

PASTORAL Music

NATIONAL ASSOCIATION OF PASTORAL MUSICIANS

NOVEMBER 2015



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From the President

“Called to Joy and Hope: Let the Servant Church Arise!” The theme of our Thirty-Eighth Annual Convention was an apt title for our Association’s gathering, as this time is very much for us as an Association within the Catholic Church a time of both joy and hope.

As I write this, the images of Pope Francis’ pastoral visit to the United States are still fresh in my mind. His presence among us and his message of mercy and compassion were both a challenge and an encouragement. I was struck by the way in which he could be so present and effective in every situation and setting: from the floor of the House of Representatives to a Catholic Charities Soup Kitchen, from the Hall of the United Nations General Assembly to an elementary school in Harlem, from private meetings with small groups to the closing Mass of the World Meeting of Families in Philadelphia with more than one million participants, Pope Francis demonstrated integrity of message because he always practices what he preaches. At every turn he received the warmest of welcomes from a broad spectrum of people, both believers and non-believers. In all of this, the Catholic Church was the center of attention in the United States in a positive light. For me, as I hope for you, it was a time of joy and hope.

For our Association it was a particular joy, as many of our members had a role in leading assemblies in song at the various Liturgies with Pope Francis. The wide-ranging repertoire was representative of the broad spectrum of musical styles and genres used in our parishes, giving Pope Francis a clear picture of the vibrant worship of God that our liturgical assemblies offer week after week (though perhaps without the support of accompaniment from the

likes of the Philadelphia Orchestra!). I am filled with “joy and hope” because of what our Association does to support that work of praising God in song.

I am also filled with “joy and hope” because this has been a good year for us. Our financial situation is growing stronger because of our staff restructuring, fiscal responsibility, the success of our programs, and the generous support of our members. Our future looks strong, and we are planning new kinds of programming for 2016 and 2017. With several new chapters recently formed (and several more in the works) we will be able to be more supportive to our members at the local level.

Along with our annual report to the membership, this issue focuses on the highlights of the Annual Convention this summer in Grand Rapids, Michigan. For those who participated, let this be a reminder of what we experienced. I am grateful to the many volunteers who made the convention such a great experience for all of us. To the core committee, committee chairpersons and members, music ministers, and the hundreds of volunteers throughout the week, who showed hospitality, hauled equipment, gave directions, or worked an countless other ways behind the scenes, I express, on behalf of our membership, our gratitude for your efforts and the sacrifices you made to make the convention a great success.

For those who were not able to attend the convention, may the contents of this issue help you to experience some of the “joy and hope” we shared in Grand Rapids this summer. I hope you will be encouraged to join us next year in Houston. The convention is made richer by your participation. The January issue of *Pastoral Music* will contain all the details of the next convention . . . and the registration form.

We prepare to enter a new year of grace, and the Holy Year of God’s Mercy, and the beginning of a new liturgical year this Advent. I pray that we will approach the new year with “joy and hope,” confident in God’s great mercy to heal us, to strengthen us, and to save us. May our work and our song embody that mercy so that those we serve will come to know, love, and serve the Lord more faithfully.

God’s peace,

A handwritten signature in dark ink, reading "Rick Hilgartner". The signature is written in a cursive, flowing style.

Rev. Msgr. Rick Hilgartner
President



NATIONAL ASSOCIATION OF
PASTORAL MUSICIANS

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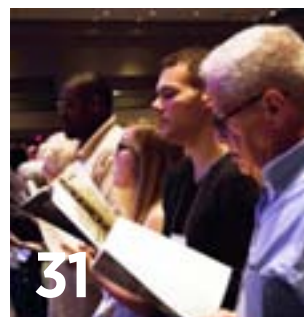
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Cover: A plenum showcase at the Thirty-Eighth Annual NPM Convention. Photos in this issue courtesy of Dan Hurst and Bob Ogren of Grand Rapids; Rev. Ricky Manalo; Gordon E. Truitt and Peter Maher of the NPM National Office; and NPM file photos.



Mission Statement

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

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

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	Term/End
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Dr. Jennifer Pascual	(2/2015)
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The Association President and the NPM Board members also serve on the NPM Council without a vote.

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Our Association as of August 31, 2015

Membership

	2014	2015
Total Membership	6,516	5,735
DMMD Membership	664	596
Interest Sections		
African American Musicians	105	77
Campus Ministers	175	138
Cantors	2,015	1,573
Choir Directors	2,143	1,599
Clergy	904	733
Diocesan Directors of Music	127	124
Ensemble Musicians	1,192	935
Hispanic Musicians	212	169
Music Education	350	293
Musicians in the Military	30	21
Organists	1,796	1,384
Pianists	980	673
Youth	1,047	908
Asian Pacific Musicians	36	29
Musicians Serving		
Religious Communities	73	68
Pastoral Liturgy	538	461
Chant	219	244
Composers	94	95

Chapters

2015	72	(56 permanent, 16 temporary)
2014	67	(57 permanent, 12 temporary)

Publications

	2014	2015
Members and Subscribers		
Pastoral Music	6,677 ²	5,877 ¹
Liturgical Singer	1,157 ³	969 ³

1. This number includes 28 non-member subscribers and 114 libraries.

2. This number includes 30 non-member subscribers and 131 libraries.

3. Total number of copies sent to subscribers; some subscriptions are bulk orders.

The work of the National Association of Pastoral Musicians is guided by the continuing needs and interests of our members and of the Catholic Church in the United States, as communicated to us by our members, the U.S. Conference of Catholic Bishops, and others interested in the continuing renewal of the Church's liturgical life.

Membership in NPM represents commitment to and participation in the mission of the Association—fostering the art of musical liturgy and serving the Catholic Church in the United States. In 2015 the Association's membership continued a decline that echoes the situation of many other voluntary organizations. It seems that "associating" and attending national conventions, particularly for many church-related organizations, is currently on hiatus for various reasons, including access to many resources on the internet that were not formerly available. The **good news** in this decline is the commitment of many members to remain in the Association, even when they have to pay for their own memberships instead of receiving those memberships as a benefit from the parishes or institutions where they work. Such determination to remain with NPM continues to be an important affirmation that what we're doing is good and worth supporting.

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

NPM Chapters are the local "incarnations" of the Association. Because of the dedicated work of the National Committee for Chapters and the work of dedicated volunteers, our Chapters are thriving. Many Chapters now have their own website and Facebook page to improve communication with their members and to let others know of the good work that NPM Chapters are doing.

Pastoral Music continues to provide a forum for thoughtful and helpful discussion of issues affecting sung worship and pastoral music ministry. *The*

Liturgical Singer is a practical and lively newsletter for psalmists, cantors, choir directors, and choir members. In addition to these two printed periodicals, NPM provides for its members a variety of electronic publications, including *Pastoral Music Notebook*, a twice-monthly newsletter for NPM members; *Sunday Word for Pastoral Musicians*, a weekly reflection on the Sunday Scriptures; *Clergy Update*, a quarterly newsletter for clergy members; and *Praxis*, a quarterly newsletter for DMMD members.

The **2015 NPM Convention** in Grand Rapids, Michigan (July 6–10) drew a total of 1,293 paid registrants among the nearly 2,000 participants—a reduction in paid attendance from previous conventions that is attributable in part to rising convention costs, declining parish support for convention attendance, and the general decline in such gatherings that other associations are also experiencing. Still, those who came liked what they experienced, giving the event a 4.62 out of 5—higher than our other recent highly rated conventions. NPM members continue to value the educational character of the convention, with more than eighty percent of participants telling us that they attend for the workshops.

This current issue of *Pastoral Music* features images and materials from that annual convention. The next NPM convention will be held in Houston, Texas, July 11–15, 2016, with the theme “The Church Sings/La Iglesia Canta.”

NPM institutes drew 223 participants in 2015 to five different programs. We continued our recent practice of offering only one independent week-long program and four institutes associated with the convention. In addition to these institutes, the Association sponsored a winter colloquium on a “Paschal Mystery Approach” to the Body of Christ at prayer.

For the previous two years, the Association has been working to overcome a deficit created by declining membership and lower-than-expected participation in our conventions. The Association entered 2013 with depleted savings, and the deficit in 2013 left us with no savings going into 2014 and with an anticipated deficit. As you can see from the charts on this page, we are beginning to recover from that deficit. In fact, our current budget shows a net income for the first time in four years. The NPM President and National Staff, working with the Board of Directors, is monitoring expenses carefully so that we can (1) restore and maintain financial health; (2) establish an adequate reserve fund; and (3) carefully expand NPM services as finances permit.

Education

Conventions

2015 Annual Convention: Grand Rapids, Michigan
2014 Annual Convention: St. Louis, Missouri

Paid Attendance
1,293 (1,779 total)
1,471 (1,988 total)

Institutes

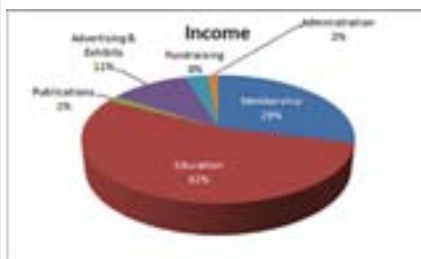
2015 5 Institutes
2014 6 Institutes

Paid Attendance
223
206

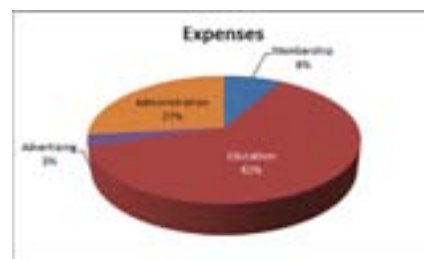
Ongoing Educational Resources: NPM Website

Bulletin Inserts
Certification Resources
Chants of *The Roman Missal*
Hovda Lectures
NPM Planning Calendar
Pastoral Music Back Issues (Volumes 1–36)
Resource Articles

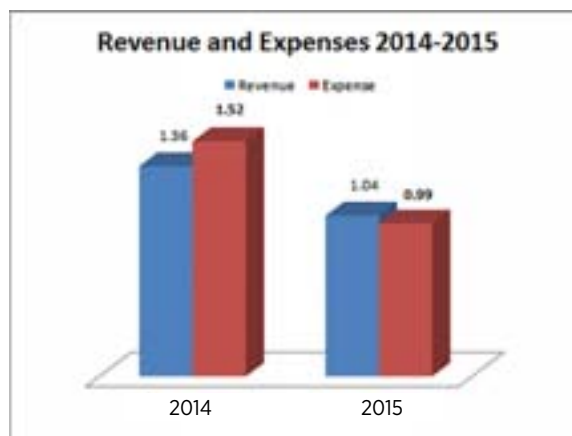
Finances



2015 Revenue: \$1.042 million



2015 Expenses: \$0.996 million



NPM income and expenses in millions of dollars

Jubilate Deo Award

John D. Witvliet

Minister in the Reformed Tradition,
student of Christian worship, dedicated
teacher, pastoral musician

Pastoral Musician of the Year

Michel Guimont

Composer and choral director, psalmist
and pastoral musician, who teaches us to
sing “*d’une même voix*”



Chapter Leader of the Year

Robert J. Batastini

Dynamic leader, shaper of the future,
wise mentor



Chapter of the Year

Arlington, Virginia

Building on the past, gathered in fellowship,
shaping the future



Industry Award

MorningStar Music Publishers

For offering us music for Christian com-
munities gathered in worship



DMMD Member of the Year

Kathleen DeJardin

For outstanding leadership in pastoral
music ministry



Virgil C. Funk Stewardship Award

Peter E. Bahou

Student of Christian art, guide to pilgrims,
support for sacred music, friend of pastoral
musicians



Koinonia Award

Mary Cusack, Rick Hardy, Dennis Rybicki and the Core Committee
Thirty-Eighth Annual Convention

“Called to Joy and Hope: Let the Servant Church Arise!”

2015 CONVENTION

Our Thirty-Eighth Annual

The Thirty-Eighth Annual Convention of the National Association of Pastoral Musicians drew nearly 1,800 people to Grand Rapids, Michigan, for a wonderful week (July 6–10, 2015). The weather was great, the venues were delightful, and the events and presentations at the convention were highly acclaimed. The overall convention received a rating of 4.62 out of a possible 5. Ratings for the plenum addresses were the highest in years—an overall rating for 4.63, ranging from a high of 4.84 to a low of 4.48. The various performances also received very high ratings, especially the Wednesday evening performance by the Grand Rapids Symphony Orchestra and participants from the DMMD Choral Institute. This event received a whopping 4.9 out of 5! It was, as one evaluator noted, “just awesome!”

To read about the major benefits that people received from this year’s convention and what they would like more or less of at future conventions, please turn to page seventy-one.

Who Gathered

The largest group of convention participants this year were parish directors of music ministries or of music and liturgy (nearly fifty percent of participants identified themselves this way), mostly employed in those positions full-time. The only other significantly large groups present were cantors (ten percent) and choir directors (nearly eight percent). There were more volunteer pastoral musicians present (nearly twenty-four percent) than part-



time salaried musicians (about nineteen percent).

About half of those in Grand Rapids have been NPM members for ten years or more (more than fifty-one percent). Another thirty-one percent have been in NPM for less than ten years, and eleven percent were new members. The largest group of participants were older (over thirty) and middle-age adults (nearly fifty-six percent). Many others were older than sixty (thirty-eight percent). It was very good to see that eight percent of the participants were young adults. Most NPM members have their membership paid for by the parish, school, or other institution they serve (nearly seventy percent), while just under one-quarter of our members pay for their own membership. Nearly seventy-five percent of those responding to the survey expect to renew their membership.

The largest group of those present (forty-three percent) were subsidized by their parish, school, or institution, which covered the costs of participation. Others (fifteen percent) received some help from their parish or other institution, while twenty-eight percent paid their own way.

Related to these results are the descriptions of parishes and institutions served by the participants. Basically, many participants work in parishes that can afford to offer assistance for convention participation. More than half of the parishes or other places of ministry are suburban; another twenty-six percent are urban; and fifteen percent are rural. Seventy-nine percent of these institutions are middle or upper middle income, and eighty-one percent serve primarily a non-Hispanic white community. Where there are other ethnic groups in significant numbers in these parishes and institutions, the largest group by far is Hispanic/Latino (one-third). Asian and Pacific Islander populations make up another twenty-three percent of minority communities, and African or African American populations account for another fifteen percent within these primarily white communities.

Core Committee

The names of the 2015 Core Committee were inadvertently left out of the Convention program book. They did an excellent job, so this mistake gives us an opportunity to acknowledge them here. They are: Co-chairs Mary Cusack, Dennis Rybicki, and Rick Hardy; Facilities chair Larry Barton; Liturgy chair Phil Konczyk and music director Nick Palmer; Hospitality co-chairs Daniel Daller and Caitlin Cusack; Registration co-chairs Aline Snoeyink and Kathleen Lally, with banker Brian Pouget; Exhibit co-chairs Joan Thomas, or, and Linda Parker; Special Events chair Bob Batastini; Secretaries Michelle Ogren and Ben Koval; and Volunteer chair Mary Harwood. Peter Kurdziel coordinated the Organ Crawl, and Bob Czerew oversaw

the Liturgical Space Tour. Thanks to all!

SCHOLARSHIPS

Two Kinds

Each year, with the help of its members and associates, NPM offers two kinds of scholarships: academic and program, to assist with the cost of educational formation for pastoral musicians.

This year, NPM and its affiliates offered **twelve academic scholarships** with a total value of **\$23,300**. (An additional \$500 is contributed to the Rensselaer Challenge Grant, which is administered and awarded by the Rensselaer Program of Church Music and Liturgy at St. Joseph's College in Rensselaer, Indiana.) Brief biographies of the scholarship awardees begin below.

NPM program scholarships are made possible through the generosity of NPM members who have made financial contributions to the NPM Program Scholarship Fund and through donations from our associates. These scholarships are provided to assist pastoral musicians with limited financial resources in taking advantage of opportunities for continuing formation at NPM conventions and institutes.

2015 Academic Scholarship Recipients

Joy Viceroy, recipient of the NPM Vatican II Scholarship (\$2,000), is in her first year



of the master's program in liturgical music at the Pontifical University of St. Patrick's College in Maynooth, Ireland. At the age of nine, Joy became a founding member of the Cappella Children's Choir at her home parish of St. Bartholomew in Middleburg Heights, Ohio. She was soon trained as a cantor, later joining the traditional and contemporary choirs as well.

While attending Saint Mary's College in Notre Dame, Indiana, Joy continued to serve as a music minister through campus ministry, eventually earning an internship as a pastoral music leader. On graduating magna cum laude with her degree in music, theatre, and French, Joy accepted a position at Clonard Church of the Annunciation in Wexford, Ireland, with the House of Brigid. This postgraduate volunteer program (using liturgical music as its foundation) promotes re-evangelization of the Irish Catholic Church at a local level. For two years, Joy was director of the vigil and youth choirs, a member of the folk group, and a music leader in the Family Liturgy Group. Arguably, her greatest contribution at Clonard was her innovation of the budding Drama Ministry program. By developing two large-scale sacred music dramas, Joy successfully fused her love of theatre with her passion for postconciliar liturgical music. In the future, she hopes to couple these sorts of projects with a director of music and Liturgy position in a parish.

A native of Pittsburgh, Pennsylvania, **Nicholas Capozzoli** is the recipient of the NPM Nancy Bannister Scholarship



(\$2,000). He is a rising young organist who has performed throughout the Eastern United States and has won top prizes at national competitions. Nicholas was nominated as one of *The Diapason's* "20 under 30 Class of 2015"—individuals under the age of thirty who have made significant contributions to the fields of organ performance, harpsichord, and church music. Nicholas is a fifth-year student at the Oberlin Conservatory of Music, where he is pursuing both a bachelor of music degree in organ performance and an accelerated master of music in historical performance. He was first drawn to the pipe organ by hearing its

power in the context of the Liturgy. He is passionate about using his gifts to inspire others with the same power that drew him to pastoral music ministry. As an aspiring church musician, Capozzoli was selected as the Sacred Music Intern at the prestigious Brick Presbyterian Church (New York, New York) and the highly regarded Ss. Peter and Paul Church (Naperville, Illinois), working under the direction of Keith Tóth and Matthew Sprinkle, respectively. He currently serves as organist at Bethesda-on-the-Bay Lutheran Church in Bay Village, Ohio. With this scholarship, Nicholas will be able to finish his studies at Oberlin and prepare for a versatile career as a performer, teacher, and pastoral musician.

The Father Lawrence Heiman, CPPS, Scholarship (\$1,800) went to **Morgan Windsperger**, a sophomore at the College of Saint Benedict in St. Joseph, Minnesota. Morgan is from Watertown, Minnesota, where she was involved in the music at her church at a young age, participating in the children's choir, handbell choir, and youth choir. She started playing piano at the weekend Masses at Immaculate Conception Church at the age of ten. Morgan is a part of Saint John's Campus Ministry and accompanies for the student Masses in the Abbey Church. She is involved in the St. John's Chamber Choir and the Saint Ben's Dance Team at college as well. Morgan plans to use the scholarship at St. Ben's toward her pursuit of a degree in liturgical music.



Joel Morehouse received this year's NPM Jane Marie Perrot Scholarship (\$2,000). Joel believes that sacred music has been a part of his life for longer than he can remember. It was his study of classical music in undergraduate



school, however, which led him to embrace the fullness of the Catholic faith at the Easter Vigil in 2004. He has been involved full-time since then in Catholic liturgical music and lay pastoral work. After ten years of parish work, he feels, the time has come to expand his skills as a musician, so he will begin concurrent master's degrees in organ performance and choral conducting at Syracuse University this fall. During his studies, he will remain active as director of music and organist at Saint Mary's Catholic Church in Auburn, New York. Joel hopes to continue serving as a Catholic pastoral musician for many years to come, and he is exceedingly grateful to NPM for the Jane Marie Perrot Scholarship, which will help offset his tuition costs.

The NPM Memorial Funds Scholarship (\$2,000) combines income from the Funk Family Memorial Scholarship, the Dosogne Memorial Scholarship, and the Rendler-Georgetown Chorale Scholarship. It was awarded to **Jerrick Cavagnaro**, an organist and vocalist from North Haledon,



New Jersey. Jerrick is currently a sophomore organ performance and sacred music major at Westminster Choir College in Princeton, New Jersey, where he studies with Alan Morrison. As

a child, Jerrick attended church at St. Anthony's in Hawthorne, New Jersey, where he would often hear the children's choir singing at Mass. He eventually decided to join the choir and was immediately hooked on sacred music and the sounds of the organ. He began taking piano lessons from the organist and, after a few years of lessons, his teacher let him accompany the choir during Lessons and Carols and on other occasions. Eventually, he began to substitute on the organ for his teacher when she went away on vacation. Once Jerrick entered high school at Paramus Catholic in Paramus, New Jersey, he began

taking organ lessons and he accompanied the choir and cantored at school Masses. Two years ago, Jerrick started a job as the assistant organist at Our Lady of the Valley and Holy Cross Churches and as music director at the Jesus Christ, Prince of Peace Chapel at William Patterson University. He intends to use the scholarship money toward his tuition at Westminster Choir College, where he is being shaped into a budding pastoral musician. He is truly grateful for being granted this scholarship and looks forward to completing his sacred music and performance degrees to help guide him in his career as a professional pastoral musician.

Hannah C. Davis is the recipient of this year's \$2,500 OCP Scholarship. Pastoral music has played an important role

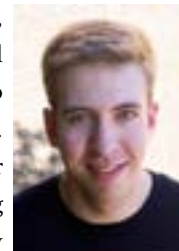


throughout her entire life. Before she was aware of it, her mother (a pastoral musician for almost twenty-five years) was bringing her along to everything that involved music in their

church. Hannah sang for countless children's and youth choirs, began cantoring at the age of ten, and involved herself in all things musical at her parish. As high school was whizzing by, she began to pray and consider music as a career and calling and finally realized that this was the path that God was choosing for her. So after she received her associate of arts degree—with an emphasis on music—from Southwestern Michigan College, she began to look for a school where she could continue studies in music that would be applicable to pastoral music. She found Aquinas College in Grand Rapids, Michigan, where she is currently pursuing her bachelor's degree with an emphasis on performance and a minor in liturgical music. (It was her voice instructor at Aquinas who encouraged her to audition and apply for scholarships through NPM.) Hannah writes: "My sincere thanks and

prayers go out to NPM and OCP for this amazing honor and blessing!"

Daniel Gonzalez, recipient of the NPM La Beca Guadalupana (\$2,000), was first introduced to the organ at age twelve by the organist at Saint Michael the Archangel Church in Overlea, Maryland, after Daniel had been taking piano lessons for seven years. He started playing for services the following year and eventually



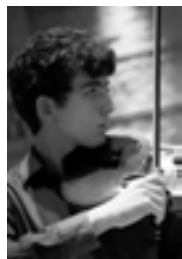
became the assistant organist of the parish while he was in high school. Daniel decided to attend Stanford University in California, where he is pursuing a bachelor of arts degree in music, concentrating on early keyboard, choral conducting, and early sacred music. He is also the choral apprentice at Saint Ann Chapel, Palo Alto, where he serves as apprentice choir conductor, bass, and assistant organist, and additionally sings chant with the choir of Professor William Mahrt. Dan plans to use his scholarship to continue studying keyboard performance, choral conducting, and voice. During his time at Stanford, Dan has performed with various groups including Stanford Baroque Soloists and the Philharmonia Baroque Chorale under the direction of Dr. Bruce Lamott. He plans to give recitals this year on organ and harpsichord as well as direct a combined choir for polyphonic Vespers and Compline for the Solemnity of the Annunciation. In addition, Dan plans to pursue graduate education in sacred music starting in autumn 2016.

Joel S. Kumro, director of music at Our Lady of Peace Catholic Church and School in Minneapolis, Minnesota, will use the \$1,500 James W. Kosnik Scholarship to complete his master's degree in liturgical music at Saint



John's University, Collegeville, Minnesota. Joel is a native of Buffalo, New York. He earned his undergraduate music degree from SUNY Buffalo State, in Buffalo, where he studied voice and piano. Joel went on to study organ privately with Margaret Harper at the Eastman School of Music. While in Buffalo, Joel performed as an organist for several organizations, including the Conference of Roman Catholic Cathedral Musicians, Church Musicians Guild of Buffalo, and the Cheektowaga Community Chorus. Joel also served as guest organist for various liturgical celebrations at many churches including St. Joseph Cathedral, Our Lady of Victory Basilica, and Christ the King Seminary. As an accompanist, Joel has performed on organ, piano, and harpsichord for several soloists and ensembles including the Buffalo Philharmonic Chorus. As a tenor, he has appeared as vocal soloist with many organizations, including the Amherst Chamber Ensembles, Camerata di San Antonio Orchestra, Buffalo Diocesan Festival Chorus, Buffalo Philharmonic Chorus, and the Buffalo State College Chamber Choir. As the director of music at Our Lady of Peace Church in Minneapolis, he serves as organist, conducts the adult choir and ensemble, and supervises the children's choir.

With parents who are liturgical musicians, **Chris Gokelman** has basically grown up in church. The recipient of this year's GIA Pastoral Musicians Scholarship (\$2,000), Chris



began playing viola and drums for parish liturgies, graduating while still in high school to a place in the music ministry not only for St. Anthony's Catholic High School in San Antonio, Texas, but also for Liturgies at the University of the Incarnate Word. He has been part of the Youth Orchestra of San Antonio since 2009, serving as principal violinist for its

Philharmonic, Symphony, and Sinfonietta orchestras. As the winner of the 2014–2015 Concerto Competition, Chris played as a soloist with the San Antonio Symphony. Since 2012 he has been a musician for several major publisher showcases at NPM conventions. Beyond music ministry, Chris is involved in the Young Oblates service group, which serves meals to the homeless, and in other service projects. Chris will use his scholarship grant to begin his college studies at Oberlin College and Conservatory in Oberlin, Ohio.

Richard Grablin, who received this year's \$2,500 NPM Members Scholarship,



is a busy man. He is currently organist at Zion Evangelical Lutheran Church in Millwood, Washington, and he serves as a proofreader and typesetter for the *Ignatius Press Pew Missal*, checking texts as well as music. He will use the scholarship funds to continue his studies in organ performance as a post-baccalaureate student at Gonzaga University in Spokane, Washington.

This year's NPM La Beca Juan XXIII (\$2,000) was awarded to **Olfary Gutiérrez**, coordinator of Hispanic music



ministry and cantor at the Cathedral Basilica of the Sacred Heart in Newark, New Jersey. Olfary graduated from the Mannes College of Music with a professional degree in voice performance. She also holds a degree in classical percussion and music pedagogy from the Conservatory of Tolima and the University of Caldas in her native Colombia. Olfary has been involved with Hispanic pastoral music ministry since 2001, when she became the director of the Spanish choir at the Cathedral Basilica of the Sacred Heart. She has also worked as an instructor for cantor schools through

the Newark Chapter of NPM. She will use this scholarship to support her full-time studies toward a master's degree in voice pedagogy and performance at Westminster Choir College of Rider University in Princeton, New Jersey.

With the help of the Lucien Deiss, CSSP, Memorial Scholarship (\$1,000), **Dorothy VanDine** will be attending the University

of Houston, Texas, for graduate studies in organ performance while continuing to work as a



pastoral musician at Christ the Redeemer Catholic Church, where she serves as organist. Dorothy (and her twin sister, also a musician) grew up in Pennsylvania, attending the St. John Neumann Regional Academy in Williamsport. Dorothy served as parish organist at St. Joseph the Worker Parish in Williamsport before beginning her college studies at Rice University in Houston.

2015 Program Scholarships

Reports from some of the program scholarship winners may be found in this issue beginning on page fifteen.

From funds donated by Steven C. Warner and the University of Notre Dame Folk Choir, \$1,800 was awarded in scholarships to:

- Jena Thurow, student assistant in the Campus Ministry Office at Marquette University;
- Teresa Vincent, co-director of choir and office assistant, Campus Ministry, University of the Incarnate Word, San Antonio, Texas;
- Amy Poniatowski, music minister, University of the Incarnate Word, San Antonio, Texas;
- Nina Hayes McGuane, co-director of choir, University of the Incarnate Word, San Antonio, Texas.

From funds donated by the Paluch Family Foundation and World Library Publications, \$2,500 was awarded in scholarships to:

- Almira Malley, music director at the Co-Cathedral of St. Thomas More, Tallahassee, Diocese of Pensacola-Tallahassee;
- Vincent Cao, cantor and member of the men's schola, Prince of Peace Parish, Plano, Texas;
- Brandon Vogt, part-time music and Liturgy director, Our Lady of Mercy Church, Harborcreek, Pennsylvania;
- Maria Dolores C. Diaz, Catholic school music teacher, Santa Barbara Catholic School, Dededo, Guam.

