

PASTORAL Music

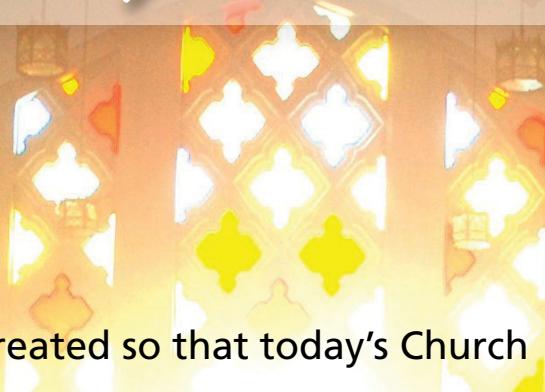
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MAY 2015

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Dear Members:

Change has been an inevitable and necessary part of the life of the Church—and all of human life, for that matter—since its beginnings. Jesus called disciples to follow him, which meant that they had to leave things behind and face changes. Jesus challenged the status quo in his preaching and by his example. During the Easter Season, as we read from the Acts of the Apostles, we hear about the Apostles' struggles to deal with communities of growing diversity. What is understood as the first "ecumenical council"—the Council of Jerusalem—brought about changes in what some thought were necessary elements of the practice of the faith, as the Apostles debated about how to welcome Gentile converts. One might quote the axiom, "the more something changes, the more it stays the same," because we might see more of our own experiences today reflected in the Acts of the Apostles than we might at first imagine.

Change is a sign of life when it brings about growth, but it can be a painful reality. In this issue we present reflections from a number of pastors and pastoral musicians who have faced changes brought about by consolidation and merging of parishes as well as expansion of parishes facing growing cultural diversity and challenged with welcoming new members.

I recently participated in a Symposium on Liturgy and Evangelization (in light of Pope Francis' apostolic exhortation *Evangelii Gaudium*), and one of the main themes to emerge from the presentations and the discussion which followed centered on cultural diversity in our parishes. Diversity is manifest in many forms that reach far beyond ethnic background, country of origin, or spoken language. Varied musical tastes, liturgical styles, or political opinions can bring about conflict. Changes in demographics within a community or even a change in staffing, especially of the pastor or the director of music ministry, often bring about a shift in culture. It was clear from the lively discussion that everyone recognized the rich blessing of such diversity but at the same time how a change in the culture of a parish brought

on by welcoming new members can present new obstacles to "full, conscious, and active [liturgical] participation" for everyone in a gathered assembly.

It is clear to me from the reflections in this issue that there is more than one successful approach to facing these challenges. While it is encouraging to read about such pastoral successes, it is also true that we have had to learn from our own and others' mistakes. Changes in parish structures have not been without pain because something is always lost—a beloved church closes, a pastor is moved, the Mass schedule is "tweaked." Those who share their experiences here have been part of difficult decisions and have had to endure some of that pain, but they also express hope at the new opportunities that they discovered along the way as people came together.

Not all of this change was the result of "downsizing" or "right sizing," so we also present reflections on the experience of the challenges presented by rapid growth and ever-increasing diversity, which is a story told over and over these days in the South and in the West. These situations, too, are not without difficulty, but I am encouraged by hearing about how bishops, pastors, and pastoral musicians have seen these challenges as echoes of the Acts of the Apostles, as they recognize and follow the promptings of the Spirit in their ministry.

For Everyone

I hope that you are planning to join us in Grand Rapids for the Thirty-Eighth Annual Convention this July. The local committee and the national office staff have been hard at work, and I think there is something for everyone. Our annual gathering is certainly a time of enrichment and skill-building, and it is also a time of fellowship—of celebrating our achievements and supporting one another in our challenges. Each of us who attends is blessed by the presence of everyone else, and this is what it means to be a member of an association such as ours. I look forward to welcoming you, praying with you, studying and learning with you, celebrating with you, and, of course, making music with you at the Convention!

God's peace,

A handwritten signature in black ink that reads "Fr. R. Hilgartner". The signature is fluid and cursive, with "Fr." and a period preceding "R. Hilgartner".

Rev. Msgr. Richard B. Hilgartner
President and CEO



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PASTORAL MUSICIANS

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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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2014 Annual Fund

NPM has been committed since its founding to encouraging the Church's song of praise to God in the Sacred Liturgy. Today, aided by the work of NPM in preparing and supporting well-trained pastoral musicians, the music of the Catholic Church in the United States is becoming ever stronger, and the people continue to sing praise to God and grow in holiness.

Funding for the Association comes primarily from our members through dues, attendance at the convention and other programs, donations to the Annual Fund, and also through support from our industry partners. We recognize that every bit of financial support from our members represents a significant sacrifice on the part of your parishes and your own personal resources. Your gifts to the Annual Fund in particular demonstrate that you know the value and importance of the work of NPM for the Church. NPM cares deeply for the Sacred Liturgy, and your care for NPM shows that you value the Liturgy as well.

In the name of the Board of Directors and all the leadership of the Association, I express my thanks for all those mentioned here who contributed to the 2014 Annual Fund. This year, 305 donors contributed more than \$50,000 to support our Association. If there are any errors or omissions in the lists on these pages, please accept our apology and send a correction to NPMsing@npm.org or call us at (240) 347-3000.

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The Work Continues

Since our founding as a membership association in 1976, the National Association of Pastoral Musicians has relied for financial support on four sources: membership fees, income from conventions and institutes, donations, and support from our industry partners. During those thirty-eight years, there have been times when our membership numbers have been very strong, and convention attendance has hit record levels. At those times, we have been able to expand the national staff and offer more programming. But there have also been times when membership has declined and conventions have drawn fewer participants. In those years, we have been forced to reduce national staff while still trying to maintain the levels of support that our members—and many other people in the Catholic Church—have come to rely on.

In the first decade of the twenty-first century, several events combined to cost us strong monetary support. Like other mainline churches, the Roman Catholic Church has lost membership; that loss has also been fueled in the Catholic Church by the clergy sexual abuse crisis. The recession in the national economy, beginning in 2008, added to these problems. This has meant two things in particular for our members: Parishes have cut support for association memberships and continuing education; they have also cut many director of music ministries positions from full-time to part-time. And what that has meant for NPM is fewer members and declining participation in our annual conventions. We have been fortunate in the continuing support of our industry partners, but even their strong support has not been enough to offset the impact of other

events. Like families with mortgages and individuals with student loans and anyone who uses a credit card, we have had to rely from time to time on credit as we adjust budget and expenses to keep any use of credit to a manageable level.

The result has been that we entered 2012 with little cash in reserve and a reduced membership base. While the conventions in the past three years drew strong attendance, those numbers were not as large as we had hoped, and two of the past three conventions cost more than we had anticipated, so we have had to adjust the size of the national staff by cutting one full-time and two part-time support positions. At the same time, while we were looking for a new president, Father Paul Colloton left the staff for ministry in a parish staffed by his religious community.

The work continues; it is not yet done. Currently, our members are served by a talented and experienced national staff that includes our part-time president and four full-time staff members working in operations, membership, publications, and education. Part-time staffers for advertising and the website and a part-time volunteer working with our diocesan chapters complete the national staff. This staff has the full support of the NPM Board of Directors while we work through the challenges we face.

We know this: Our members want our Association to continue, and they continue to need the services that NPM provides. In the past two years, our members have become more involved than ever in our work, often using our chapters to support and encourage one another.



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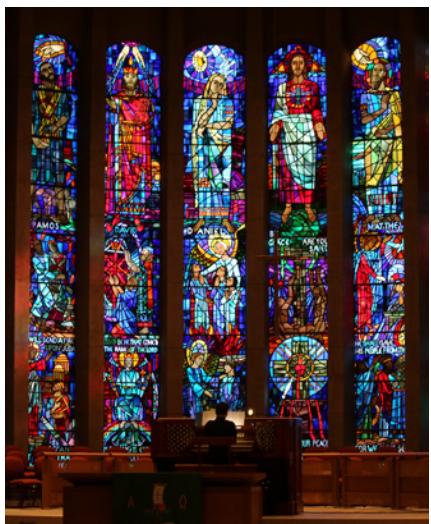
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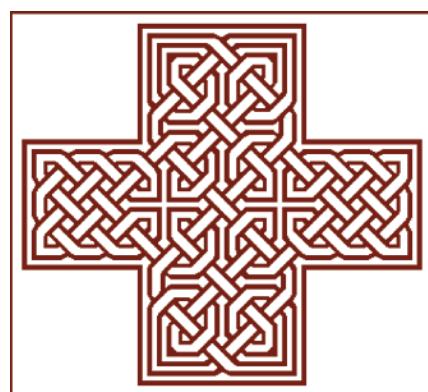
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Rockville Centre Challenge

On Giving Tuesday (December 2) 2014, three current and former directors of the NPM Chapter in the Diocese of Rockville Centre, New York, made a combined donation of \$600 to the NPM Annual Fund, and they challenged members of the Chapter to match that amount. The example of Michael Wustrow, Chris Ferraro, and Sr. Sheila Browne generated matching funds in just the first few days of their challenge. Then, in a message sent to all the NPM Chapters, Michael Wustrow encouraged Chapter directors to offer a similar challenge to their members, adding that "any size gift is welcome, and the Rockville Centre Chapter hopes that you will find a creative way to encourage your Chapter to take part in the NPM Annual Fund." In response to this invitation, one music director appealed to every member of his music ministry to support NPM financially with a one-time donation. The director was shocked at how many people responded simply because they were asked!



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Ms. Lucia C. Philiposian	Ms. Diane Schell	Mr. Thomas J. Uva
Mr. Edward R. Phillips	Ms. Adele Scherer, for Laura Bucher	Mrs. Nancy B. Valtos
Ms. Carol A. Pike	Mrs. Theresa A. Schlosser	Ms. Margaret Vath
Mr. J. Eugene Pipas	Sr. Marilyn Schneider, CPPS	Ms. Deborah Voytovich
Mr. Tom and Ms. Denise Platz, for Steve Petrunak	Rev. Brad Schoeberle, CSP	Mr. Julius Walker
Ms. Janet L. Poulin	Ms. Mary Ann Sedivy	Mr. Lawrence Wegrzyn
Ms. Joan Prendergast	Mrs. Sara F. Slaughter	Mr. William J. Windsperger
Rev. Msgr. William Rathgeb	Sr. Mary Ann Smith, CSSF	Mr. Daniel J. Wyatt
	Sr. Ann Marie Steffen, CSJ	Mrs. Cynthia Zbylut
	Mr. Stanley Stepnowski	Anonymous
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Careful planning and good organization will help you accomplish your goals for the future. Planned gifts create opportunities both for NPM and for yourself through your estate and financial plans.

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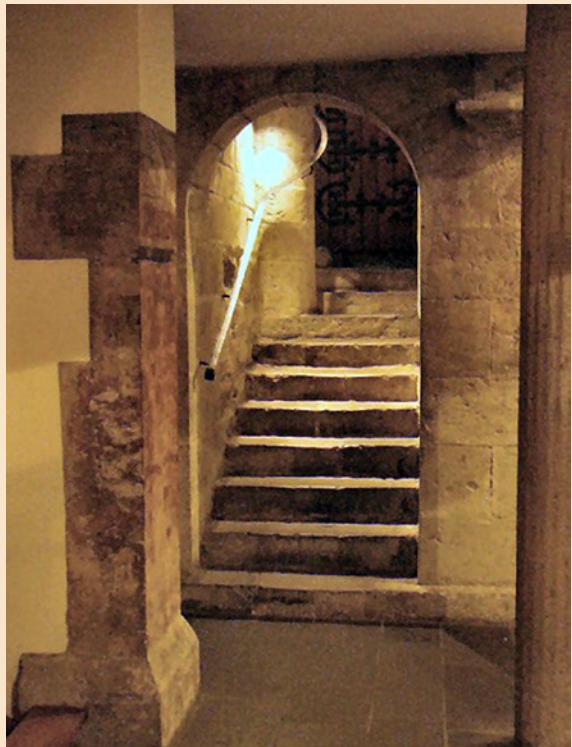
- an ability to make a significant gift to NPM in line with your hopes for the Church;
- an opportunity to provide for your future needs through an annuity or charitable lead trust;
- a reduction in your tax liability.

Many Opportunities

Planned gifts may be made in several ways:

- as a bequest in a will;
- by naming NPM as a beneficiary of a life insurance policy;
- by naming NPM as a beneficiary in a retirement plan;
- by establishing a trust that benefits you as well as NPM;
- by making a donation of stocks, bonds, mutual funds, royalties, and other assets.

Determining what gift is right for you is just as important as making the gift. There is a myriad of options from which to choose, but the best plan will balance what you wish to accomplish for yourself, your family, and NPM in your overall estate and financial plans.



For further information on ways to support NPM through planned giving, contact:

Rev. Msgr. Richard B. Hilgartner
NPM National Office
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for CONGREGATIONAL song

Correction

The article by Rita Ferrone in our March issue (pages 13–16), “The ‘Substantial’ Unity of the Roman Rite” is an abbreviated and altered version of the Diekmann Lecture given at St. John’s University, Collegeville, entitled “All Together Now? Catholic Unity and the Liturgy,” and used with their kind permission. We regret the omission of this acknowledgment in that issue.

CONVENTION 2015

Counting Down, Counting Up

We’re counting down the days until we gather in Grand Rapids (July 6–10). We’re also counting the days left for advance registration and other discounted convention fees (the advance registration discount ends on June 5, and see “Discounts” on this page).

But we’re counting up the number of people who will be gathering at the Thirty-Eighth Annual NPM Convention. Registration is near 1,000 and is still climb-

ing. The convention hotels are filling up. The Amway Grand Plaza, our headquarters hotel, is nearly full, but there are still some rooms left. There’s space at the other hotels as well, but hurry! You don’t want to miss this gathering—the largest of its kind in the United States.

Getting There

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

If you fly, it’s easy to get from the airport to our convention location. Experience Grand Rapids (<http://www.experiencegr.com>) has arranged for discounted shuttle service between the Gerald R. Ford International Airport and the downtown hotels near the DeVos Place Convention Center.

Shuttles will operate on Sunday, Monday, and Friday at the rate of \$20 (round trip or one way) for the approximately thirty-to forty-minute trip. Please visit <http://tinyurl.com/NPMshuttle> for complete information about shuttle times and to register. Payment may be made onsite only by cash or credit card (Visa, Mastercard, Discover). (For comparison, a taxi from the airport to the downtown hotels is approximately \$34 one way.)

The Crowne Plaza Hotel, located near the airport, operates a complimentary twenty-four-hour shuttle to and from the Gerald R. Ford International Airport for hotel guests. For details, phone: (616) 957-1770 or (800) 496-7621. The shuttle leaves the hotel approximately every twenty minutes. The hotel recommends that you provide your flight schedule when (or sometime after) you make your hotel reservation. A free shuttle between the Crowne Plaza and DeVos Place Convention Center will be provided courtesy of Experience Grand Rapids during the convention. (Note: There is no shuttle service to and from the airport for the other convention hotels.)

For information on renting mobility scooters for the week, please contact Amigo Mobility Center in Grand Rapids at (866) 361-7559 as soon as possible. Details are at the NPM website: <http://tinyurl.com/NPMscooter>. No reservations will be accepted after June 19.

Discounts

NPM offers its members several opportunities to receive a significant discount off the full price of the annual convention. Individuals have always had a chance to register at a discount by registering early. This year we offer two opportunities to receive such a discounted advance regis-



Five major airlines offer 120 daily direct flights from 24 major population hubs to Gerald R. Ford International Airport in Grand Rapids.

tration; one of those is still available (the Early Bird advance registration closed on March 6). If you register by 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 June 5 costs just \$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 (\$235 by 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 \$135 for the full convention, if you register by 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. For information about parish group discounts, see the box below.

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.*

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.

Interns

NPM is recruiting interns, eighteen to twenty-three years old, to serve as technical assistants, roving reporters, and youth room coordinators at the 2015 Annual Convention in Grand Rapids. These internships are a great way for college students and other young people to take an active part in this exciting music ministry gathering. Each intern will be required to be present

for training on Sunday, July 5, and to work from four to six hours each day, depending on that day's schedule. In exchange, each intern will receive complimentary registration for the full convention, housing for five nights in hotel rooms shared with other interns, and a convention T-shirt. Interns must cover other costs associated with their participation (e.g., travel and food).

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

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

Get Oriented

If Grand Rapids will be your first time at an NPM Convention (or if it's been a while since you've been to an NPM Convention), or if you've looked at the brochure



and you're feeling overwhelmed by options, then you have a chance on Monday, July 6 (11:00 AM–12:00 NOON) to meet with Anne Ketzer, the chair of the NPM Board of Directors—a seasoned veteran of all things NPM—to explore what you need to know to get the most from your first NPM experience.

Dive into the Conversation

Breakout A, on Tuesday morning, is different this year from our usual sets of workshops offered in breakout sessions. It's designed to give us a chance to talk with



Guitar & Ensemble Institute 2015

July 20–24, 2015 • Milford, Ohio

This five-day intensive training program is intended primarily for guitarists at all levels—beginner, intermediate, advanced—and for instrumentalists who serve as part of worship ensembles. It is also designed for directors of ensembles and for those who lead with a combination of instruments and voice. The program begins at 11:00 AM and ends on Friday at 12:00 NOON. Meals include Sunday supper through Friday breakfast.

