporated bilingual prayer, presentations, and discussions. This one-day retreat was directly connected to a formal commissioning and blessing at each of the Sunday Masses, and formal ministry-specific training sessions are to



Song leaders at a youth gathering at St. Viator Parish in 2013. Photo courtesy of St. Viator Youth Ministry.



Stained glass in St. Viator Church

follow this coming year. Furthermore, our parish feast day in October brought the entire community together for a large, multicultural Liturgy and potluck dinner that is sure to grow in years ahead. I have also encouraged all music ministers and cantors to attend workshops, concerts, and repertoire reading sessions in the Chicago area given by one of the music publishers or by the Archdiocesan Office of Divine Worship. This past summer, I also had the joy of accompanying four high schoolers to *Music Ministry Alive!*, the very program that has provided so much formation for my understanding of music ministry.

As *Sing to the Lord, Music in Divine Worship* (STL) so beautifully states: “Good music makes the liturgical prayers of the Christian community more alive and fervent so that everyone can praise . . . God more powerfully, more intently, and more effectively” (STL, 5). In my work with young folks, the Hispanic music ministry team, cantors, and a steadily growing adult choir, I have observed the need for healing, reconciliation, and reconnection from past experiences, particularly among longstanding and former members of the choirs. As any new director may experience, I found it necessary and of utmost importance to build trust and affirmation among experienced and new music ministers alike. Although the objectives of a diverse liturgical experience outlined here often stretch and challenge music ministers beyond their comfort zone, they often find inspiration and meaning in the music we rehearse and sing for Mass. I only ask for anyone interested in joining the music ministry to have an open mind and heart (as well as the ability to hold a tune!), so that our praise to God may truly be a powerful,

intentional, and effective prayer, regardless of the language, style, or cultural sensitivity that is present in the music.

Myriad Approaches

My experiences and the general principles sketched here are only a fraction of the myriad approaches to developing an effective music ministry program. It is my hope and desire that these visions and initiatives continue to build bridges of understanding, respect, appreciation, and communication among diverse groups and communities of believers. The goal is not a unified experience but a united experience that encourages, enables, and embodies the plethora of talents, experiences, beliefs, and ways of being found in the work and prayer of our local community so that “God’s praises there may grow.”

Notes

1. See Second Vatican Council, Constitution on the Sacred Liturgy *Sacrosanctum Concilium*, 14.

2. All quoted text in this paragraph is from *For Ages Unending* (2013), the fruit of a collaborative effort between the leadership of the National Federation for Catholic Youth Ministry (NFCYM) and the Federation of Diocesan Liturgical Commissions (FDLC). This document is a continuation of the work begun in *From Age to Age: The Challenge of Worship with Adolescents* (1997). Following the overview and preliminary considerations, it addresses history and theology, practice in ministry, and a path for renewal.

Editor’s Note: Evan Synder has served on the Steering Committee for the NPM Section for Youth, and he has been a recipient of NPM Scholarship awards.

“The Church with Psalms Must Shout”

By MARY ELIZABETH SPERRY

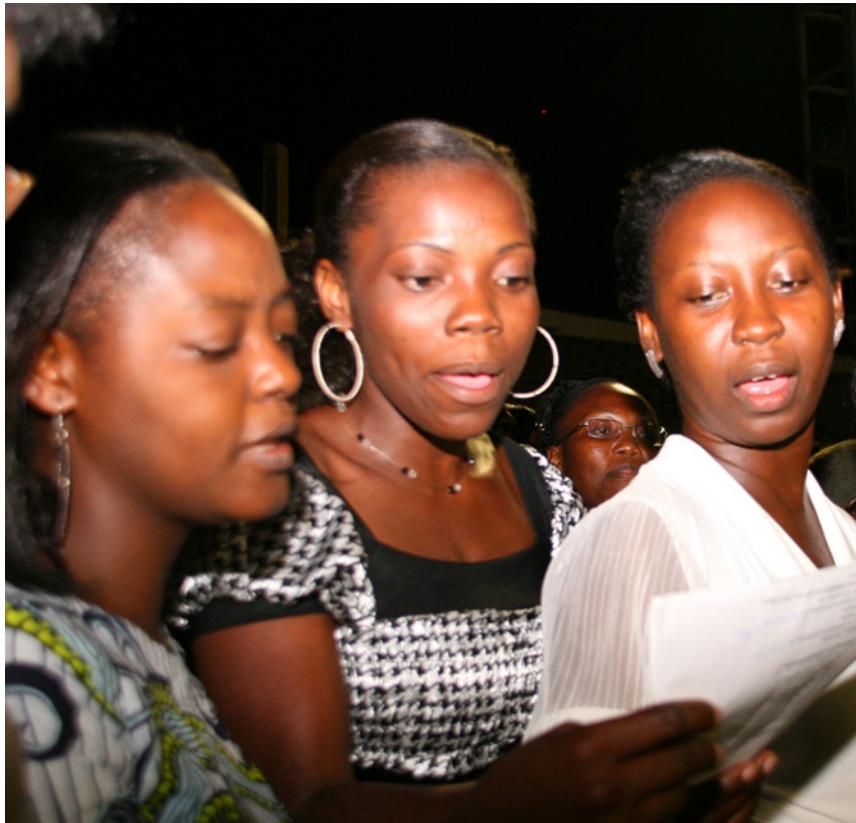
For the people of God, the Church, the psalms provide the language of our prayer and reflect the reason for that prayer. The psalms—indeed, all Scripture—are at the heart of the Church’s prayer and worship. One of the guiding principles in the reform of the Liturgy undertaken by the Second Vatican Council was the desire to offer a broader selection of Scripture in the Church’s Liturgy. The Constitution on the Sacred Liturgy *Sacrosanctum Concilium* compares Scripture to a rich banquet, encouraging the faithful to feast on the richness of God’s Word.

In the Eucharistic Liturgy, the faithful are fed from the Table of the Word and the Table of the Eucharist (cf. the Dogmatic Constitution on Divine Revelation *Dei Verbum*, 21). In both the Word and the Eucharist, we encounter Christ. Scripture is the heart of the Liturgy of the Word. Each Mass includes at least three readings from Scripture, while Masses of greater solemnity have four. All Masses include a reading from the Gospel and a psalm (or, on occasion, an Old or New Testament canticle). The biblical readings may never be replaced with other texts or with paraphrases, though the prescribed psalm may be replaced with a metrical setting of the same text or a seasonal text so that the people may sing it more easily.

Though the Liturgy of the Word is the primary place for encountering Scripture in the Eucharistic Liturgy, it is not the only place. The words of Scripture underlie many prayer texts used in the Liturgy, from the greeting, to the *Gloria* and the *Sanctus*, to the words of consecration. The recent translation of the third edition of the *Roman Missal* highlights the biblical language and allusions in the prayers,

Ms. Mary Elizabeth Sperry holds a master’s degree in liturgical studies from The Catholic University of America. She serves as associate director for Permissions and Bible Utilization for the United States Conference of Catholic Bishops. This article is adapted from her book *Scripture in the Parish: A Guide for Catholic Ministry* (Liturgical Press, 2013).





Members of the Cotonou Diocesan Choir in Benin rehearse for the Liturgy. Photo by Helen Blakesley, Catholic Relief Services, used with permission

adding greater depth and poetry to the prayers.

One of the best examples of how the third edition of the *Roman Missal* reflects biblical language in the Mass is provided by the invitation to Communion. The priest says, “Behold the Lamb of God, behold him who takes away the sins of the world. Blessed are those called to the supper of the Lamb.” In these few lines, the priest alludes to John the Baptist’s testimony about Jesus in John 1:29 and the promise of Revelation 19:9. This promise reminds us that our ultimate hope should be to celebrate the eternal Liturgy in heaven, a goal toward which this celebration of the Eucharist should lead us. The people respond by echoing the centurion’s statement of faith and humility (Matthew 8:8), admitting our need for the God who comes to dwell with us in the Eucharist.

A Critical Role

The psalms play a critical role in the prayers of the Mass—

only to be expected since they have fostered the prayer of faithful people for more than three millennia. Many of the psalms include directions for their use in the Liturgy of the Jerusalem Temple, including notes for the choir director on tunes and instrumentation. Some psalms seem to be intended for use in specific religious rituals, such as the coronation or wedding of God’s anointed king. Other psalms (called the “Songs of Ascent”) were sung by pilgrims making their way to the Temple. Because the Temple sat at the top of a hill (called then and now the Temple Mount), the pilgrims had to climb up, or ascend, to the Temple for worship.

For the faithful today, the psalms continue to play a critical role in prayer, especially sung prayer. Over one-third of the entrance and Communion antiphons in the Proper of Time of the *Roman Missal* are derived from the psalms. In the seasons of Lent and Ordinary Time, more than half of the antiphon texts come from the psalms. In addition, the rubrics of the Missal suggest singing psalm texts to accompany the distribution of ashes on Ash Wednesday, the procession with palms on Palm Sunday, the veneration of the Cross and Communion on Good Friday, and following Communion at the Easter Vigil.

The Word in the Sacraments

The liturgical use of the Bible is not limited to the Eucharistic Liturgy. The Constitution on the Sacred Liturgy called for broad and appropriate use of Scripture in all liturgical rites. The reading of Scripture is an essential part of celebrating any sacrament, barring an extraordinary situation such as emergency Baptism. Even the celebration of Penance with an individual penitent or the anointing of a single patient in a hospital should include at least a brief reading from Scripture.

Each sacramental rite includes a selection of Bible passages suited to that sacrament. For example, the Bible passages assigned to the Rite of Confirmation reflect on the role of

the Holy Spirit in the Christian life. Similarly, the Scriptures for the Sacrament of Penance speak of God's unfailing mercy, and those for the Anointing of the Sick discuss healing. Reading from Scripture is not an optional addition to the celebration of these sacraments. It is essential, helping all the participants to reflect more deeply on the nature of the mystery being celebrated. Those sacraments celebrated within Mass or with a Liturgy of the Word include a Responsorial Psalm. As in the Proper of Time, the psalms are represented disproportionately in the antiphons provided for sacramental celebrations, with more than one third of these texts coming from that single biblical book.

Non-sacramental liturgical celebrations should include a reading from Scripture as well. The *Order of Christian Funerals* provides for Scripture reading in the Vigil service and in the Rite of Committal.

Bible readings are provided in the *Book of Blessings* for the blessing of people, places, and things, even when the blessing is brief, celebrated outside the church building, or celebrated by a layperson. Reading Scripture is not an extra element added to increase the solemnity of liturgical prayer; Scripture is not something that can be omitted to save time or streamline the Liturgy. Rather, readings from Scripture are an essential part of our liturgical prayer, a constant reminder that we encounter Jesus in both Word and sacrament. Christ is present in the Word proclaimed.

The psalms play an essential role in many other rites as well. Most blessings include a brief Liturgy of the Word, including a Responsorial Psalm. The Commendation of the Dying offers short texts (one-third from the Book of Psalms) that may be prayed with the dying person. The psalms provide the backbone of the Prayer after Death. In the *Order of Christian Funerals*, psalms are designated as the texts of choice to accompany various ritual actions, including sprinkling the body with holy water, placing the body on the bier, carrying the body to the church, and processing the body to the cemetery.

The Hours and Psalmody

No discussion of liturgical prayer would be complete without consideration of the Liturgy of the Hours. Though most commonly prayed by clergy and those in consecrated life, the Church offers the Liturgy of the Hours, especially

Morning and Evening Prayer, to all the faithful in fulfillment of the scriptural injunction to "pray without ceasing" (1 Thessalonians 5:17). The Hours prescribe prayer throughout the day (morning, midday, evening, and night) to hallow all time. Each hour's prayer is saturated with Scripture, so that the word of God will fill every moment of our day.