NPM Program Scholarship money funded full convention registration for:

- Marc Stockert, liturgist and music director at St. Katharine Drexel Church, Ramsey, Minnesota;
- Christine Bianco, cantor, St. Laurence

Parish, Brooklyn, New York;

- Miriam Soto Miranda, cantor and choir member, St. Adalbert Roman Catholic Church, Elmhurst, New York (Brooklyn Diocese);
- Josephus (Jojo) Jordan, music director, St. Charles Borromeo Church, Sicklerville, New Jersey;
- Marta Sue Piper, pianist, organist, and choir director, St. Mary Parish, LaCenter, Kentucky (Owensboro Diocese) and elementary school music educator, St. Mary Elementary School, Paducah, Kentucky;
- Barbara Banks-Grove, Church of the Epiphany, Brick Township, New Jersey.

Geoffrey Lewis Scholarships

Created in memory of percussionist Geoffrey Lewis (1969–2010), this fund assists participation in the annual NPM Guitar and Ensemble Institute (GEI). Geoffrey Lewis began coming to the summer GEI program when he was in his twenties and was playing an electronic finger percus-

sion machine. With the support of other GEI participants, and with the guidance of members of the GEI faculty, Geoffrey graduated to an acoustic drum set and learned the place of percussion in music for the Liturgy. This year, four participants in GEI were supported by funds from the Geoffrey Lewis Scholarship.

2016 Scholarships

Nearly \$10,000 was collected in Grand Rapids and soon thereafter toward NPM academic scholarships to be awarded in 2016. Additional funds from members and industry partners will shape the amount of scholarships we can offer for 2016. Please watch the NPM website, *Notebook*, the NPM Facebook sites, emails, and the January issue of *Pastoral Music* for additional information on the 2016 academic and program scholarships.

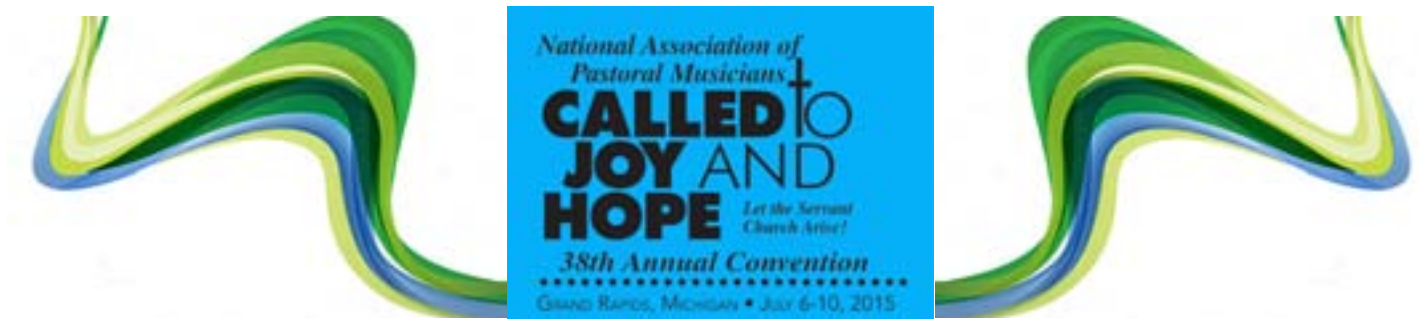
You may donate to the NPM Scholarship Fund securely online at the NPM web page: <https://www.npm.org/donations/index.php>.



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This is a list of the 2015 Convention presentations that were recorded during the NPM Annual Convention in Grand Rapids, Michigan. They have been prepared for distribution via digital download (mp3 format). Have your credit card ready, and order the presentations you want securely online. Once your order has been processed, you will receive a code via email for downloading your order. Then listen and enjoy!

PLENUM SESSIONS

P-01 Progressing the Reform: Less Pomp, More Prayer.

Richard Fragomeni

P-02 Raising an Echo in the Christian Heart. Zaragoza, Rubalcava,

Macalintal, Tracey

P-03 Joy and Hope, Grief and Anguish: Singing, then Sending.

Ronald Patrick Raab, csc

P-04 Liturgy in the Context of Joy and Sorrow: Music as Pastoral Care. *John Witvliet*

P-05 Inspiring Commitment to Participation in Liturgy and Life. *Kathleen Harmon, SND de N*

BREAKOUT A

A-04 In Conversation with Asian Pacific Musicians and Communities. *Maria Nieva*

MORE ON THE NEXT PAGE . . .

A-05 In Conversation with Youth Musicians and Worshipers.
Rachelle Kramer

BREAKOUT B

- B-03 The Role of Chant in Parish Liturgies. *Audrey Seah*
B-04 Echoing Your Experience: Continuing the Conversation with the Plenum Panel. *Zaragoza, Rubalcava, Macalintal, Tracey*
B-08 Music to Celebrate the Easter Vigil and the Celebration of the Sacraments of Initiation. *Jerry Galipeau*
B-11 Five-Year Strategy to a Fully Singing Parish. *Jennifer Kerr Breedlove Budziak*
B-12 Let the Church Say: Liturgical Documents on African American Worship Style. *Holland, Harris*

BREAKOUT C

- C-02 Music in the New Rite of Marriage. *Alan Hommerding*
C-05 Mass 101: Why We Do What We Do at Mass. *Evan Snyder*
C-08 Techniques to Ring God's Praise. *Philip Roberts*
C-14 The Contemporary Ensemble. *Steve Warner*
C-15 Composing for the Assembly. *Dan Schutte*

BREAKOUT D

- D-03 Introducing Chant into Your Parish: The Communion Antiphon and Psalm, Part 1. *Charles Thatcher*
D-05 Share, Serve, and Love: The Mission We Are Charged With. *Evan Snyder*
D-07 Revitalizing Older Voices in Our Church Choirs. *Michael Kemp*
D-08 Liturgical Repertoire to Get You Started (Handbells). *Philip Roberts*
D-12 Arranging and Accompanying Hispanic Music. *Peter Kolar*

D-14 A Real-Life Spirituality for Cantors. *Kathleen Harmon, SND de N*

BREAKOUT E

- E-03 Introducing Chant into Your Parish: The Communion Antiphon and Psalm, Part 2. *Charles Thatcher*
E-04 Dialogue with the Executive Director of the BCDW. *Michael Flynn*
E-09 Funeral Rites: Mourning and Celebration of Resurrection. *Kathleen Harmon, SND de N*

BREAKOUT F

- F-02 How to Prepare the Wedding Liturgy to Change Couples and Communities into Disciples. *Diana Macalintal*
F-03 Chant 101. *Audrey Seah*
F-06 Dialogue with the Executive Director of the BCDW. *Michael Flynn*
F-09 Techniques of Music Therapy for Our Elders in Prayer and Ritual. *Lindsey Perrault*
F-11 How to Build a Congregational Repertoire. *Jennifer Kerr Breedlove-Budziak*
F-15 A Plenum Colloquium: Continuing the Dialogue. *Kathleen Harmon, SND de N*

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wherever you are**

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BY PROGRAM SCHOLARSHIP RECIPIENTS

One of the conditions under which NPM's program scholarships are granted is that the recipients will submit a follow-up report, reflecting on their convention or institute experience, describing what they have learned, what they are taking back to their parish, and how they can implement what they have learned. Here are excerpts from some of this year's reports.

I Knew What I Needed

I'd like to express my deep gratitude for being awarded a Paluch Family Foundation / World Library Publications Program Scholarship to attend the 2015 NPM Convention. Having accepted the position of music director at the Co-Cathedral only last year, I knew that I needed to seek out resources and expertise to help me settle into my position and grow our music ministry. Attending the NPM Convention was the best decision I made as a new director.

Among the many highlights of the convention for me were:

- The keynote addresses, with their emphasis on inclusion and welcome by all the different communities and ethnicities we serve.
- The Choir Director Institute, which allowed me really to focus on great repertoire, vocal techniques for my choir, and my own conducting techniques. (I would most certainly attend a full week of just this institute. The instructors—Kathleen DeJardin, Rex Rund, and Rob Glover—were incredibly knowledgeable and had so much great wisdom to share.)
- The evening events, especially the Notre Dame Folk Choir and the Grand Rapids

Symphony with the DMMD Choir, were inspiring and beautiful.

- The showcases were a great way to experience new music from each publisher.
- The ability to network with other musicians and learn their "best practices" was invaluable.
- The opportunity to attend Mass each day.

There was so much wonderful information that I am still sorting through my notes and all the sheet music I brought home . . . I'm hoping that our parish finances allow me to attend NPM each year. . . .

Almira Malley

The Best So Far

This was my third time attending an NPM convention. Since my ministry role in my parish is that of cantor, this year I chose to attend the Cantor Institute. . . . As this was my first experience with one, I was very impressed with the whole concept. I liked that the breakout sessions were at the same time nearly every day in the same location. No more endless searching the book for what session to attend or frantic running around trying to find the location and get there on time!

I was very impressed by the facilitators of the institute, Joe Simmons and Joanne Werner. Not only were they extremely knowledgeable, they were also warm, caring individuals who sought to bring out the best in us as cantors without being overly critical. Joe demonstrated different styles of cantoring, showing how body language, gestures, and facial expressions

can change the whole presentation of the psalm. Joanne dealt with vocal issues, including those faced by us whose voices are aging. . . .

One last take-away I got from the Cantor Institute was meeting cantors and music ministers from all over the country and discussing and commiserating over the problems we sometimes experience in our ministry. It was encouraging to know that I am not alone in my sometime frustration.

. . . I truly enjoyed the Grand Rapids experience. Of the three conventions I have attended, this was the best so far. Because I have issues with extensive walking, I rented a scooter. However, it seemed that there was less walking involved this time around. The hotels were close to the DeVos Center . . . ; restaurants were also in close proximity, right across the street in some cases. . . .

The evening events were also wonderful . . . ; I also enjoyed the plenums I was able to attend. . . . But the best part of my convention experience has always been and continues to be people. Meeting and talking with music ministers from all over the country, hearing about where they are from and some of the challenges they face in their music ministry; seeing old friends and making new ones; sitting in the showcases and singing through new music with a choir of thousands . . . This is always what I remember most and what sustains me as I continue in my ministry. And, of course, the grace of God!

Christine Bianco

A Few Memorable Moments

The gathering in Grand Rapids was a

wonderful and refreshing time to gather with fellow music ministers, to learn, and to be inspired. Here is just a brief snapshot of a few things that I took in this summer.

From the plenum of Richard Fragomeni: The Liturgy is not self-serving, and our music ministers need to understand this. It's more than just an "I can come and sing whenever I want to" commitment. Without being too aggressive in my approach, I am trying to instill a "servant leadership" model into our music ministers.

I have found Tony Alonso to be an inspiring and knowledgeable speaker; I thoroughly enjoyed his breakout, "Obstacles to Full, Conscious, and Active Participation." . . . Elaine Rendler's breakout with Curtis Stephan on "Liturgical Instruments" was also very beneficial. In my particular parish, my greatest challenge is balancing the five guitarists we have at one Liturgy. The first thing, Elaine reminded us, is to have instrumentalists understand that we don't play everything all the time and that, the more instruments there are, the less we need to play! . . .

From the plenums to the other breakouts to the showcases, it was a wonderful experience and, again, I am truly grateful for your generosity.

Brandon Vogt

The Chaperone's Tale

This was my third time attending an NPM convention, and for me it was the best one so far. . . . I have two director of music friends who were unable to attend the convention but who asked me to bring back information from the Lectionary Anthem Project. It just so happened that this session was meeting right next to the Cantor Institute—which I was attending—so I was able to ask the leader for the take-away packets, which he kindly gave me, and which I have given to my friends. I know they will be incorporating them in their parishes' music programs.

In the evening, I was able to attend nearly all of the events . . .

And, of course, there are always the showcases. The major ones, given by OCP, GIA, and WLP, are always a great experience. It is hard to describe the feeling of sitting with so many people and singing through new and uplifting music. My music director is always excited and interested to look at the music packets that I bring back, and over the years she has incorporated much of the music as choir pieces.

A new experience for me this year was acting as a chaperone for a young man. It was a pleasure and an honor. This was his first NPM convention. He is fifteen years old and cantors at St. Patrick Cathedral in New York City and at various churches around Queens and the Diocese of Brooklyn. It was so much fun to watch this young man's excitement as he absorbed and enjoyed all the sights, sounds, and experiences of NPM. It is also encouraging for me to watch a new young cantor grow in his faith and ministry; it gives me great hope for the future. . . .

Miriam Soto-Miranda

Fitting Pieces Together

I have recently come to recognize how very conflicted different areas of my life are, and that conflict affected how I approached this year's convention. I am a recent college graduate, and the summer has been transitional. I am no longer a student of Marquette (and need to stop calling it "my school") but have not yet begun my year-long position serving the Irish Catholic Church. Likewise, at NPM, I am not quite a "youth" anymore but don't quite feel like a "young adult," either—at least in terms of not yet starting my career/not really feeling like a young professional. I am an ensemble member (a flautist for twelve years), a cantor, and I belong in a choir, yet my goal is to become a choir director. What breakouts should I attend?

Many, many conflicts.

This year's NPM allowed me to confront a big conflict that has come up for me in my recent ministry—sometimes I don't quite feel like a true member of the assembly, lacking the "first of all, be a disciple" part of ministry that *Sing to the Lord* expresses. This year's NPM theme, "Called to Joy and Hope: Let the Servant Church Arise!" guided my experience of the convention and encapsulates much of what I will take with me into my ministry.

I began the convention by participating in the service opportunity offered this year. The "Mighty Twelve" who participated in the service had a great time telling stories, sharing songs, getting to know one another, and most importantly reaching into the root of our discipleship. We spent the morning helping to sort clothes at Mel Trotter Ministries, a multi-faceted organization that serves the hungry and homeless through food pantries, meals, shelters, counseling, and thrift stores/car sales. Our guide gave us a lot of information about various areas of Grand Rapids and Mel Trotter, and we even stopped to try the "best chili dogs" in Michigan afterwards. In short, we were able to bond with the city of Grand Rapids in a very unique way.

The week at NPM, filled with thought-provoking plenums, helpful breakouts, and inspiring conversations with friends and mentors from around the nation, offered me a chance to slow down and really *think* about what I am doing when I stand in front of a congregation and sing. The service opportunity challenged me to *do*, to use my hands for a cause that would directly touch our homeless, impoverished, and mistreated. The opening plenum gave me the keynote that guided my week and challenged me to ask myself: Am I raising an echo in others' hearts? Am I serving as well as being served? Am I representing my congregation's joys and hopes, griefs and anxieties? At NPM, I was challenged to *listen*.

Breakouts addressed everything from integrating youth in music ministry to reaching out to the eighty percent of Catholics who do not regularly attend Mass. These breakouts made me recognize how blessed I have been to be welcomed into playing for Mass in high school and to have a family that encourages my enthusiasm for and interest in the Church. I also recognize that, as a future minister and mentor to young people, it is extremely important for me to offer support for youth—the future of our Church. Listening to the griefs and anxieties of *all* includes listening to those of young people who are commonly ignored and talked down to. Ministers and role models are in unique positions to inspire and attend to those who do not always feel welcome in the Church today. Welcoming all to participation and community is really the least that we can do as ministers and representatives of the Church.

The NPM Convention this year taught me a lot that I did not expect and additionally challenged me in many unexpected ways. It was very thought-provoking and allowed for a lot of reflection and some time to soak in all of the faith and talent that surrounded that Grand Rapids community for the week. I was blessed to receive a Steve Warner and Notre Dame Folk Choir Scholarship, which allowed me to attend this convention in spite of economic challenges, and I hope to live up to the challenge of using what I learned at NPM to serve my new parish community in Wexford, Ireland, this year.

Jena Thurow

Forever Grateful

I am forever grateful for the opportunity that NPM gave me as a scholarship recipient. Participating in the convention validated my call to the music ministry and deepened my desire to embrace pastoral music fully.

As a first-time participant in a National

Association of Pastoral Musicians convention, I honestly got overwhelmed by all the events made available to us. The plenums, breakout sessions, music industry showcases, industry lab sessions, evening events, and opportunities for prayer (both Mass and morning prayer) would have been more taxing than spiritually and educationally nourishing if one was not cautious in ensuring that there would be enough pause in between events.

The Music Ministry Leadership Retreat with Dan Schutte on Monday, July 6, set the tone of my week as a first-time convention participant. As he led us through his wisdom and music to look deeper into ourselves as persons created by God, as music ministers, as pilgrims, and as journeyers, the inner movement within me to embrace the music ministry more fully and for a lifetime was undeniable. Some challenges and struggles that I have experienced as a normal human being vis-à-vis my music ministry were not only validated but were also less magnified as I allowed the Spirit to settle deep into my heart. . . .

The breakout on “Chant 101” presented by Audrey Seah was the most interesting breakout for me. I had been yearning to learn about chants and chanting. The breakout session (that I wished was longer) awakened a deeper desire within me to continue learning about chants. Now I know that when we chant we should do so in a normal talking speed. I never knew that

In all, I am truly grateful for the opportunity to attend my first NPM convention. I learned so much and have been gradually imparting to my choir and fellow music ministers at the parish some of the knowledge I gained. I am also planning on creating a local Guam NPM Chapter so that the local music ministers will also benefit from what NPM has to offer. I hope and pray my efforts to create a local NPM Chapter will bear good fruit.

Maria Dolores C. Diaz



Top: Grand Rapids welcomed us from the moment we arrived.

Center: Mayor George Heartwell was on hand to welcome us personally at the Opening Event.

Bottom: Personal welcomes began at the registration booth.

Treasures New and Old: The “Best” of the Convention

BY SYLVIA MARCINKO CHAI

Editor’s Note: Sylvia spent some of her time in Grand Rapids interviewing participants, posing one question: “What do you like best about this year’s convention?” Here are some of the answers she collected.

Leaders

Several of the leaders of the Association—national and local—pointed out aspects of the convention that had touched them.

Rev. Virgil C. Funk, founder of the National Association of Pastoral Musicians, liked “the fact that it was organized by Robert Batastini, who was a major contributor to the formation of NPM in 1976. The Association started July 1, 1976, and by December of that year it was close to bankrupt. I had great access to the clergy but couldn’t get contact information for musicians. Because of Robert Batastini, for the first time in GIA history, GIA Publications made their mailing list available to someone else—to NPM. That was the

spark that lit the tinderbox. I expect this convention, especially the evening events, will be top-notch because Robert Batastini is in charge.”

Monsignor Rick Hilgartner, current NPM president and CEO, was particularly moved by the “privilege of celebrating the Eucharist here. There is nothing else that can compare with being able to celebrate with a group that can sing and pray so well.”

Anne A. Ketzer, chair of the NPM Board of Directors, found delight in “seeing so many people I love. This is a family. We are all kindred spirits, whether we’ve met before or not. We’re a diverse group, but we share a commonality, we love a singing Church.”

Rick Hardy, from Holland, Michigan, was one of the three co-chairs of the 2015 Convention. He acknowledged that he was “loving the spirit of the people here, and I’m very pleased with our speakers. I think they’ve been brilliant! The Core Committee is *outstanding*. Most of the current members had served on the Core Committees for two previous regional conventions.”

And some of the participants especially liked the presence of the leaders throughout the week. Mr. Josephus M. Jordan of Sicklerville, New Jersey, liked “the fact that our President, Msgr. Hilgartner, is always present in the activities and taking the

lead. You see him everywhere mingling and greeting people. His homily [at Mass on Tuesday morning] was awesome!”

Inspiration

Many of the participants highlighted the inspirational feeling of the convention. Mr. Wally Tembusch, from Bad Axe, Michigan, found inspiration in “all that music and singing—it’s the closest thing to heaven!” Sister Catherine Williams, OP, from Grand Rapids, was at the first NPM Convention (1977, Scranton, Pennsylvania). She echoed this feeling: “I’ve been to many conventions. My favorite part is when the music is so soulful that the prayer just emanates from the body of Christ.” Connie Baranski, from Port Austin, Michigan, called the week “an inspirational retreat.” And Father Joe Ciccone, CSP, from Columbus, Ohio, reported that the convention week “gives me a perspective of what’s going on in the wider Church, encourages and energizes me to hear so many people singing together.”

Plenums

Each day there was a plenum address reflecting the theme of the convention. Many of the people I talked to found these sessions both moving and challenging. Brent Hermans, of Grafton, North Da-

Sylvia Marcinko Chai is music director of Hispanic Ministries at Our Lady of Perpetual Help in Tampa (Ybor City), Florida. She is a concert organist, freelance writer, and contributing editor to *Slovakia*, *Jednota*, and the *Good Shepherd*, among other publications. She also is director of music for chapel services at Tampa’s James A. Haley Veterans Hospital.

kota, observed that these plenum sessions have “gotten better through the years.” Participants whom I interviewed particularly found the keynote address by Father Richard Fragomeni to be inspiring. Tim Hebert, from Cloquet, Minnesota, liked the way Father Fragomeni “threw aside his text and seemed to speak directly to each one of us rather than just to a group.” Sister Terry Falco, RSM, of Lacombe, Louisiana, found that this opening plenum “filled me up.”

Many people, like Anne Wagner of Evansville, Indiana, found Father Ron Raab, CSC, particularly challenging in his plenum presentation. When asked what he like best about the convention, Father Raab replied that he enjoyed “connecting with people who have helped form my ministry for the past thirty years.”


Mark Baker, of El Paso, Texas, liked John Witvliet’s concept of the antiphon as a single sentence frame for the kernel of the relevant idea of the Liturgy before the Liturgy begins, as a one sentence prayer within the Liturgy, and then as a single sentence testimony after the Liturgy. And Sam Corson, of Tampa, Florida, found the final plenum session, with Sister Kathleen Harmon, SND de N, “excellent!”


Fellowship

For some participants, the most attractive part of an NPM convention is people. Ms. Martha Lucas, of Magnolia, Texas, was at her first NPM convention this year. She was moved by “the fellowship with people who love music and the ministry.” And Sister Marilyn A. Morgan, from San Francisco, California, “loved everyone’s enthusiasm and readiness to share and learn.” For Brother James Peter Traris, OP, from St. Louis, Missouri, “the most important thing is being able to meet with other musicians and have fellowship. I learn what others are doing in other places.” Maureen Briare of Portland, Oregon, observed that “barriers



On Monday, several convention registrants (above) joined a service project, sorting clothes for the poor at Mel Trotter Ministries in Grand Rapids. Other participants donated to the convention “poor box” during the week, and those funds (below) were also sent to Mel Trotter Ministries.

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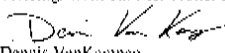
Dear Grand Rapids Diocesan Chapter of National Pastoral Musicians,

Let me begin this letter with a thank-you. Thank-you for your continued prayers for the Mission. Thank-you for responding to our needs with your gift. Your support and care for what we do at Mel Trotter brings encouragement and appreciation to not only me, but to our entire staff, our volunteers and our guests. Thank-you.

Throughout the year, we talk to Mel Trotter supporters just like you, about the compassion demonstrated to each of our guests, whether it be a single mother with two little ones, a man struggling to find employment, or a young college student unable to find affordable housing. How do we demonstrate the compassion of Christ to these hungry, homeless and hurting in our Mission? We do this every day as we meet with our guests. We hear their needs. We help them create goals for them and their families. We pray with them. We, alongside the help of collaborators and partners, assist them in reaching their goals through resume building, financial training classes, and many of the other services we provide. We joyfully celebrate with them as goals are reached and they have successfully transitioned out of this tough season, into one full of hope and potential!

Through your generosity, we can restore the broken, we can lift the fallen, we can feed the hungry, and we can love and care for the marginalized - this is compassion demonstrated. Please know that your gift makes a difference in the lives of those that come through our doors; your prayers are felt throughout our Mission and our gratitude is overflowing.

Blessings from our Mel Trotter Family to you,


Dennis VanKampen
Executive Director / CEO

come down when you are with people who understand, and you are blessed.”

MJ Kress, of Woodbridge, New Jersey, found a sense of welcome beyond the convention participants: “I’ve found an overwhelming feeling of hospitality and collegiality, not only in the NPM convention, but in Grand Rapids, starting with the valet at the Courtyard, the NPM volunteers, the ‘Experience Grand Rapids’ representatives, the whole town.”

Joan Laskey, of College Park, Maryland, who has been to most of the NPM national conventions since 1978, found this convention linked to some of the feeling of NPM’s early years. She said: “Fr. Fragonmeni brought back the spirit of early NPM conventions. What a great start! The panel format [on Tuesday morning] was interesting, and I learned some new information about enculturation in parish life. Fr. Ron Raab’s, talk was cathartic. After hearing it, many were transformed in spirit. John Witvliet’s presentation was a remarkable example of the ecumenical spirit that Vatican II began in 1965 and that our beloved Pope Francis has rekindled. At the breakfast Robert Batastini was recognized and Msgr. Hilgartner spoke. Rev. Virgil Funk had been a social worker before he started the Association. He told us in the early days of NPM that if we saw someone eating alone, we should invite him or her to join us. That spirit of friendliness that began in 1977 has been reignited at this convention.”

Music New and Old

Not surprisingly, music in one form or another was the highlight of the week for many participants. William Harrison (Mishawaka, Indiana), said that at this, his first NPM convention, “getting new music and meeting the composer who wrote the music has been the highlight for me so far.” Kathy Smith (Lancaster, Ohio) liked “the message of inclusion and the wide variety



Brother James Peter Trares, OP, Ryan McCauslin, and Sister Catherine Williams, OP, students and teacher from Aquinas College in Grand Rapids, were among those who discussed what they liked best at this year’s convention.

of music we are being exposed to.”

Some participants, like Jazmin Pinedo of Plant City, Florida, were most impressed with the use of Spanish texts and Hispanic rhythms. And Piedad Mendoza, also from Plant City, was “impressed that this year a lot of English speaking music directors are attending the Hispanic breakout sessions. Also, a lot of English speakers are working with Spanish speakers.”

Other participants pointed to one or another musical performance during the week. First-timer Jeremy Kiolbassa (Chicago, Illinois), highlighted “the Hildegard von Bingen Concert. I’m a huge fan of early music and really enjoyed the chants for the Feast of St. Ursula.” Barb Steiner (Bismarck, North Dakota) found one of her highlights in “hearing everybody singing together at the Notre Dame Folk Choir Concert at St. Andrew’s Cathedral,” while Andrew Monticello (Paramus, New Jersey) “enjoyed the Lessons and Carols Program at the LaGrave Avenue Reformed Church. Michael Burkhardt, who is a great organist and composer, was improvising introductions to all the carols we sang.” Dr. Rose Marie Muennich (Portland, Michigan) “really enjoyed the Grand Rapids Choir

of Men and Boys: very pristine, exquisite!”

Over and over again, participants told me how wonderful and moving it was on Wednesday evening, when the participants in the DMMD Institute, who had been rehearsing all week with Pearl Shangkuan, sang in concert with the Grand Rapids Symphony Orchestra. Audrey Seah, who was a workshop presenter on Gregorian chant, said that “being with 2,000 other musicians singing ‘O God beyond All Praise’ with the orchestra last night was very moving. I had to stop singing to take it all in.”

Michael Butler, of London, Ontario, liked them all: “I’ve enjoyed the variety of concerts/musicians that have been brought in and made available to all participants.”

Professional Development

People come to an NPM convention to *learn*—to find out about new music, to improve skills, to learn a new skill, or to develop understanding. Much of that learning happens in the institutes, master classes, clinics, and breakout sessions that fill up much of the convention week. Here is what some of the participants have to

say about this aspect of the convention.

Many people pointed to the various keyboard offerings in Grand Rapids. Ryan McCauslin of Manistee, Michigan, for example, highlighted the Gospel Piano Clinic with M. Roger Holland II and the Organ Master Class with Huw Lewis. Cal Leferink (Tampa, Florida) also praised the Organist Master Class with Huw Lewis. He said: “I felt in command of the instrument. Hew Lewis is an excellent teacher and clinician.” And Susan Windisch (Laredo, Texas) said that Huw Lewis “taught me a lot about Bach articulation and French Romantic registration and accessing pistons rhythmically throughout the piece These internationally renowned teachers can really help you hone in on problems.” And Bob Mason (Florence, South Carolina) found the “session on

organ registration with Lynn Trapp . . . very informative and helpful.”

M.D. (Dell) Ridge (Norfolk, Virginia) offered a reflection on the learning that has been taking place for years at NPM conventions. She has served as a panel member for the “Composers’ Forum” sessions coordinated by Tom Kendzia, in which panelists perform and review selected unpublished music. Dell said that “the quality of composition submissions has improved every year since we’ve been doing this.”