Sessions on

- liturgy—for both experienced and beginning leaders of liturgical song
- techniques for guitar and bass, keyboard, percussion, and voice
- sampling of repertoire
- **Special Director/Player Track.**

Eucharist on Thursday followed by “open mic” recital; shared meals and time for informal conversation.

What You Get When You Register

Resident: Housing for five nights (beginning Sunday, July 19), fourteen meals, and a wonderful formation experience.

Commuter: Twelve meals and a wonderful formation experience.

- **REGISTER ONLINE Now: WWW.NPM.ORG**
- **MORE INFORMATION ON PAGE 53–54**
- **CALL NPM TOLL-FREE: 1 (855) 207-0293**

each other about some major groups in our parishes and communities and to search together for solutions to problems and issues that may crop up. During this hour, participants have an opportunity to meet with prepared representatives of selected interest sections. These representatives will share with the participants what their constituents—pastoral musicians, clergy, and congregations—need or want from us in order to celebrate the Liturgy appropriately. They will begin a dialogue with participants about how to achieve those goals, and they will suggest resources to help us get to where we want to be. The hope is that this dialogue will develop and continue beyond the Convention, moving us beyond guesswork about what “those people want” and into a genuine understanding of gifts, needs, and hopes. This breakout session will build on what we heard at Tuesday morning’s plenum. Participants are invited to join “in conversation with” the leaders of particular groups that they want to understand more and serve better.

Hispanic/Latino/Latina Musicians and Communities (A-02). While preserving their own linguistic and ethnic heritage, many people are also trying to fit into the evolving (English-speaking) American culture. *Edna Argüello-Hitchner*.

African and African American Musicians and Communities (A-03). African immigrants and clergy are now joining and serving African American communities. Each group has its own stories and songs. Our communities struggle with various stories of oppression and freedom. *Valerie Lee Jeter*.

Asian Pacific Musicians and Communities (A-04). Many of our communities have been here for a while; some are very new. Some are large enough to form their own parishes; some are smaller and don’t “play well” with other ethnic groups. *Maria Nieva*.

Youth Musicians and Worshipers (A-

05). Well, you know some of the issues. Remember: Vatican II is ancient history; these are the wired-in children of St. John Paul II and contemporary culture. *Rachelle Kramer*.

Young Adult Musicians and Worshipers (A-06). Single, independent, “religious” but not necessarily institutionally so, raised on “Hi, God!” and LifeTeen but looking for more. Children of St. John Paul II, making accommodations with the culture in which they were raised. *Angela Stramaglia*.

The Electronic Program Book and the NPM App

No, that’s not the title for a graphic novel or a children’s story about our electronic friends. It’s an introduction to a service that we offer for the convention. If you can access a large pdf file and would like to download the program book before the convention, please indicate that choice when you register. If you elect to receive an electronic program rather than a paper one, deduct \$20 from your registration fee (any type of registration except complimentary), and you will receive a special link to download the NPM app (more on this below) and the program book at least two weeks before the convention. At registration you will not receive a book, thus saving us the cost of printing and you the weight of carrying it around. Trees will thank you.

Those with an iPhone or an iPad will be able to use the NPM app to maneuver around the program book (not yet available for Android devices, but that’s coming). With the app, you will be able to use a set of tabs at the bottom of the page. Tap a tab, and you’ll access a set of convention-specific information services. The “Program” tab will take you to a pdf

of the convention program book, which you can drag up or down, move around, zoom in on a page, and orient the page to landscape or portrait. Tap a day on the menu that accompanies the book, and you’ll jump to that day; or select the page finder to go to a specific page. You can add notes and (when you have access to a printer) print them or email them.

The Schedule tab takes you to a comprehensive listing of all the convention events. You can look at all the events for Wednesday, for example, or search for all events that feature a particular presenter or focus (e.g., “Cantors”), and choose that session as a favorite. Tapping the “Favs” button, then, will show you the items you have selected as personal favorites.

Tapping any event will pop up a details window with a map locating the session, a detailed description, start and stop times, and an option to provide instant feedback.

The “Maps” tab will give a geographical overview of the convention, including maps to each of the offsite concerts, sessions, and services.

The “News” tab will bring you information updates, the daily convention newsletter, and tips on how to use the app.

If you use both your iPhone and your iPad during the convention, all of your choices will synchronize between the two devices.



Dinner and the Symphony

Recognized as one of America’s leading regional orchestras, the Grand Rapids Symphony is celebrating its eighty-fifth year. And on Wednesday night of our convention, we will have an opportunity to celebrate with the symphony at 8:00 PM, after a two-and-one-half-hour window to explore the many fine dining venues in downtown Grand Rapids (perfect for those chapter dinners).

The first half of the concert will include Beethoven’s *Coriolan Overture*, which

Hotline Online

Hotline is an online service provided by the Membership Department at the National Office. Listings include members seeking employment, churches seeking staff, and occasionally church music supplies or products for sale. A listing may be posted on the web page—www.npm.org—for sixty days (\$75 for members / \$100 for non-members). Ads will be posted as soon as possible.

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

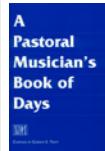
Ads may be submitted by e-mail to Kathleen Haley (Haley@npm.org), faxed to (240) 247-3001, or mailed to: Hotline Ads, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. When submitting your ad, please include your membership number and the name of the person to whom or institution to which the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

showcases the virtuosity of the orchestra; Rimsky-Korsakov's *Capriccio Espagnol*; and Grand Rapids composer Alexander Miller's *RemixinD*. This is a stunning contemporary work "inspired" by that canon so many of us have played so often at weddings. You might even hear a recognizable phrase or two!

The second half of the concert will feature the DMMD Institute Choir with the symphony. The program includes the "Kyrie" and "Gloria" from Schubert's *Mass in G*; Mark Thomas's *Ave Maris Stella*; Gustav Holst's *Short Festival Te Deum*; and two hymn concertatos for assembly, chorus, and orchestra: Roy Hopp's *O God, We Kneel Before Your Throne*, and, ending the evening, a resounding Proulx/Holst *O God, Beyond All Praising*.

By the way, the folks in Grand Rapids have raised \$22,000 to sponsor this event.

NPM Gift Items



A Pastoral Musician's Book of Days

Information, enjoyment, and a source of prayer for all who recognize the central value of sung worship in the Christian life. *Gordon E. Truitt*

Item # GIFT-6 Single copy \$15.00



St. Cecilia

The patron saint of musicians. Poster or Notecard (inside blank). *World Library Publications. Michael O'Neill McGrath, OSFS*

Poster # GIFT-7 Single copy \$15.00

Notecard # GIFT-8 Single copy \$2.50



All God's Critters Got a Place in the Choir

Based on the popular song. Poster or Notecard (inside blank). *World Library Publications. Michael O'Neill McGrath, OSFS*

Poster # GIFT-9 Single copy \$20.00



Choir Prayers

Prayers to help choir members focus on the liturgical seasons during weekly rehearsals. *Pastoral Press. Jeanne Hunt*

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More Choir Prayers

More seasonal prayers to deepen a choir's understanding of the liturgical seasons. *Pastoral Press. Jeanne Hunt*

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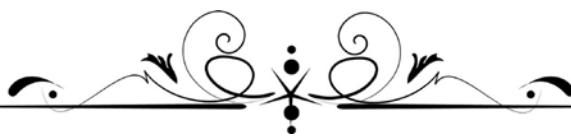
Prayers of Those Who Make Music

For organists, choir members, cantors, and all who love music: psalms, poems, prayers. *LTP. Compiled by David Philipart*

Item #PR-7 Single copy \$5.00

..... 5-24 copies \$4.00 each

..... 25+ copies \$3.50 each

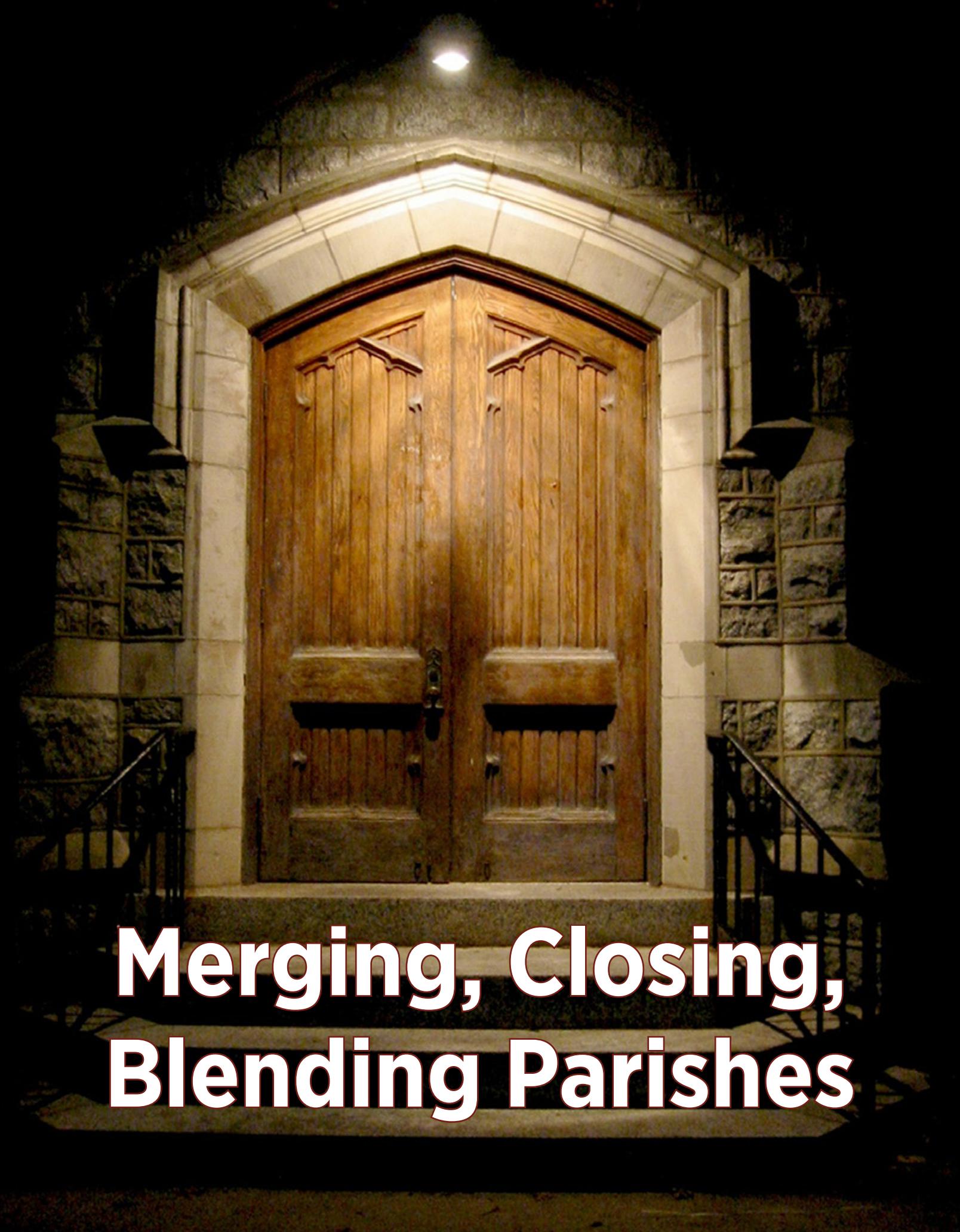


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Merging, Closing, Blending Parishes

Twelve Characteristics of a Modern Catholic Parish

DOUG KOESEL

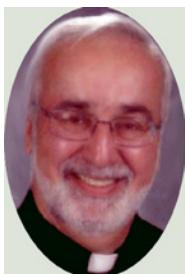
Some people have been asking, "When will we make preparations for the new parish? No one contacted me yet." While a great deal of background work has been done, the actual merging process has not yet started and will not start until May [2010]. Some parishioners are asking about their groups, like St. Vincent de Paul or the food center. Decisions will be made about those after the parishes merge.

A new parish, Blessed Trinity, is starting in our neighborhood. This can be an exciting time. It is not often that we get the opportunity to start a parish from scratch. Instead of asking questions like "Will our new parish continue bingo?" it is better to ask, "What does a vibrant parish consist of?" and then build ministries around those goals. I would list twelve characteristics of a modern Catholic parish.

All who enter experience welcome and hospitality. Parish doors swing wide open to convey a hospitable spirit. The stranger becomes a guest. People linger and engage one another. Those with

different needs are accommodated by rides to church, rooms to change babies, wheelchair seating among the community. Parishes not only welcome new people but also new ideas and fresh ways of doing old business. Changes that new people bring

Rev. Doug Koesel, a priest of the Archdiocese of Cleveland, Ohio, is pastor of Blessed Trinity Catholic Church, which in 2010 merged three parishes (Ascension, St. Patrick, and Annunciation) into one community with a new name. He shared this reflection with the merging parishes before the merger took place. His text has been edited slightly for inclusion in this issue.



“Vibrant liturgies invite people to linger with God yet propel them into the world and the needs found there.”

into any system are met with a flexible and hospitable spirit. And all will be new at Blessed Trinity.

Liturgy inspires full, active, and conscious participation and offers an experience of God. Liturgical ministers who are well-informed in their roles invite all community members to celebrate together. Music, responsive to the liturgical seasons as well as cultures and languages that make up different assemblies, moves the hearts and spirits of those who play, listen, and sing. Relevant preaching touches hearts and sends forth all participants nourished and challenged. Vibrant liturgies invite people to linger with God yet propel them into the world and the needs found there.

Parishioners recognize their parish mission. They have seen the parish mission statement lived and know their connection to the broader Gospel mission. Their mission inspires and empowers them to be fully alive and awake in the world as a member of a body that has a purpose. One church advertises on public radio with these words: “Our church seeks God, practices justice, and creates community.” One does not need to be a member or a visitor to know that church’s purpose.

Leadership is shared. Parishes that offer opportunities and responsibilities for many to take ownership of its ministries create an enthusiastic and mutual spirit. Leaders listen to people’s concerns and communicate consistently, engaging members in the community’s life. Leaders rotate. A variety of people head up organizations. When leadership cannot be found, it is often because the group has outgrown its mission or the mission has been usurped by an individual. A constant change at the top guarantees that new members will be joining.

Members are recognized as gifted and called forth to use their gifts. Parishes that routinely use their stewardship process to identify and invite skills and talents to be developed in parish life reap multiple rewards. Parishes that identify what the people need for a ministry and specifically tell someone what they can offer foster confidence and motivation, and parishioners’ sense of collaboration grows. Parishes that work at this do not have the same people doing all the work.

Faith is nurtured. Whether it comes through education programs, seasonal missions, youth activities, or programs

for persons in various ages or walks of life (and the list is endless), formation is a vital and active part of every facet of the parish. Opportunities to nurture the spiritual dimension and deepen the sense of being called to love as disciples are constantly cultivated. The powerful gifts of Catholic tradition and social teachings of the Church are apparent and are studied and pondered.

Outreach to the body of Christ is practiced. A parish that is alive faces the world with all the agonies, inequities, and challenges found among God’s people and responds. People who find themselves in need, lost, marginalized, discriminated against, vulnerable, or sick are fed, clothed, nourished, and welcomed. Members who are absent from the community by illness, college, military duty, or imprisonment are still connected to the body and given loving attention. Churches grapple with multiple issues: immigration, homelessness, neglected neighborhoods, poverty, unemployment, alcoholism, addictions, environmental irresponsibility, and others. The list of concerns is extensive, but vibrant parishes reach out and serve as disciples who have been called.

There is a plan for a sustainable and responsible future. Members actively engage one another and envision their role and collective responsibility for the future. Stewardship for one’s personal assets, church facilities, and global and financial responsibilities is integrated into parish systems, programs, and structures.

Communal life abounds. A vibrant parish gathers people for worship, formation, outreach, study, and fun. The time for care by a loving community happens every day: Birth, illness, death, and life’s difficulties come to all. Members connected communally find opportunities to engage even beyond themselves in neighborhood undertakings or ecumenical efforts.

A vibrant parish doesn’t take itself too seriously. Active involvement means people will make mistakes, get angry, suffer disappointment, undergo hurt feelings, forget to call, and so on. In these instances laughter is often the best medicine, and a sense of humor goes a long way to heal brokenness.

Evangelization happens. Parishes that truly believe they have found meaning wish to share that joy with others. Conscious and purposeful invitations to the unchurched

and non-practicing Catholics are made throughout the year.

Baptism's vocational call is cultivated. Baptism calls all to ministry and discipleship. This sacrament's call echoes over all members of a community, inviting a response of generous hearts and lives. Vibrant communities are places where members are encouraged in their call and supported in discernment, and where they find sustenance as they respond.

Imagine

Imagine the sign we might see if Blessed Trinity were such a twelvefold parish, pulsing with life, humming with energy, unleashing the Spirit like a wildfire spread across the land.

Are you involved in some part of parish life now? Altar and Rosary? Scouting? Soup kitchen? Bereavement ministry? How does your involvement fit in with a vibrant parish, and

what shape might that involvement take as these ministries merge into the new Church of the Blessed Trinity?