The psalms form the basis of each hour. Over the course of a four-week cycle, almost the entire Psalter is recited. (Some psalm verses are omitted because they raise challenging theological questions more appropriately addressed in a catechetical setting rather than a liturgical one.) In addition to the psalms, Morning Prayer includes an Old Testament canticle, and a canticle from the New Testament (i.e., from the epistles and Revelation) is sung as part of Evening Prayer. The three canticles found in the Gospel of Luke (the *Benedictus*, the *Magnificat*, and the *Nunc Dimittis*) are part of the celebration of Morning, Evening, and Night Prayer, respectively. Each hour has a brief additional reading from Scripture as well. A longer biblical reading and still more psalms are part of the Office of Readings, which may be read at any time of the day. In the Office of Readings, the biblical text is paired with a reading from the Church fathers, a great sermon, or another Church document. Many of these non-biblical readings model the Church's tradition of reflecting on and interpreting Scripture.

Essential Knowledge

A strong knowledge of and love for Scripture are essential for all liturgical ministers, particularly liturgical musicians. Those charged with planning liturgical music should exercise caution in selecting musical settings of the psalms and in substituting hymns for the antiphons and other songs provided in the Missal. The psalms are Scripture, and the Responsorial Psalm deserves the same respect given to the other readings. As the first reading may never be replaced by a non-biblical reading, the Responsorial Psalm should not be replaced by a non-biblical song. While the rubrics allow for the psalm text in the Lectionary to be replaced by a metrical setting of the same psalm, music directors should take care to ensure that the setting chosen is as close as possible to the biblical text. Similarly, the scriptural riches of the antiphons should not be replaced by other texts as a matter of course. When they are replaced to encourage greater participation,



Franciscan in Jerusalem singing psalms in the Palm Sunday Procession.
Photo by Mary Clark.

music directors should strive to choose songs that reflect the scriptural themes in the antiphons.

The cantors who serve as psalmists should be encouraged to participate in formation programs offered to lectors. Cantors are proclaiming the Word of God in song. The psalmist should always sing the Responsorial Psalm from the ambo, the place where readings are proclaimed. The psalm setting should be placed in a worthy liturgical book, not sung from sheet music or from a hymnal. The psalm is not just another song; it is the Word of God.

Similarly, the cantor should lead other songs and responses from a separate cantor stand to highlight the presence of Christ in the Word proclaimed.

The psalms provide models to help us sing praise, express our anger and sorrow, ask for what we need, and beg for

“The rubrics of the Missal suggest singing psalm texts to accompany the distribution of ashes on Ash Wednesday, the procession with palms on Palm Sunday, the veneration of the Cross and Communion on Good Friday, and following Communion at the Easter Vigil.”

forgiveness. Praying with the psalms allows us to join the chorus of the faithful in lifting our voices to God.

The Reason for Praying

While the psalms are at the heart of the Church’s liturgical prayer, they also reflect the reason for that prayer. Because the Church has the psalms, she *must* shout. But why? The subject matter of the psalms encompasses the full range of human emotions—joy, fear, sorrow, penitence, hope, and even anger—showing us that we can bring all aspects of our lives to God in prayer. The emotional, even graphic, language of the psalms is a constant reminder that God has chosen us as his people. Even in our weakness and sin, God loves us and calls us to him, even sending his beloved only Son to die for us so that we can share eternal life.

By praying the psalms, we follow the example of our Lord and Savior. Jesus prayed the psalms, both alone and with his Apostles. At the Last Supper, Jesus and the Apostles probably sang psalms of praise before going to the Garden of Gethsemane. The Gospels of Matthew, Mark, and Luke place words from Psalms 22 (“My God, my God, why have you abandoned me?”) and Psalm 31 (“Into your hands, I commend my spirit”) on the lips of Jesus as he died on the cross. In the excruciating pain and near asphyxiation caused by crucifixion, Jesus used his last, hard-won breath to pray the words of the psalms. How blessed we are to share this privilege, making the words of the psalms our own. The Church with psalms must shout!

“The Heart Must Bear the Longest Part”: Liturgical Chant as “Captured” Prayer

By PAUL F. FORD

In a sermon on John 14:6, in a chapter called “Quick-eyed Love Draws Near,”¹ Thomas Troeger reminds us how sensitive to musical realities the priest-poet George Herbert was. Troeger, a flautist himself, knows that some composers are merciless to some instrumentalists: “I can think of various obbligatos I have played where my part went on and on without a break in the melodic line. I was bearing the longest part. I wondered: When will I ever get a chance to breathe?”

This worry applies as well to everyday life. “When will I be able to catch my breath?”

What helps the heart to breathe, to bear its part? Who helps the heart bear its part? No one less than the Word himself, breathed into our hearts by the Holy Spirit! We run out of breath, but the Breath never does.

In Jewish and Christian spirituality, the heart has ears, a door, and a voice. The heart does not see, it hears. It listens. The first words of the *Rule of*

Continued on page thirty-two

Dr. Paul F. Ford has been professor of theology and Liturgy at St. John Seminary, Camarillo, California, since February 1988. He teaches future priests how to sing and how to work with pastoral musicians. Dr. Ford is the author of *By Flowing Waters: Chant for the Liturgy* (The Liturgical Press, 1999), convener of the five-member Collegeville Composers Group, authors of *Psallite: Sacred Song for Liturgy and Life* (The Liturgical Press, 2005–2015), and a contributor to the PrayTell blog.



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Saint Benedict invite the would-be disciple: Listen—bend the ear of your heart. As we age, we find ourselves cupping our ears to hear.

Ears go deaf, and hearts get sclerotic: They harden. In *Veni, Sancte Spiritus*, the sequence for Pentecost, we sing: *Flecte quod est rigidum* (“Bend what is stubborn/ inflexible/ hardened”).

The principal sound to which the heart *listens* is the Word of God. The principal sound the heart *makes* is the Psalter, the 150 psalms and seventy-five canticles of the Old and New Testaments.

Lectio Divina

Benedictines are specialists in the form of meditation called *lectio divina*.² This way of holy reading has four steps: *Lectio*—reading/listening; *Meditatio*—meditation; *Oratio*—prayer; and *Contemplatio*—contemplation. This technique of holy reading is not your ordinary kind of reading—reading in order to *have* read (“The Bible? Yes, I read it once”). *Lectio divina* is a way of reading in order to *continue* to read. In fact it is reading in order to be read by the Word of God.

In the first step, taking up the text of Scripture, you read until the text itself stops you. One text our ancestors often read was Psalm 105 (Psalm 104 in the Greek and Latin numbering system). Here is a portion of the text in the *Revised New American Bible* translation (2011):

- ¹ Give thanks to the LORD, invoke his name;
make known among the peoples his deeds!
- ² Sing praise to him, play music;
proclaim all his wondrous deeds!
- ³ Glory in his holy name;
let hearts that seek the LORD rejoice!
- ⁴ Seek out the LORD and his might;
constantly seek his face.
- ⁵ Recall the wondrous deeds he has done,
his wonders and words of judgment,
- ⁶ You descendants of Abraham his servant,
offspring of Jacob the chosen one!

It appears that our ancestors focused on just eighteen words, just three lines, just twenty-one syllables: “Let hearts that seek the LORD rejoice! Seek out the LORD and his might;

constantly seek his face.” Our ancestors were stopped by the threefold iteration of “seek.” They stopped reading; the reading stopped them.

It was time for them to move to Step Two, *meditatio*. The word “meditation” connotes a mental process, but our ancestors often murmured aloud the word or phrase that had caught their attention and prevented them from moving on with more reading. In this case, “seek,” “seek,” “seek.” The Holy Spirit began to knock at the door of the heart. And the Holy Spirit inside the heart opened the door.

One can only guess what they said in Step Three, *oratio*. Was it possible that our ancestors were as bold as the verse itself, to seek to see the face of God, even if the sight would kill them? Or did they remember that God has a face, the face of Jesus? Did they focus on “rejoice”? Did they move from “seek” to “constantly”? Did they ask the LORD for his might? (I will return to this thought in a moment.)

Step Four of *lectio divina* is *contemplatio*, also not a mental process but an abiding, a resting, a leaning against the chest of Christ and just breathing with him. You stay at this step as long as you are led to (usually a brief moment) and then continue reading whatever text on which you are doing *lectio*.

In the Gradual

I said that our ancestors often read Psalm 105: 3b–4. With the revisions of the *Roman Gradual* (1974 and 1988), this text became something unusual: the entrance song for two Sundays,³ the Fourth Sunday of the Year and for the Thirtieth Sunday of the Year). Of course the text that our ancestors used was the Old Latin:

*Laetetur cor querentium Dominum.
Quaerite Dominum, et confirmamini,
quaerite faciem eius semper.*

Let the heart rejoice that seeks the Lord.
Seek the Lord, and you are being strengthened,
seek his face always.

The Latin version (*Vetus Latina*) translates the Greek version (Septuagint). The original Hebrew has nuances that no translation conveys; if these were used in an amplified

FOURTH SUNDAY

Introit

Ps 104: 3, 4 and 1

II

L Aeté-tur cor *quaerén-ti- um Dómi- num :

quaéri- te Dó- mi-num, et con- fir- má- mi- ni :

quaéri- te fá- ci- em e- ius semper. Ps. Confi-

témi- ni Dómi- no, et invo-cá- te nomen e- ius : annun-

ti- á-te inter gentes ó-pe-ra e- ius.

translation the text could read:

Let the heart rejoice that searches for the Lord by touching, feeling.

Beat a path to the Lord, and you are being strengthened, feel for his face always.

Any chant can be experienced as “captured” prayer, specifically the prayer of *lectio divina*. All time drops out and disappears, the time between now and the 1200 or more years since this antiphon was composed. The color-coded analysis on this page might shed light on the *oratio* of the *lectio divina* that produced this twelve-word masterpiece.

The three iterations of the word for “seek” are surrounded by purple; the two iterations of the word for “LORD” are surrounded by gold.

When you study a chant, you often look for the highest and lowest passages (indicated here by the red arrows). You see that these passages are melodically synonymous: The highest notes are in the coral-colored balloons and the lowest notes are in the green-colored balloons.

The coral-colored balloons frame the progression from merely “seeking the LORD” to “seek his face.” The wandering search for the LORD is reflected in the melismatic phrase (*fa-mi-fa-so-la-fa-mi-fa*). The promised reward for faithful searching is suggested by the identical melismatic phrase over the words “*faciem eius*” (“his face”).

The shortest melodic synonyms of musical resolution (*re-mi-re*) are in the gray and orange circles, connecting “*Domini* / the LORD” with “*semper* / always.” The rose-colored word “*cor* / heart” leaps for joy (*re-fa-re*), as the present subjunctive “*laetetur* / let the” or “*may the*” commands.

The one word unaccounted for is “*confirmamini*,” which has the connotation here of “allow yourself to feel his strengthening of you.” Do you see the three-note group at the pitch *fa* over the syllable “*fir*”? Because there are three slight percussions here, you can almost feel the LORD tuck-

ing you into his side.

Now listen to this antiphon.⁴ What do you notice?

Now Sing

Now sing the antiphon and then be quiet. Abide, rest, lean against the chest of Christ. Breathe deeply with him. Allow yourself to be hugged, strengthened, bolstered. If you dare, reach for his face.

Heart has spoken to heart across the centuries. The heart of the pray-er / composer, your heart, and the heart of Christ.

Have you been able to catch your breath? Are you ready to take up your part?