Particularly for first-timers, the options at an NPM convention can be overwhelming. That was certainly the case for Laura Waller of Columbus, Ohio, who was “overwhelmed with all I am learning and the spirit of generosity of everyone here.” And Holly Heber (Indianapolis, Indiana)

exclaimed: “So many choices—it’s like Neapolitan ice cream! I’ve been enjoying all the options for improving personally, as a musician, and learning how to serve in my new community and bilingual parish.” Janis Young (Maynard, Massachusetts) “found the convention so inspiring and motivating. I thought I’d come just to learn about music, but there was so much more.”

The Last Word

Let the final word belong to first-timer Sean Fitzsimmons-Brown from Tampa, Florida: “The theme ‘Called to Joy and Hope’ was truly communicated as a reality in light of the coming Year of Mercy. The language of the music of the Church supports joy and hope and total love of God for every single human.”



Thursday, January 28, 2016

Worship Leader as Pastoral Musician

Featuring David M. Bailey, Rawn Harbor, Zac Hicks, Monique Ingalls, Sandra Maria van Opstal, and Ed Willmington, moderated by Bruce Benedict

Register for this Thursday seminar as part of the annual Symposium on Worship, a three day conference sponsored by the Calvin Institute of Christian Worship and the Center for Excellence in Preaching, Calvin College and Seminary, Grand Rapids, Michigan. The conference brings together a wide audience of artists, musicians, pastors, scholars, students, worship leaders and planners, and other interested worshipers from around the world. Visit worship.calvin.edu/symposium.

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CALVIN INSTITUTE OF CHRISTIAN WORSHIP
AND THE CENTER FOR EXCELLENCE IN PREACHING



**CALLED TO JOY AND HOPE:
LET THE SERVANT CHURCH ARISE!
THE THIRTY-EIGHTH ANNUAL CONVENTION**

Progressing the Reform: Less Pomp, More Prayer

BY RICHARD FRAGOMENI

I need to point out, as we begin, that the National Association of Pastoral Musicians has always been a little “edgy,” on the edge of things, the edge of bringing us through music into contemplative silence—into that moment of grace in which the “eventing” of God gives us the energy that we need to go out and glorify the Lord by our lives. For music brings us to the edge of mystery in a unique and wonderful way.

Now, this is the “keynote” for this convention, but remember that “keynote” is a musical metaphor. It is the “keynote” that brings the orchestra together, played by the oboe, picked up by the first violin, that allows the whole orchestra to tune up for the “eventing” of the music that it will be playing.

We begin here: Liturgy done simply and well, with a spirit of celebration, highlighting the celebrative aspects of our tradition, is *transformative*. It is not done for its own sake; it is not self-serving or an act of navel gazing. Liturgy is an act of the people

made in response to *God’s* keynote, God’s invitation; it sends us out to be attentive to the needs of all. Pope Francis offers an example of this vision that we can follow.

Rev. Dr. Richard Fragomeni is a presbyter of the Diocese of Albany, New York. Since 1990, he has served as professor of Liturgy and preaching at Catholic Theological Union, Chicago. He also serves as the rector of The Shrine of Our Lady of Pompeii, an Italian American spiritual center in Chicago’s historic Little Italy. This article is edited from his keynote presentation in Grand Rapids on July 6, 2015.



We are called to hear this keynote invitation to less pomp and more prayer, to progressing the reform and not merely “reforming the reform,” within the wider vision of this week—a Church called to joy and hope, a servant Church. Let the servant Church arise! Let the servant Church arise in a cosmos that is about 13.8 billion years old. Let the servant Church arise with beauty and music on planet Earth, which is nearly 4.5 billion years old, with 3.5 billion years of life on it—and with 10,000 of those years holding human life. In the vastness of this cosmos, let the servant Church arise with joy and hope, and let the Liturgy become for us a moment of transforming grace.¹

A Center Pitch

For this keynote, which invites your heart to sing the glory and praise of God, I find as a center point—a center pitch—the memory of two wonderful and saintly people: Father David N. Power, OMI, who died on June 19, 2014, and my own mother, Mary Fragomeni, who also died last year at the age of ninety-four on the Feast of the Beheading of St. John the Baptist, August 29. Now, with these as my center point, I’d like to speak from my heart to yours.

This is like a “church” moment; it’s about praising the Lord. Amen! First, then, I want to share a gift from David Power. A week or so before he died, I had the pleasure of talking with him. He said: “*Ricardo* [because we would occasionally speak Italian to each other], I’m contemplating Paul Ricoeur’s great experience of *consentement*.” The word means “surrender,” but not the kind of surrender that you make because you’re giving up. It is, rather, a willing and gracious giving over of oneself into life. For David, who was suffering with colon cancer and did not survive a second operation, *consentement* meant that he was willing to embrace joyfully as God’s will all that was given to him in life as gift. So



Rev. David N. Power, OMI

when I asked him what I should pray for as he was going into that second operation, he responded: “Pray that God’s will be done.” *Consentement*.

David was a sacramental theologian who had stood, more than once, before an NPM gathering to offer plenum presentations. David taught many of us, including the new Archbishop of Chicago, Blase Cupich. He taught in classrooms and workshops and by his own example. David was an inspiration in all these venues because his theology was not simply a matter of propositional understanding. It was a theology that was transformative because he studied Liturgy in order to allow the Liturgy to do what it can do for all of us. We don’t give meaning to the Liturgy, David would say, but rather it is the Liturgy that gives meaning to us. It means *to us*, and it allows us to be transformed into what is at the heart of what Liturgy is all about.

So the first part of this keynote is this: David Power inspired my own thinking about the dynamics of Liturgy. Understand that for a long time I was very interested in certain aspects of the Liturgy—its history, its rubrics, the details of Liturgy. (I was so interested in the rubrics that I had to make sure that there was the correct number of purificators on the altar when the bishop

came for Mass, and for days after the event I would feel guilty, ashamed, because I might have violated one or another rubric.) You see, I was interested in rubrics. I was interested in translations. I was interested in the *performance* of Liturgy—the *ars celebrandi*. But as I got older (and, one can only hope, wiser), David Power helped me to understand that what we need to do is focus not so much on those details but on what’s actually going on *in* the Liturgy.

Three Insights

Let me share with you three insights on this point that I received from David. What’s going on in the Liturgy, in my heartfelt understanding, is this: First, in the Liturgy of the Word, our imaginations are funded with images, stories, proverbs, pictures, narratives, and law codes. The Liturgy of the Word, as it’s proclaimed week after week, has the power to touch our imagination and make us dream of the possibility of things possibly far more than we can dream. The Liturgy of the Word is not there simply to entertain us or to be something to be got through so that we can get to hear a brilliant ten-minute homily; it is there to fund the imagination because once you’ve got the imagination, you’ve got everything. (This is why rehearsal with readers and singers is so important, so that nothing gets in the way of this service to the imagination.) The Liturgy of the Word fuels the imagination so that we’ll begin wondering, imagining the world the way God would imagine the world to be. What is going on, then, is an imaginative play back and forth, to and fro.

At the back of the new *Roman Missal*, to aid this imaginative work, are chants for all the readings. Imagine singing all nine readings at the Easter Vigil! We would do that not to show off, of course, but because of what goes on in the proclamation of a text when it’s sung. (Of course, they would be sung by people who can sing, who are

trained in this form of proclamation and who do it well. That's why seminaries of the Orthodox Churches only accept candidates for diaconate and priesthood who can sing.) As John Gallen, sj, said thirty-eight years ago, at the first NPM Convention in Scranton, Pennsylvania, it's not music in the Liturgy that we're about but rather musical Liturgy. Liturgy *is* music.²

Recently, I was at a Good Friday Liturgy at a Russian Orthodox church in Chicago. In that ritual there was a marvelous Carpathian chant used for the readings. (It's not in the *Roman Missal*.) It rises and keeps on rising, a half step each time, singing over the dead Christ the vision of the dry bones from Ezekiel. It became for me a mesmerizing moment; it hit my heart deeply. That's why I'm suggesting that we think seriously about singing the readings—not because it's an option in the rubrics but because it is an opportunity for transformation. The Liturgy of the Word opens up our imaginations, and what better vehicle to hit that open imagination than the sung voice!

Secondly, David Power taught me that, after the proclamation of the Word, the next major thing that we do is the Eucharistic Prayer. This great act is about praise and thanksgiving. The new English translation actually hit this on the head: "It is truly right and just, our duty and our salvation, always and everywhere to give you thanks" Now, I could certainly understand that it is our duty, but the exactitude of the English translation of the *editio typica* affirms that it is "our salvation" to give God thanks. We are *saved* by giving praise and thanks "always and everywhere."

But what do "praise" and "thanks" mean? Following what David Power taught, I would say that "praise" is allowing ourselves to stand bedazzled by the gift of God—by creation (as Pope Francis has pointed out in *Laudato si*); by friends and enemies alike; by life itself. Praise is a hyperbole, by which we express our



Above: Bishop David J. Walkowiak of Grand Rapids, Cardinal Daniel DiNardo, NPM Board Chair Mrs. Anne Ketzer, Grand Rapids Mayor George Heartwell, and NPM President Rev. Msgr. Rick Hilgartner take the stage during the Opening Event.



bedazzlement at all that “events,” all that is given to us in life as grace. Thanksgiving” does not mean giving God anything, though we Catholics like to do that—to give God stuff. We can’t give God anything. The English translation of the *editio typica* for Common Preface IV says: “You have no need of our praise, yet our thanksgiving is itself your gift.” Truly, it continues, “our praises add nothing to your greatness but *profit us for salvation*” (emphasis added). This is “first theology”—the theology to be found in our liturgical texts and actions.

So what goes on in the Eucharistic Prayer is that we stand there (or, in fact, kneel there) in praise, bedazzled. And we stand/kneel there in thanks, knowing that we can’t give anything to God that God hasn’t first given to us. (All of our giving, then, is giving *back*.) Still we like to and we want to give something. It’s like what happened one time when I was playing see-saw with this very dear niece of mine, rocking her back and forth on my lap, and she was so happy, so happy that she said: “Oh, Uncle Richard, now I’ll sit down and you let me do that for you!” Of course, there was no way that was going to happen, but the thought was enough. So it is with God: There is no way that we can give God what God hasn’t first given us.

What “thanksgiving” is, then, is giving God the chance to ravish us by the gift. Thanksgiving—our duty and our salvation—is surrendering to the bedazzlement of God, to grace. Giving thanks is giving an open heart; it is “lifting” our hearts to God, as the Preface dialogue says, surrendering as Mary did when she said “Yes” to the angel. It is the surrendering that counts because this is what’s going on inside the Liturgy. In our surrender, we are being transformed by thanks and grace.

This is duty but also salvation. Yet without thanks and praise, without standing in awe before the bedazzlement of God’s grace, without allowing that grace to spear

us and hook us and ravish us, without allowing that transformation to take place, Liturgy is just a good show with all the right number of purificators in all the right places. *Liturgy is about surrender*.

Here’s a poem by the Sufi poet Rumi.³ In English, it bears the title “Surrender”; the English translation is by Coleman Barks.

Joseph is back.
And if you don’t feel in yourself
the freshness of Joseph,
be Jacob.

Weep, and then smile.
Do not pretend to know something
you have not experienced.

There is a necessary dying,
and then Jesus is breathing again.

Very little grows on jagged rock.
Be ground. Be crumbled,
so wildflowers will come up
where you are.

You have been stony
for too many years.
Try something different.
Surrender.

The Eucharistic Prayer is a prayer of thanks and praise. The very word “Eucharist” means “to give thanks”—indeed, to give thanks “always and everywhere.” St. John Paul II, in that wonderful apostolic letter *Mane nobiscum, Domine* (October 7, 2004), says that the Eucharist is not just a ritual. It offers us a “mode of being,” a “disposition of character,” and that disposition is to be grateful and thankful always and everywhere and to surrender—to yield, so that wildflowers may grow where violence has hit, so that peace may reign where domestic hatred hits, so that communion may be, so that all may be grace.⁴ In Eucharist, we become what we are: thanks and praise made flesh, bedazzled and surrendering,

And finally, David Power suggests that something happens inside the very activity of eating and drinking the very Body and

Blood of Christ because we come to eat and drink this gift. After we give thanks and praise over the offerings presented at the table, after we give thanks and praise with angels and saints, with pontiffs and all people, with the living and the dead, with all creation, we come forward and receive this gift: Take and eat; take and drink; this is my Body given up for you, my Blood poured out for you.

What goes on inside that eating and drinking? Oh, there are a lot of philosophical and theological ways to approach an answer to that question, but let’s go to phenomenology for a moment.⁵ Eating and drinking is the most fundamental activity of Italians. (I just had to put that in!) I believe that it was the most fundamental activity of Jesus. The late Scripture scholar Eugene LaVerdiere used to say that in the Gospels Jesus ate so much that he must have weighed three hundred pounds! Eating and drinking, examined phenomenologically, is the most fundamental act that we share as a human species. Without eating and drinking, we die. Eating and drinking may certainly include the characteristics of celebration, dining, rejoicing, and savoring, but when you reduce these actions to their phenomenological basis, eating and drinking are about survival.

So what’s going on when we eat and drink within this Eucharist that’s transformative? Because it speaks to the lowest and most basic level of consciousness, taking nourishment fires the synapses of the brain—as music does. It’s a survival activity. But in this case, we are eating the bread of *death*, and we are drinking the cup of *death*. This, after all, is what we sing in the Mystery of Faith: “We proclaim your Death, O Lord . . .” “When we eat this Bread and drink this Cup, we proclaim your Death, O Lord . . .” But because this act is transformative, the bread and cup of death become the bread and cup of life to those who are willing to die before we die, so that when we come to death there

is nothing left of us to die, so that we can truly live in praise and thanksgiving until they bury us and sing in our memory at some future NPM convention.

When we eat and drink this bread and this cup, then, we enact the basic and foundational instinct of this corporeal form, which is survival. Now, it is quite true that survival often becomes spontaneously but essentially introverted—survival of me, of my race; of my life over yours, my race or country over yours, my way of life over yours—but in eating and drinking this bread and this cup, we proclaim a new form of survival, a new way of surviving, because we are approaching the altar and its ministers with hands open and empty like beggars, acting inside a truth that is transforming us in hope as we joyfully declare that we are willing to surrender even that basic human instinct—our desire to survive. We are willing to break open all that spontaneous introversion, like that jar of ointment broken at the feet of Jesus. We are willing to break open the fundamental desire to survive that keeps us all locked in fear and in the terror of death. So we eat the bread of death.

The Eucharist is the *repeatable* sacrament of initiation. Baptism and Confirmation cannot be repeated, of course, but the repeatable third of the initiation sacraments, by which we are initiated into the death of the Lord until he comes again, is Eucharist, in which we eat and drink and, by so doing, surrender all eating and drinking, all survival, so that we may die before we die, so that when we die, there's not much left of us to die, so that we can truly live in thanks and praise always and everywhere until they bury us and post pictures of us at some future convention.

It's really, really simple. What's going on in the Eucharist is really simple; it's not complex. When we study things about the Liturgy and when we plan Liturgy, that's all wonderful and important. But what I'm focused on here is the transformative inner



Top: In rehearsal during the National Catholic Handbell Festival with Philip H. Roberts.
Center and bottom: "Rockin' Rosa Parks Circle" with Jaime Cortez and the Cortez Family Band led to some joyous dancing.

nature of the Liturgy—less pomp, more prayer. Prayer is surrender; prayer is thanks and praise. Prayer is allowing ourselves to be bedazzled; prayer is allowing ourselves to be ravished. That’s what I learned from David Power, and that’s what I believe to this day is going on in the Liturgy. It’s an ongoing way in which God is re-creating the world so that, in turn, transformed as thanks and praise incarnate, we go out no longer spontaneously introverted but we go out to glorify the Lord by our lives. *Consentement.*



Mrs. Mary Fragomeni

A Musician for Thirty-Five Years

Let me tell you about the second person I mentioned, another member of the communion of saints. She was a pastoral musician for thirty-five years at Our Lady of Mt. Carmel Church in Schenectady, New York. She retired when she was ninety years old. She was Mary V. Fragomeni, my mother. She died from complications of being in a residence where people were on mental health medications. Now, one of the women there was off her meds. My mother came by, prancing through her life, still quite capable of playing the piano. (I have a recording of her playing the “Moonlight Sonata” just about two years ago.) She was walking through the dining room, and that one resident off her meds saw my mother and got angry at her, got angry at the nurse, got angry at the world, threw my mother down, and broke six of her ribs and a vertebra. This happened in the middle of June, and Ma went downhill fast. My brother Mark wanted to sue, but when we talked to Ma about it, she said: “No. These are good people. The woman is a little *pazzo*, you know. We’re not Americans, we’re Italians. Americans sue.” Then, when they brought Mom to the hospital for the first time, someone stole all her rings. So Mark wanted to sue the hospital. But Ma said: “No. Whoever took those rings, they needed them more than I do. I’m so

old, I don’t need them anymore.”

This was a good woman. I miss my mother. And I want to tell you that, after thirty-five years of being a pastoral musician, her imagination was shaped, somehow, by the readings that she heard again and again. After thirty-five years of being at eight Masses on a weekend (just like some of us), she learned to give thanks and praise always and everywhere. She learned what it meant to surrender. She was in church long enough to do this. And we, who are in church regularly, can learn this same way. We can look at it as a job, of course, or we can see it as an extra dosage of surrender. I think that’s what happened to her: She learned to surrender, to give thanks and praise, to find that everything is grace. She learned what it meant to die before she died.

I want to tell you three little things about my mother’s preparations for dying. Here’s the first. Last April, before that accident that put her in the hospital, she called me and said: “Look, I want a card for when I die, but on the card I don’t want a holy picture of Jesus or Mary or anybody. They’re too drippy looking. And why should the priests be the only ones who have a picture of themselves on the card? I want a picture of me on the card, and I want to be waving good-bye. And on the back of the card, here’s what I want for people to remember me by: ‘If I had all

the riches and the money in the world, I would never have been able to afford all the gifts that God has given me in my life . . . free of charge.”

That is a transformed imagination! That’s far beyond the pomp. That’s where we can go if our lives are grounded in the imaginative way in which the Liturgy of the Word speaks of alternative realities, so that we may inhabit them in our imaginations and live as if they were true. For it is all a promise that is given and sung—to live as if they are true in us, to wager into them with a “yes” like Mary’s surrender in thanks and praise and a yielding even of our desire to survive so that it is no longer we who live but Christ who lives in us.

This is how we progress the renewal of the Liturgy—by allowing ourselves, as it said in the first paragraph of the Constitution on the Sacred Liturgy *Sacrosanctum Concilium*, to participate in the purpose of the whole conciliar movement. That purpose, announced fifty years ago, is the transformation of the world in Christ. We participate, in the words of the Constitution, by allowing ourselves to find and give an “ever increasing vigor to the Christian life of the faithful; to adapt more suitably to the needs of our own times those institutions which are subject to change; to foster whatever can promote union among all who believe in Christ; to strengthen whatever can help to call the whole of mankind into the household of the Church.”

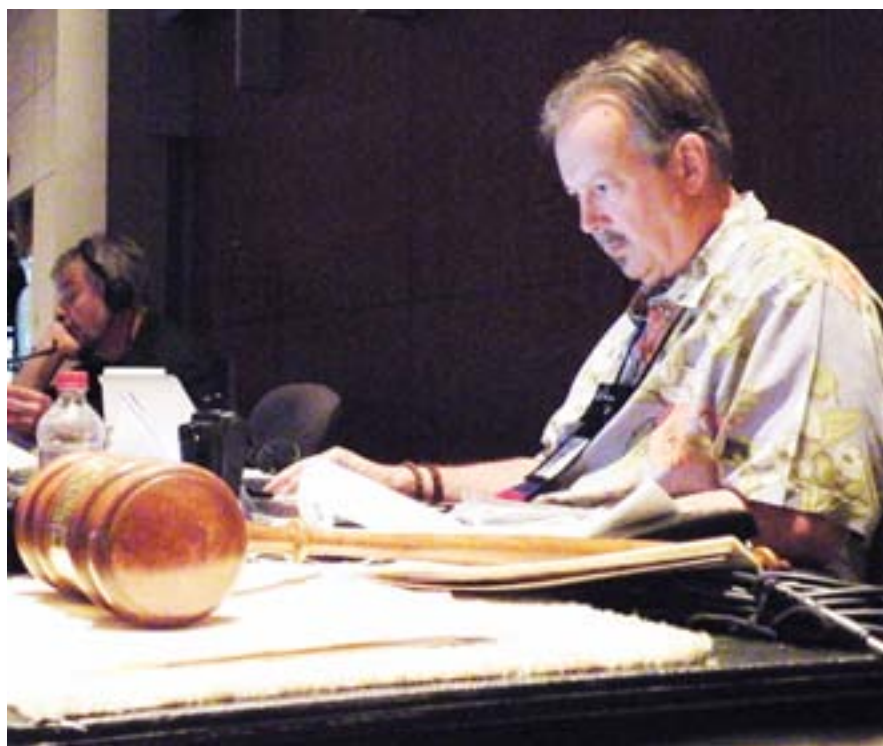
My mother also asked this: “All right, tell me what you’re going to talk about when I die.” I asked her to tell me about her life, to tell me what she’d like us to say. She said: “Here’s what I want. Tell everybody life is beautiful. Tell them that you suffer a lot. I lost my son [my brother died suddenly of an aneurism], and life is not easy. I lived through the Depression. You suffer, but it’s still beautiful!” Then she added: “You gotta learn to forgive. You know, your father and I weren’t always

simpático, so you gotta learn to forgive, and forgive, and forgive. But life is still beautiful.” And she said: “And never lose hope. Tell them, never lose hope. Why? Because life is beautiful.”

That’s thirty-five years of being a pastoral musician! That’s thirty-five years of having Liturgy wash over a soul and a consciousness. And in spite of all, that’s what happened in this ninety-four-year-old woman, with a broken vertebra and ribs and stolen rings, with a son who wanted to sue everybody, and, of course, with me. That’s what can happen to us if the Liturgy is transformative and fills our imagination so that when we die, we can say: “Life’s beautiful. Yeah, you have to forgive a lot, and there’s a lot of pain and difficulties, but you can’t lose hope, because it’s all a gift.”

Thanks and praise, always and everywhere. That’s what the Scriptures open up, inviting us to surrender even our desire to hold on too much, to experience the joy of letting go.

I was with a woman yesterday. She’s fifty-two years old, and she had a mammogram in November. She was fine, but about five weeks ago she felt a lump in her breast. So she went to the doctor again, and she found that stage-four cancer had spread throughout her whole body, though nothing at all had showed up in November. She sat in front of me, and she said: “Father, I’m just so grateful to have lived these many years. I have two great sons. I don’t know how long I’m going to live, but I don’t want to put myself through all this medical stuff that they’re talking about. Eighty-five percent of oncologists don’t want to go through what they put us through. I’m doing a round of chemo because I’m trying to make my parents happy, but I’m just happy to live for whatever time I have left, grateful. I’ve lived all my life fighting,” she said, “holding on. You can’t imagine what peace there is in letting go.”



Top: Joe Simmons (left) and Joanne Werner (right) work with participants in the Cantor Institute.

Center: The many faces of Father Fragomeni.

Bottom: NPM staff members Tom Buckley (left) and Peter Maher (right) coordinate light and sound.

So my mother experienced thirty-five years of transforming grace, progressing a reform that began in Baptism and took on new vigor when she started playing the organ, allowed that transforming experience to touch her.

Third and final story: Ma never took a course in education theory, but last July, we were singing songs. Whether it was on the phone or when I left Chicago to visit her, we'd sing all kinds of songs: Italian songs (Neapolitan songs), anything. So this one time, she's sitting in bed as best she can with a broken back, and we're singing songs over the phone, Schenectady to Chicago. At the end of a particular song, I said: "Ma, thank you for teaching me that song." It was a song about love—you know, that love that we're supposed to have, unconditional love, the kind of love that we're supposed to live in order to transform the world, the kind that our Holy Father is demonstrating so wonderfully. (He's of Italian descent, you know, even though he was born in Argentina.) It's that love that calls us to do what we're supposed to do—to feed the hungry, care for the poor, and live the other corporal and spiritual works of mercy. All of that love is motivated by thanks and praise; everything is about gratitude and grace; everything is about giving thanks, knowing that we can love because we have been loved first. In the gratitude of that love that we've received as a gift, we can give that love as a gift. It's all about this love that never comes to an end.

So we were singing this great song, my mother and I, and I said: "Ma, thank you for teaching me that song." She said: "Hey, *che cosa?* I never taught you that song." I thought she was going through some form of dementia, but she was insistent. So I said: "Yes, you did, Ma, you taught me that song." Then she said—and I'll never forget this as long as I live: "No, I didn't teach you. I sang that song for you, and you loved that song so much, you learned it by heart, yourself. I didn't teach you; I just



2015 College Interns at the convention (l-r): Matthew Spencer, Vincent Mateo, Victoria Davis, and Dorothy VanDine.

sang it." It's the way we sing songs in the Liturgy, as we sing readings and proclaim that Christ has died and is risen. Week after week, we sing songs so that others may fall in love with God because in the music their imaginations are opened and in the Scriptures they see the world as it possibly could be. And surrendering, like us, their hearts, we all sing together a song that has first been sung to us so that, loving that song so much, we keep singing it until Christ comes again.

The Song Untaught but Learned

This is the song that Mom didn't teach me but that I learned by heart. It's a song that you may know by heart, and it's the keynote of a convention that calls us together to reform and be reformed to live in joy and hope, that calls us to learn that we are a servant Church arising not on our own but by the power of the Holy Spirit, who sings within us the love song of God's ever abiding love and mercy. Here's the song:

I'll be loving you always,
With a love that's true always.
When the things you've planned
Need a helping hand
I will understand always . . .
Always.

Days may not be fair always;
That's when I'll be there always:
Not for just an hour,
Not for just a day,
Not for just a year, but always.⁶

Notes

1. See Dr. Neil deGrasse Tyson, host, *Cosmos: A Spacetime Odyssey* (DVD series).
2. John Gallen, "Music is not only intrinsic to liturgical prayer; it is liturgy at its best," *Pastoral Music* 2:5 (June-July 1978), 11.
3. Jalal ad-Din Muhammad Rumi, also known as Jalal ad-Din Muhammad Balkhi and more popularly simply as Rumi, was a thirteenth century (1207–1273) Persian poet, jurist, Islamic scholar, theologian, and Sufi mystic.
4. See *Mane nobiscum, Domine*, especially 26–27. English translation online at: http://w2.vatican.va/content/john-paul-ii/en/apost_letters/2004/documents/hf_jp-ii_apl_20041008_mane-nobiscum-domine.html.
5. Phenomenology studies the way we experience things and the way that experience relates to the thing in itself. It is "the study of structures of consciousness as experienced from the first-person point of view. The central structure of an experience is its intentionality, its being directed toward something, as it is an experience of or about some object." Stanford University, *Stanford Encyclopedia of Philosophy*, <http://plato.stanford.edu/entries/phenomenology/>.
6. Irving Berlin wrote "Always" in 1925 as a wedding gift for his wife, Ellin McKay, whom he married in 1926, and to whom he presented the substantial royalties from that song. You can hear Frank Sinatra sing "Always" at https://www.youtube.com/watch?v=eLh-m1Z_feY.

Raising an Echo in the Christian Heart: Music That Names, Defines, and Unites Our Human Experience

BY RUFINO ZARAGOZA, OFM, BARBARA TRACEY, PEDRO RUBALCAVA, AND DIANA MACALINTAL

Rufino Zaragoza, OFM

The opening of *Gaudium et Spes* (GS) contains this thought: “Nothing genuinely human fails to raise an echo in the hearts” of those who follow Christ.

To raise an echo in the Christian heart invites us to go deeper into our own hearts and to go out, beyond our own borders, toward the hearts of others.

There is such an urgent need in our country



Franciscan brother Rufino Zaragoza is a composer and liturgical music consultant based in the Diocese of Orange, California, and provides liturgical resources for the Catholic Church in the United States and Southeast Asia. Barbara Tracey is the director of music and Liturgy at Saint Michael and Saint Rose Parishes in Milwaukee, Wisconsin. Pedro Rubalcava, a composer and the director of Hispanic Ministries for Oregon Catholic Press, serves on the executive board of the Instituto Nacional Hispano de Liturgia. Diana Macalintal, who prepared this article for publication, is the director of worship for the Diocese of San Jose, California.

This is an adapted excerpt from the panel's plenum presentation on July 7, 2015. For more resources, download the handout at <http://bit.ly/npm2015breakout-a> and view the video at https://youtu.be/i2hPTTBw6_U.



today for border crossers and bridge builders, and in a unique way we, pastoral musicians, are capable of taking on this role. For just as music names, defines, and unites our human experience, music can also bond people of diverse cultural backgrounds and languages.