To ensure a smooth transition for Liturgy, there will be a time of formation, prayer and accommodation for all adult liturgical ministers. Lectors, extraordinary ministers of Holy Communion, greeters, ushers, choir members, and leaders of children's Liturgy of the Word are asked to attend one of two scheduled sessions. Servers will meet at a later date.

To ensure a smooth transition for parish staff, job descriptions will be available for parish openings. Applications may be made in writing, and job interviews will be held.

To ensure a smooth transition for all new parishioners, there will be several cookouts on the grounds of Ascension Church. Come, meet and greet each other.

Finally, if you do not plan to join Blessed Trinity Parish, please fill out the postcard found in the pew. But we hope that you will be joining this new parish as we share this exciting adventure together.



Blessed Trinity Catholic Church, Cleveland, Ohio. Photo by Sybil Kress.

Sunday the Center: Mergers and Music Ministry

BY JOHN H. BURTON

Parish mergers do not begin in a vacuum. Declining Catholic population (at least here in the East), shortage of priests, and underutilized buildings force this issue in hopes of avoiding a greater crisis in a few years. For us here in Vineland, this fact was certainly the reality. The city in which I live and serve has become a child of change. Vineland is a small city in Cumberland County in southern New Jersey. Over the past sixty years, one parish was divided into four parishes, with each new community needing its own physical plant. The mother parish of the city, more than 150 years old, once boasted a thriving grammar school, a high school that was respected in the community, and a convent that sixty years ago housed more than twenty religious sisters, who staffed the grammar and high school. This is all a memory now, but it is a memory people still hold dear to their hearts. It is a memory that for many raises the question: Why can't things be that way now?



Rev. Msgr. John H. Burton, a priest of the Diocese of Camden, New Jersey, is the pastor of Christ the Good Shepherd Parish in Vineland, a parish formed in 2011 by the merger of Sacred Heart and St. Isidore Parishes. Msgr. Burton chaired the Board of Directors of the Federation of Diocesan Liturgical Commissions from 2000 to 2014.

As has been taking place in other dioceses in the East, the Diocese of Camden began some years ago to consider parish merger as a way to resolve what would otherwise become a monumental problem in a few short years: more than 130 parishes, fewer than 100 priests, declining Catholic population, and

“The one question underlying all the others remains: How do we move forward as one new parish community?”

underused buildings.

The end result of a very thorough and inclusive process of consultation and discussion saw the closing and the merger of several schools in our area, including the local parish high school. Then came the merger of nearly all the parishes in the area, including one which had been merged just a few years before. Our own parish, Christ the Good Shepherd, was formed from the merger of Sacred Heart—the mother parish of the city—and Saint Isidore the Farmer, which had been carved from Sacred Heart more than fifty years ago. Fifty years on from that separation, each parish had its own precious story. It’s this history that brings us to the concrete challenge we face now: Where do we go from here? Who will go with us? Who will help move us closer to this goal?

Forward as One

Really, though, these questions are secondary. The one question underlying all the others remains: How do we move forward as *one* new parish community? Each parish had its history, whether 150 years or fifty years long. Strong parish identities had been formed in each of these parishes. Parishioners were very proud of their parish, regardless of its strength or weakness. The music ministers of both parishes were content with their jobs and, even more, they were content with their own idea of ministry. The reality, however, was that there were two very different approaches to Liturgy and music in these two communities that were to merge.

At first, we hoped to keep everyone on board. We wanted to preserve those musical gifts and the contribution of both programs. If everyone could work together to form one unified music ministry, we would have the best of both worlds.

This was not to happen. For one thing, bringing the two together would likely have resulted in two separate programs. Secondly, the parish faced enormous financial challenges, and only one person could be hired for a part-time job, twenty hours weekly.

The Merger Core Team representatives discussed the new position, and we decided to hire from the existing staff. Each of the two candidates brought a high level of competence in music. Each of the musicians would be invited to apply for the new part-time position of Coordinator of Music and Liturgy. The coordinator would sit on

the parish Liturgy committee, select the music for Sunday Mass, have oversight of the parish choir and the children’s choir, and assign cantors and musicians for all the Masses. The job description was developed accordingly, and each musician was invited to an interview. The Interview Committee included members of the Merger Core Team (one representative from each parish), the Diocesan Director of Worship, the chair of the new parish’s Liturgy committee, and myself. The Interview Team developed the following questions which would guide the interview and elicit each candidate’s response to the job description, encouraging them to offer their vision of what the job could become:

PERSONAL

What is your understanding of the Liturgy and the particular role you exercise within it?
What skills/abilities do you bring to this ministry?
What professional memberships do you currently hold?
What do you see as your relationship to the assembly?
How do you see the cantor relating to the assembly?

ACCOMPLISHMENTS/ UNFINISHED HOPES OF THE PRESENT JOB

Describe your present job.

What do you see as you most significant accomplishments? Your greatest challenges?
What would you like to have accomplished, given your time and resources?

UNDERSTANDING/VISION OF THE NEW JOB

Given the new job description, what do you see yourself accomplishing in this ministry?
What do you see as your greatest challenges?
How will you set out to make one unified parish ministry?

Key to the questions was the last: “How will you set out to make one unified parish music ministry?” By far this would elicit the most critical response of all. The answer to this one would largely determine who would be most suited for the new job.

Going into the new parish, we would operate two churches for a variety of reasons. To bring the communities together, we revised the Sunday Mass schedule to eliminate any duplication of Masses. Still there were two commun-

ties worshiping in two different spaces. The hiring of the new coordinator would be a step toward parish unity. The coordinator was seen from the very start as a key player in helping us take the next steps.

The interviews went as expected. Credentials for both candidates were certainly impressive. The committee kept looking for a vision from each that would fit in with our ultimate goal of making one new parish.

After we met with the candidates, the team reviewed its notes from the interview. We settled on one candidate and then made the announcement.

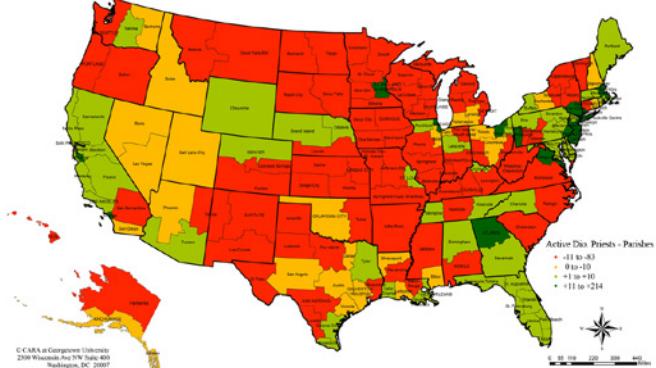
The Most Difficult Part

This was probably the most difficult part of the process—choosing who would continue into the new parish and who would end service on the last day of the old parishes. To soften the pain, the diocese offered a special severance package for those parish employees who either chose not to continue with a new parish or those who applied for a position but who were not hired. This offer, unfortunately, did not eliminate the pain or the hard feelings.

With some time remaining between our choice of the new coordinator and the official date of the merger, tensions grew. In the end, the person who was not hired gave a week's notice well before the parishes officially came together in the merger. Anger peaked on the final Sunday of that person's service. On that day, the music was typically splendid. However, during the final Mass, the departing director made a statement from the choir loft after Communion: This would be the last time this choir would be singing in this church. Parishioners who would like to know more were invited to receive a set of notes taken from a meeting between me and the departing director. This action came as a surprise that startled even the priest presiding at that Mass.

Trying to deal with all of the emotion in such a situation can be a real challenge. There is certainly a great urge to correct the record, to explain to everyone just what happened, to make sure that everyone knew our side of the story. The Diocesan Human Resources Director was very helpful as we tried to negotiate this very difficult state of affairs. His advice was simply that the less said the better. To do otherwise would very likely get us off track and involve us in a very painful public battle with little or no resolution.

Shortage and Surplus: Number of Parishes Subtracted from the Number of Diocesan Priests Active in Their Diocese



This map, supplied by the Center for Applied Research on the Apostolate (CARA) shows those areas (orange and yellow) where there are more parishes than priests to staff them. In the green areas, there are enough priests to staff the existing parishes.

Moving On

The day came and the disgruntled director left. But with that director's public display during the Mass, a number of parishioners were upset with the behavior of all involved. In the end, though, we moved on with the new coordinator. Our adult choir continued, though unfortunately it was not combined with other choir members. The children's choir grew. Under the new leadership, cantors have emerged from our children's choir. These young cantors shadow the adult cantors, and eventually the adult cantors step back so that the younger cantors can lead. Our coordinator has identified a superb leader who has developed a youth ensemble—nearly a dozen youth in their late teens who form an instrumental group consisting of brass, keyboard, and harp along with a youth cantor. Despite challenging logistics in each worship space, the groups serve at both churches.

Sunday the Center

Over the past three years since the merged parish was formed, we have worked to make Sunday the center of the week. There is music at all the parish Masses. People participate, and Sunday remains a full celebration. The Music and Liturgy Coordinator is very much a part of this effort.

Challenges remain, however. We are still growing. But at least the groundwork is there. I can only be grateful for those who work with me to build this new parish community. It's their enthusiasm and generosity to go above and beyond the call that makes things work. It also keeps me hopeful and excited about what lies ahead.

Music Ministry in a Merged Parish: A Sign of Unity

BY MEG MATUSKA

Before parish mission statements were common, the parish I grew up in used the phrase “One Lord, One Faith, One Family” as a sort of motto. Unity in Christ and the Church was the foundation of the community, and that affirmation was stated on every bulletin and letterhead. Founded in 1980 in a growing outer-ring suburb of Cleveland, the parish welcomed families that had each chosen to leave their former place of worship in order to join the new parish. The spirit of service, participation, and eager commitment to the new endeavor was palpable.

In the urban core and inner-ring suburbs, parishes today are confronting a different reality. Communion of Saints Parish, where I serve as director of music ministries, was formed in 2010 when Christ the King and St. Philomena parishes in East Cleveland and St. Louis and St. Ann parishes in Cleveland Heights were merged into one parish with two sites. Administrative offices and the parish school are located at the St. Ann site. Sunday worship happens at both St. Ann and St. Philomena churches. The remaining parish properties have been sold. At this time, three priests and three full-time lay pastoral staff serve the parish.

Each of the four former parishes had a distinct culture, with its own customs and traditions. Parishioners came into the merger with their own

expectations of worship and pastoral leadership styles based on their prior experiences. Some came with preconceptions about “those people”—the folks from the other parishes who were now fellow parishioners. They came with grief and anger over lost church buildings, lost parish names that

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were a source of identity, and lost friends and family who just couldn't make the transition. They were being asked to become "instant family" with people they had never met and did not understand. Many did not know whom to trust. It was—and in some ways still is—an uncomfortable situation.

The simple act of listening has been the foundation on which we are building a new parish. Listening to the grief, the frustration, and the anger and, every now and then, listening to the faint sounds of God doing something new in our midst.

Envisioning a New Music Ministry

Communion of Saints parishioners came from at least four different experiences of music in the Liturgy. One community sourced most of their repertoire from the original *Gather* hymnal—piano-based songs composed in the 1980s and '90s. Another parish's primary resource was the original *Lead Me, Guide Me* hymnal. The third programmed mostly strophic hymns and was in the process of rebuilding a beautiful pipe organ but seemed to emphasize performance by a few rather than participation by the many. And some folks at the fourth parish were proud of their "silent" Saturday evening Liturgy, with no music and no preaching. There were a few challenges ahead, to say the least!

In my first weeks at Communion of Saints (about six months after the merger), I observed Liturgies and took notes, trying to evaluate where we were and what the first action steps might be. Anyone interested in becoming part of the music ministry was invited to a social. I saw the event as a chance for me to meet people, identify faces, gather names, share a bit of a vision for the ministry, and listen to backgrounds and the hopes of new volunteers. The ministry gained many choir members, cantors, and instrumentalists that night but lost some as well. Some folks had come to the social out of generosity—truly to offer their gifts. However, some folks seemed to have come to ensure that I was going to maintain the status quo—whichever of the four (or more) versions of the "status quo" that might be in their minds.

The reality was that we were tasked with building something entirely new, and so "we've always done it this way here" was no longer a valid reason for doing anything (if it ever had been). The "we" was a new group of people, and



Above: Banner advertising Communion of Saints School with St. Ann campus tower.

Below: Courtyard at Communion of Saints—St. Philomena campus.



"here" was an entirely new entity, even if some in the community were still worshiping in the same buildings they had known for decades.

Building the Music Ministry

Young people came into the merged parish with few expectations, and a new vision for their involvement was relatively easy to implement. All of the children in the par-

“The simple act of listening has been the foundation on which we are building a new parish.”

ish were invited to join the newly formed children’s choir, and a year later, the choir was big enough to split into two choirs. Today, the two children’s choirs sing frequently for parish Liturgies at both sites. A cantor program for young people is thriving, and there are several young instrumentalists offering their gifts. As the years go by, more and more young people in the parish only know it as “Communion of Saints.” This is their “normal,” and they are teaching us all that this parish can feel like home.

Shortly after the initial social event, the new adult choir began rehearsing. Many choir members had a strong preference for one or the other sites of the parish, so for the first couple of years, the choir rehearsed together during the week, but split each weekend to cover one Sunday Liturgy at each site with a “choir.” This sometimes meant, however, that only four or five singers might be present at one place on any given Sunday. After two years of rehearsing together but only singing as a unified group for major feasts, we began having mini listening sessions during rehearsals—open discussions about whether we were serving the parish as effectively as possible. The consensus was that there was probably a better way to structure the ministry. Later that year, when the Mass schedule was reduced from seven to five weekend Liturgies, it was a convenient time to unify the parish choir.

The current structure requires a high degree of flexibility on the part of everyone involved. In general, the choir rotates through the three Sunday Liturgies, singing one Mass per Sunday, alternating sites each week. After that three-week rotation, the choir is “off” for the fourth week. This way, choir members can worship with their families at the site they prefer, about one Sunday per month. The choir, of course, also sings for major feasts and other events during the year. We are growing, both in terms of numbers of singers and in a sense of ministry. It is a privilege to work with people who have made many personal sacrifices to make this choir a true ministry to the entire parish.

Forming a Parish Repertoire

We know that the primary goal of any music ministry is to enable the singing of the liturgical assembly. But in a new community with very little common repertoire, how is that accomplished?

In planning music for parish Liturgies, I have employed a few key strategies.

After a short transition period, the pastor and I made the decision that the music for the assembly at Sunday Mass would be the same at each parish Liturgy on any given weekend. One worship aid was printed with all the necessary music and used at every Mass at both sites. To most parishioners, this was the first sign of a unified music ministry.

In choosing hymns and songs, I am sure to include and maintain a representative selection of music that was common at each of the four former parishes. This includes African-American songs and spirituals, music that appeared in the early *Gather* hymnals, and standard hymns with their traditional texts.

We frequently sing new texts set to strophic hymn tunes that are well known or that we have learned together in the last few years. This enables the singing of rich texts related to the particular Scriptures of the day, without having to learn new tunes or songs frequently.

To encourage assembly singing during the Communion procession, I often make use of antiphons from the *Psallite* collection, published by Liturgical Press. These short refrains frequently draw a direct connection to the Scriptures of the day and enable worshipers to sing without a worship aid as they process. (Note that these antiphons are not necessarily the proper antiphons from the *Roman Missal*.) The verses, chanted by a cantor, are usually a psalm or scriptural canticle. We do still sing many of the “classic” Communion hymns and have learned a few new songs with a specifically Eucharistic theme, but we have found that the *Psallite* collection has helped us to grow as a singing parish.

Unity

In the second Eucharistic Prayer for Reconciliation, we pray: “May [Christ] make your Church a sign of unity and an instrument of your peace among all people.” This is the prayer of the whole Church, and it is most especially our prayer at Communion of Saints. We are a diverse group in many ways, but we are doing our best to build a parish that is truly a “sign of unity.” May we be blessed with the grace to live up to our parish motto, “*Cor Unum in Christo, One Heart in Christ.*”

Changing Hearts through Music Ministry

By THE NPM STAFF

St. Gertrude Church at the area in Michigan once known in French as L'Anse Creuse, on the shores of Lake St. Clair, began in 1826 in a log church dedicated to St. Felicity. That church had to be abandoned in 1842 because of rising water levels in the nearby lake, which is located between the much larger Lake Huron and Lake Erie, northeast of Detroit. By 1873, the parish had been renamed for St. Gertrude, and a new wood and stone church was built in 1897 in the town of St. Clair Shores. This church served the Catholic community until 1968, when it was razed to make room for a new church building, which was itself renovated in 2006.¹

Another parish—St. Germaine—began about a mile away in 1957 to serve the expanding Catholic baby-boom generation, and its facilities were expanded in 1998. Both parishes offered Catholic schools and a full complement of liturgical and other services that the community needed. But changing demographics in the 1980s, combined

with a declining number of priests to serve the parishes, laid the groundwork for change.