Notes

1. Thomas Troeger, *Wonder Reborn: Creating Sermons on Hymns, Music, and Poetry* (Oxford University Press, 2010).

2. One such specialist is Fr. Luke Dysinger, osb, from Saint Andrew’s Abbey in Valyermo, California. His essay, “Accepting the Embrace of God: The Ancient Art of Lectio Divina”— <http://tinyurl.com/p7j9fye>— is considered one of the best essays on the subject.

3. The antiphon is also used for the Introit for Thursday in the Fourth Week of Lent and the Common of Religious. The *Roman Missal* does not use the antiphon for the Fourth Sunday. For more information see <http://gregorian.info/title/pkey/1117/7/fr>.

4. <https://www.youtube.com/watch?v=QK70PWOHD5c>.



Singing the Liturgy of the Hours at a meeting of religious sisters in the Diocese of Kokstad, South Africa. Photo courtesy of the Catholic Diocese of Kokstad.

“The Heavens Are Not Too High...The Earth Is Not Too Low”

BY DIANA MACALINTAL

One summer, I hiked a day trail at Yosemite National Park in California. During the five-hour hike, I must have seen hundreds of trees, heard an array of birds, stepped over the tracks of various creatures, and smelled a thousand species of plants and flowers. Although it was the most beautiful trail I've ever hiked, to my untrained eyes, it was still just a trail.

It wasn't until the next day, when I took a one-hour "Ranger Walk," that I really began to see what was around me. Ranger Ted gathered us in one of the parking lots, and we followed him a few steps over to a grove of trees. He stopped suddenly and pointed. "Look!" Our eyes followed his finger. "Do you see how the bark of that tree is rough and looks like puzzle pieces? That means it's a Ponderosa Pine." We nodded as Ranger Ted kept walking. Again, he stopped and exclaimed in a hushed tone: "Stop! Hear that?" We all cocked our heads as he whistled a short, wild tune. A moment later, we heard the

same reply from a nearby tree, and Ranger Ted gave a joyful squeal. "That song comes from a Steller's Jay!" We were trying to imitate the sound when Ranger Ted bounded a few feet ahead of us and crouched down, lifting up a fallen tree branch like an offering, and did what I can only call a "happy dance." "You are so lucky! We never get to see this!"

Ms. Diana Macalintal is the director of worship for the Diocese of San Jose, California, and the co-founder of TeamRCIA.com, a free online resource for catechumenate ministers.





A U-shaped valley in Yosemite National Park. *Photo courtesy of Guy Francis.*
 Inset: The work of an engraver beetle. *Photo courtesy of the South Dakota Department of Agriculture.*

See that groove right here?" We gathered around. "That groove was made by an engraver beetle! She digs into the bark of dead trees where she will lay her eggs, and then" Ranger Ted gave another squeal and did another happy dance as the very beetle he was describing popped her head out of the groove. This time, we all squealed too.

This went on for the next hour, Ranger Ted stopping every few feet to get us to look more closely at something hidden in plain sight. At the end, he said one last time: "Turn around and look." We turned and saw the great vista of Yosemite Valley that had been the backdrop of our walk. Ranger Ted said: "I've shown you many things about this place, but the most important thing I want you to see is that you are now part of this place, and a piece of Yosemite will be with you forever. You and this place are one, just as all life around us is one. Care for one another."

That day, in one hour, I saw more of Yosemite than I had done on my five-hour hike. More than that, I left the park changed. I left knowing about the trees and animals, but I also knew more about myself and my connection to all life, simply because someone, who had also been changed, invited me to stop, look, and reflect.

Missing the Forest for the Trees

How many times have we or our parishioners gone through the Liturgy the way I went through that five-hour hike—doing the motions but not really attending to what we see or hear? How often do we, as ministers, get so caught up in minute details of liturgical preparation and make that the end-all of the encounter with the mystery of God?

We certainly have a great responsibility to ensure that our

“I saw something new about the mystery of Christ, and I was more aware of my own call to live that mystery in my daily life.”

Liturgy, in all its aspects, is the best we can provide. Choosing just the right song, crafting a clear homily, and preparing the worship space affect the quality of the Liturgy. Yet, if we and those who participate in the work of the Liturgy don’t see the greater goal, then we’ve missed the forest for the trees. The Constitution on the Sacred Liturgy *Sacrosanctum Concilium* says this of the Liturgy’s purpose: The “Liturgy is the source for achieving in the most effective way possible human sanctification and God’s glorification, the end to which all the Church’s other activities are directed.”¹

The Liturgy’s goal is to make us holy and give God praise. These may sound like different tasks, but they are indeed the same: “It is through holiness of life that one gives glory to God. Therefore, the decisive criterion on which one can judge the quality of the Liturgy can be nothing other than the quality of the spiritual lives of those who celebrate it.”²

Saint Pope John Paul II said the same when he wrote that “by our mutual love and, in particular, by our concern for those in need we will be recognized as true followers of Christ. This will be the criterion by which the authenticity of our Eucharistic celebrations is judged.”³ The current English translation of *The Roman Missal* gives us the same reminder in this dismissal: “Go in peace, glorifying the Lord by your life.” Authentic Eucharist, then, is measured not only by what we do on Sunday but especially by how we live Monday through Saturday.

So why bother with the details of the Liturgy? Why not just focus on the bigger picture and let the Liturgy take care of itself? Why not just admire the beauty of Yosemite in its sweeping grandeur and ignore the work of an engraver beetle?

Mystery Reveals Itself

My first liturgical lesson at Saint John’s University in Collegeville, Minnesota, didn’t happen in class but at Evening Prayer with the Benedictine monks. It was the Eve of the Nativity of John the Baptist. Instead of gathering just by going to their seats, the monks processed two by two down the long center aisle. As they reached the sanctuary, each pair bowed to the altar. What they did next opened my eyes to something that was always there but which I had overlooked. After bowing to the altar, they bowed to one another. Two by two, over and over like a litany, I saw something of the

glory of God and the holiness of humanity. On that Feast of John the Baptist—the Gospel’s version of Ranger Ted—the Holy Spirit was pointing and saying: “Look! See the presence of God at the altar and in each other. You are one in Christ. Care for one another.”

If the monks had not done what they did, the assembly would still have been sanctified to glorify God. Yet I’m not sure we would have known it. By their care for the details of the Liturgy, I saw something new about the mystery of Christ, and I was more aware of my own call to live that mystery in my daily life.

How can we balance our attention to the details of Liturgy with the Liturgy’s greater purpose that calls us to live the Liturgy in our daily lives? Early Church teachers give us the answer.

After a person had been initiated through the baptismal bath, anointing, and Eucharist, the great mystagogues like Saint Augustine and Saint John Chrysostom preached, sometimes daily, to the newly initiated and to the rest of the assembly to help them see and understand what they had experienced in the sacraments, which they called the “mysteries.” In the sacraments, they saw the Word made visible. So they “broke open” the meaning of the Liturgy in the same way they broke open the meaning of the Scriptures, for in both they saw the same object revealed: the mystery of God. On Easter morning, for example, Saint Augustine did this:

Augustine would direct the assembly’s attention to the white-robed neophytes who stood in a special section of the church. He would exclaim that if the assembly wanted to see the Scriptures enfleshed, it need only gaze at the neophytes: that on the night before, as at the dawn of creation, the Spirit had moved over the waters and God had said, “Let there be light,” such that the neophytes themselves had become the first day of a new creation; . . . that “it is about them we sing, ‘This is the day which the Lord has made: let us be glad and rejoice.’”⁴

The method for this revelation is called mystagogy, which is first a liturgical action of Christ who opens the eyes of those who immerse themselves in that action. Mystagogy goes beyond education about the Liturgy. Its primary purpose, as with all catechesis, “is to put people not only in touch but in communion, in intimacy, with Jesus Christ: only he can lead us to the love of the Father in the Spirit and make us share

in the life of the Holy Trinity.”⁵ Therefore, mystagogical catechesis has less to do with *what* a person knows and more to do with *who* a person knows—the living Christ—for the “revelation of the mystery of God is always an act of God, because only the mystery reveals the mystery.”⁶

What Does It Mean? And So What?

We can summarize mystagogy with these two scriptural questions: “What does this rite of yours mean?” (Exodus 12:26), and “Do you realize what I have done for you?” (John 13:12).⁷

The first question calls us to stop and look deeply at what we do in the Liturgy and ask: What are its scriptural roots? What does it call to mind of Jesus’ life? Why do we continue to do this today? The second question asks us to go deeper: What is Christ doing for us now through this action? How are we called to participate in Christ’s action in the world today?

The Benedictine and Franciscan practice of reflection on the Word called *lectio divina* might provide a structure for us to use these two mystagogical questions to go deeper into the meaning of the Word made visible in the Liturgy. The traditional movements of *lectio divina* are shown in the chart at the bottom of this page.

Though the two are distinct processes,⁸ both begin with an encounter with God’s Word, followed by deep reflection on what one sees and hears in that encounter. This leads to contemplation upon what this reveals about one’s participation in the mystery and the implications for how one is to respond. Finally, it ends with a recognition of how one is changed (or called to change) because of this intimate encounter with Christ.

Perhaps a mystagogical process based on these movements might look like the chart on the next page.

Imagine, as we dip our hand into the baptismal font to



“Imagine . . .”

sign ourselves with the cross, if we attend closely to the deeper meaning of that action. Imagine, as we pass through the doorway of our church, if we remember the inquirers received at that door at the beginning of their journey to the font and the beloved dead who made that final passover into the eternal life promised at that same font. Imagine, on that day when we sang the words of Psalm 42—“As the deer longs for streams of water, so my soul longs for you, O God”—what deeper connections might we make to the thirsting in our own lives and the longings of our world for what only God could offer? How differently we might see all creation as an encounter with the living God!

Where Heaven Is Wed to Earth

After nearly forty years of being a devout Catholic and serving in every liturgical ministry available to her, a student of mine was shocked when, reflecting on the Eucharistic Prayer and the sharing of Communion in this mystagogical way, she suddenly realized that the Eucharist had something to do with justice and reconciliation for the world. She was

Benedictine (monastic <i>lectio divina</i>)	Franciscan (evangelical <i>lectio divina</i>)
Reading of Scripture (<i>lectio</i>)	Gaze upon the cross (<i>intuere</i>)
Meditation (<i>meditatio</i>)	Consider (<i>considerare</i>)
Prayer (<i>oratio</i>)	Contemplate (<i>contemplari</i>)
Contemplate (<i>contemplatio</i>)	Imitate (<i>imitare</i>)

Action	Reflection
Attract (Look for what in the Liturgy attracts you and catches your attention)	Why were you attracted to this symbol or sound or action? What memories do you have of this symbol or sound or action in your life?
Attend (Listen with an open heart to what Christ reveals to you through this symbol or sound or action)	What Scripture connections can you make to this symbol or sound or action? How might the context of this symbol or sound or action in this particular place or time give it deeper meaning? What rites, devotions, or Catholic traditions use this symbol? What does this symbol mean in light of those events?
Reflect (Connect this encounter with Christ to your life)	How is this symbol or sound or action reflected, imitated, or used in daily life? If this symbol or sound or action could “speak,” what would it say to you about who Christ is and what Christ is doing in the world today?
Respond (Commit to shaping your life to what you have experienced)	How does the meaning of this symbol or sound or action strengthen your faith? How does it challenge you or call you to conversion? How does it call the Church to respond for the life of the world today?

also a bit sad. How could she have gone through her entire adult life not seeing this?