In this plenum, we want to model what we wish convey: that to “raise an echo” in human hearts, we need more than one cultural lens; we need multiple voices and perspectives. If we want to “raise an echo” in the hearts of our communities, we need this kind of dialogue, encounter, and mutuality in our Liturgy planning teams, combined choirs, and diocesan events. Therefore, here we have four people from different parts of the country and various cultural backgrounds, with a tapestry of experiences in ministry and Liturgy.

A Familiar Model of Conversion

First, let’s do a reality check. Some of

you are currently serving in a monolingual English parish or ministry. Your experience with other cultural or language groups beyond European Americans might be limited. The path of conversion toward intercultural communion that we will present here might be difficult to relate to if you have not yet had experiences of ministering with those from other languages or cultural backgrounds. So, here is a parallel model of transformation.

Like many of you, I started out as a pianist and then went on to play the organ. I had this experience when I was eighteen. I will never forget my first organ lesson with Dr. Desi Klempay. All we did that first afternoon was try the various stops, and he explained the different sounds to my piano-attuned-ear. I was learning the basic mechanics of the instrument, but I was just at phase one. There were several more phases to becoming an organist. We go through similar conversions in developing our intercultural competency.

We begin by learning basics about other cultures and incorporating some of their language and music into the mainstream Liturgy of our community. Then we move into deeper, more personal interaction with the people of those cultures and learn that culture goes beyond language and that hospitality is more than feeling welcomed. Finally, we hope to experience a sense of communion with those different from us, where each of us is spiritually transformed so that our differences become the way to unity in Christ.

“Diversity” can be a troublesome term because it may connote a problem that needs to be solved. We have some people who look different or speak something other than or in addition to English, and now we have a problem. But there’s another way to look at this starting point on the journey.

Phases of Intercultural Development					
Description	Diversity (noun)	➡	Inclusion (interaction)	➡	Communion (transformation)
Liturgical Skills	Multilingual liturgy	➡	Multicultural liturgy	➡	Intercultural liturgy
Practical Knowledge	Learning facts about people; singing songs in other languages; acknowledging diversity	➡	Engaging with people; seeing through their eyes; sharing stories and food	➡	Uniting with others in mutual sacrifice and blessing; experiencing the mystical Body of Christ
Spiritual Attitude	Understanding with the head	➡	Understanding with the heart	➡	Understanding with the soul

First Phase: Diversity

Barbara Tracey

My parish, St. Michael, is a gothic church in the heart of Milwaukee. Built in 1893, it grew to have twelve Sunday Masses each week by the 1950s. The church building still has many of its original features from its German founders, but over the years these have been augmented by its current congregation to include items, such as a *pa kwan*, an artifact from the country of Laos used for welcoming and blessing rituals, and a traditional Mary altar that includes images of Our Lady of Guadalupe, Our Lady of Myanmar, and Notre Dame du Laos.

How Did We Get This Way?

The parish was founded by German immigrants, whose names appear on our stained glass windows, and after World War II, displaced Germans from Eastern Europe arrived as refugees. Then in the 1960s, we began having Spanish Mass, and soon after that, African American neighbors became part of the parish. When a group of them came to me in 1996 asking to start a gospel choir, I had no idea what I was getting into! But those singers and their repertoire are the backbone of what we sing in English today. Meanwhile, this was the time of “white flight” from the city, and despite all these newcomers, the parish population dwindled.

In the 1980s, Lao and Hmong soldiers and their families who had helped the United States in the Vietnam War arrived as refugees. The U.S. State Department spread them across the country, thinking they would better assimilate that way. But strong familial ties overcame geographic



“It was lovely that there were multiple offerings of Liturgies/prayer services to nourish our spirits. Each one I attended was lovely and uplifting.”

A Convention Participant

distance, and Hmong from all over the country migrated to where they found a welcome place, including Milwaukee.

A Hmong catechist approached the small remnant of St. Michael elders and asked if some of the Hmong could rent space in the church to pray. Instead of letting them just be renters, the parish leaders invited them to be parishioners and pray with the entire St. Michael community. And so they did and were quickly joined by many more Hmong families. At one Easter Vigil, we baptized 115 of these new members.

Since 2012, the same immigrant pattern has been repeated by a new group who came to the parish simply because our Lao pastoral associate, a refugee herself, met a family at an Asian store and asked them who they were. She learned they were refugees from Myanmar (formerly Burma), from the Karen ethnic group that came to the United States from refugee camps in Thailand.

As cradle Catholics, they had been attending another church in Milwaukee, where no one had reached out to them. Sister Alice invited them to visit and join St. Michael's, and now we have Karen, Chin, and Karenni families (three of the 147 ethnic groups that make up Myanmar, each using a completely different language).

Regardless of ethnicity, the fundamental human need is the same: People want a safe, warm place to live, education for themselves and their children, and a loving, worshiping community. For those first German elders who welcomed in the Hmong, their love for their parish outweighed any fear they had of those who were different. When Sr. Alice invited the Karen, she was repeating the same pattern of welcome.

A Bigger Story

St. Michael probably doesn't look like your parish, but it reflects part of a bigger story of movement in the Church. Data

from the Center for Applied Research in the Apostolate (CARA) show a massive migration happening in the Church. Fifty years ago, most of the Catholics in the United States (many of whom were immigrants) resided in the Northeast and the Midwest. The seminaries, churches, and schools remain, but the people have moved.

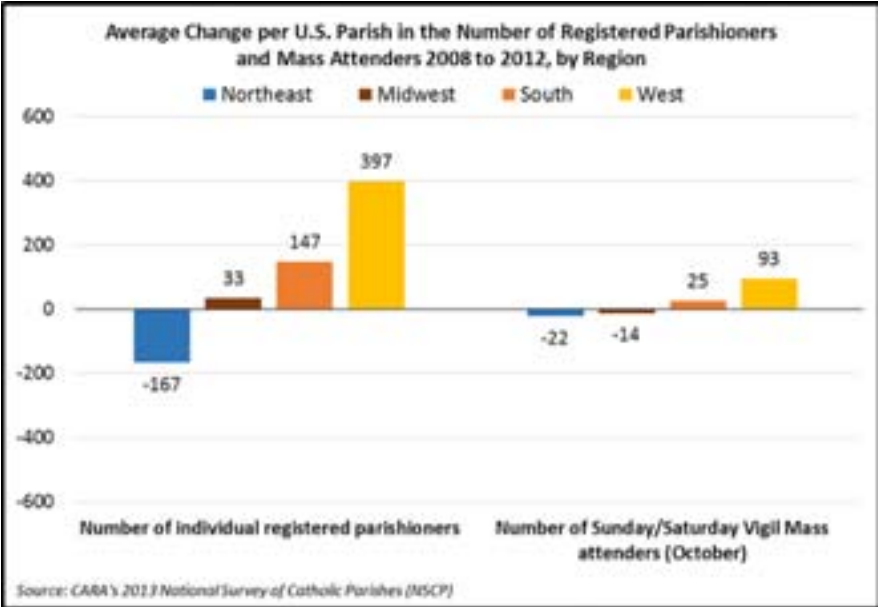


Table 1. CARA, 2013 National Survey of Catholic Parishes. Used with permission.

Table 1 (above) shows the average numbers of registered parishioners and Mass attendees as reported by pastors. It reflects our experience in the Midwest and the Northeast, where a typical parish has lost 167 registered parishioners and twenty-two Mass attendees since 2008. But those of you working in parishes in the South and West are more likely to feel that the Church is growing, since you have likely seen a significant increase in the number of registered parishioners and Mass attendees (up ninety-three) since 2008.

Two churches have been emerging in the United States simultaneously over the past sixty-five years. One is closing parishes and feeling decline, while the other is bursting at the seams. From where I sit in the center of Milwaukee, the Church around us looks like a church in decline, but at St. Michael, we are hanging on by welcoming newcomers.

CARA data also show that the Church is changing color (see Table 2 on the next page). Although the dominant culture was once white and European, today the majority of Catholic families with children are Hispanic, with large numbers from Mexico and Central America.

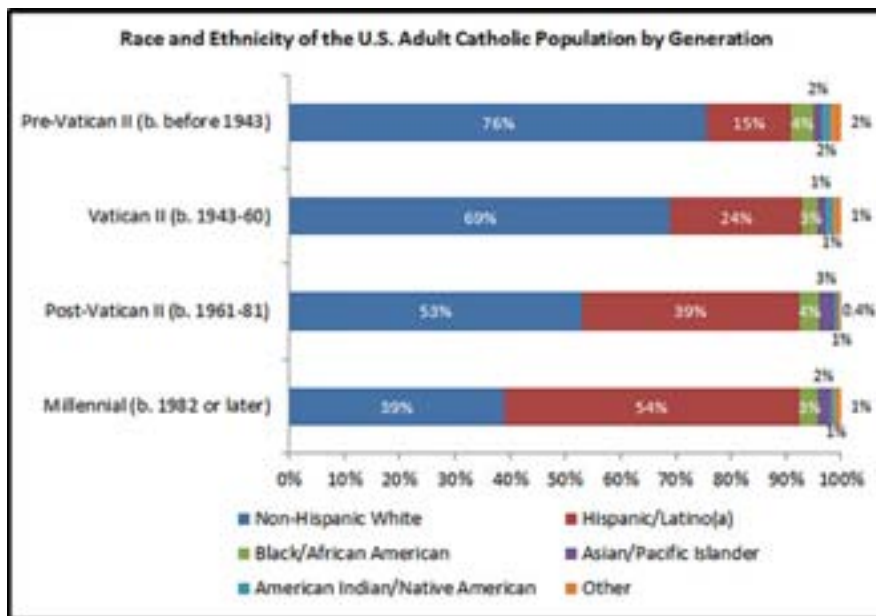
If you look carefully at your congrega-

tion, you may find people of color there—if not today, then probably tomorrow.

It Begins with "Hello"

When I started working at St. Michael Parish, I told my predecessor that I was worried because I didn't speak Spanish, Lao, or Hmong. She replied: "Language is the least of your problems," and she was right. The relationships that I had to establish, balance, and maintain were very tricky and obscure to this white girl from the suburbs. It took me years of phone calls, conversations, and casual gatherings for people to recognize and know me. But that's where it has to start.

Every Sunday at St. Michael, the 9:00 AM Mass has prayers, readings, and songs in Lao, Hmong, Karen, Karenni, and English. The 12:00 PM Mass is entirely in Spanish. Once every month, we all gather for one



Mass at 10:30 AM that includes all our languages in song and prayer. The priest presides in English, except for a “welcome ritual” where we all say together the various ways our parishioners say “hello” or “good morning” (see below). All the Asian languages here are tonal, and my pronunciation is dicey, but even a small gesture like this is a concrete manifestation for our community that says that all are truly welcome here and have a place at the table.

When I began leading music at this Liturgy, I sometimes felt like a traffic director. I had a core group of English singers, and I would call up different groups to sing at different times: the Lao for the preparation song, the Hmong for Communion, etc. Aside from being distracting, it became clear from all this movement that we had to learn one another's songs, and we have.

The beauty of singing with other cul-

tures is that when a song is in your own language, you lead and sing out, and when it is in someone else's language, you follow and rely on the strength of others. In the process, not only do you get better at singing in languages you don't speak but you also learn to depend on one another.

Pope Francis tells us: "It is an indisputable fact that no single culture can exhaust the mystery of our redemption in Christ."¹ At St. Michael, we have amazing potluck meals, and twice a year, we all make egg-rolls as a fundraiser—40,000 eggrolls each time. The entire parish takes part, picking and chopping cabbage, wrapping and frying the rolls, taking orders, and delivering the finished product. (We are taking orders for eggrolls.)

Brother Rufino

At St. Michael, the first phase of intercultural development was just getting to know people, the specific places they were from, listening to their stories, and including their songs and words in the Liturgy.

It is like a pianist learning the names of the organ stops and recognizing their unique sounds. But then you have to keep going further.

On my journey to becoming an organist, I had to interact with a whole new kind of literature and musical practice. My hands were no longer playing on only one keyboard but on two separate manuals, and my feet were moving at the same time. I had to incorporate a new way of being a musician into my experience of being a pianist.

In the second phase of intercultural development, we move from knowing simple basics about other people—a kind of *head* knowledge—to interacting with them, including them in our lives and us in theirs. This is a knowledge of the *heart*.

Second Phase: Inclusion

Pedro Rubalcava

Dr. Timothy Matovina, professor of theology at the University of Notre Dame, said: “The Church is holy not because all are welcome; the Church is holy because all belong.” We place a lot of emphasis on hospitality and welcome, and rightly so. However, it’s time to recognize the difference between feeling welcomed and feeling that we belong. By nature of our baptism into the death and resurrection of Jesus Christ, we have a right and duty to a full, conscious, and active participation in the Liturgy. What does that look like?



The Goal of Multicultural Liturgy

The path from understanding another with the head to understanding them with the heart is really about coming to experience how we are joined to the action of Christ in the Liturgy. Recognizing our differences is natural. Struggling with

Hello/Good Morning!
 Karen- ဂီလိဇာ - *gou la gai*
 Spanish - Buenos Dias
 Hmong - Nyab Zoo - *nyaw zhong*
 Lao- ສະບາຍດີ - *sa bai dee*
 Karenli - ສຸດຊາຍເຢຍຢຸດ - *thoe raj bae neh*



communicating when we speak different languages and have different world views is a challenge. Yet we need to be clear what our goal is:

[T]he goal of multicultural Liturgy is not to celebrate cultural diversity. As with all Christian liturgical celebration, the goal of these celebrations is to celebrate what God has done for us in Jesus Christ, and what God continues to do for all humanity through, with, and in the Son who suffered, died, and rose again for our salvation. . . . [I]t is crucial that all involved in preparing a multicultural Liturgy understand that the overarching goal of planning such celebrations is assisting a diverse assembly to find its unity in Christ rather than merely showcasing cultural differences.²

This is definitely a process of maturing not only in understanding but also in faith, and what we do when we gather for the community's prayer has much to do with our attitudes and dispositions. If the Liturgy is in fact "the privileged place for the encounter of Christians with God and the one whom he has sent, Jesus Christ,"³ do we come prepared to encounter that Risen Christ?

Seeing Christ through Another's Eyes

Several years ago, I served as a pastoral associate in the Diocese of San Diego at

Our Lady of Mt. Carmel, which was about seventy percent Filipino. Among them were a couple of Vietnamese families, from whom came a vocation to the priesthood. Father Christopher Nguyen, SJ, celebrated his first Mass at our parish and asked if the choir would sing something in Vietnamese. Brother Rufino Zaragoza, OFM, connected me to the song "Tâm Tình Hiền Dâng," for which he had recently published an English version called "A Gift of Love."⁴ We learned and sang that song, and Fr. Christopher's mother and grandmother, who did not speak English, were deeply touched at hearing this song for the first time in twenty-five years since leaving Vietnam.

In 1994, the Vatican Congregation for Divine Worship and the Discipline of the Sacraments issued an instruction titled *Inculturation and the Roman Liturgy* (IRL). The instruction reaffirmed that "[m]usic and singing, which express the soul of people, have pride of place in the Liturgy" (IRL, 40). In the same paragraph, the document quoted the Constitution on the Sacred Liturgy *Sacrosanctum Concilium* (SC), which said: "In some parts of the world, especially mission lands, there are people who have their own musical traditions, and these play a great part in their religious and social life. Due importance is to be attached to their music and a suitable place given to it . . ." (SC, 119).

In our effort to include the music of other cultures, we also need to be careful that we don't misinterpret how a particular culture expresses its faith in song. In trying to develop a multicultural spirituality, we can easily make assumptions from within our own experience as to what is genuine and acceptable for another culture.

Take, for example, singing accompanied by hand-clapping, rhythmic swaying, and dance by the participants. The previously mentioned instruction says that these "can have a place in the liturgical actions of these peoples on condition that they are always the expression of true communal prayer of adoration, praise, offering, and supplication, and not simply a performance" (IRL, 42). The only way to learn what is true and genuine prayer for a particular community is to enter into a relationship with that community and listen for what moves their heart.

Finding Common Ground

Last month I had dinner with a lovely couple to talk about the Liturgy and music for their wedding. Cecilia is second-generation Vietnamese, and Armando is second-generation Mexican. We spoke about how to engage in participation Vietnamese-only- and Spanish-only-speaking friends and relatives. They told me about a Vietnamese tea ceremony that happens



prior to the wedding, where the families get to know one another. This ceremony also included a goat! When Armando talked to his parents and relatives about participating in this ceremony, they got excited when he mentioned the goat because it reminded them of *birria*, a Mexican dish from Jalisco made with goat. In the end, Armando and Cecilia decided not to have the tea ceremony, but Armando's relatives were still looking forward to having the goat!

When we prepare multicultural Liturgies, sometimes what we think is the common denominator—music or language—is not. We need to enter into a relationship with one another and fall in love if the symbolism and meaning of the “goats” in our lives are to come to light. In the end, we may discover that the goat isn't that important after all. “In empowering the various cultural groups of a parish to share the particular way their people have interpreted the mystery of Christ in communal prayer we all gain insights into the extraordinarily profound way God calls us all to conversion and discipleship.”⁵

Our homework on the road from inclusion to communion is to see with a broader vision and to pray with others at Eucharist more than once in a while. Can we see the Risen Christ through another's eyes and thus expand our vision of Church?



Brother Rufino

When we fall in love, like Armando and Cecilia and their families did, we move from a mental concept of what makes

us different to an opening of our hearts that leads to inclusion and belonging. As musicians, we go from learning repertoire from another culture to engaging with the people of that culture. But even there, we

need to go further.

I thought that because I could play a few basic preludes and fugues on the organ or use some of the language and skills of organists that must make me an organist, too. Then I heard great organists play, and I understood that I had to have the *soul* of an organist.

A true organist does not just play from the score. An organist knows how to shape the sound of the instrument to the sound of the assembly, the energy of the ritual, the acoustics and atmosphere of the day. Creative introductions, improvisations between verses, rousing codas: all express a musicality beyond mere mechanics. To be an organist, I still needed years of immersion in the literature in order to develop not only my skills but also my spirit.

From diversity, to inclusion, to communion—the reciprocity of intercultural exchange and development comes from a spiritual transformation that is a gift from God and leads to a mystical understanding of our place in the larger flow of God’s creation, just as a true organist understands her artistry as a gift from the Divine and that she is merely a vessel for Divine Beauty.

Third Phase: Communion

Diana Macalintal

Among those present for this plenum presentation in Grand Rapids, only a few stood when asked who was born outside of the United States. According to U.S. Census Bureau projections, those standing are 13.5 percent of the U.S. population.⁶ A few more people stood when asked who communicates at home in another language other than English? They are among twenty percent of the U.S. population.⁷ After English and



Spanish, the next most-used language at home is Chinese.

Almost half the people in the room stood when asked who was born before 1960. They make up what are called the “pre-Vatican II” and “Vatican II” generations. In 1987, those two generations were seventy-eight percent of the Catholic population.⁸ By 2011, that number dropped to forty-three percent. But there’s good news!

More than half the room stood to be identified as the “Post-Vatican II” generation (born between 1961 and 1978) and the “Millennial” and “post Millennial” generations (born after 1979). These generations are the largest group of the Catholic population today. We are a young Church!

Differences Matter Until They Don’t

We can get caught up in externals like ethnicity, language, or age, and sometimes we make *these* a person’s identity: that *Asian* liturgist, the *black* ballerina, a *female* president, that *Spanish* lector, this *youth* cantor. These externals are certainly badges of honor that elicit pride, yet they are also brand marks that label us as different, sending a subtle message that we are to be known for our difference and not our ability. I pray for the day when we are known simply as brothers and sisters, and externals no longer are the first adjectives that define us. Until then, we need to pay great attention to the externals because when we bring our differences together, we reflect a clearer image of God.

One place where God’s image is clearly seen in my diocese is at the parish of Most Holy Trinity in a poorer and very diverse area of San Jose in California. The parishioners are Vietnamese, Filipino, Mexican, Samoan, Tongan, Guamanian, Pacific Islander, and everyone in between. It’s a thriving community, where 7,000 people come to Mass every Sunday to celebrate in four different languages.

Malia Mika is a parish leader and the tribal leader of the Samoans in our diocese. With her blessing, I share her story with you.

Decades ago, Malia lived in Samoa. One year, she visited her brother, who sang in the choir at Most Holy Trinity. At that time, there was much conflict between the various ethnic groups living in the parish.

During her visit, a community member, for petty reasons, murdered Malia’s brother in front of the church. Her life changed that day, not only because her brother died but because his blood, spilled on that ground, now committed Malia to that foreign place. For her and the Samoan people, wherever Samoan blood is mixed with the earth, there too will the Samoans give their very lives.

Malia stayed in San Jose and in that parish. Since then, she has dedicated her life to making that community a home for those seeking a safe place to belong.

Brokenness Is the Path to Communion

Samoans have a formal ritual, called *Ifoga*, for healing grave injustices. The person, family, or community that has harmed another rises early in the morning. They bring with them their most precious possession, the “fine mat,” a hand-woven blanket made from reeds. The fine mat represents the very life and identity of the Samoan people.

The ones who have caused the injustice kneel on the ground in front of the home of those they have wronged and cover themselves with the fine mat. They remain there for hours, maybe days, without food or drink, regardless of the weather. They wait until the ones they have wronged come outside and offer their forgiveness by removing the fine mat. The two parties embrace, and all enter the home to share their joy of reconciliation.

At significant Masses, Samoan Catholics



A “fine mat” used in the Samoan *Ifoga* ritual. LT Nguyen Photo. Used with permission.

celebrate this *Ifoga* ritual at the penitential rite. In October 2012, I asked Malia if the Samoan community would lead our diocese in the *Ifoga* ritual as we opened the Year of Faith. The Samoans agreed, and at a diocesan Mass, representatives from our entire diocese knelt under the Samoans’ fine mat as their choir led us in singing a penitential acclamation. Then our Bishop removed the mat and embraced each person as we sang, “Glory to God in the highest”

Most in our diocese had never seen this ritual before. It was certainly an unusual sight to see in our cathedral. But that discomfort and liminality opened up a profound insight into penitence, forgiveness, and God’s mercy.

For me, the ritual revealed my own blindness. That night, Malia told me that our invitation to share this ritual at a diocesan Mass in the cathedral was a blessing for the Samoans and a kind of homecoming for them. Up until then, many of them had never felt welcomed at the cathedral. That night was the first time many of them had been there. All along, I had thought it was *our* cathedral, but not until that night did it start to become *their* cathedral, too.

To be called to joy and hope, to be a servant Church, is to live what it means to be the Body of Christ, made up of many members, each one different, each one necessary, each one belonging.

In our sacramental understanding of

the paradox of the Body of Christ, brokenness is the path to communion, for it is our differences that allow us to engage with one another and unite as one body. In other words, matter matters.

But when we ignore our differences and are no longer attentive to the real tensions that difference raises at these liminal border places, we run the risk of falling into what theologian Michelle Saracino calls a “Narcissus effect.”⁹ We lose sight of where our story ends and another person’s story begins.

If I assimilate your story into mine, I can imagine, wrongly, that your story—your experiences, beliefs, needs, identity—is the same as mine. I can cling to my story because it must be true for you, too. There’s no need to make room in my heart for your story. There’s no need for me to change.

Perhaps this is the wisdom in the second line of the Pastoral Constitution on the Church in the Modern World *Gaudium et Spes*: “Indeed, nothing genuinely human fails to raise an *echo*” in the hearts of the followers of Christ. When we recognize where our story ends and another person’s story begins, we realize that we may be similar, but we are not the same, as an echo is not the same as the song. True communion happens only when there is diversity, where each person’s unique song is treasured.

This approach is not the same as hospitality. Sometimes, when we try to be

hospitable, our gestures actually communicate that we are the *insider* welcoming the *outsider* into *our* place. For example, “Please join us in singing” may be heard as “We, the musical insiders, are now going to sing. Please join us.” Of course that’s not what we intend, but over time it communicates “us” versus “them.” Rather, we could say “Let us sing together,” which says that this is all our work to do in our common home.

The Journey on the Path Home

God does not save a person individually; God saves a *people* so that together we find a home in God. In this “homecoming,” the song does not belong to me or the choir; it belongs to God. The work of singing is not mine alone; it is the work of the Trinity, a work in which all are called to participate. This Mass, this parish, this cathedral, this organization we call NPM belongs not to one group. The work of our Church belongs to God so that all God’s people “might acknowledge [God] and serve [God] in holiness.”¹⁰

How do we echo in our hearts the genuinely human stories of our sisters and brothers with whom we each have a place in God’s home? Let us look to the Scriptures, when our ancestors in faith encountered a stranger and, in the sharing of their own brokenness and in the breaking of the bread, they found their way home.

Here are seven “Travel Pro” tips from

Border Crossers

Brother Rufino

In 2013, Emeritus Pope Benedict XVI said, in his message for World Communications Day: “Given the reality of cultural diversity, people need not only to accept the existence of the culture of others but also to aspire to be enriched by it and to offer to it whatever they possess that is good, true, and beautiful.”

Acceptance of others is only the first step; learning their songs is another. But if we want to build bridges, we must allow ourselves to be changed by those who walk this journey with us, and, in turn, we must give to them the very best and most genuine parts of ourselves.

Before we can be bridge builders, we must first become, like Jesus, border crossers. Jesus led his disciples into pagan territory and there encountered the Gerasene demoniac (Mark 5:1–20). Jesus went to the Greek region of Tyre and was changed by a Syrophoenician woman who shared with him her brokenness (Mark 7:25–30).

Look for the border places in your life, and there, with open ears and an open heart, enter a conversation with someone new. Learn more about this gradual progression of intercultural development by downloading the handout of resources we recommend (<http://bit.ly/npm2015breakout-a>). Attend a workshop about a culture you know nothing about and learn how to say hello in their language.

Wherever you are on this road—from diversity, to inclusion, to communion—the invitation is always to keep going and to take just one small step forward, together.

the Road to Emmaus:

1. When you meet a stranger on your journey, share your story.
2. And share your feelings; pay attention to their feelings, too.
3. Invite the stranger to share his or her story and to reflect back your story through his or her eyes; do the same for that person; be open to hearing your story in a new light.
4. Especially when darkness is closing in, commit to staying together; don't walk away.
5. Once you get to where you're going or you get what you need, don't abandon the relationship; no one likes to feel used or left out.
6. Eat and sing together; pray and give thanks together.
7. Don't be surprised to find yourself somewhere you thought you'd never be with a heart burning with unexpected joy.

On this journey from diversity to inclusion to true communion, we will make mistakes. But we will make them together, and with God's mercy, we will be patient and kind and forgiving. And we will laugh and cry and share food, song, and tears. For here, in God's house, at this homecoming, our differences matter because our differ-

ences make us whole and holy, made in the true image of God.

Notes

1. Pope Francis, apostolic exhortation *Evangelii Gaudium* (November 24, 2013), 118.
2. Mark R. Francis, csv, with Rufino Zaragoza, OFM, *Liturgy in a Culturally Diverse Community: A Guide Towards Understanding / La Liturgia en una Comunidad de Diversas Culturas: Una Guía para Entenderla* (Washington, DC: Federation of Diocesan Liturgical Commissions, 2012), 4.
3. St. John Paul II, apostolic letter *Vicesimus Quintus Annus*, (December 4, 1988), 7.
4. Oregon Catholic Press.
5. *Liturgy in a Culturally Diverse Community*, 10.
6. United States Census Bureau, *2014 National Population Projections* (<https://www.census.gov/population/projections/data/national/2014/summarytables.html>).
7. U.S. Census Bureau, *2012 Statistical Abstract, Population: Ancestry, Language Spoken at Home* (https://www.census.gov/compendia/statab/cats/population/ancestry_language_spoken_at_home.html).
8. *National Catholic Reporter*, 2011 survey, “Catholics in America” (<http://ncronline.org/news/survey-reveals-generation-shift-catholic-church>).
9. See Michelle Saracino, *Being about Borders: A Christian Anthropology of Difference* (Collegeville, Minnesota: Liturgical Press [Michael Glazier Books], 2011), 22–28.
10. *Gaudium et Spes*, 32.



Joy and Hope, Grief and Anguish: Singing, Then Sending

BY RONALD PATRICK RAAB, CSC

When we enter a church as followers of Jesus Christ, we instinctively perform the same action every Sunday. We step up to the baptismal font (or one of its smaller reminders—a holy water font) and swirl our hands into the water, flinging droplets into the air and bringing our hands to our foreheads, our chests, and to each shoulder, marking our human bodies with the sign of salvation. This familiar gesture provides music of its own, a dance of droplets that land on us, reminding us of our true identity, a beautiful and loving relationship with Jesus.