Begun under Cardinal Adam Maida, who served as archbishop of Detroit from 1990 to 2009, the “Together in Faith” planning program was developed in the mid-1990s to guarantee that any pastoral planning would develop suggestions that would rise from the parish level rather than being imposed on the parishes by the Archdiocese. By 2001, the groundwork for that process was in place, and it was implemented in 2004. For two years, thousands of people across the Archdiocese took part in discussions regarding their own parishes, schools, and vicariates. These Catholics developed

This report is based on news reports about the formation of Our Lady of Hope Parish in St. Clair Shores, Michigan, in the Archdiocese of Detroit. It also draws on a history of the community from the parish website, and it was completed with the help of Father Jim Bjorum and Ms. Susie Taylor.



plans focused on the future growth of the Church in southeastern Michigan, with particular focus on evangelization, leadership development, and stewardship. The results of this plan were announced in March 2006, and implementation of a five-year plan began.²

As part of that planning process, the local vicariate recommended in 2005 that the parishes of St. Gertrude and St. Germaine would merge into one parish with two worship sites. The proposal was accepted by the Archdiocese, and a transition committee was formed in 2007. On July 1, 2009, the two parishes merged into the new parish of Our Lady of Hope. Father Jim Bjorum, former pastor of St. Germaine, became the administrator and then, in 2011, first pastor of the new parish.³

The plan was that Sunday Mass would be offered at St. Gertrude Parish, while weekday Masses would take place at St. Germaine. Other services would be split between the two sites, and the parish school would be located at St. Germaine.

Measures of Success

By one measure, the merger was highly successful. In an article in *The Michigan Catholic* (October 17, 2014), Father Bjorum said that he had shared this thought with Archbishop Vigneron, the current archbishop of Detroit: "Merging was more difficult than anyone thought, because . . . merging is 'not changing minds, it is changing hearts'—and that's hard



Our Lady of Hope—St. Germaine campus

to do." In that same article, Father Bjorum gave credit to the parish's music ministry for the success of the merger. "Thanks in large part to the music ministry," he said, "the two communities were drawn together as one Eucharistic worshiping community." He noted that the music ministry was itself one of the parish's success stories: "Very quickly it grew into a sixty-voice adult choir, cantors, handbell choir, and youth choir."⁴

Another measure, however, is not so hopeful. When the new parish was formed, about 200 families either went to other parishes or simply ceased to affiliate with the Catholic Church. As a result of a number of factors, therefore, the Archdiocese sold the St. Gertrude campus after Archbishop Vigneron had issued a decree relegating St. Gertrude Church to "profane but not sordid use" that went into effect in June 2014. (In other words, the decree indicated that the church would no longer be used for religious purposes.)

In explaining this sale, Father Bjorum pointed out that when the two parishes merged in 2009, more than 700 people attended Sunday Mass at the most popular Mass times in the two churches. This was why St. Gertrude, as the larger facility, was used for weekend Masses after the merger. But a Mass attendance count in 2013 showed that the largest number of parishioners at any one Sunday Mass—370 people—could easily be accommodated in the St. Germaine building. Most of the parish programs had already been relocated to the St. Germaine campus, in part because the former St. Gertrude elementary school was rented to the city, and it became evident that the two sites were no longer needed. Speaking to Kristyn E. Demske of the C & G News, Father Bjorum explained that some of the presumptions guiding the merger in 2009 no longer apply. "This is 2014, and things have changed," he said. "If this [sale] goes through [as it did] . . . that will give us a much more stable, viable future."⁵

A Vital Presence

Still, the parish remains a vital presence in St. Clair Shores, and that vitality is fueled in significant ways by the parish's music ministry, which divides its focus between music for worship and music in other parts of parish life. As described on the parish website, the "mission of the Our Lady of Hope Music Ministries is to deliver a unique form of praise and



Our Lady of Hope adult choir

worship through the ministry of song, dance, and theatre. In the dance and repertory ministry, our goal is to lift up the name of Jesus Christ through music, movement, and expression. In the choral ministry, our mission is to stir souls through the music we sing and feel. If we can touch one person and help bring [that person] closer to God, then it is all worth the effort.”⁶

This mission is carried out by an adult choir, a youth/teen choir that sings at special Masses and occasionally with the adult choir, a “resurrection” choir (for funerals), a bell choir that plays at Mass for special occasions, a youth/teen dance and repertory group, and an adult dance and repertory group.

The mission of the Our Lady of Hope Dance and Repertory Company is to offer a unique form of praise and worship through the ministry of dance and theatre. When the St. Germaine Dance Company began in 2003, it included nine dancers. The founder, Susie Taylor, who is the current artistic director and choreographer, wanted to help provide the fine arts of dance and theatre for the students at St. Germaine School and for the parishioners of St. Germaine (Our Lady of Hope Parish after the merger) in the form of prayerful dance interpretation. Since 2003, the company has grown to more than eighty performers. Dancers and actors get together each Saturday morning from January through April in the spirit of prayer to prepare a prayerful production for the community.

The hope named by this music ministry—if they can touch even one person and help bring that person closer to

God, then it is all worth the effort—is a goal worthy of any music ministry and, indeed, of any parish.

Notes

1. Information provided by St. Clair Shores Public Library, http://www.sclibrary.org/looking_back/lookingback2014.html.
2. Information provided by the Archdiocese of Detroit: <http://www.aod.org/parishes/pastoral-planning/history-and-resources/>.
3. Information provided by Our Lady of Hope Parish, St. Clair Shores: <http://www.olohscs.org/>.
4. Elizabeth Wong Barnstead, “Not Changing Minds, but Changing Hearts,” *The Michigan Catholic*, October 17, 2014: <http://themichigan-catholic.com/2014/10/not-changing-minds-but-changing-hearts-2/>.
5. Kristyne E. Demske, “Archdiocese Negotiating Offer for St. Gertrude Church Buildings,” *candgnews.com*: <http://www.candgnews.com/news/archdiocese-negotiating-offer-st-gertrude-church-buildings>.
6. Our Lady of Hope Music Ministries: <http://www.olohscs.org/index.php/ministries/music-ministry>.



Our Lady of Hope Dance and Repertory Company

Merged Choir? No Problem!

BY DEBORAH SHIPPS

In August 2010, four Catholic churches in Cincinnati merged to form the Church of the Resurrection. The parishes of St. Martin de Porres, St. Mark, St. Agnes, and St. Andrew came together, using the campus of the former St. Agnes Catholic Church. The four original churches had shared two pastors; a new pastor was named for the newly formed church—Rev. Dennis Chriszt, c.p.p.s. Culturally, all four of the merging churches were mainly African American.

Everyone had been told for several years that this merger would take place; nevertheless, all members were heartbroken about the loss of their original churches. Many of the members acted out their distress and mourned the loss of their church by not coming to the new church or by hesitating to work with the new members of the merged church. I was a member of the smallest of the merged churches. When I went to church, I could always tell who was there and who was not there because I could see everyone who came to the church, and I knew them by name.

On the opening day of our merged church, we started our services outside. Our combined choir wore African attire and sang a Negro spiritual. The assembly marched into the church. I went through the aisles of the church trying to encourage the congregation to sing. Many of them just looked at me very vaguely, and I knew then I was not at my home church: I didn't know these people. I felt like "a stranger residing in a foreign land" (Exodus 2:22). I'm sure I was not alone in my thinking.

A New Music Ministry

The Church of the Resurrection decided to form the music department for the new parish with two music directors who had served at two of the other churches. (The other two churches did not have permanent directors at that time.) I was selected as the director of music, and Timothy Levinson was selected as the assistant director. We also used two drummers from two of the churches. The Sunday Mass schedule for the Church of the Resurrection included Masses on Saturday at 6:00 PM and on Sunday at 8:30 AM and 11:00 AM. The drummers

Continued on page thirty-two

Deborah Shipps is the part-time minister of music for the Catholic Church of the Resurrection in Cincinnati, Ohio. She has composed two Masses, has written more than fifty children's Christian songs, and has arranged several hymns. She is the co-director of the Office of African American Catholic Musicians in the Archdiocese of Cincinnati and a co-director of the Classical Roots Community Choir.



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Church of the Resurrection Choir

alternated at the 6:00 PM service and the 11:00 AM service. The choir sang at the 11:00 AM Liturgy.

I was delighted that I was selected as the director of music; I didn't want to have to go to another church that was unfamiliar to me. I experienced no anxiety with working with the merged church choir because I had worked with all of the choir members previously. I hadn't worked with the assistant director very much, but I didn't have any problems working with other musicians.

Each one of the original churches had a choir of ten to fifteen members. The merged choir started with thirty-five members. We decided that choir rehearsal would be at 6:30 PM on Thursdays. The two music directors would teach songs. Sometimes I would play, and Tim would direct, and vice versa. Rehearsal lasted until 8:00 PM.

The choir would wear a particular color every Sunday that was decided on at choir rehearsal. The Knights of Columbus, who were members of the Church of the Resurrection, decided to donate \$2,500 for the purchase of robes for our choir. This group, like the majority of the church members, thought our choir was tremendous. The church decided to donate the rest of the money needed for choir robes. Forty black robes were purchased with reversible gold and purple stoles. A talented choir member made additional reversible stoles of green and red. The choir looked sharp and well uniformed. But could we sing successfully together and work together?

Our newly merged choir was at a great advantage: I had worked with the choir in each church prior to our merging, so I was familiar with the people, styles, and repertoire. The other three churches had had times when they didn't have trained musicians, and I had been asked to record music for them or teach their choirs a particular song. Also, during the previous fifteen years, several African American Catholic churches had come together for revivals. The choir would be made up of a combination of choirs from the now-merged churches as well as several other churches. At each of the revivals, I was the main musician, or I assisted the other musicians who worked

with the revival. All four churches knew me and knew my style of teaching. As a result, the choir was used to singing together, and they were accustomed to me as their director of music.

After the first year of our merger, our other musician (Timothy Levinson) decided to go to another church, and we discontinued having a drummer at the 6:00 PM service. All three Sunday Masses became my responsibility. Our two drummers alternated playing on Sunday at 11:00 AM.

Settling In

The choir's repertoire continues to be varied among hymns, spirituals, anthems, and gospel songs. At the 11:00 AM Mass on Sunday, we sing about seventy-five percent urban gospel songs. Music at the Masses on Saturday evening and at 8:30 AM on Sunday consists of congregational singing of hymns and spirituals with a cantor to help animate the service.

Our songs are selected by a music committee that consists of the pastor, the director of music, and the deacon. This last year we added two other members from the church to this music committee. We read the Scriptures and plan the music based on the subject of the Scriptures and the liturgical calendar. I try to incorporate at least one or two new songs every month. Sometimes choir members may suggest songs, and I sometimes have to remind them that we may not be

‘Our newly merged choir was at a great advantage: I had worked with the choir in each church prior to our merging . . .’



able to sing the songs right away because we are a liturgical church, but we may be able to use those songs sometime during the year. I have a musical library that incorporates the repertoire of the four former churches. (I have not yet managed to put that library in working order, but eventually I plan to categorize and file all the song selections.)

Does our choir get along? I know we do. I am not a democratic music director; basically this is a monarchy. I make the final decisions about music because I have to teach and play the songs. Administrative concerns, though, are usually assigned to the whole choir—what we shall wear, for instance, if we are not wearing robes, or who will work on fund-raisers. The choir has decided that we will not have choir officers, and they have decided that choir members will pay dues (but we haven’t started collecting those dues just yet).

Four years after our churches came together, we have twenty-eight members in our choir, and I’m always encouraging others to join. We’ve lost members because they have left the church or because they have died. We continue to work on increasing choir membership.

The choir was fortunate to be given an all-expense-paid overnight trip to Chicago to sing at a Mass at St. Margaret of Scotland Catholic Church. We went to Chicago on a bus and had a fantastic time together. The choir had already bonded, but this trip drew everyone even closer.

Our choir members have helped each other during funerals or in facing other problems. They have shown demonstratively that they care for each other. Although they have come from four different churches, they stick together like glue. They like to sing. They are faithful to each choir rehearsal and to each Sunday Liturgy.

I recently asked choir members from the four merged churches what effect the merger has had on the music ministry. There were basically four responses. One comment was that the bond demonstrated by the choir helped the rest of the church members come together. Another comment was that the choir was spiritually uplifting, which helped the churches come together. A third response was that more people are participating in singing, and they enjoy the choir immensely. The fourth response was that the choir is wonderful and is an essential part of our worship.

More to Do

The members of our choir currently range in age from thirty to ninety-four (!), with a median age of fifty-five. We have two non-African American members in the choir; we don't have any cultural difficulties. The key factors that have made this musical merger work are worth repeating: We had sung together, we knew each other before we merged, and the choir knew the director of music before we merged. These have been strong advantages in creating a successful merged choir.

As a church and its choir, we still have more work to do, especially in growing a younger choir and a younger congregation. We have a children's choir, and we had a teenage choir, but now, when the teenagers graduate from high school, we don't see them anymore. We would love to have a choir in which the members' ages range between twenty and forty, but that does not seem to be likely at this time. Perhaps we need a younger musician or a younger pastor.



We know we have to get younger people in the church in order to revitalize the church and choir, so let us hope that this will happen soon.

I thank God for the success of the choir that we now have. I am extremely proud of our choir, and this choir helps the rest of the congregation to understand the importance of working together to achieve growth and increase the spirituality of the church.

South by Southwest: Growing, Merging Populations

BY THE NPM STAFF

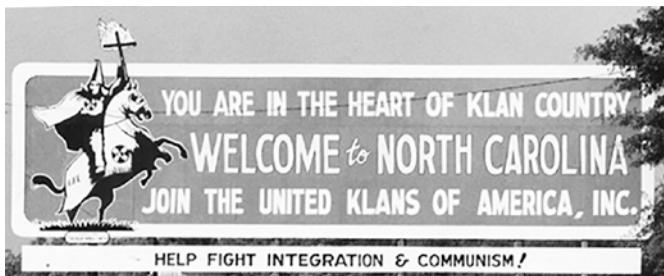
According to a study published in 2011, parish closures and multi-parish mergers are taking place primarily in urban areas of the Northeast and the farming communities of the Midwest, “in areas of the United States where waves of Catholic immigrants created parishes in the nineteenth and twentieth centuries.”¹ A post-World-War-II migration of Catholics from urban ethnic enclaves led to the closing or consolidation of some large urban parishes and the building of new parishes in metropolitan suburbs, and now many of these suburban parishes are merging or being closed. Catholic migration south into the Sunbelt in the second half of the twentieth century led to growth of southern and southwestern parishes, and, as the study notes, “new waves of Catholic immigration from Latin America have led to even more growth in the South from coast to coast.”² Here are some examples of that new and continuing growth in two dioceses—the Diocese of Raleigh, North Carolina, and the Diocese of Phoenix, Arizona.

Raleigh: Half a Million Catholics and Growing

The Diocese of Raleigh began as a “vicariate apostolic” in 1828, with James Gibbons (later the cardinal archbishop of Baltimore) as its first bishop. When Raleigh was established as a diocese in 1924, there were about 6,000 Catholics in the whole state. Now, it is estimated that there are about 500,000

Catholics in the eastern half of the state that is the Diocese of Raleigh (the Diocese of Charlotte serves the western half of the state), and the expectation is that the diocesan population will reach one million

Several members of the NPM Program Staff contributed to this article. That staff includes Rev. Msgr. Richard Hilgartner, Ms. Kathleen Haley, Mr. Peter Maher, and Dr. Gordon E. Truitt.



Klan sign at the North Carolina border in the mid-1960s

Catholics in another twenty years. Of the current population, 222,621 are registered, and the diocese thinks another 250,000 are unregistered Hispanic Catholics. In addition, the Diocese of Raleigh notes that increasing numbers of communicants are coming from African and Asian countries. Only about five percent of this Catholic population is native to North Carolina.

During the early and middle parts of the twentieth century, the Catholic population in North Carolina, like most Catholics in the South, had to fight against the anti-immigrant and anti-Catholic opposition of the “second” Ku Klux Klan, which was founded in 1915 in Georgia and reached the height of its influence in the 1920s. Most Klansmen in this period were lower- to middle-class white males who were trying to protect their jobs and housing from the waves of newcomers to the industrial cities: immigrants from southern and eastern Europe, who tended to be Catholic and Jewish in numbers higher than earlier groups of immigrants, and black and white migrants from the South. Though North Carolina was actually one of the more progressive southern states, it saw a boom in Klan membership in the 1960s, in response to the passage of civil rights laws and increasing immigration from the North. In just three years after its founding, the North Carolina Klan of the 1960s had grown to some 10,000 members—more than the Klans of all other southern states combined. Though its influence was short-lived this “third” Klan made its presence known. If you were driving through North Carolina along unfinished I-95 or other major routes in the mid-1960s, chances are you’d see this billboard: “You are in the heart of Klan country. Welcome to North Carolina. Join the United Klans of America, Inc. Help fight integration and communism!”

Since the diocese’s founding in 1924, its liturgical center has been Sacred Heart Cathedral in Raleigh, a building



Groundbreaking for the new Holy Name of Jesus Cathedral for the Diocese of Raleigh, January 3, 2015.

designed originally to be a parish church and currently the smallest Roman Catholic cathedral in the continental United States. With the exploding growth of the Catholic population, therefore, the Diocese of Raleigh has begun construction of a new cathedral that is being built at the site of the current diocesan offices, with completion expected by 2017.

But a new cathedral is not the only sign of diocesan expansion. On one day (March 7, 2015), Bishop Michael F. Burbidge was busy celebrating the sixtieth anniversary of one of the older churches in Raleigh, dedicating a building that expands that parish’s facilities, and celebrating the groundbreaking for a new parish church in Louisburg.