She and all of us need not walk this path without understanding what we see. Saint Paul reminds us: “The word is near you, in your mouth and in your heart” (Romans 10:8). The heavens are not too high for us to see the mystery of God. Nor is the earth too low for us to know the presence of God here in our midst, for Christ is our guide on this path. If we enter into the mystery of the Liturgy, attentive to all its details, yet with the greater vision always before us, Christ will train our eyes to look and see deeper into the truth that has always been there from the beginning: “Behold, God’s dwelling is with the human race” (Revelation 21:3).

Notes

1. Second Vatican Council, Constitution on the Sacred Liturgy *Sacrosanctum Concilium*, 10.
2. Goffredo Boselli, *The Spiritual Meaning of the Liturgy: School of Prayer, Source of Life*, trans. Barry Hudock (Collegeville, Minnesota: The Liturgical Press, 2014), xii.
3. Pope St. John Paul II, apostolic letter *Mane Nobiscum Domine* (October 7, 2004), 28.
4. William Harmless, *Augustine and the Catechumenate* (Collegeville, Minnesota: The Liturgical Press, 1995), 313–314.
5. Pope St. John Paul II, apostolic exhortation *Catechesi Tradendae* (October 16, 1979), 5.
6. Boselli, 10.
7. Cf. Boselli, 17–20.
8. For more information on these two forms of *lectio divina*, see “The Mysticism of Motherhood” by Ilia Delio, *Franciscans at Prayer*, ed. Timothy J. Johnson (Leiden, The Netherlands: Koninklijke Brill, 2007), 42–55.



Photo courtesy of Caritas Australia



Why should *you* be a member of the National Association of Pastoral Musicians? Good question . . .



A Community of Ministry

NPM members are musicians, clergy, liturgists, and other leaders of prayer who serve the Catholic Church in the United States and form a national network for support, encouragement, and continuing education.

Chapters

NPM members gather in local Chapters to respond to local needs, draw on local talent, offer mutual support, and apply the resources available at the national level to the local community.

Conventions and Educational Events

NPM sponsors high-quality educational events for more effective ministry:

- **NPM Annual Convention**—an exciting national gathering for continuing education, new music, sung prayer, and gathering with colleagues.
- **NPM Institutes**—intensive learning opportunities (three to five days) for cantors, choir directors, liturgy planners, guitarists, ensemble directors, instrumentalists, and more!
- **Webinars**—high-quality seminars that you can attend and participate in “live” from your home or office—or purchase a recording.
- **Discounts**—members receive a substantial discount when registering for NPM conventions, institutes, and webinars.
- **Parish Membership**—allows any parish member to receive discounts for NPM events!

Publications

NPM publications bring you features, news, and enrichment for ministry. Periodical publications include:

- **Pastoral Music**, NPM’s award-winning journal, five times each year.
- **Pastoral Music Notebook**, the NPM members’ e-newsletter, twice each month.
- **Sunday Word for Pastoral Musicians**, a weekly e-reflection on the Scriptures for the following Sunday.
- **NPM Clergy Update**, a quarterly e-newsletter for clergy members with news and reflections to assist their ministry.
- **Praxis**, the newsletter for professional music directors in the Director of Music Ministries Division.
- **The Liturgical Singer**, a newsletter packed with practical and inspirational features for choirs, cantors, psalmists, and directors (additional subscription required).

NPM also publishes books and booklets offering practical guidance and reflective insights.

Job Hotline

Our online listings help pastoral musicians and parishes or other institutions find one another.

Scholarships

NPM supports the formation and professional development of pastoral musicians with two scholarship programs:

- **Academic Scholarships** (more than \$30,000 per year in recent years) for graduate and undergraduate study.
- **Program Scholarships** for NPM conventions and institutes.

Certification Opportunities

NPM offers its members certification opportunities in several areas. Benefits of certification include recognition by one’s peers and the achievement of a certain standard of excellence, with the possibility of other benefits accruing through national acceptance of standards for pastoral musicians.

- **Certified Director of Music Ministries** for the professional director.
- **Cantor Certificate** at the basic, intermediate, and colleague levels.
- **Basic Organist Certificate** to certify a musician’s achievement of the fundamentals of service organ playing expected of musicians serving Roman Catholic parishes.
- **Dual Certification with the American Guild of Organists** for NPM organist members: Service Playing and Colleague.
- **Basic Pianist Certificate** for those who lead singing from the piano as solo instrument or as part of an ensemble.

Join Today!

Don’t miss this opportunity to join nearly 7,000 musicians, clergy, liturgists, and other leaders committed to fostering the art of musical liturgy in Catholic parishes in the United States! To join:

- **Join as you register** for the 2015 Annual Convention.
- **Join Online** at www.npm.org and click on “Membership.”
- **Mail** the completed membership application on the next page with your check or credit card information.
- **Fax** the membership application (credit card only) to (240) 247-3001.

For additional information, visit our website at www.npm.org or call us at (240) 247-3000; toll-free: 1 (855) 207-0293.

NPM Membership Application

Primary Name

Prefix/Title	First	Middle	Last	Suffix
Parish/School/Office/Institution Name _____				
Work Address _____				
City _____		State _____	Zip _____	
Home Address _____				
City _____		State _____	Zip _____	
Send mail to <input type="checkbox"/> work address <input type="checkbox"/> home address				
Work Phone _____		Home Phone _____		
E-Mail _____		Fax _____		
(Arch)diocese _____				

Secondary Name (*if applicable*)

Prefix/Title	First	Middle	Last	Suffix
Parish/School/Office/Institution Name _____				
Work Address _____				
City _____		State _____	Zip _____	
Home Address _____				
City _____		State _____	Zip _____	
Send mail to <input type="checkbox"/> work address <input type="checkbox"/> home address				
Work Phone _____		Home Phone _____		
E-Mail _____		Fax _____		
(Arch)diocese _____				

Parish or Office Membership (*member discounts extended to all parishioners*)

- Regular Parish Membership: Clergy and Musician/2 persons at \$155 per year.
- Group Parish Membership (3 or more): \$195 per year for the first 3 members, then \$40 per year for each additional member. List names and information on a separate sheet.
- Single Parish Membership: 1 person at \$115 per year.
- Diocesan Office Membership: Office at \$130 per year.

Individual Membership (*benefits apply only to member*)

- Individual Membership: 1 person at \$89 per year.
- Youth Membership (*21 or under or full-time undergrad*): 1 person at \$45 per year.
- Seminarian/Religious in Formation: 1 person at \$30 per year.

Name of Seminary/Formation House: _____

- Retired/Senior (*retired and 65 or older*): 1 person at \$45 per year.

Outside U.S.A.

- Postage surcharge to Canada: \$12 (US) per member per year.
- Postage surcharge to all other countries: \$16 per member per year.
- Check Enclosed (*US funds payable to NPM*) for \$ _____.

Please Charge \$ _____ to my VISA MasterCard Amex Discover

3-or 4-digit security # _____ Billing zipcode _____

Account No. _____ Exp. Date _____

Signature _____

Return this form with remittance to:

Rates effective through 12/31/2015

National Association of Pastoral Musicians

PO Box 4207 • Silver Spring, MD 20914-4207

Chapter Happenings

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

Wheeling-Charleston, West Virginia

Ronald W. Dubois, *Chapter Director*

The new NPM Chapter for the Diocese of Wheeling-Charleston, West Virginia, held its first meeting on Sunday, October 19, 2014, at Saint Francis de Sales Catholic Church in Morgantown. Ron DuBois, director of music and organist at Saint Anthony Church in Follansbee, led the meeting, and Donna Kinsey, director of music at Saint Francis de Sales Church, hosted the meeting at her parish. All church musicians of the Wheeling-Charleston Diocese were cordially invited to attend this initial gathering to become acquainted with one another, to build friendships, and to support and encourage one another in their vocation as liturgical music ministers, for the glory of God and for the sanctification and edification of the people of God. At the end of our organizational meeting, participants shared fellowship with light refreshments.

Toledo, Ohio

Paul Monachino, *Chapter Director*

The Toledo Chapter has three major events planned for the coming year. The first is a “Liturgy Basics” workshop using the *Roman Missal* and *Sing to the Lord* that will include breakout sessions for par-

ish people involved in liturgy and music planning and a separate session for school liturgy folks. There will also be a handbell workshop and a cantor workshop. CEU credits can be earned by attending each of these workshops. In addition the Chapter has a program in which an advanced organist from the music committee will come to a parish and present a workshop that is tailored to the particular needs of the organist(s) at that parish. (Doctors may not make house calls anymore, but apparently organists do!)

Rockville Centre, New York

Michael Wustrow, *Chapter Director*

The Rockville Centre NPM Chapter is off to a great start! The following programs have already taken place:

- October 7: Workshop with Suffolk County AGO for pianists who want to play the organ;
- October 10: Composer’s Forum featuring hymnody, sacred songs, and music for the entrance and Communion antiphons;
- November 24: Annual St. Cecilia Luncheon for parish music directors.

And this month (January) we are offering a night of prayer for pastoral musicians.

Twin Cities, Minnesota

Kathy Bergen, *Chapter Co-Director*

The NPM local chapter of the Twin Cities (Minneapolis and St. Paul, Minnesota) gathered for its first meeting of the 2014–2015 season on August 21 at Annunciation Catholic Church in Minneapolis. Teri Larson, choral director at St. Mary’s



Teri Larson presents choral warm-ups to NPM members in Minneapolis.

Basilica of Minneapolis presented “Choral Warm-Ups for a New Season of Music Making.” In addition to the presentation and social time, attendees participated in Evening Prayer in the church’s sanctuary.

Hartford, Connecticut

Rick Swenton, *Chapter Director*

Two of the events planned for the 2014–2015 academic year have taken place.

How to Achieve Good Choral Sound (Sunday, September 14, 2014, at St. Joseph Church, Bristo) was a workshop in which choir members worked with Mr. Michael Wustrow from St. Agnes Cathedral, Rockville Center, New York. One of Michael’s many duties is as the director of the Diocesan Choir of Rockville Centre, which sings for diocesan celebrations at the cathedral and around the diocese. Choir members participated in a workshop while learning two pieces of music. The evening ended with a prayer service open to the public using the music learned.

Annual St. Cecilia Sing (Friday, November 21, at St. Rose of Lima, Meriden) brought us together to join our voices with thousands of others around the country and beyond to honor the patron saint of musicians, St. Cecilia, on or around her feast day, November 22. The theme was

the musician's "Bible," *Sing to the Lord*, and the Archbishop of Hartford, Leonard Blair, was in attendance.

We have three other events planned for this academic year.

Reading Session Based on Music for the Triduum and Easter (Saturday, January 24, 2015, with a snow date of February 7, Church of St. Matthew, Forestville). This event is free to Hartford Chapter members, \$20 for non-members. Music from many publishers will be provided to all attendees. You will be led through the services of the Triduum to gain a better understanding of which music is most appropriate during these most important celebrations of the Church Year.

Chew and Chat (March 8, 2015, with Evening Prayer, St. James Church, Rocky Hill). This is becoming one of our favorite gatherings! It is a time to sit and chat with other church musicians, directors, clergy, and choir members. "What is good about your parish?" "How can we help you?" "I would like to see NPM offer . . ." We talk, laugh, discuss, and "chew." Come join us for an afternoon of chew and chat.

Evening Retreat for Music Ministers (June 9–10, 2015, Holy Family Retreat Center, Farmington). For NPM members.

Grand Rapids, Michigan

Site of Next Summer's NPM Convention!