When we dip our hands into water and mark our bodies with the cross, we proclaim to ourselves and to the world that “I belong!” I belong among people searching for God, searching for love, searching for a relationship of trust, searching to belong to the person of Jesus. We desire to be healed by love among the assembly of broken and fragile people.

I realize this is a gesture of belonging because I’m aware of so many people who feel they do not belong worshipping in our assemblies or even walking on this earth. They do not have money, or power,

or voice, or formal education. They do not have social status, or good health, or emotional stability. No matter where our congregations worship—in rural communities or suburbs, in wealthy parts of town or on the other side of the tracks—there are

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people who feel they do not belong in the love God has for them.

And yet the elderly man from Grand Rapids, wrinkles on his face and mustard on his shirt and suffering with Alzheimer's, belongs here. The tattooed girl from Denver, who lost her twenty-five-year-old husband to an overdose, also belongs among God's beloved at this font. An aging, frail, single man from Minneapolis with chronic fatigue, who no longer attends Mass from sheer exhaustion, still belongs at the font. The high-paid executive from Pittsburgh addicted to pornography is also welcomed. The Church, my friends, is about people—the faces of those who belong to Jesus. This is why so many of our parishes do not work; they become a place of power and authority rather than vulnerability and powerlessness coming from weakness and pain.

Mentors and Ancestors

This is what our mentors and ancestors articulated fifty years ago at the Second Vatican Council. They were opening up the Church for people who feel that they do not belong among those with power and influence. Our teachers and leaders gave us a profound document, *The Pastoral Constitution on the Church in the Modern World Gaudium et Spes*, so that we might be aware at our Sunday Liturgy that we need to be connected to all people, that prayer leads us to human relationship in love and service.

This document helps us understand that we build the Church on water in the Holy Spirit. Even though water is slippery and sometimes dries up, it is the foundation of our Church—combined with Spirit, it is even thicker than blood. Our commitments to one another far exceed our family ties. Water is poured on the poor and the rich, on the well-dressed financier from Albany and the simple widow from Atlanta and the child with autism from Kalamazoo.

Building a Church on water in the love of the Holy Spirit suggests we belong to one another in our shared vulnerability, fragility, and powerlessness. We grow in our awareness from “I belong” to “we belong.” The Holy Spirit is our binding force.

The first sentence in this fifty-year-old document speaks to us as liturgical leaders and believers about this mission: “The joys and the hopes, the grief and the anxieties of the people of this age, especially those who are poor or in any way afflicted, these are the joys and hopes, the grief and anxieties of the followers of Christ.” This opening sentence challenges us to live the essential connection of worship and service, of Eucharist and justice.

We cannot forget our ancestors and the authors of this document, who dipped their hands in the same water in the Holy Spirit, hoping that generations ahead would begin looking at the world differently. They hoped that by now we would understand what dignity looks like through sharing our lasting anxieties, our inner hopes, our deep sorrows and unforgiving afflictions, our ongoing poverty, and our search for healing mercy.

We are the Church in a world that our mentors could not have imagined. We should no longer assume the right to decide for ourselves who belongs in our parish communities and who does not. We have to stop circling the wagons to keep some people out and others in. We must erase the political lines in the sand and the judgmental labels of those on either side, but lines are erased and labels removed only when we enter into a relationship with Jesus, who desires to heal us. Dying and rising is our song.

People of Memory

We must share our Master's joy in the Eucharist, remembering the fundamental desire of human beings to belong. We

belong among God's beloved people and in God's loving embrace. We belong in our own skin.

I am so grateful for the planning team, the Board of Directors, and the staff of this NPM convention for reminding us that we are people of memory. We explore the depths of our historical documents to help us find out who we really are, how to live our faith in the world, and how to embrace the people whom society overlooks.

We prepare worship for other people. In fact, Liturgy is our way of encountering the Church in the modern world. The Mass is our home. The Eucharist is our way of living and celebrating this conciliar and pastoral document. We pattern our lives in Christ's passion, death, and resurrection: This is what we do.

My sisters and brothers, we are liturgists and musicians, confessors and preachers; we sing and anoint with oil, we cantor and proclaim words of absolution, all for the purpose of celebrating our God who offers us love and hope. We need to use our trained voices for the people who cannot speak up for themselves. We need new ways of serving those who are addicted or lonely; those who are experiencing job loss or grappling with a new disease; those coming home from war or who just lost another chance at love.

An Intimate Kiss

After we dip our fingers into baptismal water, we gather to sing and to process with great intention to the altar of God. I want you to think about your entrance procession at home on Sunday mornings. As you lead the opening hymn, who is sitting in your pews, and who are the groups of people who are *not* there? Who is singing, and who is reluctant to voice faith? How do we process together to the altar of God?

When I get to the altar on Sunday morning, I remember Cardinals Suenens

and Martini, who intervened at the first session of the Council in 1962, because they kissed the same altar, hoping that the Church could form a more credible bond with people who wait for hope in their lives. Martini became Pope Paul VI, and he would remind us over and over again about the dignity of all human life.

This kiss on the altar top, no matter the language spoken and sung by the assembly, has the same meaning. The kiss from the priest is not a throwaway gesture or an antiquated rubric. We long for the intimacy that God gives us, and we kiss the altar on behalf of people who do not have love or food or shelter or hope or the self-esteem to believe that they belong in the world. When I get to the altar and bow and kiss the wood, this kiss is not just a kiss.

I want to share a story with you about my own conversion in this liturgical gesture. I ministered for more than eleven years among people who live outside—people with profound, long-term addictions and mental illness—in downtown Portland, Oregon. For several of those years, we hosted a support group for prostitutes and their children in the basement of the chapel. One Saturday night, as I approached the altar, I heard the women moving chairs and the children laughing below. As my lips touched the altar, I realized that prostitutes are promised many things: shelter, drugs, clothing, transportation, food, and much more. The only thing they are not promised is a kiss with true intimacy. I realized their need to belong and mine as well. I realized within my entire being their need and right to be treated as people.

I now kiss the altar on behalf of people longing for intimacy, no matter who they are in our world. With my entire soul, I finally understand that in kissing the altar I offer up my own infidelity and my hope for forgiveness. I kiss the altar of sacrifice knowing God's ancient fidelity holds true for me. I kiss the place of Christ's sacrifice and feel the sacrifices so many people make



Breakout A (Tuesday) gave participants an opportunity to hear from and dialogue with leaders of NPM's ethnic Interest Sections. Above left: Edna Argüello-Hltchner for Hispanic/Latino/Latina Musicians and Communities. Above right: Maria Nieva for Asian Pacific Musicians and Communities. Below left: Valerie Lee-Jeter for African and African American Musicians and Communities. There were also sessions for and with Youth Musicians and Worshipers, led by Rachelle Kramer, and Young Adult Musicians and Worshipers, led by Angela Stramaglia.



for intimacy and relationship. The kiss in the Liturgy is designed to draw forth our longing for the God who bridges differences, the Savior who offers us salvation, and the Holy Spirit who gently guides us into communion with one another.

The cardinals and theologians of Vatican II were trying to make sense out of the aftermath of two world wars. They were trying to offer us again a kiss of freedom and understanding. They were trying to make sense out of vast, intense, unimaginable human suffering. Bishop Wojtyla, the future Pope John Paul II, insisted that the document on the Church in the Modern World include issues of war, poverty, and totalitarianism so that it would be a comprehensive overview of the Church's social teaching. The document passed in the council by an astounding majority—2,307 to 75.

Today, Pope Francis embodies this text, kissing and embracing the deformed, washing and kissing the feet of prisoners, kissing the sick, building showers for people on the streets in Rome, convincing leaders of nations that they should speak with one another with a kiss of peace and reconciliation. Pope Francis challenges us to do the same. His example encourages us to not be afraid of the world or people's needs so that we might cease drawing lines of division out of fear and extend our hearts, lives, and futures toward the needs of God's people. We are to live the kiss in the world.

Then, after the kiss, we remember the mercy of God. This theme and intention was vitally important to Pope John Paul II. "Divine Mercy" is not something abstract or pious but rooted in our hearts that ache for Jesus. We understand from John Paul's background his longing for mercy, and we recall the people who survived those world wars and the incredible violence enacted on humanity when we proclaim together, "Lord, have mercy, Christ, have mercy, Lord have mercy!"

Pope Francis will begin a Jubilee Year

on December 8 that focuses on mercy, a continuation from the seeds of *Gaudium et Spes*.

Moving through Barriers

The Liturgy of the Word helps us imagine moving through barriers of fear. The Gospel calls us into conversion, to become the real presence of Jesus among the ill, the fragile, and the outcast. We proclaim the Word of God to hear the grace that makes a home in us, the Word that converts us to Jesus and helps us along the road to healing and love.

Gaudium et Spes is infused with this notion that conversion will lead us to become a people who put flesh on hope in our words about and actions toward other people. We cannot fully hear the Word if our hearts are hardened, or full of fear, or terrorized with abuse and other harm that stands in the way of healing.

In addition to its teaching on the Church in the world, the Second Vatican Council also provided a liturgical renewal in which we can hear and understand the Scriptures in our own language and cultural contexts. Conversion happens in our daily lives, in our familiar languages, and in places of family and work. The language of our suffering, our poverty, and our learning to build community from this vulnerability is the essential and common language that is missing in our Church.

"Dignity of the Human Person" is the title of the first chapter of *Gaudium et Spes* (GS), which states: "The root reason for human dignity lies in humanity's call to communion with God. From the very circumstance of our origin, we are already invited to converse with God" (GS, 19). In other words, God is already bringing us together; love is already our binding force.

Jesus was born on the margins of society. If we are to find the Jesus who walked among us as a healer, reconciler, and miracle worker, then we are to befriend

marginalized people today. Jesus is still healing and reconciling. Jesus is still creating miracles among people who have lost their way or who are powerless in our sight. We are being called to restore people's dignity. This is who we are.

Jesus gave up power to be born among us. We must also be willing to bend low, to kneel before people and listen to their lives depleted by poverty, mental illness, or disaster. This posture reflects profound humility. I do not believe we can authentically sing the psalms or stand behind an ambo on Sunday without first bending down to listen, to behold, to love people who are sinking to the ground with pain, suffering, and even death. We must accept and enter into people's powerlessness but most especially we must enter our own.

Several years ago, Irene volunteered with us in our hospitality center in Portland. She was shy, very polite, and wore simple, rather colorless clothing. The top button of her heavy cotton blouse was always buttoned. She was part of our community or prayer and service, and she had spoken to me rather extensively about her depression and mental illness.

The months went by and our staff noticed that she had been absent. One day she appeared at our front door. She had



"Mother of Sorrows" by Ronald Raab

not been taking her medication. She sat on the concrete sidewalk, her hair matted from weeks of not showering, her clothing soaked with urine, her blouse ripped open from being assaulted by people who wanted to steal her belongings or rape her on the street.

I exited our building and found her leaning up against the outside wall near the doorway. I bent down on both knees on the sidewalk. I wish I could adequately describe the anguish on her face, her eyes streaming with tears, her mouth wide open, screaming in pain, her cheeks streaked with dirt, tears, food, and feces. As I opened the door, she screamed at me: "Father Ron, take my pain away! Can't you do something! You preach all those pretty words in the chapel, don't you have words that can do something about my pain?" I had no words for her at that moment. I could only sit beside her on the sidewalk and share her tears.

My friends, I invite you to bend down on both knees to be with people in pain. This is where Jesus is. If we bend down together, we will capture the real meaning, the mystery of the Incarnation. We will discover the place where Jesus is still being born. The psalms we sing and the Scriptures we proclaim are given depth and made real by our sore knees, our attentive ears, and our deep conviction that we need God.

The Word of God is an invitation to maturity, to a deeper faith, to be converted to Christ, to break through fear. We cannot rest on our piano benches or cushioned pews. Let me remind you today with all my heart that the Church is about people, and the Sacred Liturgy challenges us to find hope for every person. The faces of human beings bear the mystery of God's love, no matter their tired expressions, the color of their skin, the brightness or dullness of their eyes, the tears on their cheeks, or the wrinkles on their brow.

My friends, we do not save ourselves by living up to the goals of religion or pulling



Above: "Building Up the Kingdom" with M. Roger Holland II and Friends
Below: "Joy and Hope" with the Grand Rapids Men and Boys Choir



ourselves up by our bootstraps or attending to the rules of conduct. God's mercy is not earned or bought by our good deeds. Mercy is not a product or an article of trade. In fact, we discover the abundant love of God when we are powerless, when we enter into the mystery of people's broken and incomplete lives. God's love is a joy-filled gift and happens well beyond our control.

Several years ago, I was speaking of these issues and a woman said to me: "What the hell does this have to do with my handbell choir?" I want you all to know that this has everything to do with your handbell choir!

Expanding Our Heart

The Universal Prayers expand our hearts toward the brutal suffering of people. This awareness needs to be at the heart of how we view our role in the Liturgy. I suspect that each of you has enough money to hide or cover up your suffering. We all possess a cultural power through our careers and our education, and I suspect that all of you are housed and have decent relationships and the time and resources for leisure. Many people in our worshiping assemblies and around the world do not possess these basics of life.

What are you going to do with the power you possess, in your time and place? How will you lift up people who are alone, tired, ill, incarcerated, drug-addicted, cast aside because of skin color, or those who have to sell their bodies just to survive? How will you enter into the needs and prayers of people who do not have clean water, who lose their homes to fire or flood, or who have lost a limb in war?

Peter, who suffers with severe mental illness, attended every Mass for more than thirty years in Portland. He always prayed first at daily Mass with his intercession. His prayer on Mondays (because Tuesday was his shower day) was always: "Please pray for me at all times today and please pray



"Hear My Cry" by Ronald Raab

for me at all times tomorrow." I witnessed only beauty in that prayer. One Monday, he said: "Please pray for me at all times today and at all times tomorrow, because I do not think I can get the cap off the shampoo."

A couple of months later, not knowing where else to turn, he forcefully cried out from the depths of his soul: "Jesus, don't screw me over today!" This is my all-time favorite prayer! This is the best prayer because it is honest. I try my best after all these years to come before God with such honesty, and I still struggle. I never learned this kind of honesty in formation for priesthood or in any of my academic degree programs at the University of Notre Dame.

You can imagine how people in that community hated Christmas. A couple of days before Christmas at the noon Mass, Peter rose to his feet after the Gospel. He yelled out twice: "Ronnie the kid, I'm not going to have diarrhea, am I?" (I'm "Ronnie the kid.") The third time he asked: "Ronnie the kid, is everything going to be all right?" I had to muster my faith, my courage, and

my belief in the Jesus whom I know loves us to say to him: "Yes, Peter, everything is going to be all right."

Many of our people are powerless in our society. Their voices do not matter and their lives are invisible. This is where we need a new fire in our bellies to live our faith more meaningfully in the world. These are the prayers we entrust to God, our Father.

If you come to church some Sunday and do not need God, you can bet that the person next to you needs God, and the person next to them *really* needs God. Everyone there needs you to be in relationship with God, because your prayer might just be the prayer that gets the next person through the day. We need to be at Mass and sing and lead music with integrity so people feel supported by our prayers and presence, so that we can all decide what to do with the power God gives each of us.

Starving for God

We are all starving for God. The Liturgy

of the Eucharist challenges us to create a community in the heart of God's Real Presence that satisfies all hungers. We believe that community heals.

This was also a major theme in *Gaudium et Spes*. Paragraph twenty-seven states:

Coming down to practical and particularly urgent consequences, this council lays stress on reverence for humanity; everyone must consider . . . every neighbor without exception as another self, taking into account first of all that person's life and the means necessary to living it with dignity, so as not to imitate the rich man who had no concern for the poor man Lazarus. In our times a special obligation binds us to make ourselves the neighbor of every person without exception and of actively helping that neighbor when he comes across our path, whether he be an old person abandoned by all, a foreign laborer unjustly looked down upon, a refugee, a child born of an unlawful union and wrongly suffering for a sin he did not commit, or a hungry person who disturbs our conscience by recalling the voice of the Lord, "As long as you did it for one of these least ones, you did it for me" (Matthew 25:40).

People in our congregations are starving for more than soul-filled music and inspiring preaching. They crave meaning and purpose in their daily lives as they struggle to make ends meet, to survive loveless marriages, to find a way to make sure their children will live a good life. Our youth look to us for integrity and authenticity in the Church. Our elderly look to us to help bear the weight of health challenges and the burdens of aging.

When people walk the gifts of bread and wine up the aisle on Sunday morning, they hope that every aspect of their lives will be lifted up on that altar. People give of their hard-earned money to provide the bread and wine not only for themselves but so that the Real Presence of Christ may be comfort for the secret needs of others.

During this past Holy Week in Colorado Springs, amid all the preparations



Wednesday evening featured the DMMD Institute choir (top), directed by Pearl Shangkuan (left), performing with the Grand Rapids Symphony Orchestra directed by John Varineau. and soprano soloist Kathleen Veenstra Pool (right).

"The chorus was amazing as well as the symphony orchestra. What a great idea to combine the two. The use of music of local composers and the participation of members attending provided an experience that is beyond words. Thank you!"

A Convention Participant

for the Triduum, I sat with a gentleman who is labeled a sex offender. He wanted to come back to Church, to taste the Eucharist again, to feel that he has a home at the Table of God. For this to happen, the diocese requires that he and I agree to a “covenant,” which includes a provision that I designate someone to keep an eye on him during Mass. I asked an older gentleman whom I greatly respect to fulfill this requirement, and on Good Friday the three of us met for the first time. The very first words that the older gentleman said to the man who desired Eucharist were: “Welcome to our parish community.” I thought the young man was going to fall out of his chair. My eyes filled with tears, as did his. This was the first time that he had been welcomed in any parish community since serving many years in prison.

On Easter morning, our church was packed with people. We had a couple of snags with our plan for him to attend Mass, and he had to leave the church building, but the older man went outside to welcome him in and accompanied him to the altar for Communion. I was so grateful and moved to see the two of them receiving Communion together, to witness the covenant plan in action on the day that we celebrate the New Covenant with God. Afterward, I thanked the older gentleman for being so good to this young man and he turned to me and said: “Father Ron, I have been listening to you. We need to welcome all

people at the Eucharist.”

My friends, when I stand at the altar on Sundays, I am often overwhelmed by the secrets I hear in the course of the week. As a pastor, I must bring all those terrifying secrets to the Table of the Lord so that God may bring peace to all people. The older I get, the more difficult it is to handle this responsibility. I have nowhere else to turn but to the covenant of heaven and earth. I must let God take over, but that does not mean that I am not crying on the inside . . . and often those tears spill out onto the bread and wine of our redemption.

To Work for Peace

My dear believers, after we all receive the Eucharist, at the conclusion of the Mass we are sent on our way to work for peace. The Constitution on the Church in the Modern World challenges us to put this command into practice. In paragraph seventy-eight we hear: “Hence peace is likewise the fruit of love, which goes beyond what justice can provide. . . . For this reason, all Christians are urgently summoned to do in love what the truth requires, and to join with all true peacemakers in pleading for peace and bringing it about.”

Be people of peace. The Eucharist and peace are forever linked for the well-being of people’s lives. Be people of forgiveness. Love endlessly. Enter into the mystery of Christ’s Real Presence here on earth. Open

your heart to the wounds, sorrows, and needs of God’s people. Only God can heal and satisfy. This is where real joy comes from. The last thing we need in the Church is joy that is flimsy or pious or shallow or ridiculous. This message must remain on our lips as we cantor and in our hearts as we accompany on keyboards. This message of peace must transform our egocentric attitudes into lives of complete and loving service to others. Be people of peace from the faith you sing about on Sundays.

Litany Section One

Response: Show us your face, O God
When baptismal waters reflect acceptance and *welcome* . . .
When the Holy Spirit unites and *comforts* . . .
When strangers change our attitudes and *perceptions* . . .
When song creates *belonging* . . .
When vision turns apathy into *dignity* . . .
When service lifts up those bent down in *despair* . . .
When worship shatters our *loneliness* . . .
When the Word becomes hope for all *people* . . .

The Eucharistic Liturgy leads us to the faces of people in need. The Liturgy converts our hearts to listen to the words of people in poverty, to sit at deathbeds, to walk with people in soup lines, to beg God for healing among family members, and to listen to those who wait for the Church to recognize them. We are introduced to the needs of powerless people through the Mass.

Songwriters and hymn text authors, use your various languages for acts of peace. People-centered language is key to a true respect for the dignity of people. We must remove the labels we put on other people. We can no longer say or write “the homeless” or “those people” or “those alcoholics” or those “conservatives” or



those “liberals” or those “fags” or “dykes” or “bums” or “druggies” because we are essentially confirming the labels our society attaches to people—and those labels are always wrong.

Richard Hanifen, retired bishop of the Diocese of Colorado Springs, ordained me a deacon in 1982. When I returned to the diocese two years ago, he gave me some advice. He said: “When your parish refers to *“the poor,”* change the word *“the”* to *“our.”* He said that if you can do this in our community, you would be a successful pastor. I need to pass on to this profound advice.

Language is an invaluable instrument of peace. Person-centered language, such as “people surviving homelessness” or “people living with long-term mental illness” grants dignity to the people who bear these burdens. Respect people who are searching for ways to live free of labels. From sex offenders to prisoners, from prostitutes to unbelievers, people are more than the labels we put on them. As the Church in our modern world, as hymn text writers, preachers, and prayer text authors, we must respect people and offer language within the Liturgy that is not divisive or blaming or shaming. Peace must be real among us as we sing of the divine and act among the broken and fragile.

Litany Section Two

When songs of praise transform *silence* . . .
When community melts fear and *anger* . . .
When dignity unites every human *face* . . .
When hope changes our view of *others* . . .
When singing together becomes *communion* . . .
When breaking bread satisfies *hearts* . . .
When sharing the cup turns into love and *welcome* . . .
When peace makes a home with *in us* . . .

The Liturgy helps us to see through the judgments and blame to people’s true identities. People are blamed for their mental illness, for their diseases or their physical disabilities, for the suicide of a loved one, even for their sexuality. People are blamed for being powerless, jobless, or homeless, for having been abused, and even for being born. Entire groups of people are blamed every day in our society for being poor or lacking formal education. The Liturgy needs to be a place where we learn that blaming, shaming, and put-downs are not appropriate in our common prayer. We are each called to bring peace through the gifts God has given us.

The Liturgy insists that peace and justice come to us from a language of love. Love is the key to bringing people peace, to elevating the downtrodden and lifting up the poor. In paragraph sixty-two, *Gaudium et Spes* says: “In pastoral care, sufficient use must be made not only of theological principles but also of the findings of the secular sciences, especially of psychology and sociology, so that the faithful may be brought to a more adequate and mature life of faith. Literature and the arts are also, in their own way, of great importance to the life of the Church.”

My sisters and brothers, peace comes from our communal prayer and from continuing to sing of love, mercy, and the heart of Jesus. Use your art, sing of justice. Paint and draw, write poetry and hymn texts, dance and sing. Use your voices to change the negative voices in the world.

Keep Singing

So at the end of this convention week, we will go home and practice on our pianos, continue our voice lessons, struggle for sufficient recognition as parish ministers, and negotiate for adequate pay. We will struggle with conflicting leadership from councils and pastors, questions about how to spend the parish’s money, and who will

make the real decisions in our Liturgies. We will still be tempted to ease out from our choirs those whom we think do not belong. We will learn to sing from our convictions, deepen our hospitality, and widen our notions that the sung Eucharist is our home.

We will dip our fingers into the baptismal font, fling droplets of water on our bodies, and open our hearts to people who feel they do not belong in the mystery we celebrate. We will all sing of Jesus, who brings us together in communion and in hope for the dignity of all people.

God bless you all in your ministries of Word and Sacrament. Sing of God’s freedom. Become what you sing. Make the Gospel real. Manifest the beautiful intentions of our Church’s documents and history. Learn to serve from the echo of the song that binds us together. Make the song of hope real in our modern world, the music of our redemption, until we see Jesus face to face.

Litany Section Three

When tenderness replaces *blame* . . .
When acceptance overwhelms *shame* . . .
When peace restores war and *violence* . . .
When truth changes fear and *loathing* . . .
When love finally changes water into *Spirit* . . .
When love shows us our holy fra-gility...
When love reveals the beauty of all *people* . . .
When love opens the door to the face of *Jesus* . . .

Amen!



The Convention at Prayer





Page 50, left center: Nick Palmer, director of music for the convention.
 Top: Morning Prayer choir members.
 Center: Msgr. Hilgartner and Cardinal DiNardo at Tuesday morning Mass.
 Bottom: Doughnuts after Mass!



Top left and right: Bishop David Walkowiak of Grand Rapids at the Thursday Eucharist.
Center left: Jonathan Welscott proclaimed the first reading on Thursday.
Bottom right: Service of Recommitment at the close of the convention on Friday.

Liturgy in the Context of Joy and Sorrow:

Music as Pastoral Care

By JOHN D. WITVLiet

As we begin, consider the profound difference between *expressive* and *formative* prayer. Imagine a spectrum that ranges from “expressive utterance” on one extreme to “formative utterance” on the other, like the horizontal X axis of a graph.

Suppose you wake up feeling sad or lonely or anxious and are asked to sing an exultant setting of the *Gloria*. You are being stretched to express something you do not yet feel in the moment. This is formative utterance—the act of learning to express something by aligning our mind, heart, and will with something given to us from outside of our ourselves, all with the promise that this may form new or deeper dispositions within us. Here, a match between what we are saying and feeling is aspirational, even eschatological.

In contrast, when a hammer falls on your big toe, and you instinctively yelp “*Kyrie eleison*”—like

every well-formed pastoral musician does!—now that is expressive. For the sake of this essay, let us operationally define “expressive prayer” as the experience of correspondence between what you

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are feeling and what you are singing or saying.¹

Every parent knows the difference. When a young toddler takes a toy away from a sibling and blurts out “mine,” that is expressive utterance. When same toddler is told by a wise parent to return the toy with the words “I’m sorry,” that is formative utterance. Those are the words the toddler does not want to say but needs to learn. Those are the words that promise, if practiced over time, to form the humility and the deep disposition of repentance that will equip him or her for a rich life of friendship with God and others.

The same is true in Liturgy. Sometimes the gift of music in Liturgy offers pastoral care because it so profoundly expresses what we already feel. Sometimes the gift of music in Liturgy offers pastoral care by inviting us into a realm of experience that we have never experienced before or could not express on our own.²

A Protestant Appreciation of Catholic “Formative Prayer”

I come from a part of the Church that often emphasizes expressive prayer at the expense of formative prayer—where sincerity often trumps ritual and relevance often trumps formation. This was confirmed for me a few years ago, when I ran across a book sporting the memorable title *Sincerity: How a Moral Ideal Born Five Hundred Years Ago Inspired Religious Wars, Modern Art, Hipster Chic, and the Curious Notion that We All Have Something to Say*.³ The author tells a familiar story of the Reformation as a shift from an emphasis on ritual to an emphasis on sincerity, documenting how the Reformation sparked the modern notions of subjectivity, individualism, and the modern self, often without recognizing the inevitability and the virtues of ritual.

This shift in emphasis is enshrined in many Protestant practices and habits of mind. When musicians in my tradition

“I am profoundly grateful to NPM for the invitation to make this presentation and for the honor of the *Jubilare Deo* Award. The ecumenical hospitality here nourishes my soul. I am grateful to live in the post-Vatican II world and to have had multiple opportunities to learn with and from you at several past NPM events and through *Pastoral Music*. I recall this kind of hospitality vividly expressed to me as a graduate student at the University of Notre Dame. Since then, I have been grateful for partnership with so many of you in our work at the Calvin Institute of Christian Worship, for partnership with several publishers represented here, and for the good work of more than fifty Catholic grantees in our Vital Worship grants program over the past several years.



I also want to express my gratitude for the mission and values of NPM. The phrase ‘pastoral musician’ has deeply informed our work at the Calvin Institute of Christian Worship. Indeed, at our founding event in 1997, the address ‘Planning and Leading Worship as Pastoral Task’ was directly inspired by prior work sponsored by NPM. Perhaps we should think of our work at CICW as functioning something like a Protestant chapter of NPM!”

prepare to sing a psalm, many of us do not begin with a lectionary which tells us what psalm to sing (formatively) “outside in,” but rather by asking which psalm will best express what our community is feeling in the moment (expressively) “inside out.”⁴

This Protestant-Catholic difference is poignantly conveyed in language patterns. At the Calvin Institute of Christian Worship, we recently hosted a consultation, primarily of Protestants, for the purpose of studying the recently published Catholic bilingual hymnal *Oramos Cantando*. Our Protestant Spanish-speaking guests from a variety of cultures loved the hymnal, with predictable reservations about the Marian hymns and some of the sacramental references. What stood out in the gathering was the unified resistance by Protestants to the eight or so hymns in the book that used the Spanish term “*rezar*” for prayer.