Our Lady of Lourdes parish was only the second Catholic church to be constructed in Raleigh when it opened in 1954, incorporating territory from Sacred Heart Cathedral. It is



Anniversary Mass with Bishop Michael Burbidge at Our Lady of Lourdes, Raleigh, North Carolina.



St. Mary Parish Picnic, Chandler, Arizona

now one of ten parishes in the city, and its new St. Bernadette Center is a sign of its continuing growth as well as its dedication to music education. The center serves the band and string program for its parish school as well as offering space for adult education classes that will serve the needs of new parishioners drawn to the parish.³

The new parish church to be built in Louisburg, North Carolina, will offer a home to a “roaming” parish that started as a small group of Catholics in the 1940s, meeting in an area with a strong anti-Catholic prejudice, grew to parish status in the late 1990s, and has been using borrowed facilities at Methodist-affiliated Louisburg College, a local Episcopal church, a Moose Lodge, and a public school cafeteria.⁴ From 1999 until 2010, the parish administrator was Sister Elizabeth Bullen, IHM, and sacramental services were supplied by visiting priests. In 2002, the parish was large enough that a second Sunday Mass—in Spanish—was added to the schedule, and in 2010 Father John Raharjo, CICM, became the parish administrator.

St. Mary, Chandler: Many Cultures Coming Together

St. Mary Catholic Church in Chandler, Arizona, is a community in of the Diocese of Phoenix, which currently includes an estimated 800,000 Catholics and ninety-three parishes. Established in 1937 to serve what was then the town of Chandler and the surrounding region, St. Mary Parish is now a community with more than 4,700 registered families (about 10,000 Catholics) who live in a sixty-square-mile area,

and there are several other parishes in the city of Chandler and in surrounding communities. After seventy-five years of existence, St. Mary Parish is now building a second church building to be dedicated to St. Juan Diego. It will remain part of the existing parish but will serve the growing population at the southern end of the city. In fact, the parish’s website identifies it as “one parish, two churches.”

St. Mary is a parish with multiple cultures, all of which are honored and respected, though the parish still has to develop a way of mixing, blending, and sharing those cultural riches as one community at worship: Specifically bicultural or multicultural liturgies are limited to special occasions. Masses are celebrated in English, Spanish, and Tagalog, and a group of Filipino parishioners has raised funds for a special shrine dedicated Our Lady of Peñafrancia, an image of Mary of special significance to many Filipino Catholics—the original shrine is located in Naga City, Bicol, Philippines.⁵ The parish broadcasts Sunday Mass live in English and Spanish live and posts recordings of those Masses on YouTube. Its Holy Week services are celebrated in English and Spanish languages, and the Triduum liturgies are offered twice (English and Spanish) on Holy Thursday and Good Friday, with a bilingual Easter Vigil.

Notes

1. Mark M. Gray, Mary L. Gautier, and Melissa A. Cidade, *The Changing Face of U.S. Catholic Parishes* © 2011 National Association for Lay Ministry (NALM), Emerging Models of Pastoral Leadership Project, 6–7.

2. Ibid.

3. See “Raleigh Catholic church expands to fit growing membership,” <http://www.newsobserver.com/news/local/community/north-raleigh-news/article12862835.html>.

4. See <http://dioceseofraleigh.org/content/our-lady-rosary-louisburg-breaks-ground-new-church>.

5. Read more: <http://www.patheos.com/blogs/deacons-bench/2014/12/busting-at-the-seams-phoenix-diocese-adding-another-church-to-serve-growing-catholic-population/#ixzz3TvBL6ahE>.

Listening for Fusion

By JOHN K. FLAHERTY

The very topic of this issue of *Pastoral Music* is descriptive not only of the whole Church but also of every individual parish, as each community lives, breathes, and evolves in its own distinct way. In the southern and western United States, terms like “merging, closing, and blending” describe a Church groaning, pushing, and leaning on its boundaries on a daily basis.

In the western and southwestern United States, the Church is evolving at a rapid rate. Infant baptisms far outnumber funerals in the majority of parishes in these two regions. And recent studies by the Center for Applied Research in the Apostolate (CARA) and Pew Research, as well as the most recent U.S. Census, illustrate the rapidly shifting demographics in these regions.¹ For example, in areas that not too long ago frowned on “mixing the races,” marriages between partners of different ethnic heritages have grown exponentially in the past forty years.

Cultural Crossroads

It has been said that Los Angeles—originally *El Pueblo de Nuestra Señora la Reina de los Ángeles* (The Town of Our Lady, Queen of the Angels)—now

the second largest city in the United States, is at the cultural crossroads of the third millennium. Five million Catholics call the Archdiocese of Los Angeles home. Rome was such a cultural junction in the first millennium, and Paris occupied this place at the height of European cultural dominance. New York claimed this prominence in this nation’s infancy. Now it is here in Los Angeles, perched on the edge of the western United States, at the Pacific Rim, where one finds the busiest port in all the Americas—North or South.

This is the region into which a flood of humanity continually pours by water and by land, seeking a better way of life, as people continue the exodus from their country of birth to a foreign land that is seen as the gateway to safety and survival. It is in this town that one will find the largest concentrations of first and second generation immigrant Catholics living outside their countries of birth—Vietnamese, Mexican, Guatemalan, Honduran, Cambodian, El Salvadoran, Chinese, Nigerian, Tongan, Korean—among a host of ethnic and national identities—living, pushing, working, embracing, and worshiping every day in the desire to find a better life for their children and their children’s children. Los Angeles



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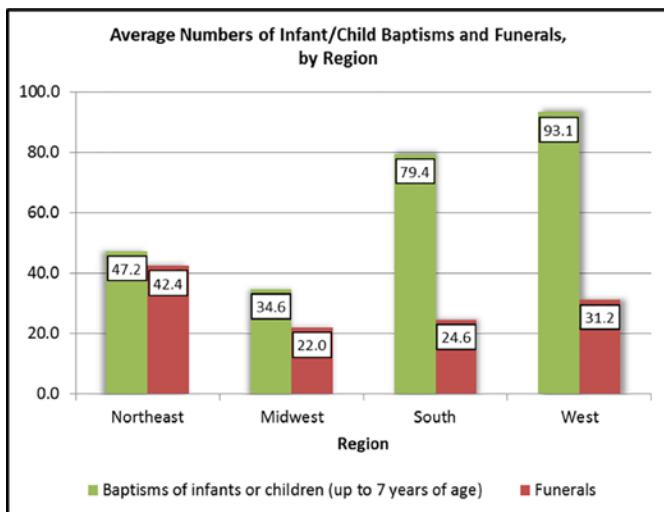


Chart from Mark M. Gray, Mary L. Gautier, and Melissa A. Cidade, *The Changing Face of U.S. Catholic Parishes* (Washington, DC: National Association for Lay Ministry (NALM), Emerging Models of Pastoral Leadership Project, 2011), 37.

is also a city of promise for people from other parts of the United States. For example, here one will find the second greatest concentration of African American Catholics.²

In the Archdiocese of Los Angeles, the Eucharist is celebrated in more than fifty languages every Sunday, and more than 110 distinct cultural groups have been identified in this Archdiocese. It is an invigorating, incredibly challenging, and life-giving environment in which to live. What we celebrate on Sunday, we experience Monday through Saturday in this great big, beautiful, perfectly imperfect mess we call Church. We meet Christ at Eucharist, and we meet the presence of Christ in the marketplace and in the streets at food trucks and in the restaurants where food, culture, and music are fused into new experiences. Perhaps it is the same in the cities in which you live; here we eat Korean barbecue tacos while we hear *Norteña* polkas fill the warm summer nights with music.

It is here, in this amalgam of life, that the challenge of blending and merging and growing occurs in the Church in its diverse richness. To be completely honest, Los Angeles is not a utopia where everyone constantly sings “It’s a Small World” or “Kum By Yah.” Many of the same fears exist for parishioners in the South and West as for the people in other places where parishes are changing or closing. People who came here long ago are witnessing their parishes and neighborhoods change around them. New sights, sounds,



On the Third Sunday of Lent, parishioners at Holy Family Parish in Artesia, California, extend their hands in prayer over the elect who are to be initiated at the Easter Vigil.

smells, music, and food can be found in the places once frequented by friends and children now grown and gone.

An Example in Artesia

The city of Artesia, California, named for its artesian wells, was originally part of the Spanish land grant known as *Rancho Los Coyotes*. The area attracted settlers who favored the rich soil and abundant supply of water. By 1906 the Artesia Improvement Company had developed a town site. The first industry was truck farming, and grapes were one of the chief crops. Dutch and Portuguese immigrants came to Southern California from Europe to be dairy farmers, and many of them settled in this area.

The first pastor of Holy Family Parish in Artesia was Portuguese: an immigrant pastor to serve that immigrant community. As the population changed and grew, the second pastor’s ethnic background was Irish. Other Irish immigrant pastors followed for many years, and the current pastoral team comprises priests who are members of the Marian Ministers of the Holy Cross (MMHC) from the Philippines.

This town, in which First Lady Pat Nixon was born and raised and Michelle Kwan owns an ice skating rink, is one of those ethnically, racially, and culturally blended parishes that may be found all over Southern California. Located within a mile of Artesia’s “Little India,” the parish now

What God does first and best and most / Is to trust people / With their moment in history / To do what must be done / For the sake / Of his whole community.

Walter Burghardt, sj

has significant concentrations of Samoan, Latino, Dutch, Portuguese, and East Indian Catholics. The Dutch and Portuguese founded and built the original parish structures and began the parish's festivals and gatherings, but those events are now infused with other cultural foods, experiences, and music. Doors, hearts, ministries, and homes have been opened to welcome the new waves of people. This modest working class parish's buildings teem with life every night of the week. The parking lot is full most days and evenings. To put it another way, the dominant cultures and leadership have surrendered something of themselves so that the community may continue to thrive and evolve. In Artesia these days, there are stores painted in Dutch blue and adorned with windmills that are homes to *taquerias* and *mercados*. The town and the parish are beautiful fusions of cultures and peoples.

Musicians, Be the Bridge!

If musicians are to help bring unity in such diversity, we have to perform certain tasks. First, we have to listen. Listen to your radio. Study. Learn. Never stop growing. Listen to as much music as is humanly possible. Listen to the music to which you are drawn. Listen to the music and the languages you cannot understand or fully appreciate. Listen to the music at the far right and far left ends of the FM spectrum—those stations at the margins, below 93 hz and above 105 hz. Those are the people at the margins of your parishes, and their daily music lives at the margins of your Monday through Saturday lives, too. Listen to the music that feeds your soul and listen to the music that challenges you. These songs, too, are the sounds of the people who sit in your assemblies on Sunday.

By attentive listening, I have found that there is a beautiful similarity in the music of the Irish and the Vietnamese. As I have studied each culture, I have learned that more powerful nations overran both—conquering, humiliating, raping, pillaging, subjugating, starving, and torturing each for more than a thousand years. Listen to the music of each because there is a lament and a yearning as well as longing, joy, and hope that you will undoubtedly hear. You'll be amazed at how similar one is to the other. These two countries and their unique cultures existed and endured through all of these challenges within the same time frame on opposite

sides of the globe. They are more similar than dissimilar.

There are other symbiotic connections in the music of different peoples and cultures. Go find them, learn from them, and then lead us to the places where we will find the interconnectedness. You are the poet, artist, and prophetic voice of your community. Do everything you can to keep your parish and community alive in the music you remember and in the new music you introduce. These are the connections that marry you to your grandparents' grandparents. This is the invigorating mission to which you are called.

Catholic social teaching is a clear call that summons us as pastoral musicians to be the prophetic voices of our communities. Are our choirs closed or open to new members and different repertoire? Are they clustered? Are they merging? Are they in the midst of collapsing? Are they blended or blending?

Take time to reflect on these questions. Reflect on them from the privileged place you occupy. Reflect on them as one who lives on the inside of this system even though you may not feel fully empowered within the power structure of the Church. (Who doesn't have such a feeling, after all, and who of us is perfect without a need to change and grow?) Let's allow all those in our midst the opportunity to pray, sing, and live their own "dream acts," just as your grandparents and parents loved you—their dream—into who you are now. You know the "secret handshake," of an insider, and you know where your seat is in the sanctuary. Encourage the ones who have been in your care—those you have formed in music ministry, and those who follow you—to make room, offering their own seats, if necessary, so that others may join us.

Ownership or Possession?

Musicians and ministers have the choice either to own or to possess that which we hold and control. If we own our ministry, then we can share ownership, and we will continue to grow ourselves. Ownership is akin to holding what we control with an open hand, inviting others into what we do. The risk is that by holding something—in this case, music ministry—with an open hand, we open ourselves to the possibility that we ourselves might be called to change. Sometimes this is an uncomfortable prospect because it requires humility, even, perhaps, admitting that we are

fearful of facing the unknown, and most of all it requires work. Possession of our ministry, alternatively, is holding what has been entrusted to us with a closed hand. It is safe, and we are at home and confident in what we know. When we take possession of something, we presume that we hold the entirety of a thing—in this case, the entire music repertoire—and those outside of “us” and what we know as “our tradition” can only be “the other.” If we choose to try to possess what we do, we will perish. Shared ownership grows; possession inevitably dies with us.

Fusion Modeled at the Diocesan Level

Many parishes and dioceses have worked to incorporate music and practices from various ethnic communities into major celebrations such as the installation of a new bishop or, at the parish level, the Paschal Triduum. But in many instances, those liturgies become a series of parallel ethnic moments—The African American dancers leading the entrance procession are followed in short order by the first reading in one language, the psalm in several languages, the second reading in yet another language, the Gospel proclaimed in English, and so on. Such occasions are certainly multicultural, but in a sequential and unrelated way. Those who have experienced such events know that we need more than this, if we are to bring together people in a unified event. We need a fusion of cultures, each recognizable yet building something together that is experienced as one act of worship.

If you have a chance, listen to Maurice Duruflé’s *Ubi Caritas*. This twentieth century arrangement of an eighth century Gregorian chant, arranged and harmonized in a distinctly French style, is an exquisite representation of inculturation. Samuel Barber’s *Agnus Dei*, based on his *Adagio for Strings* is another.

At the Mass of Reception celebrated for Archbishop José H. Gomez, the fifth Archbishop of Los Angeles, I chose to fuse the Vietnamese hymn *Le Dang* with Duruflé’s *Ubi Caritas*. Recently in Los Angeles, we celebrated a liturgy in which a Native American call to worship blended into the well-known Spanish hymn *Vamos Cantando al Señor*, which then segued into “O God Beyond All Praising,” a hymn text by Michael Perry set to the hymn tune THAXTED, a melody found in “Jupiter” from Gustav Holst’s orchestral suite



The Planets. This fusion was the “Song of Gathering” for the liturgical procession. Whenever asked to prepare and direct music for Archdiocesan celebrations, I work to find the music that speaks universally to as many people as the poetic, artistic, and ritual movement of the Liturgy will realistically allow. It’s not a matter of how many different elements one stuffs into a celebration; the goal of such fusion is more akin to looking at a beautiful gem and entering the experience from different facets (faces). Looking at the entire experience, one experiences (and sings) the whole.

Poet and Artist

You are the poet; you are the artist. Do what you can with humility from where you are. There are forces which you cannot possibly control, as is the case in every age. You are the minister of music and the keeper of the song of the community. You are the poet, and you are the artist, and no one describes the indescribable better than the poet and artist. You image the unimaginable in the music you play and summon God’s people to sing. Through what you do, God’s people live, love, and hope another day. Through what you do, you give God’s people a reason to rise each new day and be Christ.

Notes

1. In *U.S. Census Briefs* (March 2011), Paul Mackun and Steven Wilson, with Thomas Fischetti and Justyna Goworowska, reported: “The 2010 Census reported 308.7 million people in the United States, a 9.7 percent increase from the Census 2000 population of 281.4 million. . . . The increase of 9.7 percent over the past decade was lower than the 13.2 percent increase for the 1990s and comparable to the growth during the 1980s of 9.8 percent. . . . From 2000 to 2010, regional growth was much faster for the South and West (14.3 and 13.8 percent, respectively) than for the Midwest (3.9 percent) and Northeast (3.2 percent)” (U.S. Census Bureau, Department of Commerce, Washington, DC).

2. Louisiana has the largest number of African American Catholics, and most of those in the Archdiocese of Los Angeles trace their origins to Louisiana.

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-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.

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Chapter Happenings

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

Grand Rapids, Michigan

Robert Batastini, Chapter Director

Obviously, things are humming in Grand Rapids. Lots of folks are working hard on convention preparations, but we’re having fun, too. If you don’t know Grand Rapids very well, I suggest you check out www.experiencegr.com—and for a fun video tour on that site, search Grand Rapids Lip Dub.

But we’re taking care of ordinary business, too. A special weekend on March 6–7 began on Friday night with our annual members meeting. Since it was in Lent, we began with a soup and bread supper, followed by a forty-five-minute meeting and then a ninety-minute Lenten mini-retreat given by Fr. Phil Shangraw and Sr. Mary Ann Barrett. We concluded at 8:45 with Night Prayer, and we went home to rest for the next day.

Saturday morning’s event was a choir director’s workshop on working with aging voices. The presenter, Cal Langejans, directs a 100-voice senior citizens choir with an incredibly young sound. We’re anxious to learn his secrets.