Robert J. Batastini, Chapter Director

On August 3, 2014, the Chapter Board gathered at Bob Batastini's house on Hutchins Lake for a board picnic. August 18 and September 8 brought to town choral reading sessions by GIA and WLP, respectively. On September 17, musicians from throughout the diocese gathered at the cathedral for the annual "start of the season" blessing of musicians. The presider was our Bishop David Walkowiak. Two years ago, this event drew just thirty people. Last year we encouraged pastoral musicians to bring the people from their

2014 Report on Chapters

BY DR. ROBERT WOLF AND JACQUELINE SCHNITTGRUND

This report is based on the presentation given at the St. Louis Convention Pastoral Musicians Breakfast by the co-chairs of the NPM National Committee for Chapters, Jacqueline Schnittgrund and Dr. Robert Wolf.

In March 2013, Jackie and Robert formed the NPM National Committee for Chapters. This Committee, more integrated into the structure of the NPM Council, continues the work of the Council of Chapters, founded at the 1999 National Convention in Pittsburgh, Pennsylvania, to continue the foundational efforts of Dr. Richard P. Gibala, who had served (solo) for many years as the National Chapter Coordinator. The members of the National Committee are listed on the NPM website: <http://www.npm.org/Chapters/committee.htm>.

Here's some of what the committee has been doing in its initial year. Through monthly conference calls, we have kept

each other accountable and reporting. We are working with all the NPM chapters, bringing their records up to date and on file at the NPM National Office. Struggling chapters have been and are being mentored. We are working to form new chapters in dioceses without a chapter.

As you may know, Margie Kilty, a volunteer, is the NPM Staff Liaison for Chapters at the NPM National Office. She has been totally essential in helping, working, guiding, and coordinating with this National Committee for Chapters. Her dedication and knowledge are critical for the continuation and achievement of our many goals and daily work requirements.

In addition to direct work with the chapters, we revised the *How to Form a Chapter* manual. It is available online in the Chapter section of the NPM website. It is outstanding. The manual also includes the documents that need to be submitted



Volunteer Chapter Coordinator Margie Kilty (left) with Jacqueline Schnittgrund and Dr. Robert Wolf were honored at the Pastoral Musicians Breakfast in St. Louis.

to the NPM National Office to establish temporary and permanent chapters.

We are currently revising and simplifying the *NPM Chapter Manual*. This is a huge revision.

We have just published a brochure that promotes the establishment of NPM chapters. This publication is to advocate NPM chapters in dioceses that are still without a chapter. This promotional material is aimed at bishops, diocesan liturgy and music directors, and other key figures in a diocese.

We have instituted “Programming Ideas for Chapters” on the Chapter page at the NPM website.

We are working on a document to post on the website: *A Chapter Guide to Designing a Chapter Website*. Our goal is that each chapter will have an active, current website with links to and from the NPM website.

After three years without any “Chapter News” in *Pastoral Music*, this column is now back as a regular feature under the title “Chapter Happenings.”

In addition to “Chapter Happenings,” our committee is also featuring articles about chapters and chapter information in *Pastoral Music* and online in *Pastoral Music Notebook*.

You will notice in this issue that we have rewritten and reformed the application process for naming the “NPM Chapter of the Year” and “NPM Chapter Leader of the Year” (see pages 7–8 in this issue). The awards based on these revised criteria will be presented beginning at the Grand Rapids Convention, if there are adequate recipients in the estimation of our subcommittee that will review the nominations.

We are in the process of formulating by-laws for the National Committee of Chapters. When that work is completed, it will be forwarded to the NPM Board of Directors for their scrutiny and final approval.

Dr. Robert Wolf is participating with NPM Board Chair Anne Ketzer in helping to coordinate sharing, activities, and work with the National Membership Committee, the Mentoring Task Force, the Multi-Cultural Needs Task Force, and (we hope) the Education Task Force.

We are delighted that in St. Louis we were able to recognize several new temporary chapters, new permanent chapters, and reactivated chapters as well as those members of our committee who served as mentors for these chapters, helping them to establish an NPM presence in their respective dioceses during the past few months. As of this past summer’s convention, there were two new temporary chapters: Midsouth (Memphis), Tennessee, and Shreveport, Louisiana, both mentored by Dr. Lynn Trapp.

Two new permanent chapters have been approved in Worcester, Massachusetts, and New York, New York. Lei Ray Yu mentored the first, and Christopher Ferraro mentored the second.

Reactivated or renewed chapters are to be found in Louisville, Kentucky, mentored by Dr. Robert Wolf; in Boston, Massachusetts, mentored by Lei Ray Yu and Dr. Robert Wolf; and in Paterson, New Jersey, mentored by Jacqueline Schnittgrund.

The National Committee for Chapters is very proud of all that has been accomplished and grateful for all those who helped in the process.

parish music ministries. That effort drew 125. This year we worked even harder to bring out the folks, and the number rose to just over 300. All it seems to take is extra effort!

Our diocese encompasses eleven counties, including several that are quite a distance from the see city. Since it is difficult for many of these folks to travel to Grand Rapids for evening events, in October a team of us went on the road, taking a two-day event up north, which we titled: *Sing! Play! Pray!*

To fill out our calendar for the year we will hold a Lenten soup supper, members’ meeting, and brief retreat on March 6, followed by a workshop for choral directors on working with aging voices on the next day. April 9 is our annual banquet at a wonderful Italian restaurant. May 7 brings a Festival of Congregation Song at our cathedral, and (in case it’s not on your calendar yet) from July 6 to 10 we are hosting the **Thirty-Eighth Annual Convention of the National Association of Pastoral Musicians!**

Lansing, Michigan

Dr. Robert Wolf, Chapter Director

The Lansing Chapter had a tremendous turnout for the 2014 NPM Saint Louis Annual Convention. As part of the festivities we enjoyed an Italian dinner together at a local St. Louis restaurant. Father William Lugger, who is the chair of our Lansing Diocesan Worship Commission, treated us to Italian hors d’oeuvres and spumoni gelato. A great time was had by all!

Louisville, Kentucky

Laura Sullivan, Chapter Director

The Louisville NPM Chapter hosted a September “Chew and Chat” brunch at a local restaurant to discuss common issues and concerns in music ministry. Our Chapter anniversary dinner in January





On September 30, Paul Inwood led a Psallite workshop in Cincinnati.



will focus on creative solutions to these common problems. Brunch was followed by an organ concert at Church of the Holy Spirit. We hosted another similar “Chew and Chat” in October, followed by a performance of “The Jazz Psalms” at the Cathedral of the Assumption.

Cincinnati, Ohio

Paul Bresciani, Chapter Director

This year’s schedule of gatherings includes these events:

- Friday, September 12, 2014: Repertoire Sharing. Cynthia Gray, coordinator.
- Tuesday, September 30: Psallite Workshop with Paul Inwood at St. Catharine and Incarnation.
- Friday, October 10: The Propers of the Mass: Resources and Suggestions for Use with John Foegler and John Wright.
- Friday, November 21: Demonstration: Affordable Hauptwerk practice organ at home plus organ registration/history. Zoltan Marczi, coordinator.
- Friday, January 16, 2015: A workshop on the granddaddy of notation software: *Finale*.
- Friday, January 30: Annual Chapter

Dinner and Meeting at St. Vivian. Tim McManus coordinator.

- February 9–11: NPM Cincinnati retreat at St. Meinrad. Janet Poulin, coordinator.
- Choir festivals, with each choir presenting one or two pieces on March 8 at St. Therese of the Little Flower, with Rick Foegler and Janet Poulin coordinating; or on April 17 at St. Columban; or April 19 at Incarnation, with Mary Bellman and Kevin Samblanet coordinating.
- Tuesday, March 17: Digital Organ Workshop at St. Veronica, a joint venture with AGO. Don Auberger, coordinator.
- Friday, May 8: Ensembles; a roundtable discussion at St. Agnes, Kentucky, with Bobby Fisher coordinating.
- Friday, June 12: “Chew ‘n’ Chat.” Janet Poulin, coordinating.

Pittsburgh, Pennsylvania

Amanda Plazek, Director for Recruiting

The Pittsburgh NPM Chapter is presenting exciting programs for the 2014–2015 season. The year began with a “Night of Options” featuring technology, fundraising, and pastoral music selection. The

Chapter will also be offering an evening of choral techniques by recently-retired faculty member John Goldsmith. The season will end with a youth workshop led by Curtis Stephan and co-sponsored by OCP. For more information on the season’s events, go to www.npmpgh.org.

Midsouth (Memphis), Tennessee

Carolyn Malish, Chapter Director

The Midsouth/Memphis NPM Chapter started the year off in a great way: We received our permanent status! It arrived the day of our first meeting in August and was a welcome announcement to make to the more than seventy people who were in attendance! Our meeting started off with a picnic dinner of fried chicken, salads, and bread pudding. After a short business meeting, during which news of the convention was shared with our members, we moved into the sanctuary of St. Brigid Church for our program. We had a small choir (made up of Chapter board members and several other volunteers) lead the singing of nine new and revised Mass settings. Everyone in attendance had the opportunity to rate the different settings and offer written comments. We will tabulate the votes and try

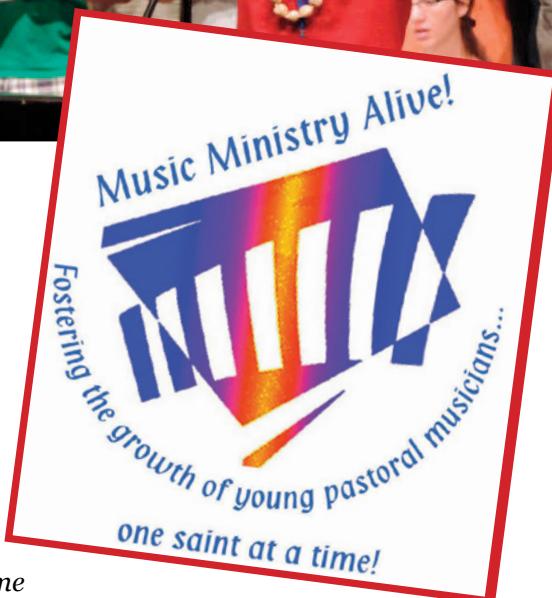
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to establish one common Mass setting that we will encourage the Diocese of Memphis to learn. This setting will be used when we come together for occasions such as weddings, funerals, and the like.

Our next NPM Chapter Meeting was the St. Cecilia Sing at the Cathedral of the Immaculate Conception in November.

Trenton, New Jersey

Michael Zorner, Chapter Director

The Trenton Chapter has a full slate of events for 2014–2015, including: an OCP Choral Reading Session that took place on October 26; a Mass for Musicians on November 21 at St. Aloysius Parish in Jackson, New Jersey; a workshop on Music for Funerals scheduled for February 8, 2015, at Incarnation Church in Ewing; a Lenten Choral Festival at Bellarmine Parish in Freehold on March 22; a workshop on “Managing Music Ministry” with Steve Petrunak on April 25, again at Bellarmine Parish; and a Summer Sing and Ice Cream Social on June 14 at Corpus Christi Parish



in Willingboro.

Shreveport, Louisiana

Suzan Atkins, Chapter Director

The Shreveport Chapter plans for this year included a St. Cecilia Hymn Fest in November with the theme “Hymns Across the Ages.” We combined this event with an NPM membership drive, with sign-up table available on site. In January 2015, we are planning a Cantor Intensive Workshop.

Washington, DC

Youth went forward and made a joyful noise! On October 4, forty teens and twenty adult leaders gathered at St. Rose of Lima Parish in Gaithersburg, Maryland, for an NPM Youth Event. Steve Petrunak led the day of music making and workshops for youth (grades 8–12) and adults interested in teen-led music ministry. Participants explored aspects of liturgical music and the unique gifts young people in this ministry bring to the community. The day began with a jam session, during which young people shared music that works well in their



parish communities. Next, Steve shared the story of how he was called to music ministry at the age of fifteen and helped others consider how they have been called and gifted for this ministry.