The word “*rezar*” means “recite,” which sounds to many Protestant ears like “ritualistic” or formative liturgical prayers

which people may say without meaning them, rather than “*orar*,” which refers to the expressive utterance of a prayer “from the heart.” The fact that Spanish-speaking Christians uses two contrasting words for “prayer” is vivid linguistic evidence that the rupture of the Reformation is still with us.

In that context, as a representative of a Protestant communion, from the wild woolly land of liturgical deregulation, I come to you today—with sincerity!—to express my profound appreciation to the larger Catholic history of the Church’s worship that has insisted on the formative value of Liturgy. When churches focus too exclusively on expressive utterance, on choosing music which merely expresses what we feel, what often happens is that there are too many psalms we never sing, too many spiritual muscles we never exercise.

Liturgical prayer becomes too much shaped by what is expressive of the experience of the music director or leader.

People end up evaluating worship based on whether it they liked it rather than on whether it formed them into a more faithful disciple of Jesus.

We Protestants need your Catholic witness here. We need books with titles like Kathleen Harmon's *Becoming the Psalms* and Ricky Manalo's reflections on *The Liturgy of Life*. We need Joyce Ann Zimmerman's *Worship with Gladness: Understanding Worship from the Heart*, written by a leading Catholic liturgical scholar to a broad ecumenical audience. We need Adam Seligman's Boston University team of scholars whose recent book is subtitled *On the Limits of Sincerity*.⁵

To be sure, there is a growing chorus of Protestant voices who are extolling the virtues of formative, liturgical prayer.⁶ But we still have so much to learn from your writings, your music, your practice, your embodied wisdom.

A fitting way to commemorate the five hundredth anniversary of the Protestant Reformation in 2017 might be to resolve that "formative prayer" and "expressive prayer" should not be thought of merely as competing hallmarks of different Christian traditions but as "complementary charisms" that are mutually interdependent.⁷ Someone needs to write a hymn or anthem that prays for our "*rezar*" and "*orar*" to become one!

The Interdependence of Expressive and Formative Prayer

Indeed, part of what we Protestants learn from the broad and deep catholic tradition of liturgical reflection is that while expressive and formative modes of participation in prayer can be distinguished, they must never be separated.

St. Peter of Damascus, an Orthodox saint writing in the twelfth century, coaches apprentice worshippers this way:

[While you are reciting psalmody,] when



Dr. Raphael Morvant (center) is congratulated by Dr. Kathleen DeJardin (left) and Msgr. Hilgartner for being certified as a Director of Music Ministries by the Alliance for the Certification of Lay Ecclesial Ministers in a process approved by the Committee on Certification and Accreditation of the United States Conference of Catholic Bishops (USCCB/CCA).



Left: Dan Hurst volunteered time as a photographer to record the convention.

Right: A high-powered conversation between Cardinal DiNardo and NPM Membership Director Kathleen Haley.

God's grace kindles a sense of deep penitence in the heart, you should allow your intellect to be bathed in tears of compunction, even if this means that your mouth stops reciting psalms and your mind is made captive to what St. Isaac the Syrian calls "blessed captivity." For now is the time to harvest, not plant. You should therefore persist in such thoughts, so that your heart grows more full of compunction and bears fruit in the form of godly tears.⁸

We might paraphrase it: "When you are singing a responsorial psalm at an NPM convention and when God's grace kindles a sense of deep penitence or gratitude in your heart, do not squelch the cry of your heart—even if you stop singing for a minute. For now is the time to harvest, not plant. Recognize and embrace the experience of being moved as a sheer gift."

Peter's testimony describes an experience in which the formative discipline of psalm recitation becomes the occasion of a profoundly expressive prayer. Ritual created the context for expressivity. And profoundly sincere emotional engagement need not be squelched but rather embraced as a gift of the Holy Spirit. Formative and expressive prayer are ultimately interdependent.

Indeed, the point of ritual prayer is not ritual prayer itself. We don't pray formative prayers so that we can pray formative prayers. We pray formative prayers so that the spiritual muscles they exercise will work on their own, so that the affections they cultivate will equip us for deep friendship with God and each other, so that the sensibilities they awaken will help us become God's healing presence in the world God so loves. To use Peter's horticultural metaphor, we pray formatively to "plant the seeds" that will be "harvested" in expressive prayer, faithful Christian witness, and service to God and each other. Formative prayer is preparing us for the day when the same words and melodies and rhythms that stretch us today will be

expressive tomorrow.

Conversely, deeply expressive prayer, prayer that conveys exactly what we are experiencing in a given moment, also has a formative force. They reinforce our feelings. And they become the genesis for new formative prayers.

This past Good Friday, our family participated in worship at both Fourth Presbyterian Church and Holy Name Cathedral in Chicago. In both contexts, a prayer was offered for the Jewish people, a prayer to resist anti-Semitism. What a profoundly formative act. And yet that formative prayer had its origins in deep moments of expressive repentance, following the travesty of the Holocaust, when Christian churches acknowledged on their knees that the way the story of Jesus' passion was told over many centuries may well have unwittingly contributed to the travesty of the Holocaust.

More immediately, I think of the two prayers with which Pope Francis ends *Laudato si* (2015), deeply formative prayers to shape the growth of God's people toward creation care which emerge out of a profound experience of expressive concern for the plight of our world.

So much of our best work as pastoral musicians is paying attention to the dynamic interplay of expressive and formative prayer—to formative rituals that become deeply expressive, to the expressive stories that lead to ritual music, and to the stubborn barriers that become moments of discovery. Truly there are many ways that the "Holy Spirit helps us in our weakness" (Romans 8:26).

Expressive and Formative Prayer for People of Joy and Sorrow, Gratitude and Anxiety

So if formative and expressive participation form the X axis of an emerging chart of liturgical participation, consider the vertical Y axis as the spectrum of human

emotion that runs from joy to sorrow.

Every time God's people gather for worship, both joy and sorrow walk into the room. One worshiper has just witnessed the birth of a child; another has come from a funeral. One is celebrating a new job, another experiencing unemployment.

As Catholics know by formation and as every Protestant worship leader will eventually discover, it is quite impossible to prepare a Liturgy that will be equally expressive of all these experiences simultaneously!

This is true at conventions, too. Some of you may be at this convention reflecting with profound gratitude on the musical life of your parish or diocese or campus ministry, while others of you have a lump of despair that wells up as you think about life at home. Some of us here may be inspired by examples of excellence, while other may be discouraged because of what we are not able to do. Don't conventions often stir up inside us a strange concoction of joy and sorrow?

The contrast is not merely between individuals but within each of us. As Pixar's recent movie *Inside Out* explores, one way to picture the interior life is as a jumble of little voices within us—voices of joy and sorrow, fear and disgust. Every time you or I assemble for worship, we bring with us a cauldron of competing emotions.

On this very day, I carry with me a mix of profound worry about a friend with an illness, a deep concern about the job satisfaction of a co-worker, worry about my friend's family in Karachi, a parent's understandable anxiety about having a child about ready to begin driver's training, a husband's delight in my wife's summer research projects, an experience of profound wonder at a family gathering on a starry night, and sheer delight at hearing this convention sing together.

In Christian life, competing emotions often amplify each other. My profound gratitude for your ecumenical hospital-

ity makes me ever more keenly aware of the deep divides that remain in Christ's Church. My gratitude for the Good Friday prayer that resists anti-Semitism awakens in me profound desire for a more explicit lament for the Church's historic "doctrine of discovery," the heresy of Manifest Destiny, and the unwitting way that the Church contributed to the genocide of Native American inhabitants of this land. It is a hallmark of vital faith that profound gratitude for God's grace makes us more aware of how deeply that grace is needed.

This dynamic interplay of voices is potentially on display in *Gaudium et Spes*, which begins with naming not only "*gaudium et spes*" ("joy and hope") but also "*luctus et agor*" ("grief and anguish"). It is potentially on display in *Laudato si* (LS), which describes itself as a document which is both "joyful and troubling" (LS, 246). These rhapsodic, eschatological documents, with their soaring rhetoric about God's ultimate future of healing and hope in Jesus Christ, often create a context for vivid, sobering accounts of human pain and anxiety.

Gaudium et Spes is a particularly vivid example of a richly developed rhetoric of anxiety. It describes humanity "recoiling" from rapid changes, "paralyzed by uncertainty," "tormented by hunger and poverty and illiteracy," marked by "spiritual agitation," beset by new forms of "social and psychological slavery," and "upheaval in norms of behavior" (sections four and five). If these were hallmark of life in 1965, they are certainly hallmarks of life fifty years later—a world of ISIS, poverty, and abuse; a world of racial tensions in Ferguson, Baltimore, and Charleston. How desperately we all need the season of Advent!

Indeed, while Pixar has its inner voices of joy, sorrow, disgust, anger, and fear, we Christians inherit the gift of the Jewish Psalter—what John Calvin once called "the anatomy of the human soul." We inherit the gift of the unfolding liturgical year,



Photo-op with the Bishop



"Every time God's people gather for worship, both joy and sorrow walk into the room."

which moves us from hope to fulfillment, from repentance to joy. So much of the Christian life, the liturgical life, works like the contrast knobs of those old TV sets, turning up the intensity of every color—every emotion—simultaneously.

Through it all the Spirit of God is at work, sculpting souls, shaping communities, forming enduring dispositions of gratitude and hope.⁹ The Holy Spirit can use our songs like water and sediment on even souls and communities that seem as hard-hearted as granite to sculpt away something that years later can reveal the stunning beauty of a canyon.

As pastoral musicians, we have the privilege of embracing all of it. We are stewards of songs in minor keys, our witness to the world that a life lived exclusively in major happiness is not honest, healthy. We are also stewards of great songs of Easter triumph, songs we so desperately need in a world of despair. Most often, we shape these complementary expressions in tight juxtaposition—a *Kyrie* and a *Gloria*, a Good Friday hymn and the Easter *Exsultet*, a funeral with songs of both profound grief and resilient hope.

At times, the juxtaposition is searingly difficult. On the campus where I teach, we gathered this year on the Tuesday after Easter for a service of lament for the massacre in Kenya that occurred on Maundy Thursday. With the joy of Easter carols still ringing in our ears, we confronted the words of Psalm 10 in a sturdy lament against the arrogance of those who exercise power through violence—lament and hope, joy and sorrow intertwined with great intensity.

With our X and Y axis in place, we can now appreciate from a unique perspective the sheer complexity of liturgical participation. Our assemblies feature the interplay of formative and expressive prayer, the interplay of joy and sorrow, and the interplay of liturgical participation as a holy

chemistry experiment of every possible combination of each variable—the Holy Spirit’s work among us through formative lament, expressive praise, gratitude that stretches us, hope that inspires us, honesty that at first repulses and then compels us, repentance that humbles and then ennobles us. Just imagine how impossible it would be to create a neat chart of participation of your community (or even yourself!), using the chart we have just imagined. We are quite literally “all over the map!”

The Power of a One-Sentence Testimony

How can we minister with noble simplicity in such a complex world? Over the past few years, I have become convinced that one of the most potent teaching tools we have as pastoral liturgists and musicians is the power and poignancy of harvesting what might be called the “one sentence testimony.”

Sometimes such sentences come to us, unbidden:

- “I was so grateful for how that communion hymn quieted my soul.”
- “There is something about that minor key tune that is hauntingly joyful.”
- “That setting of *Ubi caritas* was so solemn and so buoyant at the very same time.”
- “When we sang X, I kept thinking about Y, for whom it was a favorite song.”
- “What a prophetic word we sang today.”
- “Every time I sing X, I remember how I hummed it to myself while trying to fall asleep in my loneliness during my first semester in college . . . or in a hospital room. . . or at a summer camp or”

More often, they are shorter, less revealing, but still poignant: “I needed that” or “Thanks.” They may well be indirect,

something we only discover on a Facebook posting, or hear second hand. Perhaps they come without words at all but rather with eyes that meet after Liturgy. At the concert with the DMMD Choir and the Grand Rapids Symphony, I was moved by someone in front of me who simply held hands in an obvious gesture of intense gratitude during the final cadence of nearly every piece the NPM choir sang.

These are little echoes of St. Peter of Damascus. They testify how God’s Spirit turned a formative prayer into an expressive one, how “planting” became “harvesting,” how a song took hold and settled into a place of vulnerability in a human soul.

We are stewards and curators of these testimonies. We know that they are “mystagogical” (post-experiential) and “catechetical” (instructive). And they are contagious. When I hear a deep, vulnerable testimony from you, it may well awaken a dormant part of my own soul. When I hear you speak about how a song melted away a bit of your fear or pride, I listen for how that song may offer that grace in my own life.

We can never coerce or engineer these testimonies. But we can remember them, savor them, be instructed by them, and (when appropriate) share them. We can also gently invite them, not to fish for a compliment but rather to prompt a conversation that explores deeper dimensions of the human soul.

When you leave this convention, instead of asking a friend “What did you like?” ask them “What touched your soul here?” And then ask a question like that back home about worship in your community. It’s like a conversational gearshift to help conversations about worship shift into a higher gear or deeper mode of engagement.

Some of my own personal moments of formation involved hearing a one-sentence retrospective testimony about a liturgical expression that I did not particularly enjoy

at a professional conference. But when I heard how another trusted, respected individual responded to it differently, it became the occasion to interrogate my own response—an occasion of growing in grace and knowledge.

The Power of an Apt One-Sentence “Frame”

So there is the “one sentence testimony”—after the Liturgy. There is also the power of the “one sentence frame”—before the Liturgy.¹⁰ Perhaps this sentence is spoken only in choir rehearsal, a sentence like: “As we gather today, we gather with both smiles and tears—and today’s processional allows us to express both.”

Perhaps this sentence is printed in an order of service. I am struck by the power of the single phrase “Memorial of Martyrs of the Church in China” (printed in this morning’s order of worship) to shape the experience of Liturgy. With a frame like that, an antiphon like “More precious than gold or silver, Lord, is the way of life you teach us,” which we just sang, begins to feel like a matter of life and death. Not everyone will notice that, of course. But some will. And it’s worth it for those! It plants seeds that signal a level of intentionality that can draw others more deeply into Liturgy.

Three weeks ago, our family joined in morning worship at the San Fernando Cathedral in San Antonio. Before the processional, we were welcomed to the cathedral and oriented to the Liturgy that was about to unfold with a single sentence which explained that the day’s readings called attention to Jesus’ power over the stormy waters and our fears. That single, unobtrusive sentence was like the hand of a master docent at your local art museum, pointing to an aspect of a given painting that would help you see the painting in a new way. Without being overly didactic or obtrusive, the sentence heightened expectation and helped shift us out of

“autopilot” liturgical participation.

Preparing such a sentence also disciplines us. It challenges us to pay attention to what matters, to make our liturgical choices for reasons that we would be comfortable sharing.

What would happen if, for the next few weeks, you attempted to prepare a single sentence “frame” to guide the attention of your fellow worshipers? Perhaps it would appear on social media or in a parish newsletter. Perhaps it could be spoken in a staff meeting, rehearsal, or shared before a Liturgy begins. But take care to craft one good sentence.

The Power of a Single Liturgical Sentence

Single-sentence testimonies matter *after* worship. Single sentence frames matter *before* worship. Apt single sentences also matter a lot *in* worship: single sentences that memorably meet us where we are and help us grow in grace, sentences whose words and music work together to form and express our joy and sorrow.

I suspect I am not the only one here who cherishes the sentence “Shepherd me, O God, beyond my wants, beyond my fears, from death into life” (Marty Haugen) or the buoyant hopefulness of the Taizé refrain, “In the Lord, I’ll be ever thankful; In the Lord, I will rejoice; look to God, do not be afraid. Lift up your voices, the Lord is near. Lift up your voices, the Lord is near.” This convention began on Monday with the striking phrase “No words of scorn, no words of condemnation, only words of love, of mercy, of invitation” (leave it to Francis to not need even a complete sentence!) and with Adam Tice’s memorable hymn, which ends with the memorable sentence “Here your church will counter wrong, as we answer evil’s discord with the harmony of song.” These are sentences to cherish, sentences with the power to stay with us long after the Liturgy has ended.

At the Calvin Institute of Christian Worship’s Vital Worship Grants Event, held earlier this year, grants board member Bill Johnston concluded our time together with words from *The Roman Missal*, a collect for the unity of Christians:

We humbly ask you, Lord, lover of the human family,
to pour out more fully upon us the grace of your Spirit,
and grant that, walking worthily in the vocation to which you have called us,
we may bear witness to the truth before others and seek with confidence the unity of all believers in the bond of peace.
Through our Lord Jesus Christ, your Son,
who lives and reigns with you in the unity of the Holy Spirit,
one God, for ever and ever.

In that ecumenical gathering, these words profoundly expressed something we were feeling deeply and longed to say so eloquently.

For many of us, the power of a sentence is particularly vivid in the writing and selection of antiphons. What a remarkable art form this is! A composer gets one musical sentence, spread out over only four, six, or eight measures. This musical sentence



needs to be at once simple, accessible, faithful to the psalm or liturgical action, formative, not obtrusive, conveying affections that ring true to human experience.

At this year's Pastoral Musicians Breakfast, where he received the Pastoral Musician of the Year Award, Michel Guimont spoke movingly about the challenge of writing antiphons that are profoundly simple but never simplistic, antiphons that "evoke an entire world" in the space of a few measures. Perhaps at a future NPM convention, we could curate an "antiphon hall of fame"—something to challenge us to develop an eye for antiphons that not only fill a slot in the Liturgy but stand out as uncommonly pastoral and compelling. At minimum, each of us could do that for our individual ministry contexts, challenging ourselves always to choose antiphons marked by emotional intelligence, poetic beauty, biblical faithfulness, and pastoral concern.

Aroused to a Lively Hope: A High-Protein Advent Diet

With all of this in mind—the dynamic interplay of formative and expressive prayer and of joy and sorrow, and these three one-sentence strategies for helping us live deeply into the power of it all, consider a few, brief reflections about how all of this might apply to one crucial upcoming season in the liturgical year, the season of Advent, a season we all desperately need right now.¹¹

As soon as we begin to prepare for worship during Advent, our culture at large starts whispering in our ears a tantalizing version of the tune "Have yourself a merry little . . . Advent," cueing up all kinds of nostalgia and sentimentality in our souls and, at times, in our Liturgies.

This year, in an act of joyful counter-cultural resistance, I invite you to prepare a low-carb, high-protein Advent—an Advent of resisting sentimentality and nostalgia,

an Advent of leaning on the Holy Spirit's provision for praying in the face of the world's most stubborn injustices. Let your symphony orchestra play its holiday pops concert. Let your shopping mall repeat the sounding jingles. But in Liturgy, choose a different path.

Gather memorable one-sentence testimonies. Ask colleagues and fellow parishioners "which liturgical expressions and Advent sung prayer have been most profoundly formative of deep hope in their life, and why." (Resolutely avoid the question "What Advent music do you like best?") Choose which of those testimonies might be most appropriate to share with those around you, perhaps in a choir rehearsal or parish newsletter. Let the power of contagious holy testimony work to evoke a more profound engagement in others.

Then sculpt, with great care, a few poignant one-sentence introductory frames: "Today, our Advent psalm antiphon from Pakistan expresses our profound solidarity with Christians who suffer persecution"; or "Today, during Communion, we sing 'Amazing Grace' in solidarity with believers in Charleston, South Carolina, who mourn the death of nine martyrs"; or "Today's hymns all probe the role of fear in our lives and prepare us to hear the Gospel message 'Fear not.'"

Choose, with delight, antiphons and hymns of consequence. Lead them in ways that embrace their countercultural edge. When you sing "My soul in stillness waits," do not rush. Settle deeply into its pastoral, prophetic evocation of quietude.

When we shift away from a sentimental Advent, we are not ceasing to be relevant. We are embracing profound relevance to the deep, underlying hopes and fears of God's people, people who will, once again, be awash in anxiety about Christmas shopping, family tensions, end-of-semester exams, and tragedies reported on the news.

There is a pattern, a habit of mind and

soul, that I notice in many official Catholic documents: the habit of "going deep." In *Gaudium et spes*, the pivot comes with the words: "Still, beneath all these demands lies a deeper and more widespread longing . . ." (section 9). *Laudato si* speaks of the need to engage in analysis that "goes even deeper" (LS, 106), to "struggle with deeper issues" (LS, 160), to pursue a "deeper understanding of life" (LS, 225).

For pastoral musicians, these are not just nice lines in documents. They are a way of life. We wake up on Monday morning asking: "I wonder what deep longing my music can speak to this week?" We aspire to write not just music that sells but music that matters. We make our choices for this week's Liturgy knowing that someday a parishioner may ask for that same song to be sung in a hospice unit, or prison, or funeral. We prepare for Advent and Christmas by choosing music that speaks to the "hopes and fears of all the years" that are met in the person of Jesus Christ.

Some years ago I saw a memorable cartoon that featured a musician at a desk facing two piles of music. In front of the shorter pile of music, there was a sign that read "music to do before I die." In front of the taller pile, the sign said "I'd rather die before doing it."

Life is so short. Our roles are so crucial. There is no point to bothering with music that does not meet "the deeper and more widespread longing" of our fellow worshipers, the places of joy and sorrow that can become the habitation of the Holy Spirit.

This past Advent, when our staff gathered for our annual Advent and Christmas lunch, we were singing familiar carols when our conversation took a surprising turn. We began talking about the many painful tragedies of the prior year (2014): the mysterious disappearance of nearly sixty students in Southern Mexico, the kidnapping of 300 Nigerian girls, terrifying reports of abuse and human trafficking

right here in North America. Before long we found ourselves turning a few pages ahead to the Christmas section of our denominational hymnal, to a hymn that none of us really likes to sing but a hymn we needed to sing that day. It is the single hymn curated there about the slaying of the innocents—Sylvia Dunstan’s “Blest are the Innocents.”¹² The first verse begins: “Blest are the innocents killed by a tyrant who clings to a throne. Not just by Herod, not just along ago. Here and today voices cry from below”

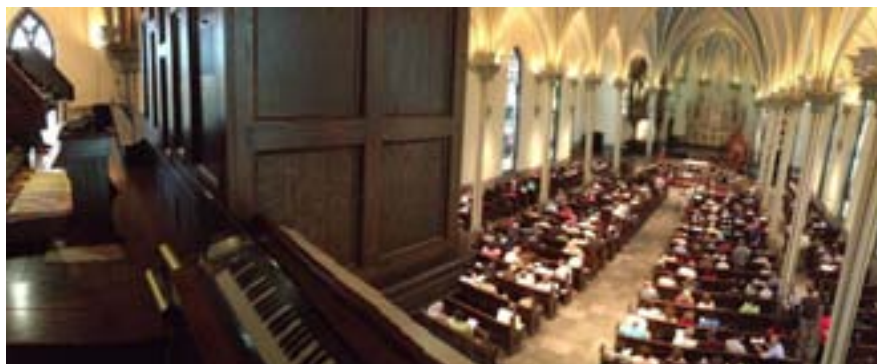
Tragically, we woke up the next day to the news about the slaying of 148 innocent children in Lahore, Pakistan. Later that same day, this same rarely-sung song was being shared on Facebook as a song of lament: “Where is the comfort for those who still mourn? Where is the assurance for those yet unborn? God, hear the blood crying out from the ground. Shine on the shadows where secrets resound.” And, finally: “Where can we turn, Holy God, but to you? Lord, in your mercy, O make all things new! Cast down the arrogant, lift up the least. Gather your children and grant them your feast!”

At this moment, all the distinctions between expression and formation, joy and sorrow fade, and we are brought face-to-face with a deep abyss of fear but also with profound cruciform hope, the only hope that ultimately matters. We were brought to silence but we also had a word to sing. Ultimately, nothing in all creation can separate us from God’s love. And nothing in all creation can silence the song of God’s people.

As you exercise the profound pastoral ministry to which you are called, may the grace of our Lord Jesus Christ, the love of God, and the fellowship of the Holy Spirit be with you all.

Notes

1. There are additional layers of complexity here, to be sure. One layer involves the interplay of



St. Andrew Cathedral was the site of several concerts, including those on Tuesday by the Grand Rapids Men and Boys Choir and the Notre Dame Folk Choir.

emotional states and dispositional traits. The exultant *Gloria* may express an underlying dispositional trait of gratitude or joy even when that is not experienced in the moment.

2. I have explored these themes in greater detail in “Worship as God’s Language School: Formation for Faithful Christian Life *Coram Deo*,” *Pastoral Music* 31: 4 (April-May 2007), 19–23; “The Cumulative Power of Transformation in Public Worship: Cultivating Gratitude and Expectancy for the Many Ways the Spirit Works,” in *Worship and Transformation*, ed. Alexis Abernethy (Grand Rapids, Michigan: Baker Publishing Group [Baker Books], 2008), 41–60; “What To Do with Our Renewed Trinitarian Enthusiasm: Forming Trinitarian Piety and Imagination through Worship and Catechesis,” in *Trinitarian Theology for the Church*, ed. Daniel Trier and David Lauber (Downers Grove, Illinois: InterVarsity Press, 2009), 237–253; and “‘Planting’ and ‘Harvesting’ Godly Sincerity: Pastoral Wisdom in the Practice of Public Worship,” *Evangelical Quarterly*, forthcoming.

3. R. Jay Magill, Jr., *Sincerity: How a Moral Ideal Born Five Hundred Years Ago Inspired Religious Wars, Modern Art, Hipster Chic, and the Curious Notion that We All Have Something to Say (No Matter How Dull)* (New York, New York: Norton, 2012).

4. To be sure, many Protestants do follow a lectionary, and there is a wide spectrum of Protestant sensibilities here. Still, in many Protestant traditions a lectionary is an optional discipline.

5. Kathleen Harmon, *Becoming the Psalms* (Collegeville, Minnesota: The Liturgical Press, 2015); Ricky Manalo, *The Liturgy of Life* (Liturgical Press, 2014); Joyce Ann Zimmerman, *Worship with Gladness: Understanding Worship From the Heart* (Grand Rapids,

Michigan: Eerdmans 2014); and Adam B. Seligman, Robert P. Weller, Michael J. Puett, and Bennett Simon, *Ritual and Its Consequences: An Essay on the Limits of Sincerity* (New York: Oxford University Press, 2008).

6. See, for example, E. Byron Anderson, *Worship and Christian Identity: Practicing Ourselves* (Collegeville, Minnesota: The Liturgical Press, 2003); James K. A. Smith, *Desiring the Kingdom: Worship, Worldview, and Cultural Formation* (Grand Rapids, Michigan: Baker Academic, 2009); Ron Rienstra and Debra Rienstra, *Worship Words: Discipling Language and Faithful Ministry* (Baker Academic, 2009); and Glenn Packiam, *Discover the Mystery of Faith* (Colorado Springs, Colorado: David C. Cook, 2013).

7. Take note of *From Conflict to Communion: Lutheran-Catholic Common Commemoration of the Reformation in 2017* (Leipzig, Germany: Evangelische Verlagsanstalt, 2013) as a guide to healthy, candid ways of framing any commemoration of the Reformation.

8. “The Third Stage of Contemplation,” in *Philokalia*, volume three, ed. G.E.H. Palmer, Philip Sherrard, and Kallistos Ware, 119.

9. Robert Roberts, *Spiritual Emotions: A Psychology of Christian Virtue* (Grand Rapids: Eerdmans, 2007).

10. See Deborah Kapp, *Worship Frames: How We Shape and Interpret Our Experience of God* (Herndon, Virginia: Alban Institute, 2008).

11. For similar reflections about framing Holy Week worship, see “Tell Me a Story and Put Me in It: Palm Sunday, Holy Thursday, Good Friday, and Easter,” *GIA Quarterly*, 26:1 (February 2015), 32–33, 47.

12. Sylvia Dunstan, “Blest Are The Innocents,” in *Lift Up Your Hearts* (Grand Rapids, Michigan: Faith Alive Christian Resources, 2013), 108.

Participation in Liturgy and in All of Life:

We Cannot Create Water . . . But We Don't Need To

BY KATHLEEN HARMON, SND DE N

As I stood on the mezzanine in the Amway Grand Hotel, looking down on the fountain in the center of the lounge, listening to its spray, feeling its light drizzle on my skin, watching it pool and ripple quietly toward the basin's edges, I suddenly remembered what I had learned years ago in high school science class: We cannot create water.¹ Then I realized that we do not need to. Water, the source of life, is a given; all we need to do is dive in.

Such is true of the mystery of God, the ultimate Giver of life, the Source of all that is and all that ever will be. This Mystery is given to us every moment of our lives; we simply need to dive in.



Sister Kathleen Harmon, SND DE N, Ph. D., is a noted liturgical theologian and musician, author and composer, presenter and teacher. Her most recent book is *Becoming the Psalms: A Spirituality of Singing and Praying the Psalms*. This article is an edited form of her plenum presentation on July 10 in Grand Rapids, Michigan.