Do check it all out at www.npm-gr.org. We can’t wait to see you all in July! We’re gonna have a really good time.

Baltimore, Maryland

Tom Bozek, Chapter Director

On January 19, 2015, the Chapter held its



Baltimore Winter Workshop, “Putting Meaning into Ministry”

annual winter workshop, “Putting Meaning into Ministry.” The plenum session was presented by Father Michael Triplett, a priest of the Archdiocese of Baltimore, who addressed the challenges and benefits associated with leading a ministry. Breakout sessions featured certification for basic and intermediate cantors, basic piano, and basic organ. Breakouts also included several presentations. One, by John Romanowsky, Executive Director of Evangelization for the Archdiocese of Baltimore, “From Maintenance to Mission in Ministry,” discussed Pope Francis’s vision of the new evangelization in *The Joy of the Gospel* as a fruitful paradigm for ministry. Amie Post, Director of Faith Formation at

Immaculate Heart of Mary Parish and a family psychotherapist, explored the idea that if you want to love others, you have to love yourself. Amie shared strategies to develop best thinking on the topic and managing self toward becoming ministers who can fully love others because they have loved themselves in the challenges of ministry. Father Triplett also gave a breakout session on the psalms in the Liturgy. The workshop was held at The Church of the Resurrection in Ellicott City, with Stephen Lay as host. The winter workshop is usually held on a holiday such as President’s Day or Martin Luther King Jr. Day to enable people in ministry who also have full-time jobs to be able to attend without having

to give up a weekend day.

And on February 16, the annual Chapter Retreat, held in conjunction with the Archdiocese of Baltimore Office of Worship, took place with Dr. Pat Fosarelli, associate dean of the Ecumenical Institute of Theology at St. Mary's Seminary, Roland Park, as the retreat leader. Her focus was on good stress and bad stress and what they do to our bodies, minds, and spirits. External stress, she explained, could be placed on one by a pastor, committee, congregation, while internal stress is placed on oneself by one's own expectations of what should be achieved, for example, do better than last year. The retreat was held at the Msgr. O'Dwyer Retreat House in Sparks, Maryland.

Hartford, Connecticut

Jean Degan, Chapter Director

From the *Sacred Sounds Concert Series* and *The Mighty Austin Organ Series* came another installment of the *raison d'être* of such programs: a world-class organist performing on a world-class instrument. Jonathan Dimmock brought the intriguingly titled "Paris: Between the Wars" to the Cathedral of Saint Joseph on Friday, February 6. Mr. Dimmock is currently the organist for the San Francisco Symphony and organist and choir director at Congregation Sherith Israel. He is well known internationally as a recitalist, choral conductor, accompanist, continuo player, ensemble musician, writer, and church organist. Previous musical posts have included Westminster Abbey and three American cathedrals: New York's St. John the Divine, St. Mark in Minneapolis, and Grace Cathedral, San Francisco. His program consisted of works by Weitz, Alain, Widor, Messiaen, and Duruflé.

NPM-Hartford members joined in their annual "Chew and Chat," on March 8 at St. James Church in Rocky Hill. They spent an hour discussing topics important

to those of us who love liturgy and music and want to talk about ways to improve and enhance it. There was lots of free music for the picking, and the event concluded with Evening Prayer.

Also, Evening Prayer (Vespers) is celebrated every Sunday during Lent in St. James Church. Evening Prayer became a regular part of daily prayer in the third century, and Christians were expected to use the evening service to render thanks for all the blessings of the past day and for the coming gift of sleep, to repent for what they had done wrong or left undone, and to intercede for the needs of the Church and the world. We join in singing choral renditions of many of the pieces and end this time of prayer with a special choral piece.

Louisville, Kentucky

Laura Sullivan, Chapter Director

The Archdiocese of Louisville NPM Chapter recently celebrated the anniversary of its formation as a chapter. The evening included a catered dinner complete with wine and dessert as well as lively conversations. The theme of the event was "How Do You Do?" The goal was twofold. On one hand everyone was encouraged to introduce themselves to someone new. The other goal was to compile a list of survey questions on how you do things at your church. A questionnaire was distributed to those in charge of the music at their parish with the intent to get a feel for how alike and how diverse we are across the Archdiocese as well as to provide helpful information to connect us in our unique field of church music.

The next event on our calendar is "Illuminating the Word through Art and Music." We will gather at the Chapel at Bellarmine University to view the *St. John's Illuminated Bible*, the first hand-illuminated Bible in more than 500 years. We will then enjoy a presentation on Gregorian chant.

Midsouth (Memphis), Tennessee

Carolyn Malish, Chapter Director

The Midsouth (Memphis) Chapter celebrated a Taizé Service at our meeting on March 1. The evening began with our chapter director, Carolyn Malish, giving an explanation of what Taizé is, the history of Taizé, and how to prepare a Taizé service. Then all the participants moved into the sanctuary for the actual Taizé service.

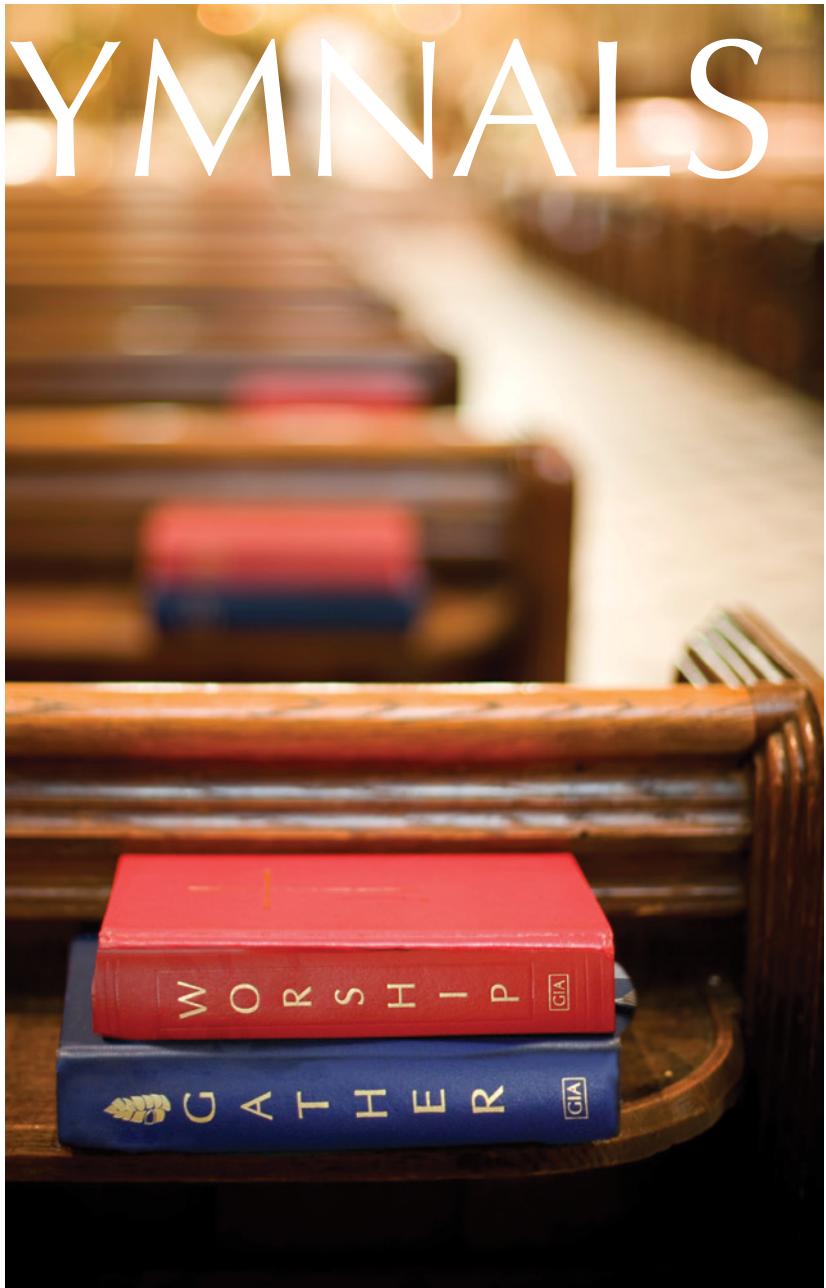
Worcester, Massachusetts

Peter Brockmann, Chapter Director

On February 7 a cantor "Tune Up!" took place at Holy Family of Nazareth Parish in Leominster, Massachusetts. The demographic of the participants speaks well for the future of the cantor ministry in the diocese: One-third of the participants were youth. It also speaks volumes for the future of our Worcester Chapter: Ninety percent had never been to an NPM event, and only one had been to the last cantor workshop, which had been held in 2013. Overwhelmingly, participants felt strongly that this event has strengthened their music ministry and made them a better parish musician. Topics reviewed followed the NPM Cantor Intensive format: the history of cantors in Catholic Liturgy, the role of the cantor as animator of the Word of God, and how the psalms serve as a fitting bridge between the first reading from the Hebrew Scriptures and the Gospel. Exercises to illustrate and critique our strategies for psalm preparation, posture, facial expression, and eye contact were great learning points. The excellent hot and convenient lunch provided by the music ministry of Holy Family of Nazareth Parish was well received and most appreciated. After lunch, we participated in more physical exercises to improve our vocal production—breathing, diction, and posture. Then we went upstairs into the beautiful sanctuary to participate in the master class portion of the

HYMNALS

These pages contain
the songs we sing when
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we are joyful
we are reflective
we are grieving
we are celebrating
we are praying



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day. Three cantors who had each prepared psalms were recorded. A transformative experience can be witnessed in these excellent clips. This event was a great success for our Chapter and for the parishes and cantors who participated.

Rapid City, South Dakota

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

St. Anthony of Padua Church in Hot Springs hosted the January 31, 2015, NPM winter meeting that featured excellent program content offered by three experienced and dedicated liturgical musicians. Specifically, we learned about conducting from the keyboard, youth in music ministry, and strategies for music ministry planning.

Trenton, New Jersey

Michael Zorner, Chapter Director

The Board Members of NPM Trenton have been working very hard over the past year to bring our chapter into the twenty-first century! Using programs such as EventBrite, PayPal, MailChimp, and our new website (npmtrenton.org), we now offer the opportunity to sign up and pay for membership online, register for events, and get e-tickets, and we have begun sending out a weekly e-newsletter containing Chapter events as well as events at member



Rapid City Winter Meeting

parishes. We launched a membership drive last fall and have successfully signed up more than 150 members for our Chapter. We also now offer a parish membership, through which every member of a parish's

music ministry can join for one price. We recently presented a workshop on funeral music led by our Chapter Director, Michael Zorner, and a Past Chapter Director, Nancy Paolini, in which we showcased music from



February Workshop in Joliet. Right: Jennifer Kerr Breedlove-Budziak. Below: Participants from Joliet and Chicago.



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OCP, GIA, WLP, and ILP. We are preparing for our next large event, welcoming Steve Petrunak to discuss the topic "Managing Music Ministry," based on his recent book with the same title.

Joliet, Illinois

Nick Thomas, Chapter Director

On Sunday, February 8, the Joliet Chapter of NPM held a vocal technique workshop with Jennifer Breedlove-Budziak as presenter. The event was held at St. Scholastica Parish in Woodridge, Illinois. Our host for the event was Carrie Marcotte, who is co-director of music and Liturgy with her husband, Dan. More than 100 people from throughout the Diocese of Joliet and some from the Archdiocese of Chicago attended the hour-and-a-half workshop. Some of the topics that Jennifer covered were: preparing to sing—the warm-up, physical alignment, exploring resonances, the vowel spectrum and vowel matching, and ensemble blend and vocal health. The workshop ended with a question and answer session from the people in attendance. The overall response to the workshop was very positive, and many were going to take the materials covered back to their parishes to share with other members in the choir and cantor program at their church. More than twenty-four parishes were represented at the workshop through choir members, music directors, cantors, and organists. Many suggested and requested that we have another workshop to continue the learning process. The board has agreed to look into planning a similar workshop for next year.

Our next chapter event was on April 19 at St. Jude Parish in New Lenox. The topic was "Director's Choice." We asked directors, organists, and choir members to bring twenty-five to thirty copies of two anthems from the liturgical year that work well at their parish. The music had to be currently in print. We hoped this would



Participants in the *Finale* Workshop Series Beginner Class sponsored by the Orlando NPM Chapter learn to how to insert lyrics into their composition.

enable parishes to add quality choral pieces that "work" to their library by singing through them at this workshop.

Orlando, Florida

Aaron Kohl, Chapter Director

The Orlando NPM Chapter held its annual St. Cecilia Day of Reflection for Liturgy Directors, Music Directors, and Assistants at Sts. Peter and Paul, Winter Park, on November 24, 2014. Joe Simmons from New York facilitated the day with the topic "Re-igniting Your Mission: Balance, Self-Care, and Ministry." More than forty participants spent the day reflecting on their call to music ministry and generating ideas to manage obstacles that keep them from realizing their vision. Joe's leadership through prayer, including *lectio divina* and singing, small group discussion, and personal development coaching techniques allowed the Spirit to be invited to breathe new life into our mission.

On January 24, 2015, in conjunction with the Office of Music, we offered a series of four workshops on consecutive Monday evenings on *Finale* notation software. We were grateful to St. Margaret Mary Catholic School, Winter Park, for allowing us to use their computer lab. The workshops were structured in three parts: *Finale* for the beginner (two workshops), *Finale* and formatting for worship aids, and using *Finale* to project music notation. Participants gained insight into the capabilities of this program and future classes are already being planned.

This year, for the first time, the Chapter sponsored a Mardi Gras social on Friday,

February 13, to which all music ministers from around the diocese were invited. St. Charles Borromeo, Orlando, was the host parish. Harry Rios, director of music at St. Clare, Deltona, provided the entertainment, dazzling attendees with his jazz piano skills. The potluck social was also an opportunity for music ministers from other parishes to connect and socialize with each other. In addition, attendees were exposed to NPM and learned how the organization could benefit them. Donations were accepted for a scholarship fund to sponsor registrations for those with financial need for the 2015 Orlando Liturgical Conference to be held August 20–22, 2015. Approximately twenty-five people attended this first social and were looking forward to future gatherings.

The final event for this year will be a diocesan choir festival on May 8, 2015, at St. James Cathedral, Orlando. Four directors will each conduct one combined piece, and individual choirs will have the opportunity to perform for each other.

Lansing, Michigan

Dr. Robert Wolf, Chapter Director

Our Lansing NPM Board of Directors met to plan upcoming events for our Chapter which include the following:

- Choral Reading Session on Friday, March 20, at Saint Patrick Church, Brighton. Guest clinician was David Anderson, vice president of church music at GIA. A reception followed for all the choristers to meet and greet David. The GIA octavos to be sung

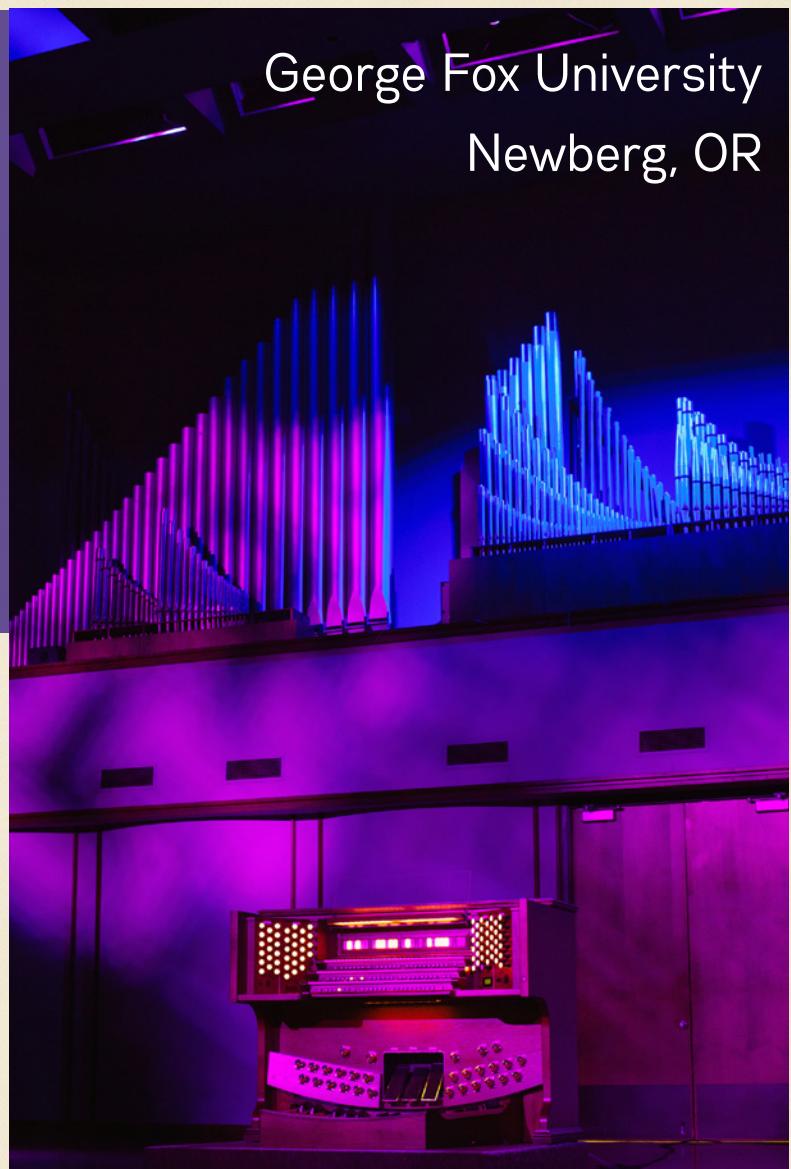
The 21st Century Organ Company

The university recently purchased a three-manual Rodgers organ for use in Bauman Auditorium. By the use of digital technology, the pipes have been connected to the console, preserving the original pipe organ installed at the university in the early 1980s. The dedication concert on Feb. 20, 2015, celebrated the coming together of the digital and pipe organ elements in a perfect blend of sound.