After lunch, participants broke into workshop groups for choir, cantors, guitarists, violinists, and music directors. After honing skills in small groups, all the musicians came together to rehearse music for a 5:00 PM Mass. St. Rose pastor, Father Agustin Mateo, spoke to the participants in the morning session and returned later in the day to preside at Mass. Msgr. Ray East concelebrated the Mass and served as homilist. In his inimitable way, Father Ray brought together the wonderful strands of that particular day—the prayer and inspiration of St. Francis of Assisi, the Yom Kippur blessings for the new year, and the power of music in worship.

The “mature” liturgical musicians who participated in the day were filled with hope and graced with the knowledge that pastoral music and NPM have taken root and are being well-nourished in our teens and young adults.



Steve Petrunak (far left) leads the NPM Youth Event at St. Rose of Lima Parish, Gaithersburg, Maryland, on October 4.

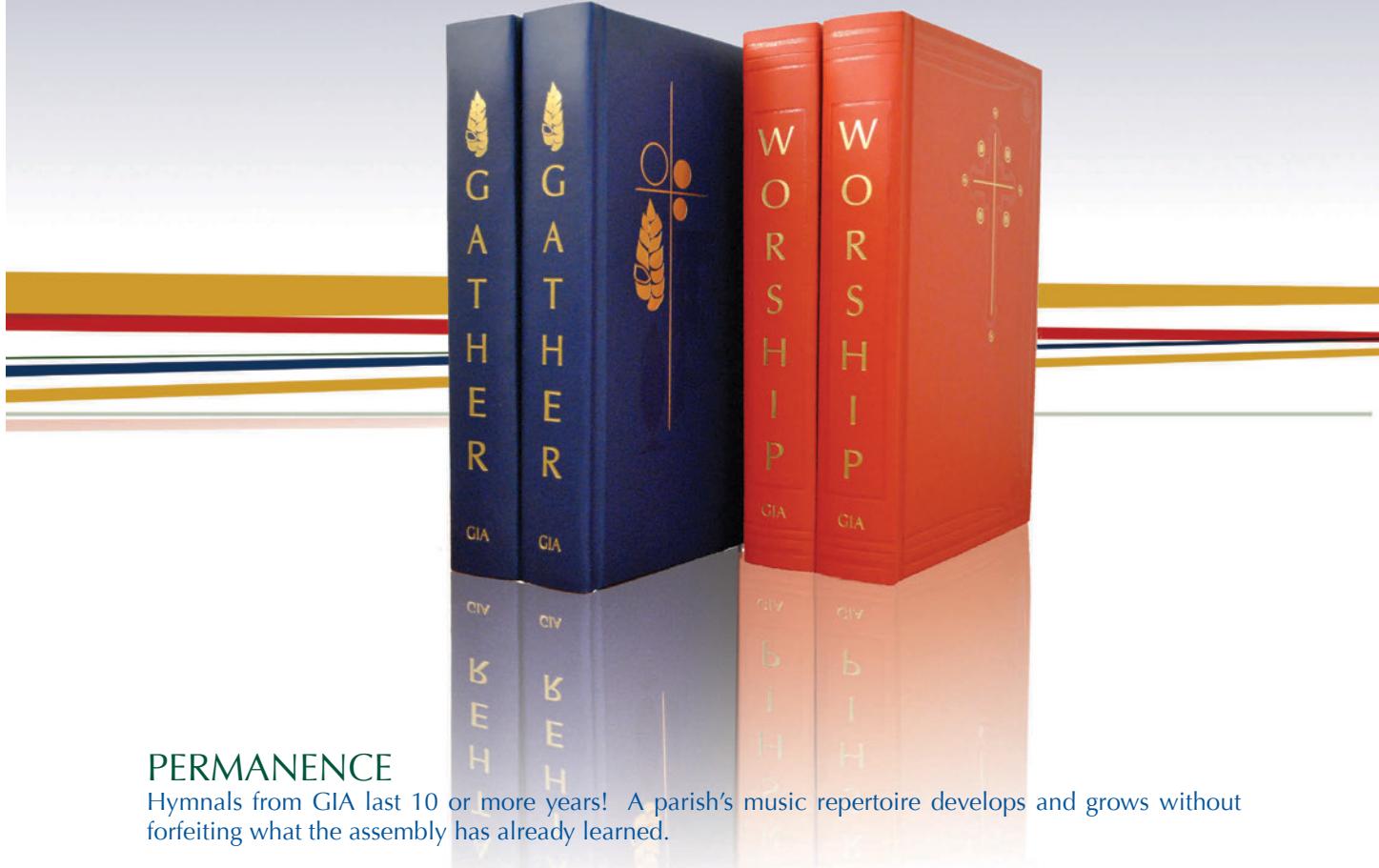


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Organ

Six Trio Sonatas and Miscellaneous Trios

Volume 7 of *The Complete Organ Works*. Johann Sebastian Bach, edited by George B. Stauffer. Wayne Leupold Editions, WL500022, \$48.00.

This new edition of the J. S. Bach trio sonatas is a must-have for all organists—those who have already played them from other editions and those who have never played them. At the beginning of the volume, the editors state that this new edition differs from all previous editions in six important respects:

1. It presents all existing variant movements of the six trio sonatas.
2. It gathers together for the first time the six miscellaneous trios ascribable to Bach and the four miscellaneous trios ascribable to Bach's direct circle.
3. The music text is a true *Urtext* and contains only essential editorial slurs, articulation dots, rests, and other markings that diverge from the original manuscript sources.
4. The Preface and Editorial Report benefit from recent findings in Bach research concerning the sources, scribes, and historical background of the music.
5. The edition includes twenty-five facsimiles of early manuscripts and prints of the music.
6. Specific performance issues are addressed within the music at the passage in question by a marker {+} that points the player to a detailed discussion in the Editorial Report.



In addition, the music has been printed in a user-friendly format, in a compact but elegant text with manageable page turns.

There are excellent notes about the origins and genesis of the trios and also about differences in some of the manuscripts. Articulations are shown for the "Largo" from *Sonata 2* that differ slightly in Bach's autograph copy and Wilhelm Friedemann Bach's copy from the version chosen for this edition (which is the version most commonly used). Page xxv deals with special performance issues, and page xxix shows a facsimile of the Wilhelm Friedemann Bach copy of the "Largo" from *Sonata 2*. Reproductions of eighteen plates pertaining to the six sonatas and miscellaneous trios are printed from page xxviii through page xxxvii.

The *Six Trio Sonatas* (BWV 525–530) follow on pages 1–83. The layout is very clean, with easy page turns. The *Miscellaneous Trios* follow. These include the Trio in C Minor (BWV 585), Concerto in E flat

Major (BWV 597), and Sonata in G Major (BWV 1039a). Here you will also find the *Seven Independent Trios*: Trio in C Minor (BWV 1014/3a), Trio in C Minor (BWV 21/1a), Trio in D Minor (BWV 583), Trio in F Major (Aria) (BWV 587), Trio in G Major (BWV 586), Trio in G Minor (BWV 584), and Trio in B Minor (BWV 790a).

As stated in the preface (page vi), "The Leupold Edition has the straightforward goal of presenting the complete organ works of Johann Sebastian Bach in a text that is handsome, accurate, and faithful to the original sources of the music. While it is first and foremost a practical edition, with a format oriented to the needs of the modern player, it is also intended as a resource for those who wish to know more about the history, context, and performance practices of this remarkable repertory." And further on (page xii), "The Trio Sonatas were the organ equivalent of the Inventions and Sinfonias: they taught accuracy of performance, nuance of touch, and, most

importantly for the organ, coordination of hands and feet.” Practicing by playing all three lines but with only one voice or two voices sounding is a great way to focus on linear clarity.

Young or less experienced organists may not yet be able to handle the more difficult movements but would benefit enormously from working on some of the easier slow movements. An example is the second movement—“Largo”—from *Sonata 2*, which would be a great starter for beginners. Through half of the movement, the pedal moves in quarter notes, then in eighth notes, with just a few sixteenth notes at the end. There is almost no ornamentation until the final cadence. Articulations are clearly marked.

Much of this music may also be used in worship—as a prelude or postlude and also possibly during the preparation of gifts.

Marie Kremer

Organ Recitative

The following items are published by Selah Publications.

A Mohawk River Suite. *Alfred Fedak. Selah, 160-926, \$25.00.* Originally this suite of ten short movements was intended for performance at a social gathering in the home of a New York couple who own a collection of keyboard instruments. The piece is scored for harpsichord, piano, organ, flute, and singers; most movements use only one of the three keyboards. A social or recital situation would be best for a complete performance due to the charming variety among the movements. Based on the beloved hymn “Shall We Gather at the River,” many individual movements would be lovely to hear in church. The original final movement is a quodlibet and requires all instruments to play together. An alternate ending—an organ toccata—was later composed for use in religious settings.

Fugue on the Carillon d’Alet. *Craig Phillips. Selah, 160-852, \$10.00.* A note at the end of the piece explains: “This piece is based on the bells at the Eglise-St. Andre in the village of Alet-les-Bains, France. This is a somewhat fanciful interpretation of the simple but very interesting two-tone angelus that is heard three times daily from the bell tower of the church, which is adjacent to the ruins of the 11th-century Notre Dame Abbey. This fugue is a joyful, satisfying piece for recital or postlude.” Not difficult.

Improvisation on NICAEA. *Alfred V. Fedak. Selah, 160-520, \$10.00.* This accessible piece is mostly homophonic; it begins and ends in D Major, with a progression through several short passages in other keys. The piece would serve as a sturdy prelude or postlude of four minutes’ length.

Scherzo Ostinato. *Alfred Fedak. Selah, 160-865, \$12.00.* Based on a theme by Thomas Ravenscroft, this fun piece deserves to be heard in presentations of solo organ music from organ demonstrations to full recitals.

The following collections are newer publications recommended for weddings and funerals.

For All the Saints, Volume 3: Hymn Preludes for Funerals. *Robert Hobby. Augsburg Fortress, ED026580, \$19.00.* Robert Hobby’s compositions never fail to satisfy the ear’s longing for something fresh and creative. Some of the settings are based on tunes which, when sung with an alternate (or the original) text, will make them useable on many occasions beyond funeral celebrations. A nice feature is the hymn tune index for Volumes 1–3 of the series. In the present work, the tunes set are AS-SURANCE, BETHANY, CLOSER WALK, DEEP RIVER, EARTH AND ALL STARS, FINLANDIA, GARDEN, MELITA, ON EAGLE’S WINGS, and WATERLIFE.

Gathered Into One: Organ Settings of Contemporary Tunes. *Marilyn Biery. Augsburg Fortress, ED026581, \$19.00.* The pieces in this collection may be described as authentic organ compositions, all based on tunes that were not originally intended for organ accompaniment. Neither were they necessarily intended for funerals, although at least three represented here are sung regularly for such rituals. Each setting is free of the tune’s original harmonization, and often the tune is presented subtly within a totally new musical landscape. Substantial, not difficult, and well done settings of AS THE GRAINS, BAPTIZED AND SET FREE, BE NOT AFRAID, GOOD SOIL, NOW WE REMAIN, ON EAGLE’S WINGS, SHANTI, WE ARE CALLED, and YOU ARE MINE.