Last evening we celebrated the Eucharist here in Grand Rapids. This coming Sunday we will celebrate the Eucharist back in our home parishes and communities. What we do during the Eucharistic celebration and why we do it reveals who we are. Even more, what God is doing and why God is doing it reveal who God is.

God is the initiator of all that occurs in every liturgical celebration. The Trinity in whose name we have been baptized begins the liturgical action,



Fountain in the Pantlind Lobby of the Amway Grand Hotel, Grand Rapids

sustains that action, and completes that action. This is why we begin and end every Eucharistic celebration with the Sign of the Cross: “In the name of the Father, and of the Son, and of the Holy Spirit.” This prayer, so identified with our particular Christian tradition, has, however, a mystifying grammatical structure. It is not a sentence but merely a series of prepositional phrases. Prepositional phrases carry modifying functions. In this case, the function is adverbial, but the prayer contains no verb.

In its opening paragraphs, *Sing to the Lord: Music in Divine Worship* (STL) identifies God as the initiator of all the music we make in the Liturgy.² Who is this God who sings in and through us? Who are we who sing God?

I have organized this presentation on

participation in Liturgy and the rest of life in two parts. First, I develop the theology of music presented in the first chapter of STL in terms of its implications for music ministry. Second, I explore liturgical participation from the perspective of a new understanding of sacrifice as the gift of self. What bearing will these reflections have on who we are and what we do, both during the Liturgy and beyond it? They will give us our verb.

The Theology of Music in *Sing to the Lord*³

1. Liturgical Song Comes from God

“God has bestowed upon his people the gift of song. God dwells within each human person, in the place where music takes its

source” (STL, 1). God gives us song that it might lead us beyond our earthbound selves to higher realms (see STL, 2). Song begins, then, as the gift of a God who loves us into greater being.

We generally think of music as a human creation, but STL suggests we are the object for whom God creates song rather than its subject. We become its subject when we use song to sing back our love to the God who first loves us and sings within us. The music which is a sign of our love for God begins as a sign of God’s prior love and longing for us. We sing because the God who loves us has made us to do so.

We see this love in action in the marvelous second account of creation in the Book of Genesis. God takes clay from the ground, shapes it into a human body, then blows divine breath into its nostrils to give the first human being life (Genesis 2:7). This blowing of divine breath into the human body was perhaps the first song to fill the earth. Or perhaps we can say that the human being became God’s musical instrument. Living and breathing divine life, this human being has been making music ever since.

Reflecting on God’s gift of breath and song leads to the realization that everything we are and everything we do comes not from us but from God. We do not generate who we are, what we have, or what we do; all is gift from the One who holds nothing in reserve. Such giving, in fact, defines the very nature of the Trinity: three Persons who exist as everlasting and ongoing Self-gift to one another and whose Self-giving explodes into the ongoing and eternal creation of the cosmos.

Do we realize that song comes not from ourselves but from God who dwells within us and loves us into being? Do we realize that our ability to express our love for God through song comes not from ourselves but from God who first loves us? Do we realize that our singing during the Liturgy is an activity of love?

2. Liturgical Song Is God's Self-Revelation

"Indeed, God, the giver of song, is present whenever his people sing his praises" (STL, 1). Liturgical singing is not our self-expression but God's Self-expression in and through us. What God expresses in our song is the mystery of life given for the sake of the other. This mystery is most fully revealed in the "song" of Jesus on the cross: "Into your hands, Lord, I give up my spirit" (Luke 23:46). In an act of ultimate self-offering, Jesus gives the Father back the breath given him at birth. In Trinitarian terms he returns the Spirit continually given him by the Father. Every time we celebrate the Liturgy we enter ritually into this mystery of the cross: We join our self-offering to the self-offering of Jesus. We express this self-offering through our singing because this is the way we give our spirit-breath back to the God who first gave it to us. This self-gift is not generated by us, however, but is instigated by God, who gives us the Spirit and a body-soul created to sing. Even our self-giving is not self-expression, then, but is God's Self-revelation in and through us.

Since singing is not human self-revelation but a Self-revelation of God, our singing needs to be an act of self-emptying so that God can give the divine Self to us and reshape us according to the divine life poured into us. What a paradox: Singing, which naturally increases self-awareness, expands bodily presence, and fills surrounding space with self-expression, is, within the context of liturgical celebration, actually a self-emptying.

Liturgical singing, then, is meant to be an activity of self-emptying. We must ask ourselves, however, if this is in fact the case. How do we discern the difference between singing which serves self and singing which gives self away? When is our liturgical singing actually a form of self-adulation, and what must we do to reorient our will

and intention when this happens?

3. Liturgical Song Is Sacramental

Because song is God's gift to us, it "is no wonder that singing together in church expresses so well the sacramental presence of God to his people" (STL, 2). Moreover, when we sing, we make ourselves present to one another as the community of the Church (STL, 2). Our liturgical singing is a sacramental sign of God's presence within and among us and of our presence to and union with one another as the Body of Christ. This principle that outward signs reveal inward grace is at the core of Roman Catholic sacramental theology (STL, 6). Liturgical singing is sacramental because it makes God's love for us and our interior response of self-gift to God and to one another physically present.

When we sing liturgically, then, far more goes on than the mere production of musical sounds. The song generated by vibrations within our body is a revelation of the unseen vibration of God's presence within us. The vibrations our body-song generated in physical space become a revelation of that Presence to the other bodies peopling that space. Our song vibrations reveal the interiority of both the deep presence of God within us and our choice to make that Presence known to others.

How can we engage in liturgical singing in such a way that it deepens our awareness of the presence of God within us? What space do we need to create within ourselves in order to receive this Presence? How can we make our singing a revelation of God's presence to others in the assembly? What space do we need to create within and among ourselves for this to happen?

4. Liturgical Song Binds the Body of Christ

"By its very nature song has both an individual and a communal dimension"

(STL, 2). The shared resonance generated by our liturgical singing binds us together as the community of Christ's presence in the world. The vibrations our singing sends out into physical space enter the bodies of all the other persons in the space and cause them to vibrate in synchronization with us. Our singing binds us together in reciprocity of physical vibrations generated by unseen will and intention. The vibrations are tangible; the interior dispositions which generate them are not. The shared resonance which marks communal liturgical singing is more than a symbiosis of physical vibrations in ear, bone, and brain. What is shared when we join together in liturgical singing is the resonance of our common will and intention to be the one Body of Christ given over to the worship of God and the mission of the Church.⁴

One outcome of this shared resonance is that those strong in faith support those who are weak (STL, 5). Those within the assembly who feel doubt or diffidence are embraced by the shared resonance of the rest of the community singing its faith and commitment. On days when our faith is wavering or marginal, those whose will and intention is sure and strong carry us, and vice-versa. The compassion and care which the Liturgy calls each of us to show the world begin already during the Liturgy itself and are made sacramentally present through our singing.

Are we aware of all the members of the assembly when we sing, or are we focused only on ourselves? Do we feel compassion for those in the assembly who are struggling with faith, and do we offer our voice in song as a means of uplift and support? Do we sing wholeheartedly when we ourselves feel disconnected from God or from the liturgical action, so that our singing can unleash layers of will and intention buried beneath more surface levels of consciousness? When we feel this way, are we grateful for the others who embrace us with their gift of faith-filled singing?

Are we aware that whether embracing others with our song or letting ourselves be embraced by them, we are engaging in the self-emptying that characterizes authentic liturgical singing? Are we willing to abandon the pre-occupation with self this requires?

5. Liturgical Song Celebrates the Paschal Mystery

“The primordial song of the Liturgy is the canticle of victory over sin and death” (STL, 7), the canticle of the Paschal Mystery that death undertaken out of self-giving love yields new and greater life. Every celebration of Liturgy is a ritual enactment of the Paschal Mystery in which we unite ourselves with the self-offering of Christ and are filled with the new life which communion with him and with one another brings. In this ritual enactment we confront head-on that we must die to self in order to receive this new life. In order to be filled by God with God’s own life, we must empty ourselves.

So, like Christ, ours is a song of self-emptying. But our song of self-emptying is also one of unimaginable fulfillment. Our self-emptying makes room for the God who from the beginning of time has never ceased to make room for us. We are taken up into the life of the Trinity (STL, 10). The self-giving which our liturgical singing reveals and expresses is simply response to the God who has first given Self to us. Where is the sting in such death?

Do we believe in our victory through Christ over sin and death? Does our liturgical singing express not only this belief but also our willingness to undergo the dying to self which is required? How does this dying to self occur in our actual singing during a given liturgical celebration? Do we use our singing to give ourselves away to God and to others, or do we use it to fill ourselves with ourselves? On the other hand, what experiences of new and deeper



Convention Co-Chairs Mary Cusack, Rick Hardy, and Dennis Rybicki



Some youth participants pose for a farewell photo with Msgr. Hilgartner



life have come to us when we have truly given ourselves over to God and others through our liturgical singing? What does this new life feel like? How can we share it with others?

6. Liturgical Song Propels Us to Mission

“The Paschal hymn, of course, does not cease when a liturgical celebration ends. Christ, whose praises we have sung, remains with us and leads us through church doors to the whole world, with its joys and hopes, griefs and anxieties. The words Jesus chose from the book of Isaiah at the beginning of his ministry become the song of the Body of Christ. ‘The spirit of the Lord is upon me, / because he has anointed me / to bring glad tidings to the poor. / He has sent me to proclaim liberty to / captives and recovery of sight to the blind, / to let the oppressed go free, / and to proclaim a year acceptable to the Lord’” (STL, 8).

The gift of song which flows from God to each of us, and from each of us to one another as the Body of Christ, now flows from the Body of Christ to the body of the world. Song which is given that we might offer God praise is also given that we might offer care and compassion to our neighbor. The song which sacramentalizes our love for God and our union with one another also sacramentalizes our mission to the world.

Just as our liturgical singing is not self-generated, neither is it self-serving: “Charity, justice, and evangelization are thus the normal consequences of liturgical celebration. Particularly inspired by sung participation, the body of the Word Incarnate goes forth to spread the Gospel with full force and compassion” (STL, 9). We do not sing to entertain ourselves, or to satisfy ourselves, or to bloat our sense of self. Rather, we sing so that we might march together with greater courage and

conviction into the melee of the world where injustice, violence, poverty, oppression, division, and indifference fracture the body of humankind. Emboldened by the Paschal Mystery song of the Body of Christ, we gather these fragmented parts into the healing embrace of Christ. With Christ, we sing over the world. With Christ, we become God’s song for the world, willingly emptying ourselves that God’s melody may blow where it will, bringing life.

Authentic liturgical singing enables us to participate fully, consciously, and actively not only in the Liturgy but also in the life of the world as agents of salvation. In both Liturgy and daily living such participation is challenging, but “Christ always invites us to enter into song, to rise above our own preoccupations, and to give our entire selves to the hymn of his Paschal Sacrifice for the honor and glory of the Most Blessed Trinity” (STL, 14).

Does our liturgical singing in fact do this? If so, how? If not, why?

Sacrifice: The Gift of Self⁵

In his revolutionary essay “New Developments in the Theology of Sacrifice”⁶ Jesuit liturgical scholar and theologian Robert J. Daly redefines sacrifice as gift of self and locates its source in the inner life of the Trinity. His redefinition sheds light on our understanding of what God is doing in the Liturgy and on what we are doing as members of the assembly (and in particular here, as liturgical music ministers).

For many of us among the older generation of Catholics, the notion of sacrifice played a large role in our religious upbringing and consciousness. For those on the younger side, the concept has most probably played a much smaller role and perhaps even no role at all. Whatever our background, Robert Daly opens our minds to a new way of looking at sacrifice. Christian sacrifice, he says, is nothing less

than participation in the self-giving love which exists between the Persons of the Trinity and is communicated to us most fully in the Father’s gift to us of the Son in the Incarnation. Understood this way, sacrifice does not mean giving up something we love; rather, it means giving ourselves in love. This revolutionary insight opens up a new way for us to understand and to practice the sacrifice entailed in doing music ministry well.

1. Music Ministry as “Giving Up”

It is easy to identify the many things a person has to “give up” in order to participate in music ministry. Every week choir members have to give up a cozy evening at home after a long day of work or school and plod off to church for rehearsal. Every Sunday they have to give up a longer morning sleep or a more leisurely breakfast and scurry to church for choir warm-up and review of the music to be sung that day. Sometimes an individual has to give up being front and center when another choir member is chosen for a solo part or, conversely, to give up being hidden when asked to step forward and take a solo part. At all times choir members have to give up dominating the group in order to blend their voices with the choral sound; they have to give up being in love with their own voices.

Similar sacrifices must be made by those who participate in music ministry as instrumentalists, whether individually or in ensembles. To play well, they have to give up time, energy, self-preoccupation, and self-promotion. They have to step up to the limelight when needed and out of the limelight when not. When practicing with others, more advanced members of the ensemble have to wait patiently while less proficient players work to master a difficult musical passage or a new lick. Vice-versa, the less proficient players must give time to practicing on their own so

that their learning curve doesn't impede the group's moving forward.

Cantors/psalmists must give up other pursuits in order to devote extra rehearsal time to learning the setting of the psalm and any other music they must lead. In order to sing the responsorial psalm with understanding, they must give time and energy to reflecting on the psalm in the context of the readings of the day. When the moment arrives to sing the psalm or to teach the assembly a new piece of music or to lead a responsorial-style Communion song, they must give up self-preoccupation, whether generated by pride or trepidation, in order to focus on the needs of the Liturgy and the assembly.

Music directors must give up a great deal of time and energy in order to plan music season by season and Sunday by Sunday. They must give up attachment to selecting only those songs and those types of music they love in order to respond to the musical needs of the Liturgy and the preferences and abilities of the assembly. At the same time, they must sacrifice making easy accommodations in order to remain faithful to the harder task of forming the assembly in singing music which is truly appropriate to the Liturgy. They must negotiate conflicts over musical choices with parishioners, choirs, instrumentalists, even parish staff, sometimes saying "yes" and other times saying "no," but always maintaining a clear vision of the role of music in the Liturgy. They must devote hours to rehearsal preparation and instrumental practice. Perhaps hardest of all, they must, on the one hand, give up acquiescing to the lowest level of vocal, choral, or instrumental performance on the part of those they direct and, on the other hand, give up demanding unrealistic perfection from volunteers who lack their level of advanced training. In other words, they must give the best of their musical skill and leadership to their ministry while truly "listening" to those with whom and



Members of the NPM Email Forums



"Just as our liturgical singing is not self-generated, neither is it self-serving"



At the convention's close, Peter Maher congratulates and honors the 2015 Grand Rapids Core Committee

for whom they minister.

Finally, the members of the assembly must give up floating off into private prayer during the Liturgy, choosing to sing even when they don't feel like it or don't like a particular song. They must give attention when the music director or cantor stands up to teach a new piece of music before Mass begins. They must choose to sing as one voice rather than as disparate individuals who just happen to be in the same space at the same time.

All of the above are necessary "sacrifices" required by the discipline of music ministry. But Daly challenges us to go beyond thinking of sacrifice as giving up something we love (in the case of music ministry, all the time and energy we'd rather spend on something else, or all the attention we'd rather focus on ourselves) to understanding sacrifice as giving ourselves to others in love. He points out that sacrifice understood in this way begins in the Trinity, who continually give themselves to one another in love, and it flows out from the Trinity in the Father's self-gift of love in sending the Son to become one of us and the Son's response in giving the fullness of his humanity back to the Father. Here, no *"thing"* is being offered. For what is *happening* in Christian sacrifice is that *persons*, in full freedom are giving/communicating themselves to each other."⁷ The amazing reality is that the Spirit who binds Father and Son together in mutual self-giving,

who "in-Spirited" the humanity of Christ, also "in-Spirits" our humanity. Because of the self-giving of Father, Son, and Spirit, we human beings are drawn up into the relational life of the Trinity. This is the deepest and truest meaning of Christian sacrifice: personal union through mutual gift of self that begins with God's Self-gift to us and enables our self-gift to God and to one another.

2. Music Ministry Is Gift of Self

Daly enables us to deepen our understanding of what is happening when we make the sacrifice required for effective music ministry. Sacrifice—the giving of self to others in love—begins with God. Sacrifice—the giving of self to others in love—defines who God is: a Trinity of Persons continuously giving/communicating themselves to one another. Grasping this insight moves us beyond the limited notion that sacrifice is giving up something good in order to gain something better. While "no pain, no gain" may be true, it simply does not provide a sufficient understanding of what sacrifice is really all about. Sacrifice is about communion. Sacrifice is about opening ourselves to God's initiative in giving the divine Self to us and responding with self-gift in return. The outcome of such sacrifice is more than we can imagine: We become one with God.⁸

When we look only at the surface

level of the sacrifice we make for music ministry—the giving up of time, energy, self-promotion—we see only the external outcomes of better mastery of musical material and technique, more blended choral sound, better balanced ensemble sound, more effective musical leadership of the assembly, more prayerful liturgical celebration, and the like. Essential as these outcomes are for successful music ministry, they are merely surface revelations of a far more profound outcome: our participation in the very love-life of the Trinity. We need to let this understanding deepen our sense of the sacrifice we make to do music ministry. We are not just giving up time, energy, self-involvement; we are giving ourselves. We are giving ourselves to the Father who in Self-gift sent the Son to show us what it means to be fully human. We are giving ourselves to the particular human beings God has sent to share music ministry with us—the members of the choir or ensemble, the members of the assembly, the other liturgical ministers. We are giving ourselves to the Spirit who dwells within us transforming us ever more fully into being the Body of Christ. We need to grasp that in our self-giving God's Self-gift is present and drawing us into the very life of the Trinity. We are becoming one with God.

So, we have a gift and a challenge. The gift is God's very Self transforming us into divinity. The challenge is to allow

God to do this work. As free human beings, we can make the external sacrifices necessary for effective music ministry for purely self-centered reasons. As cantor we can, for example, give the time and energy required because we want to be a star rather than a facilitator of liturgical prayer. As music director we can make musical decisions because we want to wield power rather than exercise genuine leadership. As choir members we can arrive always on time and ready for rehearsal out of self-righteousness rather than service. In all these examples, we are doing what the ministry requires, but we are begrudging the deeper invitation God is offering. Music ministry (as all ministry, indeed, all of life) is an invitation to open our hearts to receive the Self-gift of God and to become that self-gift to others.

3. A Living Example

Molly and Danielle were high school clarinet players who participated in music ministry in a parish where I was music director. They were delightful young women who sacrificed a great deal of what limited time and energy they had left after hours of marching band practice, symphonic band performance, school musical productions, homework, and social life to sing with our choir and play for our liturgical celebrations. They were classically trained and proficient musicians who always arrived on time ready to perform. I also had Harold, a seventy-year-old clarinet player with no formal training, who learned by listening to a piece then playing it back by ear. His playing was musical and sensitive but sometimes a little “rough.” He didn’t do well when I needed him to stick with what was in the score. Whenever Harold got frustrated during rehearsal because he couldn’t get what was “on the page,” Molly and Danielle would patiently play the passage over and over until he could master the phrase. One Christmas, however, I

had to remove Harold from joining in on a particularly challenging new piece. There simply was not enough rehearsal time left for him to learn the part. When his face fell and his eyes teared up, Molly spontaneously put her arm around his shoulder and said: “Harold, would you teach us what you’re doing on ‘Go Tell It on the Mountain’? It’s amazing what you’re doing! We can’t do that; we’re ‘on the page’ players.” Harold’s face immediately lifted. “Sure thing!” he replied. “Want to start now?” So these young women who had been Harold’s teachers became his students. And on Christmas Eve when the three of them played “Go Tell It on the Mountain” before Midnight Mass, they took the roof off.

But I knew more was happening. These three persons had been transformed because they had allowed themselves to enter the depths of God’s self-giving love. Their playing together expressed the communication of self they had chosen to share with each other. The three of them—a doltish-looking, ragged-around-the-edges senior citizen playing his heart out with two attractive and polished teenaged girls became an icon for the assembly of the true meaning of Christian sacrifice and of music ministry. And the assembly, seeing and hearing what was happening, sang back with full-throated affirmation.

Participation in Liturgy and in All of Life

“Our participation in the Liturgy is challenging. Sometimes, our voices do not correspond to the convictions of our hearts.” (We might also add that sometimes the convictions of our hearts do not correspond with our voices.) “At other times we are distracted, or preoccupied by the cares of the world.” (We might also add that at times we are oblivious to the cares of the wider world.) “Christ always invites us, however, to enter into song, to rise above our own preoccupations, and to

give our entire selves to the hymn of his Paschal Sacrifice for the honor and glory of the Most Blessed Trinity” (STL, 14).

This Most Blessed Trinity begins, sustains, and completes the action of every liturgical celebration. This Most Blessed Trinity is always fully, consciously, actively engaged in giving themselves to us that we may become like them, a communion of love that gives self away. We need only dive in.

In every Eucharistic celebration the person of the Trinity who took on our humanity gives us the verb we need: “Do this.” In every Eucharistic celebration, be my body blessed, broken, and given. In every aspect of your music ministry, be my body blessed, broken, and given. In every aspect of your daily living, be my body blessed, broken, and given.

There is no difference between our full, conscious, active participation in Liturgy and our full, conscious, active participation in daily Christian living. In both arenas we are called to give our very selves for the sake of the salvation of the world. We are called to be Christ’s body, blessed, broken, and given. May we do so in the name of the Father, and of the Son, and of the Holy Spirit. Amen!

Notes

1. Strong acids and bases can be mixed in correct amounts to make salt and water and heat. For example, HCl (hydrochloric acid) and NaOH (sodium hydroxide) make table salt (NaCl) and water (H₂O). But water (H₂O) itself we cannot produce.

2. *Sing to the Lord: Music in Divine Worship* (Washington, DC: USCCB, 2007), 1–2.

3. What follows is an edited version of my “Commentary on *Sing to the Lord: Music in Divine Worship*, Part 1: The Underlying Theology,” *Liturgical Ministry* 17 (Spring 2008): 100–102.

4. For an expanded discussion of song as shared resonance and as revelation of hidden will and intention, see my *The Mystery We Celebrate/The Song We Sing*, Chapter 2 (Collegeville, Minnesota: The

Liturgical Press, 2008).

5. What follows is an edited version of my “Liturgical Music and the Gift of Self,” *Liturgical Ministry* 18 (Spring 2009), 90–92.

6. Robert J. Daly, “New Developments in the Theology of Sacrifice,” *Liturgical Ministry* 18 (Spring 2009), 49–58. Fuller presentation of his work can be found in Robert J. Daly, sj, *Sacrifice Unveiled: The True Meaning of Christian Sacrifice* (New York and London: T&T Clark/Continuum, 2008).

7. Daly, “New Developments in the Theology of Sacrifice,” 53; italics in original.

8. The Greek patristic writers called this *theosis*, the divinization through God’s grace of all that is human.



Above: Dr. Rick Lopez and Pamella Pitman, co-chairs of the 2016 Annual Convention, invite participants to Houston, Texas, as the NPM banner is passed (below) to members of the Houston Core Committee.





BY THE PARTICIPANTS

The major benefit I received from the NPM convention is . . . lots of networking . . . a renewed sense of spiritual and musical commitment to my parish . . . by far my best NPM experience . . . the excellent way the plenum sessions (and others) proclaimed the theme of “hope and joy” . . . hearing the composers’ views on what they think about music, participation, and composition and how it all fits in the Liturgy—very inspirational . . . exposure to the breadth of liturgical music styles . . . being able to connect with people from all over the country and finding out how things are happening in other places . . . experiencing

how things are happening in other places . . . experiencing the Lord through his musicians and music . . . some background on the new marriage rite and what I will use/not use in it . . . the plenum talks were the best ever . . . spiritual renewal . . . too many to single one out . . . a renewed burst of energy and inspiration for my music ministry . . . I was able to become a certified cantor for my church . . . many new songs to take back to my parish . . . getting a broader perspective on Liturgy and music in our times . . . deeper appreciation of the power of all aspects of our Liturgy . . . the music fills my soul; I love being with people who sing their hearts out . . . a greater insight of how Liturgy relates to the world . . . a spiritual recharge to put into my ministry . . . friendship . . . experience what other denominations are doing musically (I’m ELCA) . . . a good insight into

how to be a better liturgical musician and minister to all ages in my community . . . inspiration . . . affirmation . . . great ideas . . . being with people of shared purpose and celebrating how we contribute to the life of the Church . . . increased insight into my ministry . . . education . . . how to cantor and how to produce a better vocal sound . . . being in one place with thousands of other pastoral musicians . . . bonding with other DMMD members . . . getting to know more about what NPM does and the direction of music ministry within the Catholic Church . . . booster shot . . . knowing I am doing just as well in the trenches as those who present workshops—that’s a great feeling . . . new music . . . professional support . . . new approaches to music in weddings . . . joining the local diocesan choir . . . truly great plenum sessions (each was intelligent, full of insight and

spirituality, with many deep truths to ponder) . . . opportunity to celebrate with a group that loves and knows the depth of good Liturgy . . . insight into the USCCB and Liturgy . . . affirmation that we are doing some things right . . . a greater sense of the spiritual than ever before . . . ideas on how to enrich my high school’s liturgical ministry . . . the time my daughter and I get to spend together and singing with 2,000 people . . . taking care of several needs during one week . . . bonus—celebrating the Sacrament of Reconciliation . . . theological depth of presenters . . . enthusiasm . . . the sense of all of us learning together no matter our skill level . . . the Symphony experi-

These comments have been excerpted from the online evaluations provided by participants in the 2015 NPM Annual Convention in Grand Rapids, Michigan.



ence . . . validation . . . additional ideas to bring back to school with me . . . getting rejuvenated spiritually and musically . . . a cohesive foundation and understanding of Liturgy today with the influence of Pope Francis and the honest, from the heart, deeply resonating plenum talks with Liturgy and prayer that followed in kind . . . the range of ideas . . . the chance to learn about new resources for music in Liturgy . . . that all of my goals were met this year . . . the connections . . . the breakout sessions . . . joy . . . comprehensive renewal . . . a sense of renewal and uplifting presence from those around me . . . idea exchanges . . . motivation . . . a renewed sense and conviction of my own relationship with Jesus Christ . . . a renewed hope and faith in the mission of NPM . . . being challenged to do something new (in my case, chant) . . . insight into who I am as a pastoral musician and how best to serve my community . . . getting away from my office for a week . . . Cantor Institute . . . meeting a new friend, a young music director, who will go on to do great things with his ministry . . . renewed energy to carry on after forty-seven years of music ministry . . . the singing . . . affirmation of what is good in our music ministry and motivation to improve what is weak . . . faith formation . . . a sense of musicianship . . . a renewed faith in Jesus Christ . . . the humbling opportunity to be a presenter this year . . . inspiration for the seven people who came with me (a first experience for five of them) . . . some things to think about . . . feeling less isolated . . . the sense that the Church in many and varied ways needs to be in touch with those who are marginalized for whatever reason . . . the chance to see the Paulist priest who first got me interested in Liturgy forty years ago . . . a break from the everyday . . . the emphasis on multiculturalism . . . new choral techniques . . . meeting a host of younger aspiring Church servants of the Liturgy . . . I felt it was a retreat . . . stay-

ing connected to the Body of Christ in the United States . . . exercise, walking, refreshment, reinforcement, support . . . a deeper sense of purpose and service . . . the best convention that I have ever attended!