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were chosen by our Lansing Board of Directors with David Anderson.

- Dinner Party to honor Bishop Steven Rajca, new bishop of Gaylord, Michigan. Many of our members know Bishop Rajca because he was a priest of our Diocese of Lansing for many years and former secretary to our Bishop Earl Boyea. The gala event will be held on Sunday, May 3, at an Italian restaurant in Brighton.
- Faith Sharing. Our Lansing NPM Board of Directors will meet prior to all of our board meetings for faith sharing. We hope that this is a model for musicians and for the faithful of our diocese.
- Basic Cantor Certification will be held on Saturday afternoons in August at three locations: Saint John Church, Davison; St. Thomas Aquinas Church, East Lansing; and St. Patrick Church, Brighton.

Indianapolis, Indiana

Kathleen Muller, Chapter Director

Henry Leck, founder and artistic director of the Indianapolis Children's Choir,

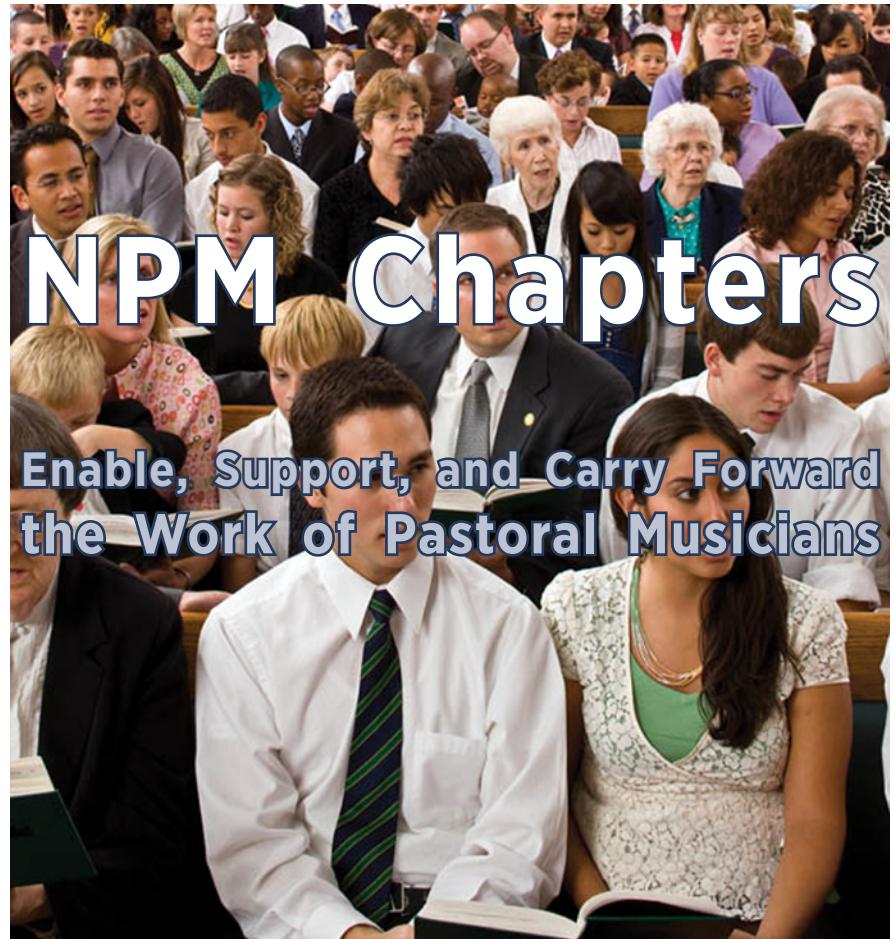


Clare Bain, Director of Sacred Music at Marian University, member of the Leadership Team for Indianapolis NPM, with Dr. Henry Leck.

graciously accepted the invitation to be the guest speaker at the annual Clergy-Musician Banquet hosted by the Indianapolis Chapter of NPM. Forty-nine musicians and priests joined together for cocktails and dinner before Dr. Leck's presentation, "Teaching Values beyond Music through Music." His goal, as he directs children's choirs, is "to change kids, one song at a time." Through music, he says, there are values that can be taught, such as resourcefulness, spontaneity, courage, creativity, self-discipline, and time management. He

states: "I don't teach music. I teach young people through music."

He also questioned what keeps singers coming back. He suggested it is not only a sense of wonder but also a sense of beauty that even children can feel and can especially create through the sacred art of music. Dr. Leck also shared that when he first started directing children, he was surprised at their ability to be "artists." They can, indeed, draw the audience into the music, and are capable of the "artist" label.



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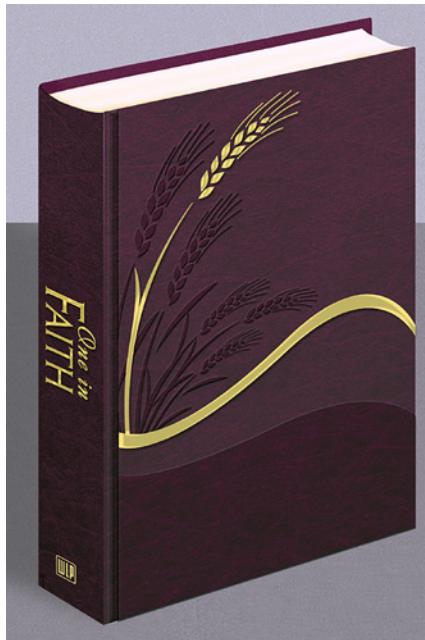
Hymnal

One in Faith

Various composers. *World Library Publications*, 2014. Hardbound without readings, 006001, \$14.50. Other editions and accompaniment books available.

Is the hardbound hymnal a relic of the past? Has the dawn of the digital age made it obsolete? Apparently World Library Publications (WLP) does not think so. It has recently released *One in Faith*, a hymnal very similar in format and price to *Gather* and *Worship*, the “mainstream” hymnals from GIA Publications. *One in Faith* is available with or without readings and in a choir/cantor edition. Landscape and portrait keyboard accompaniments, guitar, and C and B-flat instrumental editions are also offered. (OCP also has a hardbound hymnal, *Journeysongs*, that has a similar number of hymns and songs, but it does not include a lectionary section.)

Of course, WLP will continue to market various periodical worship aids, the choice of the great majority of parishes in the United States. But for those who are serious about developing a comprehensive music program, the hardbound book remains the most stable, suitable, and sustainable option. Worship aids, softbound booklets, and projection screens can provide supplementary assistance, but the hardbound hymnal gives the music director a consistent and cost-effective resource to help build a parish repertoire over a number of years. And not unlike the reader’s *Lectionary* and the priest’s *Missal*, it provides a substantial book for the members of the assembly and symbolizes the importance of their role.



This review will highlight some of the features of *One in Faith* and make some comparisons with *Worship* and *Gather*. The pew edition of *One in Faith* is similar in size and binding type to the other two books. The text and music are clear and legible, but unlike *Worship* and *Gather*, the lines are often quite close together, leaving unused blank space at the bottom of many of the pages.

All three books include simple formats for morning, evening, and night prayers, followed by settings of common responsorial psalms and canticles. Their lectionary sections include proper responsorial psalms from separately published collections. *One in Faith* continues to use the New American translation of the psalms, while *Worship* and *Gather* use the newer and more rhythmic revised Grail translation. *One in Faith* incorporates Latin, Spanish, and other languages in eighty-nine of its titles, somewhat fewer than *Gather* (112) and *Worship* (165). All three books have a

complete set of helpful indexes.

One in Faith has fourteen Mass settings compared to nine in *Worship* and twelve in *Gather*. Each book also has a selection of additional service music and music for sacramental rites. Except for the chants from *The Roman Missal*, WLP, GIA, and OCP have no common Mass settings in their hardbound hymnals. It is unfortunate that these three major publishers did not use the introduction of the revised *Roman Missal* as an opportunity to promote more common settings for these ordinary texts.

A comparably sized “Hymns and Songs” section makes up the largest part of all three books, arranged in very similar categories. In this section, there is more shared repertoire, especially with traditional texts and common hymn tunes. For example, *One in Faith* and *Worship* have the same number of items in the “Easter” category, and half of those selections appear in both books. *One in Faith* adds a useful “devotional” category containing songs not generally intended to be used for Mass.

Some of the best contemporary hymn text writers such as Dufner, Quinn, and Stuempfle are represented in all three books. Each also contains a fair number of selections by Richard Proulx and Michael Joncas, although often not the same compositions. But there are not many contemporary compositions shared between the two publishers except for some of the “standards” of the St. Louis Jesuits. The most often named composers and writers in the index of *One in Faith* are Bolduc, Hommerding, Hughes, Janco, Marchionda, and Warner. It is very good to see a number of the best compositions of Lucien Deiss and venerable hymn texts by Omer Westendorf, the founder of World Library. In contrast, the *Worship* index is

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- “Called to the Supper of the Lamb,” a lovely communion song by Hommerding and Alonso based on *Pange Lingua Gloriosi*;
- six seasonal Communion chants by Charles Thatcher with simple antiphons and multiple psalm verses;
- “O Holy One,” a beautiful hymn to God the Creator by Mary Frances Fleischaker;
- “Journey of Faith,” a hymn for the Church by Dolores Dufner, set to LOBE DEN HERREN;
- “Touch the Earth Lightly” by Murray and Gibson.

One in Faith provides a solid alternative to the GIA hymnals for those who want to upgrade to a hardbound hymnal. It could be especially useful for parishes that have been using other worship aid programs from World Library Publications.

Charlie Gardner

About the Reviewer

Mr. Charlie Gardner teaches at Marian University in Indianapolis, Indiana. He served as one of the editors for the fourth edition of *Worship* (GIA Publications).

Publisher

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Music and the Proclamation of God's Word

BY THE UNITED STATES CONFERENCE OF CATHOLIC BISHOPS

Words and music belong together. Sometimes an association between words and music is so strong that we find it difficult to say the words without singing the tune—or to hear the melody without also thinking of the words.

Try saying the words of the “Star-Spangled Banner” without the melody. If you’re like most people, you’re probably stumbling a bit. Now try it with the tune. Makes a big difference, right? Some texts just don’t seem right without music. Have you ever tried gathering around a cake ablaze with candles and just saying the words of “Happy Birthday”? Have you ever attended a football game where the crowd only recites the words of the school fight song?

Music has long played an important role in the life of the Church, especially in proclaiming, praying, and responding to the Word of God. The bishops who gathered at the Second Vatican Council recognized the intimate connection between word and music, declaring that the Church’s musical tradition is of preeminent value because “as a combination of sacred music and words, it forms a necessary or integral part of the solemn Liturgy” (Second Vatican Council,

Constitution on the Sacred Liturgy [*Sacrosanctum Concilium*], no. 112, in *Vatican Council II: Volume 1: The Conciliar and Post Conciliar Documents*, new rev. ed., ed. Austin Flannery [Northport, New York: Costello Publishing, 1996]).

Music Proclaims the Word

Music provides a powerful vehicle for the proclamation of the Word of God, particularly in the celebration of the Liturgy. Although it is not currently a common practice in the Roman Rite, a long-standing tradition in Churches of both East and West has deacons and lectors sing the Gospel and other scriptural readings of the Liturgy.

Most Catholics today are accustomed to hearing the verses of the Responsorial Psalm proclaimed in song. Official liturgical documents regard the singing of the Responsorial Psalm as being so important that it should normally be sung from the ambo—the place from which the other biblical texts are proclaimed—by a specially designated psalmist.

Musical proclamation of God’s Word is by no means restricted to the Liturgy. One of the best known examples of sung proclamation of biblical texts is George Frideric Handel’s beloved oratorio, *Messiah*—written not for the Church but for the concert hall. The words of the prophet Isaiah in the King James Bible, “For unto us a child is born” (Is 9:5), evoke for many English-speaking Christians Handel’s exuberant musical setting of these words. Isaiah’s words have become unforgettable

to many of us, thanks to the composer’s skillful use of musical language that draws particular attention to the words: “Wonderful, Counselor, the mighty God, the everlasting Father, the Prince of Peace” (Is 9:6, KJV).

The works of Handel and other composers who have set biblical texts to music are marvelous examples of music’s power to evangelize. Music can open ears and hearts to the Good News of God’s presence, action, and love for the human race. Even today many composers are creating musical settings of scriptural texts through which listeners can meet the living God in fresh expressions of the Word.

The preparatory document for the 2008 Synod of Bishops on “The Word of God in the Life and Mission of the Church” urged contemporary believers to use every means at their disposal to proclaim the Gospel, including “radio, TV, theatre, cinema, music and songs, including the more recent media, such as CDs, DVDs, Internet, etc.” (*Lineamenta for the Synod on the Word of God in the Life and Mission of the Church*, no. 26, www.vatican.va/roman_curia/synod/documents/rc_synod_doc_20070427_lineamenta-xii-assembly_en.html). Composers and musicians have an important part to play in this work of announcing God’s Word both inside and outside the walls of the Church.

Music in Praying God’s Word

Music is a powerful language for the proclamation of the Word of God, but it

Prepared by the United States Conference of Catholic Bishops for Catechetical Sunday 2009. Copyright © 2009 United States Conference of Catholic Bishops, Washington, DC. All rights reserved. Permission is hereby granted to duplicate this work without adaptation for non-commercial use.

“Catholic schools should regard instruction in music and the arts as an integral part of catechetical formation . . . ”

is also a potent form of expression for the community to pray from the Scriptures. During his visit to France in September 2008, Pope Benedict XVI noted that “for prayer that issues from the word of God, speech is not enough: music is required” (www.vatican.va/holy_father/benedict_xvi/speeches/2008/september/documents/hf_ben-xvi_spe_20080912_parigi-cultura_en.html).

Christians often pray God’s Word through the singing of psalms and other biblical canticles, such as Mary’s song, the *Magnificat*. These scriptural songs form the basis for the daily prayer of the Church—the Liturgy of the Hours—and are used frequently during the celebration of the Mass, sacraments, and other rites.

The singing of psalms has long been used to accompany liturgical processions: for example, the entrance and Communion processions at Mass. In the fifth century, St. Cyril, bishop of Jerusalem, recalled for newly initiated Christians the psalm that was sung as they and the other members of the liturgical assembly came forward to receive Communion: “After this you hear the cantor inviting you in sacred song to participate in the holy mysteries. His words are: ‘Taste, and see that the Lord is good’ (Ps 34:9)” (Cyril of Jerusalem, *Baptismal Homily 5*, in *The Awe-Inspiring Rites of Initiation*, 2nd ed., trans. Edward Yarnold, sj [Collegeville, Minnesota: Liturgical Press, 1994], no. 20).

The Church’s official liturgical documents continue to recommend the traditional practice of singing a psalm and antiphon at the entrance, at the preparation of the gifts, and during Communion, even providing proper scriptural texts for each Mass. Those preparing music for the Mass,

however, may choose other appropriate psalms and hymns to be sung at these times.

In addition to psalms and canticles, the community sings other biblical texts during the Liturgy. The priest and people sing together texts from God’s Word at the very heart of the Mass—during the Eucharistic Prayer—as they join the saints and angels in the great song of praise drawn chiefly from the vision of Isaiah: “Holy, holy, holy

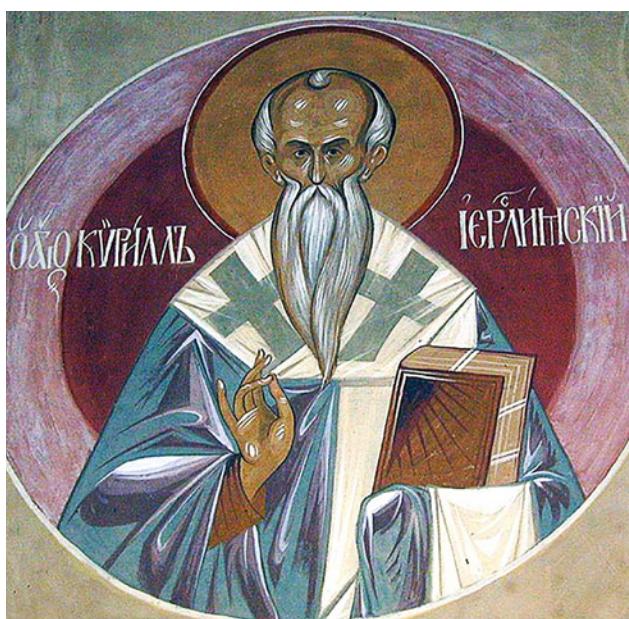
Good catechesis can help to open the minds and hearts of worshipers to hear and reflect on God’s Word as it is proclaimed by the psalmist in the verses of the Responsorial Psalm or in a text from the New Testament that is sung by the choir during the preparation of the gifts. These sung proclamations, of course, have a catechetical value of their own, because they help the assembly to become more and more

familiar with the riches of God’s Word. The music can amplify the meaning of the text in such a way that it deepens the experience of hearing the Word.