Heaven Is My Home: Easy Organ Preludes and Postludes for Funerals and Memorials. *Compiled by Mary F. Carbello. Concordia, 97-7632, \$31.00.* Eleven established composers are represented in this book. Aside from the late masters Proulx and Busarow, all are living composers as of the copyright date of 2013. All pieces are based on hymn tunes associated with funerals, and the copyright dates indicate that most of the pieces were composed between 1990 and 2009. The publisher’s website states that the music “is drawn from the best” of its catalogue. Seven tunes are sung widely across denominations. The other six would be considered distinctively Lutheran and likely not sung much outside that tradition. That need not keep the funeral organist from playing those settings; all are useful, attractive pieces in their own right. Of the sixteen pieces, only three indicate louder registrations. The remaining pieces require strings or flutes at 8’ and 4’ pitch and solo combinations. The same softer registrations were indicated for the majority of pieces in the other two volumes recommended here for funerals.

Augsburg Organ Library: Marriage.

Edited by Norma Aamodt-Nelson and Mark Weiler. Augsburg Fortress, ED026577, \$40.00. The publisher's website explains: "The Augsburg Organ Library is a multi-volume collection that reflects the twentieth century renewal of the organ and its music. Following the publication of Healing and Funeral, the new Marriage volume completes the organist's library of music for Life Passages, and offers 40 musical settings for marriage, 17 of these based on hymn tunes." From the introduction, we learn that all compositions in the series are playable on a two manual organ with pedal, and that the pieces range from two to six minutes in length. Included in the present volume are classic pieces by the late composers David N. Johnson, C. S. Lang, Paul Manz, Lawrence J. Meyer, William Matthias, Ralph Vaughan Williams, M. Searle Wright, and Gordon Young. Nineteen living composers are also represented in the volume. Of their pieces, about half display a copyright date from the 1990s, and the other half have a date since 2000. More than half of the pieces included are useful as processions or festive postludes. Recommended for all wedding organists.

Heather Martin Cooper

Books

Liturgy and the New Evangelization: Practicing the Art of Self-Giving Love

Timothy P. O'Malley. *The Liturgical Press*, 2014. ISBN: 978-0-8146-3764-7. 157 pages with bibliography, paperback. \$16.95.

The title says it all: Liturgy, the new evangelization, and self-giving love. The words frame the entire book. It is a joy to read. Those who work with catechesis, Liturgy, and liturgical music—that is, every parish and diocesan minister—will benefit from a careful reading and group study. If you are familiar with the new

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evangelization and the documents leading to this recent focus, then the Introduction will give you enough to make the case that this new evangelization must be liturgical. But keep reading.

Timothy O'Malley uses "falling in love" not as mere metaphor but as foundational element for defining evangelization. He

uses a theological approach in reading *Evangelium Nuntiandi* (1974), *Catechesi Traditionae* (1977), and the *General Directory for Catechesis* (1997)—and, later, the *National Directory for Catechesis* (2005)—as a means for understanding an implicit liturgical theology of evangelization contained in the Constitution on the Sacred Liturgy

Sacrosanctum Concilium (1963). This first constitution of Vatican Council II contains five essential features relevant to evangelization: Liturgy and salvation history; Paschal Mystery; the Church; glorification of God and sanctification of humanity through sensible signs; and participation that is full, conscious, and active. The catechetical documents help expose the essential role of Liturgy in “old” and in new evangelization. Keep reading.

In Chapter 2, O’Malley deftly defines new evangelization “as a process of spiritual renewal of the [C]hurch . . . that includes a close attention to the present-day context” (page 35). He then traces its history through the writings of Pope St. John Paul II, Pope Benedict XVI, and the Synod of 2012. He exposes throughout his book what he writes in one place: “The new evangelization requires a discernment of how deeply the Word of God echoes within us; how splendidly our liturgical celebrations effect a renewed communion with God and one another; and how we manifest through mission the depths of love made possible through the contemplation of the Word of God and reception of the Body and Blood of Christ” (page 38). This is one splendid example, of many throughout the book, of good writing and expert exposition worth savoring.

The liturgist, the catechist, the priest, and bishop must work together to “seek concrete strategies for allowing the liturgical life of the [C]hurch to evangelize in all its fullness” (page 50). Liturgy and new evangelization are intimately and necessarily connected.

The strategic, liturgical formation required for the effective new evangelization is developed in the liturgical homily (Chapter 3), a Eucharistic vocation (Chapter 4), and rites of return (Chapter 5).

O’Malley sets a context in Chapter 3 for the liturgical homily (and all catechesis and music ministry) by citing the work of

Josef Jungmann, who fostered the unity of Liturgy and catechesis by expressing liturgical prayer as kerygma. “Participation in the [L]iturgy becomes the privileged subject in the curriculum of the school of Christian faith” (page 52). He then makes the case for the experience of and the need for learning liturgical kerygma and concludes: “We become what we receive in the liturgical encounter, a people made for the harmony of divine praise, one that might woo all of humanity to give of ourselves in love to the very end” (pages 56–57). O’Malley offers five strategies for the homilist to engage this liturgical action properly (see page 57) and hints that every liturgist, every musician, every minister should do the same. This reviewer agrees, since all mystagogical preaching and catechesis is doctrinal and essential for a vibrant new evangelization, but not all doctrinal preaching is mystagogical. Read with care the summary on page 75 along with *Fulfilled in Your Hearing* (1982) and *Preaching the Mystery of Faith* (2012) by the USCCB.

In Chapter 4, O’Malley holds that the new evangelization affects and effects each Christian. This Eucharistic and liturgical vocation requires ongoing discernment. He offers a method and practice rooted in the Eucharistic Prayer that he unfolds in a mystagogical way. The Eucharistic vocation leads to what our lives are to become. Read the summary on pages 106–107. And keep reading.

Chapter 5 is titled “Rites of Return.” Here the work of every liturgical minister is critically essential because “pivotal to the work of new evangelization is a transformation of the entire life of the parish itself, including its liturgical rites . . . I do not ask simply how one might get more people into the pews but instead seek to understand what sort of liturgical and sacramental life greets those returning” (page 108). O’Malley ably addresses what must infuse all parish praying; how, when the

liturgical-sacramental life is both beautiful and humanizing, it will evangelize; and how evangelized lay faithful live the gifts of total love on and off the parish campus.

One cannot do Church ministry today without a good and also faithful grasp of the new evangelization. This word, this vision, this practice of self-giving love cannot be ignored. It cannot be replaced by other projects, works, or strategies. Read this book. Study it with others. Then shape and reshape the good work you do.

Eliot Kapitan

Weekly Prayer for Music Ministers, 2014/2015

2014. *Denise LaGiglia. Liturgy Training Publications, 2013. ISBN 978-1-61671-137-5. 68 pages, softcover. \$4.00.*

2015. *Liturgy Training Publications, 2014. ISBN-978-1-61671-175-767 pages softcover. \$3.00.*

Directors of music ministries in particular—among all pastoral musicians—have a duty and obligation to attend to the spiritual and prayer life of all music ministers, and all pastoral musicians have a responsibility to tend to their own spiritual life. *Sing to the Lord: Music in Divine Worship* (STL) states: “Choir members, like all liturgical ministers, should exercise their ministry with evident faith and should participate in the entire liturgical celebration, recognizing that they are servants of the Liturgy and members of the gathered assembly” (STL, 32). Further, “preparation for music ministry should include appropriate human formation, spiritual formation, intellectual formation, and pastoral formation” (STL, 51).

There are a number of ways to encourage this spiritual formation for choir members. Including prayer as a part of each weekly rehearsal is one way. *Weekly Prayer for Music Ministers* contains prayers

for every Sunday and holy day of obligation of the Church year. And each liturgical season is introduced with a short theological explanation of that season.

Each prayer service begins and concludes with a Sign of the Cross, either recited or sung. (It is recommended that leaders use the chants from *The Roman Missal*.) This is followed by the sung or recited psalm response for the coming Sunday. The Gospel for the coming Sunday is used, making this prayer a type of *lectio divina* in an accessible format for a choir or an individual on a weekly basis. If the Gospel passage is long, an abbreviated form is used.

After the Gospel there is a period of silence/quiet time so that everyone can reflect on the Word. This is followed by silent reflection (in the 2014 edition) or by a recited reflection (in the 2015 edition),

during which members have ample time to read the reflection provided for themselves. There are prayer intercessions provided for each week, followed by a recited or chanted Our Father. After the closing prayer, the psalm response is sung one more time (in the 2014 edition; this practice is deleted in the 2015 edition), and the prayer concludes with the Sign of the Cross. The service lasts about seven to ten minutes, depending on the length of silent reflection and whether you invite choir members to add their own intentions during the prayers.

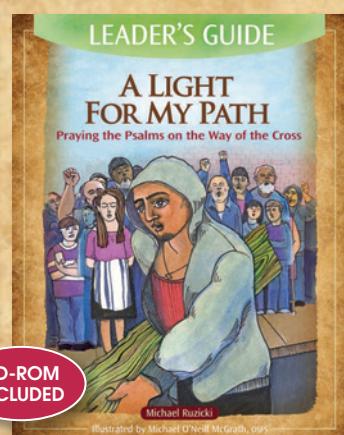
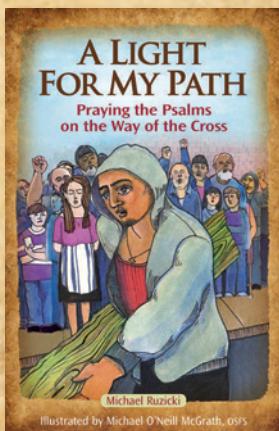
There are many aspects of these prayers that are excellent. First, you will no longer have to plan prayer for each weekly rehearsal: Everything is prepared for you. You can assign a choir member the task of preparing a sign-up sheet for the roles required each week—leader, cantor, and three readers. This is a good way to involve

choir members and provide an opportunity for them to serve as a cantor or lector and experience these liturgical ministries. Using the collect prayer of the coming Sunday is also a most effective way to prepare you and your choir members for the message of the Gospel and to worship more fully at Mass. It will also enable you the opportunity to pause during rehearsal and make the connection as to why you chose a certain piece of music. The reflections are very effective in relating the Gospel to an aspect of music ministry; they are very insightful and practical.

The use of this prayer service might encompass too large a part of your rehearsal time. In that case you could plan on using this service once or twice a month or at the beginning of the new liturgical season, encouraging your choir members to use the book at other times as individual prayer.

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Michael Ruzicki
Illustrated by Michael O'Neill McGrath, OSFS

The cost of the 2015 edition, at \$3.00, is a good price for a year's worth of prayer services but might prohibit your purchasing a copy for each member of your music ministry, depending on your annual budget and the size of your choir. Members could share a copy or might consider purchasing their own copies.

Some of my choir's comments included these: "very thoughtful," "a good change of pace from our usual prayer," "perfect for the beginning of a new liturgical season," "singing of the psalm refrain was good," "prepared me in a more intentional way to sing at Sunday's liturgy," "good to stay grounded in the Scriptures," and "good that it came from the choir and I didn't know who would be proclaiming next." There were also some negative responses: "too long," "we need to use our own intercessions," and "reflection felt like scolding." My conclusion, after using this book, is that this is an excellent resource for choir prayer, but you need to begin with this format and then adapt it to work within your situation. I do feel, with some choir members, that it is too long and involved to use in a weekly rehearsal.

Kathleen DeJardin



About Reviewers

Dr. Kathleen DeJardin is the director of music ministries at Holy Trinity Catholic Church (Georgetown), Washington, DC.

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

Mr. Eliot Kapitan is the director of the Office for Worship and the Catechumenate for the Diocese of Springfield in Illinois.

Dr. Marie Kremer is a former NPM music review editor, a former member of the NPM Board of Directors, and a pastoral musician with a rich background. In the summer of 1965, after a Fulbright year with Anton Heiller in Vienna, Marie participated in a three-week class with Heiller at the Haarlem Summer Organ Festival, focusing on the six Bach trio sonatas.