At future NPM conventions we should have more (better)

. . . women presenting, doing breakouts, etc. . . . new presenters . . . younger people (under fifty) giving plenum presentations . . . representation from various cultures . . . signage . . . maps . . . fellowship gatherings . . . more sessions for choir directors . . . opportunities to follow up on plenum presentations . . . upbeat assembly music . . . performances like the Grand Rapids Symphony . . . easy access for physically challenged individuals . . . close-by places to eat that are not over-priced . . . cantor breakouts . . . jamming . . . “jam and discuss” sessions for singers and instrumentalists . . . *real* experts on how to teach better singing . . . early evening opportunities for fellowship . . . free time . . . time to tour the city . . . bus tours for sightseeing . . . convention bags with zippers and inside pockets . . . seating in the long hallways of convention centers . . . ensemble sessions . . . repeated sessions . . . repeated sessions . . . inspiring music . . . vendors in the exhibit hall . . . exhibitors . . . late-night exhibits



“Follow the balloons” if you need directions.

every day . . . variety of publishers at plenum showcases . . . Taizé prayer and other small prayer services . . . variety in liturgical style . . . daily Mass at the convention site . . . Mass at noon or 5:15 . . . vespers . . . cheerier Liturgies . . . use of the propers at the main Mass . . . women leaders at major Liturgies . . . electronic resources for those using Android phones . . . new faces, speakers, and ideas . . . informal, relaxed activities like the picnic . . . community service opportunities throughout the week . . . industry lab sessions . . . workshops on Thursday morning during Pastoral Musicians’ Breakfast . . . afternoon tea . . . speakers like Kathleen Harmon and Valimar Jansen . . . guitar-related exhibits . . . help finding the registration desk . . . plenum sessions on the Liturgy documents and liturgical history . . . clarity in the educational level for the workshops . . . music education sessions . . . sessions for music educators at elementary and secondary levels . . . lunch opportunities in the convention center . . . water and coffee available all day . . . access to USPS, FedEx, or UPS to send packages home . . . readily available ice cream . . . food stands . . . one-on-one problem-solving sessions with directors who know the ministry . . . sessions on Liturgy . . . music that is usable in normal parish life . . . Life Teen-style music . . . Gregorian chant . . . emphasis on organ and traditional music . . . quiet corners to reflect . . . engagement of young adults who are active in ministry . . . diversity of presenters . . . speakers like those this year who practice what they preach . . . conventions in smaller cities like Grand Rapids . . . new qualified presenters . . . competent, inspiring, and well-known breakout leaders . . . repeated popular showcases . . . seating in workshop rooms . . . concerts . . . contemporary music . . . more time to eat . . . more



Photo from Alfred Hitchcock's "The Birds" (1963) courtesy of Universal Studios

time to attend multiple sessions . . . time between sessions . . . time to do it all . . . time for a break . . . more than twenty-four hours in a day . . . more for companions to do . . . balanced schedules . . . sessions on managing music ministries . . . sessions about resources for planning special liturgies . . . better reading sessions . . . breakout sessions for instrumentalists . . . a session for flutists . . . sessions for ensemble musicians . . . sessions for clergy . . . sessions for non-musicians . . . sessions on music ministry in small parishes . . . sessions on issues in the Liturgy . . . cutting-edge sessions on working with technology . . . basic sessions for newer liturgical musicians . . . more two-part sessions . . . sessions on ecumenism . . . sessions on text writing for composers . . . advanced sessions and repertoire for organists . . . sessions about creative ideas and successes with evangelization . . . workshops on liturgical dance . . . workshops for directors who are also accompanists . . . more workshops . . . tighter schedule . . . more advanced sessions . . . breakouts that help the choir director to conduct . . . slightly longer breakouts . . . workshops for young adult music directors . . . choir

director institutes . . . sessions on Gregorian chant . . . piano breakouts . . . workshops to attract musicians from other cultures . . . sessions for sacristans . . . new breakout sessions . . . handouts for breakout sessions . . . access to PowerPoint presentations and handouts before and after the convention . . . organ concerts . . . pianos available at the convention center and hotels . . . informal jam sessions with composers . . . ways to make the convention experience less expensive for "ordinary" people and not just directors . . . clearer ways to identify local volunteers to get directions . . . of the wonderful balance between theology, music, worship, and fellowship . . . of the same . . . of the great job that you did at Grand Rapids!

At future NPM conventions we should have less (fewer) . . . composers selling their own music during breakouts . . . over-amplification that bleeds sound between rooms . . . organ sessions . . . breakout session options . . . dive-bombing birds . . . chant . . . running out of music for session participants . . . dirge-like traditional music styles during the Liturgies

. . . less of everything on Monday . . . Spanish in the Mass parts . . . walking . . . fewer overlapping sessions . . . options . . . Office of Readings in place of Morning Prayer . . . grandiosity . . . locally composed music at Liturgies . . . workshops . . . bizarre prayer experiences . . . modern or ethnic music . . . bad music at convention Liturgies . . . organ . . . fewer "solemn type" Mass celebrations . . . sessions on chant and antiphonal music . . . things that cost so much . . . breakouts on the same old subjects given by the same old people . . . conflicting events and meals . . . days (end on Thursday) . . . late-night activities . . . exclusivity (major awards should be presented when all can celebrate) . . . dumbed-down music for youth . . . praise-and-worship music . . . guitars . . . conventions (national convention every other year) . . . Sunday evening events . . . time standing in line for a hot dog . . . talking, talking, talking . . . showcases and labs and more breakouts . . . political statements . . . SATB everything . . . wasted time between events . . . events packed into each day . . . music that most of us can't use . . . industry-driven presentations . . . big socials . . . expensive hotel costs . . . choices for food at lunch . . . complicated music at Liturgies . . . air conditioning . . . cost . . . old-boy network . . . empty chairs . . . of the same.



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Chapter Happenings

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

Grand Rapids, Michigan

Robert Batastini, Chapter Director

The Grand Rapids Chapter was honored and humbled to host this year’s convention and is grateful for all the joy brought to our city by the NPM experience. We had a great time! But now that the convention is over, we’re back to ordinary chapter business. Bob Batastini, our chapter director, has just begun his second term and looks forward to experiencing chapter life *without* a convention on our plate!

On September 15, more than 300 people gathered at the cathedral for the annual blessing and renewal of commitment to ministry of the diocesan pastoral musicians. Bishop David Walkowiak presided.

It is well over one hundred miles from the farthest reaches of the diocese to the city of Grand Rapids. So we embarked in October on our second annual “roadshow,” comprising a Friday evening musical event and Saturday morning workshops. It was held at St. Simon’s Church in Ludington.

Our first new post-convention initiative is a program to subsidize the national and chapter dues for student NPM members of our diocese throughout four years of college and up to two years of graduate school. Residents of our diocese, regardless of where they are studying, as well as residents from outside the diocese who are attending school here, are eligible. Students must carry a major or minor in church music or related fields, e.g., organ, voice, choral conducting, liturgical studies, or theology. Seminarians with a discernable interest in liturgical music are also eligible.

Baltimore, Maryland

Tom Bozek, Chapter Director

The Baltimore Chapter kicked off the fall with *Oktoberfest! Beginning of the Year Chapter Dinner* on Tuesday, September 15,

at Immaculate Heart of Mary, Towson.

Berta Sabrio was the clinician for a cantor workshop with basic and intermediate cantor certifications on Saturday, October 24, at St. Vincent de Paul Church.

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sponsored by the Archdiocese of Baltimore Department of Evangelization, Office of Worship, are set for three locations in late October and early November. The clinician is Dr. Arian Khafei, director of choral activities at Towson University.

Monday, November 23, will mark our St. Cecilia Event, held this year at St. Joseph Parish, Cockeysville, hosted by Msgr. Richard Hilgartner and Dr. Lynn Trapp. A potluck dinner will be followed by a “Hymn Sing” and service of commissioning and blessing of musicians. All chapter members are invited to bring their parish musicians.

Philadelphia, Pennsylvania

Pat Gallo-Terrenzio, Chapter Director

We began our year with Father Michael Joncas as the presenter at our annual Winter Workshop: “Ever Ancient, Ever New: Traditional and Contemporary Music in the Roman Rite.” The gathering of 150 also heard him speak on the principles that guide the selection of music used in the Liturgy. Our Lenten retreat and our summer retreat were both well-received. Grade school and high school graduates who have made significant contributions to their parish music ministries received awards from our chapter in recognition of their exemplary service to their respective parishes at our annual Student Awards/Evening Prayer Night on May 11—always a happy and joyous occasion for these students and their music directors. GIA sponsored a choral reading session in August, and, of course, the highlight of the year has been the arrival of Pope Francis and the World Meeting of Families Week here in Philadelphia. The papal choir and other choirs worked very hard in preparation for this historic event.

Pittsburgh, Pennsylvania

Herb Dillahunt, Chapter Director

Pittsburgh NPM Chapter members

opened their season together by celebrating Mass followed by dinner on September 25 at St. John Neumann, Franklin Park. Mrs. Jessica Baier Bucci, director of music, was the host. The celebrant for the Mass was Fr. Albin McGinnis, with other concelebrants who joined us. St. James, Sewickley, will host the second meeting on November 16. The topic of discussion will be “Consolidating Parishes and Forming New Team Ministries.”

Wichita, Kansas

Sr. Nylas Moser, Chapter Director

On Sunday, August 30, the Wichita Chapter launched its first gathering at St. Thomas Aquinas Church. The associate pastor, Fr. Andy Walsh, presided at Evening Prayer, using music from *Journeysongs*. Our prayer was followed by a gathering in Allen Hall, where chapter secretary Tom Wierman, who was also our host, led the group in singing other selections from *Journeysongs*. Rob McGregor accompanied on the piano and Jeanne Recker on the guitar. Chapter Director Sister Nylas Moser conducted the business meeting. Emily Pischnotte and other board members provided refreshments, including a “Welcome NPM” cake, compliments of Tom Wierman. There were twenty-four musicians present, including board members. Ten parishes were represented. A modest beginning, but we are hopeful!

Dallas, Texas

Kathy Leos, Chapter Director

The Dallas Chapter had a successful first year using a new “parish sponsorship” model, in which parishes can pay one annual fee that will cover *all* their parish musicians’ attendance at our chapter events for the year. Our first year saw fourteen of seventy parishes take us up on our offer and, as of this writing, we have sixteen parishes signed up going into our second

year. Chapter membership gives free or discounted registration to all chapter-sponsored activities and access to our monthly “Music Notes” email newsletter.

We ended our year in June with a “Festive Prayer and Fare” evening, consisting of Evening Prayer and a catered Mexican dinner. It was a well-attended event, giving us time to pray together and to share some social time as well.

As this next NPM “season” got underway, the Dallas Chapter hosted a morning of reflection and blessing of musicians on September 12. The guest speaker was Monsignor Don Fischer, who led a morning of reflection on “Sacramental Presence: The Intention of the Heart.” The morning concluded with a special blessing of all music ministers as they prepare to serve the Church in the Year of Mercy.

On October 17, the Dallas Chapter presented “How Can We Keep On Singing? Vocal Health Matters!” This Saturday morning offered four workshop sessions: “Vocal Tune Ups: Healthy Vocal Exercises for Your Choir,” presented by Thomas Woods, diocesan choir director; “Chant 101: Chant for Beginners,” presented by Dr. Gregory Hamilton, director of music at Holy Trinity Seminary; “Authentic Language: Pronunciation Guide to Sung Latin and Spanish,” by Laura Diaz, director of music at Our Lady of Angels Parish; and “Vocal Care for Aging Voices,” presented in conjunction with the University of Texas Southwestern Voice Care Clinic.

In November, our Chapter Board will have its inaugural “NPM On the Go!” weekend, when we take our show on the road to parishes in the farther corners of the diocese. They tell us what they need, and we supply the program!

Metuchen, New Jersey

William Berg, Coordinator for Planning

The NPM Chapter in the Diocese of Metuchen had four summer workshops



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with outstanding attendance at each one. The first was a “Beginning Music Theory” workshop. The second was an introduction to handbells. The third, with Mary Lynn Pleczkowski, was our largest cantor certification workshop ever! More than forty people were certified over the course of the two-day workshop. The fourth sessions was on group vocal technique, choral warm ups, and vocal health. The workshops were held at our Diocesan Pastoral Center, and the instructors were members of the local NPM chapter, headed by Dan Mahoney, our Chapter Director.

Rapid City, South Dakota

Carman Timmerman and Jackie Schnittgrund, Chapter Co-Directors

Musical variety marked our summer meeting at St. Francis of Assisi Parish in Sturgis on August 15. After Morning Prayer, we listened to an impressive variety of duets: piano (Cleone Mayclin and Cynthia Aldrich), piano and organ with vocal (Barry Furze and Valerie Hawkins with Sue Lloyd), piano and organ and synthesizer (Terry Schroeder and Anne Foster), violin (Anthony Nesland and Elizabeth Nesland), and flute and violin (Mary Ann Downs and Tammy Schnittgrund). Following the duets, attendees had an opportunity to sight-read anthems offered by Our Lady of Perpetual Help, Blessed Sacrament, and St. Francis of Assisi, which gave us the chance to listen to what other music ministers are singing. After a morning of music, St. Francis of Assisi volunteers prepared a delicious meal that was funded by the parish’s Altar Society.

Following lunch, we held the NPM Rapid City Chapter business meeting. Current officers were re-elected: Co-Directors/Coordinators for Planning Jackie Schnittgrund and Carman Timmerman; Assistant Director for Recruitment Jessica Hicks; and Coordinators for Koinania Terry Schroeder and Christy Leichtman.

The day’s last segment focused on a video featuring Carman Timmerman interviewing St. Cecelia Award winners who are all St. Francis of Assisi musicians: Joan Bachmeier, Barry Furze, Mary Ann Rasmussen, and Myron Volk. We closed the day with prayer. Teresa Spiess led us in singing the Chaplet of Divine Mercy.

Our next chapter meeting was on October 16 and 17 at Blessed Sacrament Church in Rapid City. Nationally known and respected liturgical musician Lee Gwozdz engaged us in a variety of relevant, pertinent topics.

Hartford, Connecticut

Rick Swenton, Chapter Director

Susan Zybert presented Choir Boot Camp at St. James Church in Rocky Hill on September 20. There were intensive choral warm-ups, a focus on healthy vocal technique, sectionals for men/women/directors, and work together to sing the music we know even better and learn new pieces—all followed by dinner at 6:00 PM. Our men’s and women’s sectionals were taught by area voice professionals, while the choral directors convened with Susan to discuss techniques and favorite pieces. The cost for the Choir Boot Camp was \$35 per person, which included dinner and music plus one year NPM Hartford Chapter membership.

Our *St. Cecilia Sing* is scheduled for Sunday, November 22, at St. Joseph Church, Bristol. There will be a reading session in January, offering free music from various publishers along with an educational component regarding what we sing during Mass and why. And in March, a “chew and chat” will offer the opportunity to discuss whatever is on your mind regarding your church, choirs, directors, liturgy, all while relaxing and sharing some food and drink. (This has become one of our favorite events!)

Lansing, Michigan

Dr. Robert Wolf, Chapter Director

Each year the Lansing NPM Chapter supports the Diocese of Lansing by coming together to provide a diocesan choir for the presbyteral ordination. This year the Diocese, with Bishop Earl Boyea as principal celebrant, ordained three priests: Rev. Robert Bacik, Rev. David Fons, and Rev. Zachary Mabee. Dr. Robert Wolf, pastoral director of music at St. Patrick Church, Brighton, coordinates and directs this work. Assisting with the music was organist John Sittard, director of music at St. Hugo of the Hills Church, Bloomfield Hills. Chapter Board members Russell Beaudoin, Matt Eldred, Cecelia Costigan, Mary Malewitz, Kelly Rizzo-Mclain, and Kendra Serrico assisted in bringing and training choristers. Members of eleven parish choirs participated, forming a choir of forty members. Instrumentalists included a brass quintet, string quartet, flute, oboe, clarinet, and timpani. Our NPM Chapter works closely with the Diocese of Lansing Worship Office Director, Michael Andrews, in coordinating many events.

Louisville, Kentucky

Laura Sullivan, Chapter Director

Two events were held this fall for our local NPM members and friends. In September we co-sponsored an event with the local chapter of the American Guild of Organists and Miller Organ Service entitled “Celebrating God’s Gift of Music.” This event highlighted a newly installed Schantz Pipe Organ at St. Margaret Mary Catholic Church and featured congregational singing, organ music, and a festival choir. On a Friday evening in October, chapter members met at a local synagogue to experience their Liturgy and have a private tour. Our new season kicks off in January with our ever-popular catered dinner to celebrate the anniversary of becoming a chapter.

H YMNALS

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



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Contemporary Ensemble Recitative

If a Single Grain of Wheat Should Fall.

Ken Macek. SATB choir, cantor, congregation, oboe or C instrument, guitar, keyboard. World Library Publications (WLP), 008074, \$1.40. This three-verse strophic hymn, based primarily on John 12:24 (“Unless a grain of wheat falls to the earth and dies”), is simple yet powerful. The small range (D5–C6) and unison vocal line make the verses very manageable for any congregation. In addition, the key of the piece—D minor—provides a very evocative character fitting for the text. Most poignant, however, is the choral bridge with text taken from Matthew 26:42 “Father, let your will be done, not mine.” This brief cry captures well the angst of Jesus in the garden and provides a fitting contrast to the verses. Both the keyboard and C instrument arrangements are modest yet well crafted for the nature of the piece. This song would work well for Palm Sunday of the Lord’s Passion.

Let Your Mercy Wash over Us. *Trevor Thomson. SATB choir, congregation, guitar, keyboard. WLP, 008081, \$1.65.* Here is a tranquil, reflective piece especially appropriate for the upcoming Year of Mercy. The text of the verses evokes Scripture, with allusions to Psalm 42 and water imagery from Isaiah and John’s Gospel (“All who are thirsty, let them come to the water”). In addition, the repetitive nature of the refrain’s melodic line allows for a meditative form of prayer without becoming redundant. Unison verses sung by a cantor or choir add variety and a nice rhythm to the piece. Although it is scored for SATB choir, the piece is essentially SAB until the final refrain, where

a floating descant and added duet/divisi builds to a very powerful climax. This piece would work particularly well as a prelude or Communion meditation.

Mercy. *Lorraine Hess. SSA or three-part mixed choir, congregation, flute, guitar, keyboard. WLP, 008075, \$1.40.* In this piece, we have a meditative refrain that is very fitting for the season of Lent or the upcoming Year of Mercy. While the piece is designated SSA, a mixed choir could sing this song, since each vocal line maintains its own independent melody. This piece is comforting and steadfast: One could liken it to a Taizé refrain with a “contemporary” feel. It begins with a solo line that sustains whole and half notes, with the other two parts entering on each successive repetition. The text draws from Psalm 32:20, “Our soul waits for your help and shield,” and the invocations of the penitential rite—“Lord, have mercy. Christ, have mercy.” There is a great deal of flexibility in how it may be used—an option exists for singing the refrain on a soft “oo,” and the flute part could be added or taken out, depending on the desired effect. Like Thomson’s piece, this composition would work well as a prelude or Communion meditation as well as at Liturgies outside the Sunday Eucharist.

Ubi Caritas. *Francis Patrick O’Brien. Choir, cantor, congregation, keyboard, and guitar with flute, oboe, and cello. GIA Publications, G-8614, \$2.15.* Here we have an accessible piece that could be used for Communion, the washing of the feet on Holy Thursday, and Sunday Liturgies in general. Its 6/8 meter provides a flowing forward motion—particularly on the refrain—and the alternations of two-part and four-part

voicing throughout the work are very effective. An appealing mood is created through the parallel-sixth motion of the two-part refrain, which culminates with SATB voicing at the end. The refrain text consists of the well-known Latin phrase, “*Ubi caritas, Deus ibi est*”—sung twice in the refrain—while the verses possess a dialogue (also using this text) between cantor and congregation or choir. As can be expected, the verses speak to God’s love and challenge us to love all people, especially those on the margins of society.

I Will Lift My Eyes. *Tony Alonso, arr. by Chris de Silva. Solo, choir, congregation, keyboard and guitar. GIA, G-8675, \$2.15.* While it can generally be used as a song about trust, *I Will Lift My Eyes* offers a unique contribution for Liturgies that deal with life transitions such as graduations, periods of discernment, or other situations that call us to trust where God is leading our lives. Tony Alonso skillfully weds Scripture (Psalm 122) with other religious writings (Thomas Merton and Celtic poetry) in order to address this theme. The music supports the text well: It is reassuring and reflective, and the variety of textures captures the mood of the piece well. Alternations between solo verses, solo verses gently supported underneath by the choir, (mainly) SAB sections, and a descant and modulation at the end of the piece prove very effective. In addition, it is very accessible for any SATB choir and only requires baritones and tenors to cover the tessitura. While there is a refrain for the whole assembly, this piece could easily be done by the choir alone. The only consideration to take into account is that the piece is long—about five minutes. Directors, therefore, will likely want to use the song as a prelude piece

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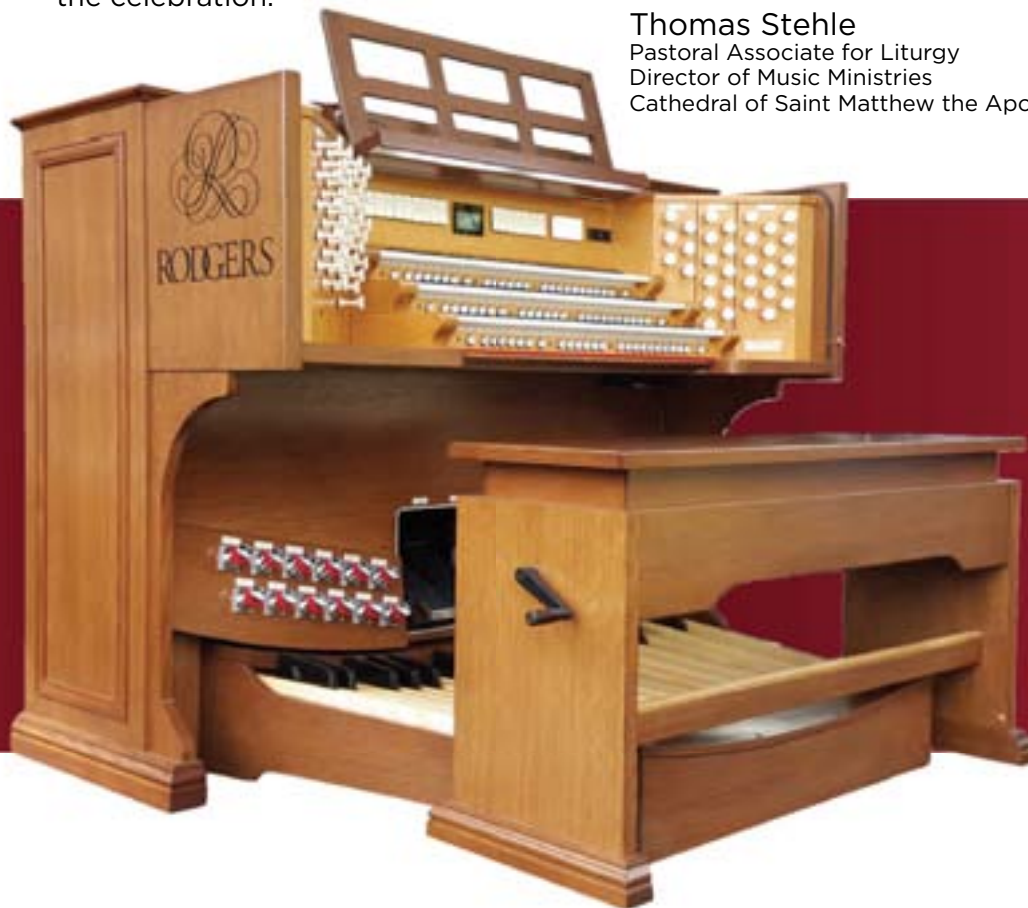
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or Communion meditation. *I Will Lift My Eyes* is a gem—it fills the void for greatly needed baccalaureate repertoire due to its solid (rather than overly sentimental) texts.

Ever We Praise You. *Liam Lawton, arr. by Chris de Silva. Choir, congregation, keyboard, and guitar with optional violin (music sold separately). GIA, G-8205, \$2.15.* *Ever We Praise You* is a wonderfully dynamic praise song that has a sound liturgical text and contemporary feel (two things that tend to be a rare find together). Chris de Silva creates drive and energy through his exciting accompaniment and choral arrangement of this Liam Lawton composition. The choir is an independent entity, supporting underneath with sustained notes and then joyfully exploding with rhythmic vitality. (A great deal of two-against-three rhythm creates this dynamic.) Written with a vocal range of a sixth, the refrain is interesting and effortless for the whole assembly to sing. The song culminates with an exciting descant that creates a strong conclusion. The piece would work perfectly as an opening or closing song, if the congregation is accustomed to this genre of music and if soloists or choir sing the verses alone.

Who Is Your Neighbor? *Paul Melley, piano acc. by Chris de Silva. Solo and accompaniment. GIA, G-8262. \$1.90.* A song with a pop-rock character, this is a compelling piece that challenges us to act on behalf of those on the margins. De Silva's ability to combine scriptural texts so often used at Mass with a musical medium that speaks to today's popular culture is remarkable and very effective. In other words, it is fresh and liturgically appropriate. While there is no written congregational portion, there is a recurring refrain that could be sung by an assembly accustomed to this style of music. The verses and bridge—sung by a soloist—are very poignant, particularly because the sentences are questions (“Who is your neighbor? What is the answer? So, who am

I?”), followed by the “answer” (“I am the other, I am the widow, I am the beggar at your door”). These are followed by what could be considered a refrain that compels us to action: “You shall love the Lord your God, heart and soul, mind and strength, and your neighbor as yourself.” Unlike other songs of this genre, the accompaniment is an actual keyboard accompaniment, not something awkwardly adapted from a guitar score. *Who Is Your Neighbor* is a great addition to the contemporary liturgical repertoire.

Rachelle Kramer

Video

Encountering the Mystery: An Overview of Eucharistic Theology

Rev. Edward Foley, CAPUCHIN. Twelve thirty-minute lectures on four DVDs. World Library Publications (WLP), 002702, \$139.95. Audio CDs, 002703, \$69.95.

“What if the bread and wine change, and we don’t?” That question, attributed to the twentieth-century scholar and liturgist Godfrey Diekmann, OSB, sums up the hope expressed in this twelve-episode video series by another fine scholar and liturgist, Capuchin Father Edward Foley. In *Encountering the Mystery: An Overview of Eucharistic Theology*, through half-hour segments, Fr. Foley strives to give students and lovers of the Mass a broader sense of the “mystery” of the Eucharist and greater encouragement to live that mystery in our lives.

He does this by weaving two questions throughout the series: How could we possibly explain the mystery of what happens in the Eucharist, and what effect does celebrating the Eucharist have on the hearts of believers? These questions become the undercurrent that permeates

Fr. Foley's exploration of the Church's Eucharistic theology as he helps us see how the approach to those two questions has changed and developed over the centuries.

The first five episodes establish the parameters for exploring these questions. In Episode One, Fr. Foley begins with a caveat: Because all human language is limited, we cannot explain mystery. We can only begin to “crack it open” through metaphor, art, and symbols. This dynamic—that symbols both reveal and mask meaning—draws us to approach the Mass less as an object and more as an event or a verb. Thus, we “encounter the mystery” of the Eucharist rather than attempt to examine it.

In Episodes Two, Three, and Four, Fr. Foley explores the symbolic meaning of Jewish meal practice and prayer and how the Jewish understanding of sacrifice gives deeper meaning to Jesus' meal ministry. If the heart of Jewish sacrifice is not the destruction of the victim but rather the interior motive of the one who offers the sacrifice, then how much more does Jesus' invitation at the Last Supper to his disciples to “do this” call us to reflect on our own conversion of heart as we remember what Jesus did? Episode Five solidifies this reframing of sacrifice through the lens of Saint Paul's teaching on Eucharistic living. What concerns Paul is not the food of the Lord's Supper but the example of those who share in that meal. For Paul, the Eucharist is ethics and a call for believers to understand the cost of discipleship. Therefore, the care and concern we have for the Eucharistic meal must find expression in the care and concern we have for one another.

Fr. Foley begins to examine the development of post-apostolic Eucharistic theology in Episode Six and looks at how the Church begins to move from a focus on the meaning of the Mass to the *doing* of the Mass. This shift, he explains, led to another tendency to disconnect the significance of the sacramental Body of Christ from

the lives of the ecclesial Body of Christ. This widening gap, examined in Episodes Seven through Ten, escalated throughout the early and late medieval periods, culminating in the Protestant Reformation and the Counter-reformation of Trent. Competing Eucharistic theologies among both Catholic and Protestant theologians mostly debated *how* Christ was present in the Mass but seldom asked *if* Christ was visibly present in the people by the way they lived their lives. Although seismic shifts in science and philosophy during the centuries after Trent could have completely disconnected the spiritual realm from the physical, the new frameworks these shifts created also gave the Church a broader language to help it describe the mystery it sought to understand. In the final two episodes, Fr. Foley draws us back to the Eucharist's connection to the disciple's heart and a truer meaning of sacrifice that leads us to the ultimate mystery of Trinitarian love.

So much of the liturgical debate today concerns doing the Liturgy correctly. Pastoral musicians and liturgists certainly want to encourage care for the way we celebrate the Mass. However, Fr. Foley's invitation to us to encounter the mystery with him by looking back to where we have come from and where we have been as a Church reminds us that there is always more to the mystery of the Eucharist than right rubrics. For the mystery of Christ, in whose sacrifice we share, is always greater than our words can convey, and right worship is always a reflection of right relationship with one another.

Diana Macalintal

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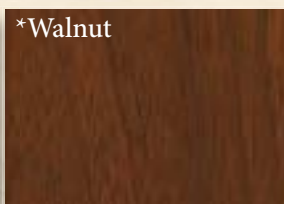
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