Catechesis must also play a role in preparing the community to take an active part in singing the Word. St. Paul directed that when they assembled, Christians should be “singing psalms, hymns, and spiritual songs with gratitude in [their] hearts to God” (Col 3:16). Catechetical programs should help to instill in believers the notion that singing is a normal part of Christian gatherings.

Catholic schools should regard instruction in music and the arts as an integral part of catechetical formation, providing students with the skills they need to take an active part in the Liturgy. Solid liturgical catechesis requires that members of the assembly be prepared for music that they will be invited to sing, so that they can participate with confidence and conviction.

Mystagogical reflection on the sung parts of the Mass and other rites can also help to deepen the assembly’s encounter with Christ in the Word that they have heard and prayed. When catechumens are dismissed from the Sunday Liturgy of the Word, for example, they may join in singing



Saint Cyril, bishop of Jerusalem in the fifth century, “recalled for newly initiated Christians the psalm that was sung as they and the other members of the liturgical assembly came forward to receive Communion: ‘After this you hear the cantor inviting you in sacred song to participate in the holy mysteries. His words are: ‘Taste, and see that the Lord is good’ (Ps 34:9)’”

Lord, God of power and might. Heaven and earth are full of your glory” (see Is 6:3).

Catechesis, Music, and the Word of God

Because music is such an important element in proclaiming and praying the Word of God, it is likewise an integral component of effective catechesis.

Catechesis should help the community to listen actively to the Word of God as it is proclaimed in the music of the Liturgy.

the refrain of the Responsorial Psalm as they reflect on the Scripture readings and other elements of the celebration. This same practice may be followed by other groups that gather to reflect on the Sunday readings.

Encountering the Living Word of God

Whether it is used for proclamation or prayer, music joined to the Word of God is meant to draw people into an encounter with the living Word of God, who is Christ. The Second Vatican Council declared that in the Liturgy the presence of Christ is revealed in many ways—in the person of the ordained minister, in the proclamation of God's Word, in the Eucharistic species,

and lastly “when the Church prays and sings” (Second Vatican Council, *Constitution on the Sacred Liturgy*, no. 7).

Music is a gift of God that opens for us a glimpse of God's glory. Through beauty, music and other arts reveal dimensions of truth that words alone cannot convey. Pope John Paul II noted that “on countless occasions the biblical word has become image, music, and poetry, evoking the mystery of ‘the Word made flesh’ in the language of art” (*Letter to Artists*, no. 5, www.vatican.va/holy_father/john_paul_ii/letters/documents/hf_jp-ii_let_23041999_artists_en.html).

“A cry from deep within our being, music is a way for God to lead us to the realm of higher things” (United States Conference of Catholic Bishops [USCCB], *Sing to*

the Lord: Music in Divine Worship, Pastoral Liturgy Series 4 [Washington, DC: USCCB, 2007], no. 2). Whether we are singing or listening, music has the power to bring us into an experience beyond the words—to a personal encounter with Christ himself, the Word made flesh.

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29th Annual Guitar and Ensemble Institute

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Faculty



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



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



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



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



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



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



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



John Angotti *Keyboard Track and Liturgy*
John provides inspirational music and witness through concerts, workshops, retreats, missions, conferences, and liturgies. A well-known composer and recording artist, John is also a member of the NPM Cantor Steering Committee.



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



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

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July 20-24, 2015

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What You Get When You Register

Resident: Housing for five nights (beginning Sunday, July 19), fourteen meals, and a wonderful formation experience.
Commuter: Twelve meals and a wonderful formation experience.

REGISTER ONLINE NOW: WWW.NPM.ORG • INFORMATION: 1 (855) 207-0293

Registration Information

You can register by mail, fax, or online. Just complete the registration form on this page and return it to NPM with your payment.

LOWEST AVAILABLE RATES

Our lower advance rates apply until 30 days before the program.

MEMBER DISCOUNTS: For NPM Parish Members, registration discount fee is transferable to anyone in the parish. If your name is not on the parish membership, include the parish group number on your registration form. For NPM Individual Members, discount cannot be transferred to others. No discount available to subscribers.

NOT-YET MEMBER RATE applies if you are not yet an NPM member. Fee includes a one-year individual membership in the National Association of Pastoral Musicians. Postage fees outside the U.S.A., if applicable, will be billed later.

TUITION includes group sessions, individual coaching, materials, and all meals as noted during the course of your institute.

CONFIRMATION AND CANCELLATION

You will receive a confirmation statement before your program. *Cancellation: Requests received in writing one week prior to the institute will receive a full refund less a \$50 processing fee. (This refund will be processed after the institute.) After that one-week deadline, refunds are given only in the form of credit toward registration at a 2015 NPM convention or institute.*

Cancellation: Requests received in writing one week prior to the institute will receive a full refund less a \$50 processing fee. (This refund will be processed after the institute.) After that one-week deadline, refunds are given only in the form of credit toward registration at a 2015 NPM convention or institute.

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

ACCOMMODATIONS

Lodging is available Sunday, July 19, through checkout on Friday, July 24. Airport shuttle will be available courtesy of the local committee by prior arrangement. Shuttle arrangements will be made after you register.

Mail registration form with payment to:

NPM Institutes

PO Box 4207 • Silver Spring, MD 20914-4207

Fax—credit cards only—(240) 247-3001
Register online—credit cards only—
at www.npm.org

Registration Form: NPM Guitar and Ensemble Institute 2015

Photocopy this form for each additional registration.

NPM Member Member or Group # _____

Name _____

Check one: work home

Address _____

New Member

Name for Badge _____

City/State/Zip _____

Phone (____) _____ Fax (____) _____ E-mail: _____

Parish Name _____ (Arch) Diocese _____

Guitar and Ensemble Institute	Advance Deadline	Resident	Commuter	After Deadline	Fee
July 20-24 Milford, Ohio	June 22	\$625	\$525	Add \$60	\$ _____

ADDITIONAL FEES: check applicable box(es); write in amount(s)

Not-Yet Member \$89 (required if you are not an NPM individual member or from a member parish; includes a one-year individual NPM membership)

\$ _____

\$ _____

TOTAL FEES

PAYMENT

I authorize NPM to charge my VISA MasterCard AMEX Discover Exp. Date _____

Card # _____

Security Code _____

3 digits on back of card or 4 digits on front for Amex

Name on card _____

Signature _____

Billing zip code _____

Check enclosed (payable to NPM, USA dollars): Check number _____



¿Qué constituye una parroquia?

El Código del Derecho Canónico llama parroquia a “una determinada comunidad de fieles constituida de modo estable en la Iglesia particular . . .” (Canon 515§1). Sin embargo, una parroquia es mucho más que esa fría definición jurídica. Es el lugar donde la gente aprende a compartir el culto, entierra a sus seres queridos, celebra matrimonios, reza por los enfermos, se llena de orgullo cuando sus hijos comparten la Comunión sacramental por la primera vez, confiesa sus pecados, medita y reflexiona en silencio, participa en los programas de los oficios, asiste a comidas parroquiales al aire libre y presta servicios en el consejo pastoral. Una parroquia tiene sitios de interés, sonidos, recuerdos y esperanzas. Es un lugar enriquecido por la experiencia privada y común.

Por estas razones es tan difícil para los feligreses el cierre de una parroquia o su incorporación a otra. Puede perderse mucho más que “una determinada comunidad.... constituida de modo estable”. Es el conjunto de historias, recuerdos, aromas y sonidos atesorados por esa comunidad. Es la forma en que brilla la luz a través de los vitrales de la Iglesia en la primavera. Son los azulejos que recubren las paredes del vestíbulo de la parroquia y el chirrido de la madera cuando uno ocupa su banco favorito. Lo que teme la gente es la pérdida del hogar.

Los fieles de la parroquia a la cual se trasladará esta comunidad incorporada tienen temores similares. Es posible que sus recuerdos y experiencias comunes pasen a un segundo plano con la presencia de los recién llegados, particularmente si estos últimos hablan otro idioma o tienen costumbres o expectativas diferentes con respecto a la vida parroquial y al culto.

Épocas difíciles

Por estas razones, la incorporación y el cierre de las parroquias crean situaciones muy difíciles. Sigue algo más que un desmantelamiento de algo que era “estable” y ya no lo es. Son cosas que no se pueden hacer con facilidad. Se necesita ternura, respeto por lo perdido y la clase de atención que existe en las familias que logran unirse sin

contratiempos. Como dice un pastor de una parroquia en proceso de incorporación, se trata de “no cambiar la mente [sino] el corazón—y eso es difícil de lograr”. Es tan difícil que algunas personas no pueden adaptarse al cambio o resienten que se les haga entrar a la fuerza a una comunidad que no escogieron, de modo se van a otra parte o terminan por abandonar la Iglesia.

La música ayuda

Se podría pensar que la incorporación de los ministerios de la música en esas situaciones sería difícil y lo es. Sin embargo, cuando se maneja con cuidado, la unión de los ministerios de la música y de sus ministros ha demostrado ser uno de los elementos de la vida parroquial que más ayuda a unir a las comunidades. La conservación de lo que se puede guardar de la experiencia pasada y la combinación de esa riqueza con nuevas posibilidades (como crear un coro infantil en la parroquia recién incorporada) demuestran respeto por lo que ha existido y un enfoque en lo que podría llegar a ser el ministerio compartido de la música. Los ministros de la música que pueden superar la pérdida, la desconfianza y la diferencia para mostrar su interés mutuo y por la congregación ponen en práctica lo que cantan los domingos. Tal vez lleve un poco de tiempo llegar a ese punto, pero conviene recordar que los músicos litúrgicos son los primeros de todos los discípulos y solo entonces son ministros; ante todo, adoran a Dios (*Cantemos al Señor: La música en el culto divino*, 49).

En la segunda plegaria eucarística para la reconciliación se ruega a Cristo que haga que la Iglesia “resplandezca en medio de los hombres como signo de unidad y un instrumento de Tu paz”. Esta oración por toda la Iglesia debería ser también una plegaria en las parroquias que luchan con el cierre y la incorporación y aun con el crecimiento y la expansión que atraen nuevos miembros. Si, a pesar de sus diferencias, diversas personas pueden unirse y vivir en unidad y paz, entonces la incorporación habrá tenido éxito y será mucho lo que esa parroquia logrará al proclamar con su existencia la buena nueva de la salvación.



The Code of Canon Law calls a parish “a definite community of the Christian faithful established on a stable basis within a particular church . . .” (Canon 515§1). Beyond that cold legal definition, however, a parish is much more. It is where people learn to share worship, where they bury their loved ones, celebrate marriage, pray for the sick, swell with pride as their children share sacramental Communion for the first time, confess their sins, meditate in reflective silence, participate in service programs, celebrate parish picnics, and serve on the parish pastoral council. A parish is sights and sounds and memories and hopes. It is a place made rich by shared and private experience.

That’s why it’s so difficult for parishioners when a parish closes or merges with another parish. What may be lost is so much more than “a definite community . . . established on a stable basis.” It is the set of stories and memories and smells and sounds that this community holds dear. It is the way that the light shines through the church windows in the spring. It is the tiles that line the walls of the parish hall and that creak in the wood when you step into your favorite pew. What people fear is the loss of home.

And the people of the parish into which this merged community will move have similar fears. Their shared memories and experiences may be overrun by the newcomers, especially if those newcomers speak a different language or have different customs or expectations of what parish life and worship should be like.

Difficult Times

For these reasons, parish mergers and closings are very difficult. What’s going on is so much more than dis-establishing something that was “stable” and isn’t so any longer. It’s something that can’t be done easily. It takes tender care, respect for what’s being lost, and the kind of attention to be

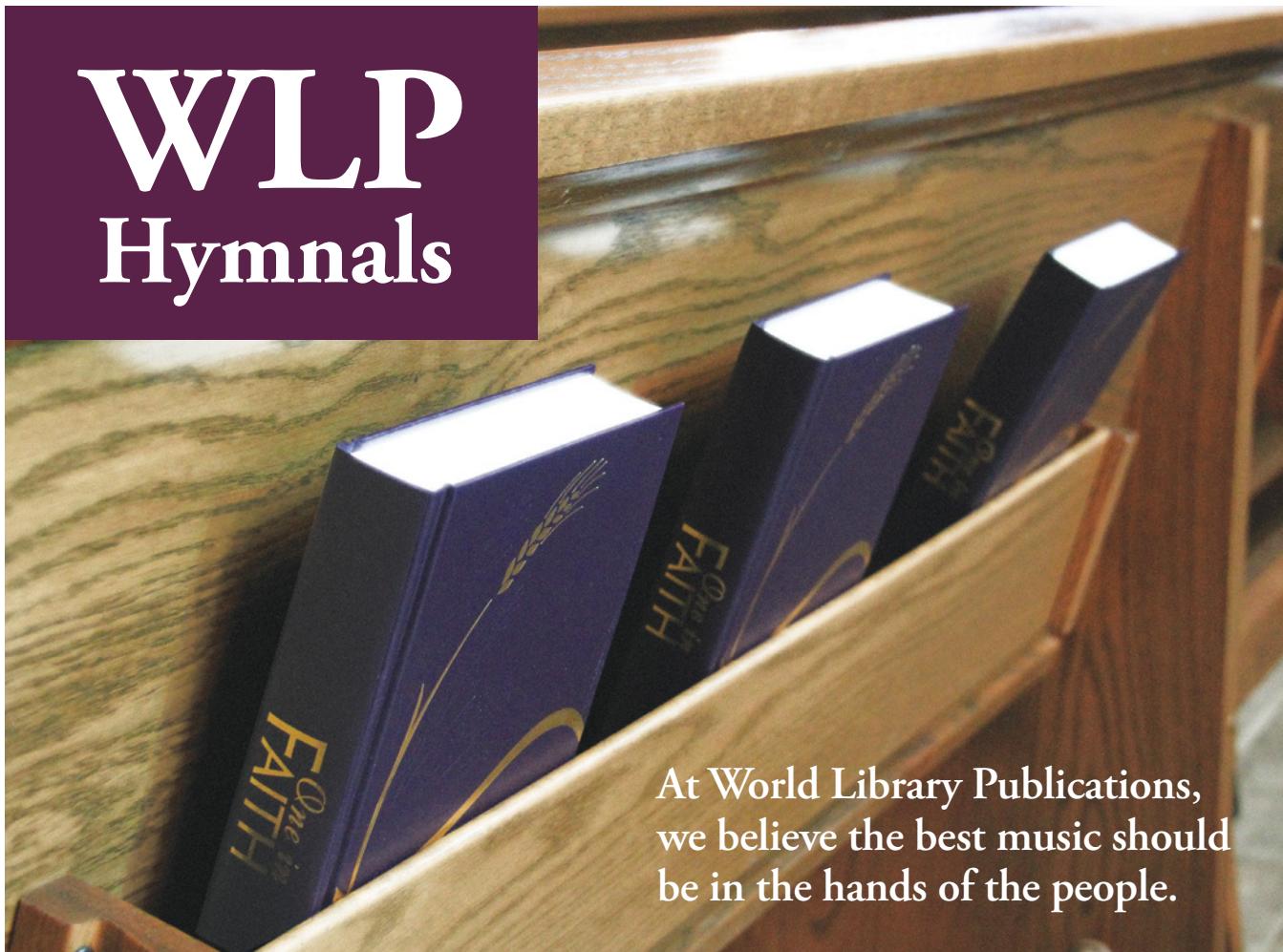
found in successfully blended families. It is a matter, as one pastor of a merging parish has said, of “not changing minds [but] changing hearts—and that’s hard to do.” It is so hard that some people can’t cope with the change, or they resent being shoehorned into a community that they didn’t choose, so they go elsewhere, or they leave the Church altogether.

Music Helps

You might think that merging music ministries in such situations would be a very hard thing to do, and it is. But when handled carefully, the blending of music ministers and their ministries has proved to be one of the elements of parish life that is most helpful in bringing communities together. Preserving what can be saved from past experience and combining those riches with new possibilities (e.g., beginning a children’s choir in the newly merged parish) shows respect for what has been and a focus on what the shared music ministry might become. Music ministers who can overcome loss, distrust, and difference to show that they care for one another and for the people of the community put into practice what they sing on any Sunday. It might take a while to get there, but it helps if they remember that “liturgical musicians are first of all disciples, and only then are they ministers . . . they are worshipers above all else” (*Sing to the Lord: Music in Divine Worship*, 49).

The second Eucharistic Prayer for Reconciliation prays that Christ might make the Church “a sign of unity and an instrument of your peace among all people.” This prayer for the whole Church should also be a prayer for parishes struggling with closings and mergers—and even with growth and expansion that brings in new members. If diverse people can come together, despite differences, to live in unity and peace, then mergers have been successful, and there is much that such a parish can accomplish in proclaiming by its life the Good News of salvation.

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