Publishers

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

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Selah Publishing Co., PO Box 98066, Pittsburgh, PA 15227. (800) 852-6172; web: www.selahpub.com.

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“La plenitud de Cristo”

En la Carta a los Efesios, San Pablo escribe sobre el papel de la Iglesia en la puesta en práctica del plan de Dios en nuestra vida. En realidad, se pretendía que esta carta fuera una “circular” destinada a otras comunidades de Asia Menor, como un incentivo para hacerse merecedoras de la gracia recibida de Dios. San Pablo señala este punto clave: Ser cristiano o ser una comunidad cristiana significa mucho más que aceptar un conjunto común de creencias. Significa reconocer la gracia de Dios y ponerla en práctica. Esa gracia se concede, dice San Pablo, para organizar “a los santos para la obra del ministerio, en orden a la edificación del Cuerpo de Cristo, hasta que todos lleguemos . . . a la madurez que corresponde a la plenitud de Cristo” (Efesios 4:12–13).

Luego, San Pablo describe cómo vivir de modo que podamos seguir creciendo en Cristo. Debemos vivir “en la verdad y en el amor” y edificar el cuerpo “en el amor” (Efesios 4:15–16). Entre las muchas recomendaciones que hace para llevar una vida auténtica y de amor a Dios, San Pablo dice lo siguiente sobre el lugar de culto en la comunidad y en la vida individual: Quienes vivan en la luz y en el Espíritu “cuando se reúnan, reciten salmos, himnos y cantos espirituales, cantando y celebrando al Señor de todo corazón. Siempre y por cualquier motivo, den gracias a Dios, nuestro Padre, en nombre de nuestro Señor Jesucristo” (Efesios 5:19–20).

Esta es la parte de la vida cristiana y del crecimiento en Cristo en la cual se enfocan los músicos pastorales. Reconociendo los dones de gracia que los capacitan para

realizar la obra del ministerio, los músicos pastorales trabajan para ayudar a las comunidades a alcanzar la “plenitud de Cristo” en su comprensión y práctica del culto “en el nombre de Nuestro Señor Jesucristo a Dios el Padre”, ayudando a todos los creyentes a “cantar y celebrar al Señor”.

Lo hacen conscientes de que la música en la Liturgia no es un fin en sí. Como todo el culto, la meta de la música es realizar la gran “obra . . . por la que Dios es perfectamente glorificado y los hombres santificados” (Constitución *Sacrosanctum Concilium* [SC] sobre la Sagrada Liturgia, 7 y 112). Somos santificados en la Liturgia no apenas para beneficio propio sino como testigos. En realidad, la Liturgia es el medio que “contribuye en sumo grado a que los fieles expresen en su vida, y manifiesten a los demás, el misterio de Cristo y la naturaleza auténtica de la verdadera Iglesia” (SC, 2). Si permitimos que la Liturgia obre su transformación en nosotros y si cooperamos con esa transformación, nos convertirá en “un templo santo en el Señor y morada de Dios en el Espíritu, hasta llegar a la medida de la plenitud de Cristo” (SC, 2). Al mismo tiempo, la Liturgia nos fortalece a todos para “predicar a Cristo y presentar así la Iglesia, a los que están fuera, como signo levantado en medio de las naciones” (SC, 2).

La música encuentra la forma de ahondar nuestra concentración en la fe y su significado aun cuando nos saca de nuestro interior y nos lleva más allá de nuestro ser a la vida de otras personas. En la Liturgia nos aproximamos a Aquel a quien San Agustín llamó “Belleza siempre antigua y

siempre nueva” y ese planteamiento exige lo mejor de nosotros. Al mismo tiempo, el canto arraiga los textos y las imágenes en lo más profundo de nuestro corazón de una forma que nunca se lograría solo al hablar. El cántico expresa nuestra fe. A medida que se ahonda nuestra fe y que la conocemos mejor, la expresamos conscientemente por medio del canto de una forma más profunda. “Progresamos” en nuestro canto.

Ahora bien, para nadie es una empresa sencilla encontrar la manera de ayudar a las comunidades a lograr todo eso hoy en día, independientemente de la experiencia, la instrucción y el conocimiento que tenga. Cada comunidad de culto tiene necesidades, desafíos, fortalezas y visiones singulares diferentes de los observados en otras comunidades. Los músicos pastorales son llamados a una mayor apreciación y a un mayor uso de diversos estilos y acompañamientos musicales, idiomas y matices culturales dentro de la Liturgia mientras alientan, realizan y encarnan nuestra misión como una sola Iglesia santa, católica y apostólica.

Ese es el desafío de la música en el culto católico para quienes comparten la acción litúrgica y para quienes dirigen a las comunidades en el culto cantado: ser un vehículo mediante el cual todos podamos crecer hasta llegar a la “plenitud de Cristo” para cumplir con la misión de evangelización: “poner de manifiesto [ante todos] la dispensación del misterio que estaba oculto desde siempre en Dios, el creador de todas las cosas” (Efesios 3:9).

“The Full Stature of Christ”

In the Letter to the Ephesians, Paul writes about the role of the Church in living out God’s plan. This letter may actually have been intended as a “circular letter,” to be sent on to other communities in Asia Minor as an incentive to live up to the grace that God gives them. Paul makes this key point: Being a Christian or a Christian community means more than accepting a common set of beliefs. It means recognizing God’s grace and putting it into practice. That grace is given, Paul says, to “equip the holy ones for the work of ministry, for building up the body of Christ, until we all attain to . . . the extent of the full stature of Christ” (Ephesians 4:12–13).

Paul then describes how to live in such a way that we keep growing in Christ. We are to “live the truth in love” and “build up the body in love” (Ephesians 4:15–16). Among the many suggestions he lists for truthful and loving living, Paul says this about the place of worship in the community and in individual lives: Those who live in the light and in the Spirit should “address one another [in] psalms and hymns and spiritual songs, singing and playing to the Lord in your hearts, giving thanks always and for everything in the name of our Lord Jesus Christ to God the Father” (Ephesians 5:19–20).

This is the part of Christian life and growth that pastoral musicians focus on. Recognizing the gifts of grace that equip them for the work of ministry, pastoral musicians work to help communities come to the “full stature of Christ” in their understanding and practice of worship “in the name of our Lord Jesus Christ to God the Father,” helping all believers to “sing and play to the Lord.”

They do this knowing that music in the Liturgy is not an end in itself. Like all of worship, the goal of music is the “great work wherein God is perfectly glorified and people are sanctified” (Constitution on the Sacred Liturgy *Sacrosanctum Concilium* [SC], 7 and 112). We are sanctified in the Liturgy not just for our own sake but as witnesses. Indeed, Liturgy 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” (SC, 2). If we allow the Liturgy to work its transformation in us, and if we cooperate with that transformation, then it will build us up “into a holy temple of the Lord, into a dwelling place for God in the Spirit, to the mature measure of the fullness of Christ” (SC, 2). At the same time, the Liturgy strengthens us all “to preach Christ, and thus [show] forth the Church to those who are outside as a sign lifted up among the nations” (SC, 2).

Music has a way of deepening our concentration on faith and its meaning even as it carries us outside ourselves, beyond ourselves, and into the lives of other people. In the Liturgy we approach the One whom St. Augustine called “Beauty ever ancient, ever new,” and that approach calls for the best that is in us. At the same time, singing roots texts and images deeply in our hearts in ways that mere speaking could never do. Singing expresses our faith. As our faith deepens and as we gain more awareness of our faith, we consciously express that faith through song in a more profound way. We “progress” in our singing.

Now, finding ways to help communities accomplish all of this today is no simple endeavor for anyone, regardless of experience, education, and knowledge. Each worshiping community has unique needs, challenges, strengths, and visions that differ from those of other communities. Pastoral musicians are called to a greater appreciation and use of varied musical styles and accompaniments, languages, and cultural nuances within Liturgy while encouraging, enacting, and embodying our mission as one, holy, catholic, and apostolic Church.

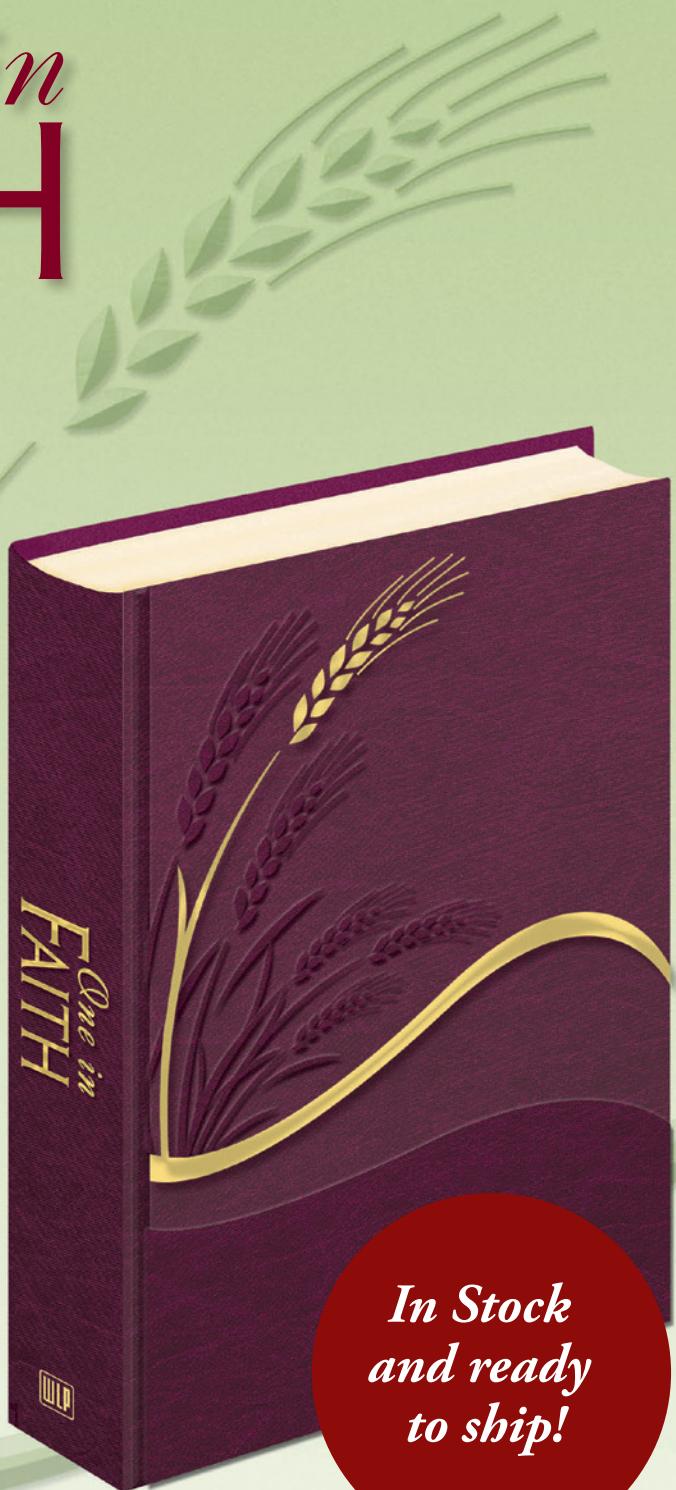
That is the challenge of music in Catholic worship for those who share in the liturgical action and for those who lead communities in sung worship: to be a vehicle by which we can all grow more fully to the “full stature of Christ” so that we may carry out the mission of evangelization: “to bring to light [for all] what is the plan of the mystery hidden from ages past in God who created all things” (Ephesians 3:9).

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